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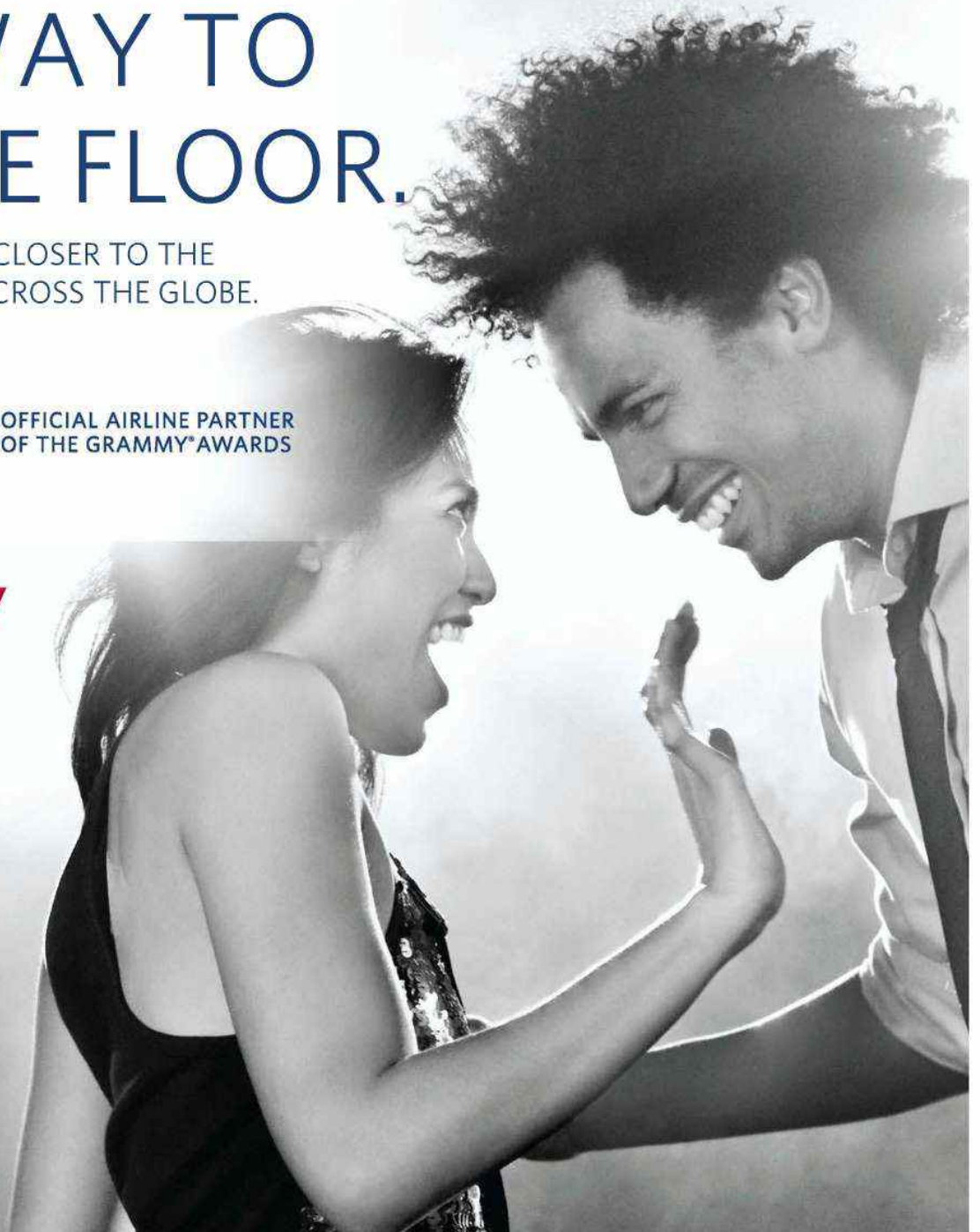
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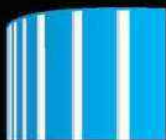
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REMEMBERING
WHITNEY
—1963–2012—

PHISH January | MADISON SQUARE GARDEN • SARAH MCLACHLAN January 12-13 THE BEACON THEATRE • PRINCE January 18, February 7 MADISON SQUARE GARDEN
 THE DECEMBERISTS January 24-26 THE BEACON THEATRE • BRYAN ADAMS January 27-28 THE BEACON THEATRE • ROBERT PLANT January 29-30
 THE BEACON THEATRE • TREY SONGZ February 11 THEATER AT MADISON SQUARE GARDEN • TREY SONGZ February 14 THE CHICAGO THEATRE • GIPSY KINGS February 16
 RADIO CITY MUSIC HALL • GIPSY KINGS February 17 THE WANG THEATRE • JOHN MELLENCAMP February 18-19 RADIO CITY MUSIC HALL • GIPSY KINGS February 19
 THE CHICAGO THEATRE • LADY GAGA February 21-22 MADISON SQUARE GARDEN • DAVID GRAY February 21 THE WANG THEATRE • DAVID GRAY February 23
 THE BEACON THEATRE • BON JOVI February 24-25, March 5 MADISON SQUARE GARDEN • AMY GRANT/MICHAEL W. SMITH February 26 THE BEACON THEATRE • DAVID GRAY
 February 27 THE CHICAGO THEATRE • AMY GRANT/MICHAEL W. SMITH March 6 THE WANG THEATRE • JANET JACKSON March 7-9 THE CHICAGO THEATRE • BRIGHT EYES
 March 8-9 RADIO CITY MUSIC HALL • THE ALLMAN BROTHERS BAND March 10, 12, 14-15, 17-19, 21-22, 24-26 THE BEACON THEATRE • BRYAN ADAMS March 12
 THE WANG THEATRE • SARAH MCLACHLAN March 12 THE CHICAGO THEATRE • JANET JACKSON March 15 THE WANG THEATRE • ELTON JOHN March 16, 20
 MADISON SQUARE GARDEN • JANET JACKSON March 18-19, 21 RADIO CITY MUSIC HALL • FURTHUR March 25-27 RADIO CITY MUSIC HALL • JEFF BECK March 26
 THE WANG THEATRE • ROD STEWART/STEVIE NICKS March 26, April 6 MADISON SQUARE GARDEN • JEFF BECK March 28 THE BEACON THEATRE
 BEBE & CECE WYNANS April 2 THE CHICAGO THEATRE • CHARLIE SHEEN April 3 THE CHICAGO THEATRE • CHARLIE SHEEN April 8, 10 RADIO CITY MUSIC HALL
 BEBE & CECE WYNANS April 9 THEATER AT MADISON SQUARE GARDEN • NEIL YOUNG April 13-20 THE WANG THEATRE • NEIL YOUNG May 3-7 THE CHICAGO THEATRE
 ROYAL COMEDY TOUR 7/10:30PM May 7 THE BEACON THEATRE • PAUL SIMON May 10-11 THE BEACON THEATRE • CHELSEA HANDLER May 11 THE CHICAGO THEATRE
 ELVIS COSTELLO May 15 THE CHICAGO THEATRE • PAUL SIMON May 17 THE CHICAGO THEATRE • ELVIS COSTELLO May 20 THE WANG THEATRE • CHELSEA HANDLER
 7/10:30PM May 21 THE BEACON THEATRE • ELVIS COSTELLO May 22-24 THE BEACON THEATRE • PAUL SIMON June 1 THE WANG THEATRE • DEEP PURPLE June 7
 THE WANG THEATRE • DEEP PURPLE June 14-15 THE BEACON THEATRE • JUST FOR LAUGHS June 15-19 THE CHICAGO THEATRE • EDDIE VEDDER June 16 THE WANG THEATRE
 EDDIE VEDDER June 21-22 THE BEACON THEATRE • EARTH WIND & FIRE June 28-29 THE BEACON THEATRE • EDDIE VEDDER June 28-29 THE CHICAGO THEATRE
 DANIEL TOSH 7/10:30PM July 22 THE WANG THEATRE • THE ALLMAN BROTHERS July 27 THE BEACON THEATRE • ALISON KRAUSS & UNION STATION July 28 THE WANG THEATRE
 ALISON KRAUSS & UNION STATION August 2 THE BEACON THEATRE • STEVE MILLER BAND August 4 THE CHICAGO THEATRE • CROSBY STILLS & NASH August 31
 THE BEACON THEATRE • ALISON KRAUSS & UNION STATION September 9 THE CHICAGO THEATRE • CHRIS TUCKER September 10 THE WANG THEATRE • STEELY DAN
 September 14, 16-17, 19-20, 22-23 THE BEACON THEATRE • CHRIS TUCKER September 16 THE CHICAGO THEATRE • IL VOLO September 28 THE CHICAGO THEATRE
 STEELY DAN September 28, 30, October 1 THE WANG THEATRE • FLEET FOXES September 30-October 1 THE CHICAGO THEATRE • IL VOLO October 3
 THE BEACON THEATRE • STEVE MILLER BAND October 11 THE BEACON THEATRE • DURAN DURAN October 21 THE CHICAGO THEATRE • STING October 21-22
 THE WANG THEATRE • DURAN DURAN October 25 MADISON SQUARE GARDEN • JOHN MELLENCAMP October 25 THE WANG THEATRE • JOE BONAMASSA October
 27 THE CHICAGO THEATRE • DURAN DURAN October 28 THE WANG THEATRE • WIDESPREAD PANIC October 28-29 THE CHICAGO THEATRE • JOE BONAMASSA
 November 3 THE WANG THEATRE • JOE BONAMASSA November 4-5 THE BEACON THEATRE • CROSBY STILLS & NASH November 6-7 THE BEACON THEATRE
 JAY Z/KANYE WEST November 7-8 MADISON SQUARE GARDEN • NY COMEDY FESTIVAL November 9-12 THE BEACON THEATRE • FURTHUR November 10
 MADISON SQUARE GARDEN • RAY DAVIES November 11 THE CHICAGO THEATRE • NOEL GALLAGHER November 12 THE WANG THEATRE • NOEL GALLAGHER November
 14-15 THE BEACON THEATRE • JOHN FOGERTY November 17-18 THE BEACON THEATRE • STRAIGHT NO CHASER November 18 THE WANG THEATRE • RAY DAVIES
 November 20 THE BEACON THEATRE • TAYLOR SWIFT November 21-22 MADISON SQUARE GARDEN • STRAIGHT NO CHASER November 22 THE BEACON THEATRE
 THE CURE November 25-27 THE BEACON THEATRE • TORI AMOS December 2-3 THE BEACON THEATRE • STRAIGHT NO CHASER December 3
 THE CHICAGO THEATRE • HOT TUNA December 9-10 THE BEACON THEATRE • TORI AMOS December 10 THE CHICAGO THEATRE • THE NATIONAL December
 12-17 THE BEACON THEATRE • GOV'T MULE December 30-31 THE BEACON THEATRE • PHISH December 28-31 MADISON SQUARE GARDEN

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MADISON SQUARE GARDEN



THE THEATER AT MADISON SQUARE GARDEN



RADIO CITY MUSIC HALL



WANG THEATRE



THE BEACON THEATRE



CHICAGO THEATRE



"The World's Most Famous Arena" is just the beginning...

No. 1

ON THE CHARTS

ALBUMS	
	PAGE
THE BILLBOARD 200	70
HEATSEEKERS	73
TOP COUNTRY	77
BLUEGRASS	77
TOP R&B/HIP-HOP	78
CHRISTIAN	80
GOSPEL	80
DANCE/ELECTRONIC	81
TRADITIONAL JAZZ	81
CONTEMPORARY JAZZ	81
TRADITIONAL CLASSICAL	81
CLASSICAL CROSSOVER	81
WORLD	81
TOP LATIN	82
ARTISTS	
	PAGE
SOCIAL 50	72
UNCHARTED	72
SONGS	
	PAGE
THE BILLBOARD HOT 100	74
HOT 100 AIRPLAY	75
HOT DIGITAL	75
HEATSEEKERS	73
MAINSTREAM TOP 40	76
ADULT CONTEMPORARY	76
ADULT TOP 40	76
ROCK	76
ACTIVE ROCK	76
HERITAGE ROCK	76
HOT COUNTRY	77
MAINSTREAM R&B/HIP-HOP	78
RHYTHMIC	78
ADULT R&B	78
RAP	78
HOT R&B/HIP-HOP	79
CHRISTIAN	80
CHRISTIAN AC	80
CHRISTIAN CHR	80
GOSPEL	80
DANCE CLUB	81
DANCE/MIX SHOW AIRPLAY	81
SMOOTH JAZZ	81
HOT LATIN	82
THIS WEEK ON .biz	
	ARTIST / TITLE
CATALOG ALBUMS	#1 WHITNEY HOUSTON / WHITNEY THE GREATEST HITS
DIGITAL ALBUMS	#1 ADELE / 21
INTERNET ALBUMS	#1 VAN HALEN / A DIFFERENT KIND OF TRUTH
INDEPENDENT ALBUMS	#1 JASON ALDEAN / MY KINDA PARTY
MUSIC VIDEO SALES	#1 ADELE / LIVE AT THE ROYAL ALBERT HALL
RINGTONES	#1 SEXY AND I KNOW IT / LMFAO

CONTENTS

VOLUME 124, NO. 7

FEATURES

6 COVER STORY
WHITNEY HOUSTON: 1963-2012
Billboard remembers.

22 BRIGHT YET BITTERSWEET
Reeling from the death of Whitney Houston, the Grammys celebrate new voices.

49 SPECIAL GROUND OPENINGS New and renovated venues reshape the nation's touring circuit.
Plus: On The Road

MUSIC
57 WORLD PARTY The Chieftains celebrate their 50th year with star-packed album.

59 6 Questions: Mark Ronson
60 Reviews
62 Happening Now

IN EVERY ISSUE
66 Marketplace
69 Over The Counter
69 Market Watch
70 Charts

ON THE COVER: Whitney Houston photograph © Rudi Kountje/Future-Image/Zumapress.com

We hope you enjoy our special Grammys double issue. We'll be back with our next issue on March 3. Please be sure to check Billboard.biz for 24-7 music business coverage.



JENNIFER HUDSON **22**

360 DEGREES OF BILLBOARD

HOME FRONT

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Online

.COM EXCLUSIVES

In honor of Whitney Houston's remarkable career, Billboard.com takes a video-infused look back at her 20 biggest Billboard Hot 100 hits, her life in photos and more.



1963

WHITNEY HOUSTON

2012

BY GAIL MITCHELL

“**W**HITNEY HOUSTON is the Aretha Franklin of our generation.” That reflection, from Grammy Award-nominated singer Ledisi, says it all.

Houston died Feb. 11 in Beverly Hills, Calif., at 48. Hers was the voice that sparked seven multiplatinum albums, tallied hundreds of music awards and has become the benchmark for a current generation of chanteuses—including Mariah Carey, Beyoncé, Christina Aguilera and Jennifer Hudson—and beyond.

“The difference between Whitney and other artists is her amazing voice,” says producer Harvey Mason Jr., who had been working with Houston on a song for the soundtrack to the upcoming film remake “Sparkle.” “Anytime she did a song, it became hers. Through all the speculation and rumors happening now . . . when you hear one of her songs, that’s all that matters. You don’t worry about anything except singing along, and reminiscing.”

Houston not only re-entered the top 10 this week on the Billboard 200 with 2000’s *Whitney: The Greatest Hits*—the Grammy- and Emmy Award-winning singer also sold a combined 887,000 in digital track downloads, led by her 1992 Billboard Hot 100 No. 1 “I Will Always Love You,” according to Nielsen SoundScan. The David Foster-produced smash, which topped the Hot 100 for 14 weeks, returns to the chart this week (see page 74).

Like a comet, Houston was a phenomenon that comes along only once in a great while. She embodied the total package: striking beauty, confidence, charismatic stage presence and pure, killer pipes. Her dynamic range and versatility turned her into a crossover darling equally at home on the R&B, pop/dance and adult contemporary charts in the 1980s. Here was a mesmerizing, gospel-honed voice whose breakthrough helped lay down the welcome mat for female superstars—black and white—in the pop arena. And as one of the first black female artists to garner exposure on MTV, she knocked down barriers on the video front, like Michael Jackson did.

“Whitney had a soul about her voice that went beyond being black. It spoke to everyone, no matter what color,” songwriter/producer Kenneth “Babyface” Edmonds said last year during the 50th anniversary of Billboard’s Adult Contemporary chart. On that tally alone, Houston placed 31 hits, including 10 No. 1s.

Houston’s vocals were cultivated in the church. Born Whitney Elizabeth Houston on Aug. 9, 1963, in Newark, N.J., she began singing solos at age 11 as a member of the junior gospel choir at Newark’s New Hope Baptist Church. Her family tree also gave her a leg up on most aspiring performers. Mom Cissy Houston (born Emily Drinkard) was a former member of gospel group the Drinkard Singers and R&B group the Sweet Inspirations, best-known for the 1968 No. 5 R&B hit “Sweet Inspiration.” She also counted singers Dionne and Dee Dee Warwick as cousins. Aretha Franklin was her godmother.

As a teen, Houston began performing occasionally with her mother

during the elder Houston’s nightclub and concert gigs. She also sharpened her vocal prowess as a backup singer for such acts as the Michael Zager Band (the 1978 single “Life’s a Party”) and on albums by Lou Rawls and Jermaine Jackson. The fledgling singer contributed backing vocals in 1978 to Chaka Khan’s hit single “I’m Every Woman,” a song that became a signature hit for Houston herself in 1993.

In the ‘80s, Houston’s willowy figure and striking looks netted her work as a fashion model—she became one of the first women of color to appear on the cover of *Seventeen* (1981). In between modeling gigs, she was still pursuing music. Among her early credits is a guest stint on singer/songwriter Paul Jabara’s 1983 album *Paul Jabara and Friends*. A year later, she paired with Teddy Pendergrass on his “Hold Me” single, which became a top five R&B hit.

At this point, Houston’s musical pursuits took firm root. Former Arista A&R VP Gerry Griffith first spied her remarkable talent when Houston was 16 and performing with her mother. Impressed even more when he saw Houston performing again with Cissy in 1983—and further motivated by rumors that another label was close to signing the newcomer—Griffith convinced then-Arista chief Clive Davis to attend a showcase. “It takes more than just talent,” Griffith says, “and that’s what Whitney had at such a young age. Besides the voice, with its range, tone and emotion, she displayed a fearless confidence and stage presence.”

Signed to Arista in 1983, Houston was paired with such producers as Michael Masser, Kashif and Narada Michael Walden as she began prepping her 1985 debut album, *Whitney Houston*. Kashif produced the set’s LaLa-written lead single, “You Give Good Love.” The soulful ballad—originally intended for Roberta Flack—became Houston’s first No. 1 R&B single and also an unexpected pop hit, peaking at No. 3 on the Hot 100.

“She was experienced but still green and enthusiastic about learning, and that’s a great mixture,” says Kashif, who says the song was basically recorded in one take. “My job as a producer was to be aware of when it was time to give advice and when to just shut up . . . We weren’t trying to make history. We were just trying to make great music.”

Which is what Houston, under the guidance of longtime mentor Davis, did during the next two decades as her career soared to unprecedented heights. Follow-up single “Saving All My Love for You,” this time a jazzy ballad penned by Masser and Gerry Goffin with arrangement by Gene Page, became Houston’s first No. 1 R&B, pop and U.K. hit. Next was the dance-y

Walden-produced “How Will I Know.” The song’s colorful video, meanwhile, gained heavy rotation on MTV, further pushing the door open.

“Whitney was a straight-shooting badass who could be spiritual, funky, soulful and pop,” says Walden, who also worked with Houston on the best-selling “Bodyguard” soundtrack. “Radiating heat, she was an angel who brought it and was conscious about making music that would appeal to everyone.”

During her stellar career, Houston churned out an enviable series of diamond-, platinum- and gold-selling studio albums (seven including *Whitney* and *I’m Your Baby Tonight*) and three soundtrack albums (for “The Bodyguard,” “Waiting to Exhale” and “The Preacher’s Wife”) that spun off a total of 11 No. 1 pop hits (see story, page 8). Those projects earned the singer various chart accolades, most notably becoming the first female artist in music history to bow at No. 1 on the Billboard

“Whatever
I put my
voice on is
with a full-
heartedness.”

—WHITNEY
HOUSTON, 2000



Show-stopper:
WHITNEY
HOUSTON performs
 "I Didn't Know My
 Own Strength" at
 the American Music
 Awards in Los Ange-
 les on Nov. 22, 2009.

200 with sophomore set *Whitney* (1987). She also amassed a host of music awards (including six Grammys, 13 Billboard Music Awards and 23 American Music Awards) and combined worldwide sales of 170 million albums, singles and videos.

Houston's talent also extended to the silver screen, with dazzling results. She made her film debut in 1992's "The Bodyguard" alongside actor/director Kevin Costner. Her star turn was followed by roles in 1995's "Waiting to Exhale," also starring Angela Bassett, and 1996's "The Preacher's Wife" co-starring Denzel Washington. The next year, she appeared in the ABC made-for-TV remake of Rodgers & Hammerstein's "Cinderella," playing the Fairy Godmother to Brandy's title character. The Emmy-nominated project marked Houston's debut as an executive producer. Through her BrownHouse Productions, she oversaw several more children's films projects between 2000 and 2006, including "Princess Diaries"/"Princess Diaries 2" and "Cheetah Girls"/"Cheetah Girls 2." More recently, the late singer had completed her role as the mother figure to Jordin Sparks in the upcoming remake of the 1976 film "Sparkle." Houston, who obtained the production rights to the film in 2001, was also onboard as an executive producer (see story, page 12).

In 1989, Houston established the Whitney Houston Foundation for Children, a nonprofit organization focusing on worldwide issues from homelessness and cancer/AIDS to self-empowerment. Her philanthropy also extended to other arenas. Her heralded performance of "The Star-Spangled Banner" at Super Bowl XXV in 1991, released as a commercial single that became a top 20 Hot 100 hit, was reissued following the attacks of Sept. 11, 2001. All royalties and net proceeds from the single's sales were donated to the firefighters and victims of the attack on the World Trade Center.

It was a more R&B/hip-hop-edged Houston who greeted fans on her first studio album in eight years after her soundtrack cycle, 1998's *My Love Is Your Love*. Featuring production by Rodney Jerkins, Wyclef Jean and Missy Elliott, the album boasted such notable songs as "Heartbreak Hotel" with Faith Evans and Kelly Price, "It's Not Right but It's Okay" and "When You Believe," a duet with Mariah Carey.

Married by this time to Bobby Brown and mother to her only child, Bobbi Kristina, rumors about Houston's drug usage began overshadowing her tremendous talent. She went on to record her fifth album, 2002's R&B-focused *Just Whitney*—the first under a new \$100 million Arista contract and first without mentor Davis at the helm. The project marked a reunion with

then-Arista head Antonio "L.A." Reid who, with Edmonds, had worked with Houston on the "Waiting to Exhale" soundtrack and before that on 1990's *I'm Your Baby Tonight*.

On the eve of *Just Whitney*'s release, Houston told *Billboard*, "Whatever song I put my voice on is with a full-heartedness . . . I have to feel it, love it and live it. Music isn't supposed to bring you down; it's supposed to bring you up."

A year after *Just Whitney*, Houston released her first Christmas set, *One Wish: The Holiday Album*, produced by herself with Mervyn Warren and Gordon Chambers. During the next six years, however, news reports about her drug use and her marriage problems escalated. But following her 2007 divorce, subsequent rehab and admitted past drug use to Oprah Winfrey in 2009, fans were looking forward to a comeback. Houston had reunited with Davis for 2009's *I Look to You*. The album debuted at No. 1 on the *Billboard* 200, becoming her first chart-topping studio album since 1987. However, subsequent TV performances and a world tour plagued by cancellations and negative reviews told the story: The Voice had lost its luster. But after another stint in rehab, Houston appeared back on track. In addition to "Sparkle," it was reported she would rejoin her "Waiting to Exhale" castmates and director Forest Whitaker in a sequel. And on Feb. 9, Houston attended friend Price's inaugural pre-Grammy event, "For the Love of R&B," at Los Angeles venue Tru Hollywood. The spirited evening prompted Houston to join Price onstage for an impromptu performance of "Jesus Loves Me."

Then, the unimaginable. Houston died in a suite at the Beverly Hilton Hotel on Feb. 11, just hours before the annual Pre-Grammy Gala hosted by Davis and the Recording Academy. "She loved music and this night," Davis said to those gathered in the ballroom later that evening. "She was a beautiful person and a talent beyond compare" (see tributes, page 20).

As the investigation continues into her death, Houston will be laid to rest during a private funeral (though it will be streamed worldwide) at her childhood church, New Hope Baptist, in Newark on Feb. 18. Detroit pastor/gospel singer Marvin Winans will preside. In addition to Bobbi Kristina, Houston is survived by her mother, Cissy; cousin Dionne Warwick; and other family members.

"I used to tell her that if Aretha was the Queen of Soul, then you're our princess," Narada Michael Walden says. "Well, Aretha, Dionne and Cissy passed it down to Whitney and she surpassed all of them—and in doing so inspired her generation and those to come. . . ."

Thinking About You

A Look Back At Whitney Houston's Record-Breaking Career

THE EARLY YEARS

Aug. 9, 1963 (1) Whitney Elizabeth Houston born in Newark, N.J., youngest daughter of Cissy Houston and John Russell Houston Jr., cousin of Dee Dee and Dionne Warwick and goddaughter of Aretha Franklin.

1978

Appears as the lead vocalist on the title track for Michael Zager Band's disco release *Life's a Party* (Columbia). Widely regarded as the first recording that showcases Houston's voice. The same year, she sings backup on Chaka Khan's hit "I'm Every Woman" (Warner Bros.).

November 1981 (2)

Working as a model, Houston appears on the cover of Seventeen magazine.

THE DEBUT

1983 (3) Clive Davis signs Houston to Arista Records after seeing her perform a showcase in downtown New York.

June 23, 1983

(4) Houston makes her national TV debut, singing "Home" (from "The Wiz") on "The Merv Griffin Show."

March 9, 1985

Houston's first solo single, "You Give Good Love," enters the Billboard Hot Black Singles chart at No. 89.

March 23, 1985

(5) *Whitney Houston*—released March 14, 1985, on Arista—bows at No. 166 on the Billboard 200.

Aug. 17, 1985

The second single from *Whitney Houston*, "Saving All My Love for You" (a cover of a song written by Michael Masser and Gerry Goffin for Marilyn McCoo and Billy Davis Jr.) bows at No. 53 on the Billboard Hot 100.

Oct. 26, 1985

"Saving All My Love for You" tops the Hot 100, becoming Houston's first No. 1 hit. She would score six more consecutive No. 1s on the chart, setting a record that still holds today.

THE SENSATION

Jan. 27, 1986 Wins two awards at the 13th annual American Music Awards for favorite soul/R&B single for "You Give Good Love" and favorite soul/R&B video for "Saving All My Love for You."

Feb. 25, 1986

(6) Wins best female pop vocal performance for "Saving All My Love for You" at the 28th annual Grammy for "You Give Good Love," and performs "Saving All My Love for You."

March 8, 1986

Whitney Houston tops the Billboard 200, a position it holds for a record 14 weeks.

July-December 1986

The Greatest Love world tour sells 285,066 tickets for a gross of \$4,830,082 from 24 North American dates, according to Billboard Boxscore.

Sept. 21, 1986

Wins Emmy at 38th annual Primetime Emmy Awards for outstanding individual performance in a variety of music program for her performance at the 28th annual Grammy Awards.

Feb. 24, 1987

Nominated for record of the year at the 29th annual Grammy Awards for "Greatest Love of All."

THE STAR

June 2, 1987 Sophomore album *Whitney* arrives on Arista.

June 27, 1987

Houston makes history as the first female artist to enter the Billboard 200 at No. 1 when *Whitney* tops it in its first week of release. She holds the top spot for 11 weeks. "I Wanna Dance With Somebody (Who Loves Me)," the lead single from *Whitney*, tops the Hot 100 for the first of two weeks.

July-December 1987

The Moment of Truth tour sells 796,502 tickets and grosses \$14,259,726, with 57 North American dates reported, making it the most successful tour of Houston's career, according to Boxscore.

March 2, 1988

Wins Grammy for best female pop vocal performance for "I Wanna Dance With Somebody (Who Loves Me)" at 30th annual Grammy Awards. Also nominated for album of the year for *Whitney* and best female R&B vocal performance for "For the Love of You," and performs "I Wanna Dance With Somebody."

Feb. 22, 1989

Nominated for best female pop vocal performance at the 31st annual Grammy Awards for "One Moment in Time."

Feb. 21, 1990

Nominated for best R&B performance by a duo or group with vocals at the 32nd annual Grammy Awards for "It Isn't, It Wasn't, It Ain't Never Gonna Be," with Aretha Franklin.

THE QUEEN

Nov. 6, 1990 Third album *I'm Your Baby Tonight* arrives on Arista.

Jan. 27, 1991 (7)

Sings "The Star-Spangled Banner" at Super Bowl XXV. Widely regarded as one of the best performances of the national anthem.

Feb. 23, 1991

Makes "Saturday Night Live" debut. Performs "All the Man That I Need" and "I'm Your Baby Tonight."

April-August 1991

Houston's *I'm Your Baby Tonight* tour sells 230,485 tickets and grosses \$5,015,907 from 28 North American dates, according to Boxscore.

Dec. 9, 1991

Wins No. 1 R&B singles artist, No. 1 R&B albums artist (for *I'm Your Baby Tonight*) and No. 1 R&B artist at the Billboard Music Awards.

Feb. 26, 1992

Nominated for best female pop vocal performance at the 34th annual Grammy Awards for "All the Man That I Need."

'THE BODYGUARD'

July 18, 1992 (8) Marries singer and New Edition frontman Bobby Brown at her home in Menham, N.J.

Nov. 17, 1992

The Bodyguard: Original Soundtrack Album is released on Arista. Houston appears on six of the album's 12 tracks, including the massive hits "I Will Always Love You" and "I'm Every Woman."

Nov. 25, 1992

The "Bodyguard" movie is released. Houston stars alongside Kevin Costner. The film grosses \$16.6 million during its U.S. opening weekend, according to Box Office Mojo. It eventually captures a worldwide gross of \$411 million, according to Box Office Mojo.

Dec. 12, 1992

The Bodyguard: Original Soundtrack Album tops the Billboard 200—and remains there for 20 weeks.

THE GREATEST LOVE

March 4, 1993

(9) Her only child, daughter Bobbi Kristina, is born.

July 1993-September 1994

The Bodyguard tour sells 225,857 tickets, grossing \$10,502,961 from 28 North American dates, according to Boxscore.

March 1, 1994

Wins Grammys for album of the year for *The Bodyguard* and record of the year and best female pop vocal performance for "I Will Always Love You" at the 36th annual Grammy Awards. Also nominated for best female R&B vocal performance for "I'm Every Woman." Performs "I Will Always Love You."

Oct. 4, 1994

Performs "People" and "The Greatest Love of All" in honor of Nelson Mandela at a White House state dinner.

Nov. 22, 1995

"Waiting to Exhale," starring Houston and Angela Bassett, and directed by Forest Whitaker, is released by 20th Century Fox. The film grossed \$142 million upon its U.S. opening weekend, according to Box Office Mojo.

THE FAIRYTALE

Nov. 27, 1996

The Preacher's Wife: Original Soundtrack Album is released.

Dec. 13, 1996

Touchstone Pictures releases the Penny Marshall-directed "The Preacher's Wife," with Houston starring alongside Denzel Washington.

Feb. 26, 1997

Nominated for five awards at the 39th annual Grammy Awards for album of the year for *Waiting to Exhale: Original Soundtrack Album*, best pop collaboration with vocals for "Count on Me" with CeCe Winans, best female R&B vocal performance and best song written for a motion picture, television or other visual media for "Exhale (Shoop Shoop)." Houston performs "Exhale" alongside Mary J. Blige and CeCe Winans.

Nov. 2, 1997

An updated version of Rodgers & Hammerstein's "Cinderella," starring Brandy as Cinderella and Houston as her fairy godmother, airs on ABC. Houston is executive producer.

Feb. 25, 1998

Nominated for best female R&B vocal performance for "I Believe in You and Me" and best R&B album for *The Preacher's Wife: Original Soundtrack Album* at the 40th annual Grammy Awards.

THE LOVE

Nov. 17, 1998

My Love Is Your Love, Houston's fourth studio album, arrives on Arista.

June-July 1999

My Love Is Your Love world tour sells 85,156 tickets for a gross of \$5,988,862 from 19 North American dates, according to Boxscore.

Feb. 23, 2000

Wins best female R&B vocal performance for "It's Not Right but It's Okay" at the 42nd annual Grammy Awards. Also nominated for best R&B performance by a duo or group with vocal for "Heartbreak Hotel" with Faith Evans and Kelly Price, best R&B album for *My Love Is Your Love* and best pop collaboration with vocals for "When You Believe" with Mariah Carey. Performs "I Learned From the Best" and "It's Not Right but It's Okay."

THE PAIN

Dec. 4, 2002

(10) Diane Sawyer does an in-depth interview with Houston for ABC News' "Primetime," discussing Houston's marriage and rumored drug use. One of the highest-rated celebrity interviews, it earned a 13.7 rating/21 share, or 14.7 million U.S. households, according to Nielsen.

Dec. 10, 2002

Houston's fifth studio album, *Just Whitney*, arrives on Arista.

Nov. 18, 2003

One Wish: The Holiday Album, Houston's sixth studio album, is released on Arista.

January-June 2004

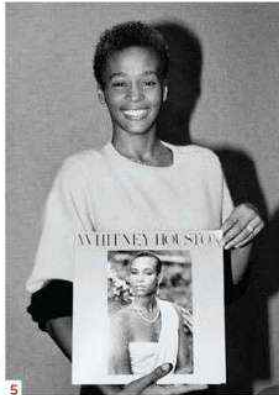
Houston and Brown film the reality TV program "Being Bobby Brown." Houston also enters rehab that year at her mother's insistence.

Aug. 15, 2005

The 2006 Guinness Book of World Records lists Houston as music's most awarded female artist with 411 awards. Her accolades include her six Grammy Awards, 16 Billboard Music Awards and 23 American Music Awards.

April 24, 2007

Divorce from Bobby Brown is finalized.



Houston's Hot 100 Legacy

The singer had 39 chart hits—and 11 No. 1s

WHITNEY HOUSTON'S legacy on the Billboard Hot 100 is legendary.

Her biggest single on the chart is her iconic "I Will Always Love You," from her film "The Bodyguard." The track spent 14 weeks atop the list and at the time was the longest-running No. 1 single in history.

Here's a look at Houston's 39 singles that have charted on the Hot 100 tally, stretching back to her 1984 debut, "Hold Me" (with Teddy Pendergrass). She topped the list 11 times, with seven of those leaders coming consecutively between 1985 and 1988 (see story, page 10). Houston's most recent No. 1 single was the 1995 hit "Exhale (Shoop Shoop)" from her film "Waiting to Exhale." Houston only released six studio albums in her career and, incredibly, between 1992 and 1998, all of her musical output was tied to soundtrack releases. On this list of Hot 100 hits, the 11 charting singles, from "I Will Always Love You" through "When You Believe," were all film-related efforts.

Though her success on the Hot 100 diminished a bit in the last decade—thanks in part to the relative lack of new musical output from the diva—she did have a pair of hits from her final studio album in 2009. That year's *I Look to You*, which bowed at No. 1 on the Billboard 200, spun off a pair of Hot 100 hits. Its title track peaked at No. 70, and "Million Dollar Bill" reached No. 100. The latter is currently her final chart entry, having spent one week on the tally on Sept. 19, 2009.

—Keith Caulfield

THE RETURN

Aug. 28, 2009
Arista releases Houston's last studio album, *I Look to You*.

Sept. 14-15, 2009

Appears on a two-part special of "The Oprah Winfrey Show," dubbed "The Oprah Winfrey Show Exclusive: Whitney Houston's First Interview." The appearance marks Houston's first televised interview in nearly seven years.

Sept. 19, 2009

I Look to You tops the Billboard 200.

February–June 2010

The Nothing but Love tour sells 96,663 tickets, grossing \$11,913,446 from 10 dates in Australia and Europe, according to Boxscore.

Jan. 30, 2011

Houston sings "I Look to You" with Kim Burrell at BET's Celebration of Gospel 2011. It's her last televised performance.

Feb. 9, 2012 (11)

Performs "Yes, Jesus Loves Me" at the Kelly Price & Friends Unplugged: For the Love of R&B party. It would be her final live performance.

THE LOSS

Feb. 11, 2012

(12) Just hours before Clive Davis' annual pre-Grammy party, Houston is found dead in a bathtub at the Beverly Hilton Hotel by her bodyguard. She was 48 years old.

Feb. 12, 2012

Host LL Cool J opens the 54th annual Grammy Awards with a prayer dedicated to Houston. Jennifer Hudson sings Houston's hit "I Will Always Love You" during the in memoriam portion of the program.

Aug. 17, 2012

Houston will posthumously appear in "Sparkle," alongside Jordin Sparks, Cee Lo Green and Mike Epps. The remake of the original 1976 film, directed by Salim Akil, will also feature Houston performing the gospel hymn "His Eye Is on the Sparrow."

By Benjamin Meadows-Ingram and Jon Blistein. Additional reporting by Billboard staff.

"HOLD ME"
THE DIVA'S VERY FIRST CHART ENTRY WAS A DUET WITH R&B ICON TEDDY PENDERGRASS, WHICH CLIMBED TO NO. 46 IN 1984. ON HOT R&B/HIP-HOP SONGS, IT REACHED NO. 5, MARKING THE DIVA'S FIRST OF 11 CONSECUTIVE TOP FIVES.

"SAVING ALL MY LOVE FOR YOU"
HOUSTON WASN'T JUST A HOT 100 HIT-MAKER, BUT A STAR ON AC R&D AS WELL. ON THE AC CHART, THIS SONG WAS HER FIRST OF 10 NO. 1S. AMONG THOSE ARE TUNES THAT DIDN'T REACH THE TOP 10 OF THE HOT 100, INCLUDING "ONE MOMENT IN TIME" AND "I HAVE NOTHING."

"IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE"
TWO OF THE MOST POWERFUL VOICES IN MUSIC—HOUSTON AND ARETHA FRANKLIN—JOINED FORCES ON THIS TRACK. THE SECOND SINGLE FROM FRANKLIN'S THROUGH THE STORM (1989), IT MISSED THE TOP 40 ON THE HOT 100, MARKING HOUSTON'S FIRST TITLE TO BYPASS THE REGION SINCE "HOLD ME."

"I BELIEVE IN YOU AND ME"
THE SONG WAS THE LEAD SINGLE FROM THE SOUNDTRACK TO HOUSTON'S FILM "THE PREACHER'S WIFE" AND REACHED NO. 4 ON THE HOT 100 AND HOT R&B/HIP-HOP SONGS. THE ALBUM, WHICH FEATURES HOUSTON ACCOMPANIED BY THE GEORGIA MASS CHOIR ON MANY TRACKS, SPENT 26 WEEKS AT NO. 1 ON THE GOSPEL ALBUMS CHART.

Houston's Hot 100 History

TITLE	HOT 100 PEAK (Weeks At No. 1)	PEAK DATE
"Hold Me" (Teddy Pendergrass and Whitney Houston)	46	July 28, 1984
"You Give Good Love"	3	July 27, 1985
"Saving All My Love for You"	1	Oct. 26, 1985
"How Will I Know"	1 (2)	Feb. 15, 1986
"Greatest Love of All"	1 (3)	May 17, 1986
"I Wanna Dance With Somebody (Who Loves Me)"	1 (2)	June 27, 1987
"Didn't We Almost Have It All"	1 (2)	Sept. 26, 1987
"So Emotional"	1	Jan. 9, 1988
"Where Do Broken Hearts Go"	1 (2)	April 23, 1988
"Love Will Save the Day"	9	Aug. 27, 1988
"One Moment in Time"	5	Nov. 12, 1988
"It Isn't, It Wasn't, It Ain't Never Gonna Be" (Aretha Franklin/Whitney Houston)	41	July 29, 1989
"I'm Your Baby Tonight"	1	Dec. 1, 1990
"All the Man That I Need"	1 (2)	Feb. 23, 1991
"Miracle"	9	June 8, 1991
"My Name Is Not Susan"	20	Sept. 7, 1991
"I Will Always Love You"	1 (14)	Nov. 28, 1992
"I'm Every Woman"	4	Feb. 20, 1993
"I Have Nothing"	4	April 3, 1993
"Run to You"	31	July 17, 1993
"Exhale (Shoop Shoop)"	1	Nov. 25, 1995
"Count on Me" (Whitney Houston & CeCe Winans)	8	May 4, 1996
"Why Does It Hurt So Bad"	26	Aug. 31, 1996
"I Believe in You and Me"	4	Feb. 1, 1997
"Step by Step"	15	March 2, 1997
"My Heart Is Calling"	77	July 19, 1997
"When You Believe" (Whitney Houston & Mariah Carey)	15	Jan. 30, 1999
"Heartbreak Hotel" (Featuring Faith Evans & Kelly Price)	2	March 20, 1999
"It's Not Right but It's Okay"	4	July 3, 1999
"My Love Is Your Love"	4	Jan. 1, 2000
"I Learned From the Best"	27	March 25, 2000
"Same Script, Different Cast" (Whitney Houston & Deborah Cox)	70	July 15, 2000
"Could I Have This Kiss Forever" (Whitney Houston & Enrique Iglesias)	52	Aug. 5, 2000
"The Star Spangled Banner"	6	Oct. 27, 2001
"Whatchulookinat"	96	Aug. 24, 2002
"One of Those Days"	72	Feb. 1, 2003
"Try It on My Own"	84	May 17, 2003
"I Look to You"	70	Sept. 19, 2009
"Million Dollar Bill"	100	Sept. 19, 2009

"I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)"
NOT ONLY DID "DANCE" REACH NO. 1 ON THE HOT 100, IT ALSO WAS HER FIRST LEADER ON DANCE CLUB SONGS. SHE WOULD ULTIMATELY NOTICED IT IN NO. 1 ON THE DANCE CHART. MOST RECENTLY WITH 2009'S "MILLION DOLLAR BILL" FROM *I LOOK TO YOU*.

"I WILL ALWAYS LOVE YOU"
WHILE "I WILL ALWAYS LOVE YOU" WAS FIRST A HIT FOR ITS SONGWRITER, DOLLY PARTON, IN 1982, THE TUNE WOULD ARGUABLY BECOME HOUSTON'S SIGNATURE RECORDING A DECADE LATER. FIRST WRITTEN FOR PARTON'S FILM "THE BEST LITTLE WHOREHOUSE IN TEXAS," IT WAS ADAPTED FOR HOUSTON'S "BODYGUARD" MOVIE AND LINGERED AT NO. 1 FOR 14 WEEKS.

"HEARTBREAK HOTEL"
THE FIRST SINGLE FROM HOUSTON'S 1999 ALBUM, HER FIRST STUDIO EFFORT SINCE 1990'S "I'M YOUR BABY TONIGHT," A COLLABORATION WITH FAITH EVANS AND KELLY PRICE, IT SPENT THREE WEEKS AT NO. 2, STUCK BEHIND CHER'S "BELIEVE." PRICE WOULD ULTIMATELY BE HOUSTON'S FINAL COLLABORATOR, AT LEAST ON THE PUBLIC STAGE. ON FEB. 9, TWO DAYS BEFORE HOUSTON'S DEATH, THE PAIR SANG A SHORT REMEDIATION OF "JESUS LOVES ME" AT A PRE-GRAMMY CELEBRATION HOSTED BY PRICE.

"MILLION DOLLAR BILL"
HER FINAL CHART ENTRY WAS LIFTED FROM HER 2009 ALBUM, *I LOOK TO YOU*. THE SINGLE SPENT ONE WEEK AT NO. 100, BUT THANKS TO DANCE REMIXES BECAME A SPARKER ON DANCE CLUB SONGS (NO. 1) AND THE OFFICIAL U.S. SINGLES CHART (NO. 5). ON THE LATTER, IT WAS HER HIGHEST-CHARTING HIT SINCE 1999'S "MY LOVE IS YOUR LOVE" WENT TO NO. 2.



Record-Setter

Houston notched way more than a few on Billboard's charts

BY GARY TRUST

WHITNEY HOUSTON accomplished a bevy of achievements on the Billboard charts. No woman ruled the Billboard 200 quite like her. The Houston-led soundtrack to "The Bodyguard" stands as one of the two longest-reigning albums (20 weeks each) by a woman in the 56-year history of the survey (see chart, below right). Coincidentally, Adele's *21* matches the mark this very week (see *Over the Counter*, page 69).

Houston is the only woman to have tallied reigns of more than 10 weeks with multiple albums. While no other woman has more than one such set, Houston had three: *The Bodyguard* (20 weeks), *Whitney Houston* (14) and *Whitney* (11).

With Houston also leading for a week in 2009 with her last studio album, *I Look to You*, her 46 total weeks at the Billboard 200 summit are the most among women.

Four years before the practice became the norm upon the advent of Nielsen SoundScan electronic point-of-sale data, Houston scored the first No. 1 debut on the Billboard 200 for a female performer.

The week of June 27, 1987, *Whitney* launched at the chart's top spot, where it held for its first 11 weeks. It remained in the top 10 for its first 31 weeks, through Jan. 23, 1988.

On the Billboard Hot 100, Houston holds the record for most consecutive No. 1 singles, having tallied seven in a row from 1985 through 1988 (see chart, below left).

Even when her streak ended, Houston's next four solo singles all reached the Hot 100's top 10. (She missed only with "It Isn't, It Wasn't, It Ain't Never Gonna Be," a sassy superstar duet with her godmother, Aretha Franklin.) With 11 career Hot 100 No. 1s each, Houston and Rihanna trail only Mariah Carey (18) and Madonna (12) for the most among women. Janet Jackson rounds out the category's top five with 10 leaders.

When Houston's remake of Dolly Parton's "I Will Always Love You" wrapped its 14-week run atop the Hot 100 in 1993, the song stood as the longest-leading title since the chart's inception on Aug. 4, 1958. To date, only Carey and Boyz II Men's "One Sweet Day" (16 weeks in 1995-96) has surpassed the reign (which has also been matched by five other songs).

In addition, Houston's "Exhale (Shoop, Shoop)" is one of only 13 songs by women to have debuted at No. 1 in the Hot 100's history. The song, from the "Waiting to Exhale" soundtrack, opened atop the Hot 100 on Nov. 25, 1995.

"Exhale" also led the Hot R&B/Hip-Hop Songs tally for eight frames, becoming one of her eight No. 1s on the list.

Houston additionally notched 10 leading titles on the Adult Contemporary chart, making her one of just seven artists to reach the double-digit mark in the tally's 51-year archives. ■■■

Super Seven: The Record For Consecutive No. 1 Singles

DATE REACHED NO. 1	TITLE (WEEKS AT NO. 1)
Oct. 26, 1985	"Saving All My Love for You" (1)
Feb. 15, 1986	"How Will I Know" (2)
May 17, 1986	"Greatest Love of All" (3)
June 27, 1987	"I Wanna Dance With Somebody (Who Loves Me)" (2)
Sept. 26, 1987	"Didn't We Almost Have It All" (2)
Jan. 9, 1988	"So Emotional" (1)
April 23, 1988	"Where Do Broken Hearts Go" (2)



Star, ascending: WHITNEY HOUSTON on the set of the video for "How Will I Know" in 1987.

Album Chart Queens: Most Weeks At No. 1

WEEKS AT NO. 1	TITLE	ARTIST	YEAR REACHED NO. 1
20	"The Bodyguard"	SOUNDTRACK/WHITNEY HOUSTON	1992
20	"21"	Adele	2011*
15	"Tapestry"	Carole King	1971
14	"Whitney Houston"	WHITNEY HOUSTON	1986
13	"Judy at Carnegie Hall"	Judy Garland	1961
12	"Jagged Little Pill"	Alanis Morissette	1995
12	"Fearless"	Taylor Swift	2008
11	"Mariah Carey"	Mariah Carey	1991
11	"Whitney"	WHITNEY HOUSTON	1987
10	"Forever Your Girl"	Paula Abdul	1989
10	"The Singing Nun"	The Singing Nun	1963

*Currently at No. 1

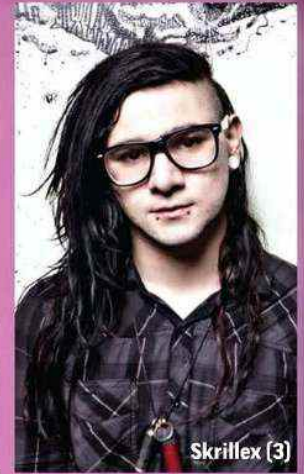
ASCAP Congratulates our GRAMMY® Award WINNERS



The Foo Fighters (5)



Paul Epworth (4)



Skrillex (3)



Bon Iver (2)



Tony Bennett (2)



Fergie (2)



Kid Cudi (2)



The Civil Wars (2)

The Foo Fighters

Best Rock Performance
Best Hard Rock/Metal Performance
Best Rock Song
Best Rock Album
Best Long Form Music Video

Paul Epworth

Record Of The Year
Album Of The Year
Song Of The Year
Producer Of The Year, Non-Classical

Skrillex

Best Dance Recording
Best Remixed Recording, Non-Classical
Best Electronic/Dance Album

Bon Iver

Best New Artist
Best Alternative Music Album

Tony Bennett

Best Pop Duo/Group Performance
Best Traditional Pop Vocal Album

Fergie & Kid Cudi

Best Rap/Sung Collaboration
Best Rap Song

The Civil Wars

Best Country Duo/Group Performance
Best Folk Album

Tom Elmhirst (PRS)
Record Of The Year

Greg Fidelman
Rick Rubin
Ryan Tedder

Dan Wilson
Album Of The Year

Melanie Fiona
Best Traditional R&B
Performance

Jay-Z
Best Rap Performance

Malik Jones
Best Rap Song

Terri Lyne Carrington
Best Jazz Vocal Album

Laura Story
Best Contemporary Christian
Music Song

Maná
Best Latin Pop Album

Levon Helm
Best Americana Album

Stephen Marley
Best Reggae Album

Tinariwen (SACEM)
Best World Music Album

Steve Pullara
Best Children's Album

Louis C.K.
Best Comedy Album

Trey Parker & Matt Stone
Best Musical Theater Album

Boardwalk Empire: Vol. 1
Best Compilation Soundtrack For
Visual Media

Glenn Slater
Best Song Written For Visual
Media

Gordon Goodwin
Best Instrumental Arrangement

Jorge Calandrelli
Best Instrumental Arrangement
Accompanying Vocalist(s)

Paul McCartney (PRS)
Best Historical Album

Eric Whitacre
Best Choral Performance

Herschel Garfein
Best Classical Contemporary
Composition

Getting Her 'Sparkle' Back

The state of the film Houston was executive-producing—and notes from her last recording session

Early during Grammy Week, Whitney Houston traveled to North Hollywood's Mason Sound studio for what turned out to be her last recording session. She was working on "Celebrate," a duet with Jordin Sparks for the soundtrack to the upcoming film "Sparkle."

Songwriter/producer Harvey Mason Jr. says Houston was in great spirits and sounded good as they worked on vocals for the new R. Kelly-penned song on Feb. 7. "We might have needed one more vocal session, but I was close to being done with my portion of the soundtrack," Mason says. The producer explains that he has worked on three songs for the soundtrack: one produced by he and partner Damon Thomas under their Underdogs moniker, another song he vocal-produced and "Celebrate" with Kelly.

This wasn't the first time Mason worked with Houston. He co-produced "I Look to You," the title track and first single from Houston's 2009

Arista studio album. In addition to co-producing that Kelly-penned song with Christopher "Tricky" Stewart, Mason worked on several other cuts from Houston's seventh album, including an uptempo cover of Leon Russell's "A Song for You" in tandem with production duo StarGate. At that time, Mason said, "Whitney delivers a killer vocal."

This time, Mason says Houston was all about letting Sparks, who plays the title role in "Sparkle," shine. "It's not about me, let Jordin shine. This is a great moment for Jordin," Mason recalls Houston saying during the session. And those comments, Mason adds, characterize the type of person Houston was.

"Whitney was very generous and gracious with up-and-coming artists," he says. "She wasn't the normal diva where it's all about her. She and Brandy were close. I talked to Jennifer [Hudson] earlier this week—they were among the people she interacted with, and gave advice to or helped along with their careers." Mason says he's not sure



Final feature: **WHITNEY HOUSTON** stars in her "Sparkle" remake alongside **JORDIN SPARKS**.

when the soundtrack will be released.

In addition to "Celebrate," which will play over the end credits, Houston sings the gospel classic "Eyes on the Sparrow" in "Sparkle." Currently in postproduction and on schedule, the Sony Pictures film is scheduled for release in early August. RCA will release the soundtrack. According to a person familiar with the production, Sony executives were pleased with both the way Houston looks and sounds in the film.

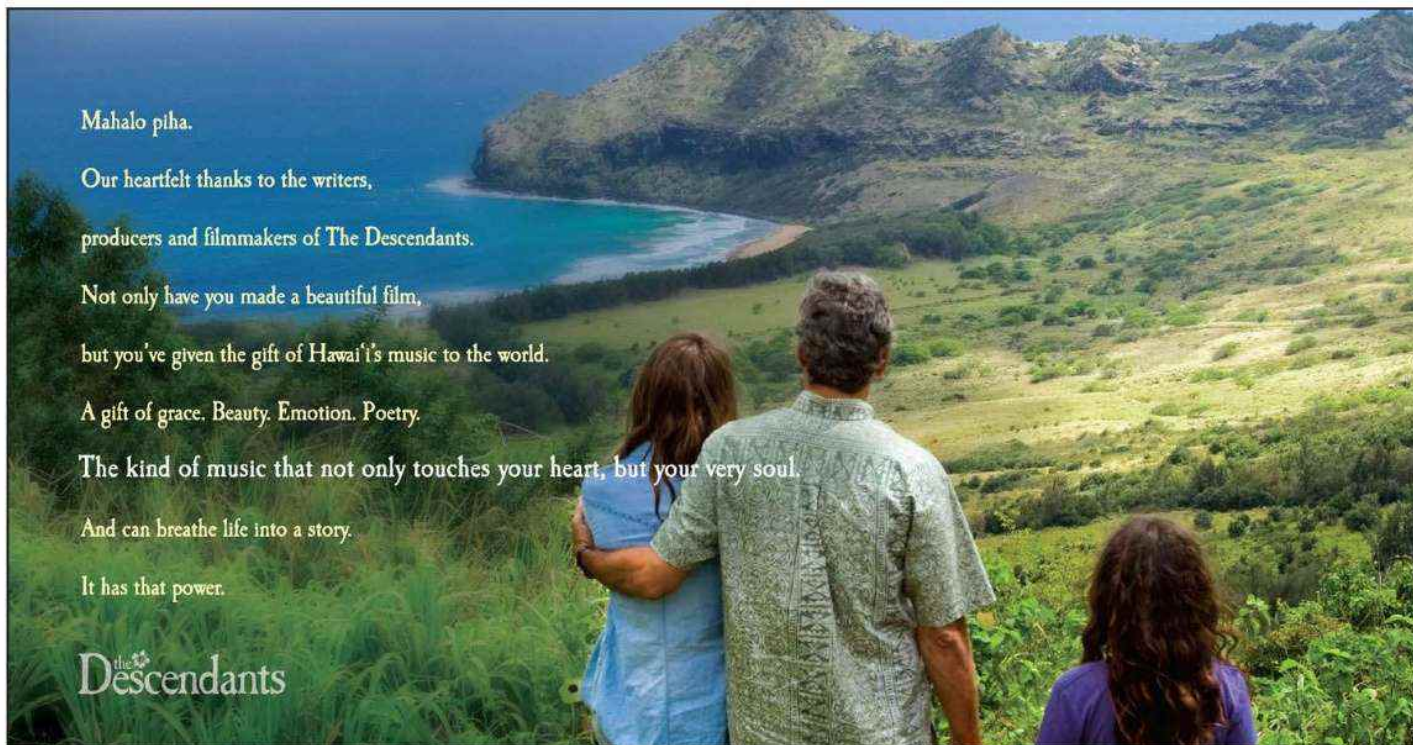
"Sparkle" is a remake of the 1976 film that starred Irene Cara as lead character Sparkle Williams. It was to be an acting comeback for Houston, who hasn't appeared in a theatrical release since "The Preacher's Wife" in 1996. Set in 1950s

Harlem, "Sparkle" is the fictional story of three singing sisters. Houston plays the mother of the siblings. Cee Lo Green is also in the film.

Houston was also one of five executive producers on the movie, having acquired the rights close to 12 years ago. Her original plan was to have Aaliyah star as Sparkle until the singer died in a plane crash in 2001. Last year, it was also announced that Houston would rejoin her castmates—including Angela Bassett—and director Forest Whitaker for a sequel to the 1995 hit film "Waiting to Exhale." According to published reports, Fox 2000 Pictures plans to proceed with the sequel in Houston's honor.

—Phil Gallo and Gail Mitchell

ALICIA GAURTY/2002 STAGE 6 FILMS, INC.



Mahalo piha.

Our heartfelt thanks to the writers,
producers and filmmakers of *The Descendants*.

Not only have you made a beautiful film,
but you've given the gift of Hawai'i's music to the world.

A gift of grace. Beauty. Emotion. Poetry.

The kind of music that not only touches your heart, but your very soul.

And can breathe life into a story.

It has that power.

The Descendants

HAWAII'S CREATIVE INDUSTRIES
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The Descendants was scored exclusively with music by Hawai'i artists. Director Alexander Payne says, "It's a joy for us to share what we've been listening to while making the film and perhaps open up some ears and hearts to the beauty of Hawaiian music." Consider the power of Hawai'i's music for your next project.

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The Descendants Original Motion Picture Soundtrack is available in download and CD formats.

WHITNEY

*In loving memory of her majestic voice,
her radiant beauty and the magic she created on stage.*



THE ESTATE OF MICHAEL JACKSON

JOHN BRANCA, JOHN MCCLAIN, CO-EXECUTORS



Queen of the night: A still of WHITNEY HOUSTON from the 1992 film "The Bodyguard."

Maureen Crowe

Guild of Music Supervisors president and music supervisor of "The Bodyguard"



Tomatoes" and it had climbed the charts [to No. 22 on the Billboard Hot 100 in March 1992]. I felt we needed a song that could push the story forward, so I said to the producers [Kevin Costner, Lawrence Kasdan and Jim Wilson] that the song had to be Kevin's song that would play in Kevin's bar and she would sing it back. They said it was a working man's bar with sawdust on the floor and they dance to the jukebox: "It's not a country bar and we don't want to do a country song. It's a California bar."

They wanted to do Motown. I said "OK, we're doing oldies," but they would also be dancing to Eagles, Jackson Browne—that's the California sound. I remembered ["I Will Always Love You"] from Linda Ronstadt's [1975] *Prisoner in Disguise*. It was one of my favorite albums. It had to answer the question of, What song would you sing to a man you had an affair with, he's just

I first saw Whitney at a Baptist church when I was doing research on another project down on Crenshaw [in Los Angeles]. She sang "What a Friend We Have in Jesus." When I met her the first time for "The Bodyguard" I told her I had seen her before and she was so shocked—she said it was the only time she'd been in that church. I think we really connected because of that.

[The centerpiece song] was originally going to be "What Becomes of the Brokenhearted," but Paul Young had covered it for "Fried Green

taken a bullet for you, and you'll never see him again?"

They didn't realize Dolly Parton had written the song until they'd signed on to it and then we had to have the lead singer of X, John Doe, come in and do a male version of it because we couldn't find a male version of it that wasn't too country or just the right vibe for the bar.

The wonderful thing is that Whitney's version fills every fiber of your body. We recorded the first version live and on the fourth take we captured the live emotion on camera. [Other artists] never sang the third verse—it was always spoken. She sang it. I remember saying to David [Foster, who co-wrote "The Bodyguard" soundtrack hit "I Have Nothing"], "It's only appropriate that she sing it." He said, "Let's see what she does with it." It was released; the movie opened and hit No. 1 [three days after it opened on Nov. 25, 1992]. That was a watermark.

She really broke so many color barriers. People don't realize that at the time if you were a black actress you had no chance at international distribution. Whitney was very aware of that, and when she succeeded I think the black community really came to respect her for breaking those barriers. She was very generous to people. Very generous to me, thanking me at the Billboard Music Awards and the Grammys. She really tried to be fair and acknowledge the people who were important to her—she knew she had a gift and she wanted to share it. I felt she could always have that success again. It felt like, even with the demons she had, she was a very generous performer. And not many performers are like that.

—As told to Phil Gallo

WMAE



A LEGEND, AN ICONIC VOICE, A BELOVED FRIEND.

YOU WILL BE MISSED

Memories for sale: A shopper looks at a special display set up for Whitney Houston, with the message "We will always love you," at a music shop in Tokyo on Feb. 14.



Run To You

Whitney Houston's death sparks surging demand at retail

BY ED CHRISTMAN

DEMAND FOR WHITNEY Houston's music is exploding online, but a scarcity of physical product will stymie overall sales for another week or so.

For the week ended Feb. 12, the late pop superstar's U.S. digital track sales skyrocketed to 859,000 units from 13,000 in the prior week, even though her death was reported just a day before the close of Nielsen SoundScan's sales week.

In fact, her track sales for the week exceeded the number she sold in each of the last two years—640,000 and 682,000 in 2011 and 2010, respectively, according to SoundScan.

Meanwhile, Houston's album sales swelled to 101,000 units (of which 91,000 were digital), surging from 1,000 a week earlier. Total U.S. streams of Houston's songs also spiked, hitting 1.2 million in the week ended Feb. 12, more than quadrupling from 272,000 in the prior week.

Sony Music Entertainment, which has done well meeting demand for multiple-Grammy Award winner Adele (see story, page 28), was blindsided by Houston's death. By Feb. 13, multiple retail sources and wholesalers said they were cleaned out of Houston CDs, with only 2003's *One Wish: The Holiday Album* available for order.

"Of course they are caught short on Whitney. How could you tell that kind of demand would spring up?" Newbury Comics head of purchasing Carl Mello asks. "There was probably very little in stores because her titles had performed so lacklusterly in the last year. In fact, if Sony had a lot of Whitney product in stock, they probably would have gotten in trouble from accounting for being over-inventoried on her."

On Feb. 15, Sony began alerting retailers that it would begin shipping newly manufactured units of the "Bodyguard"

soundtrack and her self-titled debut album on the following day, with product expected to reach key merchants in time for the weekend. *Whitney: The Greatest Hits* was expected to ship on Feb. 17.

Meanwhile, with Sony out of stock on physical product, merchants were scrambling to get anything by Houston, even snapping up the import-only *Ultimate Collection* hits package. But retail sources say U.S. Sony executives began warning music merchandisers not to carry the album, frustrating retailers because it was the only physical product still available in the immediate wake of Houston's death.

"It's not like we are taking in bootleg product," a retail executive says. "Sony will still be collecting revenue on the sales of the *Ultimate* album, even if it's not the U.S. company."

Sony had already sustained a black eye with consumers in the United Kingdom, where it was forced to respond to an online furor over a price hike for *The Ultimate Collection* and *Greatest Hits* at Apple's U.K. iTunes store in the hours after her death. A Sony source blamed the repricing, which was quickly reversed, on an "internal mistake due to an employee error" (Billboard.biz, Feb. 14).

Merchants and label executives are unclear how long the sales surge will last. So far, postmortem sales of Houston's albums have fallen short of Michael Jackson's but exceeded those of Amy Winehouse.

After Jackson died June 25, 2009 (on a Thursday, about halfway through the SoundScan week), his digital track sales surged to 2.3 million in the week ended June 28, from 37,000 a week earlier, while sales of his solo albums soared to 422,000 from 10,000 in the prior week, according to SoundScan.

The July 23, 2011 (Saturday) death of Winehouse, who had released only two albums, caused her digital track sales to surge to 111,000 in the week ended July 24, from 5,000 in the prior week, according to SoundScan.

Of course, Winehouse never attained the superstar status of Houston, whose death is likely to drive increased sales of her catalog for weeks, if not longer.

Where Broken Hearts Go

With vastly increased spins, radio helps listeners mourn Whitney Houston's passing

BY GARY TRUST

THE DEATH OF Whitney Houston on Feb. 11 afforded radio a chance to serve as a forum for listeners looking to share their feelings and hear her music.

After news of the star's passing broke, R&B and adult contemporary stations led the way in paying tribute to Houston's rich discography. On Feb. 12, the first full day following Houston's death, her songs received 6,757 plays on 433 of the 1,207 stations monitored by Nielsen BDS for the Billboard Hot 100. On Feb. 10, Houston had received a mere 158 spins.

Clear Channel-owned dance outlet WKTU (103.5) and Emmis adult R&B WRKS (98.7 Kiss-FM) New York—whose listeners include those in Houston's hometown of Newark, N.J.—each played Houston's hits exclusively on Feb. 12.

While WRKS went into all-Houston mode that day, the singer was already one of the station's "core artists," PD Jay Dixon says. "We already had a lot of her titles on the air. As listeners request them, we're also featuring a few of her deeper cuts."

Greater Media AC WMJX (Magic 106.7) Boston played 13 Houston songs on Feb. 12. On Feb. 10, the station had played only three. "I expect that the audience appetite for Houston's songs will increase, at least in the short term, much like it did after Michael Jackson passed away" in 2009, WMJX VP/director of programming Don Kelley says.

"What research doesn't account for is a human connection," WKTU PD Rob Miller says. In the case of artists like Houston and Jackson, "people danced to their songs in high school and college, used their music as wedding songs and trace great memories to their libraries of hits," he says. "When they died, listeners cried out for their music."

Even stations that don't normally play Houston's songs have featured her hits, if only in the relative immediate aftermath of her death. On Feb. 13, Cumulus adult top 40 WPLJ (95.5) New York played her 1986 Hot 100 No. 1 "How Will I Know" twice on "The Big Show With Scott & Todd." Houston last placed an entry on the Adult Top 40 chart in 1999.

WPLJ OM Tony Mascaro says the station is playing "some of Houston's gold titles, for now. We'll mostly continue to play her on our 'Saturday Night '80s' specialty show long term."

As listeners struggled to deal with the unexpected passing of an artist who had contributed so greatly to their lives' soundtracks during the past quarter-century, radio's role as a community service provider was evident.

"It's sad. It's unbelievable," Dixon said on Feb. 11 as he manned the mic with air talents Cocoa Chanelle and Bugsy. "I can say that being here tonight and sharing this pain with New York is helping me through this."

In a sentiment that could double as an open letter to radio groups that rely on prerecorded voice-tracking on weekends, Bugsy added, "This is one of those days that the radio is important."

CITY NATIONAL CONGRATULATES
ALL OF THE

Grammy Award nominees and winners

Beverly Hills ■ New York ■ Nashville ■ Atlanta



Collected Works

An incomplete U.S. hits set highlights hole in Whitney Houston catalog

BY KEITH CAULFIELD
AND EDE CHRISTMAN

THOUGH WHITNEY HOUSTON'S *Greatest Hits* album experiences the biggest gain of all her releases in the wake of her death—re-entering the Billboard 200 at No. 6 on sales of 64,000 (up 10,419%, according to Nielsen SoundScan)—it's not quite the "greatest" of hits albums.

In the United States, the 36-track Arista set is her only best-of release. The first half of the album, released in 2000, comprises her best-known ballads, while the second half boasts her uptempo hits. To date, the album has sold 1.8 million, according to SoundScan.

However, instead of including the original versions of the diva's dance songs like "I Wanna Dance With Somebody (Who Loves Me)" and "So Emotional," the set features remixes of those tunes. For example, "Dance" is represented by a Junior Vasquez mix, while "Emotional" is reworked by Dave Morales.

Outside the States, Sony Music issued *The Ultimate Collection* in 2007, a more traditional hits album featuring 18 songs, the bulk of which weren't remixed. When Sony noticed its high ranking at Amazon in the days after her death, it began notifying U.S. wholesalers to stop importing the album. If Sony is trying to stop the importation of what is perceived to be a superior greatest-hits package than what's available stateside, does that

mean the label is readying a more representative Houston hits package for the United States?

Sony refused to comment, but sources point out that if that is indeed the case, the label has a number of obstacles to overcome in order to make it happen.

Most important, what does the artist contract call for on the subject of greatest-hits packages, and is she recouped from whatever advance she got the last time she re-upped her contract? Sometimes a contract calls for a hits set to count as a front-line release, which might be why Sony has issued only one such package in the States. But now with Houston's death, that consideration is no longer a factor.

If Sony has all the clearances it needs, it could move quickly and release a new greatest-hits CD within a month and a digital hits collection within two weeks, according to industry reissue executives. But in order to do so within that time frame, the label would have to settle for a relatively simple package that could be manufactured and assembled quickly.

But the artist's estate and family will likely want a higher-quality release, says a senior reissue executive who has faced this quandary in the past, adding that such a release could take too much time to get all the necessary artwork approvals before the postmortem uptick in consumer demand dries up. Another question is whether her estate is recouped. In 2001, Houston signed what was then-termed a "\$100 million" contract, when she still had records left in her prior deal. Since that contract, Sony has released three Houston albums, including a Christmas title.

It's unclear how much of an advance the artist received under the contract. But with her sub-



sequent albums—*Just Whitney*, *One Wish: The Holiday Album* and *I Look to You* only selling a combined 2.2 million units in the United States, according to Nielsen SoundScan, it's possible that her estate hasn't recouped on the advance.

If under the contract the label needs approval to issue another greatest-hits package and her estate is unrecouped, that means the estate won't see any money for a while from such a package. That, in turn, would make it more difficult to

approach a grieving family and get the necessary approvals, the reissue executive says.

Houston is one of the very few superstar artists of the '80s and '90s to have only one greatest-hits album in her U.S. catalog. Prior to his death, Michael Jackson had five sets dedicated to his Epic catalog. Madonna's Warner Bros. work is represented by three best-ofs (not including a ballads compilation). Time will tell whether Sony will follow suit with Houston. ♦♦♦

Estate Planning

Houston's image, lack of songwriting credits may pose challenges

BY ANDREW HAMPP

WHITNEY HOUSTON may have broken records for biggest-selling debut album (Whitney Houston), soundtrack ("The Bodyguard") and single ("I Will Always Love You") in her nearly 30-year career, but her estate is considered less than lucrative when compared with that of other recently deceased celebrities like Michael Jackson.

For Houston, reported by TMZ to have a \$20 million fortune at the time of her death, the possibilities for postmortem wealth are relatively limited. The singer didn't write any of her biggest hits (though she did receive co-writing credit for a handful of singles like "I Believe in You and Me" and "Queen of the Night"), toured infrequently and was considered too much of a liability to score a major branding deal for the better part of the last decade. Perhaps the biggest moneymaking opportunity in the near term is Houston's publicity and likeness rights, to be controlled by her estate's yet-to-be-determined executors, which can be used for everything from movie deals and advertising to books and documentaries.

"If the family produces a biopic that grosses \$200 million, it could be way more valuable than owning publishing," says Jeff Jampol, who manages the estates of the Doors and Janis Joplin. "It's not just about rights but being able to successfully market those rights. When we did the Doors movie 'When You're

Strange,' we owned the copyright and shared it 50-50. That's absolutely what I advocate for any artist who can do so."

But based on recorded-music sales alone, four entertainment law and estate professionals who spoke with Billboard say they expect Houston to generate \$10 million-\$15 million in global

sales revenue within the next year, which would equal sales of about 10 million-15 million albums and singles. By comparison, Jackson sold twice that in a six-month period, but also owned more of his publishing rights. Houston was less than prolific during the last decade, releasing only two proper albums and a Christmas set and falling three albums short of fulfilling a six-album deal with Sony.

Aside from two songs on the upcoming soundtrack to Sony's "Sparkle," one executive who worked closely with Houston on previous projects doesn't expect her posthumous catalog to expand much. "She was never a notorious studio rat. There's not endless material like a 2Pac," the executive says.

Houston's troubled image could also hurt any immediate branding or licensing opportunities. "If I was a brand manager, I would question affiliation with someone of her caliber. It would have to be positioned the right way," the executive says. Another entertainment lawyer adds, "It's hard to predict what her reputation is. There's a lot of people that don't really buy that Michael Jackson was a good guy, and Whitney has become the poster child for drug addiction."

The Jackson comparison is noteworthy, since the King of Pop's estate has been striking a lot of deals based on his likeness, from his iconic white glove to his moonwalk to projects like concert film "This Is It" and a national Cirque du Soleil tour.

But Jampol is bullish on the marketplace for Houston-related shows and films in the coming years. "You have to make known the story behind Whitney, and that story can be illustrated with music, with books, with plays, with Broadway. That combination of what you use and what she stood for can be compelling," he says. "I believe that Whitney will be relevant and important 30 years from now." ♦♦♦



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Whitney Houston's Colleagues Remember

Requiem For A Superstar

"SHE WAS THE GREATEST SINGER"

"There was a radio talk show I used to listen to, John Gambling on WOR. I was one of the commuters who was a regular contributor, calling in traffic reports. One day—it's the day after the Super Bowl—and there's all this controversy about whether she sang the song live. So when I phoned in, I mentioned to the guy who usually took the report that I worked at the label. Before I knew it I was on the show live with Gambling. They asked me, I told them she was the greatest singer I have ever worked with... When you work in the industry for a long time, when you have a hot-selling album, you remember it. In the 1970s I was with Phonodisc, which was what PolyGram was called back then. We had Saturday Night Fever and Grease. I've never seen records sell like that. The only other time that happened, and it was like déjà vu, was with the soundtrack for 'The Bodyguard.'"

—Rick Bleiweiss, former head of sales at Arista (1990-91); also worked at BMG Distribution (1992-2003).

"YOU KNEW SHE WAS A SUPERSTAR"

"When we did events—like Clive Davis' pre-Grammy party and they would arrive together—it didn't get any bigger or better than that. You knew she was a superstar and that Clive was the man behind the magic. You also could see and feel how much Clive loved Whitney. My heart breaks for Clive."

—Sid McCain, EMI Label Services VP of label acquisitions and development; former director of publicity at Arista Records

"SHE SEEMED LITERALLY GOLDEN"

"She was anointed, for sure. Behind the curtain, all the machinery was being cranked up for her debut, all the fanfare that was possible back when record labels had money to lavish on marketing. But the Whitney Houston I met at Arista... seemed shy and reserved, a stunning young woman who didn't take extraordinary measures to be stunning... She'd be plopped on the sofa in an office near mine, chatting with her publicist, and I'd stop in to say a quick 'hi,' which had to be quick because, let's face facts, she rattled me a little. She hadn't even made her album yet, but everyone knew what was coming around the corner, even if it ended up exceeding what anyone in his or her right mind might

have predicted... Let other people write about the years of preposterous fame and the string of hit singles and so forth... I sat in Grammy audiences and watched Whitney bask in that adoring glow, grab her moments, everything still in front of her, the future limitless. She seemed literally golden. But I also saw the teenager just hanging out on Arista's sixth floor, and the loss of that girl breaks my heart."

—Mitchell Cohen, former publicist and VP at Arista Records. Excerpted from his blog, Emscee.com.

"WITH WHITNEY EVERYTHING HAD A PURPOSE"

"She's the best singer I've ever worked with. When she sang, the song would be sung better than you ever imagined it in your head when you were writing it. She took it so far beyond what you could imagine—mind-blowing. Every singer out there—Christina Aguilera, Beyoncé, Celine, Jennifer Hudson—every great voice of our times owes a debt to Whitney Houston. They were all little girls singing into their hair brushes, and what they were trying to learn were her runs and how she sang. It sounded effortless, and it was not. With Whitney everything had a purpose. There were no wasted or false notes. Everything she sang, she

gave it everything. Her voice was not only an incredible technical instrument beyond anything, but it had heart and soul. That combination is what made it so great. But when you have everything—and when you had it on her level... her gift was amazing. It's such a terrible, terrible loss. It's a loss for listeners, and my heart goes out to her family."

—Diane Warren, songwriter

"WHITNEY KEPT HER SPIRIT AND KEPT GOING"

"I had the pleasure of working closely with Whitney on her third album, I'm Your Baby Tonight. There was an extensive promo tour visiting all of the BMG branch markets—this was back when labels still had them. Whitney was incredibly hardworking, although she did grow quite tired of the food, and by the time we got to L.A., she intimated that she was craving Roscoe's House of Chicken and Waffles. We also did a major video for her first single with Julien Temple over a few days in New York. The shoot had a lot of setups and was quite a trip—through it all, Whitney kept her spirit and kept going."

—Marty Diamond, Paradigm Talent New York office head and formerly VP of artist development and video at Arista

"I DOUBT THAT ANYONE WHOEVER WORKED AT ARISTA HAS STOPPED CRYING"

Whitney was the soundtrack to Arista's history. She was only 18 years old but she'd sung for years in the church and in clubs with her mother. She was beautiful but unpretentious. She quietly knew she had a great voice—how could she not—but when she recorded her first album, she constantly wondered whether the album would ever be released. The recording took two years and the release was often postponed, as Clive [Davis] wanted to record "one more single." Her contract was a very complicated form, but it was a complicated singles deal. The theory was, "Well, she's going to have to have a hit single, so there's going to have to be a series of singles, and we want to make sure it's not [just] one single." It was only fitting—and a testament to her greatness—that, after the three preceding, massively successful singles took her debut album to the unforeseen 4 million copies, her biggest single from that album was "The Greatest Love of All," a song she'd been singing with her mother for years, and that she essentially sang live in the studio.

If allowed to pick a second memory, I'd recount briefly the story behind "I Will Always Love You." The record that is now such a beloved signature is a rough

mix that people said required adjustments and has a 40-second a cappella intro that people said radio would refuse to play. As was so often the case with Whitney, the powerful emotion of her vocal eliminated all of those stock comments and produced a record that will outlive us all. I doubt that anyone who ever worked at Arista has stopped crying."

—Roy Lott, former executive VP/GM of Arista

"SHE KNEW SHE WAS GREAT, BUT SHE WAS ALSO VERY NICE."

Onstage, nobody could touch her. All I can tell you is, Whitney Houston on record is an amazing thing to listen to, but to hear her live, very few performers can do what she did. I mean, just the voice was just so powerful. It would stamp through you and hit you to your bone. Whitney was a musician, she knew chord changes, she knew music. Whitney was a very strong personality. Not a shrinking violet. Not modest. She knew she was great. Not to say she was arrogant—she knew she was great. But she was also very nice.

I'll never forget, during the Bodyguard tour, which was launching in Miami, it was Fourth of July weekend. I had to go down, handle press for the tour. The launching of the hugest, most highly anticipated tour that summer. We also shot an "MTV Rockumentary," so I was down in Miami setting up for that. I went to her apartment and she was still in bed. Bobbi Kristina was just an infant and was getting a bath in the sink. Whitney comes out of the bedroom, and she was like, "Audrey, thank you so much for working on the holiday weekend." And I replied, "It was fine." I was OK, it was Miami. I told her: I had a friend who lived in Miami and was planning to spend some time catching up. Whitney said, "Well, OK, do you have enough tickets? Do you need extra tickets?" And I told her, "She can't come because she's pregnant, a week overdue, and it would be unsafe for her to be in a crowded arena." Bobbi Kristina had come late so Whitney was like, "Do I know what that feels like. I'll tell you what, we're doing a full show rehearsal tomorrow in Fort Lauderdale. Why don't you invite your friend? That way she'll get to see the whole concert, but she won't be in any danger from the crowd."

I thought that was the nicest thing. I invited my friend, who brought her mom, her husband and her sister, and they got treated to a private concert by Whitney

"WHITNEY WOULD HAVE WANTED THE MUSIC TO GO ON"

"I am personally devastated by the loss of someone who has meant so much to me for so many years... Whitney was so full of life. My heart goes out to her daughter, Bobbi Kristina; to her mother, Cissy; to all of her relatives... Whitney was a beautiful person and a talent beyond compare... Simply put, Whitney would have wanted the music to go on."—CLIVE DAVIS,

from the short speech he gave at his pre-Grammy Awards gala on Feb. 11, the day Houston died.

The voice,
silenced:
**WHITNEY
HOUSTON**

Houston at the peak of her career.
—Audrey Onyeike
(nee Audrey LaCatis),
former director of publicity at
Arista (1990-94)

**"THE LOVE SHE SHARED WITH
CLIVE DAVIS..."**

"My memories of Whitney are especially connected to the love she shared with Clive Davis. They were a team, and together they uplifted the spirits of people everywhere. We all adored Whitney, knowing that God sent us a special gift in her person. I guess God missed her as much as we now do. It's our turn to always love you, Whitney."

—Richard Palmese,
former executive VP of promo-
tion at RCA Music Group

**"SHE'LL ENDURE AS A
PARAGON OF TRUE ARTISTRY
AND GIFTED ABILITY"**

Whitney Houston was a peerless phenomenon whose career went beyond simply "crossing over," but erased divisions between R&B and pop, black and white, young and old. She had a global appeal that was previously unprecedented for African-American women in pop culture, and she opened the door for everyone from Mariah Carey and Mary J. Blige to Toni Braxton and Jennifer Hudson. Whitney's impact on the music business extends far beyond her phenomenal sales and iconic status. I've worked with countless artists—including En Vogue, Tania and Brandy—who readily acknowledge owing their success to the boundaries that Whitney shattered, and there's no doubt that her talent will continue to inspire generations to come. We've lost yet another who transcended time, style, culture, age and race. I will miss her deeply.

*"Whitney Houston was one of
the most soulful pop artists, who
will remain an icon forever."*

GERRY GOFFIN

Hall of Fame songwriter

But I also know that she'll endure as a paragon of true artistry and gifted ability.

—Sylvia Rhone,
music executive

**"WHITNEY WILL LIVE
FOREVER"**

"I was brought to tears again, as I'm sure many were, when Jennifer Hudson sang 'I Will Always Love You' on the Grammys in memory of Whitney. Like everybody else, I am still in shock. But I know that Whitney will live forever in all the great music that she left behind. I will always have a very special piece of her in the song we shared together and had the good fortune to share with the world. Rest in peace, Whitney. Again, we will always love you."

—Dolly Parton

"SHE LOVED GIVING BACK"

"Whitney Houston was the most professional artist I ever worked with. She was an old-school pro. And I loved going to her annual Christmas celebration on behalf

of her children's foundation. She did this Christmas drive for disadvantaged kids from Newark and Northern New Jersey, at Newark Symphony Hall. The kids would receive gifts, and Whitney would invite other artists as well. She loved giving back. Another memory: We did a press dinner for her one year at Mr. Chow in New York, invited all the black press. That was special because they never got the chance to just be there and spend time with her. She was always very sweet—and that smile."

—Gwendolyn Quinn,
former senior director of publicity
at Arista (1995-2000)

**"I WAS WATCHING FROM
BACKSTAGE"**

"I was her first publicist. Before the release of her debut, she spent a lot of her downtime in my office, between modeling and recording. She'd have a sandwich, sometimes take a nap, or we'd chat. Those are my sweet memories. And when Whitney won her first Grammy, I was among the

Arista people she thanked. I was watching from backstage."

—Melanie Rogers,
former VP of publicity at
Arista Records

**"PROFESSIONALISM, GRACE,
POISE"**

"I began as an intern at Arista in June 1987; the month Whitney released her second album. While her remarkable voice—live and on record—could send chills up and down anyone's spine, what I'll remember most is her professionalism, grace and poise whenever mingling with the people we promoted and marketed her music to."

—Jordan Katz,
former Arista head of sales; also
served as president of BMG
Distribution and co-president of
Sony BMG Distribution.

"SHE WORKED HARD"

"Whitney was always jovial, cracking jokes—there was a lot of laughter in the air during 'Preach-

er's Wife.' When it was time to get down to business, that voice would come at me—I'd be in the control room with speakers in my face, and I'd be floored. When I produced most of her Christmas album eight years back, she was struggling, and yet she was able to still do good work. She worked hard. She was living in Atlanta—I had to make 13 trips in 13 weeks to produce her."

—Mervyn Warren,
producer (*One Wish: The Holiday
Album*) and music supervisor
(*"The Preacher's Wife"*)

**"OUR PLACE WAS PERFORMING
IN THE CHURCH"**

"Our common thread—beyond Newark, N.J.—is the church. Our place was performing in the church. So that natural bond, when she came in the studio, it was never a 'session.' I had so much fun with her in the studio. I don't even remember when we had time to record 1998's 'My Love Is Your Love,' or how it became a hit. I was nervous, after [Jerry Duplessis and I] wrote the song, because Clive Davis was telling me, 'You know, we need this song for Whitney.' I just wrote the lyrics just as honest as they can be. 'If tomorrow is Judgement Day/And I'm standing on the front line/And the Lord asked me what I did with my life/I will say I spent it with you.' When I look back at those lyrics now... she's just going to be embedded in my heart forever."

—Wyclef Jean,
artist/songwriter/producer

Reporting by Jeff Benjamin, Leila Cobo, Thom Duffy, Phil Gallo, Benjamin Meadows-Ingram and Gail Mitchell.

Bright *yet* Bittersweet

*Reeling from the death of Whitney Houston,
the Grammys celebrate new voices*

BY PHIL GALLO

Producers had less than 24 hours to prepare a tribute to Whitney Houston at the 54th annual Grammy Awards—and the presentation of a single, signature song felt wholly aligned with the night's brightest star, Adele.

On Feb. 12 at the Staples Center in Los Angeles, Adele became the sixth artist to take home the song of the year, record of the year and album of the year trophies, the first to do so since the Dixie Chicks' 2006 single "Not Ready to Make Nice" won in the song and record categories and *Taking the Long Way* was honored as the top album. A significant difference between that year in music and 2011 was the consensus between the industry and the American public: The Grammy wins for Dixie Chicks celebrated a band that experienced a significant fallout from its fan base, while Adele simultaneously represented a people's champion as well as something of a savior of the music business.

When the show was over, the consensus was that Adele's "Rolling in the Deep" and Jennifer Hudson, whose tribute to Houston was a shortened version of "I Will Always Love You," were the night's shining lights. Their performances were honest and free of gimmicks, powerful vocally yet controlled. It was Adele's first public appearance since her throat surgery four months ago.

Adele was the first artist to win album of the year while sitting at No. 1 on the Billboard 200 (with *21*) since Santana did it with *Supernatural* 12 years ago. Overall, Adele won six Grammys, a feat accomplished only four times previously. She joins the Beatles, Natalie Cole and Norah Jones as the only acts to win best new artist in one year and then win album of the year at a later ceremony.

A precedent was set at this year's telecast that seemed to pass with little notice—the performance of five new songs released after the eligibility period (Oct. 1, 2010–Sept. 30, 2011). Bruce Springsteen and Nicki Minaj performed songs from upcoming albums; Paul McCartney, Chris Brown and Katy Perry performed new singles.

Only in recent years has the Recording Academy loosened its policies from the

first 40 years that only nominated songs and albums be performed on the telecast. U2's 2009 performance of "Get on Your Boots" was the first time the Grammys allowed an act to launch a single on the show.

Executive producer Ken Ehrlich said that those changes owed to the Grammys' need to "reflect the culture of music" in addition to celebrating the previous year, which several industry executives applauded.

"It's good for us," RCA Music Group president/COO Tom Corson said. "There has to be an element of discovery beyond people learning about last year's records. It's a three-and-a-half-hour show"—and for anyone who might not know a song—"you can Shazam it."

Glassnote Entertainment Group founder Daniel Glass, who saw significant success for his act Mumford & Sons after last year's Grammy appearance, was a bit more cautious. "Put too many new songs on there and it could lead to too much hype," he said.

Glass' point bore fruit in the presence of Chris Brown, persona non grata after his pre-Grammy arrest in 2009, who was part of two performance segments. The Recording Academy has long been a fan of mea culpas and Brown's high-profile participation in the show elicited considerable tsk-tsking in traditional and social media. By contrast, Justin Vernon, who won best new artist for his work under the name Bon Iver, seemed to win over the industry and public by apologizing for his tough talk over not appearing on the show performing songs that aren't his own.

During the telecast, a group of about 70 people gathered outside the southeast end of the Staples Center to protest the Recording Academy's decision to reduce the number of categories to 78 from 109. Throughout the week of Grammy-related events artists were often divided on the changes that eliminated the distinction of male and female and, in some cases, brought numerous categories under a single header.

One of those categories, best regional roots music album, was the result of four categories being condensed into one, which the Rebirth Brass Band won for *Rebirth of New Orleans*. It wasn't lost on the band members that previously their music didn't fit neatly into any specific category. "We want to thank the Academy," a Rebirth Brass Band member said backstage after winning, "for this new category." ♦♦♦

GRAMMYS
2012
WRAP-UP



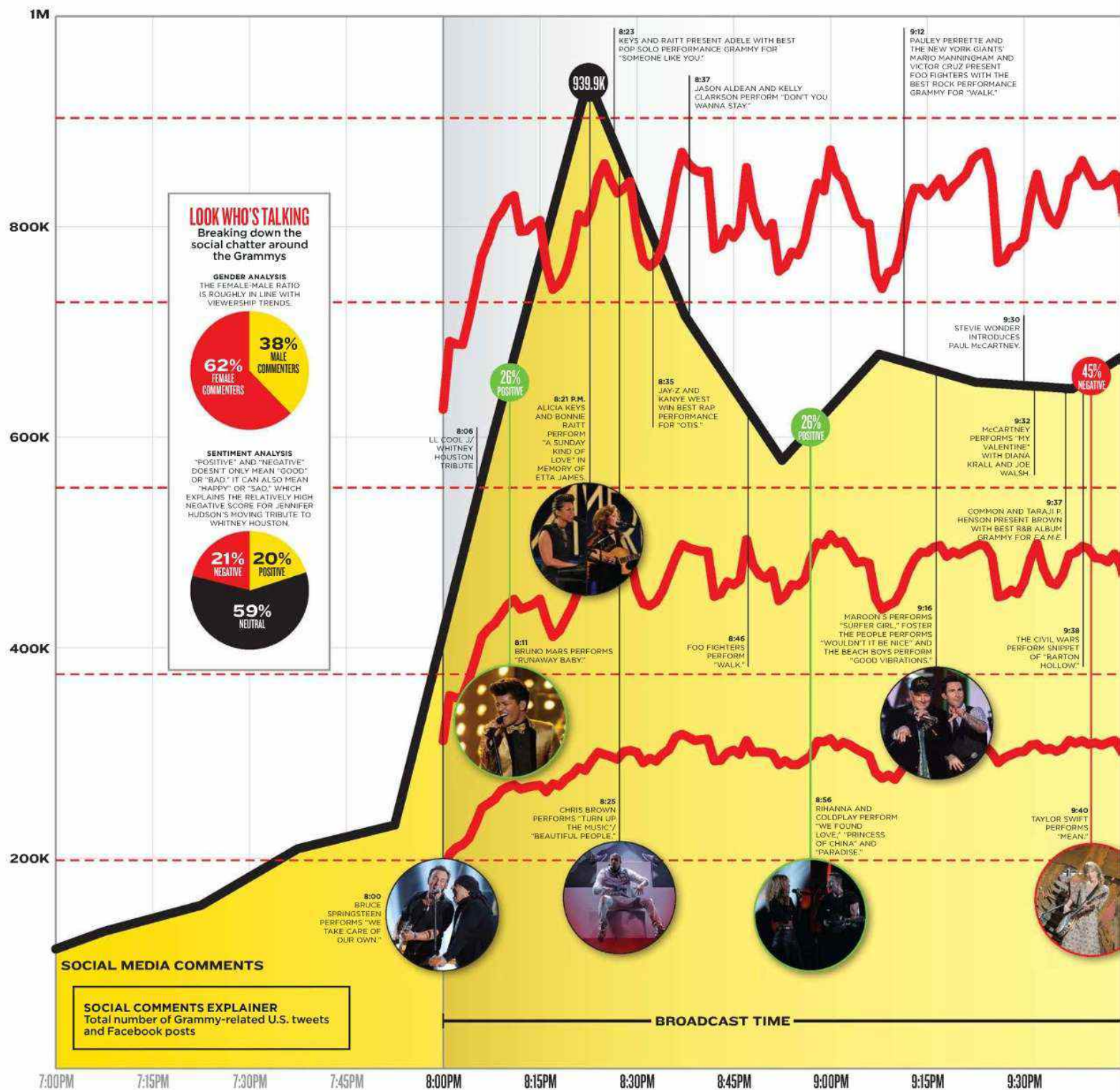
CLIFF LIPSON/GETTY

Golden girl: ADELE was a six-time Grammy Award winner at the 2012 ceremony.

THE GRAMMYS AS 'SOCIAL TV'

Viewership and social interaction surge
By Phil Gallo and Glenn Peoples

Live televised events like the Grammy Awards are no longer about simply watching the action on your TV screen. It also involves real-time interaction with fellow viewers on social media platforms about what's happening—what you like, what you don't like, how it makes you feel, what it makes you think of. In terms of both TV ratings and social interaction, the 54th annual Grammy Awards hit a home run. The death of Whitney Houston and the return of Adele pushed viewership for the telecast to a level not seen since the days of Michael Jackson and *Thriller*. The Feb. 12 CBS broadcast was seen by an average audience of 39.9 million people, surging from 26.7



million last year and the largest audience since 1984 when 51.7 million people watched Jackson take home eight trophies, according to Nielsen.

Viewership among key demos also reached its highest level in years: Viewers 18-49 averaged 18 million, the highest since 1990, while 18-34 and 25-54 hit their highest levels since 2001 and 1988, respectively, according to Nielsen.

Meanwhile, U.S. online social interaction around the Grammys reached 13 million comments on Facebook and Twitter, a record high for a U.S. telecast, according to Bluefin Labs, a social analytics company that tracks social media engagement related to broadcast TV. Bluefin clients—ad-

vertising agencies, TV networks, brands—use its data for insights into consumer engagement with TV shows.

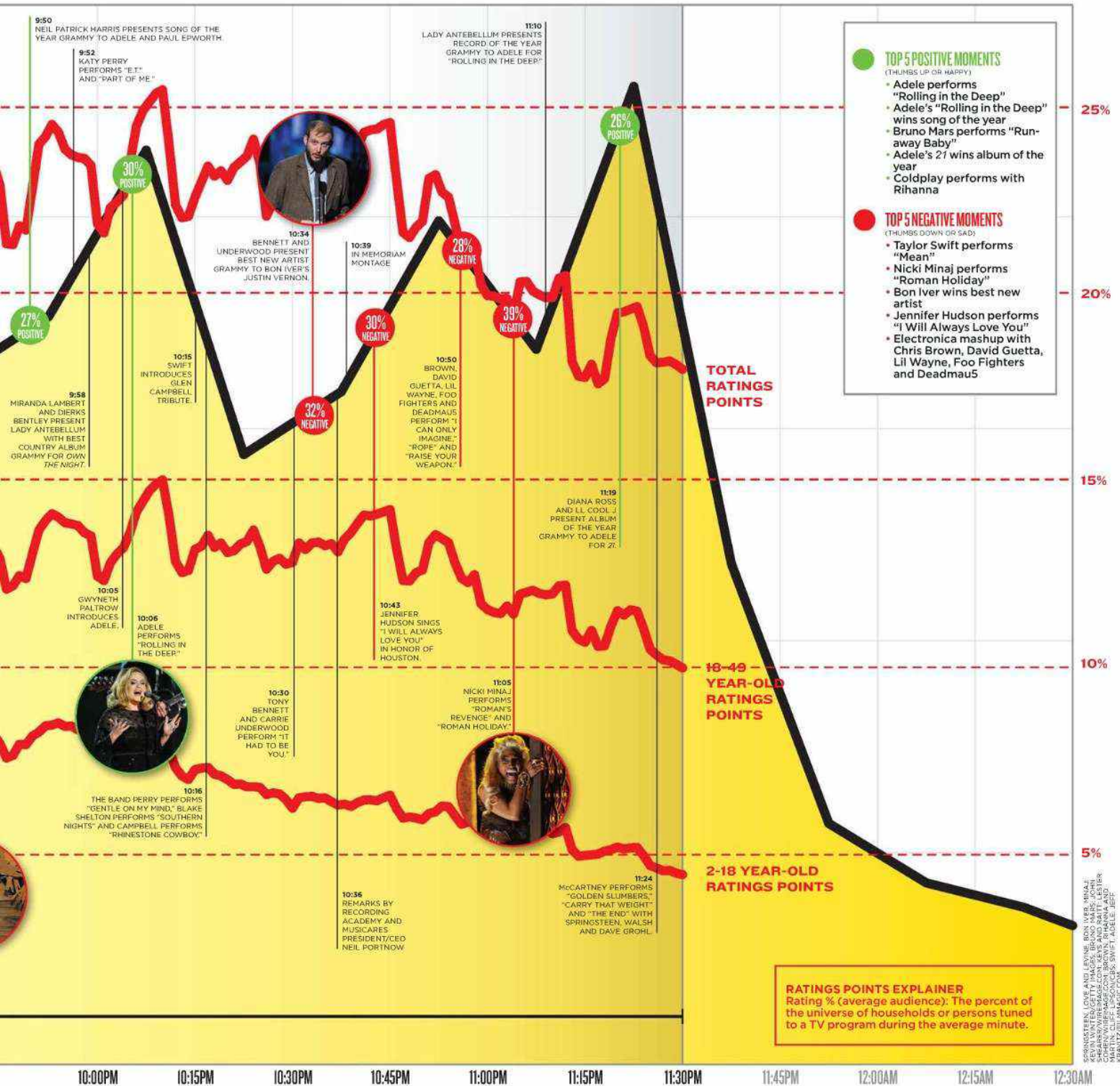
The previous social TV record tracked by Bluefin was 12.2 million comments set a week earlier during Super Bowl XLVI. The company also calculates the year-over-year increase in Grammy-related social media activity at 2,280%.

"This just speaks to how much consumers are, more and more, having a natural reaction and natural habit of tweeting and Facebook posting while they watch TV," Bluefin VP of marketing and business development Tom Thai says.

CHART SOURCES:
TV ratings (live-only)
compiled and supplied by:



Social activity data
supplied by:



DOUBLE VISION

Gearing the Grammys around a two-screen experience
By Katie Morse

The first thing to understand about the Recording Academy's online social presence is that it isn't new—it's an evolution of its social media executions around the Grammy Awards during the last four years.

Much like many other organizations and companies, the Grammys began on Twitter by broadcasting messages—such as announcing performers or nominees—without encouraging or participating in the conversation around its brand. Since then, its efforts have evolved to become a regular voice within a vibrant and constantly changing conversation around the Grammys year-round.

The Recording Academy is working toward developing the annual awards show into a true, two-screen experience—your TV and your Web-connected device—and it is that clear goal that drove every aspect of its campaign for this year's Feb. 12 telecast.

Their efforts generated more than 3.9 million mentions of @thegrammys on Feb. 11 and 12, according to Beverly Jackson, director of marketing, strategic alliances and social media at the Recording Academy. That averages out to an astounding 81,250 mentions of the Grammys' Twitter handle every hour during those two days. According to Twitter, tweets about the Grammys peaked at 10,901 tweets per second (TPS) when Adele's "Rolling in the Deep" won the Grammy for record of the year. That was within shouting distance of the record set Feb. 5 by Super Bowl XLVI, which had a peak TPS rate of 12,233 tweets.

Smart moves contributed to these impressive numbers. The



Tribute: JENNIFER HUDSON honored Whitney Houston at the Grammys.

Recording Academy enlisted the support of artists, publicists, media partners, agencies and press outlets by sending them a social media one-sheet that included a list of the official Grammy hashtags (#grammys, #grammyglam, #wearmusic, #grammylive and #smrss for its Social Media Rock Star Summit), a list of where to connect with the Grammys across the social Web and links to other important Grammy-related sites. That gave all parties clear direction on how to join the Grammy conversation, where the conversations were taking place and what the conversations would be about by high-

messages about the Grammys dropped sharply, indicating that viewers were no longer "leaning forward," but "leaning back in their chairs, experiencing the moment," Jackson says.

This level of insight into social media dynamics demonstrates how far the Recording Academy has come in developing a two-screen experience around the Grammys. Once it realized that this is how viewers now experience live TV events, it built its social media plan around that understanding.

Katie Morse (@misskatiemo) is Billboard's social marketing manager.

CONVERSATION STARTER

The Recording Academy's Evan Greene on the Grammys' social media strategy By Jillian Mapes



The numbers prove that the Recording Academy did plenty right when it came to social media surrounding the Grammy Awards (see chart, pages 24-25). Heading up those efforts has been Recording

Academy chief marketing officer Evan Greene. With a team of three social media employees and a marketing staff of 20, Greene directs a social media strategy that encompasses nearly every online platform. "Our social strategy is ongoing—it's a 365-day conversation, not just a December-through-February approach," he says.

In an interview with Billboard, Greene talks about generating social conversations surrounding the Grammys.

Did your team have specific goals for your social media campaign around this year's Grammy Awards?

I would say our goals were pretty simple: We wanted as broad a viewing audience as possible, and we wanted as many people to be as socially engaged as possible, with as much positive sentiment as we could generate. We wanted to stoke the social conversation, across as many channels as possible. From live streaming on Grammy.com to Grammy playlists on Spotify and Pandora, to Shazam-able Grammy content, to geolocation/check-in through Foursquare and GetGlue, to consistent updates on Twitter and Facebook, to sharing via Tumblr and Instagram, to teams of Grammy bloggers with behind-the-scenes access, our goal was to seamlessly establish a credible voice in as many digital music conversations as possible. Social media allowed the Grammys to be the thread connecting diverse and varied

music fans and helping to establish a shared community experience.

Were there any lessons that you learned from previous Grammy campaigns?

Every year our infrastructure gets better, and every year our social strategy gets stronger, and every year our process gets better. So when Michael Jackson passed away a couple years ago, we had a lot of scrambling to do to get in front of the social conversation and be part of it in a meaningful way. This year, with the passing of Whitney Houston, we had the infrastructure in place to be able to more seamlessly have that conversation.

We've gotten sophisticated at monitoring and listening, which means that we are more nimble and can react quickly and elegantly. Rather than operating independently from the rest of our communication channels, social media is now a seamless component of our overall PR and marketing strategy. Social has become an integral component of Grammy.com, so now when something particularly notable occurs, we not only respond, but socialize the conversation and instantly push out across all of our channels.

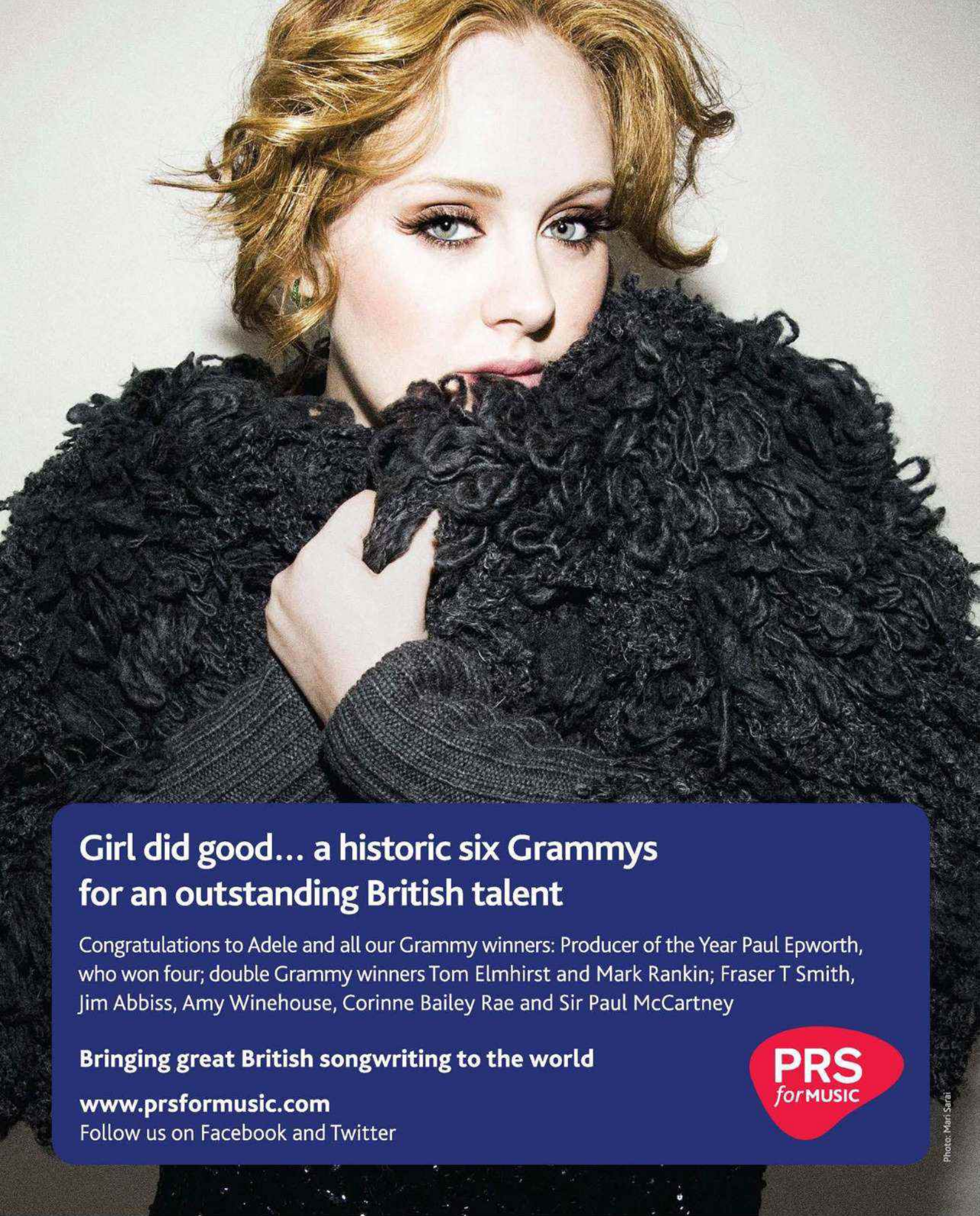
Chris Brown's performance, Adele's album of the year win and Jennifer Hudson's tribute to Houston generated the

most Twitter chatter. Did any of that surprise you?

We thought that there would be a tremendous amount of chatter and conversation about Whitney Houston during the Jennifer Hudson tribute. And what we found was, it was almost silent because everybody was so emotionally connected with what was going on. So you can never get out in front of it and predetermine what people are going to want to talk about. Obviously, it spiked after that, but it was very quiet during that exact moment. It makes sense in retrospect, but we never would've assumed that. It's so hard to be able to gauge what people are going to want to talk about, especially in light of the tragedy that happened. . . . The Twitter mentions that we saw were far and away dominated by Adele. And then we saw Rihanna, Chris Brown, Nicki Minaj and Whitney Houston.

Does the tape-delayed West Coast telecast deter from its social aspects?

Going live across the country versus the tape delay . . . I see the benefits and I also see the downside. I think we just have to make a serious evaluation with our network partner CBS to see what the future may hold for the telecast, especially as digital and social is becoming such a big part of the show.



Girl did good... a historic six Grammys for an outstanding British talent

Congratulations to Adele and all our Grammy winners: Producer of the Year Paul Epworth, who won four; double Grammy winners Tom Elmhirst and Mark Rankin; Fraser T Smith, Jim Abbiss, Amy Winehouse, Corinne Bailey Rae and Sir Paul McCartney

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Still blowing up: ADELE'S Grammy-winning album, *21*, spends a 20th week atop the Billboard 200.

SECOND WIND

Adele's '21' is getting a huge post-Grammy sales boost By Ed Christman

The Grammy Awards once again proved to be a formidable sales driver for artists who performed on the telecast. Even though Nielsen SoundScan's sales week ends every Sunday at midnight, Foo Fighters, Bruno Mars, Coldplay, the Civil Wars and other acts posted big gains before the buzzer.

But none of those increases can compare with the huge sales boost enjoyed by the night's biggest winner, Adele, who took home six trophies, including album of the year for *21* (XL/Columbia), and sang "Rolling in the Deep" in her first public performance since vocal-cord surgery in November.

Adele—who was also aided by a "60 Minutes" interview that aired immediately before the Grammys and a Target TV ad featuring kids on a bus singing "Rolling in the Deep"—is blowing up all over again as only few artists have done after the Grammys: think Bonnie Raitt, Santana and Norah Jones.

Despite the debut of Van Halen's hotly anticipated *A Different Kind of Truth*, the band's first album with David Lee Roth in 28 years, Adele's *21* manages to remain atop the Billboard 200 this issue with U.S. sales of 237,000 units for the week ended Feb. 12, leaping 95% from the prior week, according to SoundScan. During the same period, her total U.S. digital track sales jumped 59% to 545,000.

Moreover, retail and label sources say that *21* sold about 370,000 units during the two days following the Feb. 12 telecast and is on its way to selling 600,000 units in the week ending Feb. 19, while Adele's track sales could reach 800,000.

Those numbers remind retailers of huge, week-after sales gains posted by other Grammy-winning albums. They include Raitt's *Nick of Time* in pre-SoundScan 1990; Santana's *Supernatural*, which surged 166% to 583,000 in 2000; and Jones, whose *Come Away With Me* skyrocketed 330% to 621,000 in 2003.

"We have never seen anything quite as exciting as what we have done in the last couple of days on Adele," says Charlie Anderson, president/CEO of Anderson Media, the parent of Walmart and Best Buy rackjobber Anderson Merchandisers.

Columbia and Sony Music Entertainment were well-prepared for a potential sales onslaught, even if some accounts weren't as confident as the label that demand for *21* would be so great. Sources say Columbia prepared enough inventory in anticipation of selling about 1 million CDs in the United States during the week before the Grammys and the two weeks after. On the Friday before the Grammy telecast, Sony had 782,000 units of *21* at U.S. retail accounts, sources say.

"I can't remember the last time something jumped in sales so much after a Grammy show, especially on a title that was already so popular and still selling well," Newbury Comics head of purchasing Carl Mello says. "We're now selling 20 times as much in one day."

According to SoundScan, other Grammy sales winners include Coldplay, which performed "Paradise" (its digital track sales rose 59% to 81,000); Jason Aldean and Kelly Clarkson, who performed "Don't You Wanna Stay" (up 122% to 20,000); and Foo Fighters, who performed "Walk" (up 317% to 25,000). Even bigger percentage sales gainers were Mars, who performed "Runaway Baby" (up more than 700% to 16,000) and the Civil Wars, who only performed an excerpt of the title track of their debut album, *Barton Hollow*, but were rewarded with a 900% sales spike for the digital track to 10,000 units, while sales of the album surged 225% to 13,000, according to SoundScan.

While Paul McCartney's show-ending performance of "Golden Slumbers," "Carry That Weight" and "The End" generated sparks onstage, it came too late in the telecast to leave consumers much time to buy the tracks or *Abbey Road*, the Beatles album that closes with those songs. ...

WINNERS—AND LOSERS

From Kelly Clarkson (impressive) to Katy Perry (not so much), the Grammys had its ups and downs

WINNERS

ADELE. Prior to Whitney Houston's death, the key selling point of this year's ceremony was the return to the stage of last year's top-selling artist. Her voice was pristine, with her performance relying on her vocal skills rather than gimmicks. The combination should help keep *21* in the top 10 for a while. It also helped that in her humble acceptance speeches she thanked radio broadcasters.

JENNIFER HUDSON. A

simple, yet stirring tribute to Houston came together in less than 24 hours and spoke volumes about Hudson's character as a singer. It should help elevate her musically from "the one voted off 'American Idol' too early, who won an Academy Award."

KELLY CLARKSON. Speak-

ing of "American Idol," the show's first-season winner—with an uptempo pop-rock track sitting at No. 1 on the Billboard Hot 100—impressively displayed her country side with Jason Aldean. Clarkson continues to blossom in multiple ways that should attract new fans.

CHOREOGRAPHERS. Danc-

ers and dance moves helped solidify Bruno Mars as a vibrant all-around talent and enhanced the performances of Chris Brown and Rihanna. Dancers were the saving grace for Nicki Minaj.

ROCK'N'ROLL'S GOLDEN

YEARS. Foo Fighters' Dave

Grohl spoke about the importance of playing real instruments and recording on analog equipment; Joe Walsh and Bruce Springsteen added intensity and playfulness to Paul McCartney's closing number; and Brian Wilson's bandmates demonstrated they could duplicate Beach Boys records in a way the Beach Boys never could.

LOSERS

NICKI MINAJ. Few Grammy performances have been more ill-conceived or, quite possibly, more expensive. The song, "Roman Holiday," is structurally weak; the religious visual allusions tired; and her delivery ear-piercing. Why she attempted something like this—and why anyone wanted to present it on TV—made no sense.

COLDPLAY. Yes, the band has its duet with Rihanna on *Mylo Xylo*, but extending the relationship was an uncomfortable, disjointed affair that landed with a thud.

"SOUL TRAIN." On paper "dance music tribute" makes sense, but the partnership of Don Cornelius' show with the electronic dance music of Deadmau5 and David Guetta made as much sense as pairing the Lindy and the Twist. EDM and Cornelius' "Soul Train" created visuals out of the audience for dance music, but displayed none of the show's colorful history.

LIP-SYNCHING. On a multi-genre show like the Grammys, performers with bands look better, sound better and emotionally connect more easily with viewers. Although the Beach Boys tribute (with a series of off-key lead vocals) was a letdown from their rehearsal days earlier, at least it was clearly live.

KATY PERRY. Asking an awards show crowd to grasp a concept in a new song proved too much. "Part of Me," with its identity-issue subplot, was ultimately confusing.

—Phil Ialfo



Got "Me": KATY PERRY

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Kanye West
4 awards

Paul Epworth
4 awards (PRS)

Foo Fighters
5 awards

Taylor Swift
2 awards

Cee Lo Green
2 awards

Kirk Franklin
2 awards

Chick Corea
2 awards

The Civil Wars
2 awards



Pepe Aguilar

Robert Aldridge

Alison Krauss & Union Station

Corinne Bailey Rae (PRS)

Jeff Bhasker

Chris Brown

Cachao

Terri Lyne Carrington

Christian McBride Big Band

Stanley Clarke

Alexandre Desplat (SACEM)

Rinde Eckert

Béla Fleck

Herschel Garfein

Booker T. Jones

Lady Antebellum

Stewart Lerman

Howard Levy

Robert Lopez

Los Tigres Del Norte

Steven Mackey

Kevin Mackie

Maná

Alan Menken

Pat Metheny

Rebirth Brass Band

Rihanna

Fraser T. Smith (PRS)

Jack Splash

Tedeschi Trucks Band

Tinariwen (SACEM)

Warren Trotter

Lenny White

Amy Winehouse (PRS)

LIFETIME ACHIEVEMENT AWARD

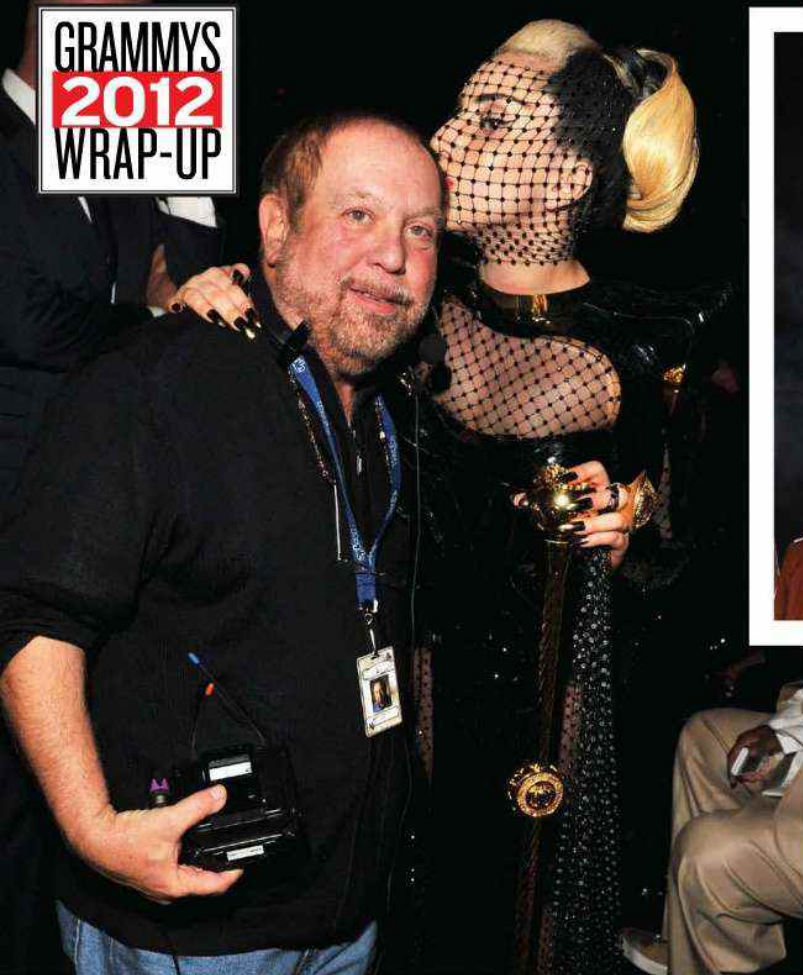
Allman Brothers Band
Glen Campbell

Antonio Carlos Jobim
George Jones

The Memphis Horns
Diana Ross

TRUSTEES AWARD

Dave Bartholomew



Producer of music's biggest night: Grammy Awards executive producer **KEN EHRlich** with **LADY GAGA** (far left); **NICKI MINAJ** performing during the telecast.

ALL AT ONCE

Grammy producer Ken Ehrlich talks Whitney, Nicki and Paul
By Phil Gallo

No single person has been more responsible for the programming of the annual Grammy Awards than executive producer Ken Ehrlich, who has overseen nearly every Grammy telecast since 1980. But few of those shows could match the tragic drama surrounding this year's telecast, which aired the day after the death of Grammy-winning superstar Whitney Houston.

Two days after the 54th Grammys were held, Ehrlich spoke with *Billboard* about the last-minute adjustments that the show made to honor Houston. He also shared some behind-the-scenes color about other highlights—and lowlights—of the show.

How did you learn of Houston's death? And how did the tribute with Jennifer Hudson come about?

We were rehearsing with Adele and someone came up to me and said Whitney had passed away. I was struck dumb. But you know the times we live in, so I wanted to wait for a confirmation

and about 10 minutes later the AP confirmed it. I called [Hudson's] manager less than an hour after the news—I made no other calls and there were no other artists considered.

Jennifer was on her way to Clive [Davis'] party and I got a hold of [Tonight Show] band leader Rickey [Minor] and he asked, "What do you want to do?" All I wanted was a piano player. We rehearsed and created an MP3. Then we did it twice in dress rehearsal and she was pretty shaken. She got through it OK, but I still felt it was bigger than it needed to be. I said to her forget that you're in the Staples Center—sing it to Whitney. She got about two-thirds of the way through it. [Her performance on the broadcast] was one of the high points.

Nicki Minaj's performance offended some people—but it also didn't seem to work in general. How did it get on the air?

Nicki Minaj had a pretty amazing year and since we couldn't get Jay-Z and Kanye [West], we met with her and she said there was a number she'd like to do. We heard the song and I kind of liked it. Be-

tween when we met and when rehearsals started, there were different people involved with her. Nicki chose to go to the Super Bowl and was not available to rehearse until the week of the show. I make a point of going around town and visiting performers at their rehearsals during the week. I saw Paul McCartney, Taylor Swift, Chris Brown, Rihanna. We got to Laurieann Gibson, her choreographer, and they sent us some drawings for the set. What was never clear until they showed up for rehearsal on Friday were the specifics about the wardrobe.

After we saw [the rehearsal] we asked Laurieann to meet with us and the CBS standards and practices department. Some things were said at that meeting that were not portrayed as accurate and we addressed some things that had to be changed. There was to be no religious iconography and the stained glass had scenes from the Old and New Testaments that had to be changed. One thing about our show is we allow artists artistic freedom and we want to guide them where we can.

Most of this happened pre-Whitney, and when Whitney passed we had additional questions. On Sunday we said, "We need to discuss options," and came up with two or three other ideas. They were not willing to do it.

We had the option of taking it off the show, but I didn't think that was fair to the artist or worth the risk of a greater reaction to her not being on. I don't like offending people, and generally we're a much safer show than others. We don't need to be that edgy, but there is a segment of the audience that wanted to see something edgy, with a point of view and a sense of humor. This one didn't get there.

The multiple performances by Chris Brown and the Foo Fighters also triggered negative responses. Did they fill in for people who dropped out?

No. Chris Brown's primary performance was booked much earlier than the dance segment, and since David Guetta had the song ["I Can Only Imagine"] with Chris, it felt right. As far as the Foo Fighters go, when we met with Deadmau5, he asked us if he could do "Rope." I thought it was important to show the connection these DJs have with performers.

During a Feb. 7 interview with ABC News Radio about the decision to include Brown in this year's telecast, you said, "It may have taken us a while to kind of get over the fact that we were the victim of what happened." What did you mean by that?

If I had to say it over, I would make it clear Rihanna was the primary victim. The show basically got caught in the middle of all that. I didn't know until dress rehearsal about the arrest and we had to cope with all of that fall-out [Brown and Rihanna canceled their performances at the Grammys in 2009]. I definitely meant that show on that day, nothing else.

The first hour and 15 minutes felt as though you wanted to hit every major genre.

In the first hour, I want a big pop act. I want to touch country and try rock if I can. The goal is to appeal to every demo, age-wise. I always want a female artist in the first hour because women love the show more than men, and I want people to stay with the show as we go into the third hour, so I had Adele and Katy Perry booked between 9:45 and 10:15.

Having Bruce Springsteen open the show—we did it because you could be 60 or you could be 15 and you know you're seeing the performance of a song that rocks, a song that has a message and a song that says what music should be.

Ultimately Neil [Portnow] is responsible. He allows this show to be a real event that people want to be a part of. I love it when artists love the show. It was great when Joe Walsh said to me, "I had the most wonderful time."

Walsh was part of the guitar jam that closed the show. How did that come together?

[Paul McCartney] wanted to do "Nineteen Hundred and Eighty Five" [the closing song on Wings' *Band on the Run*]. He said it always goes over big in concert and he knew I was not [excited about closing the telecast with it]. Friday afternoon he called me and said, "How would it be?"—and you don't care what the rest of the sentence is—"if we close with the medley from the end of *Abbey Road*?"

We actually had to make more alterations to take care of that change than to put on the Whitney tribute. We had to bring in a 21-piece string section for "Golden Slumbers" and set up for the guitar jam. Springsteen did not rehearse it on Saturday. We had Joe and Dave Grohl and the guys in Paul's band. And Paul says, "What would make it better would be if Bruce played."

I immediately pulled out my cell phone and called [Springsteen's manager] Jon Landau and asked if Bruce would consider playing. I'm asking this and Paul's yelling, "It's only two chords!"

Bruce said to Jon, "Are we talking about the ex-Beatle Paul McCartney? Of course I want to." ●●●

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GREGG ALLMAN

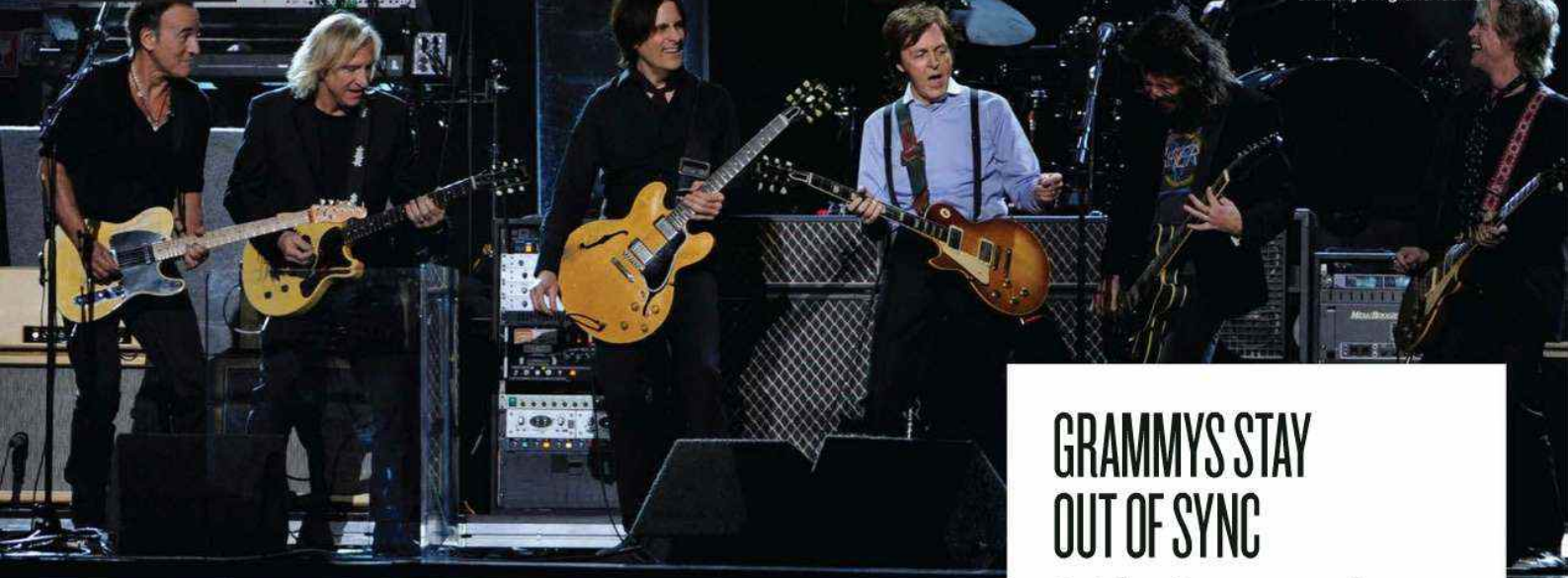


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While my guitar mightily rocks: **BRUCE SPRINGSTEEN, JOE WALSH, RUSTY ANDERSON, PAUL McCARTNEY, DAVE GROHL and BRIAN RAY** (from left) close out the Grammys in grand fashion.



NEXT YEAR'S MODEL

What the TV ratings spike means for Grammy ad dollars in 2013 By Andrew Hampp

With ad rates already averaging an all-time high of \$800,000 heading into this year's Grammy Awards telecast (Billboard, Feb. 18), will CBS be able to charge even more in 2013?

Due in part to the untimely death of Whitney Houston the day before, the Feb. 12 Grammy telecast attracted a total audience of 39.9 million, up nearly 50% from 26.7 million last year and the largest viewership since 1984, according to Nielsen. But when it comes time to discuss rates for next year's show, ad buyers say they'll negotiate based on the Grammys' five-year track record, not just the 2012 numbers.

"CBS will realize this was a unique event. I don't think they'll try to price off this rating," says one major media-buying executive who bought airtime during this year's show. "But I do know they'll use it to try to get a higher price... My position would be to go back and look at historic long-term averages and use this as an anomaly."

Another executive, who also asked to remain anonymous, puts it more succinctly: "Any media buyer knows they're not going to see those types of ratings again. They have to be realistic with what they're going to go out there with."

A CBS representative declined comment on future Grammy ad rates. But CBS president/CEO Les Moonves is already planning price hikes for next year's Super Bowl, telling investors during a Feb. 15 fourth-quarter earnings conference call that he anticipates charging \$4 million for 30-second spots, up 14% from this year's average of \$3.5 million.

If CBS were to price Grammy ads for 2013 based on the roughly 30% uptick in the 18-49 audience this year, ads could well exceed \$1 million per 30-second spot. But two media-buying executives say they expect Grammy ad rates will more likely reach the \$900,000-\$950,000 range, after factoring out this year's one-off boost from Houston's death and considering that the Grammys don't deliver as big an 18-49 viewing audience as other live prime-

time telecasts.

The Grammys' ratings spike this year recalls a similar bump that the BET Awards received in 2009, when the ceremony turned into a makeshift tribute to Michael Jackson, who died just a few days prior. The network reached its highest audience ever when 10.7 million viewers tuned in, according to Nielsen, but ratings for the BET Awards dropped to 7.4 million viewers the following year.

With marquee awards shows like the Academy Awards and the Golden Globes on an overall downward ratings trend and primetime networks struggling to break new hit shows, any instance of a major TV event overdelivering audience is a welcome situation for the marketplace.

"CBS is going to draw a lot of advertisers looking to be in that space," one media buyer says. "Maybe CBS can turn a bigger profit off the new guys that come in."

Networks sell ads based on a guaranteed audience, or rating point, which they often increase for live coverage of sports, news and awards shows to account for possible boosts from unforeseen events. But even at an inflated rate, CBS outperformed its guaranteed ratings by 30%, two media buyers say, which means they'll have more inventory to sell in other programming. Had the Grammys underdelivered, CBS would've had to deliver "make-goods," or free advertising, to Grammy sponsors to make up for lost ratings points.

Several sponsors that advertised during this year's ceremony say they're thrilled with the results, including Christopher Dragon, senior director of global brand marketing for Harman International, which aired two spots during this year's Grammys for JBL and Harman Kardon.

"I enjoyed it, and truly thought they treated all the details around Whitney's passing with a lot of style and a lot of class," Dragon says. "The [ratings] delivery was outstanding, the artist lineup was great... it was a very entertaining program." ...

GRAMMYS STAY OUT OF SYNC

Social media reason enough to avoid national broadcast, CBS says

The Grammys have no intention of shifting to a single live national broadcast.

"Everybody is talking about it except us," says Jack Sussman, executive VP of specials, music and live events for CBS Entertainment. "If it ain't broke, don't fix it. It is a topic that surfaces, but there's a great argument that social interaction, both traditional and state of the art, is to allow people [in one time zone] to send a message to someone saying something amazing has happened on the Grammys."

To the thinking of CBS, which has broadcast the awards since 1974, social media has become a significant player in acquiring younger viewers for the telecast, and plays a key role in the ratings increases the network has experienced in the last three years. Sussman and executive producer Ken Ehrlich use the 2004 show opener of Prince and Beyoncé and this year's show closer with Paul McCartney, Bruce Springsteen, Dave Grohl and Joe Walsh as examples defining the pre- and post-social media worlds.

"I could put on an incredible opener like Prince and Beyoncé and it would be a surprise to everyone, but there was no way I could promote it," Ehrlich says. "We now have a tremendous opportunity in the first hour to tell people on the Internet what is going on and that they don't want to miss it."

"I don't want it to change," he says. "People knowing what they're missing—which you can't quantify—helps."

In the weeks leading up to the awards show, an ad with Taylor Swift and LL Cool J went viral. For Sussman, that hit a bull's-eye.

"At CBS there's a mandate—don't alienate the core audience, expand a new [one]," he says. "The Grammy brand is stronger than ever. [That] speaks to two things—live music booked well, done well and promoted properly is still wanted by millions of people. It also speaks to the power of television."

He couldn't answer how the show's ratings success would affect advertising rates, which hit a record high this year, in 2013 (see accompanying story).

One consistent phenomenon in the three-and-a-half-hour show is a significant audience drop-off after 11 p.m. Sussman says it happens every year. This year, however, even with its 7 million viewers changing channels or going to sleep, 32.5 million kept people watching. (This year's ratings represented a nearly 50% spike in total viewers, according to Nielsen.)

"Millions of people would not have known it was worth watching at 11:25 if not for social networking," Ehrlich adds. —Phil Gallo

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**GRAMMY® Lifetime
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Brunch-O-Rama



Primary Violator president **Michael "Blue" Williams** strikes a pose with Primary Wave Music founding partner/GM **Justin Shukat**; **Peter S. Shukat**, founder/partner with New York-based entertainment law firm **Shukat Arrow Hafer Weber & Herbsman**; and Primary Violator's **Chauncey Bell** (from left) at the company's **MANAGERS BRUNCH**.



ASCAP senior VP of marketing **Lauren Iossa** and president **Paul Williams** arrive at **ASCAP'S GRAMMY BRUNCH**.

MY GRAMMY MEMORIES

RANDY PHILLIPS

President/CEO, AEG Live

The smartest person you met while at the Grammys?

Dr. Patrick Soon-Shiong, an incredibly successful pharmaceutical entrepreneur who has spent a fortune and 12 years developing an image recognition technology using proprietary algorithms and process patents that will revolutionize content delivery and commerce on the Internet.

Did you learn anything while you were at the Grammys?

Yes. That the industry has caught up to the fans in welcoming Chris Brown back into the mainstream.

What's the best thing you heard while at the Grammys?

That Adele was seriously considering touring again.

—Ray Waddell



Legendary lawyer **John Branca** (left) with Rostrum Records president **Benjy Grinberg** (he also manages Wiz Kalifa and Mac Miller). They were honored at **PRIMARY VIOLATOR'S SECOND MANAGERS BRUNCH** on Feb. 11 at the SLS Hotel.



ASCAP CEO **John LoFrumento**, board of directors members **Dan Foliari** and **Leeds Levy** and singer/songwriter/actor/Motown senior VP of A&R **Ne-Yo** (from left) relax at **ASCAP'S THIRD ANNUAL GRAMMY BRUNCH** at the Sunset Tower Hotel in West Hollywood on Feb. 11.

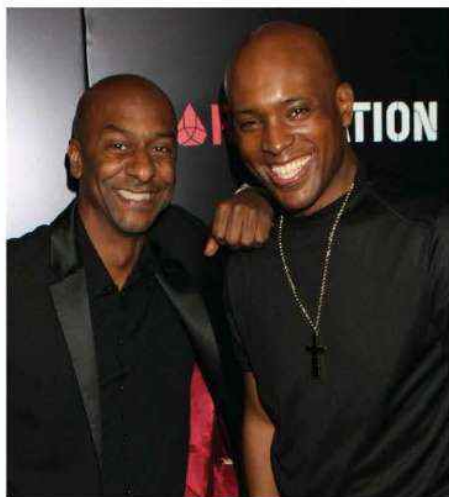
MY GRAMMY MEMORIES

KYLE FRENETTE, MANAGER OF BON IVER

Frenette manages Bon Iver, who won best new artist and best alternative music album.

We didn't know what to expect. We'd never been. I was sitting next to Justin Vernon's parents during the entire ceremony. It was great to share that moment and the whole experience with them. It's been quite the ride these past five years. I see [the win] as another opportunity to expose more people to the music Justin's made or has been a part of making, and will make or be a part of making in the future. That's the best thing to get out of all of this—Bon Iver's music isn't about Justin or the band; it's universal and honest, and the more people that can be exposed to art being made from the heart, the better.

—As told to Benjamin Meadows-Ingram



BET president of music programming and specials **Stephen Hill** (left) and senior director of music programming **Kelly G** arrive at the **ROC NATION BRUNCH**.



Universal Republic/Island Def Jam chairman/CEO **Barry Weiss** with **Rihanna** and executive VP/head of A&R **Karen Kwak** at the fourth annual **ROC NATION PRE-GRAMMY BRUNCH** at the penthouse of Soho House in West Hollywood on Feb. 11.

PHOTOS: JEFF SPANIEL (PHOTOS.COM); PHIL MCCARTEN/PICTUREGROUP; JOSSA AND WILLIAMS (CHRISTOPHER PHILLIPS); CHUNY BELL (TIMOTHY T. TURNER/PTV/PICTUREGROUP); WEISS (PHILIP AND KEVIN MAZUR/REXUS.COM)

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Sony/ATV
MUSIC PUBLISHING

Learning Curves



Singer/songwriter/producer **Anthony Hamilton** (far left) with Recording Academy president/CEO **Neil Portnow**, jazz multi-instrumentalist **Esperanza Spalding** and musician **Terri Lyne Carrington** attend the **GRAMMY IN THE SCHOOLS LIVE! SHOW** held at USC's Grand Ballroom.

Reverend Run (left) and **DJ Khaled** attend—and send some peace—from BMI's "HOW I WROTE THAT SONG" PANEL at Key Club on Feb. 11 in West Hollywood.



Music director **Rickey Minor** reaches out to kids at **GRAMMY CAMP BASIC TRAINING** on Feb. 8 at the University of Southern California.



Attorney **John Branca** (left), along with Recording Academy/MusiCares president/CEO **Neil Portnow** (center) and Spotify CEO **Daniel Ek** attend the **GRAMMY ENTERTAINMENT LAW INITIATIVE LUNCHEON** at the Beverly Hills Hotel on Feb. 10.

MY GRAMMY MEMORIES

ERIC WHITACRE, CONDUCTOR

Winner of best choral performance for "Light & Gold"
Some of the names that were in my category are literally my idols, so just even hearing my name called among theirs was more than enough. The prize itself was icing on the cake... Truth be told I'm amazed we survived that [category] cut. I would not have expected best choral performance to be one of the top categories.

—As told to *Andrew Hamp*

JIM CRAVERO, CO-PRODUCER

Winner of best children's album for the various-artists compilation *All About Bullies... Big and Small* (Cool Beans Music/East Coast Recording)

My reaction to winning? Everybody got up. A lot of the artists who were involved on the CD were there. Everyone went up onstage and was jumping around. Hopefully it will bring awareness to bullying. The good thing about the CD is that it doesn't focus on dealing with bullies. It focuses on if you're getting bullied, how to deal with it if you're a small kid. So it will hopefully help kids cope—and bring more sales in to help the Pacer organization.

—As told to *Mitchell Peters*

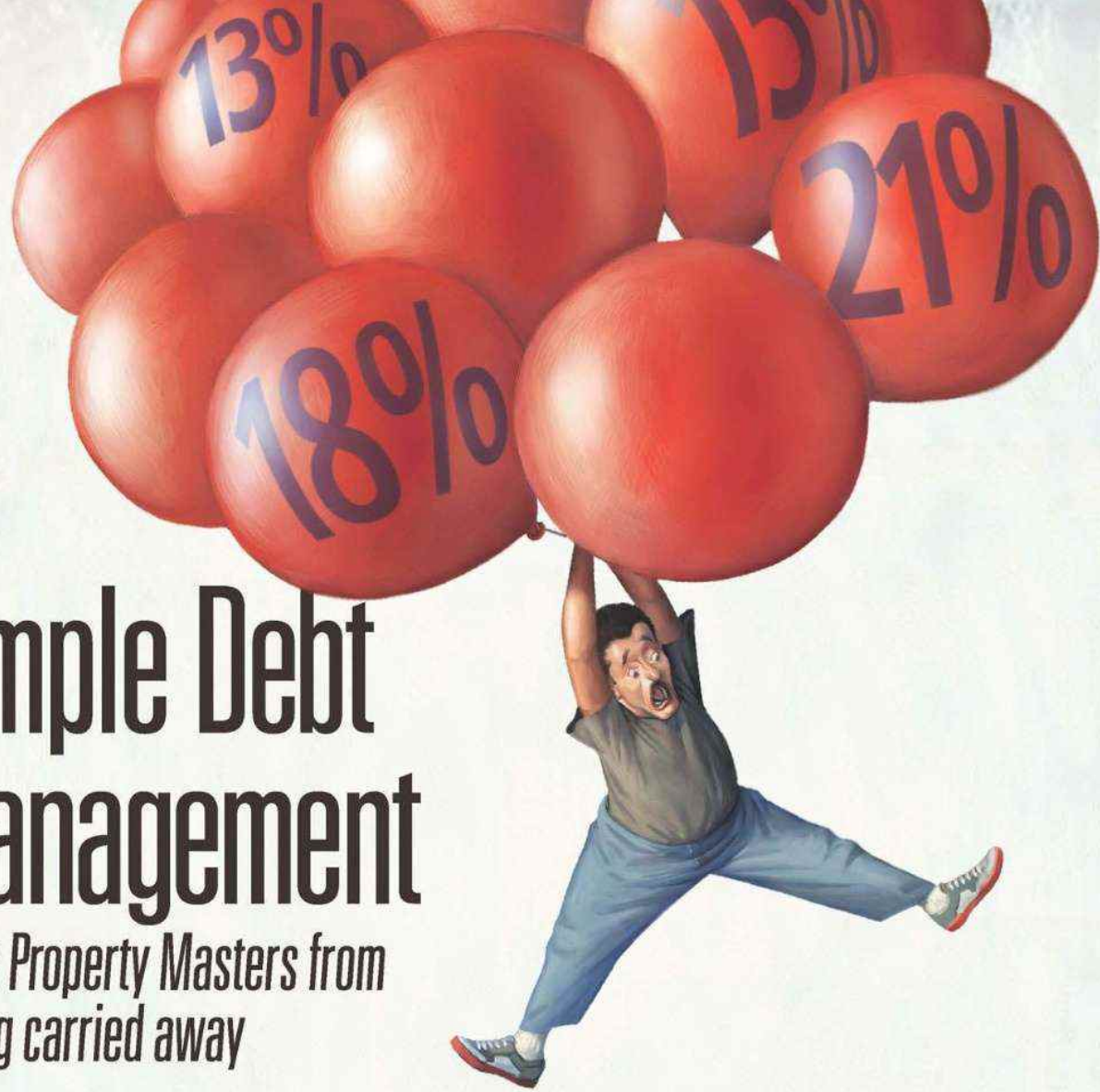


Topspin CEO **Ian Rogers** (far left) moderated a top-notch panel featuring Turntable.fm CEO **Seth Goldstein**, Get-Glue CEO **Alex Iskold**, Shazam CEO **Andrew Fisher** and Spotify's first artist-in-residence **D.A. Wallach** (from left) onstage at **SOCIAL MEDIA SUMMIT** at the Conga Room at L.A. Live on Feb. 10.

HAMILTON: SPALDING AND CARRINGTON: JESSE GRANT/WIREIMAGE.COM; GRAMMY CAMP: BOB DANKOV/WIREIMAGE.COM; REVEREND RUN AND KHALED: DAVID LIVINGSTON/WIREIMAGE.COM; BRANCA, PORTNOW AND EK: MICHAEL WOLACZ/WIREIMAGE.COM; ROGERS, GOLDSTEIN, ISKOLD, FISHER AND WALLACH: REBECCA SAPPAN/WIREIMAGE.COM

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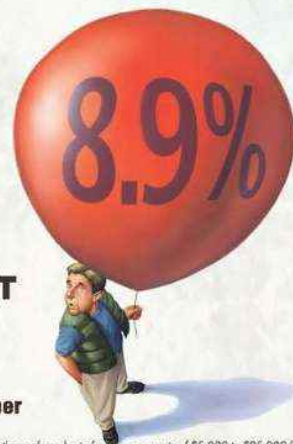
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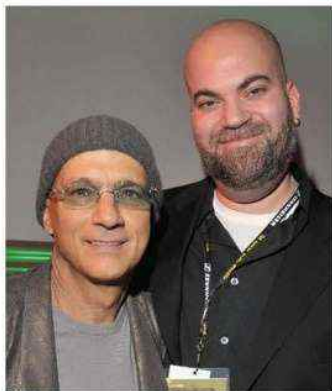


*APR = Annual Percentage Rate. 8.90% APR is the preferred rate for loan amounts of \$500 to \$25,000 for up to 36 months, at this rate and term, your monthly payment would be \$31.76 for each \$1,000 borrowed. 9.90% APR is the preferred rate for loan amounts of \$5,000 to \$25,000 for up to 48 months, at this rate and term, your monthly payment would be \$25.32 for each \$1,000 borrowed. 10.90% APR is the preferred rate for loan amounts of \$10,000 to \$25,000 for up to 60 months, at this rate and term, your monthly payment would be \$21.70 for each \$1,000 borrowed. Not all members may qualify for the preferred rates; other rates and terms may apply. All loans subject to credit approval. Loan offer valid January 1, 2012 through March 31, 2012. Loan proceeds may not be used to refinance existing First Entertainment Credit Union loans.

Awards Around Town

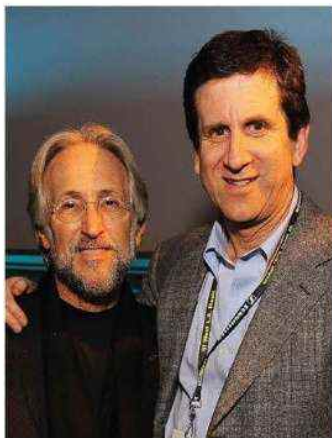


Honoree **Jimmy Iovine** and **Stevie Nicks** attend the Recording Academy's **PRODUCERS & ENGINEERS WING EVENT** at Village Recording Studios in Los Angeles on Feb. 8.



Interscope Geffen A&M chairman **Jimmy Iovine** (left) was honored by the Producers & Engineers Wing as Shady Records co-founder/Goliath Artists Management CEO **Paul Rosenberg** stands by.

Recording Academy president/CEO **Neil Portnow** (left) and Universal Music Group president/COO **Zach Horowitz** at the P&E WING event.



Former Motown president **Sylvia Rhone**—soon to work with Epic/Sony—to work with Epic Records chairman/CEO **Antonio "L.A." Reid** (top)—was honored at the **ESSENCE BWIM EVENT** on Feb. 8. SRC/Universal CEO **Steve Rifkind**, Cash Money co-founder/co-CEO **Ronald "Slim" Williams**, Cash Money business manager **Vernon J. Brown** and Universal Republic president/CEO **Monte Lipman** (bottom, from left) also attended.



MY GRAMMY MEMORIES

JUDITH SHERMAN

Winner of producer of the year, classical

This is my third one, and it does not get old at all. Maybe the first one is the most special in some way, but when my name came up on that screen, my brain turned off. They say I made a nice acceptance speech—I don't remember a word of it.

—As told to Jason Lipshutz

JACK VAUGHN, Head Of Comedy Central Records

Winner of best comedy album for Louis C.K.'s *Hilarious* (Comedy Central Records)

I'm not superstitious at all, except when it comes to the Grammys. Every time I go out there for them, we don't win. And when I stay at home, we do win. We had two amazing albums this year. So I figured it was best not to tempt fate... I haven't gone for the past three years. And it's paid off. The year before that I went and we didn't win. So I learned my lesson. I stay home and root from afar. I kept refreshing the Grammy [Web] page. When we won, I called my wife first, then my parents. I don't think Louis C.K. was [there either], because he issued an acceptance tweet, saying that he was preparing dinner for his daughters when he heard the news. It was super exciting. I'm so proud of that record, and for Louis. He did an absolutely amazing job and it's really deserving. We've been on the phone with our distributor all day, talking about how to position the record and get additional exposure for it post-Grammys. Record retail has a lot of Grammy positioning and we want to make sure we're in all of them. We've won the category for the past three years. In the label's 10-year existence we have four Grammy wins. Comedy is a smaller category that doesn't get as much attention as album of the year or best new artist... But the combination of press and interest generated from the ceremony and the retail placement gets us a pretty significant bump—50%-100% on occasion.

—As told to Mitchell Peters



At the second **GUILD OF MUSIC SUPERVISORS AWARDS**, held Feb. 12, are (back row, from left) **Leah Vollack**, **Kier Lehman**, **Liza Richardson**, **Alicen Schneider**, **Stacey Wallen-McCarthy**, **Robin Kaye** and **Gabe Hiller**. Bottom row (from left) are **Steve Schnur**, **Julia Michaels**, **Evyen Klean**, **Jordan Silverberg** and **Gary Calamar**.

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(Above, L to R) Attorney General Eric H. Holder, Dr. Aretha Franklin, Dr. Cissy Houston & Dr. Sharon Malone-Holder (Left) Lauren Hill (Below, L to R) Cissy Houston, Jerry Butler, Aretha, Ron Isley and Dennis Edwards



OPRAH'S FAREWELL CONCERT AT CHICAGO'S UNITED CENTER
Aretha with Oprah Winfrey, Stevie Wonder and Michael Jordan



CHINA CARES BENEFIT CONCERT Aretha & Herbie Hancock meet & greet with China Cares VIP's



Taping a message from Detroit for the 53rd Annual Grammy® Awards

69th Birthday Party with the Rev. Al Sharpton

Aretha accepts her Doctor of Humane Letters (honoris causa) from Case Western Reserve University



At the White House

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- 05/19/11 Chicago Theatre, Chicago, IL, USA
- 05/28/11 Seneca Niagara Casino & Hotel, Niagara Falls, NY, USA
- 06/21/11 The Filene Center, Vienna, VA, USA
- 06/24/11 Metro Square Outdoor Stage, Toronto, ONT, Canada
- 07/27/11 Nikon at Jones Beach, Wantagh, NY, USA
- 08/04/11 Seaside Summer Concert Series, Coney Island, NY, USA
- 08/25/11 DTE Energy Music Theatre, Clarkston, MI, USA
- 10/01/11 Peabody Opera House, St. Louis, MO, USA
- 10/07/11 Mystic Lake Casino - Mystic Showroom, Prior Lake, MN, USA
- 10/19/11 Ryman Auditorium, Nashville, TN, USA
- 11/15/11 Austin City Limits Live at The Moody Theater, Austin, TX, USA
- 11/17/11 Arena Theatre, Houston, TX, USA
- 11/20/11 First Council Casino - The Event Tent, Newkirk, OK, USA
- 12/30/11 MGM Grand at Foxwoods - MGM Grand Theater, Mashantucket, CT, USA

2012 TOUR DATES

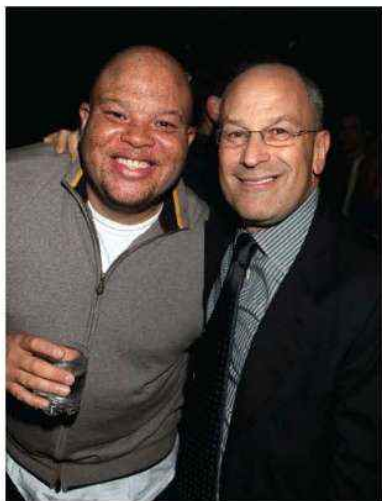
- 02/09/12 Durham Performing Arts Center, Durham, NC, USA
- 02/13/12 McGlohon Theatre at Spirit Square Center for Arts & Education, Charlotte, NC, USA
- 02/17/12 Radio City Music Hall, New York, NY, USA
- 02/18/12 Radio City Music Hall, New York, NY, USA
- 03/03/12 Harrah's Tunica - Event Center, Robinsonville, MS, USA
- 03/05/12 Fox Theatre, Atlanta, GA, USA
- 04/21/12 Playhouse Square Center - State Theatre, Cleveland, OH, USA
- 04/28/12 Eastern Kentucky University - Center for the Arts, Richmond, KY, USA
- 05/08/12 Kauffman Center for the Performing Arts, Kansas City, MO
- 06/09/12 The Swan Ball/Cheekwood Botanical Garden, Nashville, TN, USA
- 07/08/12 Essence Music Festival/Superdome, New Orleans, LA, USA

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Grammy Week Festivities



Organized by Jay-Z's Roc Nation and its London-based partner Three Six Zero Group, the GRAMMY AFTERPARTY CHARITY CONCERT BENEFITTING CHILDREN'S HOSPITAL OF LOS ANGELES (at House of Blues Sunset Strip) played host to Island Def Jam senior VP **Shawn "Pecas" Costner** (left) and Universal Republic/Island Def Jam chairman/CEO **Barry Weiss**.



Music supervisor **Scott Vener** ("Entourage," "How to Make It in America") hangs out with Priority/Capitol executive VP **Andrew Shack** (center) and EMI Publishing president **Jon Platt** (right).



Cash Money Records co-Geo **Bryan "Birdman" Williams** and **Drake** at YMCMB RECORDS' THIRD ANNUAL PRE-GRAMMY PARTY on Feb. 11. This year it was on the Paramount lot in Hollywood.



The dapper and usually elusive **John Meneilly** (Jay-Z, Roc Nation) is all dressed up and ready to celebrate.



Roc Nation co-founder/president **Jay Brown** and Stargate's **Erik Hermansen** are all smiles at the event.



Los Angeles Mayor and Democratic National Committee chairman **Antonio Villaraigosa** chills with the indomitable **Quincy Jones** as DELTA AIR LINES (official airline of the Grammy Awards) CELEBRATES LOS ANGELES' MUSIC INDUSTRY at the Getty House on Feb. 9.

MY GRAMMY MEMORIES

NEAL CAPPELLINO

Winner of best engineered album, non-classical for Alison Krauss & Union Station's *Paper Airplane*

It's up to me to make good on this. It definitely has a nice ring—to be able to say you won this [award] at the same time the music industry is strong but the recorded-music industry is going through its ups and downs. This is a fantastic award, and yet we still go back to work, and have to work just as hard and care just as much about what we do. I hope it brings some opportunity to me—and provides me a little bit more visibility. —As told to Jason Lipshutz

PAUL EPWORTH

Winner of producer of the year, non-classical

The thing I really wanted to say [during my acceptance speech] was that I was fortunate enough to be recognized as producer of the year, but my work wouldn't have meant anything without the strength of the material of the other producers that contributed to all the records I worked on this year. In this day and age, when so many records are carved up between a bunch of different people, it always infuriates me in some way that one person is honored. And especially a record like Adele's [27]—really everyone should be honored. From the guidance of Rick [Rubin], to the fact that it was mixed and mastered so beautifully. I was trying to find a way to say that without people starting to shout, "Wrap it up!" —As told to Jason Lipshutz

NELSON ALBAREDA, PRODUCER

Co-winner (with Cachao) of best tropical Latin album for Cachao's *The Last Mambo* (Eventus/Sony Music Latin)

The late Cachao probably rehearsed 12 hours a day for two weeks to record the live album. This was a labor of love. He was humble and a master of his work. One day I told him, "Maestro, you already know what you're doing." But he was a perfectionist. One day one of the musicians showed up late and in a very humble tone he told me, "That musician is not playing here today. If I make it on time, everyone has to come on time." He was disciplined. Receiving this Grammy was an experience that really taught me that when you do something with love and passion you get rewarded for it. In our wildest dreams we didn't think this would happen. Before Cachao died [in 2008] he was working on a new album. We hope to release those tracks in early 2013. —As told to Justino Aguila

Kia Selby, longtime Cash Money publicist and president of K&K Public Relations, hangs with (from left) Cash Money Records co-CEO **Ronald "Slim" Williams**, Universal Republic/Island Def Jam chairman/CEO **Barry Weiss**, Universal Republic executive VP of promotion and artist development **Joel Klaiman** and Universal Music Group VP of crossover promotion **Gary Spangler**.



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Sir Paul McCartney's Big Night

1 Dave Grohl and Sir Paul McCartney perform the three-song medley from the Beatles' *Abbey Road* to close the **MUSICARES PERSON OF THE YEAR TRIBUTE** to McCartney at the Los Angeles Convention Center on Feb. 10.

2 Recording Academy executive **John McHugh** arrives at the **PERSON OF THE YEAR GALA** at the Convention Center.

3 Little Steven Van Zandt, Dave Grohl of the Foo Fighters and his wife, **Jordyn Blum**, at the **MUSICARES GALA**. The Foos followed McCartney's two-song opening set with a rousing version of Wings' "Jet."

4 Producer **David Foster** (left) and his wife, model **Yolanda Hadid**, were among the many people seen getting face time with Sony Music Entertainment CEO **Doug Morris** at the **MUSICARES GALA**.

5 **John Sykes** (left), who recently took on the role of president of Clear Channel Entertainment Enterprises, hangs out with Recording Academy/MusiCares president/CEO **Neil Portnow** at the **MUSICARES GALA**.

6 **Neil Young**, who performed the Beatles' "I Saw Her Standing There" at the **MUSICARES GALA**, talks with Recording Academy president/CEO **Neil Portnow** and Beach Boy **Brian Wilson**.



MY GRAMMY MEMORIES

GORDON GOODWIN, Arranger

Winner of best instrumental arrangement for "Rhapsody in Blue" by Gordon Goodwin's Big Phat Band from *That's How We Roll!* (Telarc International)

I've been to the Grammys a number of times, but the social media thing has matured to the point where the last 24 hours has been a blizzard of notes, tweets and Facebook messages from people. I have to resist temptation to respond to every one of these things—there are hundreds and hundreds on my page. So I just put a blanket "Thanks, you guys are awesome" message. I'm two for 13. The first Grammy was for music I wrote for the movie "The Incredibles." But it was me doing work for that film—they told me what to do and I did it. This nomination was my own work with the Big Phat Band. It's probably more gratifying... But the truth is, George Gershwin did all the heavy lifting. I didn't want to screw it up. That was the trick of it, to make it somehow distinctive without straying too far from Gershwin's intentions. In the jazz world, it's not that people are disdainful of marketing, but they're not influenced by it as much, because to find jazz today you have to seek it out. Whether it's won a Grammy or not, it doesn't affect their decision to the degree that maybe it does for other genres. Having said that, there's no way we're not going to put "two-time Grammy winner" on any promotion we're doing.

—As told to Mitchell Peters

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THE PRE-GRAMMY GALA

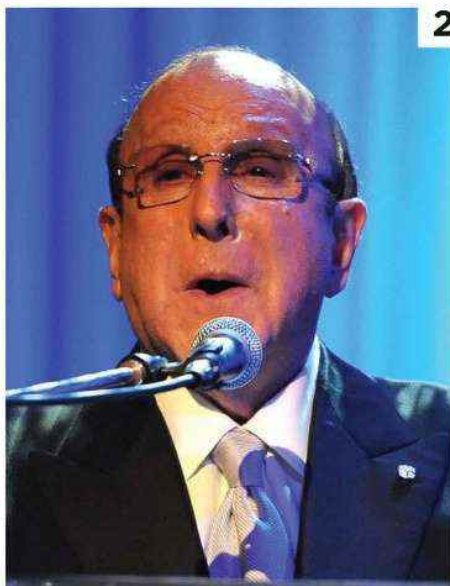
Clive Davis & The Recording Academy's Iconic Dinner

It was a surreal night to say the least. The news of Whitney Houston's death began to spread through Twitter and email less than two hours before the first guests were scheduled to arrive at the annual "Clive party." Shock and grief were the first response for everyone, but for the roughly 900 invited to the party, there was also confusion. How could this event carry on? As guests—and it seemed most but not all showed—rolled in, the chatter was often somber and sometimes macabre. Indeed, the party was happening in the ballroom of the Beverly Hilton Hotel where, by all accounts, Houston's body still lay.

Davis took to the stage later than usual and, in hushed tones, shared his grief and told the gathered that the family wanted the party to go on. But it was Sean "Diddy" Combs who really gave the room permission to exhale, first with feeling and funny stories of sitting next to Houston at events and ultimately with a colorful exhortation to the crowd to take a few hours to celebrate her life and life in general. And with that, the music was on, spanning raucous performances from Wiz Khalifa, Pitbull and the Kinks to a shockingly strong couple of songs from Jessie J, who said that she'd never have been a singer were it not for Houston. Brandy and Monica had rehearsed but declined to perform. One of the night's sweetest moments came with Alicia Keys tickling the piano on-stage. "I remember singing Whitney into the mirror as a little kid," she said, before playing a few bars of "I Wanna Dance With Somebody (Who Loves Me)."



1



2



3



4



5

1 Neil Portnow, president/CEO of MusiCares and the Recording Academy, honoree Sir Richard Branson and presenter Jane Fonda (from left) onstage during Clive Davis and the Recording Academy's 2012 Pre-Grammy Gala and Salute to Industry Icons Honoring Richard Branson at the Beverly Hilton Hotel in Beverly Hills, Calif., on Feb. 11. Before presenting the award, Fonda told the audience, "When I see Richard's footprints, I see hope, inspiration and change. I think, 'Oh, Lord, let him keep going with his mane, sprinkling gold dust and changing the world.'"

2 Sony Music Entertainment chief and creative officer Clive Davis opened the gala with brief comments about and a moment of silence for Whitney Houston: "She graced this stage with a regal presence so many times. Simply put, she would have wanted this to go on."

3 Epic Records chairman/CEO Antonio "L.A." Reid, Bad Boy principal/entrepreneur Sean "Diddy" Combs and Motown Records founder Berry Gordy (from left) were among the heavyweight guests gathered inside the Beverly Hilton ballroom. During his introduction of Davis, Combs said, "He's probably the only man who can give a better party than me."

4 Universal Music Group chairman/CEO Lucian Grainge (left) and "American Idol" executive producer Nigel Lythgoe take a photo break.

5 Singer/songwriter Carole King and Sony/ATV Music Publishing chairman/CEO Marty Bandler were also part of a diverse guest list that included Dr. Dre, Sly Stone, Serena Williams and Kim Kardashian.

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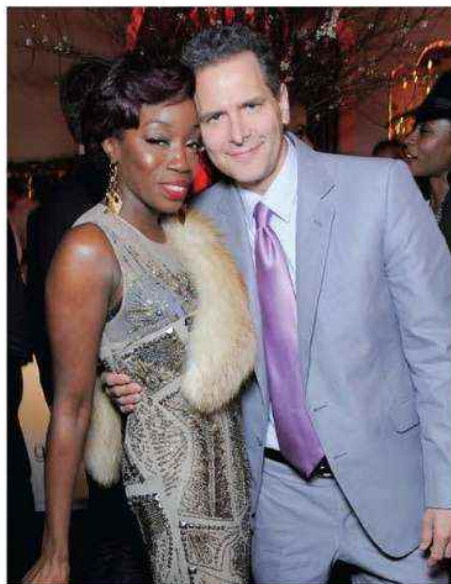


THE PARTIES

Grammy Night Celebrations



EMI Group CEO **Roger Faxon** (left) and artist/producer/DJ **David Guetta** at EMI'S POST-GRAMMY PARTY. The celebration took place at the Capitol Records Tower in Los Angeles.



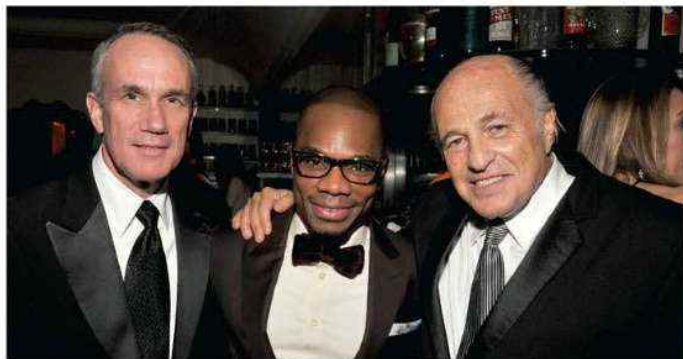
Estelle ("American Boy") poses with Atlantic Records Group chairman/CEO **Craig Kallman** at WARNER MUSIC GROUP'S GRAMMY CELEBRATION hosted by InStyle at the Chateau Marmont in West Hollywood.



Three-time Grammy winner **Skrillex** (far left) poses with Atlantic Records Group chairman/COO **Julie Greenwald**, singer/songwriter/producer **Santigold** and Warner Music Group chairman/CEO of recorded music **Lyor Cohen**, at WMG'S GRAMMY CELEBRATION at the Chateau Marmont in West Hollywood.



Actor/musician **Jared Leto** (left) with Universal Music Group chairman/CEO **Lucian Grainge** (center) and Live Nation Entertainment chairman/Front Line Management Group chairman/CEO **Irving Azoff**, at UMG'S GRAMMY VIEWING RECEPTION hosted by Grainge.



Gospel artist **Kirk Franklin** (who won awards for best gospel album and best gospel song) is flanked by RCA Music Group president/COO **Tom Corson** (left) and Sony Music Entertainment CEO **Doug Morris** at SONY'S POST-GRAMMY PARTY at Cecconi's in West Hollywood.



Columbia Records chairman/COO **Steve Barnett** (far left) with **Adele**, Columbia Records chairman/CEO **Rob Stringer** and Sony Music Entertainment CEO **Doug Morris** (from left) at SONY'S POST-GRAMMY PARTY at Cecconi's.

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2012 GRAMMY WINNERS

RECORD OF THE YEAR

"Rolling in the Deep"
Adele

ALBUM OF THE YEAR

21
Adele

SONG OF THE YEAR

"Rolling in the Deep"
Adele Adkins & Paul
Epworth, songwriters
(Adele)

BEST NEW ARTIST

Bon Iver

BEST POP SOLO PERFORMANCE

"Someone Like You"
Adele

BEST POP DUO/GROUP PERFORMANCE

"Body and Soul"
Tony Bennett
& Amy Winehouse

BEST POP INSTRUMENTAL ALBUM

The Road From Memphis
Booker T. Jones

BEST POP VOCAL ALBUM

21
Adele

BEST DANCE RECORDING

"Scary Monsters and
Nice Sprites"
Skrillex

BEST DANCE/ELECTRONICA ALBUM

*Scary Monsters and
Nice Sprites*
Skrillex

BEST TRADITIONAL POP VOCAL ALBUM

Duets II
Tony Bennett
& Various Artists

BEST ROCK PERFORMANCE

"Walk"
Foo Fighters

BEST HARD ROCK/METAL PERFORMANCE

"White Limo"
Foo Fighters

BEST ROCK SONG

"Walk"
Foo Fighters, songwriters
(Foo Fighters)

BEST ROCK ALBUM

Wasting Light
Foo Fighters

BEST ALTERNATIVE MUSIC ALBUM

Bon Iver
Bon Iver

BEST R&B PERFORMANCE

"Is This Love"
Corinne Bailey Rae

BEST TRADITIONAL R&B PERFORMANCE

"Fool for You"
Cee Lo Green
& Melanie Fiona

BEST R&B SONG

"Fool for You"
Cee Lo Green, Melanie
Hallim, Jack Splash,
songwriters (Cee Lo
Green & Melanie Fiona)

BEST R&B ALBUM

F.A.M.E.
Chris Brown

BEST RAP PERFORMANCE

"Otis"
Jay-Z & Kanye West

BEST RAP/SUNG COLLABORATION

"All of the Lights"
Kanye West, Rihanna,
Kid Cudi & Fergie

BEST RAP SONG

"All of the Lights"
Jeff Bhasker, Stacy
Ferguson, Malik Jones,
Warren Trotter & Kanye
West, songwriters (Kanye
West, Rihanna, Kid Cudi
& Fergie)

BEST RAP ALBUM

*My Beautiful Dark
Twisted Fantasy*
Kanye West

BEST COUNTRY SOLO PERFORMANCE

"Mean"
Taylor Swift

BEST COUNTRY DUO/GROUP PERFORMANCE

"Barton Hollow"
The Civil Wars

BEST COUNTRY SONG

"Mean"
Taylor Swift, songwriter
(Taylor Swift)

BEST COUNTRY ALBUM

Own the Night
Lady Antebellum

BEST NEW AGE ALBUM

What's It All About
Pat Metheny

BEST IMPROVISED JAZZ SOLO

"500 Miles High"
Chick Corea, soloist

BEST JAZZ VOCAL ALBUM

The Mosaic Project
Terri Lyne Carrington
& Various Artists

BEST JAZZ INSTRUMENTAL ALBUM

Forever
Corea, Clarke & White

BEST LARGE JAZZ ENSEMBLE ALBUM

The Good Feeling
Christian McBride Big Band

BEST GOSPEL/ CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE

"Jesus"
LeAndria Johnson

BEST GOSPEL SONG

"Hello Fear"
Kirk Franklin, songwriter
(Kirk Franklin)

BEST CONTEMPORARY CHRISTIAN MUSIC SONG

"Blessings"
Laura Story, songwriter
(Laura Story)

BEST GOSPEL ALBUM

Hello Fear
Kirk Franklin

BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM

And If Our Gods Is for Us ...
Chris Tomlin

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BEST BLUES ALBUM

Revelator
Tedeschi Trucks Band

BEST FOLK ALBUM

Barton Hollow
The Civil Wars

BEST REGIONAL ROOTS MUSIC ALBUM

Rebirth of New Orleans
Rebirth Brass Band

BEST REGGAE ALBUM

*Revelation Pt. 1:
The Root of Life*
Stephen Marley

BEST WORLD MUSIC ALBUM

Tassili
Tinarwen

BEST CHILDREN'S ALBUM

All About Bullies ...
Big and Small
Various Artists

BEST SPOKEN WORD ALBUM (INCLUDES POETRY, AUDIO BOOKS & STORY TELLING)

*If You Ask Me (And
Of Course You Won't)*
Betty White

BEST COMEDY ALBUM

Hilarious
Louis C.K.

BEST MUSICAL THEATER ALBUM

The Book of Mormon
Josh Gad & Andrew
Rannells, artists; Anne
Garefino, Robert Lopez,
Stephen Oremus, Trey
Parker, Scott Rudin & Matt
Stone, producers; Robert
Lopez, Trey Parker & Matt
Stone, composers/lyricists
(Original Broadway Cast)

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Boardwalk Empire: Volume 1
Various Artists

BEST SCORE SOUNDTRACK FOR VISUAL MEDIA

The King's Speech
Alexandre Desplat,
composer

BEST SONG WRITTEN FOR VISUAL MEDIA

"I See the Light"
(From "Tangled")
Alan Menken & Glenn Slater,
songwriters (Mandy Moore
& Zachary Levi)

BEST INSTRUMENTAL COMPOSITION

"Life in Eleven"
Béla Fleck & Howard Levy,
composers (Béla Fleck
& the Flecktones)

BEST INSTRUMENTAL ARRANGEMENT

"Rhapsody in Blue"
Gordon Goodwin, arranger
(Gordon Goodwin's Big
Phat Band)

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCALIST(S)

*Who Can I Turn To
(When Nobody Needs Me)*
Jorge Calandrelli, arranger
(Tony Bennett & Queen
Latifah)

BEST RECORDING PACKAGE

Scenes From the Suburbs
Caroline Robert, art director
(Arcade Fire)

BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE

*The Promise: The Darkness
on the Edge of Town Story*
Dave Bett & Michelle
Hoime, art directors
(Bruce Springsteen)

BEST ALBUM NOTES

*Hear Me Howling! Blues,
Ballads & Beyond as
Recorded by the San
Francisco Bay by Chris
Strachwitz in the 1960s*
Adam Machado, album
notes writer (Various
Artists)

BEST HISTORICAL ALBUM

*Band on the Run (Paul Mc-
Cartney Archive Collection—
Deluxe Edition)*
Paul McCartney, compilation
producer; Sam Okell & Steve
Rooke, mastering engineers
(Paul McCartney & Wings)

BEST ENGINEERED ALBUM, NON-CLASSICAL

Paper Airplane
Neal Cappellino & Mike
Shipley, engineers; Brad
Blackwood, mastering
engineer (Alison Krauss
& Union Station)

PRODUCER OF THE YEAR, NON-CLASSICAL

Paul Epworth

BEST REMIXED RECORDING, NON-CLASSICAL

"Cinema (Skrillex Remix)"
Sonny Moore, remixer
(Benny Benassi)

BEST SURROUND SOUND ALBUM

*Layla and Other Assorted
Love Songs (Super
Deluxe Edition)*
Elliot Scheiner, surround
mix engineer; Bob Ludwig,
surround mastering
engineer; Bill Levenson &
Elliot Scheiner, surround
producers (Derek & the
Dominos)

BEST ENGINEERED ALBUM, CLASSICAL

Aldridge: Elmer Gantry
Byeong-Joon Hwang &
John Newton, engineers;
Jesse Lewis, mastering
engineer (William Boggs,
Keith Phares, Patricia Riskey,
Vale Rideout, Frank Kelley,
Heather Buck, Florentine
Opera Chorus & Milwaukee
Symphony Orchestra)

PRODUCER OF THE YEAR, CLASSICAL

Judith Sherman

BEST ORCHESTRAL PERFORMANCE

"Brahms: Symphony No. 4"
Gustavo Dudamel,
conductor (Los Angeles
Philharmonic)

BEST OPERA RECORDING

"Adams: Doctor Atomic"
Alan Gilbert, conductor;
Meredith Arwady, Sasha
Cooke, Richard Paul Fink,
Gerald Finley, Thomas
Glenn & Eric Owens; Jay
David Saks, conductor (Los Angeles
Orchestra; Metropolitan
Opera Chorus)

BEST CHORAL PERFORMANCE

"Light & Gold"
Eric Whitacre, conductor
(Christopher Glynn & Hila
Plitmann; the King's Singers,
Laudibus, Pávaro Quartet &
the Eric Whitacre Singers)

BEST SMALL ENSEMBLE PERFORMANCE

"Mackey: Lonely Motel—
Music From Slide"
Rinde Eckert & Steven Mackey;
Eighth Blackbird

BEST CLASSICAL INSTRUMENTAL SOLO

"Schwantner: Concerto for
Percussion & Orchestra"
Giancarlo Guerrero,
conductor; Christopher
Lamb (Nashville Symphony)

BEST CLASSICAL VOCAL SOLO

"Diva Divo"
Joyce DiDonato (Kazushi
Ono; Orchestre De L'Opéra
National De Lyon; Choeur
De L'Opéra National
De Lyon)

BEST CONTEMPORARY CLASSICAL COMPOSITION

"Aldridge, Robert:
Elmer Gantry"
Robert Aldridge &
Herschel Garfein

BEST SHORT FORM MUSIC VIDEO

"Rolling in the Deep"
Sam Brown, video director;
Hannah Chandler, video
producer (Adele)

BEST LONG FORM MUSIC VIDEO

"Foo Fighters: Back
and Forth"
James Moll, video director;
James Moll & Nigel
Sinclair, video producers
(Foo Fighters)

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On the rise: A rendering of the Barclays Center, opening this September in Brooklyn, shows planned residential towers adjacent to the arena.



GRAND OPENINGS

NEW AND RENOVATED VENUES RESHAPE THE NATION'S TOURING CIRCUIT

BY RAY WADDELL

From Brooklyn to Kansas City, Mo., and points beyond, a wide range of new buildings and freshly renovated veteran facilities are making news and offering new opportunities for touring artists.

For a regional marketplace to be competitive in drawing top-shelf live content, it must have a competitive venue. By the same token, for existing venues to remain viable in attracting talent, they must stay up to par in terms of fan amenities, production capabilities and ways to drive ancillary revenue in terms of concessions, sponsorships and premium seating.

As ever, plenty of markets and venues want to stay in the game at a superior level, as evidenced by Billboard's annual sampling of new and renovated facilities across the United States.

Barclays Center

BarclaysCenter.com

@barclayscenter

Brooklyn

Capacity: 19,000

The New York touring market will forever change with the Sept. 28 opening of the new Barclays Center in Brooklyn. Billed as the "billion-dollar arena" by the Nets NBA basketball team, its anchor tenant, the Barclays Center will seat 18,000 for basketball and as many as 19,000 for concerts.

Currently under construction and designed by the award-winning architectural firms AECOM and SHoP Architects, the Barclays Center will offer varied seating configurations, 100 luxury

suites, four bars and lounges, three clubs and a restaurant.

Fans walking by the front of the arena will be able to look through the glass entrance and see the scoreboard. Located atop one of the largest transportation hubs in New York, Barclays Center will be accessible by nine subway lines and the Long Island Rail Road.

And the venue plans on being busy, with a projected 220 events for its first year, including concerts, boxing, family shows, professional hockey and Nets basketball. Already booked are Jay-Z, who will open the building on Sept. 28 with the first of multiple concerts; a concert by Andrea Bocelli; major college basketball events; Ringling Bros. and Barnum & Bailey Circus; Disney on Ice; and an equestrian event.

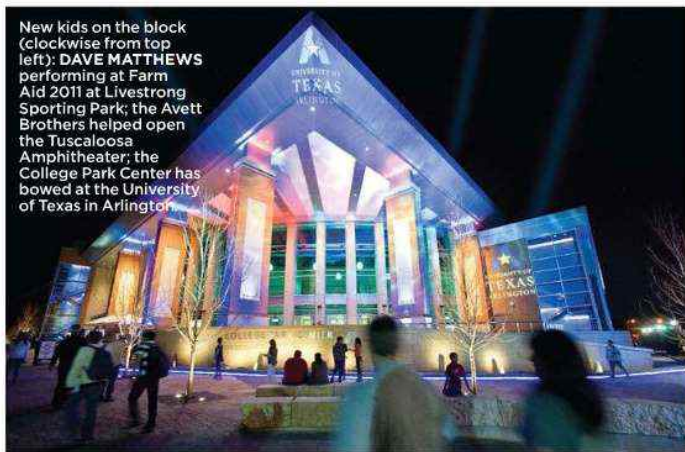
Current programming alliances with Barclays Center include Golden Boy Promotions, IMG, Feld Entertainment, Lagardère Unlimited and the Brooklyn Academy of Music.

The new arena will become a player in the nation's largest, and perhaps most competitive, concert market. In addition to New York's Madison Square Garden, the regional market includes Nassau Veterans Memorial Coliseum on Long Island to the east and the Izod Center and Prudential Center in New Jersey to the west.

"Music industry leaders and decision-makers are genuinely excited about the opening of the Barclays Center and bringing shows to Brooklyn," says Sean Saadeh, VP of programming for Barclays Center, which will be operated and booked in conjunction with AEG. "We



New kids on the block (clockwise from top left): **DAVE MATTHEWS** performing at Farm Aid 2011 at Livestrong Sporting Park; the Avett Brothers helped open the Tuscaloosa Amphitheater; the College Park Center has bowed at the University of Texas in Arlington.



fully expect to have great support from them in our inaugural year."

Livestrong Sporting Park
LivestrongSportingPark.com
@LivestrongPark
Kansas City, Mo.
Capacity: 25,000

The new \$200 million Livestrong Sporting Park in Kansas City, Mo., opened June 9, 2011, with a Major League Soccer match featuring the hometown Sporting Kansas City versus the Chicago Fire.

The first concert was a biggie, as the park welcomed Farm Aid on Aug. 13, hosted, as ever, by Willie Nelson and featuring board members John Mellencamp, Neil Young and Dave Matthews, along with Jason Mraz, Jamey Johnson, Jakob Dylan, Billy Joe Shaver and others. The venue is operated by Philadelphia-based facility management firm Global Spectrum.

Livestrong Sporting Park is funded through both public and private sources, with the former coming through sales tax revenue bonds and the State of Kansas tax credits, along with additional private investment. Capacity ranges from 18,500 for soccer games to 25,000 for concerts.

Livestrong's significant design features include five premium seating areas and a removable seating section that reveals the stage for concerts, plus four green rooms and four auxiliary locker rooms for performers. The stadium's site also includes a plaza area that can host concerts for up to 4,000 people and a state-of-the-art sound system. That system and the venue's concert capabilities were put to the test a second time when the stadium hosted the Buzz Beach Ball radio show on Aug. 19 with Jane's Addiction,

Bush, Incubus, Neon Trees and others.

"In our first year, we hosted two successful concerts, all of Sporting Kansas City's home matches, international soccer matches and a variety of private events," says Phil Laws, who acts as GM of Livestrong Sporting Park for Global Spectrum. "Looking back, we established a good foundation of diverse events in our first seven months, and we're looking forward to building on that success."

Ford Center
TheFordCenter.com
@thefordcenter
Evansville, Ind.
Capacity: 11,000

The new Ford Center in Evansville, Ind., opened last November with some old time rock'n'roll as Bob Seger & the Silver Bullet Band rattled the rafters on Nov. 9, then Reba brought the twang two days later.

Funding for the \$127 million project comes from the Downtown TIF District revenue, gaming receipts and a food and beverage tax.

Evansville has long been a strong concert market "that now has a facility to meet the current demands of event production," says Scott Schoenike, executive director of the arena, operated by VenuWorks.

Key bookings in first year of operations in addition to Seger and Reba include Zac Brown Band, Eric Church, Lady Antebellum, Elton John and Trans-Siberian Orchestra. "The arena has performed as the ideal modern-day, multi-use facility," Schoenike says. "In a 24-hour period, we converted from a 1,000-yard dirt Monster Truck show [and] played an NCAA Women's Basketball game and a NHL hockey game. The



fact that we've been consistently running four to six events per week since opening says it all."

College Park Center
UTACollegePark.com
Arlington, Texas (University of Texas at Arlington)
Capacity: 7,000

The new \$78 million College Park Center opened Feb. 1 with wins by both the men's and women's University of Texas at Arlington basketball teams, an extravaganza featuring the Dallas Cowboys cheerleaders, the UT Arlington dance and cheer teams, the school's pep band, pyrotechnics and a ceremonial ribbon-cutting of Texas-sized proportions.

The 7,000-seat special events center was designed by HKS, architect of the new Dallas Cowboys Stadium, which is also located in Arlington. ESPN Friday Night Fights was staged at College Park Center on Feb. 17, followed by a sellout from hip-hop artist Drake as the venue's inaugural concert on March 2.

College Park Center is being positioned as the premier midsize venue in the North Texas region, offering a more intimate—and in the case of many acts, realistic—option than the American Airlines Center in Dallas, which has about 21,000 seats. It compares favorably with Verizon Theatre in Grand Prairie, Texas, which has about 6,300 seats facing a traditional proscenium stage.

The building features a \$1.2 million, four-sided Daktronics video screen and scoreboard, an end-hung video board and flat-screen monitors throughout the concourses. Its split-bowl design puts more fans close to the court, and a relatively low ceiling intensifies noise and the overall fan experience. A curtaining system can reduce capacities for smaller shows.

James D. Spaniolo, president of UT Arlington since 2004, says, "College Park Center will be a wonderful venue for concerts, commencements, guest speakers and all kinds of special events. We are open for business for Arlington and the entire North Texas region."

Tuscaloosa Amphitheater
TuscaloosaAmphitheater.com
Tuscaloosa, Ala.
Capacity: 7,740

Tuscaloosa, Ala., is well-known as the home of the University of Alabama Crimson Tide, and now the city—ravaged by tornadoes in 2011—can boast a new music venue in the form of the \$18.2 million Tuscaloosa Amphitheater, which opened last April Fools Day with the Avett Brothers and Band of Horses.

Calling a college market home gives the pub-

licly funded amphitheater a built-in audience, says shed director Wendy Riggs, though a scenic location is another plus.

"We market the location on the river near the University of Alabama, and also [advertise] that it is a first-class facility with all amenities," Riggs says. "We have great production facilities, including in-house [audiovisual services] with our own camera crew."

The shed has been busy, booking a wide range of talent. Key bookings in the first year of operation include Kenny Chesney, Alabama, Wide-spread Panic, Lynyrd Skynyrd/ZZ Top, Steely Dan, My Morning Jacket and Jill Scott.

"We had a fabulous first year, with 17 concerts," Riggs says. "It was an emotional year, with the tornado hitting us just 26 days after opening, but the amphitheater became the place to celebrate survival for the town."

United Wireless Arena
UnitedWirelessArena.com
Dodge City, Kan.
Capacity: 5,000

The United Wireless Arena is a new venue that opened in 2011, created as part of a \$35 million-plus renovation and expansion of the Dodge City Civic Center, which also includes the adjoining Magouirk Conference Center. Bookings that marked the launch of the complex included the Little River Band, the Rock & Worship Roadshow, the Royal Lipizzaner Stallions, Sesame Street, CBR Bull Riding, the Checkered Flag monster truck show and Miranda Lambert.

The expansion was funded by a "Why Not Dodge?" county and city sales tax approved by local residents in June 1997, which fully paid for the project.

The arena seats up to 5,000 for concerts, 4,000 for basketball or hockey events and has banquet seating for 1,000 on the arena floor and 400 in the Magouirk Conference Center.

The arena now features full video production capabilities, with high-definition cameras and display; the ability to host ice hockey and basketball; three loading docks; a staging area; a club level with 12 luxury suites; loge seating; and meeting rooms.

The complex is operated by VenuWorks. Located in Southwest Kansas, Dodge City is on the route for tours between Wichita, Kan., and Denver or Oklahoma City and Omaha, Neb. Magouirk is the newest conference center in Southwest Kansas and is located next to Boothill Casino and Resort and the new Hampton Inn Hotel.

The facility has moved more than 75,000 people through its doors in 11 months of operation, with a \$10 million local economic impact. ●●●



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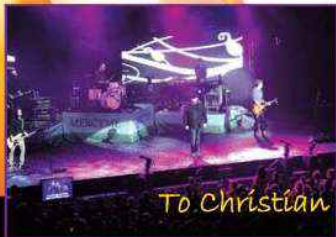
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Plugged in: Oklahoma's downtown venue was rechristened the Chesapeake Energy Arena in 2011.

HOME IMPROVEMENTS

ARENAS, THEATERS BOOSTED BY RENOVATIONS

BY RAY WADDELL AND THOM DUFFY

From the biggest arenas to the most intimate theaters, renovations can bring new energy—and bookings—to concert venues. Here are three recent renovations of note:

an eight-month project that cost more than \$8 million. The 1,555-seat venue was converted from its theater format to what promoters describe as "Tribeca meets House of Blues." Particular attention has been paid to upgrading the back-of-house experience for touring artists.

Chesapeake Energy Arena

@ChesapeakeArena
ChesapeakeArena.com
Oklahoma City
Capacity: 18,203

Oklahoma City's decade-old downtown arena was rechristened (and rebranded) the Chesapeake Energy Arena in 2011, and its renovation is the latest \$36 million piece of a \$100 million project funded by a 1% sales tax that voters passed in 2008. The current round of renovations is the final phase of a three-phase project set to be completed in June.

The latest renovations will bring the SMG-managed arena a new grand entrance with a three-story atrium, new food and drink options and a family fun zone. The renovated entrance will add more than 130,000 square feet to the building and will face a proposed downtown park.

Completed projects in this phase include a renovated main concourse with a new ceiling, terrazzo floors, way-finding signs and 20 wedge-shaped video boards, and a remodeled Old No. 7 Club.

The Paramount opened Sept. 9, 2011, and has already hosted more than 50 events, justifying its need out of the box. Recent bookings include Nick Carter of Backstreet Boys and Southside Johnny & the Asbury Jukes. Live Nation is in charge of booking the facility, with Ticketmaster handling the ticketing.

The Capitol Theatre

TheCapIsBack.com
Port Chester, N.Y.
Capacity: 1,835

Sometimes a Web address says it all. Yes, TheCapIsBack.com. In the suburban town of Port Chester, N.Y., on the border of New York and Connecticut, the Capitol Theatre is undergoing a \$2 million renovation to rejoin the New York regional touring circuit.

The landmarked venue, which dates back to 1926, has an illustrious history, both before and since the birth of rock'n'roll. A one-time vaudeville house, the hall shared its '70s heyday with the Fillmore East in New York's East Village and hosted the likes of the Grateful Dead, Joe Cocker, Traffic, Santana and Janis Joplin, who gave one of her final performances in the venue in August 1970. During the '90s, the Capitol welcomed such bands as Phish, and the Rolling Stones filmed an MTV special there in 1997.

The Capitol Theatre can be reached from Manhattan by train in less than 40 minutes. It will be booked by Peter Shapiro, the entrepreneur behind the Brooklyn Bowl in Williamsburg, in partnership with the Bowery Presents. The Capitol is expected to reopen in midyear.

The Paramount

ParamountNY.com
Huntington, N.Y.
Capacity: 1,555

For more than a quarter-century, the InterMedia Arts Center in Huntington, N.Y., on Long Island brought a wealth of musical and cultural events to its suburban village. While fans mourned the IMAC's closing in 2009, they have cheered the building's return as the Paramount. The "new" Paramount came about through the renovation of the IMAC.

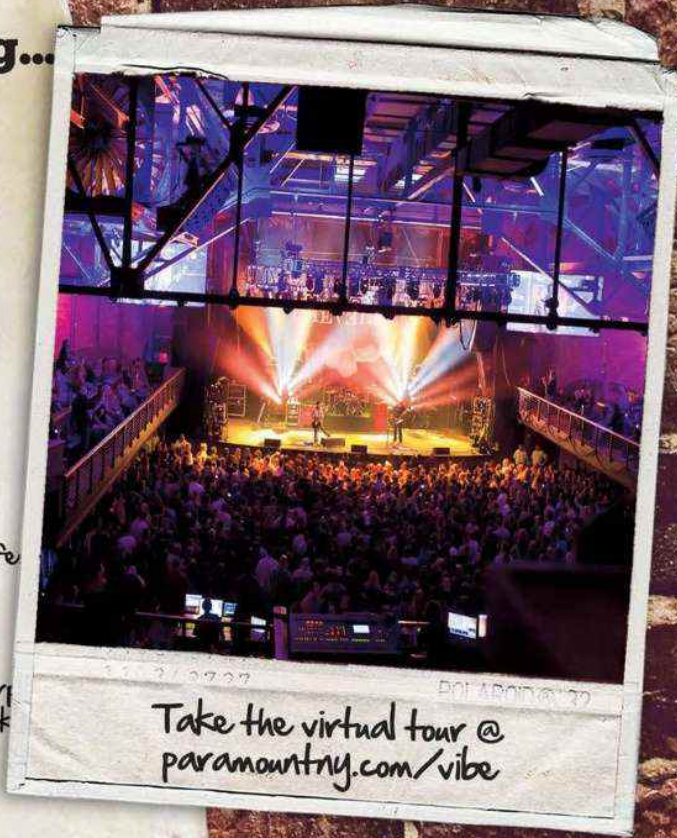
w.t.f. - have you seen this place?

THE PARAMOUNT



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| All Time Low/The Ready Set | Korn |
| Anthrax/ Testament | Kyuss Lives! |
| Amos Lee | Marilyn Manson |
| As I Lay Dying | Matt Nathanson |
| B-52s | Nick Carter |
| Barstool Blackout Party | NOFX/Anti-Flag |
| B.B. King | Panic! At The Disco |
| Blue October | Paramount Jazz Series |
| Blue Oyster Cult | Pitbull |
| Brand New | Pixies |
| Bush/Chevelle | Rachel Platten |
| Cheap Trick | Ray Davies |
| Children of Bodom | Reel Big Fish / Streetlight Manifesto |
| Citizen Cope | Robert Earl Keen |
| Dark Star Orchestra | Rusted Root |
| Devo | Scott Weiland |
| DJ Skribble | She Wants Revenge / Peter Dinklage |
| Dirty Heads | Southside Johnny & The Asbury Juke Joint |
| Dropkick Murphys | Star Boxing |
| Elvis Costello | Steve Aoki |
| Fab Four | Taking Back Sunday |
| Fuel | Tesla |
| Gavin DeGraw | The Script/Hot Chelle Rae |
| Goo Goo Dolls | Third Eye Blind |
| Guster with Jeff Gordin | Twisted Sister |
| Jack's Mannequin | Warren Haynes |
| Jane's Addiction | Weird Al |
| Jason Bonham | Willie Nelson |
| Jeff Beck | |



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TENDING THE GARDEN

RENOVATIONS CONTINUE AT NEW YORK'S PREMIER CONCERT VENUE

BY RAY WADDELL

Do not confuse the massive revamp of New York's legendary Madison Square Garden (@MSGnyc) with a run-of-the-mill renovation. This is a top-to-bottom transformation funded by MSG to benefit customers, athletes, entertainers, fans, suite holders and marketing partners, from the first row to the last.

Fans got their first look at the renovations at the start of the 2011-12 seasons for the New York Rangers and Knicks, and the renovation should be complete for the 2013-14 seasons.

The Garden's renovation "is turning 'the world's most famous arena' into 'the world's most spectacular arena,'" Madison Square Garden Co. president/CEO Hank Ratner says. "We are building a new Madison Square Garden within the building's iconic exterior, embracing the great history and deep connection the Garden has with New Yorkers and our visitors."

The Garden has reigned for a decade as the top-grossing arena of its size in the United States, according to Billboard Boxscore. The renovation takes place against the backdrop of an arena market in flux in the New York metropolitan area and the rise of new state-of-the-art competing venues. To the west of Manhattan, across the Hudson River in Newark, N.J., the Prudential Center opened in 2007. To the east, in Brooklyn, the Barclays Center is due to open in the fall (see story, page 41).

Much of MSG's transformation focuses on ways to drive revenue while improving the fan experience. The renovated Garden will provide new and unique opportunities for marketing partners to drive their business objectives, and the heavy-hitters are onboard: JPMorgan Chase is the venue's first "marquee" partner, and Delta Air Lines, Coca-Cola and Anheuser-Busch have signed on as "signature" partners.

For corporate partners, there are 58 Madison suites that are 40% larger and half the distance to the events, as well as seats in the arena bowl, 20 event-level suites that offer a lounge/entertaining atmosphere and 18 remodeled ninth-level Garden suites. There will also be several new all-inclusive club spaces: the 1879 Club presented by JPMorgan, the Delta Sky360° Club on the event level and the Madison Club on the seventh floor.

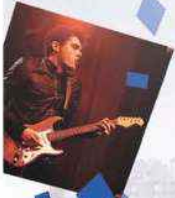
Visitors will notice a new entrance twice the size of the old one, with interactive kiosks, retail booths and a broadcast area; improved upper-bowl sightlines that puts patrons more than 17 degrees closer to the action; and 50% more restroom facilities.

Even with the upgrades, the Garden will still be, unmistakably, the Garden. The intimacy of the arena bowl will be maintained, the venue's familiar ceiling will be restored, and a homage to the building's storied history is planned.

For next year, the new Chase Square at the building's Seventh Avenue entrance will be open, along with the Chase bridges above the arena and the new Budweiser fan deck on the 10th floor. That season will also debut the state-of-the-art GardenVision center-hung scoreboard, 18 remodeled Garden suites and the restoration of the iconic Garden ceiling.

"With the first of three phases complete, fans from the first seat to the last are already beginning to experience the significant upgrades and exciting new elements that the transformed Garden will offer for every person that walks into the building," Ratner says. "A project like this has never been done before—an arena undergoing a top-to-bottom transformation that's still hosting two professional sports teams and [remains] one of the busiest concert venues in the world." ■■■

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Barclays' Battle

New Brooklyn arena goes up against the Garden

When the new Barclays Center opens this fall near downtown Brooklyn, it will be the first New York venue to compete directly against the "world's most famous arena," Madison Square Garden—a 25-minute subway ride away in midtown Manhattan.

The Garden, of course, will maintain its clout as a critical play on an artist's bucket list and is undergoing a multimillion-dollar "transformation" of its own (see story, page 46).

Although AEG Live has a co-booking deal with the Barclays Center, as well as a powerful New York presence headed by AEG Live senior VP **Debra Rathwell**, Live Nation can and will promote shows at Barclays as well, according to Live Nation New York chairman **Ron Delsener**, who adds that artists are hot to play Brooklyn. "We have a lot of shows booked in there already, though we can't release who yet," he says.

And Delsener, a legendary promoter who has been promoting shows in New York and New Jersey since 1964, is uniquely qualified to comment on the newly competitive New York regional market.

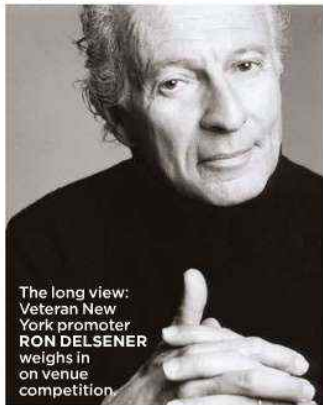
The Garden has been the New York play forever. But Delsener says competition has arisen before, though not quite at this level. "The first time this happened was when the Meadowlands [Arena in 1981] opened against the Garden," he recalls. "Everybody went to the Meadowlands because it was the new kid on the block. They had a good three-year honeymoon, and you could make more money than you could in Manhattan. But then people went back to the Garden, and the Garden's stronger than ever."

In Delsener's view, the bottom line is that fans want to come to Manhattan for arena entertainment as opposed to the outer boroughs. "People that live in [Manhattan] don't want to go out to Queens or Brooklyn, but people that live in the boroughs want to come into the city," he says. "Be that as it may, people from Manhattan will go to Brooklyn the first few years to see the building. They'll have a good run, then we'll see what happens."

The Meadowlands Arena, now the Izod Arena, proved that New Jersey could be a separate play from New York, particularly with bigger acts, so the battle is primarily between the Garden and Barclays. "It's going to be Brooklyn or the Garden," Delsener says. "If the act is big enough, they'll play Brooklyn and Jersey, or since they're already loaded in, they might play two Brooklyn [shows]."

Delsener says that when the Meadowlands Arena opened, "the Garden did suffer a little bit, but Jersey and the Garden could still be considered two separate plays," he says. "Brooklyn would be considered the New York play. The ones that will lose are either the Garden or Brooklyn. Jersey will stand alone. They'll do OK."

The arena that could most be affected, in Delsener's view, is the Nassau Veterans Me-



The long view: Veteran New York promoter **RON DELSENER** weighs in on venue competition

morial Coliseum, 30 miles east of Manhattan on Long Island in Uniondale, N.Y.

Nassau County voters in August also rejected a bond measure for a \$400 million renovation of the coliseum, home to the New York Islanders NHL team. But the coliseum remains a key play in the region, grossing \$24.5 million in 2011, according to Billboard Boxscore, from 72 shows including dates by **Lady Gaga**, **Bon Jovi** and **Usher**.

Compared with the Garden, a lower stage-hand rate will play in Barclays' favor, Delsener says, but if that's the determining factor, "why not play Nassau Coliseum, which is even less money than the Brooklyn union?" he wonders. "Actually, the further away you get from a big city like New York, the better the rates are. And don't forget about Newark [N.J.] and the Prudential Center. How will they be affected? You can get better rates at Prudential Center, Izod and definitely Nassau."

Delsener isn't sure if the Garden will react to the competition by cutting more favorable deals with promoters. "That remains to be seen, and I'll let you know in the fall," he says. "They're going to have to do something. But remember, the Garden has heavy basketball and hockey [bookings]. What I think should happen is the Islanders should move to Brooklyn."

Right now, Barclays Center has only one primary tenant in the NBA's Nets. Delsener says Islanders owner **Charles Wang** "should move to Brooklyn now before the [NHL's New Jersey] Devils want to come over there."

Now, however, arena acts have five choices to play in the New York metropolitan area: the Garden, Barclays, Izod, Prudential and Nassau Coliseum. "It doesn't give any benefit to us to have five arenas. It dissipates the market and puts the taxpayer in debt," Delsener says. "One of them is going to get hurt, and if I had to guess, I'd say Nassau will be the first." ■

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CAROL FRIEDMAN

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$738,730 (\$179.50/\$129.50/ \$85/\$45)	MÖTLEY CRÛE The Joint, Hard Rock Hotel, Las Vegas, Feb. 3-5	8,780 9,998 three shows (two sellouts)	Concerts West/AEG Live
2	\$733,229 \$65/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Tacoma Dome, Tacoma, Wash., Feb. 11	14,990 sellout	Live Nation
3	\$565,880 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Spokane Arena, Spokane, Wash., Feb. 9	10,448 sellout	Live Nation
4	\$485,443 (\$385.50/ \$41.21/\$39.85)	KASABIAN, MILES KANE O2, Dublin, Nov. 26	11,674 sellout	MCD
5	\$461,444 (\$430.632 Australian) \$96/\$33	INCUBUS, PAPA VS PRETTY Hordern Pavilion, Sydney, Feb. 3	5,257 sellout	Michael Coppel Presents
6	\$459,442 \$59/\$39	BRAD PAISLEY, THE BAND PERRY, SCOTTY McCREERY Matthew Knight Arena, Eugene, Ore., Feb. 10	8,991 sellout	Live Nation
7	\$437,117 (\$446.852 Canadian) \$107.60/\$8.95	RESOLUTION 2012: AXWELL, AVICII, DASH BERLIN & OTHERS Bell Centre, Montreal, Jan. 1	4,135 4,815	Evenko, Playground Produkt
8	\$418,530 \$49.75/\$20	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Charleston Civic Center, Charleston, W.Va., Feb. 10	9,038 sellout	Police Productions
9	\$394,289 \$56.50/\$29	TRANS-SIBERIAN ORCHESTRA Thomas & Mack Center, Las Vegas, Dec. 29	8,157 (17,256 two shows)	Live Nation
10	\$394,116 \$126.50/\$57	STING Reno Events Center, Reno, Nev., Nov. 26	5,142 sellout	Live Nation Global Touring
11	\$393,842 \$79.50/\$45	MORRISSEY, KRISTEN YOUNG Shrine Auditorium, Los Angeles, Nov. 26	6,067 sellout	Goldenvoice/AEG Live
12	\$389,371 (\$3,061.621 pesos) \$51.89	DREAM THEATER Auditorio Nacional, Mexico City, Dec. 10	7,504 9,520	OCESA-CIE
13	\$387,551 \$51.75/\$27	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Huntington Center, Toledo, Ohio, Jan. 12	7,806 sellout	Police Productions
14	\$383,718 \$51.75/\$27	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Chaffetz Arena, St. Louis, Jan. 13	7,590 sellout	Police Productions
15	\$374,592 \$69/\$49	TOOL, YOB Mohegan Sun Arena, Uncasville, Conn., Jan. 31	5,788 sellout	In-house
16	\$368,646 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN 1st Mariner Arena, Baltimore, Jan. 26	7,912 sellout	Police Productions
17	\$367,335 \$100/\$39.50	KATT WILLIAMS Veterans Memorial Arena, Jacksonville, Fla., Jan. 15	6,429 12,791	Aaron Hill
18	\$364,465 \$95/\$45	KATHY GRIFFIN Pantages Theatre, Los Angeles, Feb. 3-4	5,338 two sellouts	Nederland, Live Nation
19	\$356,822 \$43.25/\$63.25/ \$43.25/\$24.25	HOT 105 LOVE TRAIN: MAZE FEATURING FRANKIE BEVERLY & OTHERS BankAtlantic Center, Sunrise, Fla., Nov. 26	7,158 12,064	Frank J. Russo
20	\$356,096 \$99/\$50	SELENA GOMEZ & THE SCENE Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Jan. 22	5,999 4,141	Rompeolas
21	\$355,664 (\$273.600) \$46.80	DEUS Lotto Arena, Antwerp, Belgium, Dec. 16	7,347 sellout	Live Nation
22	\$353,998 \$60.50/\$35	TRANS-SIBERIAN ORCHESTRA Philips Arena, Atlanta, Dec. 2	8,273 sellout	Live Nation
23	\$350,428 \$49.75/\$25	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Pensacola Civic Center, Pensacola, Fla., Jan. 28	7,166 sellout	Police Productions
24	\$343,920 \$59.50/\$49.50/ \$39.50	TRANS-SIBERIAN ORCHESTRA Bryce Jordan Center, University Park, Pa., Nov. 28	7,262 10,422	Live Nation
25	\$342,353 (\$34.466 Australian) \$59.48/\$29.58	STEVIE NICKS, DAVE STEWART Newcastle Entertainment Centre, Newcastle, Australia, Nov. 30	2,595 5,451	McManus Entertainment
26	\$334,628 \$73/\$33	LADY ANTEBELLUM, DARIUS RUCKER, THOMPSON SQUARE Big Sandy Superstore Arena, Huntington, W.Va., Feb. 3	6,416 sellout	The Messina Group/AEG Live
27	\$334,073 \$69.75/\$34.75	LADY ANTEBELLUM, JOSH KELLEY, EDENS EDGE JQH Arena, Springfield, Mo., Dec. 10	8,345 sellout	NS2
28	\$333,242 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN John Paul Jones Arena, Charlottesville, Va., Jan. 27	8,410 sellout	Police Productions
29	\$330,961 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN Izod Center, East Rutherford, N.J., Jan. 28	7,487 9,138	Police Productions
30	\$330,717 \$178.50/\$59.50	JANET JACKSON David A. Straz Jr. Center, Tampa, Fla., Dec. 4	2,548 sellout	in-house, Live Nation
31	\$322,787 \$65/\$55/\$45	GOV'T MULE Beacon Theatre, New York, Dec. 30-31	5,243 5,590 two shows	Live Nation
32	\$322,032 (\$208,050) \$59.70	RUSSELL HOWARD Manchester Arena, Manchester, England, Dec. 15	8,322 9,124	Avalon
33	\$317,662 (\$237.374) \$50.85/\$37.47	GOLDEN EARRING Lotto Arena, Antwerp, Belgium, Dec. 9	7,347 sellout	Live Nation
34	\$314,751 \$82.25/\$25.50	BLAKE SHELTON, JUSTIN MOORE, DIA FRAMPTON Pershing Center, Lincoln, Neb., Jan. 14	6,419 sellout	Police Productions
35	\$313,092 \$49.75/\$25.75	MIRANDA LAMBERT, CHRIS YOUNG, JERROD NIEMANN Fargodome, Fargo, N.D., Jan. 14	6,742 7,217	Police Productions



KINGDOM COME?
Tyga delivers hits on sophomore effort

58



HIGH VISIBILITY
Grimes raises profile with new 4AD set

58



GO DJ
Ronson talks Olympics, "Re: Generation"

59



KICKING GAME
Converse laces fans with all-star collabo

62



TABLE SET
Chiddy Bang's debut arrives

63

MUSIC

WORLD BY RICHARD SMIRKE

WORLD PARTY

The Chieftains turn 50, and T Bone Burnett handles the buzzing guest list

As arguably the world's most popular traditional Irish folk band, the Chieftains have provided the soundtrack to countless parties and celebrations during the past five decades. True to form, the group's 50th anniversary, which arrives this year, is shaping up to be an equally momentous occasion.

Sitting at the heart of the festivities is the Feb. 21 arrival of the act's latest studio set, *Voice of Ages* (Hear/Concord). The project features a star-studded bill of guest performers—including Bon Iver, the Decemberists, the Low Anthem, the Civil Wars, Pistol Annies, Imelda May, Lisa Hannigan and Paolo Nutini—and was co-produced by T Bone Burnett. It's a fitting tribute to the Chieftains' lasting appeal, says Paddy Moloney, who founded the six-time Grammy Award-winning four-piece in Dublin in 1962 and plays Uilleann pipes and tin whistle.

"I didn't want to go down the road of the best-of or boxed set, so this idea was pitched to me by various people," Moloney says. "I was 50-50 about it at first because I hadn't heard of many of these people. But they sent over some CDs and I was so surprised. I could hear great, quality stuff from all their material—good melodies, terrific lyrics—so it all made sense." He credits Burnett, a 12-time Grammy winner, as a key figure in recommending artists that were ideal for the project as well as facilitating collaborations.

"He knew exactly who suited us, and it was up to me then to select the material and do the arrangements," Moloney says. "Sometimes we're asked to do tracks for people and it doesn't fit. There's no point in embarrassing them or embarrassing ourselves. But all of these people were just spot on."

"The fact that they are joined on this record by some of the brightest young talents in music is a testament to their importance and the timeless beauty of what they create," says Burnett, who also plays guitar on the album and calls working with the Chieftains "an honor and a great pleasure."

Voice of Ages isn't the first time the Chieftains have pursued the collaborative path. In 1995, the group memorably teamed with Mick Jagger, Sting, Van Morrison and Sinéad O'Connor for *The Long Black Veil* (707,000 copies sold, according to Nielsen SoundScan), and the band's 2010 album, *San Patricio*, was a collaboration with Ry Cooder, Linda Ronstadt and Mexico's Los Tigres del Norte (67,000 copies).

But producing an album with more than a dozen guests brings its own unique set of logistical problems. For *Voice of Ages*, recording sessions took place in studios in Los Angeles, Seattle and the



Like a fine wine:
THE CHIEFTAINS

Chieftains' home city of Dublin. In the case of Bon Iver's stand-out cut, "Down in the Willow Garden," Wisconsin native Justin Vernon recorded the track at home before sending it to Moloney, who had the band ready in the studio to lay down its graceful accompaniment of Uilleann pipes, fiddle, bodhran, tin whistle and flute. Other highlights of the 15-track set include the beautifully wistful "Lily Love," written by and starring the Civil Wars ("a real honor for us," Moloney says); a cover of Bob Dylan's "When the Ship Comes In," featuring the Decemberists; and the pastoral "School Days Over," with the Low Anthem.

"It's a great pairing of the Chieftains and all these artists coming to pay their respects," Concord Records project manager Brett Merritt says. He credits the diverse bill of guest performers on *Voice of Ages* with helping to "bring the band to a younger audience that they don't normally reach." In addition to the group's traditional radio home of Celtic and world music stations, the album has been serviced to triple A, noncommercial, Americana and specialty alternative formats—"stations that would never even normally look at a Chieftains record," Merritt says.

Press and online support has been equally far-reaching, with Rolling Stone premiering "Lily Love," Pitchfork hosting an exclusive stream of "Down in the Willow Garden" and USA Today (through its website) unveiling "Come All Ye Fair and Tender Ladies," which stars Pistol Annies. A number of other tracks will be serviced to blogs, fan sites and online music publications in the buildup to street week, Merritt adds.

A month-long retail promotion with Starbucks beginning on street date will also accompany the release. Meanwhile, the Chieftains' U.S. tour begins Feb. 17 at Granada Hall in Santa Barbara, Calif. The 21-date trek is booked by Neil Benson at Opus 3 and wraps March 17 at New York's Carnegie Hall. TV spots are yet to be confirmed, but Merritt hopes to secure a high-profile talk show appearance to coincide with the tour ending on St. Patrick's Day.

"It's been an incredible musical journey," Moloney says, reflecting on the band's history. "This album is our 50th chapter and another side of the Chieftains. But I've got lots of other little irons in the fire to come yet."

Abracadabra: Fresh off the release of debut album *Melt* (Carpark), New York-based trio **Young Magic** will bring its international flavor to a slate of shows kicking off Feb. 18 at New York's **Mercury Lounge**, **Bowery Ballroom** follows March 4, then **South by Southwest** (March 13), Bloomington, Ind.'s **Bishop Bar** (March 29), Cincinnati's **MOTR Pub** (March 31) and wrap up at the **Luminary Center for the Arts** in St. Louis. **Clemence Renault** at **Elastic Artists** booked. . . Northampton calling: **New Cassettes** touch down for a 22-date March-April U.S. swing following SXSW with **We Were Promised Jetpacks**. Booked by **Agency Group's Val Wolfe**, the lean Brit pop-punk outfit will hit Denver's **Hi Dive** (March 19), Iowa City, Iowa's **Blue Moose Tap** (March 25) and Columbia, S.C.'s **New Brookland Tavern** (April 5) along the way. . . Kill 'em all: Controversial and eccentric South African rap duo **Die Antwoord** has brought its brash act back to North America in support of recent release *Tenšion*. Dates include Feb. 19 at Vancouver's **Commodore Ballroom** and Feb. 24 at Los Angeles' **Club Nokia**. A string of Australian dates will follow in March. . . Smooth criminal: **Trey Songz** is back on the road, touring in support of his recent *Anticipation II* mixtape. **Songz' Anticipation 2our** will seek to satisfy fans in Detroit (**Fox Theatre**, Feb. 24), Washington, D.C. (**Constitution Hall**, March 3) and Southaven, Miss. (**De Soto Civic Center**, March 10), among other markets. Rapper **Big Sean** is supporting. . . House of Page: Producer/DJ **Morgan Page** is on the road building buzz for new album *In the Air*, set to arrive on **Netwerk** in April. The tour, which is named after the album, will land at Miami's **SET** on Feb. 24 and continue with a show at **Cameo** during the **Winter Music Conference**. In April, Page will bring his act to **Coachella**. Should be a trip!

—Khalilla Douze

MUSIC

RAP BY FELIPE DELERME

OFF THE RACK

Tyga blows up 'Rack City,' claims what's his on 'Careless World: Rise of the Last King'

At only 22 and as baby-faced as he was on the cover of his 2008 debut album, *No Introduction* (Decaydance), Tyga is an unlikely music industry veteran. The cousin of Gym Class Heroes' Travis McCoy, Tyga (born Michael Stevenson) was barely old enough to drive when he signed a deal with Pete Wentz's Decaydance label. He's been working steadily since, if without much fanfare, but as the release of his sophomore album approaches, he's working something he hasn't had to before: a bona fide hit. "Rack City," the third single from *Careless World: Rise of the Last King* (Feb. 21, Young Money/Cash Money/Universal), is No. 7 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 3 on Rap Songs.

"You have to kind of test the water," Tyga says of *No Introduction*, which is a world away from anything he's doing today. "That's what I was doing, and now I finally got it. Music has to grow on people. You can't just love somebody overnight. You could be infatuated or think you love something, like, 'Aw, I love this song so much,' and then somebody else comes out in two months and then you love them so much. So really it's about growing on somebody over time."

Steps to imbedding himself in fans' hearts include standout verses on 2009's *We Are Young* Money compilation and an alliance with Chris Brown on their joint 2010 mixtape, *Fan of a Fan*. That mixtape begat "Deuces," which hit No. 1 on the Hot R&B/Hip-Hop Songs chart, appeared on Brown's 2011 *F.A.M.E.* album and did much to mend Brown's strained relationship with his fans.

"I don't look at it like people are finally catching on to me now," Tyga says. "I mean, I guess because I got a radio hit by myself, that would make sense to most people that aren't hardcore fans, but I've been selling out shows for the last two years."

Tyga's live show, in fact, is something to which his manager J. Erving, CEO of J. Erving Group, attributes a great deal of Tyga's success. "He's been everywhere from Asia to Europe to Germany to the Caribbean, you name it," Erving says, adding that Tyga has also appeared on Drake's 2010 *Light Dreams & Nightmares* tour and last year's *Closer to*

My Dreams trek with other young acts like Mindless Behavior and Diggy Simmons. "He makes people believe him and that's not something you can teach an artist. So for us it was getting him in front of as many people as possible."

While Erving doesn't downplay Young Money's role in Tyga's appeal, he asserts that anyone's co-sign can take an act only so far. "We can't sit back and wait for Young Money to do it for us," Erving says. "There is no better stamp in urban music right now than the Young Money stamp, but along with that you got to work, you got to go get it."

Careless World is a concept album paralleling a fictional kingpin's rise with Tyga's ascent in the music industry. First single "Far Away," featuring Chris Richardson, is a lolling domestic apology song that peaked at No. 86 on the Billboard Hot 100. "Far Away" couldn't be more different from the menacing,

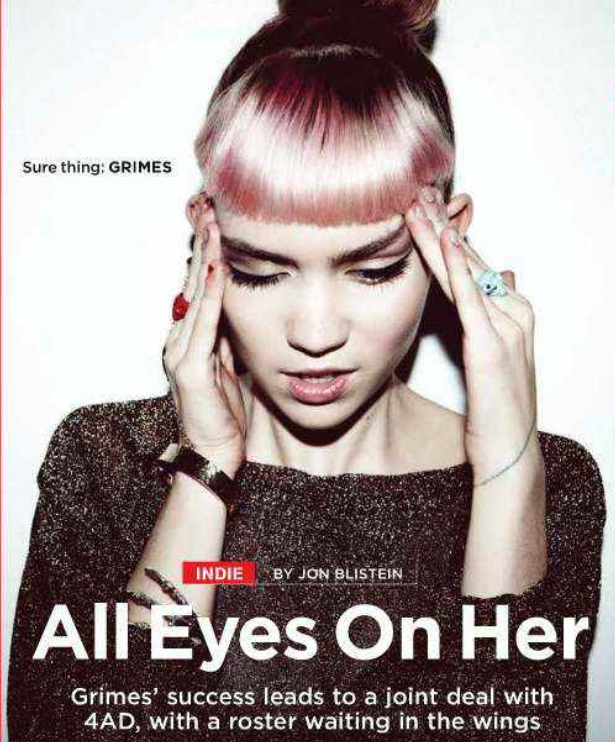


All "City": TYGA

aggressive strip-club hymn "Rack City." For Tyga, the intersection of these tracks is him, through and through.

"It's always good to have something for everything," he says. "Because it could be people that don't want to party and don't want to listen to 'Rack City' or songs like that. I don't want to listen to party music all day, and I don't want to listen to slow music or more depressing or story songs all day either, so it just depends." ■■■

Sure thing: GRIMES



INDIE BY JON BLISTEIN

All Eyes On Her

Grimes' success leads to a joint deal with 4AD, with a roster waiting in the wings

When Claire Boucher moved to Montreal from Vancouver to attend McGill University in 2006, she was hoping to study electro-acoustics and the neuroscience of music. The subjects fascinated her, but there was a small problem.

"I got in because I totally lied on the application," says Boucher, who records under the name Grimes, laughing. "They were like, 'How many years of piano do you have?' And I was like, 'Eleven.'"

Boucher's desire to pursue her interests, experience be damned, has made Grimes one of the most exciting solo acts working today. Boucher began recording in her bedroom in 2008 using Apple's GarageBand software, with neither 11 years of piano nor any other musical training under her belt, and released *Geidi Primes* in 2010 on Arbutus Records—a label started by longtime friend and current manager Sebastian Cowan. A second album, *Halfaxa*, and a split EP, *Darkbloom* (with d'Eon), followed in 2011.

With each release Grimes' profile grew, reaching new heights last fall with standout performances at the CMJ Music Marathon and Pop Montreal festivals, and the release of "Oblivion," the first taste of third album *Visions*. The pristine pop cut, which showcases Boucher's exponential growth as a songwriter and producer, perked ears from Pitchfork to Vogue.

With the increased attention, however, came more responsibilities, which Arbutus—a small, hyper-localized Montreal label—couldn't necessarily handle on its own. But in late September, Cowan and Boucher met 4AD A&R/product manager Jane Abernethy and began working on a deal. The result: *Visions* will be co-released on Arbutus and 4AD on Feb. 21.

"It's not at all like, 'Now that it's on 4AD, we're calling the shots,'" 4AD label manager Nabil Ayers says. "It's still very much about Claire and Sebastian's vi-

sion, what they want to do, and building on what they've already been working really hard on for the last few years."

It's a unique and mutually beneficial partnership: For Ayers, working with a smaller label has been an exciting new learning experience, while Cowan appreciates that 4AD not only gives Arbutus access to new markets, it alleviates some of the manufacturing and promotion burden so he can focus on building his roster beyond Grimes. "Now the conversation that I'm having, the deals I'm doing, the people I'm meeting and the places I'm going are able to afford the other bands that I work with the chance to do those things, which never would've happened before," he says.

While the current focus is on Grimes and *Visions*, Abernethy notes that could change. "There's some great bands on Arbutus," she says. "We're open to helping them in any way in the future."

Boucher says *Visions* was crafted in fits of unfulfilled desire—wanting to be home while on the road, needing to leave when she got back, then missing home again. "That sounds so negative," she says. "I'm actually not a particularly negative person, but I feel like most things are better when they're not actualized. The motivation that comes from wanting something is so much more driving of people than actually getting it."

Though the word "ethereal" is often attached to her music, the tag, especially on *Visions*, feels somewhat wrong. It may sound otherworldly, but Boucher's meticulous layering of R&B-tinted synths and pulsating industrial beats, all topped off with her stunning voice, grounds her music in something all too human.

"It's just a matter of confidence," Boucher says of her singing, which reaches dizzying heights on *Visions*. "Especially with music, people want confidence. And it's so obvious—it just shines through things—when something is unsure." ■■■

6 QUESTIONS

with MARK RONSON

by PAUL SEXTON

Mark Ronson's career extends well beyond his own albums, *Here Comes the Fuzz* (Elektra, 2007), *Version* (Sony, 2007) and *Record Collection* (Sony, 2010). In addition to helming his own projects, the London-born, New York-raised Ronson is also a noted songwriter, DJ and producer, having worked with such acts as Adele, Lily Allen, Q-Tip, Duran Duran and, most famously, Amy Winehouse. On Feb. 16, he appeared in "Re:Generation," a limited-release documentary sponsored by Hyundai and made in association with the Grammy Awards for which he and other DJs like Skrillex and DJ Premier reimagined genres outside their sphere. Coca-Cola will soon release his "Move to the Beat," featuring Katy B, which the company commissioned as its anthem to the 2012 Summer Olympics, and Rufus Wainwright's *Out of the Game*, which Ronson produced, is set to arrive in May on Universal. And then there's the ballet...

1 In "Re:Generation," you create a track with a hand-picked band in New Orleans including Mos Def and Erykah Badu. Why did you get involved?

There's always a tendency to be a bit skeptical when you hear it's [a project] for a car company. DJ Premier is one of my heroes, so when I heard he was doing it I thought, "It can't really be a terrible thing." My initial worry was that jazz is something I'm a bit known for, so I had to make sure I didn't slip into any of my comfort

zones. Things like this give you a launching pad to do certain ideas you wouldn't get to do because there's no budget anymore.

2 Talk about Coca-Cola's "Move to the Beat." Are you comfortable with such corporate branding?

Who else would say, "We're going to let you travel around the world recording the sound of all these athletes training, then we want you to make a club banger with Katy B out of it and put it out all around the world in a TV

commercial"? As long as I'm not doing something that I wouldn't be satisfied to put on one of my own albums, it's not like I'm compromising in any way.

3 How was working with Rufus Wainwright?

It's my best work, as far as being the producer in the truest sense of the word, especially with the songs being so challenging and not like the normal time signatures and chords. The record has a mid-'70s Laurel Canyon, Los Angeles vibe. He's not com-



it's my music? Yeah, because I'll be standing on the stage.

5 Did working on Amy Winehouse's posthumous *Lioness: Hidden Treasures* album feel like a heavy responsibility?

To be honest, my responsibility was only to produce one song. It was really Salaam [Remi] and the family that had to deal with everything else. But I love [my song, "Will You Still Love Me Tomorrow"]. It's one of my favorite vocals of Amy's. It was sad, because there was such great chemistry between her voice, the arrangements we'd work on and the band. It's not guaranteed I'll get to work with anybody like that again, but at least we got to do one more.

ing to me to make some avant-garde polka thing. He was ready to dumb it down a bit and relinquish some reins.

4 You've also written music for a new Royal Ballet production at London's Royal Opera House. Where did the ballet connection come from?

Wayne McGregor, the choreographer-in-residence at the Royal

Ballet, wanted to collaborate on something where I'd write a song cycle and then he'd write the choreography to it. I knew for something of that magnitude, I'd need to write it with Andrew Wyatt [from Swedish band Miiike Snow]. It would be too much to try and do it alone, and Andrew is probably my favorite person to write with. Wayne had this idea of having the band onstage with the orchestra. Will people know

6 Do you thrive on the heavyweight challenges?

I think so, yeah. I feel like I do a record of one thing and I never want to do anything like it again. I still have two albums to produce that I can't mention for other people, before I can do my own record. I'm trying to exhaust every other genre, so that maybe I can feel better about going back to doing some of the stuff I'm good at.

TODD WILLIAMSON/GETTY IMAGES

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ALBUMS

R&B

MITCH RYDER

The Promise

Producer: Don Was
Michigan Broadcasting Corp.
Release Date: Feb. 14

It's been nearly 30 years since Mitch Ryder's last U.S. album, but he's hardly been a sleeping dog since that John Mellencamp-produced set (*Never Kick a Sleeping Dog*). The rock veteran remains popular and prolific in Europe, particularly Germany, and *The Promise*—released overseas in 2010 as *Detroit Ain't Dead Yet* (*The Promise*)—certainly showcases his creative growth during the past nearly three decades. This time in the hands of producer Don Was, Ryder displays confident, soul-singer swagger, singing about his life ("Thank You Mama") and these times ("The Way We Were") over the tight, funky underpinning of a crack band propelled by drummer James Gadson, with guitarist Randy Jacobs providing instrumental highlights throughout. The voice that belted out "Devil With a Blue Dress On" is still intact (check out the shouts at the end of "Thank You Mama"), but Ryder is just as effective when he dials it down on the richly emotive "Crazy Beautiful" and a soaring live cover of Jimmy Ruffin's "What Be-



ROBERT GLASPER EXPERIMENT

Black Radio
Producers: Robert Glasper, Bryan-Michael Cox
Blue Note/EMI

Release Date: Feb. 28

Robert Glasper proves why he's a multitalent to be reckoned with on his brilliant fourth album, *Black Radio*. While his roots are definitely in jazz, the keyboardist/producer/songwriter/bandleader knows no boundaries, deftly incorporating hip-hop, R&B and rock into a fresh sound that never comes off as trite or forced. Reminiscent of the intrepid days of black radio—before playlist-tightening and copycat music strangled the medium—the album is a rewarding listen from start to finish. Complementing Glasper's tight Experiment band is a diverse array of artists who personify urban music's vast spectrum. Spoken-word opener "Lift Off" sets things in motion. From there friends Erykah Badu, Lalah Hathaway, Lupe Fiasco, Bilal, Ledisi and Stokely Williams bring their own special gifts to the party. It's like you're listening to an impromptu jam session, where everything and everyone is clicking on all cylinders. That's especially the case on such originals as lead single "Ah Yeah" with Christette Michele and Musiq Soulchild and "Gonna Be Alright (F.T.B.)" featuring Ledisi. Glasper's crew also brings a new dimension to covers of Sade's "Cherish the Day" with Hathaway and Nirvana's "Smells Like Teen Spirit." A jazz-infused take on Nirvana? There's no stopping Glasper, and thank goodness for that.—GM

comes of the Broken Hearted." This album is one promise that's more than fulfilled.—GG

COUNTRY

DIERKS BENTLEY

Home
Producers: Brett Beavers, Luke Wooten
Capitol Nashville
Release Date: Feb. 7

There are few singers out there who have the equal touch with a ballad and uptempo songs as Dierks Bentley. After taking a turn off the mainstream highway for his excellent 2010 album, *Up on the Ridge*, Bentley returns with a set that spotlights his ease with both—maybe as strong as ever. Among the uptempo tunes, "Am I the Only One" stands out for its singalong chorus, as does the romp "5-1-5-0." A song that's almost sure to be a runaway hit is the clever "Diamonds Make Babies," which with the humor of the track brings to mind some of Waylon Jennings' best work. On the other side of the equation, the ballads fare pretty well themselves. "When You Gonna Come Around," a collaboration with Little Big Town's Karen Fairchild, is a stunner, as is the Conway Twitty-esque "Breathe You In," which should be a huge record among Bentley's female following. Throw in current single "Home," and you have what could well be Bentley's strongest country album to date—one that should provide him with plenty of well-deserved radio success.—CD



ROCK

SHARON VAN ETTEN

Tramp
Producers: Aaron Dessner, Sharon Van Etten
Jagjaguwar Records
Release Date: Feb. 7

From the opening chords and pounding snare on first single

"Serpents" alone, it's become clear that singer/songwriter Sharon Van Etten has come a long way in the short time since her largely acoustic 2010 release, *Epic*. By the time she delivers the line, "You enjoy sucking on dreams/So I will fall asleep with someone other than you," amid machine-gun



HEARTLESS BASTARDS

Arrow
Producer: Jim Eno
Partisan Records
Release Date: Feb. 14

The Austin group's fourth album, *Arrow*, is all about change—and being the better for it. Singer/guitarist Erika Wennerstrom is on the other side of the romantic breakup she chronicled on 2009's *The Mountain*. But she's still reeling a bit ("For a long while I thought I would break/But now I know it just takes a while," Wennerstrom sings). The band, meanwhile, has changed labels and lineups, unveiling a four-piece format that, along with Spoon drummer Jim Eno's production, gives *Heartless Bastards* more depth and texture than ever on these 10 tracks. The sound is broader, too, exploring different shades of rock—the crunchy "Got to Have Rock and Roll," the psychedelic-tinged "Simple Feeling" and the doomy, album-closing epic "Down in the Canyon." Other examples include noir laments like "The Arrow That Killed the Beast" and "Marathon," the soulful pop of "Only for You," the smooth Americana of "Skin and Bone" and "Parted Ways" and the sparse, folksy "Low Low Low." *Arrow* is pointed and poignant, a sharp continuation of the upward trajectory Wennerstrom and company have been on since 2005.—GG



LAMBCHOP

Mr. M
Producer: Mark Nevers
Merge Records
Release Date: Feb. 21

Loss and memory as fodder for artistic inspiration is a centuries-old conceit.

And in paying tribute to the late Vic Chesnutt, Kurt Wagner and Lambchop quickly set a dark mournful tone on *Mr. M* and maintain it throughout. A tribute to the pain Chesnutt expressed in his songs, the album is also a lushly orchestrated affair, befitting of a graveside service rather than a wake. The material on *Mr. M* is a collection of modern saloon songs, the slow ballads that pour out with the final shot in the bottle. Instead of, "It's quarter to three/No one's in the place/Except you and me," it's, "So stay in/Clean your coffee maker/I adore you and I represent you crying." No barfly, Wagner is more often standing in the kitchen, chronicling the mundane and posing cryptic questions. The strings, a crucial element on the Nashville band's 11th album, stir feelings of solitude and hopelessness, echoing Burt Bacharach and Frank Sinatra's '50s sessions. It's Wagner's voice—a tenor swooping toward baritone without quite hitting Leonard Cohen territory—that indicates despair will eventually end, and that the haze of depression is a dreamlike state and one day we'll all awaken.—PG

bursts of drums, it's evident that she can deliver the sass of Liz Phair with the soaring vocals of Neko Case. Along with the National's Aaron and Bryce Dessner, other guests include singers Jenn Wasner (of Wye Oak) and Julianna Barwick. It makes *Tramp* just as much a collective work of the Brooklyn rock scene as it is a Van Etten solo record. But the singer's knack for melody and a winning lyric shines throughout, particularly on tracks like "Magic Chords" (a duet with Aaron Dessner), "Leonard" and "All I Can," which takes on an anthemic quality with Barwick's harmonies. This album is sure to be a hit with Los Angeles' KCRW crowd, but could see Van Etten broaden her base to a point where she's mentioned in the same breath as many of her accomplished guests.—AH

JAZZ

TIM BERNE

Snakeoil
Producer: Manfred Eicher
ECM Records

Release Date: Feb. 7

Two years of rehearsal preceded the recording of *Snakeoil*, giving saxophonist Tim Berne and his quartet a shot at creating a unique vocabulary and series of dialogues that move between the composed and improvised. Berne and clarinetist Oscar Noriega form a front line that creates mood and image-evoking blocks of music—a midnight sky, bustling car traffic, a downhill run—that receives contrasts and support from pianist Matt Mitchell and drummer/percussionist Ches Smith. The songs are lengthy—four of the six tracks exceed 12 minutes—and all showcase each instrumentalist contributing to a collective force, shying away from any technical displays heavy on the "wow" factor. Berne, with more than 30 years in jazz's avant-garde, has a sympathetic comrade in Noriega, whether they're emphasizing the meditative or the rapturous. Smith is largely responsible for creating tension throughout the album's 68 minutes, adding an urgent rock sound to the compelling "Yield," a track that picks up where John Coltrane's "Stellar Regions" left off.—PG

REVIEWS

SINGLES

MONICA
IT ALL BELONGS TO ME
BRANDY

MONICA & BRANDY

It All Belongs to Me (4:05)

Producers: Rico Love, Earl & E

Writers: R. Love, E. Hood, E. Goudy II

Publishers: Rico Love Is Still a

Rapper/EMI Foray Music, E Hood 66 Music/EMI Foray Music, Grandma's Boy/EMI Foray Music (SESAC)
RCA Records

Nearly 14 years after squaring off on the Billboard Hot 100 hit "The Boy Is Mine," Brandy and Monica have become allies on new duet "It All Belongs to Me." The '90s R&B divas get territorial on a two-timing ex, laying claim to everything from their clothes to their Macbook—the latter exists mostly so they can deliver the closing barb, "So log off your Facebook, it all belongs to me," in their chorus. As far as bitter breakup ballads go, it's about five notches below Beyoncé's "Irreplaceable" in the sass department. Still, the track finishes on a familiar note, with the singers delivering melisma after melisma, trying to outdo the other over whom all the stuff belongs to. (For the record, Monica gets the last word.)—AH

DANCE/ELECTRONICA

NEON HITCH

Fuck U Betta (3:23)

Producer: Benny Blanco

Writers: N. Hitch, B. Levin, L. Christy

Publishers: various
Reprise Records

Neon Hitch is no stranger to collaboration: With a guest spot on Gym Class Heroes' latest hit, "Ass Back Home," and contributions to Ke\$ha's "Blah Blah Blah" and 3OH!3's "Follow Me Down," the English pipesstress has proved her pipes are powerful on

high-profile releases. Now it's her turn in the spotlight: On "Fuck U Betta," the Benny Blanco-produced first single off her upcoming solo debut album, *Beg, Borrow and Steal*, Hitch offers a slice of addictive electro-pop while simultaneously asserting her feminine power. "Hey, hey/Few things that I want to say/Still got my dignity," she declares. Pulsat-

ing Euro-pop rhythms drive the chorus, jump-starting the track into a sexually charged club banger. If "Fuck U Betta" is any indication of the rest of *Beg, Borrow and Steal*, her solo outlook looks promising.—MS

HIP-HOP

A\$AP ROCKY

Peso (2:50)

Producer: A\$AP Ty Beats

Writers: various

Publishers: various
A\$AP Worldwide/Polo Grounds/RCA

Harlem rap wunderkind A\$AP Rocky has already hypnotized the hip-hop blogosphere with his first mixtape, last fall's *LiveLoveA\$AP*, and with "Peso" released as a promotional single through new label RCA, the rapper has made his mark on Billboard's Hot R&B/Hip-Hop Songs chart. With its woody beat, disenchanting hook and stop-start rhyme scheme, "Peso" takes a few listeners to seep into the listener's consciousness, but its slow unfurling ultimately proves rewarding. A\$AP's flow on the track is immediately reminiscent of equally zonked-out rapper Wiz Khalifa, but the former MC has a better control of his wordplay, rattling off lines like, "Couple A, B, C's, bad bitch double D's/Poping E, I don't



GOTYE FEATURING KIMBRA

Somebody That I Used to Know (4:04)

Producer: Wally De Backer

Writer: W. De Backer

Publishers: Op Shop Songs, Kobalt Music Services Australia (APRA)

Samples: 'N' Seconds/Fairfax/Universal Republic

Belgian-Australian pop whiz Gotye has already hypnotized the rest of the world with "Somebody That I Used to Know," the brilliant lead single from his third full-length, *Making Mirrors*. Now, it's America's turn. In the track's imaginative music video, Gotye orchestrates an inverted indie version of D'Angelo's famous "Untitled (How Does It Feel)" clip, with Gotye stripping down to his scrawny birthday suit and the camera playing stop-motion visual tricks. Although the song's subject matter is bleak, detailing the emotional anguish of a nasty breakup, the music is filled with childlike wonder. For a pop song this radio-friendly, "Somebody" is certainly jam-packed with sonic treasures: shuffling acoustics, soulful harmonies, whizzing synths and what sounds like a mild-mannered marimba. "You can get addicted to a certain kind of sadness," Gotye sings. The guy may have a broken heart, but it's certainly paid off creatively.—RR



THE ALL-AMERICAN REJECTS

Beekeeper's Daughter (3:33)

Producer: Greg Wells

Writers: The All-American Rejects

Publishers: Smells Like Phys Ed Music, Universal Music MGB Songs
DGC/Interscope Records

"Monogamy's not a part of me/And I know I'm lying and it's just a sin," All-American Rejects frontman Tyson Ritter confesses on "Beekeeper's Daughter," a bittersweet tune off the alt-pop-rock group's upcoming fourth album, *Kids in the Street*. Although the lyrics fall in line with the Rejects' usual emotional sensitivities, the band's sound has shifted from earlier, more



driving tracks like "Swing, Swing" and "Move Along" to glossier power-pop. Ritter finds himself confused, facing a common "leave or stay" dilemma with his lover. But while the lyrics have Ritter searching for answers, the melodies confidently amble through the song's sugary hook. "Beekeeper's Daughter" may lack the raw, earnest energy of the band's earlier material, but it's a fun and memorable romp that brings out the best of the group's pop side.—RJC

former MC has a better control of his wordplay, rattling off lines like, "Couple A, B, C's, bad bitch double D's/Poping E, I don't

give an F, told you I'm a G" without breaking a sweat. However, "Peso"—and *LiveLoveA\$AP* as a whole—benefits from its killer production, with A\$AP Ty Beats providing a beat that's both airy and dense.—JL

POP

TRAIN

Drive By (3:16)

Producers: Espionage, Butch Walker

Writers: P. Monahan, E. Lind, A. Bjorklund

Publishers: Ptimon Music/EMI April Music (ASCAP), Stellar Songs, EMI Music Publishing
Columbia

If at first you succeed—why not try again? For the first single from its forthcoming *California 37*, Train returns to Espionage, the Norwegian songwriting and production

duo of Espen Lind and Amund Bjorklund that helped the group put together its 2010 comeback smash, "Hey, Soul Sister." "Drive By" starts with a staccato guitar strum and a percussive thump that certainly recalls its predecessor, with a slight ethnic flavor that makes it recall a bar mitzvah reception. Frontman Pat Monahan semi-speaks the verses in tuneful, rap-like cadence, then turns to smooth pop singing for the choruses. The lyric, however, is a bit darker, with Monahan's protagonist trying to convince a one-night stand that he really wants to "get down to the more-than-friends" at last. We bet she's heard that from all the pop singers, but Monahan pleads with enough joyful exuberance that she—and we—might just buy it.—GG

LEGEND & CREDITS

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Converse is goin': GORILLAZ

BRANDING BY JASON LIPSHUTZ

Where'd You Get Those?

Converse and Cornerstone deliver new superstar collabo to support exclusive Gorillaz shoe collection

In the most high-profile offering of its "Three Artists, One Song" campaign to date, Converse announced Feb. 9 that Gorillaz, LCD Soundsystem frontman James Murphy and OutKast rapper André 3000 had teamed up to record an original song for the campaign. "DoYaThing," the one-off byproduct of the collaboration, will be released Feb. 23, the same day that Converse issues a new Gorillaz footwear collection designed by the art-pop band's co-creator, Jamie Hewlett.

Unlike previous songs for Converse's "Three Artists" campaign (past collaborations include Matt & Kim, Soulja Boy and Andrew W.K.'s "I'm a Goner"), "DoYaThing" began with Converse first tapping Gorillaz leader Damon Albarn for an exclusive shoe collection featuring Gorillaz-influenced artwork. After working out the product's design with Albarn and Hewlett, Converse and Cornerstone, which handles promotion for the "Three Artists" campaign, convinced Albarn to expand the partnership to a collaborative track. "It was a way to amplify and support the product relationship," says Cornerstone co-CEO Jon Cohen, who's also a longtime friend of Albarn.

Once Albarn signed on, the Gorillaz mastermind reached out to Murphy, who had yet to record as a vocalist since LCD Soundsystem disbanded last April, and André 3000, who has recently provided guest verses for artists like Ke\$ha

and B.o.B. Instead of emailing each other pieces of a song, the trio met up in London in September and hammered out "DoYaThing," which mixes classic Gorillaz electro-pop with a rattling hook from Murphy and rapid-fire wisdom from André.

"We didn't exchange any ideas at all [beforehand]," Murphy recalls. "Damon was basically saying, 'Let's just get in a room,' which, even if it wasn't Damon Albarn, is a pretty convincing argument, really. To be honest, I was worried that I should prepare something, but went with it anyway."

Converse will roll out the Gorillaz shoe line at Journey's, premium retail stores and on the company's official website, while Converse chief marketing officer Geoff Cottrill says that the line will be promoted on the brand's and the band's social websites. Instead of shipping the song to digital retailers, Converse will post "DoYaThing" as a free download on its website—a move that helps raise brand awareness instead of profit margins.

Cottrill says, "It's more about contributing to the music culture versus trying to be a brand that just borrows from the music culture." He also confirms that a music video for "DoYaThing" will be released at the end of the month, and that Converse is already working on putting together its next "Three Artists, One Campaign" collaboration. Artists are to be announced. ●●●

POP BY RICHARD SMIRKE

BLADE RUNNER

Irish-raised urban pop artist Maverick Sabre lands No. 2 U.K. album with debut set

"For a small country we've always put out a large amount of good music and boxed above our weight," singer/songwriter/rapper Maverick Sabre says about his adopted Irish homeland, where he was raised and first cut his teeth as a live performer.

Having moved to London in his late teens to pursue a music career, the now 21-year-old artist, whose real name is Michael Stafford, is making the transition from underground buzz to mainstream success. His debut studio album, *Lonely Are the Brave* (Mercury Records/Universal), entered the U.K. albums chart at No. 2 the week ending Feb. 12 with sales of 44,000, according to the Official Charts Co.

The 14-track set, which contains a rich mix of soulful pop, rootsy acoustic folk, reggae and fluid hip-hop verses, was beaten to the top spot by Lana Del Rey's debut, *Born to Die* (Polydor/Universal), but fended off competition from new releases by Paul McCartney (No. 3) and Van Halen (No. 6).

"It's a bit of a weird one to be above Paul McCartney on the charts," says Sabre, who was nominated for the 2012 Critics' Choice BRIT Award and has been dubbed "the male Amy Winehouse" by critics. "It was a strong week for music, so I'm delighted that it went in so high and people are warming to it."

"We took our time with the campaign," says Mercury Records product manager Michael Rivaland, who describes Sabre's genre-crossing sound as "soulful, timeless and classic." He credits a long lead time with helping to build a successful album launch, which began in fall 2010 with a free-download mixtape titled *The Travelling Man*. That release "made a huge impression at media and helped show off his diversity," Rivaland says.

Sabre's profile got a further boost with his appearance on British rapper Professor Green's 2010 single "Jungle" (Virgin Records/EMI). He also



Top cuts: MAVERICK SABRE

guested on dance duo Chase & Status' sophomore set, *No More Idols* (Mercury Records/Universal), which debuted at No. 2 in the United Kingdom in February 2011. A series of solo singles followed, including standout album tracks "Let Me Go" and current radio hit "No One," both of which were playlisted by national top 40 station BBC Radio 1. In the run-up to street date, a 30-minute promotional film titled "Maverick Sabre: Soul Sessions," featuring footage of the artist and his backing band performing live at London's Angel Studios, was screened on national TV station Channel 4. "We've always wanted to emphasize the uniqueness of his voice," says Rivaland, who notes that the Feb. 2 broadcast was a "key element in driving a large volume of album preorders."

"I wanted to make an album that hip-hop heads can listen to, soul heads can listen to and people that just buy a top 10 record can listen to and appreciate as well," says Sabre, who starts a U.K. tour on March 1 at Glasgow, Scotland's O2 ABC venue. European dates follow, booked by William Morris Endeavor.

Although a domestic release for *Lonely Are the Brave* isn't currently scheduled, Sabre is optimistic it will make its bow later this year. "I don't ever want to restrict my music to any specific place or specific genre," he says. "I want to take my message as far as I can." ●●●

GORILLAZ: JAMIE HEWLETT/CHIDDY BANG; JAY BROOKS; WHITE BUFFALO; CHEWIE/EIUS



Philly fresh: CHIDDY BANG

Home On The Range

After years on his own, Jake Smith finds a label and a team for the White Buffalo

For the first eight years, countless shows and two albums of his career performing as the White Buffalo, Jake Smith was on his own: No publicist, no manager, no label. But on Feb. 28, Unison Music Group will release the White Buffalo's *Once Upon a Time in the West*—Smith's first full-length released with any sort of representation.

Twelve years ago, Smith was a San Francisco waiter who dragged his guitar to open mic nights once or twice per year. Call it inertia: He'd record his songs on cassettes and send them out at Christmas—to friends, not record labels. But when Smith was asked in 2002 to allow a song in surfer Chris Malloy's movie "Shelter," he immediately quit his job and moved down to Orange County. Pushed into motion, he hasn't stopped since.

"For the first few years, I was nomadic, crashing with friends until I had to move on," he says. "I used to call a club and play 30 seconds of a song into the answering machine."

The singer, with a grizzled beard and, as he puts it, "the same shirt and jeans for the last 15 years," plays stripped-bare country-folk. His voice is Eddie Vedder with more Jameson; his attitude is Johnny Cash with more empathy. He sings of lonesome soldiers,

wanderers and lost souls.

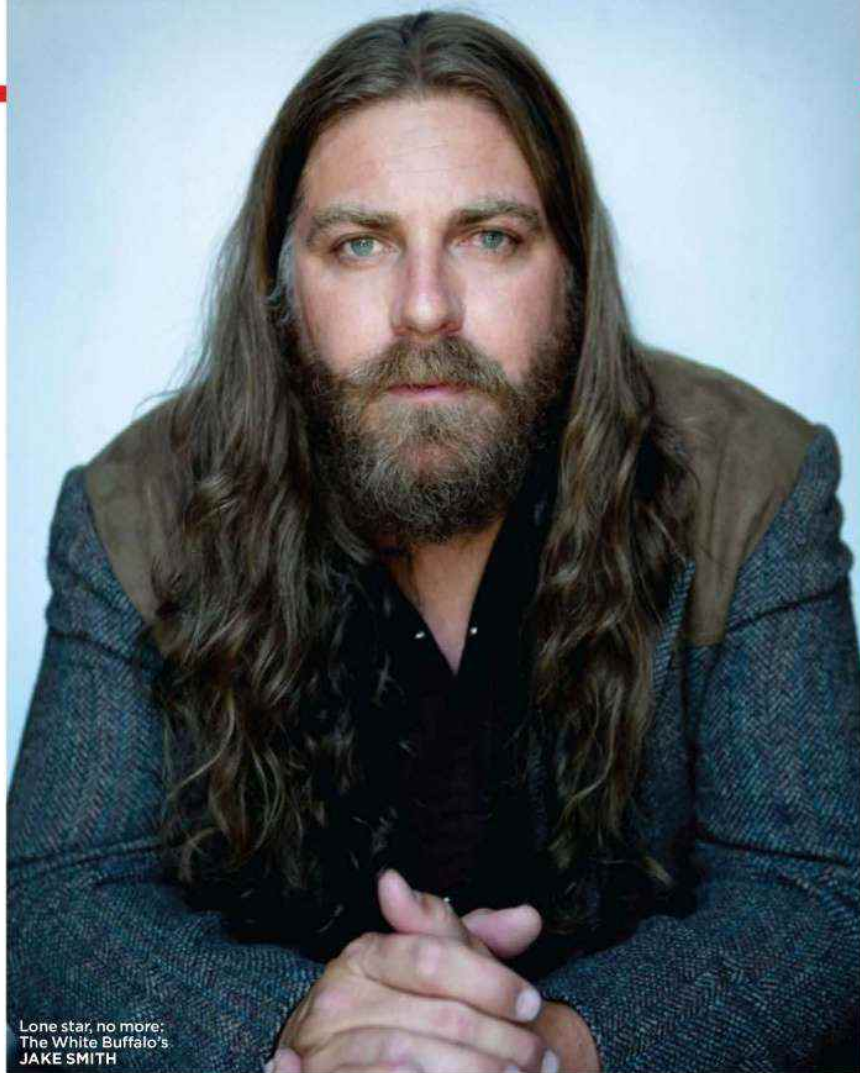
Smith recorded the White Buffalo's debut, *Hogtied Like a Rodeo*, in 2002 "with a budget of zero." An EP arrived three years later, then a reissue of the debut, all while Smith toured relentlessly, sometimes driving 1,000 miles between gigs.

"I was touring and playing and watching people tell their friends. It's the best way to build a fan base," he says. "You get fans for the right reasons, and they stick with you."

The fan base did grow (he sold approximately 20,000 records on his own, according to his team), as did label attention. Smith says at least five labels approached him with development deals throughout the years, but nothing felt right.

"The system is a bullshit machine. I didn't want to get beat down with that," he says. "[My music] isn't something you can put into a box and say, 'Our demographic is 15-year-old girls.'"

But in 2010 Smith connected with Los Angeles indie Unison. "I was looking for someone who could move you with just a guitar and a voice. No computers, no Pro Tools," Unison co-founder Bruce Witkin says. The *Lost and Found* EP dropped in late 2011, filled with songs from



Lone star, no more: The White Buffalo's JAKE SMITH

the same sessions that created *Once Upon a Time in the West*. The White Buffalo's music was featured in episodes of "Californication" and "Sons of Anarchy," both shows that match

the frayed sentiment of Smith's lyrics.

Now armed with a publicist, a label, press photos and even a manager, Smith maintains that he'll work as he always has—and his team agrees.

"He's putting faith and trust in us as his career begins to grow," Smith's manager Jeff Varner says. "He knows who he is, but now he's communicating his vision."

BANG! BANG!

Three years after its single took off, Philly hip-hop duo Chiddy Bang drops its full-length debut

Some things have changed for Chiddy Bang since 2009, when the Philadelphia hip-hop act self-released its debut mixtape, *The Swelly Express*. First, the duo—MC Chidera "Chiddy" Anamege and producer Noah "Xaphoon Jones" Beresin, who met at Drexel University—generated a legitimate single, "Opposite of Adults," from an online-only mixtape. Second, the track sampled then-indie band MGMT's "Kids," one of the first instances of the now trendy conflation of indie rock and rap.

That confluence of styles in Chiddy Bang's music comes largely from Beresin, who's brought everyone from Sufjan Stevens to Joe Strummer & the Mescaleros into the mix. The instant online success of "Opposite of Adults" attracted U.K. label Parlophone, which signed Chiddy Bang to a single deal. After the track debuted

at No. 12 on the U.K. singles chart, the deal evolved into an album deal—not only in the United Kingdom, but also in the United States on EMI, which will release the band's long-delayed debut, *Breakfast*, on Feb. 28.

"We got signed in March of 2010, and the biggest battle was starting from a fresh slate," Anamege says of the debut, which was initially scheduled for release last year. "We didn't want to put our song 'Opposite of Adults' on the album. At that time, to us, it felt like the song was pretty old. We looked at all the possibilities when we got signed and were like, 'This is our chance to create something from start to finish.'"

Recorded throughout 2010 and 2011 in London, New York, Los Angeles and Philadelphia, *Breakfast* was preceded by two more mixtapes: 2010's *Air Swell* and last year's *Peanut Butter and Swelly*, the latter offered up to tide fans over during the delay. (One track from that tape, "Baby Roulette," appears on *Breakfast*.)

Faced with a debut album coming out three years after the group's original success, Milo Pacheco, VP of marketing at EMI Music, says the label devised "a strategy that will help the artist get past a difficult

hurdle like pushing an album release. We've worked very closely with Chiddy Bang's management, the CMSN/Crush, to superserve the core fans by always giving them the inside track with any new content or important announcements."

"Giving away free music has created a market and demand, so I don't anticipate a negative affect on sales," says Anthony Martini, the group's manager at the CMSN. "'Opposite of Adults' was available free online for almost a year before it went up on iTunes, yet it still sold almost a million copies worldwide."

Breakfast, produced by Beresin with collaborations from producers like Sam Hollander (Train, Cobra Starship) and John Hill (M.I.A., Shakira), relies on its own prowess to generate buzz, rather than a track list of guest stars like most contemporary hip-hop albums. Though the full-length features some collaborations, they're with artists the listener might not know.

"It wasn't really about trying to get features and manufacture some artificial bullshit," says Anamege, who set the Guinness World Record for longest freestyle rap last year. "What we do is make music in our zone and get with people we really fuck with, that are friends of ours and also good musicians."



Dago's Tattoos

and The Houston
Family Reunion

By: Tilla Baldwin

This was an official invitation for all entertainment clients (independent, local and those established in the music and sports arenas) who had ever walked through the door and received a tattoo from Dago's Tattoos. A call to all for a "Houston family reunion" is breaking down walls and celebrating the artistry of tattoos. This reunion was held Jan. 28 at Dago's home location: 5131 N. Freeway in Houston, Texas.

One could say Dago's Tattoos is the best tattoo shop in town. Its clients are eager to show off their body art and regularly have more work done. Whether it is a piercing, cover-up or new tattoo, Dago's will continue to service your visual and artistic needs. Historically, Dago's has been in business since 1974. Dago's Tattoos prides itself in hiring trained artists who share unique and timely visions specialized for each client.

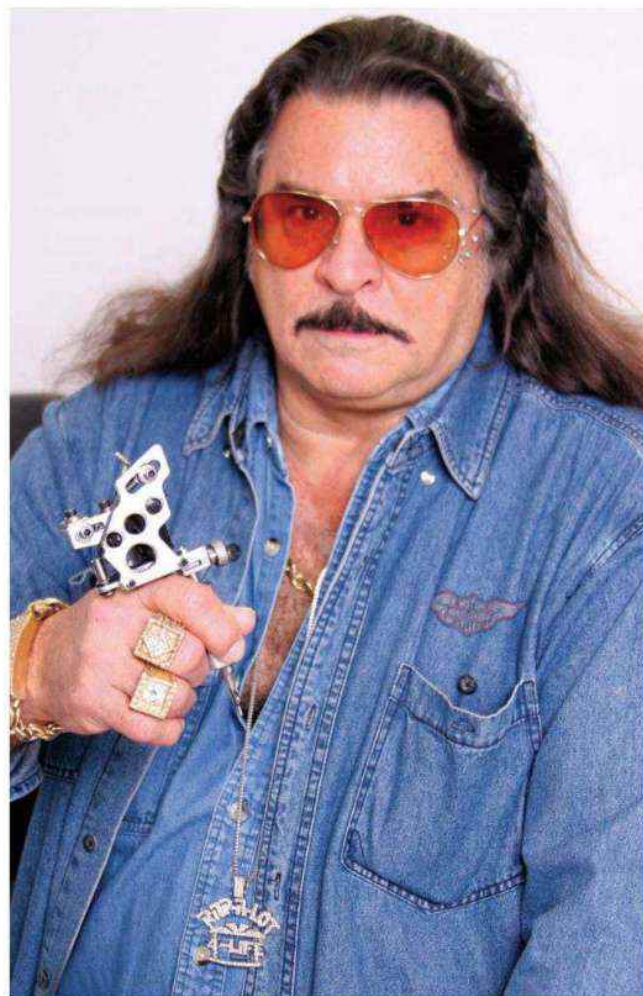
Embarking upon 39 years in the business, Mr. Dennis "Dago" is known as "the godfather of tattoos" and has pioneered his business of body art into a successful venture. On Jan. 28 the gathering for Dago's Tattoos was truly a family reunion in the making. The place was full of new and veteran clients ready to become a canvas for art. Dago is not one to sit back and watch from afar; he works the crowd and talks to them. The tone was inviting and invigorating, and all were blessed to be there. Dago invited DJ Jus Chris of 97.9 the Box to this family reunion to keep the music going, and he did just that.

Dago's relationship with his Houston community is heartfelt. As a man of the military, at a time when it was still a diverse organization, he experienced things that most could not imagine. Being a man of many friends, cultures and backgrounds, he watched one of his own fellow African-American soldiers that provided dedicated service to the country be served his meals with a paper cup and napkin when other soldiers were given a saucer and plate, and then was told not to make a fuss when he questioned why this happened. What could Dago do but speak out when he became a representative in his own industry? Dago began doing what tattoo shops in the '70s would not do, and that was to tattoo African-American skin. This was not a common practice. Dago states he was threatened and told not to allow "them" in his shop or to do his creative body art on African-Americans. Needless to say, Dago is not easily threatened and has been in the same location for 39 years.

Dago has gone from being the only creative artist in his shop to hiring a staff of the most respected women and gentlemen one could ever meet. They are very talented artists, to say the least. Dago states (although it is not confirmed) that he has tattooed such celebrities as Lil Wayne, 2Pac, Aaron Hall, Paul Wall, Slim Thug, Emmitt Smith and so many more. Some underground artists who confirmed that they had their art done at Dago's are Eastside Tre, Infinite the Great and Yung Triggah. When reaching out to see what the experience of Dago's Tattoos had been for previous clients outside the shop, I was quoted, "At least three or more tattoos were done at Dago's Tattoos," and every client was going back for more.

In talking to some of the clients in the shop during the family reunion, a gentleman approached me with a sleeve of artwork. All of his art had been done by either Dago or one of his artists.

Tony, who is one of the staff members, states, "We are working on the fourth generation of clients in body art tattoos.



Dago states, "he was threatened, told not to allow "them" in his shop, or to do his creative body art on African Americans."

Mr. Dennis "Dago" the Godfather of Tattoos

I have worked here one year. If I was at another shop it would possibly take at least three to four years to be where I am at today as an artist. You are at home when you are in Dago's."

Jermaine states, "I have been coming to Dago's since I was 18. I am 33 now. All my work was done here at Dago's."

In the dictionary, a tattoo is defined as "a permanent mark or design made on the skin by a process of pricking and

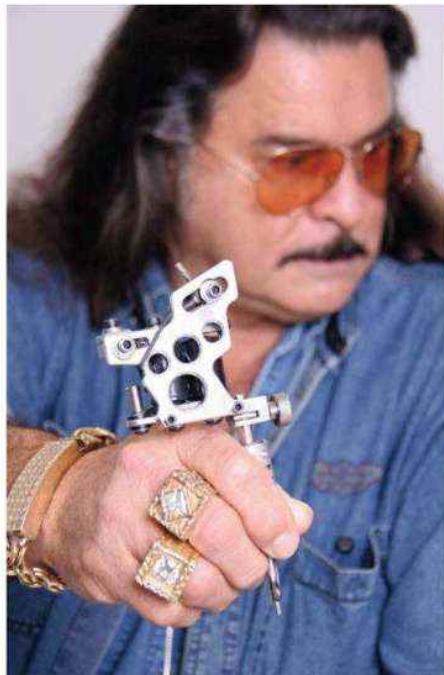
ingraining an indelible pigment or by raising scars" (Farlex, 2012). Tattooing is an old practice among Englishmen and voyagers; it's also said to come from languages and to be associated with sailors. Research states that the different forms of body art can be seen on warriors. It is a sign of adulthood and a signature of difference, and when it comes to religious beliefs it is still a topic of discussion whether to get one or not. Body art tattoos can mean many things

to the client as well. Tattoos can represent a lost loved one, a tribal sign of strength and hope, the zodiac symbol that is reflected by birth or a collage of many tattoos telling someone's life story.

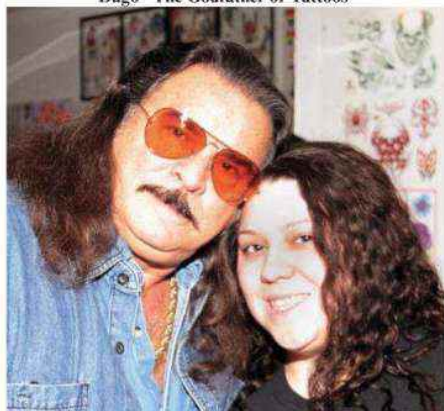
I myself have been in Dago's a few times and always felt at home. I have gone with friends and watched as their canvas of body art was being created. Dago's Tattoos is branded to be "the home of the tattoo family," which includes each and every client.

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The Houston Family Reunion



Dago "The Godfather of Tattoos"



Dago and daughter Celeste



Dago and staff



"I got three from there. They still look good. Dago is real cordial about his customers and them being satisfied." **BJ**

"I got six of my tattoos there. People normally go there because they love tats and they are affordable. Me and friends from South Park got our first tats done at the North location." **Shaun**

"Very professional and sanitary; artists were patient and creative. I will be getting two more for my birthday." **B**

"Back in the day it was the only place that we would have ever considered going to." **CH**

"[They do] good work, treat you right [and are] quick. I believe they are the best tattoo shop in Houston. If I get more I will go back to Dago's." **Sam**

"I've gotten two of my tats there. Good experience. Tats are neat and how I wanted them. Plus, they were half the price of other shops." **KT**

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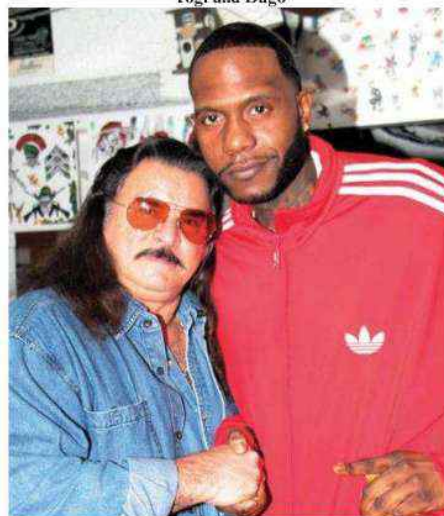
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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



L-U-V, MADONNA

>> Madonna extends her record as the act with the most top 10 singles in the history of the Billboard Hot 100 as "Give Me All Your Lovin'" featuring Nicki Minaj and M.I.A., bounds 13-10 in its second chart week. It's her 58th Hot 100 top 10, pushing her further ahead of runners-up the Beatles (34). "Lovin'" is the lead single from the diva's *MDNA* album, due March 26.

R.I.P. MR. P

>> The late actor/comedian Patrice O'Neal makes his Billboard chart debut as *Mr. P*, enters at No. 1 on Comedy Albums and No. 35 on the Billboard 200. The entertainer died Nov. 29, 2011, following complications from a stroke he suffered Oct. 19.



'KNOW' TO NO. 1

>> Sony's "Somebody That I Used to Know" reaches No. 1 for the first time on a U.S.-based Billboard chart as it ascends 2-1 on the Triple A tally. The Belgian-Australian (who is accompanied by female vocalist Kimbra on the tune) previously took "Somebody" to the top of 15 tallies in Billboard's international charts menu.

CHART BEAT

>> The "Glee" cast augments Madonna's momentous week (see Hot Box, above), as it returns the Material Girls' "La Isla Bonita" to the Billboard Hot 100 at No. 99. The original version rose to No. 4 25 years ago. At No. 81, the TV troupe bows with its cover of LMFAO's "Sexy and I Know It" (featuring Ricky Martin), marking its 58th charted remake of a former No. 1.

>> *Waylon: The Music Inside: A Collaboration Dedicated to Waylon Jennings II* enters Top Country Albums at No. 34. The series' first edition arrived at No. 22 a year ago this week. The new set sports Montgomery Gentry's update of "Good Ol' Boys," Jennings' beloved theme to the 1979-85 TV series "The Dukes of Hazzard."

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

Billboard

CHARTS

Adele's Grammy Glory; Houston's Return

Thanks to a Grammy Awards-fueled gain, Adele's *21* album beats out Van Halen's new *A Different Kind of Truth* for the No. 1 slot on the Billboard 200.

21 sold 237,000 in the week that ended Feb. 12 (the day of the Grammys)—posting a gain of 95%, according to Nielsen SoundScan. *A Different Kind of Truth* arrives in the No. 2 position with 187,000.

With the 20 weeks that *21* has logged at No. 1, it is—in light of Whitney Houston's death—eerily ironic that the last time an album ruled the top of the chart for this long was when

sell in the range of 500,000-600,000.

Adele is also found at No. 9 with her debut set, *19*, selling 36,000 (up 103%). It's the first time an act has had two albums in the top 10 since March 19, 2011, when Justin Bieber occupied the Nos. 4 and 8 slots with *Never Say Never: The Remixes* (EP) and *My World 2.0*, respectively. *19* could jump into the top five in the next issue, if projections from label gurus hold.

Van Halen's new set—its first studio album with vocalist David Lee Roth since 1984—is the band's 14th consecutive top 10 album. Its first came with 1979's *Van Halen II*, which topped out at No. 6. The only release in the veteran act's catalog that missed the top 10 was its self-titled 1978 debut, which peaked at No. 19. The group's last studio record, 1998's *Van Halen 3* (with Gary Cherone on lead vocals), debuted and peaked at No. 4 with 191,000 in its first week.

THE VOICE ISN'T SILENCED: Following the Feb. 11 death of Whitney Houston, the diva's *Whitney: The Greatest Hits* album re-enters the Billboard 200 at No. 6. It sold 64,000 copies in the United States, according to Nielsen SoundScan, in the tracking week that ended Feb. 12—reflecting only one full day of sales after her death. *Greatest Hits* posted a 10.41% gain over its

previous week's sales when it shifted nearly 1,000. It's one of six Houston sets that re-enter: She's also at Nos. 72, 80, 118, 122 and 183. There were more Houston albums purchased in the last week (101,000—up 5.994% from 2,000 in the prior week) than were sold in all of 2011 and 2012 combined until her death (97,000).

FANS WILL 'ALWAYS LOVE' HOUSTON: Whitney Houston also returns to the Billboard Hot 100 top 10 this week as her signature

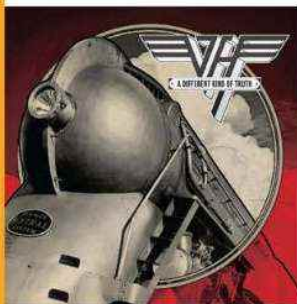
14-week No. 1 hit from 1992, "I Will Always Love You," re-enters at No. 7, fueled by an enormous resurgence in digital sales (195,000, up 6.723%, according to Nielsen SoundScan) and radio airplay (18 million audience impressions, up 915%, according to Nielsen BDS).

Historically, catalog or recurrent songs haven't been eligible for inclusion on the Hot 100, but this isn't the first time Billboard has charted such activity. As recently as 2001, following the attacks of Sept. 11, the Hot 100 welcomed Lee Greenwood's 1984 country hit "God Bless the USA" and Houston's spine-tingling rendition of "The Star-Spangled Banner," the latter of which had reached the chart's top 20 a decade earlier. At the time, the inclusion of these songs properly captured the mu-

sical mood as the nation reacted to that tragic day.

"As the digital age has progressed," Billboard director of charts Silvio Pietroluongo says, "with the immediacy it provides, the line has blurred between the relevancy of new and older recordings, which are for the most part equally accessible from one's computer or mobile device. Going forward, we feel that it is the proper move to allow older titles posting enough activity to return to the Hot 100 if ranking in the chart's upper half." (Billboard's policy of removing descending songs from the Hot 100 after 20 weeks if ranking below No. 50 remains unchanged.)

GRAMMY GAINS: While this issue's sales tracking week ended Feb. 12 (the same day as the Grammy Awards), the ceremony still shakes up the Billboard 200. Within the top 50 of the chart, 20 albums experience gains tied to the Grammy show. In the top 10, aside from Adele and Whitney Houston (who was the focus of a tribute on the show), the 2012 Grammy Nominees compilation made gains (4-8; 51,000, up 50%). Kelly Clarkson, who performed with Jason Aldean, is up a slot to No. 12 with *Stronger* (31,000, up 51%). Meanwhile, Aldean rallies 25-16 with *My Kinda Party* (26,000, up 60%). Folk rock duo (and nominee) the Civil Wars made the most of its short performance on the show as *Barton Hollow* zooms 121-41 with 13,000 (up 195%).



Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,827,000	2,465,000	28,927,000
Last Week	5,813,000	2,063,000	26,386,000
Change	17.4%	19.5%	9.6%
This Week Last Year	6,427,000	1,834,000	26,781,000
Change	6.2%	34.4%	8.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	32,767,000	33,986,000	3.7%
Digital Tracks	159,718,000	170,540,000	6.8%
Store Singles	320,000	296,000	-7.5%
Total	192,805,000	204,786,000	6.2%
Albums w/TEA*	48,738,800	51,036,400	4.7%

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

ALBUM SALES

'11	32.8 million
'12	34.0 million

SALES BY ALBUM FORMAT

	2011	2012	CHANGE
CD	21,332,000	20,210,000	-5.3%
Digital	11,055,000	13,320,000	20.5%
Vinyl	374,000	447,000	19.5%
Other	5,000	8,000	60.0%

For week ending Feb. 12, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2011	2012	CHANGE
Current	16,876,000	16,140,000	-4.4%
Catalog	15,890,000	17,845,000	12.3%
Deep Catalog	12,352,000	14,267,000	15.5%

CURRENT ALBUM SALES

'11	16.9 million
'12	16.1 million

CATALOG ALBUM SALES

'11	15.9 million
'12	17.8 million

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	LBS. SOLD*	PEAK POSITION	WEEKS AT NO. 1	3		ARTIST	Title	LBS. SOLD*	PEAK POSITION
								#1	GREATEST GAINER				
1	1	51	#1 GREATEST GAINER ADELE XL CD/UMBA 448997* (SONY MUSIC) (11.98)	21	7	1			51	ERIC CHURCH EMI NASHVILLE 54266* (16.98)	Chief	1	1
2	NEW	1	VAN HALEN INTERSCOPE 0164772* (16.98) (P)	A Different Kind Of Truth	2				52	24	14	7	7
3	NEW	1	VARIOUS ARTISTS IMPACT/SONY MUSIC 95756/CAPITOL (16.98)	NOW 41	3				53	16	8	3	8
4	NEW	1	THE FRAY EPIC 57402* (SONY MUSIC) (11.98)	Scars & Stories	4				54	8	-	14	8
5	NEW	1	PAUL MCCARTNEY MPI/HEAR 33260* (CONCORD) (14.98)	Kisses On The Bottom	5				55	45	40	38	8
6	RE-ENTRY	38	WHITNEY HOUSTON ARISTA 14626/SONY MUSIC (16.98)	Whitney: The Greatest Hits	3	5			56	51	59	16	3
7	NEW	1	DIERKS BENTLEY CAPITOL NASHVILLE 54714 (16.98)	Home	7				57	NEW	1	57	57
8	4	4	VARIOUS ARTISTS GRAMMY/SONY MUSIC UNIVERSAL REPUBLIC (15.98)	2012 Grammy Nominees	4				58	62	70	3	58
9	19	19	ADELE XL CD/UMBA 31659* (SONY MUSIC) (12.98)		19				59	85	102	44	1
10	6	9	DRAKE YOUNG MONEY/CASH MONEY 616185* UNIVERSAL REPUBLIC (17.98)	Take Care	1				60	42	35	15	6
11	9	16	LMFAO PARTY ROCK WILL LAM CHERRY/IMPACTSCOPE 0167819A (9.98)	Sorry For Party Rocking	5				61	68	61	77	2
12	13	20	KELLY CLARKSON 16 58601/RCA (11.98)	Stronger	2				62	52	52	16	4
13	2	2	LANA DEL REY POLYDOR/INTERSCOPE 01642519A (11.98)	Born To Die	2				63	47	36	12	8
14	28	24	COLDPLAY CAPITOL 58537 (16.98)	Mylo Xyloti	1				64	65	58	38	1
15	5	6	KIDZ BOP KIDS RACOR & TIE 55271 (16.98)	Kidz Bop 21	2				65	60	68	20	1
16	25	27	JASON ALDEAN BROKEN BOW 2997 (18.98)	My Kinda Party	2	2			66	29	-	7	29
17	22	23	LADY ANTEBELLUM CAPITOL NASHVILLE 84431 (18.98)	Own The Night	1				67	RE-ENTRY	62	62	9
18	10	16	RIHANNA SRP DEF JAM 01621310/UMG (12.98)	Talk That Talk	3				68	27	3	3	3
19	15	21	LUKE BRYAN CAPITOL NASHVILLE 76412 (16.98)	Tailgates & Tanlines	2				69	81	96	64	1
20	7	2	TIM MCGRAW SONY MUSIC 95756/CAPITOL (16.98)	Emotional Traffic	2				70	63	56	36	49
21	11	25	MARY J. BLIGE MATHEMATICA/EPIC 0162519GA (13.98)	My Life II...The Journey Continues (Act I)	5				71	50	-	8	31
22	70	61	SOUNDTRACK SUMMIT CHOP SHOP/ATLANTIC 528055/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 1	4				72	RE-ENTRY	164	164	1
23	12	17	YOUNG JEEZY CTE DEF JAM 013728/UMG (13.98) (P)	TM:103: Hustlerz Ambition	3				73	32	43	12	32
24	37	37	THE BAND PERRY REPUBLIC NASHVILLE 014839 UNIVERSAL REPUBLIC (10.98)	The Band Perry	4				74	54	46	10	5
25	18	22	NICKELBACK ROADRUNNER 61778* (16.98)	Here And Now	2				75	NEW	1	75	75
26	14	12	THE BLACK KEYS MONSIEUR/570895* WARNER BROS (18.98)	El Camino	2				76	69	73	12	19
27	33	30	JAY Z KANYE WEST ROCA-TELLA/RDC NATION/DEF JAM 016426/UMG (13.98)	Watch The Throne	1				77	44	11	3	11
28	20	45	GOTYE SAMPLES 'N' SECONDS/TARRAX 016449* UNIVERSAL REPUBLIC (13.98)	Making Mirrors	20				78	76	82	15	2
29	40	26	MUMFORD & SONS GENIE/MAN OF THE ROAD 0109* GLASSNOTE (12.98) (P)	Sign No More	2	2			79	67	64	18	3
30	48	53	BRUNO MARS ELEKTRA 525552* (16.98) (P)	Doo-Wops & Hooligans	3				80	RE-ENTRY	142	142	1
31	31	38	LIL WAYNE WARNER BROS/CASH MONEY 015648* UNIVERSAL REPUBLIC (13.98)	The Carter IV	2	1			81	64	62	28	9
32	23	14	SKRILEX BIG BEAT/ONSLA/ATLANTIC 528217/AG (5.98)	Bangarang (EP)	14				82	75	66	73	1
33	3	2	LEONARD COHEN COLUMBIA 89611* (SONY MUSIC) (11.98)	Old Ideas	3				83	53	60	9	12
34	79	72	DAVID GUETTA WHAT A MUSIC/ASTRAWORKS 78830/CAPITOL (18.98)	Nothing But The Beat	5				84	39	7	3	100
35	NEW	1	PATRICE O'NEAL BLAIVS & DUDE 8194 (16.98)	Mr. P	35				85	74	106	15	1
36	127	126	PACE FRANK SINATRA SONY MUSIC 95756/CAPITOL (16.98)	Sinatra: Best Of The Best	23				86	88	80	17	2
37	17	28	TY BERRY COLUMBIA 89613 (SONY MUSIC) (13.98)	Duets II	1				87	110	97	10	46
38	38	49	BEYONCE PARKWOOD/COLUMBIA 89824/SONY MUSIC (13.98)		4				88	55	13	3	13
39	26	31	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 95756/CAPITOL (16.98)	NOW 40	3				89	83	69	10	22
40	21	2	SOUNDTRACK NICKELODEON/LEGACY 58783/SONY MUSIC (9.98)	The Fresh Beat Band: Music From The Hit TV Show	21				90	77	71	10	10
41	121	87	THE CIVIL WARS SENSIBELTY 017* (11.98)	Barton Hollow	12				91	41	29	4	7
42	49	51	TAYLOR SWIFT BIG MACHINE 52506A (16.98) (P)	Speak Now	1				92	93	83	34	7
43	56	47	MAROON 5 A&M/OCONE 015881/IGA (15.98)	Hands All Over	2				93	94	92	25	8
44	NEW	1	BRIAN COURTNEY WILSON MUSIC WORLD 03056L/5241 MUSIC WORLD (13.98)	So Proud	44				94	58	10	3	10
45	NEW	1	DR. DOG AKTI 87168* EPITAPH (15.98)	Be The Void	45				95	95	77	8	1
46	34	32	TOBY KEITH SHOW DOG/UNIVERSAL 015692 (9.98)	Clancy's Tavern	5				96	59	33	5	12
47	35	34	SCOTTY MCCREARY 19 MERCURY NASHVILLE 016027/BAUMER (13.98)	Clear As Day	1				97	199	198	131	1
48	72	48	BLAKE SHELTON THE BAND PERRY NASHVILLE 527378/WMI (16.98)	Red River Blue	1				98	91	158	36	70
49	87	122	BON IVER JAG/450/UMG 135* (14.98)	Bon Iver	2				99	NEW	1	99	99
50	30	41	VARIOUS ARTISTS WORD-CURR-EM/CMG/VERITY 87014/RCA (12.98)	WOW Gospel 2012	39				100	90	57	90	3

3 **Boiling with 142,000, it's the best launch for a Now set since Now 37 moved 51,000 in its No. 1 debut frame a year ago (Feb. 26, 2011). Like 47, that album was timed for release the same week as the Grammy Awards.**

4 **The band's third studio release is its second top 10 set (87,000) and follows its No. 1 2009 self-titled effort (179,000 in its premiere week). The new album's first single, "Heartbeat," sits at No. 56 on Hot 100 Airplay, after peaking at No. 49. Comparatively, its last album's lead track, "You Found Me," was No. 14 on Airplay when the album debuted.**

22 **The film's DVD/Blu-ray versions arrived Feb. 11, thus sparking a 204% gain for the soundtrack (22,000 — up from 7,000 the week previous). This is its best sales frame since Christmas, when it shifted 39,677.**

36 & 67 **Both Frank Sinatra and Elton John post big gains thanks to the iTunes store's weekly email blast, as last week's edition hyped the two sets' sale prices of \$6.99. Sinatra's is up by 232% and John's gains by 429%.**

57 **It's the sixth entry for the French electronic duo on the tally (11,000) and easily outpaces the bow of its last set, Love 2, which entered at No. 100 with 6,000. On Dance/Electronic Albums, the new set starts at No. 4.**

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THE BILLBOARD 200 ARTIST INDEX																								
ADELE	AVOLUNATION	DIERKS BENTLEY	BOY IV	CHRIS BROWN	ZAC BROWN BAND	LUKE BRYAN	JOHNNY CASH	CHRIS BRON	THE CIVIL WARS	ERIC CLAPTON	DAVID CROWDER/BAND	EMINEM	EVANGESCENCE	THE ANTI	ROBERTA FLACK	SELENA GOMEZ & THE SENE	ANTHONY HAMILTON	KARI JOBE	LACUNA COOL	LADY ANTEBELLUM	LADY GAGA	LEARNED TO BURN	LEAH LEVINE	LINDY LOVINO
1	156	7	49	38	82	125	133	102	41	145	127	113	113	181	103	83	94	163	67	64	163	100	100	100
LAUREN ALAINA	BAD MEETS EVIL	JUSTIN BIEBER	BOYZ II MEN	CHRIS BROWN	ZAC BROWN BAND	LUKE BRYAN	JOHNNY CASH	CHRIS BRON	THE CIVIL WARS	ERIC CLAPTON	DAVID CROWDER/BAND	EMINEM	EVANGESCENCE	THE ANTI	ROBERTA FLACK	SELENA GOMEZ & THE SENE	ANTHONY HAMILTON	KARI JOBE	LACUNA COOL	LADY ANTEBELLUM	LADY GAGA	LEARNED TO BURN	LEAH LEVINE	LINDY LOVINO
16	119	125	49	38	82	125	133	102	41	145	127	113	113	181	103	83	94	163	67	64	163	100	100	100

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	GENRE	PEAK POSITION
101	105	100	ROMEO SANTOS	Formula: Vol. 1	2	9
102	152	178	CHRIS BROWN	F.A.M.E.	1	1
103	102	91	SELENA GOMEZ & THE SCENE	When the Sun Goes Down	3	3
104	145	170	RIHANNA	Loud	3	3
105	73	133	THE TEMPTATIONS	Best Of The Temptations-The 60's & 20th Century Masters The Millennium Collection	73	73
106	97	164	MINDLESS BEHAVIOR	#1 Girl	7	7
107	78	150	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	75	75
108	179	200	GEORGE STRAIT	Icon: George Strait	62	62
109	101	76	FLORENCE + THE MACHINE	Lungs	14	14
110	118	112	JAKE OWEN	Barefoot Blue Jean Night	8	8
111	109	107	LADY ANTEBELLUM	Need You Now	3	1
112	57	5	INGRID MICHAELSON	Human Again	5	5
113	89	88	EVANESCENCE	Evanesence	1	1
114	99	93	VARIOUS ARTISTS	WOW Hits 2012	35	35
115	RE-ENTRY	52	JAMES TAYLOR	Greatest Hits	1	86
116	71	152	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	71	71
117	86	114	LYNARD SKYMYRD	The Best Of Lynard Skymyd: 20th Century Masters The Millennium Collection	2	60
118	RE-ENTRY	26	WHITNEY HOUSTON	I Look To You	1	1
119	117	139	BAD MEETS EVIL	Hell: The Sequel (EP)	1	1
120	RE-ENTRY	4	DARYL HALL & JOHN OATES	The Very Best Of Daryl Hall & John Oates	86	86
121	NEW	1	OF MONTREAL	Paralytic Stalks	121	121
122	RE-ENTRY	56	WHITNEY HOUSTON	Whitney	1	1
123	NEW	1	THE CRABB FAMILY	Together Again	123	123
124	NEW	1	BEN KWELLER	Go Fly A Kite	124	124
125	107	94	JUSTIN BIEBER	My World 2.0	3	1
126	104	124	VARIOUS ARTISTS	NOW 39	3	3
127	84	74	DAVID CROWDER BAND	Give Us Rest Or (A Requiem Mass In C [The Happiest Of All Keys])	2	2
128	RE-ENTRY	11	JOSH TURNER	Icon: Josh Turner	93	93
129	135	103	ZAC BROWN BAND	The Foundation	2	9
130	103	57	TIM MCGRAW	Number One Hits	27	27
131	119	101	ANDREA BOCELLI	Concerto: One Night In Central Park	4	4
132	61	176	MICHAEL JACKSON	Number Ones	3	13
133	RE-ENTRY	2	JOHNNY CASH	16 Biggest Hits	2	133
134	106	104	CHEVELLE	Hats Off To The Bull	2	2
135	155	175	WIZ KHALIFA	Rolling Papers	2	20
136	95	42	LA ARROLDORRA BANDA EL LIMON DE RENE CAMACHO	Irreversible...2012	42	42
137	174	-	BOB SEGER & THE SILVER BULLET BAND	Greatest Hits	3	8
138	NEW	1	BAND OF SKULLS	Sweet Sour	138	138
139	132	131	JUSTIN MOORE	Outlaws Like Me	5	5
140	108	127	SKILLET	Awake	2	2
141	46	55	RUMER	Seasons Of My Soul	46	46
142	123	113	JOURNEY	Journey's Greatest Hits	10	10
143	NEW	1	DIE ANTWOOD	Ten\$lon	143	143
144	RE-ENTRY	4	JAMIE GRACE	One Song At A Time	34	34
145	65	39	VARIOUS ARTISTS	Chimes Of Freedom: The Songs Of Bob Dylan	39	39
146	112	148	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	65	65
147	115	169	AEROSMITH	The Best Of Aerosmith: 20th Century Masters The Millennium Collection	67	67
148	RE-ENTRY	44	KANYE WEST	My Beautiful Dark Twisted Fantasy	1	1
149	RE-ENTRY	6	NEWSBOYS	God's Not Dead	83	83
150	128	188	WILLIAM MCDOWELL	Arise: The Live Worship Experience	63	63

115 & 120
Like the titles at Nos. 36 and 67, these also take a jump thanks to sale pricing and promotion at digital retail. The Taylor set returns with a 178% increase while Hall & Oates climb back on with a 202% jump.

121
After etching three straight top 100 albums, the act misses the upper-half of the tally (just barely), as it starts with 5,000. Slightly less than 1,000 copies separate Nos. 100 and 121.

124
After departing A10 Records in 2010, Kweller formed his own label, the Noise Company. This is his first release under the new banner, and it bows with 5,000.



157
While the latest edition (4,000) in the long-running series sports some major pop names like Britney Spears (pictured), it also includes more electronic-oriented acts like Kaskadee, Benny Benassi, Skrillex and Deadmau5.



165
After the premiere of the act's video for "HeartBeat" on BET's "106 & Park" (Feb. 10), the album shoots back onto the list with a 47% gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	GENRE	PEAK POSITION
151	116	-	LE'ANDRIA JOHNSON	The Awakening Of Le'Andria Johnson (EP)	24	24
152	RE-ENTRY	48	DEADMAU5	4X4=12	47	47
153	147	177	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	26	26
154	124	75	SNOW PATROL	Fallen Empires	5	5
155	125	117	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY	Chronicle The 20 Greatest Hits	67	67
156	131	99	AWOLNATION	Megalithic Symphony	99	99
157	NEW	1	VARIOUS ARTISTS	Ultra Dance 13	157	157
158	111	143	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	109	109
159	153	136	TAYLOR SWIFT	BIG MACHINE 2.0	170	170
160	RE-ENTRY	46	MOTLEY CRUE	Greatest Hits	94	94
161	187	123	COMMON	The Dreamer / The Believer	18	18
162	178	154	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	18	18
163	92	15	LACUNA COIL	Dark Adrenaline	15	15
164	100	128	TONY BENNETT	Duets: An American Classic	3	3
165	RE-ENTRY	11	CHILDISH GAMBINO	Camp	11	11
166	114	192	JACKSON 5	The Best Of Jackson 5: 20th Century Masters The Millennium Collection	114	114
167	136	119	GUNS N' ROSES	Greatest Hits	3	3
168	NEW	1	ERNE HAASE & SIGNATURE SOUND	Here We Are Again	168	168
169	137	137	LAUREN ALAINA	Wildflower	5	5
170	133	110	YELAWOLF	Radioactive	27	27
171	158	181	T-PAIN	rEVOLVER	26	26
172	142	142	SNOOP DOGG & WIZ KHALIFA	Mac + Devin Go To High School (Soundtrack)	29	29
173	151	173	EMINEM	The Marshall Mathers LP	1	1
174	141	118	MAC MILLER	Blue Slide Park	1	1
175	154	138	CHRIS TOMLIN	How Great Is Our God: The Essential Collection	49	49
176	140	189	EMINEM	Curtain Call: The Hits	2	2
177	183	156	AMY WINEHOUSE	Back To Black	2	2
178	98	182	WILLIE NELSON	Super Hits	2	98
179	184	-	KIRK FRANKLIN	Hello Fear	5	5
180	143	111	BRAD PAISLEY	This Is Country Music	2	2
181	NEW	1	ROBERTA FLACK	Let It Be Roberta	181	181
182	156	98	RED HOT CHILI PEPPERS	I'm With You	2	2
183	RE-ENTRY	39	SOUNDTRACK	The Preacher's Wife	3	3
184	192	163	SOUNDTRACK	Courageous	87	87
185	175	185	YOUNG THE GIANT	Young The Giant	42	42
186	113	84	MARTINA MCBRIDE	Hits And More	4	4
187	181	-	FIVE FINGER DEATH PUNCH	War Is The Answer	7	7
188	148	120	YO GOTTI	LIVE From The Kitchen	12	12
189	185	-	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 4	14	14
190	RE-ENTRY	95	SOUNDTRACK	Twilight	2	1
191	139	199	ELVIS PRESLEY	Elvis: Best Of Love	139	139
192	80	-	RINGO STARR	Ringo 2012	80	80
193	168	171	CHRIS YOUNG	Neon	4	4
194	144	151	BIG TIME RUSH	Elevate (Soundtrack)	12	12
195	165	135	ELVIS PRESLEY	An Afternoon In The Garden	85	85
196	159	135	SOUNDTRACK	Glee: The Music: Season 3: Volume 7	9	9
197	RE-ENTRY	27	BIG SEAN	Finally Famous	3	3
198	RE-ENTRY	19	DEMI LOVATO	Unbroken	4	4
199	149	-	GEORGE STRAIT	The Best Of George Strait: 20th Century Masters The Millennium Collection	76	76
200	RE-ENTRY	35	CHRISTINA PERRI	lovestrong.	4	4

LYNRD SKYMYRD	SCOTTY MCCREERY	WILLIE NELSON	BRAD PAISLEY	RED HOT CHILI PEPPERS	BOB SEGER & THE SILVER BULLET BAND	TAYLOR SWIFT	THE PREACHER'S WIFE	THREE DOG NIGHT	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL	BRIAN COURTYNNE WILSON
117	47	178	180	182	75	42	183	158	2012 GRAMMY NOMINEES	COUNTRY: VOLUME 4	78
174	360	146	280	112	137	199	190	175	ULTRA DANCE 13	MOW GOSPEL 2012	74
154	55	26	51	116	36	171	128	111	CHIMES OF FREEDOM: THE SONGS OF BOB DYLAN	WIZ KHALIFA	135
82	112	84	84	184	14	71	22	85	THE FRESH BEAT BAND: MUSIC FROM THE HIT TV SHOW	YELAWOLF	170
153	69	92	141	32	70	40	22	28	NOV 40	YO GOTTI	188
33	153	36	92	174	192	96	71	75	NOV 40	KANYE WEST	148
43	130	36	141	152	96	96	89	75	NOV 40	BARRY WHITE	107
30	160	110	195	53	106	199	81	81	NOV 40	YOUNG THE GIANT	23

UNCHARTED™			DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	1	57	#1 DJ BL3ND	WWW.MYSPACE.COM/BL3NDICZY	
2	2	56	TRAPHIK	WWW.MYSPACE.COM/TRAPHIK	
3	3	53	MADDI JANE	WWW.MYSPACE.COM/MADJANEMUSIC	
4	6	56	NOISIA	WWW.MYSPACE.COM/NOISIA	
5	4	52	TYLER WARD	WWW.MYSPACE.COM/TYLERWARD	
6	17	53	PORTA	WWW.MYSPACE.COM/PORTA	
7	8	47	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMANN	
8	5	48	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS	
9	7	52	SUNGH A JUNG	WWW.MYSPACE.COM/JUNGSUNGH A	
10	12	53	JESUS ADRIAN ROMERO	WWW.MYSPACE.COM/JESUSAADRIANET	
11	NEW		GEMINI CLUB	WWW.MYSPACE.COM/GEMINI CLUB	
12	10	34	AEROPLANE	WWW.MYSPACE.COM/AEROPLANE MUSIC LOVE	
13	13	24	ORELSAN	WWW.MYSPACE.COM/ORELSAN	
14	9	2	SUPER MASH BROS.	WWW.MYSPACE.COM/SFPMASHBROS	
15	15	41	PITTY	WWW.MYSPACE.COM/BANDAPITTY	
16	39	4	CAROLINE COSTA	WWW.MYSPACE.COM/CAROLINECOSTA	
17	18	21	MORD FUSTANG	WWW.MYSPACE.COM/MORDFUSTANG	
18	14	11	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL	
19	11	12	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK	
20	20	17	DATSIK	WWW.MYSPACE.COM/DATSIK	
21	21	22	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC	
22	40	30	GOLD PANDA	WWW.MYSPACE.COM/GOLDPANDA	
23	19	45	METRONOMY	WWW.MYSPACE.COM/METRONOMY	
24	RE-ENTRY		CALIBAN	WWW.MYSPACE.COM/CALIBAN	
25	16	33	BORGORE	WWW.MYSPACE.COM/BORGORE	
26	26	56	ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL	
27	22	30	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST	
28	27	22	COM TRUISE	WWW.MYSPACE.COM/COMTRUISE	
29	RE-ENTRY		CALVERTRON	WWW.MYSPACE.COM/CALVERTRONICA	
30	30	5	GARETH EMERY	WWW.MYSPACE.COM/GARETHEMERY	
31	47	2	SPARTAQUE	WWW.MYSPACE.COM/SPARTAQUE	
32	31	12	MAX COOPER	WWW.MYSPACE.COM/MAXCOOPERMAX	
33	28	8	ELECTRIX	WWW.MYSPACE.COM/ELECTRIX	
34	25	25	FELGUK	WWW.MYSPACE.COM/FELGUK	
35	36	17	MEY TAL COHEN	WWW.MYSPACE.COM/MEYTALCOHEN	
36	42	7	PURITY RING	WWW.MYSPACE.COM/PURITYRING	
37	37	18	ONRA	WWW.MYSPACE.COM/ONRA	
38	RE-ENTRY		HIGH RANKIN	WWW.MYSPACE.COM/HIGHRANKIN	
39	34	20	TOKIMONSTA	WWW.MYSPACE.COM/TOKIBEATS	
40	RE-ENTRY		SHLOHMO	WWW.MYSPACE.COM/SHLOHMO	
41	NEW		D-PULSE	WWW.MYSPACE.COM/DPULSEBAND	
42	33	46	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD	
43	46	39	GOD IS AN ASTRONAUT	WWW.MYSPACE.COM/GODISANASTRONAUT	
44	45	45	JOSEPH VINCENT	WWW.MYSPACE.COM/JOSEPHVINCENTMUSIC	
45	8	5	FRANCISCA VALEZUELA	WWW.MYSPACE.COM/FRANCISCAVALEZUELA	
46	RE-ENTRY		JORDAN JANSEN	WWW.MYSPACE.COM/JORDANJANSEN	
47	NEW		COMPUTER MAGIC	WWW.MYSPACE.COM/COMPUTERMAGICAAAA	
48	RE-ENTRY		THE SPIN ROOM	WWW.MYSPACE.COM/THESPINROOM	
49	38	50	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS	
50	RE-ENTRY		EMANCIPATOR	WWW.MYSPACE.COM/EMANCIPATOR	

Chicago dance/electronic trio Gemini Club debuts at No. 11 on *Uncharted* thanks to the buzz generated by its new single, "By Surprise." Since its upload to SoundCloud on Feb. 2, the track has been played 50,000 times on the network. The group is also celebrating a bit of high-level exposure: Its song "Mirrors" was featured on the CW's "Binge" on Feb. 14. Gemini Club's EP *Here We Sit* arrives April 17.



SOCIAL 50™			DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	IMPRINT/LABEL	
1	1	54	#1 ADELE	XL/COLUMBIA	
2	3	64	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
3	7	64	RIHANNA	SRP/DEF JAM/JUMG	
4	5	64	JUSTIN BIEBER	SCHOOL BOY/RAYMOND BROWN/ISLAND/JUMG	
5	8	4	MADONNA	LIVE NATION/INTERSCOPE	
6	6	64	SHAKIRA	SONY MUSIC LATIN/EPIC	
7	4	64	DAVID GUETTA	WHAT A MUSIC/ASTRALWORKS/CAPITOL	
8	9	62	MICHAEL JACKSON	MLJ/EPIC	
9	13	62	CHRIS BROWN	JIVE/RCA	
10	11	64	EMINEM	WEBB SHADY/AFTERMATH/INTERSCOPE	
11	10	41	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
12	NEW		WHITNEY HOUSTON	ARISTA/RCA	
13	2	64	KATY PERRY	CAPITOL	
14	40	6	LANA DEL REY	STRANGER	
15	12	64	LADY GAGA	STREAMLINE/KONJUNE/INTERSCOPE	
16	14	64	SELENA GOMEZ	HOLLYWOOD	
17	20	32	SKRILLEX	BIG BEAT/MADRASTRA/ATLANTIC	
18	NEW		OK GO	PARACAUTE	
19	25	62	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	
20	16	59	SNOOP DOGG	DOGGYSTYLE/PRIORITY/CAPITOL	
21	22	45	JUSTIN TIMBERLAK	JIVE/RCA	
22	17	63	LIL WAYNE	CASH MONEY/UNIVERSAL REPUBLIC	
23	18	64	TAYLOR SWIFT	BIG MACHINE	
24	15	53	BRUNO MARS	Elektra	
25	23	14	ONE DIRECTION	SYCO	
26	21	64	LINKIN PARK	MACHINE SHOP/WARNER BROS.	
27	33	61	WIZ KHALIFA	ROSTRUM/ATLANTIC	
28	19	63	THE BLACK EYED PEAS	INTERSCOPE	
29	35	39	BOYCE AVENUE	PEACE	
30	27	5	WALK OFF THE EARTH	SLAPCASH	
31	28	50	JENNIFER LOPEZ	ISLAND/JUMG	
32	34	64	DON OMAR	ORFAMATO/MACHETE	
33	36	63	AVRIL LAVIGNE	RCA	
34	32	63	BEYONCE	PARKWOOD/COLUMBIA	
35	26	50	BOB MARLEY	TUFF GONG/ISLAND/UMG	
36	24	59	50 CENT	SHADY/AFTERMATH/INTERSCOPE	
37	38	56	TIESTO	MUSICAL FREEDOM	
38	39	7	AC/DC	ALBERT PRODUCTIONS/COLUMBIA	
39	31	62	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
40	42	61	BRITNEY SPEARS	JIVE/RCA	
41	RE-ENTRY		CHRISTINA GRIMMIE	UNSIGNED	
42	30	57	DEMI LOVATO	HOLLYWOOD	
43	28	60	ENRIQUE IGLESIAS	UNIVERSAL MUSIC LATIN/UNIVERSAL REPUBLIC	
44	41	8	JESSIE J	LAVA/UNIVERSAL REPUBLIC	
45	4	5	KELLY CLARKSON	IS/RCA	
46	45	2	INNA	ROTON/LULTRA	
47	RE-ENTRY		FLO RIDA	POE BOY/ATLANTIC	
48	44	58	USHER	JAFACER/CA	
49	RE-ENTRY		SLASH	OH RAYD	
50	43	13	MAROON 5	AA/IN/OTUNE	

It's no surprise that the late Whitney Houston debuts on the *Social 50* chart at No. 12, all due to the online activity associated with her passing. Views to her videos uploaded to her official YouTube channel were up by 413%. Meanwhile, OK Go (right) is also new to the *Social 50* tally this week, bowing at No. 18. The band is featured in Chevrolet's TV spot for its 2012 Sonic. The band earned a 302% jump in Facebook fans and a 37% rise in Twitter followers.



YOUTUBE			DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)	
1	2	27	#1 SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
2	1	3	MIRROR	LIL WAYNE FEATURING BRUNO MARS (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
3	—	1	NEEDING/GETTING	OK GO (PARACAUTE/DEF)	
4	4	26	ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)	
5	3	2	TURN ME ON	DAVID GUETTA FEATURING NICKI MINAJ (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	
6	6	3	SOMEbody THAT I USED TO KNOW	GOTY FEATURING KIMBRA (SAMPLES TV SECONDS/FAIR AX/UNIVERSAL REPUBLIC)	
7	5	24	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
8	8	9	INTERNATIONAL LOVE	PITBULL FEATURING CHRIS BROWN (MR. 305/POLO GROUNDS/RCA)	
9	—	1	BAD GIRLS	MIJA (UNTERSCOPE)	
10	7	21	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)	
11	10	27	PARTY ROCK ANTHEM	LMFAO FEAT LAUREN BENNETT & GOODROCK (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)	
12	9	14	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)	
13	—	1	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON (ARISTA/LEGACY)	
14	12	27	DANZA KUDURO	DON OMAR & LUJENZO (INNA/SORFANATO/MACHETE/UNIVERSAL MUSIC LATIN)	
15	11	7	DOMINO	JESSIE J (LAVA/UNIVERSAL REPUBLIC)	

YAHOO! SONGS			DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/LABEL)	
1	1	11	#1 IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHEPHEK/ATLANTIC)	
2	3	11	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)	
3	6	15	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)	
4	4	24	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)	
5	8	9	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)	
6	9	9	GOOD FEELING	FLO RIDA (POE BOY/ATLANTIC)	
7	11	18	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/UNIVERSAL)	
8	2	25	MOVES LIKE JAGGER	MAROON 5 FEATURING CHRISTINA AGUILERA (INNA/OTUNE/INTERSCOPE)	
9	13	17	WITHOUT YOU	DAVID GUETTA FEATURING Usher (WHAT A MUSIC/ASTRALWORKS/CAPITOL)	
10	5	18	YOU MAKE ME FEEL...	COBRA STARSHIP FEATURING SABI (DECADANCE/BELEBY/RAMEN/RFP)	
11	14	5	NOT OVER YOU	GAVIN DEGRAW (RCA)	
12	7	18	FLY	NICKI MINAJ FEATURING RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)	
13	10	21	STEREO HEARTS	BYN CLASS HEROES FEATURING ADAM LEVINE (DECADANCE/BELEBY/RAMEN/RFP)	
14	12	9	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE (HOLLYWOOD)	
15	—	1	JUST A KISS	LADY ANTEBELLUM (CAPITOL/NASHVILLE)	

NEXT BIG SOUND™			DATA PROVIDED BY	MUSIC	NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST		
1	—	—	SPARTAQUE		
2	—	—	PONY PONY RUN RUN		
3	—	—	JASON SALTIEL		
4	—	—	MASTER TEMPO		
5	—	—	STEREOS		
6	—	—	YUREM		
7	—	—	PIERDAVIDE CARONE		
8	—	—	KANO		
9	—	—	NOLWENN LEROY		
10	—	—	MALLU MAGALHAES		
11	—	—	JORGE LUIS DEL HIERRO		
12	—	—	THE JUNE JUNES		
13	—	—	RIM'K		
14	—	—	MATT HUNTER		
15	—	—	DAWN RICHARD		

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of chart or origin. Ranking is based on a formula incorporating streaming, page views and blog activity on MySpace, as well as sources tracked by online aggregator Last.fm. Source: monitoring YouTube, Facebook, Twitter, Last.fm, iLike and MySpace, among others. In certain cases, artists may be included on the chart for their social networking activity, even if they have not appeared on a major Billboard chart. Social 50: A listing of the most active artists on the weekly social networking sites. Artists' popularity is determined by a formula blending their weekly positions of trending and weekly song plays. See Charts: Logged on Billboard for rules and methodologies. All: Charts: Logged on Billboard for rules and methodologies. All: Charts: Logged on Billboard for rules and methodologies.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHART
1	NOT SHOT DEBUT	1	BAND OF SKULLS ELECTRIC BLUES/PSY COLLECTIVE 7147/MAGNANT (11.98)	Sweet Sour	1
2	4	3	GREATEST GAINER ZEP RECORDS 70517/DOWNTOWN (13.98)	Ten\$ion	2
3	3	8	OF MONSTERS AND MEN UNIVERSAL REPUBLIC DIGITAL EX (9.98)	Into The Woods (EP)	3
4	NEW	4	HYPER CRUSH RPM AND EX/NIGHT WAVE (9.98)	Night Wave	4
5	NEW	5	FEED ME MAUSTRAP DIGITAL EX (9.98)	Feed Me's Escape From Electric Mountain (EP)	5
6	2	47	THE HEAD AND THE HEART SUB POP 915* (16.98)	The Head And The Heart	6
7	10	50	VOLBEAT VERTIGO 01512/UNIVERSAL REPUBLIC (13.98)	Beyond Hell/Above Heaven	7
8	6	2	RUTHIE FOSTER BLUE COCKY 1281 (14.98)	Let It Burn	8
9	NEW	9	STEVE TYRELL NEW JAZZ 32074/COCCORD (19.98)	I'll Take Romance	9
10	28	3	FOXY SHAZAM I.R.S. 4110/CAPI/TOL (12.98)	Church Of Rock And Roll	10
11	13	21	GROUPOLOVE CARWASACK/ATLANTIC 527686*YAG (13.98)	Never Trust A Happy Song	11
12	NEW	12	CHUCK PROPHET YEP ROC 2255* (15.98)	Temple Beautiful	12
13	11	3	CLOUD NOTHINGS CARPARK 70707* (13.98)	Attack On Memory	13
14	NEW	14	BAHAMAS BRUSHFIRE 010304/UNIVERSAL (12.98)	Barchords	14
15	46	10	DIA FRAMPTON UNIVERSAL REPUBLIC 040126 (13.98)	Red	15
16	NEW	16	JAY PARK JAY PARK DIGITAL EX (11.98)	2012: New Breed	16
17	21	6	FOR KING & COUNTRY FEBENTWORLD CURB 88297/WARNER CURB (11.98)	Crave	17
18	NEW	18	WORTH DYING FOR AMMUNITION 6177 EX (9.98)	LIVE Riot	18
19	25	5	MICHAEL WAOELLS BONE COLLECTOR FEAT. RHETT AKINS & DALLAS DAVIDSON GEORGIA BOYS REPRISE (NASHVILLE) 526154/WMV (9.98)	The Brotherhood Album	19
20	26	6	KIMBRA WARNER BROS. DIGITAL EX (9.98)	Settle Down (EP)	20
21	24	33	ANDY GRAMMER S-CURVE 1502 (9.98)	Andy Grammer	21
22	1	2	BRUCKNER ORCHESTER LINZ CONDUCTED BY DENNIS RUSSELL DAVIES ORANGE MOUNTAIN DIGITAL EX (9.98)	Glass: Symphony No. 9	22
23	16	67	FITZ & THE TANTRUMS DANGERBIRD 051* (15.98)	Pickin' Up The Pieces	23
24	NEW	24	A PLACE TO BURY STRANGERS DEAD OCEANS 065* (10.98)	Onwards To The Wall	24
25	NEW	25	WILLIE "PDUB" MOORE, JR. // BIZZLE GOD OVER MONEY DIGITAL EX/KINGDOM (9.98)	Best Of Both Worlds: The Album	25

1
 The rock act's second full-length studio set bows with 4,000 and marks its second visit to the tally. Its 2009 debut, *Baby Darling Doll Face Honey*, spent 12 weeks on the list, peaking at No. 16.



2
 In its third week on the list, physical sales finally affect its sales and chart position as its CD version hit retail last week (4,000, up 56%). Its sales after three weeks stand at 8,000.



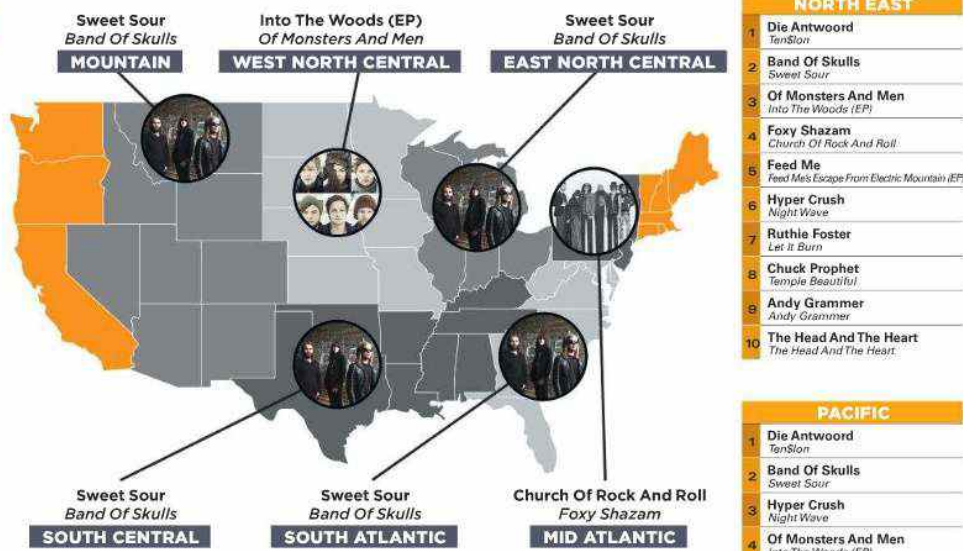
4
 After notching a No. 6 hit with "Kick Us Out" on the Dance Club Songs chart last year, the pop trio arrives with its first album (3,000).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHART
26	28	111	PALISADES RISE 152 EX (4.98)	I'm Not Dying Today (EP)	26
27	28	111	SIDEWALK PROPHETS FEBENTWORLD 88290/WARNER BROS. (9.98)	These Simple Truths	27
28	27	2	YURIDIA SONY MUSIC LATIN 82067 (9.98)	Para Mi	28
29	NEW	29	JOHN TALBOT PERMANENT VACATION 089 (16.98)	Fin	29
30	NEW	30	THE TWILIGHT SAD. FATCAT 009* (14.98)	No One Can Ever Know	30
31	37	26	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	31
32	39	21	THE LACS BACKROAD 224/AVERAGE JOES (13.98)	Country Boy's Paradise	32
33	36	5	WE AS HUMAN ATLANTIC 52886 EX/AG (4.98)	EP	33
34	RE-ENTRY	34	XENIA UNIVERSAL REPUBLIC DIGITAL EX (9.98)	Sing You Home (EP)	34
35	RE-ENTRY	35	DIE ANTWOORD CHERRYTREE/INTERSCOPE 014815/IGA (16.98)	\$OS	35
36	NEW	36	ED SHEERAN WARNER BROS. DIGITAL EX (9.98)	The A Team (EP)	36
37	NEW	37	KARMIN KARMIN DIGITAL EX/THE COMPLEX MUSIC GROUP (9.98)	Covers V1	37
38	44	6	TUNE-YARDS 4AD 3106* (14.98)	WHOKILL	38
39	30	17	NERO MATA/MERCURY/CHERRYTREE/INTERSCOPE 016071/IGA (9.98 1037102)	Welcome Reality	39
40	RE-ENTRY	40	JOSH WILSON SABINAWAY 82059/EMI CMG (9.98)	See You	40
41	23	2	SOLIDO FREDDIE 208 (9.98)	Mas Solido Mas Norteno	41
42	19	3	CHAIRLIFF KAMME 6398*/COLUMBIA (12.98)	Something	42
43	NEW	43	LENNY COOPER AVERAGE JOE'S 234 (13.98)	Diesel Fuel	43
44	45	18	REDLIGHT KING HOLLYWOOD 012273 (10.98)	Something For The Pain	44
45	RE-ENTRY	45	DOWNGRASS CENTRICITY 91180 (10.98)	On The Altar Of Love	45
46	RE-ENTRY	46	ROSCOE DASH MUSIC LIVES/SETEN 040631/IGA (9.98)	J.U.I.C.E. (EP)	46
47	43	4	REND COLLECTIVE EXPERIMENT KINGSWAY 22275/EMI CMG (11.98)	Homemade Worship By Handmade People	47
48	RE-ENTRY	48	CROOKED FINGERS MERSE 428* (14.98*)	Breaks In The Armor	48
49	40	7	LINDSAY MCCAUL BEHUNION 10157/SONY MUSIC (9.98)	If It Leads Me Back	49
50	15	2	HOSPITALITY MERSE 431* (13.98*)	Hospitality	50

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	RE-ENTRY	1	1	IMA BOSS MEEK MILL FEATURING RICK ROSS	MAYBACH/WARNER BROS.
2	1	13	LEVELS ANGIE LO/SEVENTH/ATUM	EMPIRE/INTERSCOPE	
3	2	16	LONELY BOY THE BLACK KEYS	NONESUCH/WARNER BROS./WARNER	
4	3	28	LIGHTS ELLIE GOULDING	CHERRYTREE/INTERSCOPE	
5	NEW	5	SAY AAH LINDSEY PAVAQ	UNIVERSAL REPUBLIC	
6	3	5	SOMETHIN' 'BOUT A TRUCK KIP MOORE	MCA NASHVILLE	
7	23	2	FEEL SO CLOSE CALVIN HARRIS	UJ/3A	
8	6	7	YOU DON'T KNOW HER LIKE I DO BRANLEY GILBERT	WALURY	
9	7	8	DRANK IN MY CUP KIBKO BANGZ	LAG/LAUNTHORIZED/WARNER BROS.	
10	5	9	DO IT LIKE YOU DIGGY FEATURING JEREMIN	ATLANTIC	
11	NEW	11	SNITCHES AIN'T... YG FEATURING TYGA, SMOOPD DOGG & NIPSEY HUSSLE	DEF JAM/DELMI	
12	10	24	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG BEAT/ATLANTIC/RRP		
13	4	23	STORM WARNING HUNTER HAYES	ATLANTIC NASHVILLE/WMV	
14	13	3	MAGIC FUTURE FEATURING TA FREDRICKZ	A/EPIC	
15	8	6	KYOTO SKRILLEX FEATURING SIRAH BIG BEAT/DWLSA/ATLANTIC/RRP		
16	NEW	16	TIME OF YOUR LIFE KID INK THA ALUMINI GROUP		
17	22	2	UPI LOVERANCE FEATURING IAMSU & SKIPPER DR 50 CENT	STUDIO LIFE/INTERSCOPE	
18	16	25	CINEMA BENNY BENASSI FEATURING GARY GO	ULTRA	
19	24	6	BANGARANG SKRILLEX FEATURING SIRAH BIG BEAT/DWLSA/ATLANTIC/RRP		
20	NEW	20	FACE TO THE FLOOR TRAVIS PORTER FEATURING TYEA PORTER	HOLISE/RCA	
21	15	11	INTENTALO 3BALLMITY FEATURING EL BEBETO Y AMERICA SIERRA	FONOVISA	
22	19	3	MIDNIGHT CITY M3. M3/M3/CAPITOL		
23	17	9	WHERE I BELONG BUILDING 93 ESSENTIAL/PLG		
24	20	3	WILD BOY MOK FEATURING WAKA FLOCKA FLAME	ESTHXX/BAW BOY/INTERSCOPE	
25	14	8			

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Dustin Lynch, "Cowboys and Angels"
 The Tennessee native reaches the top 40 on the Hot Country Songs chart for the first time with his debut single: It marches 43-38 on the tally. He recently told Billboard, "I don't know if it's sunk in yet that I have a song on the radio. It's a dream I've had for years."



NORTH EAST

- Die Antwoord Ten\$ion
- Band Of Skulls Sweet Sour
- Of Monsters And Men Into The Woods (EP)
- Foxy Shazam Church Of Rock And Roll
- Feed Me Feed Me's Escape From Electric Mountain (EP)
- Hyper Crush Night Wave
- Ruthie Foster Let It Burn
- Chuck Prophet Temple Beautiful
- Andy Grammer Andy Grammer
- The Head And The Heart The Head And The Heart

PACIFIC

- Die Antwoord Ten\$ion
- Band Of Skulls Sweet Sour
- Hyper Crush Night Wave
- Of Monsters And Men Into The Woods (EP)
- Ruthie Foster Let It Burn
- Feed Me Feed Me's Escape From Electric Mountain (EP)
- Yuridia Para Mi
- Jay Park 2012: New Breed
- The Head And The Heart The Head And The Heart
- Bahamas Barchords

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	DEBT	PEAK POSITION
1	1	2	GREATEST GAINER/AIRPLAY STRONGER (WHAT DOESN'T KILL YOU)	Kelly Clarkson	1	1
2	2	1	SET FIRE TO THE RAIN	Adele	2	1
3	41	63	GREATEST GAINER/DIGITAL WE ARE YOUNG	fun., Featuring Janelle Monáe	3	3
4	9	7	SEXY AND I KNOW IT	LMFAO	3	1
5	3	4	GOOD FEELING	Flo Rida	2	3
6	4	3	WE FOUND LOVE	Rihanna Featuring Calvin Harris	3	1
7	RE-ENTRY	27	I WILL ALWAYS LOVE YOU	Whitney Houston	4	1
8	5	16	TURN ME ON	David Guetta Featuring Nicki Minaj	4	4
9	7	10	RACK CITY	Tyga	7	7
10	13	-	GIVE ME ALL YOUR LOVIN'	Madonna Featuring Nicki Minaj & M.I.A.	10	10
11	22	21	Someone Like You	Adele	1	1
12	9	12	YOUNG, WILD & FREE	Snoop Dogg & Wiz Khalifa Featuring Bruno Mars	8	8
13	10	6	IT WILL RAIN	Bruno Mars	3	3
14	6	8	DOMINO	Jessie J	6	6
15	12	19	ASS BACK HOME	Gym Class Heroes Featuring Neon Hitch	12	12
16	15	13	INTERNATIONAL LOVE	Pitbull Featuring Chris Brown	13	13
17	44	68	ROLLING IN THE DEEP	Adele	1	1
18	20	47	PARTY ROCK ANTHEM	LMFAO Featuring Lauren Bennett & GoonRock	5	1
19	16	13	THE MOTTO	Drake Featuring Lil Wayne	1	1
20	11	27	NIP/AS IN PARIS	Jay Z Kanye West	5	5
21	14	9	THE ONE THAT GOT AWAY	Katy Perry	9	9
22	23	26	TAKE CARE	Drake Featuring Rihanna	3	3
23	18	34	MOVES LIKE JAGGER	Maroon 5 Featuring Christina Aguilera	3	1
24	19	23	NOT OVER YOU	Gavin DeGraw	18	18
25	40	5	GLAD YOU CAME	The Wanted	2	2
26	27	31	SOMEbody THAT I USED TO KNOW	Gofye Featuring Kimbra	6	6
27	14	19	DANCE (ADDRESS)	Big Sean Featuring Nicki Minaj	4	4
28	21	17	WORK OUT	J. Cole	13	13
29	36	22	PARADISE	Coldplay	15	15
30	25	23	LOVE YOU LIKE A LOVE SONG	Selena Gomez & The Scene	23	23
31	38	51	A THOUSAND YEARS	Christina Perri	31	31
32	24	22	WITHOUT YOU	David Guetta Featuring Usher	2	2
33	29	24	STEREO HEARTS	Gym Class Heroes Featuring Adam Levine	5	4
34	28	25	I DON'T WANT THIS TONIGHT TO END	Luke Bryan	22	22
35	RE-ENTRY	19	I WANNA DANCE WITH SOMEbody (WHO LOVES ME)	Whitney Houston	1	1
36	31	27	RED SOLO CUP	Toby Keith	15	15
37	33	30	MAKE ME PROUD	Drake Featuring Nicki Minaj	3	3
38	32	29	I LIKE IT LIKE THAT	Hot Chelle Rae Featuring New Boyz	28	28
39	42	9	STRIP	Chris Brown Featuring Kevin K-Mac McCall	39	39
40	37	41	ALL YOUR LIFE	The Band Perry	37	37
41	RE-ENTRY	19	GREATEST LOVE OF ALL	Whitney Houston	1	1
42	51	53	HEARTBEAT	The Fray	42	42
43	55	5	DRIVE BY	Train	43	43
44	56	66	HOME	Dierks Bentley	44	44
45	40	33	BLACKOUT	Breathe Carolina	32	32
46	35	34	YOU	Chris Young	34	34
47	42	46	OURS	Taylor Swift	13	13
48	43	38	TONIGHT IS THE NIGHT	Duffysight	38	38
49	45	35	MR. KNOW IT ALL	Kelly Clarkson	10	10
50	46	37	JUST A KISS	Lady Antebellum	37	37
51	HOT SHOT DEBUT	1	IMA BOSS	Meek Mill Feat. T.I., Birdman, Lil Wayne, DJ Khaled, Rick Ross & Swizz Beatz	51	51
52	59	60	A WOMAN LIKE YOU	Lee Brice	52	52
53	50	50	ALONE WITH YOU	Jake Owen	50	50
54	34	26	YOU DA ONE	Rihanna	14	14
55	54	9	YOU GONNA FLIP	Keith Urban	54	54

2, 11 & 17
Adele is the first artist to place as many as three titles as a lead artist in the Hot Digital Songs top 10 simultaneously since Michael Jackson in July 2009.



10
Her Maddesty scores her record-extending 38th top 10 (see Hot Box, page 69), as the song gains by 44% in download sales to 165,000. The chart's sales period encompassed the first full week of release for the track and the seven days following her performance of the song at the Super Bowl on Feb. 5.

90
After reigning for 10 weeks as the featured artist on Rihanna's "We Found Love" (No. 6), the Scottish DJ previews his forthcoming third album. The track reached the top 10 on multiple international charts last year.



Although it just misses this week's chart (debuting atop the Hot 100's Bubbling Under survey), Katy Perry's "Part of Me" is set for a possible No. 1 bow on next week's Hot 100. The song, which introduces her *Teenage Dream* reissue, *The Complete Collection*, is projected to sell north of 400,000 downloads in this week's tracking period.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	DEBT	PEAK POSITION
56	48	4	LOTUS FLOWER BOMB	Wale Featuring Miguel	38	38
57	77	100	WILD ONES	Flo Rida Featuring Sia	57	57
58	53	52	CAN'T GET ENOUGH	J. Cole Featuring Trey Songz	52	52
59	65	77	TALK THAT TALK	Rihanna Featuring Jay-Z	31	31
60	60	62	LEVELS	Avicii	60	60
61	66	87	OVER YOU	Miranda Lambert	61	61
62	79	92	SORRY FOR PARTY ROCKING	LMFAO	62	62
63	57	-	MIRROR	Lil Wayne Featuring Bruno Mars	16	16
64	73	81	BRICK ON IT	Blake Shelton	64	64
65	63	69	LOVE ON TOP	Beyonce	20	20
66	62	64	REALITY	Kenny Chesney	62	62
67	67	68	I'M GONNA LOVE YOU THROUGH IT	Martina McBride	61	61
68	71	76	DANCIN' AWAY WITH MY HEART	Lady Antebellum	68	68
69	72	74	GOTTA HAVE IT	Jay Z Kanye West	69	69
70	68	70	I DO	Young Jeezy Featuring Jay-Z & Andre 3000	61	61
71	81	78	I WON'T GIVE UP	Ciara	8	8
72	96	86	NO CHURCH IN THE WILD	Jay Z Kanye West Featuring Frank Ocean	72	72
73	69	59	STUPID HOE	Nicki Minaj	59	59
74	75	75	BETTER THAN I USED TO BE	Tim McGraw	74	74
75	RE-ENTRY	4	PRINCESS OF CHINA	Coldplay Featuring Rihanna	20	20
76	84	79	THE TROUBLE WITH GIRLS	Scotty McCreery	56	56
77	61	56	KEEP ME IN MIND	Zac Brown Band	64	64
78	92	71	LONELY BOY	The Black Keys	78	78
79	83	80	LIGHTS	Ellie Goulding	79	79
80	NEW	1	SAY AAH	Lindsey Pavao	80	80
81	NEW	1	SEXY AND I KNOW IT	Glee Cast Featuring Ricky Martin	81	81
82	70	57	FADED	Tyga Featuring Lil Wayne	52	52
83	76	55	5 O'CLOCK	T-Pain Featuring Wiz Khalifa & Lil Allen	55	55
84	89	90	WHERE I COME FROM	Montgomery Gentry	84	84
85	94	4	LOVE'S GONNA MAKE IT ALRIGHT	George Strait	85	85
86	98	8	DON'T STOP (COLOR ON THE WALLS)	Foster The People	86	86
87	91	97	MR. WRONG	Mary J. Blige Featuring Drake	87	87
88	74	58	STRANGE CLOUDS	B.o.B Featuring Lil Wayne	79	79
89	NEW	1	SOMETHIN' 'BOUT A TRUCK	Kip Moore	89	89
90	NEW	1	FEEL SO CLOSE	Calvin Harris	90	90
91	97	-	4 AM	Melanie Fiona	91	91
92	85	73	YOU THE BOSS	Rick Ross Featuring Nicki Minaj	62	62
93	26	-	SMOOTH CRIMINAL	Glee Cast Featuring 2Cellos	26	26
94	92	85	SHAKE IT OUT	Florence + The Machine	73	73
95	100	-	YOU DON'T KNOW HER LIKE I DO	Brantley Gilbert	95	95
96	NEW	1	DRANK IN MY CUP	Kirko Bangz	96	96
97	99	99	DO IT LIKE YOU	Diddy Featuring Jeremih	97	97
98	95	89	ROUND OF APPLAUSE	Waka Flocka Flame Featuring Drake	86	86
99	NEW	1	LA ISLA BONITA	Glee Cast Featuring Ricky Martin	99	99
100	NEW	1	SNITCHES AIN'T...	YG Featuring Tyga, Snoop Dogg & Nipsey Hussle	100	100

BETWEEN THE BULLETS
HOT FUN. IN THE WINTERTIME



Following its exposure in Chevrolet's Sonic Super Bowl ad on Feb. 5, Fun.'s "We Are Young," featuring Janelle Monáe, vaults 41-3 as the Billboard Hot 100's Greatest Gainer/Digital for a second week. The song's soar is powered primarily by its 22-1 jump on Hot Digital Songs (296,000 downloads, up 338%, according to Nielsen SoundScan). On last week's Hot 100, the song had bounded 63-41, fueled by early sales gains owed to its TV limelight (as last issue's sales tracking period ended mere hours after the Super Bowl the night of Feb. 5). Radio support is likewise swelling, as "Young" climbs 10-6 on Alternative and 17-13 on Rock Songs (5 million audience impressions, up 17%, according to Nielsen BDS). —Gary Trust

HOT 100 AIRPLAY™				HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	#1	SET FIRE TO THE RAIN	26	24	27	PARTY ROCK ANTHEM
2	1	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM101/UMG	28	25	18	YOU GONNA FLY
3	3	GOOD FEELING	FLD RIDA PDL BOY/ATLANTIC	29	26	16	REALITY
4	4	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOPELEKTRIA/ATLANTIC	30	34	16	MR. KNOW IT ALL
5	5	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL	31	35	23	LOTUS FLOWER BOMB
6	6	DOMINO	JESSIE J LAVA/UNIVERSAL REPUBLIC	32	27	15	MAINTAIN MEMORIE
7	15	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 15/CA	33	36	38	JUST A KISS
8	8	TURN ME ON	DAVID GUETTA FEAT. NIKI MINAJ WHAT 3 MUSICA/STRAIVE/SONY/ATLANTIC	34	38	7	STRIP
9	13	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLLO GROUNDS/UMG	35	40	13	HOME
10	7	NII**AS IN PARIS	JAY Z KANYE WEST R.O.C. A FELLA/R.O.C. NATION/DEF. JAM101/UMG	36	32	17	I DON'T WANT THIS NIGHT TO END
11	9	MOVES LIKE JAGGER	MARGON 5 FEAT. CHRISTINA AGUILERA AS/ASMOCT/ONE1R/INTERSCOPE	37	37	12	CANY' GET ENOUGH
12	16	THE MOTTO	DRAKE FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	38	41	14	I'M GONNA LOVE YOU THROUGH IT
13	19	NOT OVER YOU	GAVIN DESRAW J/CA	39	44	3	GLAD YOU CAME
14	11	WORKOUT	J. COLE R.O.C. NATION/COLUMBIA	40	42	10	I DO
15	22	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	41	47	9	LOVE'S GONNA MAKE IT ALRIGHT
16	20	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT 3 MUSICA/STRAIVE/SONY/ATLANTIC	42	46	5	LOVE ON TOP
17	18	YOUNG, WILD & FREE	SHOOP DOGG & WIZ KHALIFA ROSTRAM/DOGGY/ST/ATLANTIC/RBP	43	50	6	ALONE WITH YOU
18	12	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	44	57	3	TALK THAT TALK
19	15	MAKE ME PROUD	BRUNO MARS SUMMIT/CHOP SHOPELEKTRIA/ATLANTIC	45	54	6	OURS
20	17	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD	46	49	1	REDO SOLO CUP
21	30	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	47	45	1	I LIKE IT LIKE THAT
22	27	STEREO HEARTS	SYN CLASS HERES FEAT. ADAM LEVINE DECA/SONY/ATLANTIC/RBP	48	56	3	DRINK ON IT
23	28	ASS BACK HOME	SYN CLASS HERES FEAT. ADAM LEVINE DECA/SONY/ATLANTIC/RBP	49	53	12	BLACKOUT
24	29	WILD ONES	J. COLE R.O.C. NATION/COLUMBIA	50	59	4	DANCIN' AROUND WITH MY HEART
25	17	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	WHITNEY HOUSTON ARISTA/LEGACY				

HOT DIGITAL SONGS™				HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	#1	WE ARE YOUNG	26	20	13	TAKE CARE
2	1	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 15/CA	27	17	18	DANCE (ASS)
3	—	I WILL ALWAYS LOVE YOU	WHITNEY HOUSTON ARISTA/LEGACY	28	25	34	MOVES LIKE JAGGER
4	2	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	29	19	24	NOT OVER YOU
5	9	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	30	—	1	IMA BOSS
6	7	GIVE ME ALL YOUR LUVIN'	RIHANNA FEAT. NIKI MINAJ & M.I.A. L.A. MUSIC/ATLANTIC/INTERSCOPE	31	24	16	REDO SOLO CUP
7	4	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	32	—	1	GREATEST LOVE OF ALL
8	3	TURN ME ON	DAVID GUETTA FEAT. NIKI MINAJ WHAT 3 MUSICA/STRAIVE/SONY/ATLANTIC	33	28	19	I DON'T WANT THIS NIGHT TO END
9	23	SOMEONE LIKE YOU	ADELE XL/COLUMBIA	34	27	18	I LIKE IT LIKE THAT
10	39	ROLLING IN THE DEEP	ADELE XL/COLUMBIA	35	30	21	WORK OUT
11	5	YOUNG, WILD & FREE	SHOOP DOGG & WIZ KHALIFA ROSTRAM/DOGGY/ST/ATLANTIC/RBP	36	33	6	MIRROR
12	6	ASS BACK HOME	SYN CLASS HERES FEAT. ADAM LEVINE DECA/SONY/ATLANTIC/RBP	37	34	34	LOVE YOU LIKE A LOVE SONG
13	6	GOOD FEELING	FLD RIDA PDL BOY/ATLANTIC	38	—	1	I LIKE A PRAYER
14	46	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	39	56	4	HEARTBEAT
15	13	SOMEbody THAT I USED TO KNOW	OTTE FEAT. NIKI MINAJ & M.I.A. L.A. MUSIC/ATLANTIC/INTERSCOPE	40	35	17	THE ONE THAT GOT AWAY
16	26	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/RYDING	41	52	4	DRIVE BY
17	12	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF. JAM101/UMG	42	54	5	A WOMAN LIKE YOU
18	15	THE MOTTO	DRAKE FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	43	40	31	STEREO HEARTS
19	11	DOMINO	JESSIE J LAVA/UNIVERSAL REPUBLIC	44	38	11	BLACKOUT
20	22	PARADISE	COLDFPLAY CAPITOL	45	37	11	TONIGHT IS THE NIGHT
21	16	NII**AS IN PARIS	JAY Z KANYE WEST R.O.C. A FELLA/R.O.C. NATION/DEF. JAM101/UMG	46	—	1	HOW WILL I KNOW
22	14	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLLO GROUNDS/UMG	47	41	14	OURS
23	17	A THOUSAND YEARS	CHRISTINA PERRI SUMMIT/CHOP SHOPELEKTRIA/ATLANTIC	48	62	4	WILD ONES
24	21	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOPELEKTRIA/ATLANTIC	49	57	41	SUPER BASS
25	—	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	WHITNEY HOUSTON ARISTA/LEGACY	50	36	13	YOU DA ONE

ROCK™				ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	3	#1	WE ARE YOUNG	2	2	22	I DON'T WANT THIS NIGHT TO END
2	1	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA	3	5	12	A WOMAN LIKE YOU
3	4	SOMEONE LIKE YOU	ADELE XL/COLUMBIA	4	3	14	OURS
4	7	ROLLING IN THE DEEP	ADELE XL/COLUMBIA	5	2	10	GOD GAVE ME YOU
5	2	SOMEbody THAT I USED TO KNOW	OTTE FEAT. NIKI MINAJ & M.I.A. L.A. MUSIC/ATLANTIC/INTERSCOPE	6	9	5	OVER YOU
6	5	PARADISE	COLDFPLAY CAPITOL	7	4	13	ALONE WITH YOU
7	10	HEARTBEAT	WALE FEAT. MIGUEL MAYBACK/WARNER BROS.	8	16	13	HOME
8	9	DRIVE BY	TRAIN COLUMBIA	9	7	24	ALL YOUR LIFE
9	6	BLACKOUT	BREATHE CAROLINA FEARLESS/COLUMBIA	10	11	87	IF I DIE YOUNG
10	8	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA	11	6	21	YOU
11	—	SAY AAH	LINDSEY PAVAO UNIVERSAL REPUBLIC	12	8	40	JUST A KISS
12	11	I WON'T GIVE UP	JASON MIRAZ ATLANTIC/RBP	13	21	3	DRINK ON IT
13	24	I BELIEVE IN A THING CALLED LOVE	THE CARINNEAN ALTA/ATLANTIC/RBP	14	15	48	DIRT ROAD ANTHEM
14	15	PRINCESS OF CHINA	COLDFPLAY FEAT. RIHANNA CAPITOL	15	29	30	HELL ON HELMS
15	—	WALK	FOU FIGHTERS ROSWELL/CA				

COUNTRY™				COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1	RED SOLO CUP	2	2	22	I DON'T WANT THIS NIGHT TO END
2	2	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN CAPITOL NASHVILLE	3	5	12	A WOMAN LIKE YOU
3	3	OUR	TAYLOR SWIFT BIG MACHINE	4	3	14	OURS
4	4	GOD GAVE ME YOU	BLAKE SHELTON WARNER BROS./WMN	5	13	31	GOD GAVE ME YOU
5	5	OVER YOU	MIRANDA LAMBERT RCA	6	9	5	OVER YOU
6	6	ALONE WITH YOU	JAKE OWEN RCA	7	4	13	ALONE WITH YOU
7	7	HOME	BRISKE GENTLEY CAPITOL NASHVILLE	8	16	13	HOME
8	8	ALL YOUR LIFE	THE BAND PERRY REPUBLIC NASHVILLE	9	7	24	ALL YOUR LIFE
9	9	IF I DIE YOUNG	THE BAND PERRY REPUBLIC NASHVILLE	10	11	87	IF I DIE YOUNG
10	10	YOU	CHRIS YOUNG RCA	11	6	21	YOU
11	11	JUST A KISS	LADY ANTEBELLUM CAPITOL NASHVILLE	12	8	40	JUST A KISS
12	12	DRINK ON IT	BLAKE SHELTON WARNER BROS./WMN	13	21	3	DRINK ON IT
13	13	DIRT ROAD ANTHEM	JASON ALDEAN BROS. BOW	14	14	48	DIRT ROAD ANTHEM
14	14	HELL ON HELMS	PISTOL ANNIES COLUMBIA	15	29	30	HELL ON HELMS
15	29	30					

R&B/HIP-HOP™				R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	—	#1	I WILL ALWAYS LOVE YOU	2	2	110	I KNOW YOU WANT ME (CALLE OCHO)
2	1	RACK CITY	TYGA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	3	8	110	HEROE
3	2	YOUNG, WILD & FREE	SHOOP DOGG & WIZ KHALIFA ROSTRAM/DOGGY/ST/ATLANTIC/RBP	4	3	92	WAKA WAKA (THIS TIME FOR AFRICA)
4	4	THE MOTTO	DRAKE FEAT. LU WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	5	5	24	PROMISE
5	5	NII**AS IN PARIS	JAY Z KANYE WEST R.O.C. A FELLA/R.O.C. NATION/DEF. JAM101/UMG	6	6	14	INTENTUAL
6	3	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLLO GROUNDS/UMG	7	4	110	HIPS DON'T LIE
7	—	I WANNA DANCE WITH SOMEBODY (WHO LOVES ME)	WHITNEY HOUSTON ARISTA/LEGACY	8	36	2	FUJISTE TU
8	7	TAKE CARE	DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	9	7	19	EL VERDADERO AMOR PERDONA
9	6	DANCE (ASS)	BI\$ SEAN FEAT. NIKI MINAJ & D.O.D./DEF. JAM101/UMG	10	9	69	RIABOSA
10	—	IMA BOSS	MEK MILL FEAT. RICK ROSS MAYBACK/WARNER BROS.	11	11	19	LOVUBA (PRESTIGE)
11	—	GREATEST LOVE OF ALL	WHITNEY HOUSTON ARISTA/LEGACY	12	11	19	DADDY YANKEE EL CARTEL
12	8	WORK OUT	J. COLE R.O.C. NATION/COLUMBIA	13	10	17	LIVIN' LA VIDA LOCA
13	9	MIRROR	LU WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	14	14	75	CORRE!
14	—	HOW WILL I KNOW	WHITNEY HOUSTON ARISTA/LEGACY	15	12	67	BON, BON
15	17	WILD ONES	FLD RIDA FEAT. SIA PDL BOY/ATLANTIC				

LATIN™				LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	1	#1	DANZA KUDDURO	2	2	110	I KNOW YOU WANT ME (CALLE OCHO)
2	2	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL ULTRA	3	8	110	HEROE
3	8	HEROE	SHOOP DOGG & WIZ KHALIFA ROSTRAM/DOGGY/ST/ATLANTIC/RBP	4	3	92	WAKA WAKA (THIS TIME FOR AFRICA)
4	3	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA FEAT. PRESHYUN/ROUND 5/SONY MUSIC LATIN	5	5	24	PROMISE
5	5	PROMISE	ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN	6	6	14	INTENTUAL
6	6	INTENTUAL	SHAKIRA FEAT. EL BEBETO Y AMERICA SIERRA FORTUNISA	7	4	110	HIPS DON'T LIE
7	—	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN	8	36	2	FUJISTE TU
8	36	2	FUJISTE TU	9	7	19	EL VERDADERO AMOR PERDONA
9	7	EL VERDADERO AMOR PERDONA	RIHANNA WARNER BROS. LATIN	10	9	69	RIABOSA
10	9	RIABOSA	SHAKIRA EPIC/SONY MUSIC LATIN	11	11	19	LOVUBA (PRESTIGE)
11	11	LOVUBA (PRESTIGE)	DADDY YANKEE EL CARTEL	12	11	19	DADDY YANKEE EL CARTEL
12	11	DADDY YANKEE EL CARTEL	RIKCY MARTIN COLUMBIA/SONY MUSIC LATIN	13	10	17	LIVIN' LA VIDA LOCA
13	10	LIVIN' LA VIDA LOCA	JESSE & THE ANTHEM	14	14	75	CORRE!
14	14	CORRE!	PITBULL FEAT. LU JON FAMOUS ARTIST/TVT	15	12	67	BON, BON
15	12	BON, BON	PITBULL MR. 305/HANDS ARTIST/SONY MUSIC LATIN				

DANCE/ELECTRONIC™				DANCE/ELECTRONIC™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL	THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
1	2	#1	SEXY AND I KNOW IT	2	2	110	I KNOW YOU WANT ME (CALLE OCHO)
2	1	TURN ME ON	DAVID GUETTA FEAT. NIKI MINAJ/WHAT 3 MUSICA/STRAIVE/SONY/ATLANTIC	3	3	54	LEVELS
3	3	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	4	5	14	LEVELS
4	5	LEVELS	ANDREW VIGGUS	5	4	24	WITHOUT YOU
5	4	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT 3 MUSICA/STRAIVE/SONY/ATLANTIC	6	8	9	SORRY FOR PARTY ROCKING
6	8	SORRY FOR PARTY ROCKING	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	7	6	23	LIGHTS
7	6	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE	8	—	1	I'M EVERY WOMAN
8	—	I'M EVERY WOMAN	WHITNEY HOUSTON ARISTA/LEGACY	9	9	58	SCARY MONSTERS AND NICE SPRITES
9	9	SCARY MONSTERS AND NICE SPRITES	SURVIVAL BIG BEAT/ATLANTIC/RBP	10	7	7	KYOTO
10	7	KYOTO	SKRILLEX FEAT. SIRAH BIG BEAT/WLS/ATLANTIC/RBP	11	18	23	FEEL SO CLOSE
11	18	23	FEEL SO CLOSE	12	—	1	IT'S NOT RIGHT BUT IT'S OKAY
12	—	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON ARISTA/LEGACY	13	7	10	BANGARANG
13	7	BANGARANG	SKRILLEX FEAT. SIRAH BIG BEAT/WLS/ATLANTIC/RBP	14	11	47	CINEMA
14	11	47	CINEMA	15	38	47	BEAUTIFUL PEOPLE
15	38	47	BEAUTIFUL PEOPLE				

GOSPEL™				GOSPEL™			
THIS WEEK	LAST WEEK	TITLE					

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
2	1	20	GOOD FEELING FLO RIDA (FIVE BOYS/ATLANTIC)
3	6	21	DOMINO JESSIE J (JAWA/UNIVERSAL REPUBLIC)
4	3	18	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
5	5	20	WE FOUND LOVE Rihanna feat. Calvin Harris (SRP/DEF JAM/JM/JMG)
6	4	19	IT WILL RAIN Bruno Mars (Summit/Chop Shop/Elektra/Atlantic)
7	8	9	TURN ME ON Dawn Gitta feat. Nicki Minaj (What a Music/Casablanca/Interscope)
8	7	23	LOVE YOU LIKE A LOVE SONG Selena Gomez & The Scene (Hollywood)
9	11	13	INTERNATIONAL LOVE Rittah feat. Chris Brown (A&R/303/Polo Grounds/IRCA)
10	14	5	66 STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson (19/IRCA)
11	10	22	NOT OVER YOU Gavin Degraw (J&R/CA)
12	12	11	ASS BACK HOME Cobra Starship feat. Mac Miller (Covach Records/Def Jam/Atlantic)
13	9	24	SEXY AND I KNOW IT Lmfao (Party Rock/Will.i.am/Cherrytree/Interscope)
14	13	24	WITHOUT YOU Dawn Gitta feat. Nicki Minaj (What a Music/Casablanca/Interscope)
15	15	19	I LIKE IT LIKE THAT Wiz Khalifa feat. Ke\$ha (J&R/CA)
16	18	5	GLAD YOU CAME The Wanted (Global Talent/Mercury/IDJMG)
17	18	17	BLACKOUT Breathe Carolina (Fearless/Mercury/IDJMG)
18	17	14	NI*AS IN PARIS Jazzy Jeff & The New Power Generation (Def Jam/JMG)
19	20	15	TONIGHT IS THE NIGHT Guns N' Roses (Geffen/Interscope)
20	15	15	WORKOUT J. Cole (Roc-A-Fella/Interscope)
21	21	9	YOUNG, WILD & FREE Drake (Young Money/Cash Money/Universal Republic)
22	25	4	TAKE CARE Drake feat. Rihanna (Young Money/Cash Money/Universal Republic)
23	25	4	SORRY FOR PARTY ROCKING Lmfao (Party Rock/Will.i.am/Cherrytree/Interscope)
24	22	15	HEARTBEAT The Fray (EPIC)
25	24	2	GIVE ME ALL YOUR LOVIN' Maddie Poppe (Columbia)
26	23	14	YOU DA ONE Rihanna (SRP/DEF JAM/JM/JMG)
27	30	3	DRIVE BY Train (Columbia)
28	28	5	DANCE (ASS) Big Sean feat. Nicki Minaj (G.O.D./DEF JAM/JM/JMG)
29	29	7	DISASTER Judd (Blackground/Interscope)
30	27	10	MUSIC SOUNDS BETTER WITH U Big Time Rush feat. Mann (Nickelodeon/Columbia)
31	34	6	PRINCESS OF CHINA Golfplay feat. Rihanna (Capitol)
32	33	12	SAY YOU LIKE ME The Kinks (5-Curve)
33	35	8	BRIGHTER THAN THE SUN Colbie Caillat (Universal Republic)
34	37	3	DON'T STOP (COLOR ON THE WALLS) Foster the People (Startime/Columbia)
35	31	16	HEADLINES Drake (Young Money/Cash Money/Universal Republic)
36	NEW		TURN UP THE MUSIC Chris Brown (J&R/CA)
37	39	2	LEVELS Jason Derulo (Syrone/Gotom/Empire/Interscope)
38	36	4	MIDDLE FINGER Cobra Starship feat. Mac Miller (Covach Records/Def Jam/Atlantic)
39	38	3	A THOUSAND YEARS Christina Perri (Summit/Chop Shop/Elektra/Atlantic/RRP)
40	NEW		NAKED Dev & Enrique Iglesias (Indie-Pop/Universal Republic)

Adele scores her second No. 1 on Mainstream Top 40, as "Set Fire to the Rain" ascends 2-1. The singer, who swept all six of the categories in which she was nominated at the 54th Grammy Awards (Feb. 12)—including coveted album (2), record and song of the year ("Rolling in the Deep")—and returned to live performing following vocal surgery late last year, ruled the chart for five weeks with "Deep." Follow-up "Someone Like You" rose to No. 2. "Fire" concurrently spends a second week at No. 1 on Adult Top 40 and earns Greatest Gainer honors on Adult Contemporary (10-6) for a second consecutive week. As it spends a second week atop the Billboard Hot 100 (see page 74), Kelly Clarkson's "Stronger (What Doesn't Kill You)" claims the Greatest Gainer award on Mainstream Top 40 (14-10) and Adult Top 40 (8-5). The song is Clarkson's 11th top 10 on the former tally and first since "Already Gone" (No. 5) in 2009-10.



ADELE

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	#1 JUST A KISS 3 WKS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
2	3	33	GOOD LIFE OneRepublic (RCA/Sony/Interscope)
3	2	25	SOMEONE LIKE YOU Adele (XL/Columbia)
4	4	21	BRIGHTER THAN THE SUN Colbie Caillat (Universal Republic)
5	5	23	MR. KNOW IT ALL Kelly Clarkson (19/IRCA)
6	10	7	GREATEST GAINER SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
7	7	27	MOVES LIKE JAGGER Maroon 5 feat. Christina Aguilera (A&M/Octone/Interscope)
8	8	35	IF I DIE YOUNG The Band Perry (Republic Nashville/Universal Republic)
9	6	51	F**KIN' PERFECT Pink (J&R/CA)
10	9	47	ROLLING IN THE DEEP Adele (XL/Columbia)
11	11	10	NOT OVER YOU Gavin Degraw (J&R/CA)
12	12	7	THE ONE THAT GOT AWAY Katy Perry (Capitol)
13	13	7	IT WILL RAIN Bruno Mars (Summit/Chop Shop/Elektra/Atlantic)
14	16	7	WITHOUT YOU Dawn Gitta feat. Nicki Minaj (What a Music/Casablanca/Interscope)
15	14	19	NOTHING The Script (Phonogenic/EPIC)
16	15	16	LET'S STAY TOGETHER Seal (Mercury/Interscope)
17	17	7	CRAWLING BACK TO YOU Daughtry (19/IRCA)
18	19	5	A THOUSAND YEARS Christina Perri (Summit/Chop Shop/Elektra/RRP)
19	18	15	YOU AND I Lady Gaga (Streamline/ConLive/Interscope)
20	23	3	MY VALENTINE Pink (J&R/CA)
21	20	18	A BRIGHTER DAY The O'Jays (J&R/CA)
22	24	3	WE FOUND LOVE Rihanna feat. Calvin Harris (SRP/DEF JAM/JM/JMG)
23	21	20	LET THE RAIN Margo Rey (Organica)
24	27	2	STRONGER (WHAT DOESN'T KILL YOU) Kelly Clarkson (19/IRCA)
25	22	6	HEARTBEAT The Fray (EPIC)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	#1 SET FIRE TO THE RAIN 2 WKS ADELE (XL/COLUMBIA)
2	2	17	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
3	3	19	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
4	4	33	NOT OVER YOU GAVIN DEGRAW (J&R/CA)
5	8	6	66 STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON (19/IRCA)
6	5	15	WE FOUND LOVE Rihanna feat. Calvin Harris (SRP/DEF JAM/JM/JMG)
7	9	18	PARADISE GOLDBLAY (CAPITOL)
8	6	24	MR. KNOW IT ALL KELLY CLARKSON (19/IRCA)
9	10	32	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
10	11	18	HEARTBEAT THE FRAY (EPIC)
11	12	5	DRIVE BY TRAIN (COLUMBIA)
12	7	21	CRAWLING BACK TO YOU DAUGHTRY (19/IRCA)
13	15	14	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ELEKTRA/RRP)
14	16	9	DOMINO JESSIE J (JAWA/UNIVERSAL REPUBLIC)
15	13	22	STEREO HEARTS Chris Garneau feat. Sara Lee (Phonogenic/EPIC)
16	14	19	WITHOUT YOU Dawn Gitta feat. Nicki Minaj (What a Music/Casablanca/Interscope)
17	17	9	LOVE YOU LIKE A LOVE SONG Selena Gomez & The Scene (Hollywood)
18	18	17	CALLED OUT IN THE DARK Snow Patrol (Polydor/Fiction/Island/IDJMG)
19	22	4	I WON'T GIVE UP Jason Mraz (Atlantic/RRP)
20	19	11	FINE BY ME Andy Grammer (5-Curve)
21	21	10	I LIKE IT LIKE THAT HOT CHILLI PEPPERS (J&R/CA)
22	23	13	SHAKE IT OUT Florence + The Machine (Universal Republic)
23	26	8	DON'T STOP (COLOR ON THE WALLS) Foster the People (Startime/Columbia)
24	24	12	GOOD FEELING FLO RIDA (FIVE BOYS/ATLANTIC)
25	25	5	RUN Bart Johnson feat. Sugarland (Republic/Warner Bros.)

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 LONELY BOY 10 WKS THE BLACK KEYS (Nonesuch/Warner Bros.)
2	2	19	THESE DAYS Foo Fighters (RCA/Swell/IRCA)
3	4	10	66 SOMEBODY THAT I USED TO KNOW RUSH (J&R/CA)
4	3	26	FACE TO THE FLOOR Chevelle (EPIC)
5	6	6	SHUNNY Billedown (Atlantic)
6	5	29	THE SOUND OF WINTER Rush (J&R/CA)
7	7	37	WALK Foo Fighters (RCA/Swell/IRCA)
8	8	22	PARADISE Goldblay (Capitol)
9	10	12	SATELLITE Rise Against (J&R/CA)
10	9	19	SHAKE IT OUT Florence + The Machine (Universal Republic)
11	11	21	A WARRIOR'S CALL Volbeat (Vertigo/Universal Republic)
12	13	29	COUGH SYRUP Young the Giant (Roadrunner/RRP)
13	17	10	WE ARE YOUNG Fun (Fueled by Ramen/RRP)
14	15	17	DON'T STOP (COLOR ON THE WALLS) Foster the People (Startime/Columbia)
15	14	14	REMEMBER EVERYTHING Five Finger Death Punch (Prospect Park)
16	14	31	THE ADVENTURES OF RAIN DANCE MAGGIE Red Hot Chili Peppers (Warner Bros.)
17	12	15	MONARCHY OF ROSES Red Hot Chili Peppers (Warner Bros.)
18	24	11	NOT YOUR FAULT Ani DiFranco (Red Bull)
19	19	17	NARCISSISTIC CANNIBAL Korn feat. Skrillex & Kill the Noise (Roadrunner/RRP)
20	16	31	TONIGHT Seether (Wind-Up)
21	18	16	AFTER MIDNIGHT Linkin Park (J&R/CA)
22	27	9	TONGUE TIED Grouplove (Capitola/S&W/Atlantic)
23	21	16	THE COLLAPSE Adelitas Way (Virgin/Capitol)
24	26	11	MIDNIGHT CITY M83 (MCA/Interscope)
25	29	5	NO RESOLUTION Seether (Wind-Up)
26	23	20	BURIED ALIVE Avered Sevenfold (Hollywood/Interscope/Warner Bros.)
27	25	18	ABERDEEN Cage the Elephant (J&R/CA)
28	32	3	CHARLIE BROWN Goldblay (Capitol)
29	31	17	BULLET IN MY HAND Redlight King (Hollywood)
30	30	5	SIMPLE SONG The Shins (Columbia)
31	34	9	EYES WIDE OPEN Staind (J&R/CA)
32	36	3	BABY COME HOME Rush (J&R/CA)
33	45	2	I LIKE IT Foxy Shazam (J&R/CA)
34	33	2	LOVE INTERRUPTION Jack White (Third Man/Columbia)
35	41	6	LITTLE THINGS Of Monsters and Men (Record Records)
36	RE-ENTRY		GOLD ON THE CEILING The Black Keys (Nonesuch/Warner Bros.)
37	37	4	IN MY BLOOD Black Stone Cherry (In De Goot/Roadrunner/RRP)
38	28	5	TATTOO Van Halen (Interscope)
39	35	12	SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)
40	38	6	THE WAITING ONE All That Remains (Prosthetic Razor & Tie)
41	42	7	EVERYBODY TALKS New Troops (Mercury/IDJMG)
42	39	13	THE WALK Mayer Hawthorne (Universal Republic)
43	40	10	UNDERGROUND Jane's Addiction (Capitol)
44	43	17	CALLED OUT IN THE DARK Snow Patrol (Polydor/Fiction/Island/IDJMG)
45	HOT SHOT DEBUT		LOOK AROUND Red Hot Chili Peppers (Warner Bros.)
46	49	2	LOVE BITES (SO DO I) Halstead (Atlantic)
47	49	2	BOSS'S DAUGHTER Pop Evil (Epic)
48	50	3	MUSTACHE MAN (WASTED) Cage the Elephant (J&R/CA)
49	46	4	WE TAKE CARE OF OUR OWN Bruce Springsteen (Columbia)
50	44	5	DRIVE BY Train (Columbia)

Volbeat notches its first Active Rock No. 1, as "A Warrior's Call" rises 2-1 in its 26th chart week. The song completes the fourth-longest trip to the top and the steadiest climb since 10 years' "Wasteland" reached No. 1 in its 27th frame the week of Dec. 24, 2005.



VOLBEAT

ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	26	#1 A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
2	1	20	FACE TO THE FLOOR Chevelle (EPIC)
3	3	6	BULLY Shinedown (Atlantic)
4	4	16	THESE DAYS Foo Fighters (RCA/Swell/IRCA)
5	5	15	REMEMBER EVERYTHING Five Finger Death Punch (Prospect Park)
6	7	15	LONELY BOY The Black Keys (Nonesuch/Warner Bros.)
7	6	24	THE COLLAPSE Adelitas Way (Virgin/Capitol)
8	11	6	NO RESOLUTION Seether (Wind-Up)
9	10	12	EYES WIDE OPEN Staind (J&R/CA)
10	12	14	THE WAITING ONE All That Remains (Prosthetic Razor & Tie)
11	13	24	BULLET IN MY HAND Redlight King (Hollywood)
12	8	17	NARCISSISTIC CANNIBAL Korn feat. Skrillex & Kill the Noise (Roadrunner/RRP)
13	9	22	BURIED ALIVE Avered Sevenfold (Hollywood/Interscope/Warner Bros.)
14	14	11	IN MY BLOOD Black Stone Cherry (In De Goot/Roadrunner/RRP)
15	23	3	GREATEST I LIKE IT GAINER FOXY SHAZAM (J&R/CA)
16	16	5	BOSS'S DAUGHTER Pop Evil (Epic)
17	17	10	SATELLITE Rise Against (J&R/CA)
18	20	3	LOVE BITES (SO DO I) Halstead (Atlantic)
19	21	4	HURRICANE Theory of a Deadman (J&R/CA/Roadrunner/RRP)
20	15	17	MONARCHY OF ROSES Red Hot Chili Peppers (Warner Bros.)
21	22	18	THICK AS THIEVES Cavo (Eleven Seven)
22	24	13	UNDERGROUND Jane's Addiction (Capitol)
23	25	4	CASUAL SEX My Darkest Days (Mercury/IDJMG)
24	26	6	RACE YOU TO THE BOTTOM New Medicine (Phonogenic/Interscope)
25	19	5	TATTOO Van Halen (Interscope)

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 BULLY 2 WKS SHINEDOWN (ATLANTIC)
2	3	19	FACE TO THE FLOOR Chevelle (EPIC)
3	2	21	BOTTOMS UP Nickelback (Roadrunner/RRP)
4	5	15	THESE DAYS Foo Fighters (RCA/Swell/IRCA)
5	8	31	NO AGAIN Staind (J&R/CA)
6	4	29	THE SOUND OF WINTER Rush (J&R/CA)
7	6	5	TATTOO Van Halen (Interscope)
8	10	12	LONELY BOY The Black Keys (Nonesuch/Warner Bros.)
9	7	36	WALK Foo Fighters (RCA/Swell/IRCA)
10	9	32	TONIGHT Seether (Wind-Up)
11	11	14	REMEMBER EVERYTHING Five Finger Death Punch (Prospect Park)
12	15	19	THE COLLAPSE Adelitas Way (Virgin/Capitol)
13	14	31	THE ADVENTURES OF RAIN DANCE MAGGIE Red Hot Chili Peppers (Warner Bros.)
14	12	51	LIES OF THE BEAUTIFUL PEOPLE Sick A.M. (Eleven Seven)
15	16	8	IN MY BLOOD Black Stone Cherry (In De Goot/Roadrunner/RRP)
16	19	3	NO RESOLUTION Seether (Wind-Up)
17	18	10	A WARRIOR'S CALL Volbeat (Vertigo/Universal Republic)
18	24	19	GET THRU THIS Art of Dying (Intoxication/Reprise/IDJ)
19	17	19	BURIED ALIVE Avered Sevenfold (Hollywood/Interscope/Warner Bros.)
20	NEW		I LIKE IT Foxy Shazam (J&R/CA)
21	NEW		HURRICANE Theory of a Deadman (J&R/CA/Roadrunner/RRP)
22	20	4	DIFFERENT DEVIL Chickenfoot (A&M/Sharp/Epic)
23	21	4	EYES WIDE OPEN Staind (J&R/CA)
24	NEW		LOVE BITES (SO DO I) HALSTEAD (ATLANTIC)
25	RE-ENTRY		THICK AS THIEVES CAVO (ELEVEN SEVEN)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, HOT 100, ROCK SONGS, and ACTIVE ROCK are electronically monitored 24 hours a day, 7 days a week. HERITAGE ROCK is manually monitored. WEEKS ON CHART is based on the week ending the week of the chart. *HOT SHOT DEBUT indicates a new recording by an existing artist. **NEW indicates a new recording by a new artist. ***RE-ENTRY indicates a recording that has previously charted.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	3	#1 ALL YOUR LIFE 2 WKS N. CHAPMAN, H. HENNINGSEN, C. KENNINGS	The Band Perry REPUBLIC NASHVILLE	1
2	3	5	YOU GONNA FLY D. HUFF, K. URBAN, J. JOHNSON, C. LUCAS, P. BRIST	Keith Urban CAPITOL NASHVILLE	2
3	2	1	YOU J. STRUBB (C. YOUNG, L. LAIRD)	Chris Young MCA	2
4	5	6	REALITY C. BARNUM, K. CHESNEY, K. CHESNEY, J. JAMES	Kenny Chesney BIG	4
5	4	2	I DON'T WANT THIS NIGHT TO END J. STEVENS, L. BRYAN, D. DAVIDSON, R. AKINS, B. HAYSLEY	Luke Bryan CAPITOL NASHVILLE	1
6	7	8	HOME D. BEAVERS, L. WOOTEN, D. WILSON, D. BEAVERS, D. GENTLEY	Dierks Bentley CAPITOL NASHVILLE	6
7	8	9	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLAGHER, B. HAYSLEY, S. ISAACS, J. YEARY	Martina McBride CAPITOL NASHVILLE	7
8	10	11	LOVE'S GONNA MAKE IT ALRIGHT T. BROWN, G. STRAIT, A. J. ARNOLD, C. STAPLETON	George Strait MCA NASHVILLE	8
9	11	12	ALONE WITH YOU J. MCKIN, K. CLAWSON, J. CURRY, T. L. HARRING, S. MCANALLY	Jake Owen RCA	9
10	9	10	RED SOLO CUP T. KETH, J. BEAVERS, D. BEAVERS, B. WARREN, B. WARREN	Toby Keith SHOW DOGS UNIVERSAL	9
11	12	13	OURS N. CHAPMAN, L. SWIFT (L. SWIFT)	Taylor Swift BIG MACHINE	11
12	13	16	DRINK ON IT S. HENDRICKS, J. R. STEWART, J. ALEXANDER, R. CLAWSON	Blake Shelton WARNER BROS. WMM	12
13	16	31	WHERE I COME FROM M. KNOX, R. CLAWSON, D. DAVIDSON	Montgomery Gentry AVERAGE JOE'S	13
14	15	18	DANCIN' AWAY WITH MY HEART M. PIERCE, D. L. ANTELLUM, D. HAYWOOD, C. KELLEY, S. COTTL, K. EAR	Lady Antebellum CAPITOL NASHVILLE	14
15	19	24	AIR BAND POWER L. HUFF, R. RASCAL FLATTS, T. MARTIN, W. NOBLEY, Z. THASHER	Rascal Flatts BIG MACHINE	15
16	21	23	AIR POWER OVER YOU E. LUGG, C. AINLEY, Y. WOFF, M. LAMBERT, B. SHELTON	Miranda Lambert RCA	16
17	17	15	CAMOUFLAGE F. ROGERS, B. PAISLEY, K. DUBOIS, K. LOVELACE	Brad Paisley ARISTA NASHVILLE	15
18	20	21	A WOMAN LIKE YOU J. STONEL, B. BRICE, J. LUKOFF, P. BARTON, J. STONE	Lee Brice Curb	18
19	22	20	THE TROUBLE WITH GIRLS M. BRIGHT, J. WHITE, C. TOMPKINS	Scotty McCreery INVICTA/SCMP/MERCURY	19
20	23	22	AIR POWER BETTER THAN I USED TO BE D. GALLAGHER, T. MCGRAW, D. SIMPSON, A. GORLEY	Tim McGraw Curb	20
21	25	26	SOMETHIN' 'BOUT A TRUCK L. BRUCE, H. MOORE, C. COOKE	Kip Moore MCA NASHVILLE	21
22	27	28	YOU DON'T KNOW HER LIKE I DO D. HUFF, B. GILBERT, M. MCCORMICK	Brantley Gilbert VALDY	22
23	26	27	THIS OLE BOY P. DONNELL, B. HAYSLEY, D. DAVIDSON, R. AKINS	Craig Morgan BLACK RIVER	23
24	30	36	GREATEST NO HURRY GAINER KEEP ME IN MIND Z. BROWN, Z. BROWN, W. DURRIE, J. OTTO	Zac Brown Band BIG PICTURE	24
25	33	45	FLY OVER STATES M. KNOX, M. DULANEY, N. THASHER	Jason Aldean BROKEN BOW	25

Singer claims his first back-to-back top 10s as track follows his former chart-topper from September, "Barefoot Blue Jean Night."

Owen's other two career top 10s were "Startin' With Me" (No. 6, July 2007) and "Don't Think I Can't Love You" (No. 2, April 2009).

Fifth radio single from band's 2010 *You Get What You Give* earns Greatest Gainer nod in its fourth week (the lowest chart weeks of any top 40 title). All four of album's previous singles reached No. 1, including a four-week run with "Keep Me in Mind" in December and January.

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	#1 DIERKS BENTLEY 1 WK CAPITOL NASHVILLE 9474 (11.98)	Home	1
2	4	5	NEW JASON ALDEAN GAINER BROKEN BOW 7997 (11.98)	My Kinda Party	2
3	3	4	LADY ANTEBELLUM CAPITOL NASHVILLE 9491 (11.98)	Own The Night	1
4	2	3	LUKE BRYAN CAPITOL NASHVILLE 7042 (10.98)	Tailgates & Tanlines	1
5	1	1	TIM MCGRAW Curb 7920 (13.98)	Emotional Traffic	1
6	7	8	THE BAND PERRY REPUBLIC NASHVILLE 01429/UNIVERSAL REPUBLIC (10.98)	The Band Perry	2
7	10	11	TAYLOR SWIFT BIG MACHINE 7593 (16.98)	Speak Now	1
8	5	6	TOBY KEITH SHOW DOGS UNIVERSAL 01552 (9.98)	Clancy's Tavern	1
9	6	7	SCOTTY MCCREERY MERCURY NASHVILLE 01602/UMGN (13.98)	Clear As Day	1
10	14	9	BLAKE SHELTON WARNER BROS. 52730/WMM (11.98)	Red River Blue	1
11	9	10	ERIC CHURCH EMI NASHVILLE 94267 (16.98)	Chief	1
12	11	13	MIRANDA LAMBERT RCA 9058/SMN (11.98)	Four The Record	1
13	16	3	VARIOUS ARTISTS UNIVERSAL MUSIC GROUP 5739/CAPITOL (11.98)	Now That's What I Call Country Ballads	13
14	12	12	BRANTLEY GILBERT VALDY 850 (14.98)	Halfway To Heaven	2
15	15	14	ZAC BROWN BAND SOUTHERN 8900/RCA/BIG PICTURE/ATLANTIC 52472/2A (11.98)	You Get What You Give	1
16	8	2	KELLIE PICKLER 16/9NA 91587/SMN (11.98)	100 Proof	2
17	16	17	PISTOL ANNIES RCA 94516/SMN (11.98)	Hell On Heels	1
18	25	22	GEORGE STRAIT MCA NASHVILLE 015097/UMG (7.98)	Icon: George Strait	14
19	19	20	JAKE OWEN RCA 8958/SMN (13.98)	Barefoot Blue Jean Night	1
20	29	32	JOSH TURNER MCA NASHVILLE 015348/UMG (7.98)	Icon: Josh Turner	20
21	17	15	TIM MCGRAW Curb 7920 (13.98)	Number One Hits	6
22	20	21	JUSTIN MOORE VALDY JMO204A (10.98)	Outlaws Like Me	6
23	24	23	BLAKE SHELTON REPUBLIC 52502/WMM (11.98)	Loaded: The Best Of Blake Shelton	4
24	21	22	LAUREN ALAINA MERCURY NASHVILLE 013025/UMGN (13.98)	Wildflower	2
25	22	19	BRAD PAISLEY ARISTA NASHVILLE 82745/SMN (11.98)	This Is Country Music	1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	5	#1 DAILEY & VINCENT 5 WKS ROUNDER 6189Z EX/BACKER BARREL	The Gospel Side Of Dailey & Vincent	1
2	2	10	YO-YO MA'S, DUNCAN/E, MEYER/C, THLE SON CLASSICAL 8419/SONY MASTERWORKS	The Goat Rodeo Sessions	2
3	3	4	ALISON KRAUSS & UNION STATION ROUNDER 010857/SONICBORE	Paper Airplane	2
4	NEW	NEW	YO-YO MA'S, DUNCAN/E, MEYER/C, THLE SON CLASSICAL 8419/SONY MASTERWORKS	The Goat Rodeo Sessions: Live EP	4
5	5	4	STEVE MARTIN AND THE STEEP CANYON RANGERS C/SHAR/ROUNDER 60907/SONICBORE	Rare Bird Alert	5
6	4	15	THE ISAACS GAITHER 46136/EMI CMG	Why Can't We	6
7	7	3	SARAH JAROSZ SUGAR HILL 45627/WEA	Follow Me Down	7
8	NEW	NEW	SLEEPY MAN BANJO BOYS SLEEPY MAN BANJO 8015/4114	America's Music	8
9	6	2	THE DEL MCCORMY BAND MCCORMY 00167	Old Memories: The Songs Of Bill Monroe	9
10	9	19	VARIOUS ARTISTS LOST HIGHWAY/MERCURY/UMG 014749 EX/UMG	O Brother Where Art Thou?: Bonus Disc Rarities...	10

BETWEEN THE BULLETS

BENTLEY'S 4TH NO. 1

Dierks Bentley's sixth studio album becomes his fourth overall No. 1 on Top Country Albums, as *Home* bows with 55,000 copies sold, according to Nielsen SoundScan. All opened at the summit, led by *Modern Day Drifter* in 2005 and followed by *Long Trip Alone* (2006) and *Fuel That Fire* (2009). His prior studio effort was a foray into bluegrass, titled *Up on the Ridge* (2010), which peaked at No. 2 and led Bluegrass Albums for 30 weeks. The title track from *Home* rises 7-6 on Hot Country Songs and 16-8 on Country Digital Songs (see chart, page 75).

—Wade Jessen

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	34	1	#1 MY HOPE IS IN YOU	AARON SHUST CENTRICITY	ESSENTIAL/PLG
2	23	2	WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	ESSENTIAL/PLG
3	22	3	BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY FERVENT/WORD CURB	FERVENT/WORD CURB
4	31	4	STRONG ENOUGH TO SAVE	TENTH AVENUE NORTH REUNION/PLG	REUNION/PLG
5	43	5	LIFT ME UP	THE AFTERS FAIR TRADE	FAIR TRADE
6	25	6	REMINDE ME WHO I AM	JASON GRAY CENTRICITY	CENTRICITY
7	14	7	OVERCOME	JEREMY CAMP BEC/TOTHO & NAIL	BEC/TOTHO & NAIL
8	43	8	STRONG ENOUGH	MATTIE HAMMIT SPARROW/EMI CMG	SPARROW/EMI CMG
9	21	9	LOVE COME TO LIFE	BIG DADDY WEAVE FERVENT/WORD CURB	FERVENT/WORD CURB
10	20	10	WE ARE	KARI JOBE SPARROW/EMI CMG	SPARROW/EMI CMG
11	14	11	LEARNING TO BE THE LIGHT	NEWORLEANS PLATINUM PDF	PLATINUM PDF
12	27	12	COURAGEOUS	CASTING CROWNS BEACH STREET/REUNION/PLG	REUNION/PLG
13	15	13	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILIPPS CRAIG & DEAN FAIR TRADE	FAIR TRADE
14	25	14	WAITING FOR TOMORROW	MANDISA SPARROW/EMI CMG	SPARROW/EMI CMG
15	14	15	WHAT A SAVIOR	LAURA STORY FAIR TRADE	FAIR TRADE
16	14	16	YOU LEAD	JAMIE GRACE GOTE	GOTE
17	16	17	CARRY ME TO THE CROSS	KUTLESS BEC/TOTHO & NAIL	BEC/TOTHO & NAIL
18	7	18	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS INPOP	INPOP
19	22	6	GREATEST ALL THIS TIME GAINER	DAVID CROWDER/BAND SIXTIES/SPARROW/EMI CMG	SPARROW/EMI CMG
20	7	20	LET ME FEEL YOU SHINE	DAVID CROWDER/BAND SIXTIES/SPARROW/EMI CMG	SPARROW/EMI CMG
21	21	21	ALL OF ME	MATT HAMMIT SPARROW/EMI CMG	SPARROW/EMI CMG
22	17	22	FOREVER REIGN	ONE SONIC SOCIETY ESSENTIAL WORSHIP/ESSENTIAL/PLG	ESSENTIAL/PLG
23	25	6	FREE	DARA MACLEAN FERVENT/WORD CURB	FERVENT/WORD CURB
24	11	24	OUR GOD'S ALIVE	ANDY CHERRY ESSENTIAL/PLG	ESSENTIAL/PLG
25	4	25	LIVE LIKE THAT	SID WALK PROPHETS FERVENT/WORD CURB	FERVENT/WORD CURB
26	12	26	I TURN TO YOU	SELAH CURE	CURE
27	16	27	MAKE A MOVE	ROYAL TAILOR ESSENTIAL/PLG	ESSENTIAL/PLG
28	17	28	CHANGED FOREVER	TOBYMAC FEAT. NURVA READY FOREFRONT/EMI CMG	FOREFRONT/EMI CMG
29	31	5	THE SAME GOD	NEWSBOYS HIM	HIM
30	27	30	JUST ANOTHER BIRTHDAY	CASTING CROWNS BEACH STREET/REUNION/PLG	REUNION/PLG
31	32	15	I HAVE A DREAM (IT FEELS LIKE HOME)	THE CITY HARMONIC KINGSWAY/INTEGRITY	INTEGRITY
32	35	9	ONE DAY TOO LATE	SKILLET ADVENT/FAIR TRADE	ADVENT/FAIR TRADE
33	13	33	GIVE THEM JESUS	JACI VELASQUEZ INPOP	INPOP
34	4	34	LONG WAY HOME	STEVEN CURTIS CHAPMAN SPARROW/EMI CMG	SPARROW/EMI CMG
35	13	35	EVERY TIME YOU RUN	MANAFEST FEAT. TREVOR MOHEAN OF TK BEC/TOTHO & NAIL	BEC/TOTHO & NAIL
36	13	36	MATTER OF FAITH	PEYTER CRISP SPARROW/EMI CMG	SPARROW/EMI CMG
37	43	5	ALL FOR YOU	MIKESCHAIR CURB	CURB
38	11	38	HOW GREAT IS OUR GOD (WORLD EDITION)	CHRIS TOMLIN SIXTIES/SPARROW/EMI CMG	SPARROW/EMI CMG
39	20	39	DRIFTING	PLUMB WITH DAN HASSETLINE CURB	CURB
40	3	40	EVER LIFTING	CHRISTY NOCKLES SIXTIES/SPARROW/EMI CMG	SPARROW/EMI CMG
41	RE-ENTRY	41	STAY CLOSE	FREIGHT FLYCKER/PLG	PLG
42	16	42	LEAVING EDEN	BRANDON HEATH MCM/MOZD/REUNION/PLG	REUNION/PLG
43	11	43	REMEDY	DISCIPLE FAIR TRADE	FAIR TRADE
44	15	44	GOOD MORNING	MANDISA FEAT. TOBYMAC SPARROW/EMI CMG	SPARROW/EMI CMG
45	3	45	WE WON'T GIVE UP	THE AFTERS SIMPLE/FAIR TRADE	FAIR TRADE
46	7	46	ABLE	NEEDTODREAM THE ONE YOU NEED FAIR TRADE	FAIR TRADE
47	4	47	HEARTBEAT	THE FRAY CURE	CURE
48	NOT SHOT DEBUT	48	SHIPS IN THE NIGHT	MAT KEARNEY INPOP	INPOP
49	2	49	THE RESCUE	ADAM CAPPA BEC/TOTHO & NAIL	BEC/TOTHO & NAIL
50	17	50	HURRICANE	SAMESTATE SPARROW/EMI CMG	SPARROW/EMI CMG

Chicago native Brian Courtney Wilson posts his first No. 1 on Gospel Albums with second release *So Proud*, which draws Hot Shot Debut applause with 12,000 copies sold. First album *Just Love* (2009) peaked where it bowed at No. 2. The title track holds at No. 21 in its 14th week on Gospel Songs.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	68	#1 THIRD DAY	MOVE ESSENTIAL 1002/PLG	ESSENTIAL/PLG
2	17	2	CASTING CROWNS	COME TO THE WELL BEACH STREET/REUNION/PLG	REUNION/PLG
3	3	3	KARI JOBE	WHERE I FIND YOU SPARROW 3126/EMI CMG	SPARROW/EMI CMG
4	2	4	SOUNDTRACK	JOYFUL NOISE WATER/TOWER 2827/EMI CMG	WATER/TOWER
5	20	5	VARIOUS ARTISTS	WOW HITS 2011 WORD CURB/PROVOINT/INTEGRITY/BUENA VISTA	PROVOINT/INTEGRITY/BUENA VISTA
6	NOT SHOT DEBUT	6	THE CRABB FAMILY	TOGETHER AGAIN GAITHER 6236/EMI CMG	GAITHER
7	4	7	DAVID CROWDER/BAND	GIVE US REST DR. SIXTIES/SPARROW 7854/EMI CMG	SPARROW/EMI CMG
8	129	8	SKILLET	AWAKE 2002/FAIR TRADE/ATLANTIC 2564/PLG	ATLANTIC/PLG
9	21	9	JAMIE GRACE	ONE SONG AT A TIME GOTE/COLUMBIA 71007/PLG	GOTE/COLUMBIA
10	12	10	NEWSBOYS	GOD'S NOT DEAD INPOP 1582/EMI CMG	INPOP
11	NEW	11	NEW	ERNIE HAASE & SIGNATURE SOUND HERE WE ARE AGAIN STOW/TOWN 3187/PLG	STOW/TOWN
12	13	12	CHRIS TOMLIN	HOW GREAT IS OUR GOD SIXTIES/SPARROW 1846/EMI CMG	SPARROW/EMI CMG
13	9	13	SOUNDTRACK	CONTRABAND NEW/EMI 1078/PLG	EMI/PLG
14	33	117	GREATEST ALL THIS TIME GAINER	DAVID CROWDER/BAND SIXTIES/SPARROW/EMI CMG	SPARROW/EMI CMG
15	45	50	FRANCESCA BATTISTELLI	HUNDRED MORE YEARS FERVENT 8888/WORD CURB	FERVENT/WORD CURB
16	72	16	LECRAE	REHAB REACH 8181/INFINITY	INFINITY
17	5	17	DAILEY & VINCENT	THE 2011 ONE OF A KIND HUNDRED MORE YEARS FERVENT 8888/WORD CURB	FERVENT/WORD CURB
18	NEW	18	JACI VELASQUEZ	DIAMOND INPOP 1568/EMI CMG	INPOP
19	28	19	MAT KEARNEY	YOUNG MAN OF WAR INPOP 1688/EMI CMG	EMI CMG
20	12	20	NEWSONG	ONE TRUE GOD HARMONIC KINGSWAY/INTEGRITY	INTEGRITY
21	RE-ENTRY	21	RE-ENTRY	SELAH HOPE OF THE BROKEN WORLD CURB 7250/WORD CURB	WORD CURB
22	14	22	BUILDING 429	LISTEN TO THE SOUND ESSENTIAL 10982/PLG	ESSENTIAL/PLG
23	NEW	23	NEW	MARANATHAI MUSIC HEART OF WORSHIP V.2 MARANATHAI 285/EMI CMG	EMI CMG
24	22	24	LAURA STORY	BLESSINGS FAIR TRADE 4828/PLG	FAIR TRADE
25	45	25	MANDISA	WHAT IS HE WE'RE REAL SPARROW 7862/EMI CMG	SPARROW/EMI CMG
26	85	26	CHRIS TOMLIN	AND IF OUR GOD IS FOR US... SIXTIES/SPARROW 3449/EMI CMG	SPARROW/EMI CMG
27	RE-ENTRY	27	RE-ENTRY	NICOLE C. MULLEN CAPTIVATED MARANATHAI 205/EMI CMG	EMI CMG
28	4	28	MICHAEL W. SMITH	DECADES OF WORSHIP REUNION 10188/PLG	REUNION/PLG
29	RE-ENTRY	29	RE-ENTRY	PASSION BAND PASSION: HERE FOR YOU SIXTIES/SPARROW 710/EMI CMG	SPARROW/EMI CMG
30	23	30	JESUS CULTURE	AWAKENING DR. BROTHERHOOD JESS CULTURE/INTEGRITY 09630/CMG	INTEGRITY/CMG
31	27	31	MERCYME	THE GENEROUS MR. LOYD/FAIR TRADE 4815/PLG	FAIR TRADE/PLG
32	21	32	NEEDTODREAM	THE RECKONING ATLANTIC 52803/WORD CURB	WORD CURB
33	15	33	BETHEL MUSIC	THE LOFT SESSIONS BETHELKINGSWAY 210/EMI CMG	EMI CMG
34	30	34	FOR KING & COUNTRY	CRAVE FERVENT/WORD CURB 80792/WARNER CURB	FERVENT/WORD CURB
35	31	35	JEREMY CAMP	WE CRY OUT: THE WORSHIP PROJECT BEC 7916/EMI CMG	BEC/EMI CMG
36	25	36	SWITCHFOOT	WIDE WAKENING: THE ONE YOU NEED FAIR TRADE 1588/PLG	FAIR TRADE/PLG
37	RE-ENTRY	37	RE-ENTRY	SHANE & SHANE THE ONE YOU NEED FAIR TRADE 1588/PLG	FAIR TRADE/PLG
38	NEW	38	NEW	WORTH DYING FOR LIVE RIOT/AMMUNITION EX	AMMUNITION EX
39	40	39	VARIOUS ARTISTS	WOW HITS 2011 PROVOINT/INTEGRITY/WORD CURB/BUENA VISTA	PROVOINT/INTEGRITY/WORD CURB/BUENA VISTA
40	RE-ENTRY	40	RE-ENTRY	STEVEN CURTIS CHAPMAN RECREATION SPARROW 6726/EMI CMG	SPARROW/EMI CMG
41	38	41	MICHAEL W. SMITH	GLORY DAYS 2009/PLG	PLG
42	NEW	42	NEW	WILLIE "POUB" MOORE, JR. // BIZZLE BEST OF 2011 MCM/MOZD/REUNION/PLG	REUNION/PLG
43	RE-ENTRY	43	RE-ENTRY	ROYAL TAILOR BLACK & WHITE ESSENTIAL 10936/PLG	ESSENTIAL/PLG
44	49	44	RED	UNTIL WE HAVE FACES ESSENTIAL 10916/PLG	ESSENTIAL/PLG
45	36	45	SIDEWALK PROPHETS	THESE TRUTHS TRIPLETS FERVENT 88788/WORD CURB	FERVENT/WORD CURB
46	43	46	VARIOUS ARTISTS	WOW HITS 2011 PROVOINT/INTEGRITY/WORD CURB/BUENA VISTA	PROVOINT/INTEGRITY/WORD CURB/BUENA VISTA
47	41	47	VARIOUS ARTISTS	WOW HITS 2011 PROVOINT/INTEGRITY/WORD CURB/BUENA VISTA	PROVOINT/INTEGRITY/WORD CURB/BUENA VISTA
48	42	48	WE AS HUMAN	EP ATLANTIC 52866 EX/WORD CURB	WORD CURB
49	28	49	BILL & GLORIA GAITHER	GAITHER HOMEcoming CELEBRATION GAITHER 0418/EMI CMG	GAITHER/EMI CMG
50	48	50	DISCIPLE	HORSESHOES & HANDGRENADES FAIR TRADE 4841/PLG	FAIR TRADE/PLG

James Fortune interrupts an eight-week run atop Gospel Albums by Isaac Carree (1-2) as "Still Able" becomes his third leader. He logged 29 weeks at No. 1 in 2008-09 with "I Trust You" and spent 19 at the summit with "Believe" in 2010-11. Near-miss "I Wouldn't Know You" reached No. 2 in 2009.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	21	#1 WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	ESSENTIAL/PLG
2	1	2	MY HOPE IS IN YOU	AARON SHUST CENTRICITY	CENTRICITY
3	3	3	STRONG ENOUGH TO SAVE	TENTH AVENUE NORTH REUNION/PLG	REUNION/PLG
4	4	4	WAITING FOR TOMORROW	MANDISA SPARROW/EMI CMG	SPARROW/EMI CMG
5	5	5	BUSTED HEART (HOLD ON TO ME)	FOR KING & COUNTRY FERVENT/WORD CURB	FERVENT/WORD CURB
6	6	6	LIFT ME UP	THE AFTERS FAIR TRADE	FAIR TRADE
7	8	7	COURAGEOUS	CASTING CROWNS BEACH STREET/REUNION/PLG	REUNION/PLG
8	7	8	STRONG ENOUGH	MATTHEW WEST SPARROW/EMI CMG	SPARROW/EMI CMG
9	11	9	LOVE COME TO LIFE	BIG DADDY WEAVE FERVENT/WORD CURB	FERVENT/WORD CURB
10	16	10	YOU LEAD	JAMIE GRACE GOTE	GOTE
11	14	11	LEARNING TO BE THE LIGHT	NEWORLEANS PLATINUM PDF	PLATINUM PDF
12	13	12	REMINDE ME WHO I AM	JASON GRAY CENTRICITY	CENTRICITY
13	10	13	I LIFT MY HANDS	CHRIS TOMLIN SIXTIES/SPARROW/EMI CMG	SPARROW/EMI CMG
14	17	14	OVERCOME	JEREMY CAMP BEC/TOTHO & NAIL	BEC/TOTHO & NAIL
15	9	15	FALL APART	JOSH WILSON SPARROW/EMI CMG	SPARROW/EMI CMG
16	14	16	WE ARE	KARI JOBE SPARROW/EMI CMG	SPARROW/EMI CMG
17	19	17	WHAT A SAVIOR	LAURA STORY FAIR TRADE	FAIR TRADE
18	6	18	WHEN THE STARS BURN DOWN (BLESSING AND HONOR)	PHILIPPS CRAIG & DEAN FAIR TRADE	FAIR TRADE
19	23	5	GREATEST ALL THIS TIME GAINER	DAVID CROWDER/BAND SIXTIES/SPARROW/EMI CMG	SPARROW/EMI CMG
20	20	20	LIVE LIKE THAT	SIDEWALK PROPHETS FERVENT/WORD CURB	FERVENT/WORD CURB
21	22	21	CARRY ME TO THE CROSS	KUTLESS BEC/TOTHO & NAIL	BEC/TOTHO & NAIL
22	4	22	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS INPOP	INPOP
23	21	23	EVERYTHING GOOD	ASHES REMAIN FAIR TRADE	FAIR TRADE
24	25	24	THE SAME GOD	NEWSBOYS HIM	HIM
25	2	25	FREE	DARA MACLEAN FERVENT/WORD CURB	FERVENT/WORD CURB

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	NOT SHOT DEBUT	1	#1 BRIAN COURTNEY WILSON	SO PROUD WORD CURB/PROVOINT/INTEGRITY/BUENA VISTA	PROVOINT/INTEGRITY/BUENA VISTA
2	2	2	VARIOUS ARTISTS	WOW HITS 2011 WORD CURB/PROVOINT/INTEGRITY/BUENA VISTA	PROVOINT/INTEGRITY/BUENA VISTA
3	1	3	FRED HAMMOND	GOD, LOVE & ROMANCE F/HAMMOND/VERITY 8094/ERICA	VERITY/ERICA
4	4	4	JAMES FORTUNE & FIVA	IDENTITY FIVA WORLD/LIGHT 726/EDNE	WORLD/LIGHT
5	4	5	SOUNDTRACK	JOYFUL NOISE WATER/TOWER 2827/EMI CMG	WATER/TOWER
6	6	6	WILLIAM MCDOWELL	ARISE DELIVERY ROOM/LIGHT 2352/EDNE	ROOM/LIGHT
7	5	7	LE'ANDRIA JOHNSON	THE HEART OF A WOMAN 8327/PROVOINT/INTEGRITY/BUENA VISTA	

HOT LATIN SONGS™		ARTIST	TITLE (IMP/INT/PROMOTION)	LABEL	WEEKS ON CHART	PEAK
THIS WEEK	LAST WEEK					
1	2	1	#1 LOVUMBIA (PRESTIGE)	GADY YANKEE EL CASTILLO	17	1
2	3	19	INTENCIONAL	3BALLMITY FORTINOVISA 254863/UMLE	10	1
3	4	10	LLAMADA DE MI EX	LA ARROLLADORA BANDA EL LIMON DE REINE CAMACHO DISA	10	1
4	5	20	EL VERDADERO AMOR PERDONA	MANA FEAT. PRINCE ROYCE WARNER LATINA	10	1
5	11	6	DUTTY LOVE	DOM AMAR FEAT. NATTY NATASHA ORFANATO	10	1
6	6	4	LAS COSAS PEQUEÑAS	PRINCE ROYCE TOP 5 (1P)	10	1
7	15	3	#6 MI SANTA	ROMEO SANTOS FEAT. TOMATITO SONY MUSIC LATIN	10	1
8	1	16	SI TU ME BESAS	VICTOR MANUEL SONY MUSIC LATIN 9820	10	1
9	9	14	WE FOUND LOVE	RHAINA FEAT. CALVIN HARRIS SRP/DEF. JAM/DEL/AG	10	1
10	7	19	TE QUIERO A MORIR	BANDA EL RECODO DE CRUZ LIZARRAGA FORTINOVISA	10	1
11	13	23	PROMISE	ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN	10	1
12	14	42	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, ARCADE FIRE, RYAN REVEREND, 310 POLY GROUNDS/ARCA	10	1
13	12	21	NADA IGUALES	LA ARROLLADORA BANDA EL LIMON DE REINE CAMACHO SONY MUSIC LATIN	10	1
14	10	14	ME GUSTAS TANTO	PULGUEIRO UNIVERSAL MUSIC LATIN	10	1
15	20	6	GOOD FEELING	FLORIDA POE BY ATLANTIC	10	1
16	17	10	BAILANDO POR EL MUNDO	JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN	10	1
17	16	16	SEXY AND I KNOW IT	LIMAO PARTY ROCK/WALLA/MIAMI/CHERRY TRENT/INTERSCOPE	10	1
18	26	5	CRAZY PEOPLE	SEBASTO, PITBULL, SAKOR, FANGUS ARTISTS/IRMA 305	10	1
19	8	15	EL POSTO	CAMARON MACHETE UNIVERSAL MUSIC LATIN	10	1
20	22	19	VEROS DE MI ALMA	VOZ DE MANDO DISA	10	1
21	24	8	EN EL CIELO NO HAY HOSPITAL	JUAN LUIS GUERRA CAPITOL LATIN	10	1
22	21	15	HOTEL NACIONAL	GLORIA ESTEBAN CRESCENT/MOON/WERVE/FORECAST/VERVE	10	1
23	18	19	400 MIL VEINTE AÑOS	TIERRA CALI VICTORIA/VERVE MUSIC	10	1
24	31	7	CAMINAR CONTIGO	LUCERO Y JOAN SEBASTIAN P.A.S./SKALDIA	10	1
25	34	3	FUJISTE TU	ASIN JUAN SEBASTIAN MORENO METAMORFOSIS	10	1
26	32	8	IT WILL RAIN	BRUNO MARS SHAM/IMPACT/SHOPEL/EXTRA/ATLANTIC	10	1
27	27	10	ANTES DE LAS SEIS	SHAKIRA SONY MUSIC LATIN	10	1
28	38	4	TU YA ERES COSA DEL PASADO	FIEL RUEDA DISA	10	1
29	NOT SHOT DEBUT	SI TE DIGO LA VERDAD	GOCHO NEW ERA/VERVE MUSIC	10	1	
30	25	4	EL VESTIDO BLANCO	VICENTE FERNANDEZ SONY MUSIC LATIN	10	1
31	29	7	QUE NOS PASO?	REYI HARRIS ADRIANO YURDINA SONY MUSIC LATIN	10	1
32	28	9	AMOR COMPARTIDO	LOS TUCANES DE TIJUANA FORTINOVISA	10	1
33	30	5	SET FIRE TO THE RAIN	ADOLE AL COLUMBIA	10	1
34	36	3	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLY GROUNDS/ARCA	10	1
35	39	3	CORRE!	JESSE & JOY WARNER LATINA	10	1
36	33	20	AYER	IVAN DE LUZ UNIVERSAL MUSIC LATIN	10	1
37	35	4	REGALO DEL CIELO	EL CHAPO DE SINALOA PALOMA	10	1
38	44	3	AMOR CONFUSO	GERARDO ORTIZ DEL SONY MUSIC LATIN	10	1
39	41	12	VUELVE PRONTO	ALEXANDRA SERICA	10	1
40	50	2	SOLAMENTE TU	PABLO ALBORAN CAPITOL LATIN	10	1
41	37	20	TU DECIDES	LOS HERMANOS DEL NORTE DISA	10	1
42	NEW	YA ME CANSE	LARRY HERNANDEZ FORTINOVISA	10	1	
43	43	2	DE JERON	PLAN B PWA	10	1
44	46	5	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL	10	1
45	49	2	EL MEJOR PERFUME	LA ORIGINAL BANDA EL LIMON DE SAHADOR LIZARRAGA FORTINOVISA	10	1
46	40	9	ARREPIENTETE	INTOCABLE (S) (1P)	10	1
47	42	5	VALLENATO EN KARAOKE	IBRAHIM AYER/REYI HARRIS/INTERSCOPE	10	1
48	47	2	ESTOY SALADO	CHRY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA	10	1
49	45	3	T.H.E. (THE HARDEST EVER)	WILLIAM VEA FEAT. MIK JAGGER/JENNY FLOPEZ/WILL JAM/INTERSCOPE	10	1
50	NEW	UN HOMBRE NORMAL	ESPINOZA PAZ DISA	10	1	

Chayanne presents his second live recording, *A Solas Con Chayanne*, on Top Latin Albums as the set claims Hot Shot Debut honors with a No. 10 entry. The new album betters the start of his prior live release, *Vivo*, which peaked at No. 31 in 2008.



TOP LATIN ALBUMS™		ARTIST	TITLE (IMP/INT/DISTRIBUTING LABEL)	WEEKS ON CHART	PEAK
THIS WEEK	LAST WEEK				
1	2	1	#1 ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC LATIN 9096	2
2	1	3	LA ARROLLADORA BANDA EL LIMON DE REINE CAMACHO	FORMULA VOL. 2 SONY MUSIC LATIN 9096	2
3	3	2	LOS TUCANES DE TIJUANA	300MAS FORTINOVISA 254863/UMLE	2
4	4	10	3BALLMITY	INTENCIONAL FORTINOVISA 254863/UMLE	2
5	5	2	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 221866/UMLE	2
6	6	23	GERARDO ORTIZ	ENTRE DOS Y EL DIABLO DEL 91201 SONY MUSIC LATIN	2
7	8	101	PRINCE ROYCE	PRINCE ROYCE TOP 5 (TOP ATLANTIC) 30020/AG	2
8	7	3	VICTOR MANUEL	SI TU ME BESAS SONY MUSIC LATIN 9820	2
9	11	19	ARJONA	INDEPENDIENTE MCA MORFOSIS 52001/WARNER LATINA	2
10	NOT SHOT DEBUT	CHAYANNE	A SOLAS CON CHAYANNE SONY MUSIC LATIN 9194	2	
11	9	3	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA, PARTE IV FORTINOVISA 254863/UMLE	2
12	13	44	MANA	DRAMA Y LIZ WARNER LATINA 53520	2
13	10	12	JENNI RIVERA	JONAS PRESTADIAS BANDA FORTINOVISA 254863/UMLE	2
14	17	3	ALEJANDRO FERNANDEZ	CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 9116	2
15	20	12	VICENTE FERNANDEZ	OTRA VEZ SONY MUSIC LATIN 9842	2
16	27	3	RICARDO ARJONA	CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 9381	2
17	10	101	CAMILA	DE LA PARTE DE AMAR SONY MUSIC LATIN 5981	2
18	NEW	ROCIO DURCAL	CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 9116	2	
19	15	2	YURIDIA	ENVIOS SONY MUSIC LATIN 9097	2
20	18	5	RAMON AVILA Y SUS BRAVOS DEL NORTE	LEYENDA NORTEA FREDDIE 3091	2
21	19	15	CRISTIAN CASTRO	MAMBO EL PRINCIPE VOL. II UNIVERSAL MUSIC LATIN 016820/UMLE	2
22	25	56	LOS BUKIS	35 ANIVERSARIO FORTINOVISA 254863/UMLE	2
23	23	13	VARIOUS ARTISTS	RADIO ENTOS EL DISCO DEL ANO 2011 DISA 221866/UMLE	2
24	21	12	JENNI RIVERA	JONAS PRESTADIAS POP FORTINOVISA 254863/UMLE	2
25	NEW	TIERRA CALI	AGUSTO UNIVERSAL MUSIC LATIN 016820/UMLE	2	
26	12	2	SOLIDO	MAS SOLIDO MAS NORTEO FREDDIE 3099	2
27	22	55	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 221866/UMLE	2
28	23	70	ESPINOZA PAZ	CANCIONES QUE DUELEN DISA 221866/UMLE	2
29	35	25	BRONCO	35 ANIVERSARIO FORTINOVISA 254863/UMLE	2
30	26	69	SHAKIRA	SAKIRA (S) (1P) 714333/SONY MUSIC LATIN	2
31	34	64	DON OMAR	METHE OPMAR THE TROVADOR (REINVENTADO) MACHETE 0480/UMLE	2
32	NEW	CRISTIAN CASTRO	VIA PRINCE VOL. I VOL. II UNIVERSAL MUSIC LATIN 016820/UMLE	2	
33	38	38	AVENTURA	14+1 PREMIUM LATIN 910211/SONY MUSIC LATIN	2
34	14	2	DAVID BISBAL	AGUSTO UNIVERSAL MUSIC LATIN 016820/UMLE	2
35	30	14	VARIOUS ARTISTS	CORRIDOS 41 2011 DISA 221866/UMLE	2
36	31	63	CRISTIAN CASTRO	VIA PRINCE VOL. II UNIVERSAL MUSIC LATIN 016820/UMLE	2
37	37	40	INTOCABLE	2011 (S) (1P) 009	2
38	48	2	GILBERTO SANTA ROSA	CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 9116	2
39	51	2	SIN BANDERA	CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 9116	2
40	39	25	LOS YONIC'S	35 ANIVERSARIO FORTINOVISA 254863/UMLE	2
41	46	3	VARIOUS ARTISTS	COMPLEMENTO ENAMORADOS 2 SONY MUSIC LATIN 9017	2
42	43	14	VARIOUS ARTISTS	COMPLEMENTO ENAMORADOS 2 SONY MUSIC LATIN 9017	2
43	32	36	IL VOLO	IL VOLO OPERA BUELAGAT/CARENT/REFFEN/STY/UMLE	2
44	36	10	SHAKIRA	ENVIOS DESDE PARIS SONY MUSIC LATIN 9820	2
45	40	38	LOS TIGRES DEL NORTE	MTV UNPLUGGED TRIS/MTV FORTINOVISA 254863/UMLE	2
46	50	37	FRANCO DE VITA	EN PRIMA PIA SONY MUSIC LATIN 9012	2
47	41	13	JULIÁN ALVAREZ Y SU NORTEÑO BANDA	MARIPATA Y SU BANDA DISA 221866/UMLE	2
48	33	14	BANDA EL RECODO DE CRUZ LIZARRAGA	LA MEJOR DE TODOS FORTINOVISA 254863/UMLE	2
49	45	14	VARIOUS ARTISTS	ENFERMEDAD MASIVA DEL 91201 SONY MUSIC LATIN	2
50	28	2	LABERINTO	MEVY COMO VIVE MUSA/ART 4519/BALBIA	2

Lucero, whose career spans 30 years, gains her first top 10 on Regional Mexican as "Caminar Contigo," her duet with Joan Sebastian, jumps 14-7. The song is her first to reach the 17-year-old list. For chart veteran Sebastian, it's his 14th top 10 at the format.



REGIONAL MEXICAN ALBUMS™		ARTIST	TITLE (IMP/INT/DISTRIBUTING LABEL)	WEEKS ON CHART	PEAK
THIS WEEK	LAST WEEK				
1	1	1	#1 LA ARROLLADORA BANDA EL LIMON DE REINE CAMACHO	FORMULA VOL. 1 SONY MUSIC LATIN 9096	2
2	2	2	LOS TUCANES DE TIJUANA	300MAS FORTINOVISA 254863/UMLE	2
3	3	10	3BALLMITY	INTENCIONAL FORTINOVISA 254863/UMLE	2
4	4	2	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 221866/UMLE	2
5	5	23	GERARDO ORTIZ	ENTRE DOS Y EL DIABLO DEL 91201 SONY MUSIC LATIN	2
6	6	3	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA, PARTE IV FORTINOVISA 254863/UMLE	2
7	7	12	JENNI RIVERA	JONAS PRESTADIAS BANDA FORTINOVISA 254863/UMLE	2
8	10	12	VICENTE FERNANDEZ	OTRA VEZ SONY MUSIC LATIN 9842	2
9	9	5	RAMON AVILA Y SUS BRAVOS DEL NORTE	LEYENDA NORTEA, SIG GRANDES EXITOS FREDDIE 3091	2
10	14	56	LOS BUKIS	35 ANIVERSARIO FORTINOVISA 254863/UMLE	2
11	12	13	VARIOUS ARTISTS	RADIO ENTOS EL DISCO DEL ANO 2011 DISA 221866/UMLE	2
12	NEW	TIERRA CALI	AGUSTO UNIVERSAL MUSIC LATIN 016820/UMLE	2	
13	8	2	SOLIDO	MAS SOLIDO MAS NORTEO FREDDIE 3099	2
14	11	52	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 221866/UMLE	2
15	16	20	ESPINOZA PAZ	CANCIONES QUE DUELEN DISA 221866/UMLE	2
16	19	25	BRONCO	35 ANIVERSARIO FORTINOVISA 254863/UMLE	2
17	17	14	VARIOUS ARTISTS	CORRIDOS 41 2011 DISA 221866/UMLE	2
18	20	37	INTOCABLE	2011 (S) (1P) 009	2
19	RE-ENTRY	VARIOUS ARTISTS	COMPLEMENTO ENAMORADOS 2 SONY MUSIC LATIN 9017	2	
20	RE-ENTRY	LOS TIGRES DEL NORTE	MTV UNPLUGGED TRIS/MTV FORTINOVISA 254863/UMLE	2	

TROPICAL ALBUMS™		ARTIST	TITLE (IMP/INT/DISTRIBUTING LABEL)	WEEKS ON CHART	PEAK
THIS WEEK	LAST WEEK				
1	1	1	#1 ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC LATIN 9096	2
2	3	101	PRINCE ROYCE	PRINCE ROYCE TOP 5 (TOP ATLANTIC) 30020/AG	2
3	2	3	VICTOR MANUEL	SU PUEBLO SONY MUSIC LATIN 9820	2
4	4	36	AVENTURA	14+1 PREMIUM LATIN 910211/SONY MUSIC LATIN	2
5	5	3	GILBERTO SANTA ROSA	CANCIONES DE AMOR LOVE SONGS SONY MUSIC LATIN 9116	2
6	6	23	CHARLIE ZEA	DE BOHEMIA THE ENTRY 1009	2
7	7	13	JOSEPH FONSECA	WYA GRAN COMBO UNIVERSAL MUSIC LATIN 016820/UMLE	2
8	8	66	EL GRAN COMBO	SALSA POPULAR 1025	2
9	9	23	OMEGA	EL DIABLO DEL FLOW 2 PLANET 226	2
10	9	13	TITE CURET	SONO SONO THE GREAT POPULAR 1210	2
11	15	19	HENRY SANTOS	INTRODUCCIONES UNIVERSAL MUSIC LATIN 95820/UMLE	2
12	12	15	TITO NIEVES	MULTIPLA GRABACION TITO NIEVES MUSIC 1204	2
13	14	9	GRUPO MANIA	LOS HERMANOS MANIA UNIVERSAL MUSIC LATIN 016820/UMLE	2
14	13	4	WILLIE COLON Y HECTOR LAVOE	SI SEGUIAN VIVIENDO DISA 221866/UMLE	2
15	17	69	HECTOR ACOSTA: EL TORITO	QUE ME PASA A MI VEZ A MI UNIVERSAL MUSIC LATIN 016820/UMLE	2
16	18	9	VARIOUS ARTISTS	ILUSTRACIONES DE LA DISA 221866/UMLE	2
17	16	30	LUIS ENRIQUE	SOY SERE TOP STOP 30020/SONY MUSIC LATIN	2
18	20	40	EDDIE SANTIAGO	15 EXITOS ORO SALSERO MACHETE 016820/UMLE	2
19	19	26	JERRY RIVERA	LA IMPERATOR PATA UN/MTV UNPLUGGED TRIS/MTV FORTINOVISA 254863/UMLE	2
20	RE-ENTRY	MILY QUEZADA	AGUSTO UNIVERSAL MUSIC LATIN 016820/UMLE	2	

BETWEEN THE BULLETS

SANTOS' THIRD TROPICAL NO. 1

Romeo Santos earns his third No. 1 on Tropical Airplay as "Mi Santa" (featuring Tomatito) moves 6-1 (up 55% in audience, according to Nielsen BDS). "Santa" is the third single off Santos' album *Formula: Vol. 1*, and the third to reach No. 1 on the chart. On Hot Latin Songs, he wins the Greatest Gainer/Airplay honor as the track moves 15-7. Santos' top 10 entry brings him closer to the Hot Latin Songs summit, where both previous singles have reached.

—Karinah Santiago

HOT LATIN SONGS (17 stations), REGIONAL MEXICAN (26 Latin pop), TROPICAL (8 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on Billboard.biz for rules and abbreviations. All charts © 2012. Promotions: Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	AI SE EU TE PEGO MICHEL TELÓ FT. MIK JÄGER & JENNIFER LOPEZ/VILLUM	
3	3	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
4	5	DOMINO JESSIE J/LAIVA	
5	11	SHE DOESN'T MIND SEAN PAUL VP	
6	8	WILD ONES FLO RIDA FT. SIA PDE BOY	
7	NEW	T.H.E (THE HARDEST EVER) WILLIAM FT. MIK JÄGER & JENNIFER LOPEZ/VILLUM	
8	6	VIDEO GAMES LANA DEL REY STRANGER	
9	7	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
10	4	ALONE AGAIN ALYSSA REID FT. JUMP SMOKEB3/3BEAT	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HARSHIN/SOUNDSCAN JAPAN/PLANTECH) FEBRUARY 25, 2012	
1	90	JUNO U-19 NM48 YOSHIMOTO R & G CD	
2	45	KIMI NI AITAKATA NAOTO INTI RAYMI UNIVERSAL	
3	58	2012SPARK PIROMAGPHETI SONY	
4	NEW	SAKURA KIYOSHI HIKAWA COLUMBIA	
5	36	FILM GEN HOSHINO VICTOR	
6	37	ROCK ME BABY THE BANOWES VICTOR	
7	42	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. UNIVERSAL	
8	34	END ROLL MOTOHRO HATA ARIOLA	
9	10	SABRINA LEO SAYER VICTOR	
10	3	HAJIMARI NO TOKI AYAKA A STATION	

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTTANAL/RGE/ROSTER	
2	NEW	SHE DOESN'T MIND SEAN PAUL VP	
3	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
4	4	HEART SKIPS A BEAT DILEY MURIS FT. RIZZLE KICKS SYCD	
5	NEW	HIMMEL AUF SILBERMOND BLACK 2 BACK	
6	5	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
7	3	VIDEO GAMES LANA DEL REY STRANGER	
8	NEW	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
9	8	LEVELS AVICHI VERATONE	
10	7	ANTI HERO (BRAVE NEW WORLD) MARLON RUOJETTE MATTER FIXED	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) FEBRUARY 25, 2012	
1	3	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	1	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
3	NEW	T.H.E (THE HARDEST EVER) WILLIAM FT. MIK JÄGER & JENNIFER LOPEZ/VILLUM	
4	4	DOMINO JESSIE J/LAIVA	
5	2	ALONE AGAIN ALYSSA REID FT. JUMP SMOKEB3/3BEAT	
6	5	WILD ONES FLO RIDA FT. SIA PDE BOY	
7	6	TWILIGHT COVER DRIVE GLOBAL TALENT	
8	7	MAMA DO THE HUMP RIZZLE KICKS ISLAND	
9	8	STRONGER (WHAT DOESN'T KILL YOU) NELLY CLARSON 19	
10	9	BORN TO DIE LANA DEL REY POLYDOR	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTTANAL/RGE	
2	3	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
3	5	I KNOW NOBA AYVALDORCOMPANY	
4	2	VIDEO GAMES LANA DEL REY STRANGER	
5	4	JE L'AIME A MOURIR SHAKIRA SONY MUSIC	
6	7	INTERNATIONAL LOVE PITBULL FT. CHRIS BROWN MR. 305/POLO GROUNDSQU	
7	NEW	I WILL ALWAYS LOVE YOU WHITNEY HOUSTON ARISTA	
8	8	SOMEONE LIKE YOU ADELE XL	
9	RE	AVANT QU'ELLE PARTE SEBASTIEN DAESOUT WATT B	
10	RE	YOUNG, WILD & FREE SWOOP DICE & MICHAEL FT. BRUNO MARS 1027/ROUY/000/SYNYE	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BOS) FEBRUARY 25, 2012	
1	11	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION/RS/SOPE	
2	1	CALL ME MAYBE CARY DES JARDIN 904	
3	2	SET FIRE TO THE RAIN ADELE XL	
4	8	STRONGER (WHAT DOESN'T KILL YOU) NELLY CLARSON 19/RCA	
5	3	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC/VIRGIN	
6	5	GOOD FEELING FLO RIDA PDE BOY/ATLANTIC	
7	7	DOMINO JESSIE J/LAIVA/ISLAND	
8	6	THE ONE THAT GOT AWAY KATY PERRY CAPITOL	
9	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
10	14	SEXY AND I KNOW IT LWNO PWRY/ROCK/VILLUM/CHERRYTREE/INTERSCOPE	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) FEBRUARY 25, 2012	
1	1	TO TURN BACK HANDS OF TIME LYN P/N ENTERTAINMENT	
2	31	I'LL THINK OF YOU DAVID N. COCINSTAR ENTERTAINMENT	
3	4	FIERCELY FT ISLAND F&C ENTERTAINMENT	
4	3	LOVEY-DOVEY T-ARA CORE/CONTENTS MEDIA	
5	2	WHEN I CAN'T SING SETER YO ENTERTAINMENT	
6	NEW	SHADOW MONDAY KIZ FAX ENTERTAINMENT	
7	42	BECAUSE I AM AFRAID NA YOUN AMON & BAEK JI YOUNG CH WORKS	
8	6	I WILL LOVE YOU HYUNJIN STARSHIP ENTERTAINMENT	
9	10	GRASSHOPPER SUNNYMILL UEN ENTERTAINMENT	
10	6	I HATE MYSELF K.WILL STARSHIP ENTERTAINMENT	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	WILD ONES FLO RIDA FT. SIA PDE BOY	
2	NEW	ASS BACK HOME DYN CLASS HONEY FT. NGUN/NOTCH DECA/MOJAVE	
3	2	HEY HEY HEY LAUREN WREN FT. SWIFTD & GUY LA MUSCLE OVRSEA/VOJBE	
4	4	BOYS LIKE YOU 366 FT. BOSSLING SOULMATE	
5	5	PARADISE COLDPLAY PARLOPHONE	
6	3	LOVELY BOY THE BLACK KEYS WONESUCH	
7	6	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
8	8	I LOVE IT HILIP MOODS FT. SIA UNIVERSAL	
9	10	TAKE CARE DRAKE FT. RIHANNA YOUNG MONEY/CASH MONEY	
10	9	SUMMER PARADISE SIMPLE PLAN FT. K'NANN ATLANTIC	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ CHR	
2	3	BAGGEDRAGER BERS PARDEL FT. SIF TOP NOTCH	
3	6	I FOLLOW RIVERS LYKKE LI LL RECORDINGS	
4	4	EPIC SANDRO SILVA & QUINTINO BIP	
5	2	THE A-TEAM ED SHEERAN ASYLUM	
6	8	IK NEEM JE MEE BERS PARDEL TOP NOTCH	
7	7	SKINNY LOVE BIRDY JASMINE VAN DEN BOSGAERDE	
8	NEW	I WON'T GIVE UP JASON MURRAY ATLANTIC	
9	NEW	PEOPLE HELP THE PEOPLE BIRDY JASMINE VAN DEN BOSGAERDE	
10	9	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ ROSTER	
2	2	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
3	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
4	6	L'ULTIMA NOTTE AL MONDO TIZIANO FERMI ILM	
5	3	DISTRATTO FRANCESCA MICHELINI SONY MUSIC	
6	7	YOUNG, WILD & FREE SWOOP DICE & MICHAEL FT. BRUNO MARS 1027/ROUY/000/SYNYE	
7	NEW	TACATA ROMANO & SAMPANA FT. RODRIGUEZ DANCE AND LOVE	
8	RE	TURNING TABLES ADELE XL	
9	9	SOMEONE LIKE YOU ADELE XL	
10	NEW	THESE BOOTS ARE MADE FOR WALKIN' PLANET FUNK INDIGO FILMS	

GREECE		ALBUMS	
THIS WEEK	LAST WEEK	(CYTA-EPPI) FEBRUARY 25, 2012	
1	RE	ESTI LAIKAI VASSILIS KARRAS UNIVERSAL	
2	1	UNDER THE MISTLETOE JUSTIN BIEBER UNIVERSAL	
3	5	TALK THAT TALK RIHANNA SRP/DEF JAM	
4	7	AKOU MELISSIS UNIVERSAL	
5	2	IMOUN KE EGO EKEI PIX LAX LIVE 2011 PIX LAX MINDS	
6	3	THA IME EDO NINGS OKONONGP/BLUDES MINDS	
7	8	WHO YOU ARE JESSIE J/LAIVA/ISLAND	
8	4	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
9	10	UNIVERSAL: HITS & STAR 2012 VARIOUS ARTISTS UNIVERSAL	
10	RE	21 ADELE XL	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTTANAL/RGE/ROSTER	
2	2	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
3	3	PERDONAME PABLO ALBORAN CON CAROLINA/TORRES SUELOS Y PRODUCTORES	
4	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	5	OTONO, OCTUBRE MANUEL CARRASCOSO UNIVERSAL	
6	7	SOMEONE LIKE YOU ADELE XL	
7	6	MARCO MELENDI & PABLO MOTOS WARNER	
8	8	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
9	RE	KEEP THE TRANCE CARLOS JEAN NOVAE/MUSIK	
10	9	NO SIGUE MODAS JUAN MASAN SONY MUSIC	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTTANAL/RGE/ROSTER	
2	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
3	4	SHE DOESN'T MIND SEAN PAUL VP	
4	3	VIDEO GAMES LANA DEL REY STRANGER	
5	5	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
6	7	HANGOVER TAKI CRUZ FT. FLO RIDA 4TH & BROADWAY	
7	6	MA CHERIE DJ ANTOHNE FT. THE BEAT SHAKERS GLOBAL	
8	8	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
9	10	LEVELS AVICHI VERATONE	
10	NEW	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ CHR	
2	2	VIDEO GAMES LANA DEL REY STRANGER	
3	3	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
4	4	TAKE YOU HIGHER GOODMILL & HOOK N SLUG LA MUSCLE EN LA PORCE	
5	5	IK NEEM JE MEE BERS PARDEL TOP NOTCH	
6	5	I FOLLOW RIVERS LYKKE LI LL RECORDINGS	
7	NEW	BANG BANG VINKEN ZUSJES BRALL	
8	7	JE L'AIME A MOURIR SHAKIRA SONY MUSIC	
9	10	SHE DOESN'T MIND SEAN PAUL VP	
10	9	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	WHEN I HELD YA NOVA LUNELN UNIVERSAL	
2	5	AI SE EU TE PEGO MICHEL TELÓ CHR	
3	3	SOME DIE YOUNG LALAH WARNER	
4	NEW	Nobody Knows DARIN UNIVERSAL	
5	2	GIVE ME ALL YOUR LOVIN' MADONNA FT. NICKI MINAJ & M.I.A. LIVE NATION	
6	4	ACKLIFT ANASTET UNIVERSAL	
7	RE	SOBER LOREEN MOHTO	
8	7	EMMYLOU FIRST AID KIT JAGADAMBA	
9	10	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
10	RE	MY HEART IS REFUSING ME LOREEN MOHTO	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BOS) FEBRUARY 25, 2012	
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
2	2	CORRE! JESSE & JOY WARNER	
3	3	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	
4	7	SEXY AND I KNOW IT LWNO PWRY/ROCK/VILLUM/CHERRYTREE/INTERSCOPE	
5	4	MOVES LIKE JAGGER MARJORIS S FT. CHRISTINA AGUILERA A&M/CITICORE	
6	6	SET FIRE TO THE RAIN ADELE XL	
7	5	INTENTALLO SBALLYMY FT. EL BERTO Y AMERICA SIERRA FONOVIS	
8	9	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN	
9	10	LLAMADA DE MI EX LA AROLDADORA BANDA EL LIMON DE RENE CANACHO/DCA	
10	8	SI TU TE VAS YAHIR WARNER	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	AI SE EU TE PEGO MICHEL TELÓ PANTTANAL/RGE/ROSTER	
2	4	SHE DOESN'T MIND SEAN PAUL VP	
3	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
4	3	JAR OF HEARTS CHRISTINA PERRI ATLANTIC	
5	RE	TURN ME ON DAVID GUETTA FT. NICKI MINAJ WHAT A MUSIC	
6	9	ANTI HERO (BRAVE NEW WORLD) MARLON RUOJETTE MATTER FIXED	
7	NEW	DEDICATION TO MY EX (MISS THAT) LWNO FT. ANDRE 3000 & LIL WAYNE YOUNG-GOLDFE/20E 4	
8	5	LEVELS AVICHI VERATONE	
9	5	MA CHERIE DJ ANTOHNE FT. THE BEAT SHAKERS GLOBAL	
10	NEW	DO YOU LIKE WHAT YOU SEE IVY QUAWOO UNIVERSAL	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	SOMMERFUGGEL I VINTERLAND VINNI TV2/MASTIFF	
2	NEW	STAY TOOM SYDNES	
3	2	SOME DIE YOUNG LALAH WARNER	
4	4	MA NORDMANN FLORBO PIRAYA	
5	NEW	TWISTED LITTLE STAR HARVID SVENSTEN TV2/2/5/MASTIFF	
6	5	CITY BOY MARLON RUOJETTE MATTER FIXED	
7	9	WILD ONES FLO RIDA FT. SIA PDE BOY	
8	3	LOOK BACK TORE OAMLE ECENTRIC	
9	7	PARADISE COLDPLAY PARLOPHONE	
10	6	M*****N FLORBO PIRAYA	

DENMARK		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) FEBRUARY 25, 2012	
1	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN	
2	2	GLEMMEER DIG ALDRIG SHENITRUP & VENDELBOE FT. MADRA HALLM/LARE/MADE	
3	NEW	HEAVEN EMELI SANDE VIRGIN	
4	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
5	4	NEVER PLAYED THE BASS NABIRA DISCO WAX	
6	NEW	SPEAK OUT NOW OSLAND ANDERSON	
7	7	AI SE EU TE PEGO MICHEL TELÓ PANTTANAL/RGE/ROSTER	
8	3	SHOULDN'T KNOW BETTER SOLUNA SAMAY EMY	
9	NEW	KU GODT KESI UNIVERSAL	
10	5	CITY BOY DUNKYBOY WARNER	

NEW MUSIC

40 MILE YACHT ANTS...
BLIND BOYS TO PAINT...
BRYAN ADAS...
CLOZELACK...
DUSTY SPRINGSFIELD...

EN EL CIELO NO HAY HOSPITAL...
EVERY DAY BREAKS YOUR HEART...
EVERYBODY WANTS TO BE A STAR...
DUTY LOVE...

INTENTIONS...
DUSTY SPRINGSFIELD...
DUSTY SPRINGSFIELD...
DUSTY SPRINGSFIELD...
DUSTY SPRINGSFIELD...

NADA CHIALES...
NIGHT BREATH...
NIGHT BREATH...
NIGHT BREATH...
NIGHT BREATH...

SMOOTH CRIMINAL...
SMOOTH CRIMINAL...
SMOOTH CRIMINAL...
SMOOTH CRIMINAL...
SMOOTH CRIMINAL...

TURN ON...
TURN ON...
TURN ON...
TURN ON...
TURN ON...

ALL YOUR LIFE...
ALL YOUR LIFE...
ALL YOUR LIFE...
ALL YOUR LIFE...
ALL YOUR LIFE...

FADED...
FADED...
FADED...
FADED...
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IT ALL COMES TO ME...
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With
Downtown
Julie
Brown



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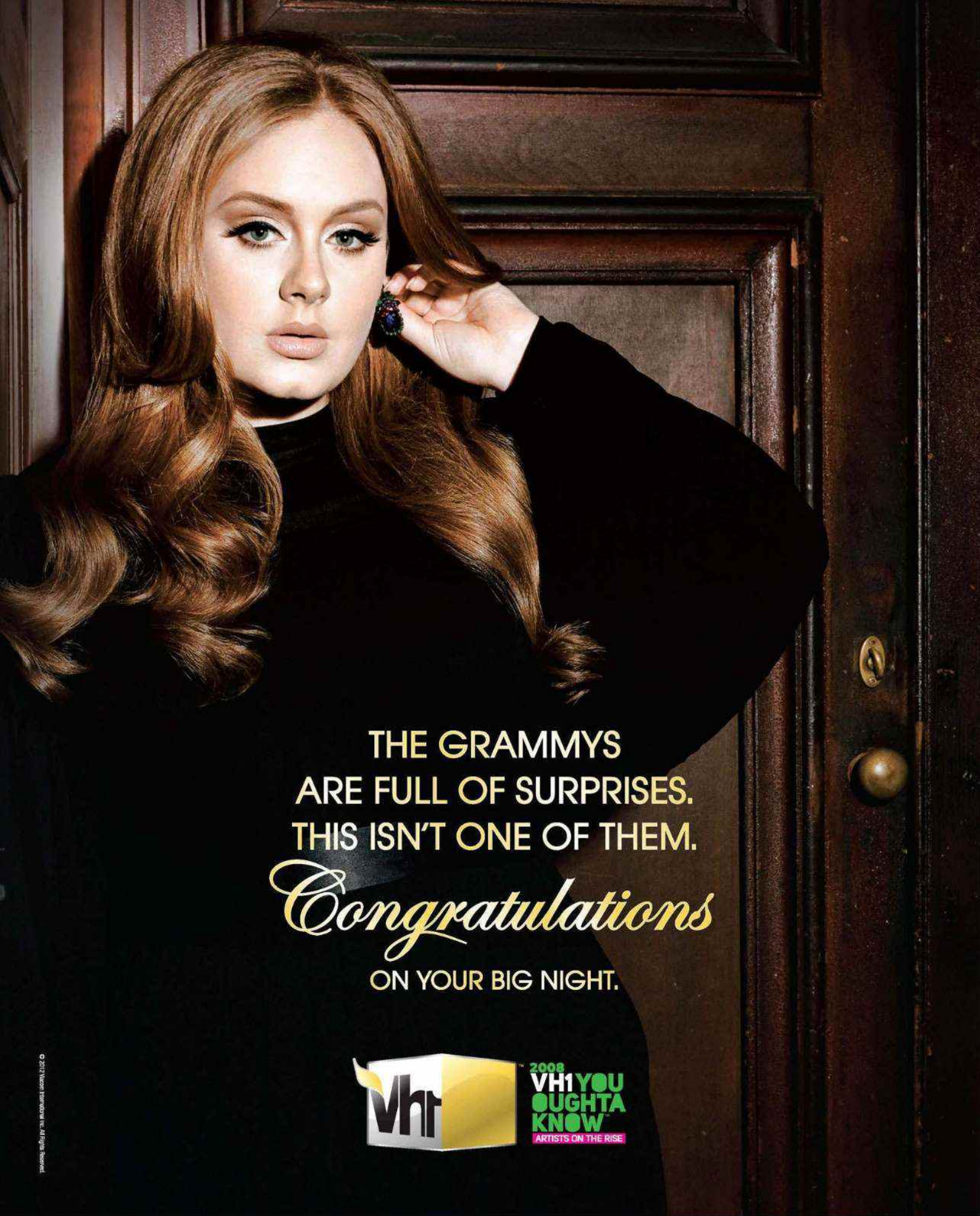
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KNOW**
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