we heart michael
## UPFRONT

7 **DOUBLE TROUBLE** Digital album sales growth slows in Q2, as CD decline continues to accelerate.

9 **On The Road**

10 **Digital Entertainment**

12 **Global, Latin Notas**

### FEATURES

**COVER STORY**

13 **MICHAEL JACKSON: KING OF POP**

14 Labels rush to keep up with consumer demand.

16 **AEG Live’s aftermath: recoupment plans and insurance concerns.**

17 When he died, Jackson was working on a pair of new albums.

18 The King of Pop was a worldwide phenomenon.

20 Jackson’s music proves as popular as ever—online and off.

22 Jackson didn’t just rule pop, he changed the way it’s sold.

26 The singer left behind videos that changed MTV forever.

28 Jackson by numbers: How he dominated sales, TV and even blogs.

### MUSIC

31 **ABSOLUTELY FABULOUS**

The Brooklyn rapper gets personal on his fifth studio release.

32 **Global Pulse**

33 **Questions: Jason Crabb**

34 **Review**

35 **Having Now**

### EVERY ISSUE

4 **Opinion**

16 **Marketplace**

37 **Over The Counter**

37 **Market Watch**

38 **Charts**

53 **Executive Turntable. Backbeat: Inside Track**

---

**Events**

**MOBILE ENTERTAINMENT LIVE**

This conference, set for Oct. 6 at the Omni Hotel San Diego and presented by Logic Wireless, will feature a keynote from Blackberry creator Research In Motion’s Alan Brenner. More at billboardevents.com.

**FILM & TV MUSIC**

This conference offers the opportunity to learn from, network and share music with the best in the business. The 2008 event sold out, so don’t miss this year’s: Oct. 29-30 at the Beverly Hilton in Los Angeles. Details: billboardevents.com.

**TOURING**

Set for Nov. 4-5 at the Roosevelt Hotel in New York, this premier Industry event gathers promoters, agents, managers, venue operators, merch companies and production professionals. For more, go to billboardevents.com.

**Online**

**MORE MICHAEL**

After reading about Michael Jackson in this issue, go to billboard.blogs.com/michaeljackson for news, charts, video and our special 1984 Jackson issue. For more from the music Industry perspective, go to billboard.biz/jackson.

---

**CONTENTS**

**VOLUME 121, NO. 27**

### ON THE CHARTS

#### ALBUMS

<table>
<thead>
<tr>
<th><strong>#1</strong></th>
<th><strong>Page</strong></th>
<th><strong>Artist / Title</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP BILLBOARD 200</strong></td>
<td>38</td>
<td>THE BLACK EYED PEAS / THE GAME</td>
</tr>
<tr>
<td><strong>TOP POP CATALOG</strong></td>
<td>40</td>
<td>MICHAEL JACKSON / THE ESSENTIAL MICHAEL JACKSON</td>
</tr>
<tr>
<td><strong>TOP DIGITAL</strong></td>
<td>40</td>
<td>BLACK EYED PEAS / BLACK EYED PEAS</td>
</tr>
<tr>
<td><strong>TOP INTERNET</strong></td>
<td>40</td>
<td>MICHAEL JACKSON / THE ESSENTIAL MICHAEL JACKSON</td>
</tr>
<tr>
<td><strong>TOP HEATSEEKERS</strong></td>
<td>41</td>
<td>BLACK EYED PEAS / BLACK EYED PEAS</td>
</tr>
<tr>
<td><strong>TASTEMAKERS</strong></td>
<td>41</td>
<td>THE MARC VILLA / THE MARC VILLA</td>
</tr>
<tr>
<td><strong>TOP COUNTRY</strong></td>
<td>45</td>
<td>BLACK EYED PEAS / BLACK EYED PEAS</td>
</tr>
<tr>
<td><strong>TOP BLUEGRASS</strong></td>
<td>45</td>
<td>STEVE MARTIN / THE CROW: NEW SONGS FOR THE CINERAMA ODYSSEY</td>
</tr>
<tr>
<td><strong>TOP R&amp;B/HIP-HOP</strong></td>
<td>46</td>
<td>GENNYWNE / ROCK WITH THE LION</td>
</tr>
<tr>
<td><strong>TOP CHRISTIAN</strong></td>
<td>48</td>
<td>MAC KEE / THE EAR</td>
</tr>
<tr>
<td><strong>TOP GOSPEL</strong></td>
<td>48</td>
<td>MALIY ARI / THE CALL</td>
</tr>
<tr>
<td><strong>TOP DANCE/ELECTRONIC</strong></td>
<td>49</td>
<td>MICHAEL BUBLE / MICHAEL BUBLE MEETS MOLSON SQUARE GARDEN</td>
</tr>
<tr>
<td><strong>TOP TRADITIONAL JAZZ</strong></td>
<td>49</td>
<td>JOE JONES / CHIS JUIN IN MOTION</td>
</tr>
<tr>
<td><strong>TOP CONTEMPORARY JAZZ</strong></td>
<td>49</td>
<td>JIMMY DE VILLE / JIMMY DE VILLE</td>
</tr>
<tr>
<td><strong>TOP TRADITIONAL CLASSICAL</strong></td>
<td>49</td>
<td>PETER GREEN / SONGS FROM MANA</td>
</tr>
<tr>
<td><strong>TOP CLASSICAL CROSSOVER</strong></td>
<td>49</td>
<td>KENNY G / THE PRINCE</td>
</tr>
<tr>
<td><strong>TOP WORLD</strong></td>
<td>49</td>
<td>VARIOUS ARTISTS / A RAIN OF BLESSINGS AROUND THE WORLD</td>
</tr>
<tr>
<td><strong>TOP LATIN</strong></td>
<td>50</td>
<td>JOHN LEE HOOKER / QUENQUI</td>
</tr>
</tbody>
</table>

#### SONGS

<table>
<thead>
<tr>
<th><strong>#1</strong></th>
<th><strong>Page</strong></th>
<th><strong>Artist / Title</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP BILLBOARD 100</strong></td>
<td>42</td>
<td>THE BLACK EYED PEAS / THE GAME</td>
</tr>
<tr>
<td><strong>HOT 100 AIRPLAY</strong></td>
<td>43</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>HOT DIGITAL SONGS</strong></td>
<td>43</td>
<td>THE BLACK EYED PEAS / THE GAME</td>
</tr>
<tr>
<td><strong>MAINSTREAM TOP 40</strong></td>
<td>44</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>ADULT CONTEMPORARY</strong></td>
<td>44</td>
<td>TAYLOR LANCEB / I DON’T KNOW</td>
</tr>
<tr>
<td><strong>ADULT TOP 40</strong></td>
<td>44</td>
<td>SHAKESPEAR PARK / THE DETAILS</td>
</tr>
<tr>
<td><strong>ROCK SONGS</strong></td>
<td>44</td>
<td>SHAKESPEARE / THE DETAILS</td>
</tr>
<tr>
<td><strong>ACTIVE ROCK</strong></td>
<td>44</td>
<td>THE JAM / THE JAM</td>
</tr>
<tr>
<td><strong>HERITAGE ROCK</strong></td>
<td>44</td>
<td>THE JAM / THE JAM</td>
</tr>
<tr>
<td><strong>HOT COUNTRY SONGS</strong></td>
<td>45</td>
<td>SHAKESPEAR PARK / THE DETAILS</td>
</tr>
<tr>
<td><strong>MAINSTREAM R&amp;B/HIP-HOP</strong></td>
<td>46</td>
<td>DRAKE / BEST I CAN BE</td>
</tr>
<tr>
<td><strong>RHYTHMIC</strong></td>
<td>46</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>ADULT R&amp;B</strong></td>
<td>46</td>
<td>KON / ON THE 7'S</td>
</tr>
<tr>
<td><strong>HOT RAP SONGS</strong></td>
<td>46</td>
<td>KON / ON THE 7'S</td>
</tr>
<tr>
<td><strong>HOT R&amp;B/HIP-HOP SONGS</strong></td>
<td>47</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>CHRISTIAN SONGS</strong></td>
<td>48</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>HOT CHRISTIAN AC SONGS</strong></td>
<td>48</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>CHRISTIAN CHR</strong></td>
<td>48</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>HOT GOSPEL SONGS</strong></td>
<td>48</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>HOT DANCE CLUB SONGS</strong></td>
<td>49</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>HOT DANCE AirPLAY</strong></td>
<td>49</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>SMOOTH JAZZ SONGS</strong></td>
<td>49</td>
<td>KERI HILSON FEAT. KANYE WEST &amp; NE-YO / I WANT YOU</td>
</tr>
<tr>
<td><strong>HOT LATIN SONGS</strong></td>
<td>50</td>
<td>PAULINA RUBIO / Si SE ESTAS CANSANDO</td>
</tr>
<tr>
<td><strong>HOT RINGMasters</strong></td>
<td>10</td>
<td>JEREMY / BIRTHDAY SEX</td>
</tr>
</tbody>
</table>

**THIS WEEK ON .biz**

<table>
<thead>
<tr>
<th><strong>#1</strong></th>
<th><strong>Page</strong></th>
<th><strong>Artist / Title</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TOP INDEPENDENT</strong></td>
<td>41</td>
<td>CHICAGOFOOT / CHICAGOFOOT</td>
</tr>
<tr>
<td><strong>TOP MUSIC VIDEO SALES</strong></td>
<td>41</td>
<td>MICHAEL JACKSON / THE ESSENTIAL MICHAEL JACKSON</td>
</tr>
<tr>
<td><strong>HOT VIDEOCLIPS</strong></td>
<td>41</td>
<td>MICHAEL JACKSON / THE ESSENTIAL MICHAEL JACKSON</td>
</tr>
<tr>
<td><strong>TOP DVD SALES</strong></td>
<td>41</td>
<td>GIRI TANDU</td>
</tr>
</tbody>
</table>

---

**360 DEGREES OF BILLBOARD**

---

www.americanradiohistory.com
Remembering Michael

The Late Pop Legend Represented Something Different To Each Of Us

THIS IS THE second time in my life I’ve been heartbroken to miss a Michael Jackson concert.

The first time was when I was in the sixth grade, and my 17-year-old sister came home and surprised us with the news that she had tickets to the Jacksons’ Victory tour at the now-defunct JFK Sta-
dium in Philadelphia and would be taking me, her spazzy little brother, to the show.

My mother—probably wisely—decided I was too much of a handful to be sent to the big city with only my sister as supervision. I’ve only recently forgiven my mother; actually, as I type these words today, I realize that maybe I really haven’t.

I have two other early memories of Jack-

The other memory was watching the “Thriller” video for the first time on a large, rickety projection screen at the roller skating rink near my home in Newark, Del. There were about 45 of us restless, wrigg-
ing 10-year-olds, for 14 minutes all sat still as statues, riveted by what we were watching. MTV hadn’t hit many of our neighborhoods yet and we were still too young to stay up for “Friday Night Videos” on NBC. For the rest of that birthday party, we all zombied and spun, falling over as often as we made it around the rink.

I’ve been blessed to live a life around music, as so many of you have. And as I sat reflecting in the days after Jackson’s death, I can say that I’ve never experi-
ed fandom the way I experienced fandom for Jackson. I bought postcard-sized photos of him in cheap cardboard frames with my hard-earned quarters at the mall. Jackson looking wholesome in a yellow sweater vest, Jackson looking sleek in a sparkly black jacket. I practiced moon-

At his peak, Jackson represented some-
thing different to each of us, depending on where we were coming from. To some it was a world where the biggest pop star in history used his power the way we all hoped we’d use it—if we had it—coming to the aid of poor Africans or speaking of love and children, long before those words could possibly taken on any other connotation. To some it was a world where a black man could be just as culturally impor-
tant and massive across all audiences as a white man. How touching it was to see James Fox at the recent BET Awards pronounce Jackson “Ours!” and hear the crowd cheer triumphantly.

But perhaps most memorably, Jack-

And eventually I didn’t just move on, but consciously left Jackson behind. His face got too strange, the songs too stale, the allegations too upsetting.

I’ve DONE A lot of press in the days since Jackson died. I felt fortunate that my role in feeding the media beast wasn’t too deep, to off-air and asked, “Why did he stay so pop-

could speak easily to his greatness at this peak. But who were the thousands of fans who lined the streets of Los Angeles out-
side of courtrooms where he was being tried for unspeakable things? Who were the millions of fans around the world that stuck with him, and why?

I’ve never experienced fandom the way I experienced fandom for Jackson.

WRITE US. Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification.

SUBSCRIBE. Go to billboard.com/subscribe or Call 800-655-3872 (U.S. toll free) or 947-559-7351 (International).
Specialized Wealth Management for the Music Industry

After 20 years of serving the music industry, our financial advisors know exactly what it takes to get and stay on solid ground. We can help you streamline your cash flow, manage your assets, and most importantly, create a plan designed to provide financial stability on the road ahead. For more information, call Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc., at 404.724.3477 or visit suntrust.com/talent.
BMI joins the world in mourning the loss of one of the most gifted songwriters of all time.

Michael was a beloved member of the BMI family since 1976.

He composed songs, and the songs, in turn, compose a dazzling legacy, the brilliance of which will never fade.
Double Trouble

Digital Album Sales Growth Slows In Q2, As CD Decline Continues To Accelerate

U.S. recorded-music sales were hit with an unwelcome double whammy in the second quarter, as slowing growth in digital album sales added to the misery of an accelerating decline in CD sales.

During the six months ended June 28, combined U.S. sales of albums and track-equivalent albums (or TEA, where 10 tracks equal an album) totaled 235.8 million units, down 8.9% from 258.9 million during the same period last year, according to Nielsen SoundScan. That marked a steeper decline than the 4.7% fall recorded in the first half of 2008, when album and TEA sales fell to 258.9 million from 271.6 million a year earlier. Album sales minus TEA fell 14.7% to 174.5 million during the first half, widening from an 11% decline during the year-earlier period.

CD sales in the second quarter dropped 22.3% to 65.2 million units from 83.9 million during the same period last year, according to SoundScan. That’s worse than a 20.2% fall in the first quarter, when sales fell to 70.5 million from 88.6 million, and a 16.4% decline in second-quarter 2008. CD sales fell 21.2% in the first half, according to SoundScan.

Meanwhile, digital album sales grew just 14.9% in the second quarter to 18.5 million units from 15.9 million in the corresponding period of 2008, slowing markedly from 22.6% growth in the first quarter, when sales climbed to 19.5 million units from 15.9 million a year earlier, and 32.7% in the second quarter of last year. Year to date, digital album sales were up 18.9%.

Taylor Swift’s “Fearless” (Big Machine) is the top-selling album in the United States so far this year with 1.3 million copies, according to SoundScan. Only two other albums scanned more than 1 million copies in the first half, matching last year’s tally of three million-sellers in the first six months of the year: the “Hannah Montana: The Movie” (Walt Disney) soundtrack and Eminem’s “Relapse” (Web/Shady/Aftermath/Interscope), which have each sold 1.2 million.

Digital truck sales increased 13% during the first half of the year to 613 million units, from 542.6 million a year earlier, slowing sharply from growth of 30% in the year-earlier period. So far this year, 28 digital tracks have passed the million-unit milestone, with Flo Rida’s “Right Round” (Poe Boy/Atlantic) leading the pack with 3.5 million units. By contrast, only 19 tracks had reached 1 million downloads in the first half of 2008.

The current decade accounted for the overwhelming majority of digital track sales. The 500 million downloads attributed to songs from albums released in the 2000s make up 81.6% of overall track downloads in the first half. Meanwhile, tracks from albums released in the ‘90s account for 57.8 million units, or 9.4% of track downloads, while the ‘80s account for 25.5 million units, or 4.2% of songs; the ‘70s for 19.4 million units, or 3.2%; the ‘60s for 8.2 million units, or 1.3%; and the ‘50s for 1.3 million units, or 0.2%.

Sales of current albums—those that are within the first 18 months of their release or older albums that stay in the top half of the Billboard 200 or are active at radio—remained weak, falling 17.3% to 95.4 million units in the first half of the year from 115.4 million in the corresponding period of 2008. Sales of catalog albums—titles that are older than 18 months and don’t meet any of the other current-title qualifications—fell 11.4%. As a percentage of overall album sales in the first half, current titles accounted for 54.7% of sales while catalog accounted for 45.3%.

Among genres, Latin has had the toughest year so far, with album sales down 33% in the first half to 9 million units, from 13.4 million units a year earlier. R&B, which includes hip-hop, continued its steady decline, with album sales down 18.5% to 32.3 million units, from 39.6 million during the same period last year. Sales of rock albums fell 19%, outperforming the overall album sales decline of 14.7%, as sales fell to 60 million units from 66.6 million a year earlier.

At the other end of the spectrum, country albums slipped only 2.8% from a year earlier, buoyed by strong sales generated by Swift’s “Fearless” and Rascal Flatts’ “Unstoppable” (Lyric Street), which sold 825,000 copies in the first six months of the year.

Nontraditional retailers appeared to be the lone bright spot among store sectors, posting a sales increase of 6.5% in the first half from the same period a year earlier. But most of that was attributable to digital download stores. The rest of the nontraditional sector, which includes concert sales, online CD vendors and merchants like Starbucks and Toys “R” Us, suffered a 17.8% decline in the first six months of the year, with album sales falling to 13.2 million units from 16.1 million a year earlier.

Chains like Trans World, Best Buy, Borders and Newbury Comics were down 20.9%, while mass merchants like Target and Wal-Mart were down 22.5% and independent stores were down 16%.

BY THE NUMBERS

Turn to page 8 for charts examining recorded-music sales trends in the first half of 2009.
HOW THE NUMBERS STACK UP

SALES AND SHARE TRENDS FOR THE FIRST SIX MONTHS OF 2009

<table>
<thead>
<tr>
<th>CD ALBUM SALES VS. DIGITAL ALBUM SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD albums averaged 5.2 million units per week in the first half of 2009, or 77.8% of weekly album share, while digital album sales averaged 1.4 million units per week, or 21.5% of weekly album share.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CD ALBUM SALES BY GENRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The CD remains healthier in the country genre than it is overall, with physical album sales down only 7.3% among country titles, compared with the disc's overall decline of 21.2%.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ALBUMS PLUS TEA SOLD BY DISTRIBUTOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMI is having a rough year, with its combined unit sales of albums and track-equivalent albums down 13.8% in the first half from the same period last year, the largest percentage decline among the majors. Sony Music Entertainment had the smallest decline among the majors, 6.9%.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>TOTAL ALBUM SALES BY GENRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rock's share of album sales continues to climb, reaching 34.4% in the first half from 32.5% during the corresponding period of 2008. Country's share rose to 11.8%, from 10.3% a year earlier. Gospel/Christian sales remained relatively stable and surpassed Latin sales by more than 3 million units.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DIGITAL TRACK SALES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital tracks averaged weekly sales of 23.6 million downloads, up from an average of 20.9 million in the first half of 2008. Digital track sales typically slow down in the second and third quarters. So far, this year is proving to be no exception, with 283.6 million units sold in the second quarter, down 13.9% from 329.4 million in the first quarter.</td>
</tr>
</tbody>
</table>
Born On The Bayou

Jazzfest Producer Plans New Country ‘Superfest’ In ‘10

Is there room for another big country music festival? 
Quint Davis, CEO of Festival Productions Inc.-New Orleans, thinks so. And when the producer of the New Orleans Jazz & Heritage Festival talks, people listen.

FPI-NO and TMG/AEG Live will team up Memorial Day weekend in May 2010 for a major country music festival at Louisiana State University’s (LSU) Tiger Stadium in Baton Rouge, La.

“It’s a thrill, it’s historic, it hasn’t been done before,” Davis says of the new country festival. “It has all the elements.”

Tentatively dubbed the Bayou Country Superfest, the festival’s talent lineup, ticket structure and many other details will be released in the fall.

So why Baton Rouge? “People questioned a little bit about Baton Rouge, but if you’ve ever been to Tiger Stadium when [the University of] Alabama football team] comes to town, there’s about 130,000 people gathered at that stadium, including tailgating and all that,” Davis says. “There’s a tremendous excitement, power and sociology to it.”

This will be the first concert at Tiger Stadium, although Billy Graham had a crusade there in the ’60s. “Everybody in Baton Rouge is behind this and has been since we first brought it to them,” Davis says. “We’re weaving together the City of Baton Rouge, the Convention & Visitors Bureau, LSU. Everybody worked together on this thing.”

TMG/AEG Live is a partnership between veteran promoter/New Orleans native Louis Messina, president of the Houston-based Messina Group, and AEG Live. Messina promotes dates by such acts as Taylor Swift, George Strait, Sugarland and the massive Kenny Chesney stadium shows.

“We’re working with Louis Messina, the Billy Graham of country music, the guy who invented Rolling Stones-type concerts for country music when he started with George Strait 10 or 12 years ago with those stadium shows,” Davis says. “Louis probably does more stadium shows than just about any promoter now, with Kenny being one of the greatest productions in music, period. He’s the man. And we’re both New Orleans boys, so there you go.”

Country music festivals have been successful, but they’re not as widespread as mainstream rock music festivals. The Country Music Assn. Music Festival in Nashville managed an all-time-high attendance record in 2009 of about 300,000.

“It’s a historic, massive event,” Davis says. “We’re working with the event. We’re coming to Tiger Stadium and they won’t be scared about it.”

FPI-NO’s track record is rooted in its production of New Orleans’ Jazzfest, presented by Shell in partnership with AEG Live.

The 2009 Jazzfest, the 40th anniversary of the venerable event, was “one of the greatest we’ve had,” Davis says. “You have to remember we’re coming back from Katrina—this is the fourth one starting from zero. It’s a great festival no matter what, but a few of them got us to another level, and this was one of them. Bon Jovi, Neil Young, Dave Matthews Band. Tony Bennett, Earth, Wind & Fire, Wynton Marsalis. In this economy, we didn’t know what to expect, because this is a national destination event. We didn’t know if people would be traveling, but they came back to Jazzfest.”

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

www.americanradiohistory.com
**Appy Together**

**EpicTilt Takes A Different Tack With iPhone Music Games**

The folks at the iPhone developer EpicTilt were busy putting the finishing touches on an app for Asher Roth when they noticed someone familiar walking past their headquarters in Los Angeles—Roth himself.

Founder/CEO Jonathan Zweig quickly dashed outside and convinced the frat-boy rapper to come in and check out the game.

At the time, the app was similar to the “Be Like” games that EpicTilt has made for other artists—such as “Be Like Lil Wayne” or “Be Like Lady GaGa”—which let fans take photos of themselves with their iPhone and accessorize them with images from the artist in question, such as hair, tattoos and clothes.

But then Zweig started showing Roth the many other games the company produces, and the rapper got excited. He particularly zeroed in on one called “Photo Hunt,” which displays two copies of a similar photo and asks users to point out the minor differences between them.

“He said ‘Photo Hunt’ reminded him of a game he used to play in Highlights magazine,” Zweig says. “So we added it to the game.”

The result is “Asher Roth—Do Something Crazy!” an app that combines the “Photo Hunt” and “Be Like” features with others found in games like “Drunk Dial.” And this ability to rebrand the company’s library of existing games as a customized combination of features for artists and other brands has made EpicTilt a go-to developer for labels looking to release artist apps for the iPhone.

The company plays a unique role in the iPhone app market. While acts like Nine Inch Nails, Brian Eno and BT have created more advanced and personalized applications on their own, EpicTilt aims for a more casual, generic approach. It has developed more than 20 games that are offered to clients as a sort of Chinese menu. Brands simply pick the capabilities they want and EpicTilt slaps their logo and preferred graphics on top.

In all, it takes about six weeks and up to $50,000 to complete an artist-branded app, a capability that’s caught the eye of the recording industry. To date, EpicTilt has worked most closely with Universal Music Group (its offices are just a mile away from Interstate), churning out iPhone games for Akon, the Pussycat Dolls and Soulja Boy Tell ’Em.

Due to licensing complications and restrictions from Apple, these games haven’t included much in the way of actual music. Instead, they are marketing vehicles for artists with new releases on deck.

“The primary focus is to create an artist presence on the iPhone platform,” says Universal VP of technical product development Tony Huidor. “We’re trying to establish a community within these apps as the albums come out and really try to maintain a creative relationship with the consumer.”

That will soon change. For starters, labels have begun to charge for the apps themselves; the Roth game goes for 99 cents. What’s more, EpicTilt also adds “buy” links to iTunes. For example, Zweig says the Akon app generates 1,000 visits to the artist’s iTunes page per day. Results like that have such execs as Huidor closely examining the capability.

But EpicTilt has grander music industry aspirations. With the recent release of the new iPhone operating system, developers can now add in-app purchases, a capability that will allow labels to sell music for use in the game much like it does for MTV’s “Rock Band.”

To take advantage of this new feature, EpicTilt has released “TapStar,” a competitor to the popular “TapTap Revenge” music simulation game from rival Tapulous. The company also wants to create labelwide applications through which labels can release new artist-themed games as upgrades.

Labels have larger iPhone aspirations as well. In addition to creating artist-specific iPhone apps, they want to strike rosterwide licensing deals with music-game developers that require a regular influx of new music, such as “TapStar” and “TapTap Revenge.” Universal already licensed its music for “TapTap Revenge,” and Sony has done the same for “TapStar” as an exclusive content provider.

“We want to create larger experiences that may not be artist-specific but . . . require the use of our master recordings,” Huidor says. “So we’re taking not only an artist approach, but also more of a general music approach to the kind of apps we create.”

Expect EpicTilt to follow wherever the labels go.

“We feel there’s a great synergy between the iTunes side of the iPhone and the App Store,” Zweig says, “and we want to be a facilitator bridging that gap and ultimately drive more sales.”

**KCRW ON THE IPHONE**

Noncommercial KCRW Los Angeles has unveiled its first iPhone application. Like other radio station iPhone apps, it lets users stream audio from the device whenever they are connected to the Internet, whether through Wi-Fi or cellular networks. KCRW’s news, music and talk programming are included in the app. The station also sells an “In Studio” app that includes video of in-studio performances from its influential “Mornings Become Eclectic” show. Each app costs 99 cents.

**SONY AMENDS DADA PARTNERSHIP**

Sony Music Entertainment is withdrawing from the Dada Entertainment mobile music joint venture so it can take an equity stake in the company’s parent, Dada S.p.A. The move allows Sony to invest in all of Dada’s mobile music operations internationally, under the brand Dada.net, not just the U.S.-focused Dada Entertainment.

**HOT RINGMasters**

With six tracks in the top 20 (Nos. 3, 4, 7, 11, 15 and 91), Michael Jackson equals the mark for the most simultaneous titles in this region of the chart, Jackson’s top seller, “Thriller” at No. 3, re-enters the chart with 24,000 downloads.

---

**UTURE DIGITAL ENTERTAINMENT**
His music will live forever.

The entire Sony Music Entertainment family extends our deepest condolences to the family, friends and fans of Michael Jackson.
U.K. Radio Industry Hails Plan For Digital Switchover

LONDON—The U.K. government’s “Digital Britain” report may have brought a lukewarm response from the music industry (Billboard.biz, June 10), but the radio sector has welcomed its vision of the medium's digital future.

The report pledges to upgrade all U.K. radio broadcasts from analog to digital by 2015 and to work with car manufacturers to ensure that all new vehicles are fitted with digital radios as standard equipment by the end of 2013.

Following the recent struggles of digital audio broadcasting to gain traction in the United Kingdom (Billboard, Nov. 8, 2008), many industry observers see these resolutions as the new start that the technology has needed. Consumers. The completely that the technology has needed. Observers see to work broadcasts from analogBritain“

Morena, Development Bureau, which scheduled to be

Harrison, chief executive of the Digital Radio Development Bureau, which markets and promotes DAB to consumers. “The BBC and commercial radio have all said, ‘We need to move to digital!’”

U.K. TV broadcasters are already scheduled to switch off their analog signal in 2012. The “Digital Britain” report paves the way for a similar analog-to-digital transition for radio that’ll be implemented on a date to be announced at least two years in advance. The migration will take place once digital platforms (including digital TV and Internet broadcasts as well as DAB) account for 50% of all radio listening.

The government wants those criteria met by the end of 2013.

“Now the hard work starts,” says Andrew Harrison, CEO of RadioCentre, a trade group representing commercial radio companies in the United Kingdom. “We’ve got to make sure the criteria start to happen. A long process of engagement with the different stakeholders starts from now.”

According to the audience measurement group RAJAR, digital radio’s all-platform share of total listening was 20.1% in first-quarter 2009, up from 17.8% during the same period last year, while 32.1% of adults claim to own a digital set at home.

In order to hit the 50% target, the industry needs to move the dial on in-car listening, which currently accounts for 20% of total listening. Digital radio accounts for only 4.2% of in-car listening.

Ford and Vauxhall, which between them manufacture six of the United Kingdom’s top 10 best-selling cars, say they welcome the commitment to having DAB as standard in new vehicles. DAB is already standard in Ford models from its Focus range upward, but the car company estimates there are only 50,000 DAB-enabled Fords currently on U.K. roads.

“For the transition to be smooth and acceptable to our customers, there needs to be a far better level of communication in letting people know what stations are available where,” says Paul Singleton, manager of car marketing plans at Ford of Britain.

BBC Radio 1 controller Andy Parfitt, who’s also responsible for driving the public broadcaster’s popular music strategy across all its platforms, acknowledges the in-car target as “ambitious,” but he says the BBC is “committed to playing a leading part in any digital migration.”

The retailer Car Audio Centre, which operates six U.K. outlets and an online store, estimates that DAB makes up only 1% of its current radio sales, but Singleton remains optimistic.

“The cost of digital will come down,” he says. “People will go, there’ll be government advertising, and there’ll be momentum.”

While the BBC operates five digital-only services, including the music networks BBC 6 Music and BBC Xtra, commercial broadcasters have been reluctant to follow suit, especially in the middle of an advertising downturn. Total commercial station earnings dropped 19.5% year on year in first-quarter 2009 to £128.6 million ($212.5 million), according to the Radio Advertising Bureau.

But RadioCentre’s Harrison expects that to change now that the digital future is mapped out.

“It’s all come down to content and [if you can] make it compelling enough,” he says. “Now we’ve made the decision that this is the system we’re going to back. We just need to get on with it.”

---

It'll all come down to content and if you can make it compelling enough. -ANDREW HARRISON, RADIOCENTRE

---

Outbreak Of Generosity

Alejandro Fernández Puts On Free Shows To Boost Mexican Tourism Recovery

Mexican superstar Alejandro Fernández had planned to close his Viento a Favor tour with a free show in his hometown of Guadalajara in the state of Jalisco.

But the swine flu panic put a wrench in his plans, forcing him to push back scheduled tour dates. Following his May 21 performance at a sold-out Monterey Arena, Fernández called his manager, Carlos de la Torre, with an idea.

“He said, ‘Oh, Charlie, this is dire,’” de la Torre recalls. “‘Let’s do two free concerts instead of one—one in Puerto Vallarta, one in Guadalajara—and I’ll invite my friends to participate.’”

De la Torre put in a call to Jalisco’s secretary of tourism, Aurelio López Rocha, and in two hours he got the OK to begin production of what has become the most ambitious effort to spur tourism in Mexico since the swine flu outbreak.

Fernández placed calls to fellow artists who either had a relationship with him or who had been embraced by Mexico, the top Spanish-language music market outside the United States and a key market for Latin artist development.

All immediately agreed to perform, gratis, for both nights. Jalisco en Vivo (Jalisco Live) evolved into two free mega-shows featuring more than 20 big-name acts at each concert. A June 20 show staged at the foot of Puerto Vallarta’s beach featured 12 duets and more than 50 songs and was seen live by an estimated 60,000 people. A second show, held June 28 in Guadalajara, drew an estimated 130,000-150,000 attendees from the city and the surrounding area. The shows weren’t covered by TV, but Televisa has offered to air them as a two-hour special July 18-19.

Although Fernández isn’t the first Latin star to stage a concert for a cause, his endeavor is different in that it seeks a specific and immediate result: the return of tourism to Mexico.

“‘What was happening was devastating,’” Fernández says. “We wanted to find a way to do something for our country and send a positive message to the world.”

López Rocha says the shows have already had an impact, helping boost hotel occupancy rates, which had tumbled from their levels a year earlier due to the swine flu scare. The Fernández shows also generated massive press coverage, which gave unprecedented publicity to the two cities.

“Those two aspects alone merited the investment,” López Rocha says, noting that “tourism needs a specific motivation.”

The Jalisco state tourism office covered all production costs, which totaled $22 million pesos ($1.8 million). Fernández and his artist friends, including Gloria Estefan, Lunes Fonsi, Enrique Iglesias, Paulina Rubio, David Bisbal and Joan Sebastian, flew in from different parts of the globe to participate, waiving all fees associated with their performances and the TV special.

Logistically, the shows were finely tuned affairs that involved a production staff of 350 and a support staff of 450, including 180 policemen and 80 private security guards. A crew of about 80 people constructed the 130-ton, 130-foot-long stage. More than 18 LED screens and corresponding speakers were installed throughout city streets to ensure all present could see the show. In Puerto Vallarta, a screen was even placed facing the water for the benefit of the boats anchored in the bay.

Concession stands weren’t allowed at each site, to encourage spending at local businesses. To preserve the spirit of the shows, there weren’t any sponsors, although Fernández gave away 50,000 T-shirts at each event touting local tourism.

“We realize that the presence of major celebrities is more important than any ad campaign,” López Rocha says. “And gathering these two rosters is, simply put, historic.”

---

For 24/7 Latin news and analysis, see billboard.biz/latin.
MICHAEL JACKSON  KING OF POP

THE KING OF POP TOUCHED FANS AROUND THE WORLD

JACKSON'S MUSIC PROVES AS POPULAR AS EVER—ONLINE AND OFF

JACKSON DIDN'T JUST RULE POP; HE CHANGED THE WAY IT'S SOLD

THE SINGER LEFT BEHIND VIDEOS THAT CHANGED MTV FOREVER

JACKSON BY NUMBERS: HOW HE DOMINATES SALES, TV AND EVEN BLOGS

JULY 11, 2009  www.billboard.biz

www.americanradiohistory.com
Never Can Say Goodbye

SONY AND UNIVERSAL SCRAMBLE TO MEET SURGING DEMAND FOR MICHAEL JACKSON PRODUCT

BY ED CHRISTMAN AND ANTONY BRUNO

In the days following Michael Jackson's June 25 death, fans flocked to record stores and digital music outlets to purchase one last memory. And merchants say they expect the Jackson sales surge to last for weeks—maybe even months.

“With the around-the-clock coverage and questions about his death, this story will keep going, with every development giving it a new bit of life,” says Kerry Fly, VP of purchasing and marketing at wholesaler Eurpac.

Jackson's solo album sales in the United States skyrocketed from 10,000 copies in the week before his death to 422,000 in the week ending June 28, according to Nielsen SoundScan. During the same period, U.S. track downloads surged from about 48,000 copies to 2.6 million. The week of his death, the best-selling track was "Thriller" at 167,000 copies, while the top-selling album was "Number Ones" at 108,000.

In the United Kingdom, Jackson held 11 of the top 200 album positions and 43 of the top 200 singles based on sales monitored by the Official Charts Co. for the week ending June 27. Despite the inclusion of only two full days of sales after Jackson's death, "Number Ones" topped the OCC album chart after selling 46,400 physical copies and 10,000 downloads. "Thriller" also reached the albums top 10 at No. 7, with combined physical and digital sales of 14,900.

Among Jackson's best-selling albums in the United States during the week ending June 28, the split between physical and digital retailers varied sharply, which appeared to relate to the availability of titles at physical retailers. Anticipation of a pending Sony price cut on catalog titles appeared to prompt U.S. retailers to stock popular greatest-hits collections like "Number Ones" instead of studio albums like "Thriller" or less popular compilations like "The Essential Michael Jackson.

Mass merchants like Wal-Mart and Target accounted for 56.3% of sales of the top-selling "Number Ones" album, followed by digital merchants with 31.3% of sales. Chains like Trans World and Best Buy 11.1% and others 1.3%, according to SoundScan.

By contrast, digital merchants accounted for 78.5% of sales of the second-best-selling title, "The Essential Michael Jackson," while mass merchants accounted for 12.4%, chains 6.6% and others 2.5%. For the third-best-selling album, "Thriller," digital stores accounted for 56.2% of sales, while chains accounted for 21.4%, mass merchants 16.4%, indies 4.4% and others 1.6%.

From the day of Jackson's death until the following Tuesday (June 30), U.S. physical retail accounts had ordered about 3 million of his albums on Sony Music Entertainment, while international orders hovered around 5 million copies, sources say. Although Sony had to scramble to meet demand, they got high marks for getting Jackson product to stores June 29, after most retailers had sold out of the artist's inventory during the weekend.

Universal Music Group, which owns the Motown label, caught a break when it experienced a smaller run on the Jackson 5 catalog. It had already shipped plenty of product as part of its Motown 50th-anniversary promotions.

"By dumb luck, we weren't completely caught off guard," says Universal Music Group Distribution president/CEO Jim Urie. He notes that the company also shipped the rest of its Jackson 5 inventory and had U.S. orders for 300,000 album copies as of June 30, which will be back-ordered until July 6.

ALLOCATING LIMITED SUPPLIES

Sony wasn’t as lucky. The supply of solo Jackson CDs in the U.S. market was relatively low at the time of his death because 13 of his albums were part of the major's previously announced move to reduce prices on 8,000 catalog titles. The price cuts, which kicked in June 29, lowered the wholesale cost of the standard version of "Thriller" and "Off the Wall" from $9 and $7.81, respectively, to $6.40 and $5.40.

With the price change imminent, retailers had been waiting to reorder product at the new price. But when Jackson died, those pricing considerations all went out the window.

"On Friday morning, I got out of bed and went straight to my computer to order Jackson product," says Dedry Jones, owner of indie retailer the Music Experience in Chicago. "I didn't care about old price/new price. People aren't asking price on Jackson. They are just buying it.

Faced with massive demand, Sony decided to ration product rather than try to fulfill entire orders placed by accounts, according to retail sources. So the entire account base received enough product to get through June 29, with new shipments arriving the next day. "Sony is rationing Jackson product but they did right by us," says Newbury Comice head of purchasing Carl Mello. "Of course, they didn't ship us what we ordered, but they got us in more than I expected. The rest of our order will come in during the week."

At Alliance Entertainment, senior VP Robert DeFreitas says he's pleased with how Sony responded to the spike in orders. "We are never going to be satisfied with the amount of our product order we got," DeFreitas says. "But in terms of getting us stuff, I can't complain about the timetable. I applaud Sony for that."

Moreover, Sony appears to have taken on the costly option of shipping product to individual stores — on an overnight basis rather than sending bulk shipments to an account's warehouse. "Anything you ordered, they would bear cost," says an executive at a midsize U.S. chain.

Sony's ability to satisfy its account base is even more impressive considering that Sony DADC, its manufacturing arm, closed its Toronto plant June 26 as part of its plans to move the facility to a new location. That forced its U.S. plants in Terre Haute, Ind., and Pittman, N.J., to pick up the slack.

"It is DADC's strategy. Universal's CD manufacturing, leaving some accounts to wonder if the division was favoring orders for Sony's solo Jackson recordings at the expense of Universal's Jackson 5 product. But Universal's Urie says that Sony DADC is doing it right by his company. The reason why it will take a week for the Jackson 5 product to reach stores is because of the time needed to print the artwork, he says.

DIGITAL SALES SURGE

Meanwhile, Jackson's catalog did brisk business at digital retailers, which don't have to worry about supply and already enjoy lower wholesale pricing than brick-and-mortar stores. Digital vendors were also helped by the fact that many physical retailers sold out of Jackson albums during the weekend.

In the week before his death, 64 key Jackson tracks sold a com-
bined 30,000 copies at iTunes, the dominant U.S. digital vendor and the largest overall music retailer, according to sources. During the week ended June 28, sales of those same 64 tracks skyrocketed 60-fold to reach 1.8 million copies at iTunes, the sources say. Similarly, iTunes sales of 16 Jackson solo albums and compilations went from slightly more than 1,000 copies in the week before his death to 225,000 copies for the week ending June 28, sources say.

Sales at iTunes surged immediately. On June 26, Jackson commanded the top seven slots on iTunes' best-selling albums list, "The Essential Michael Jackson" ($16.99) and at No. 1, followed by "Thriller" ($9.99), "Number Ones" ($9.99), "Off the Wall" ($9.99), the 25th-anniversary reissue of "Thriller" ($13.99), "BAD" ($9.99) and the digital boxed set "Michael Jackson: The Ultimate Collection" ($34.99).

In total, Jackson albums took 10 of the top 15 best-selling album slots and 21 of the top 100 on the day after his death. His singles represented 13 of the top 25 songs sold on the same day, with "Man in the Mirror" (99 cents), "Thriller" ($1.29), "The Way You Make Me Feel" (99 cents), "Don't Stop 'Til You Get Enough" ($1.29) and "Smooth Criminal" (99 cents) all making the top 10.

By June 30, those totals began to slip. His top album ranking fell to six of the top 15 and 16 of the top 100, but he held onto the top two spots with "The Essential Michael Jackson" and "Number Ones," respectively. Singles, however, fared better, with 11 staying in the top 25, including the No. 2 spot with "Man in the Mirror."

Jackson's sales also jumped at Amazon's MP3 store. The day after his death, he was the No. 1 artist of the day and had 13 of the top 25 songs sold and 11 of the top 25 digital albums. On June 30, Jackson's singles share increased to 15 of the top 25 songs, while album sales fell to seven of the top 25 titles. Amazon posted a tribute to Jackson on its home page during the entire time.

At Verizon Wireless, the largest mobile operator in the United States, Jackson's songs took five of the top 10 downloaded songs through the weekend, with "Wanna Be Startin' Somethin'," "Thriller," "Beat It" and "Billie Jean" holding down the top four spots, respectively. "P.Y.T. (Pretty Young Thing)" and "You Are Not Alone" were the top two ringback tones sold during the same time, and five of the top 20 ringtone sales were Jackson tracks, including two in the top 10. "Thriller" and "The Way You Make Me Feel."

Meanwhile, daily search volume for Jackson's music at peer-to-peer file-sharing networks jumped nine times above the level seen the day before his death (June 24), according to the P2P measurement firm BigChampagne.

But downloads and P2P traffic don't tell the full digital story. Virtually every major digital music service reported unprecedented spikes in volume and activity surrounding Jackson's music as fans flocked online to pay their respects.

On YouTube, Jackson's music videos generated heavy traffic. "Beat It" was viewed nearly 1 million times from 10 p.m. June 25 to noon the next day. "Don't Stop 'Til You Get Enough" registered 800,000 views in the same time frame, followed by "Billie Jean" with 750,000 and "Thriller" with slightly more than 700,000.

The online streaming music service Pandora says registered users created more than 500,000 custom radio stations featuring Jackson songs June 25-27. Microsoft offered a free copy of the "Thriller" video to all Xbox 360 users, resulting in 50,000 downloads during the two days after his death. The Internet radio tracking firm Ando Media says Jackson songs represented 5% of all radio plays from more than 5,600 U.S. webcasters, six times more than the second-most-popular artist Taylor Swift.

LIKE LENNON, BUT BIGGER
The Music Experience's Jones says he thinks heightened interest in Jackson's catalog will last for the rest of the year. "Christ-

macy," he says, "is going to be about Michael Jackson."

"Others aren't convinced that the sales gains will be sustained through the end of the year but agree that they'll last a while. "Usually when an artist dies, the sales surge is over within two weeks, but for John Lennon and Elvis Presley sales went on for a while," says the head of purchasing at a large music account. "I would put Jackson as bigger than Lennon."

Sue Bryan, the head of the music and video department at J&R Music in New York, also sees parallels with customer reaction to Lennon's murder in 1980. "The night it happened, we had a customer crying in the store," Bryan recalls. "It's a very emotional thing for a lot of people.

Newbury Comics' Mello says demand has been strong for all manner of Jackson product. "We cleared out some Jackson stuff that we thought we would never sell, like his old videos," Mello says. "Look at what's going on at eBay. Regular versions of Jack-

son's albums are going for $50 and $60, and these are titles that you couldn't have sold the day before his death for $3."

Amid all the ensuing hoopla, accounts tried to put Jackson's death in perspective. "Who else could die today and have this kind of impact in music?" one retail executive asks. "Dylan? I don't think so. Madonna, Sting or Bono would have some impact but not like this. Maybe Paul McCartney could have as much impact. But after that, if you think about it, who is left?"

Additional reporting by Jen Wilson in London.

ON THE WEB
The most popular Jackson digital track purchases in the United States during the week ended June 28 and how much the airplay of those songs grew from the prior week, as measured by Nielsen SoundScan.

ON THE AIR
The Jackson songs that received the most U.S. radio airplay during the week ended June 28 and how much the airplay of those songs grew from the prior week, as measured by Nielsen BDS.
Promoter’s Show Must Go On

AEG SAYS IT CAN RECOVER THE COSTS OF MICHAEL JACKSON’S O2 SHOWS—BUT QUESTIONS ABOUT INSURANCE LOOM LARGE

BY RAY WADDELL

A week after Michael Jackson’s death, organizers of what would have been a 50-show run at the O2 Arena in London have made significant strides straightening out what one touring executive called “the biggest mess in the history of our business.”

Jackson’s legal and financial affairs will be sorted out during the course of months, if not years. But AEG Live, the promoter of his London shows, isn’t waiting to try to recoup its estimated $30 million-$50 million investment in what would have been the highest-grossing arena engagement.

AEG Live CEO Randy Phillips says the company is in better shape than many believe. Besides a claim on nonappearance insurance, if there is one, AEG owns video and audio footage of Jackson’s rehearsals, according to its contract with the singer. “People have speculated that this is going to bankrupt our company,” he says. “The truth is it isn’t.”

More than $85 million worth of tickets had been sold for the O2, which is operated by AEG Live parent AEG. Production costs ran between $23 million and $25 million, according to AEG, although other industry sources say the cost was closer to $30 million. And some have estimated that Jackson’s advance on the shows could have been as high as $10 million-$20 million.

But Phillips says part of Jackson’s advance came in the form of AEG agreeing to pay some of his obligations, as well as his housing costs in London. Such expenses are “100% recoupable” if insurance pays off, Phillips says.

“We had insurance in place to cover the majority of our hard costs but not lost profits,” Phillips says. “There is a lot of litigation going on in terms of negotiations with vendors. I would say the number (in hard costs) is somewhere probably between $20 million and $25 million. It was done out of insurance brokerage Roberton Taylor, and I’m sure since it was Lloyds it was multiple carriers.”

But AEG stands to lose a substantial part of its investment if its insurance policy won’t come into play—and that could depend on the cause of Jackson’s death. “If it was a pre-existing condition or drug or alcohol-related, a normal cancelation policy would not cover that even if he had passed a medical exam,” an insurance industry source says. The Los Angeles County coroner’s office said that determining the cause of death will require further tests that will take six to eight weeks.

Phillips says talk that Jackson never had a physical, as AEG said he did, is incorrect. “He absolutely, 100% had a close to five-hour physical,” he says. “The carriers flew in a doctor of their choice from New York and he did an extensive battery of tests. We were obviously never privy to the actual medical reports, because this was confidential medical information between the doctor and the patient. However, we were told that he passed with flying colors.”

Had Jackson performed these shows, AEG would have made significant revenue on food and beverage sales, a percentage of merchandise sales that could have totaled up to $15 million and the rental fee that AEG Live would account for to its corporate parent. Phillips declines to release terms of the deal with Jackson, but he says it was better for AEG than the 95%-5% split most superstars receive.

Phillips says AEG can still generate revenue from its audio and video footage of the rehearsals, which it owns under its contract with Jackson. “We own the intellectual property,” he says. “It is our responsibility and fiduciary duty to the estate to monetize as much of these assets as we can under the original contract, because the majority of the profit would go to the estate.”

AEG is also under pressure to book the O2 for some of Jackson’s dates. That’s “the toughest hit,” Phillips says. “We’ll fill in the 2010 dates because the arena’s in such demand. The truth is, July and August are the slowest months of the year in Europe, so maybe 10 of those 27 dates would have been filled anyway.”

But those losses “probably [are] minuscule in comparison to the value of the intellectual property we own,” Phillips says. Arrangements for a release will be made after an executor for Jackson’s estate emerges.

Phillips calls the video “some of the most compelling footage in the 21st century, because you’re talking about a star whose light shined brighter than anything else in the universe when it comes to music.”

The footage includes the Tuesday and Wednesday night rehearsals from the week of Jackson’s death. “On Tuesday night he performed and gave me goose bumps,” Phillips says. “It made me realize, jaded entertainment executive that I am, why I do this in the first place. I was asked if I would do this again and the answer is, ‘Hell yes.’ How many times in one’s career are you able to touch greatness?”

Rumors are circulating that AEG could further mitigate its losses by creating a tribute show that uses Jackson’s elaborate stage production, and Phillips says AEG is already receiving calls from interested artists. “We have the most breathtaking production ever created for an arena, and it’s all Michael Jackson’s vision as directed and executed by Kenny Ortega,” he says. “It would be some closure for fans who have nowhere to really express their emotion and are looking for a place.”

The $85 million reportedly in the bank from ticket sales of more than 750,000 will go back to the public in the form of refund program in the concert business has ever seen. The large number of tickets on the resale market, through official and unofficial channels, make the process particularly complex, and perhaps expensive.

On July 1, fans who purchased tickets were directed to MichaelJacksonLive.com for information about how to receive refunds. They’ll be processed by authorized ticketing agencies, including primary ticketing company Ticketmaster, U.K. reseller Viagogo and authorized O2 reseller Seatwave. In lieu of a refund, fans can receive souvenir tickets designed by Jackson and printed with a lenticular process that gives them a 3-D look.

Phillips says his next move “is to try to get the images out of my mind of that Thursday I spent at the hospital when Michael died, and telling his kids and his mom. A little healing first. But we have a bunch of tours next year and our business will go on.”
KING OF POP

Beatles For Sale?

SPECULATION IS RIFE OVER THE FUTURE OF JACKSON'S STAKE IN SONY/ATV

BY ED CHRISTMAN

At the time of Michael Jackson's death, it was well-known that he was preparing for a 50-show concert series at London's O2 Arena. What was less well-known—and what many are now speculating about—was what kind of recordings Jackson had done for the last few years. Billboard has learned that the singer was working on two albums at the time of his death: one in the pop vein that made him famous and another that would consist of an instrumental classical composition. And while some believe the star wanted to recapture his '80s glory days—or escape financial trouble—those who worked with him recently say he was motivated by his fans and his children.

Jackson was working on the pop album with songwriter Claude Kelly and Akon, who says that Jackson was motivated by the ticket sales for his performances. "He said, 'My fans are still there. They still love me. They're alive,'" Akon says. "His kids are like his first priority, and they had never seen him perform live. He was trying to create the most incredible show for his kids."

Kelly, who wrote "Hold My Hand," the Akon-produced Jackson track that leaked last year, says Jackson never lost his passion. "He was the King of Pop, the biggest to ever do it, and the one thing you never lose—whether known by the whole world or just 10 people—is your love for music," Kelly says. "That never goes away, and it never went away for him amidst his troubles."

Composer David Michael Frank had worked with Jackson on a 1989 TV tribute to Sammy Davis Jr. and received a call from the star's assistant two months ago about collaborating again. Jackson invited Frank to his home in Los Angeles' Holmby Hills, told him he was working on an instrumental album of classical music and asked for help with orchestration.

"He had two demos of two pieces he'd written, but they weren't complete," says Frank, who adds that he was impressed with Jackson's knowledge of classical music. "For one of them, he had a whole section of it done in his head. He had not recorded it. He hummed it to me as I sat at the keyboard in his pool house and we figured out the chords—I guess this recording I made is the only copy that exists of this music."

A few weeks ago, Jackson called to see how Frank was progressing on the orchestrations. "He mentioned more instrumental music of his he wanted to record, including one jazz piece," Frank says. "I hope one day his family will decide to record this music as a tribute and show the world the depth of his artistry."

Although questions arose about Jackson's health, and the impact it had on his dancing and singing, those who collaborated with Jackson say his voice was in fine form, despite his frail appearance.

Greg Phillinganes, a keyboardist who collaborated with Jackson as musical director of the "Bad" tour and appeared on several of his albums, says Jackson sounded as good as he ever did.

"He still had a good voice and never had a problem singing," says Phillinganes, who last spoke to Jackson in March. "There were questions about him being able to pull off the tour on the choreography side, but sources working with him told me he was dancing all the time, every day, and was very focused, excited and committed to making this tour the best it could be."

Akon last spoke to Jackson three months prior to his death. "He would always tell me to eat right and ask me if I was exercising and drinking water," he says. "He'd always stress you had to take care of yourself before you can go off and do anything else."

Frank agrees. "He seemed totally healthy, not frail, and gave me a firm handshake when we met. He seemed in good health, had a good voice and was in good spirits," he says. "He was very skinny, but from what I knew, he was always thin. He was also taller than I pictured, but he might have been wearing some platform shoes. And he was impeccably dressed."

Much has been made of Jackson's intense rehearsal schedule, but Phillinganes says that Jackson lived up to his reputation as a perfectionist. "It was the biggest comeback of his career, arguably the biggest comeback in pop music—even bigger than Elvis," he says. "So obviously he'd want to do the best he could. He never did anything half-assed, which is what originally got him to the stature he had."

The happy accident of his career running parallel to the birth of MTV and the music video gave the world a chance to see as well as hear his genius. He was the most exciting dancer I've ever watched. Kelly and Astaire's equal. The world's a better place for his having lived in it."

—PAUL WILLIAMS, CHAIRMAN, ASCAP

Good As New

RECENT COLLABORATORS REVEAL DETAILS OF THE TWO ALBUMS MICHAEL JACKSON WAS WORKING ON

BY MARIEL CONCEPCION

Could Michael Jackson's death clear the way for Sony Corp. to buy his 50% share of Sony/ATV Music Publishing?

The issue has drawn close scrutiny in the music industry because of the storied copyrights under Sony/ATV's control, including the Beatles' Northern Songs catalog, as well as works by Bob Dylan, Leonard Cohen, Hank Williams and Jerry Leiber & Mike Stoller, and songs by contemporary acts like John Mayer, Fall Out Boy and KT Tunstall.

Jackson purchased the Beatles catalog through his acquisition of ATV in 1985 for $47.5 million, later merging ATV with Sony's publishing arm in 1995 to form Sony/ATV.

A joint venture like Sony/ATV would typically include a trigger clause that would specify whether a joint-venture partner has the right to acquire the rest of the company in the event of the death of the other partner, according to a mergers and acquisitions specialist familiar with such deals.

"Or," he says, "it could trigger a sale to a third party."

Sony sources say its Sony/ATV publishing unit carries a $1.5 billion-$2 billion valuation.

While Jackson owned 50% of Sony/ATV, he wasn't involved in the company's day-to-day operations. In fact, Sony/ATV chairman/CEO Martin Bandier could even make acquisitions without consulting him, although really large purchases required Jackson's approval, according to a source familiar with the situation.

In April 2006, Bloomberg reported that Jackson agreed to a debt refinancing deal with Sony Corp. under which he gave the electronics giant the option to buy half of his 50% stake in Sony/ATV, allowing him to refinance about $300 million in loans. Sony/ATV declined to comment for this story.

Jackson's other primary publishing asset is his own song catalog Mijac Music, which is administered by Warner/Chappell Music, which collects performance royalties for his compositions, says Jackson has been the performance rights organization's top-earning artist internationally for the last three years. Within the United States, Jackson has long been one of BMI's top 100 earners.

When Jackson's songs come on the radio, "his life passes in front of us, as do our own lives," BMI president/CEO Del Bryant says. "Any of the times I was with Jackson, he was one charming, gentle, sweet and wonderful spirit."
BRAZIL

Less than a day after Michael Jackson’s death, the mayor of Rio de Janeiro, announced that the city would erect a statue of the singer in Dona Marta, a favela that was once notorious for drug dealing and is now a model for social development. The change was spurred partly by Jackson’s 1996.visit to film the video for “They Don’t Care About Us.”

Jackson shot two videos for “They Don’t Care About Us,” the fourth single from “HiStory: Past, Present and Future, Book I”: one in a prison and another in Dona Marta and Salvador da Bahia, a colonial Brazilian city known for its Afro-Brazilian culture and music.

When Jackson came to Brazil to shoot the video, directed by Spike Lee, Rio’s local government became concerned that the singer would show the world an unflattering picture of poverty. At the time, Brazilians, like people the world over, saw Jackson as an idol. He’d been to the country twice before, once with the Jackson 5 in the ’70s and again in 1993, when he played two concerts in São Paulo to 100,000 people each night.

At the time, the concert promoter Didi Sirena recalls a “sensitive” artist who asked for an amusement park to be reserved for his use, then invited children from the poorest public schools. “He displayed great concern for everything in the country, with poverty, with street children,” Sirena says.

In that context, Jackson’s choice of locale for his video made sense. “The video is about the people no one cares about,” says Claudia Silva, press liaison for Rio’s office of tourism.

When Jackson shot the video in Rio, Silva was a journalist for the daily newspaper O Globo, but Lee and his staff had banned journalists from the shoot because Dona Marta drug dealers didn’t want the attention. But Silva found a family that let her spend the night at their home and saw the favela residents washing the streets to prepare for Jackson’s arrival. “The people were so proud,” Silva says. “That was the best thing for me. People got up early to clean the area, they prepared for him, they took out the trash.”

Jackson arrived by helicopter but walked the streets of Dona Marta shaking hands and distributing candy. “People were very surprised in the end, because they were expecting an extraterrestrial guy,” Silva says. “And he was—it sounds strange to say this—a normal guy.”

Jackson shot scenes in Salvador, alongside throngs of people, accompanied by the Afro-Brazilian cultural group Olodum. In the video, he can be seen dancing to the beat of hundreds of Olodum’s drummers and with cheering fans who reach out to touch him—and at one point burst through security and push him to the floor.

“This process to make Dona Marta better started with Michael Jackson,” Silva says. “Now it’s a safe favela. There are no drug dealers anymore, and there’s a massive social project. But all the attention started with Michael Jackson.” —Leila Cobo

SOUTH AFRICA

“Growing up as a young black kid in a township, you either dreamed of being a freedom fighter or being Michael Jackson. It was as simple as that.”

So recalls the leading South African R&B artist Loyiso Bala, whose five South African Music Awards are a testament to the fact that he chose to follow the King of Pop.

The 29-year-old likens Jackson’s impact on his family—which includes his high-profile musician brothers Zwi and Phelo—to that of former President Nelson Mandela.

“The whole family would drop what they were doing and watch, mesmerized whenever Michael or [Mandela] came on,” he says of life in his KwaNobuhle township home, located outside the Eastern Cape town of Uitenhage.

Lupi Ngayisa, a DJ on Metro FM, South Africa’s biggest national urban commercial station, says Jackson’s “rich lyrics changed the complexion of black radio.”

“He forced black families to debate issues surrounding individualism and race, so his cultural impact here extended beyond simply the music,” he says.

That impact was most visible in 1997 when the HIStory tour came to the country for a five-date run. That ended Oct. 15 at Durban’s King’s Park Stadium, the performer’s final full-scale concert in support of a studio album. The shows are still the largest the country has ever seen, attracting 230,000 people, according to Attie Van Wyk, CEO of the presenting promoter, Cape Town-based Big Concerts.

Equally notable for a country just three years into post-apartheid democracy was the audience mix. “Black and white, young and old, Michael drew a huge crossover audience that we still don’t see often at shows,” tour publicist Penny Stein says.

Duncan Gibbon, now strategic marketing director at Sony Music Entertainment South Africa, who worked Jackson’s catalog as far back as the apartheid era, says Jackson sold more than 2 million albums in South Africa. More importantly, he says Jackson’s music was a unifying point for a deeply divided society.

“South African radio was very racially segmented in the years before 1994,” he says. “But Michael proved to be the one artist whose music was played on white pop stations and black R&B stations. It doesn’t sound like much now, but it was a very potent thing when you think back to how apartheid attempted to keep everything about black and white society separate.” —Diane Coetzee

"With Michael, it became apparent that you could have worldwide hits immediately. Hits used to take a while to cross borders. Michael unified the hit world; it was spontaneous and immediate. Also, he let our music industry know what “big” was. He became a mark that everyone wanted to shoot for.”

—Del Bryant, President/CEO, BMI
**CHINA**
After 30 years of vilifying everything American, Beijing re-established diplomatic relations with Washington, D.C., Jan. 1, 1979, the same year Jackson released "Off the Wall." At the time, most of China was still clad in drab blue Mao suits, state-controlled radio was almost devoid of Western pop music and record companies had little distribution. But Jackson's music soon took root—with a vengeance.

Beijing-based musician Kaiser Kuo says that the only time he felt physically threatened during the volatile spring of 1989 was because of Jackson's popularity.

On June 3, 1989—just as pro-democracy students reached what would prove a fatal deadlock with the government in Tiananmen Square—Kuo's heavy rock band Tang Dynasty was playing a show in Jinlin Province, unaware it had been billed as "Michael Jackson's backup band." Realizing they'd been scammed, the audience "went nuts and burned down the ticket booth," Kuo says. "Jackson was just that popular."

For many in China, reflecting on Jackson means dredging up memories of that era of dashed hopes. Blogger Hong Huang lived much of her childhood in the '70s and '80s in the United States, where her father was a Chinese diplomat. "Back then, I thought nobody in China could be listening to Michael Jackson," she says. Yet Hong hosted three evenings of her late-night TV talk show "Straight Talk" about Jackson's death while the Chinese Internet lit up with discussion of his life and music. The top video-sharing Web site Youku.com has dozens of posts of Chinese youths moonwalking to his songs in black loafers, white socks and high-water pants.

Jackson's sales in Asia have been strong despite rampant piracy, according to Adam Bux, president of Sony Music Entertainment Greater China. Sony says that since 1994 it has sold about 1.2 million Jackson albums in Hong Kong and Taiwan. Jackson never visited mainland China, but Sony says it has sold about 300,000 albums there since 2002, although censorship has prevented the release of his entire catalog.

There had been unconfirmed reports that AEG Live planned to bring Jackson to China after his sold-out London dates. Instead, Shanghai warehouse manager Jin Hailiang says the 150 regular members of the local Jackson fan club he helps manage will host a party Aug. 29, Jackson's birthday. "His music is so important because it's about love," he says, "and it makes us feel free to dance."

—Jonathan Landrith

**INDIA**
For many people in India—a market where international repertoire accounts for just 5% of physical music sales—Michael Jackson is Western pop.

Alone among Western artists, his popularity isn't confined to English-speaking urban Indians. Among the country's rural youth, his celebrity competes with Bollywood stars for one reason: his trademark dance moves.

"Anybody who dances well is compared with Michael Jackson," says Nihal Gangavane, who founded India's official, 13,000-member Jackson fan club. "The moonwalk made Michael reach from the classes to the masses in India."


Indian actors, from Javed Jaffrey to Hrishikesh Khare, say they were inspired by Jackson's dancing. And the southern Indian movie industry still uses Jackson-esque routines, thanks to the influence of dancers and choreographers like Prabhu Deva, known as "India's Michael Jackson" for his lightning-fast moves.

Jackson's recorded-music sales are also significant. Ajun Sankalika, associate director of Sony Music Entertainment India, says the 25th-anniversary edition of "Thriller" sold 15,000 copies. The album's initial release sold more than 100,000, according to Suresh Thomas, former branch manager of the southern region for CBS India—a joint venture between India's Tata Group and CBS America. "Bad," which had an Inlay card translated into regional languages, sold 300,000. None of the totals include the millions of pirated versions that have been sold.

Jackson proved his popularity on the subcontinent with the one show he performed in India—Nov. 1, 1996, at Mumbai's Anandhi Sports Complex. A 70,000-seat sellout, it was organized by Shiv Sena political party leader Raj Thackeray to raise funds to provide jobs for young people in the state of Maharashtra—and boost the party's popularity among young urban voters.

Jackson arrived at Mumbai airport Oct. 30 and was greeted by actress Sonali Bendre, who put the traditional Hindu "tilak" mark on his forehead. A motorcade escorted him to the concert, and he stepped off the car several times during the journey to wave at the thousands of fans lining the streets between the airport and his hotel lobby.

Fans still remember. "Go to any village, any corner in India and you'll find everyone is familiar with the name Michael Jackson," Kaur says. "There is no musician who can replace him.

—Ahir Bhaire Borthakur

**JAPAN**
There's big in Japan, and there's Michael Jackson.

Fans ranging from teenagers to 50-somethings—many dressed in Jackson's trademark outfits—staged an impromptu candlelight memorial June 27 in Tokyo's Yoyogi Park. While some showed off dance moves and sang songs, others wept openly and prayed at makeshift altars.

"It's funny," one attendee said. "The gathering at [Harlem's] Apollo Theater was like a celebration of his life, but Japanese people go straight into mourning."

Jackson won over Japan like few Western stars before or since. Famous in the country since the release of "Off the Wall," he became even bigger in 1987, when he started his "Bad" world tour at the Tokyo Dome. He sold out 14 shows, drawing about 450,000 fans and taking in an estimated 5 billion yen (C$52 million). Hundreds of screaming girls greeted his arrival at Tokyo's Narita Airport, which was covered by 1,000 journalists; another 300 covered the arrival of Bubbles, Jackson's chimp, who came on a separate flight.

"No other performer had Michael Jackson's star power in Japan," says Archie Meguro, senior VP of Sony Music Japan International. "He was so loved for his talent, his music, his dance and his gentle soul."

Sony reports career album sales of at least 4.9 million for Jackson in Japan, making him one of the top-selling international artists. "Thriller" alone sold 2.5 million copies. But his impact went beyond sales. His 1987 tour helped reshape J-pop's choreography, as performers tried to appropriate his moves.

The news of his death caused such a stir in Japanese society that three cabinet ministers took the unusual step of commenting on his passing.

Sales of Jackson's catalog have spiked, and six of his albums made SoundScan Japan's Top 200 Albums chart. By the morning of June 27, Tower Records' seven-story flagship store in Shibuya had three displays of his albums and DVDs. Jackson had attended an event there in 1996, presided over by then-Tower Records Japan president Keith Calhoun. "The fan club members who attended were mostly young girls who shrieked "Michael" in incredibly loud and high-pitched voices," he recalls, "and Michael replied in a soft voice that was nearly as high.

"Michael is the biggest entertainment influence on the Japanese people after the Beatles," says Ken Ohtake, president of Sony Music Publishing Japan. "He will always remain in the hearts of the Japanese people as an extraordinary and unparalleled artist."

—Rob Schwartz

www.americanradiohistory.com
Ruling The Charts

JACKSON DOMINATED THE BILLBOARD CHARTS — AND STILL DOES

BY GARY TRUST AND KEITH CAUFFIELD

Michael Jackson and the Billboard Hot 100 were linked almost from the start. The first Hot 100 was dated Aug. 4, 1958, 25 days before Jackson was born.

He dominated the chart throughout his life. Jackson is the male artist with the most Hot 100 No. 1s, with 13. As the charts below show, Jackson didn't fare too badly on the album chart, either. And his music sold well enough after his death for him to have the three best-selling albums in the country last week. Although the Black Eyed Peas' "The E.N.D." returned to No. 1 on the Billboard 200 with 88,000 copies sold, three of Jackson's sets on Top Pop Catalog Albums outsold it.

Top Career Singles and Top Career Albums are exclusive, ranked, historical recaps of Jackson's most successful releases on the Hot 100 and the Billboard 200 beginning with his days in the Jackson 5. Top Comprehensive Albums, excerpted here and presented in full at billboard.biz/charts, measures overall album sales last week.

Jackson started on his way to chart royalty with the debut of "I Want You Back" by the Jackson 5, the only group to send its first four entries to the top of the Hot 100. His last chart-topper, "You Are Not Alone" in 1995, became the first song to enter the Hot 100 at No. 1. "Thriller" became the first album to send seven songs into the top 10 of the Hot 100.

Top Career Albums reflects the phenomenal success of "Thriller." In the 53-year history of the Billboard 200, "Thriller" remains the album by a single artist with the longest run at No. 1: 37 weeks in 1982-84. (Only the "West Side Story" soundtrack reigned longer.)

This week's Top Pop Catalog Albums (see page 40) has Jackson-related titles in its top nine positions. Appropriately, the singer's "Number Ones" leads the pack at No. 1 with 108,000 copies sold—an increase of 2,340% over the previous week. All told, 14 Jackson-related albums grace Top Pop Catalog Albums, including all 11 of his Epic Records releases (see Over the Counter, page 37). Nielsen SoundScan's Top Pop Catalog Albums chart, which launched in 1991, tallies albums that are 18 months old, have fallen below No. 100 on the Billboard 200 and don't have a current radio single. Catalog albums are ineligible to appear on the Billboard 200, though they can chart on the Top Comprehensive Albums list, which Jackson also dominates.

---

**TOP CAREER ALBUMS**

<table>
<thead>
<tr>
<th>RANK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PEAK POSITION</th>
<th>DATE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Thriller&quot;</td>
<td>Michael Jackson</td>
<td>1 (37 weeks)</td>
<td>Dec. 25, 1982</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Bad&quot;</td>
<td>Michael Jackson</td>
<td>1 (6)</td>
<td>Sept. 26, 1987</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Dangerous&quot;</td>
<td>Michael Jackson</td>
<td>1 (4)</td>
<td>Dec. 14, 1991</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>&quot;History Past, Present and Future—Book I&quot;</td>
<td>Michael Jackson</td>
<td>1 (2)</td>
<td>July 8, 1995</td>
<td>Epic</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Invincible&quot;</td>
<td>Michael Jackson</td>
<td>1</td>
<td>Nov. 17, 2001</td>
<td>Motown</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Off The Wall&quot;</td>
<td>Michael Jackson</td>
<td>3</td>
<td>Sept. 1, 1979</td>
<td>Motown</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Third Album&quot;</td>
<td>The Jackson 5</td>
<td>4</td>
<td>Sept. 26, 1970</td>
<td>Motown</td>
</tr>
<tr>
<td>8</td>
<td>&quot;ABC&quot;</td>
<td>The Jackson 5</td>
<td>4</td>
<td>June 6, 1970</td>
<td>Motown</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Victory&quot;</td>
<td>The Jackson 5</td>
<td>4</td>
<td>July 21, 1984</td>
<td>Epic</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Diana Ross Presents The Jackson 5&quot;</td>
<td>The Jackson 5</td>
<td>5</td>
<td>Jan. 17, 1970</td>
<td>Motown</td>
</tr>
</tbody>
</table>

**TOP CAREER SINGLES**

<table>
<thead>
<tr>
<th>RANK</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PEAK POSITION</th>
<th>DATE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Billie Jean&quot;</td>
<td>Michael Jackson</td>
<td>1 (7 weeks)</td>
<td>Jan. 22, 1983</td>
<td>Epic</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Black Or White&quot;</td>
<td>Michael Jackson</td>
<td>1 (7)</td>
<td>Nov. 23, 1991</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Say Say Say&quot;</td>
<td>Paul McCartney and Michael Jackson</td>
<td>1 (6)</td>
<td>Oct. 15, 1983</td>
<td>Columbia</td>
</tr>
<tr>
<td>4</td>
<td>&quot;I'll Be There&quot;</td>
<td>The Jackson 5</td>
<td>1 (5)</td>
<td>Sept. 19, 1979</td>
<td>Motown</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Rock With You&quot;</td>
<td>Michael Jackson</td>
<td>1 (4)</td>
<td>Nov. 5, 1979</td>
<td>Epic</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Beat It&quot;</td>
<td>Michael Jackson</td>
<td>1 (3)</td>
<td>Feb. 26, 1983</td>
<td>Epic</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Man In The Mirror&quot;</td>
<td>Michael Jackson</td>
<td>1 (2)</td>
<td>Feb. 6, 1988</td>
<td>Epic</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Bad&quot;</td>
<td>Michael Jackson</td>
<td>1 (2)</td>
<td>Sept. 19, 1987</td>
<td>Epic</td>
</tr>
<tr>
<td>9</td>
<td>&quot;ABC&quot;</td>
<td>The Jackson 5</td>
<td>1 (2)</td>
<td>March 14, 1970</td>
<td>Motown</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Don't Stop 'Til You Get Enough&quot;</td>
<td>Michael Jackson</td>
<td>1</td>
<td>July 28, 1979</td>
<td>Epic</td>
</tr>
<tr>
<td>12</td>
<td>&quot;You Are Not Alone&quot;</td>
<td>Michael Jackson</td>
<td>1</td>
<td>Sept. 2, 1995</td>
<td>Epic</td>
</tr>
<tr>
<td>13</td>
<td>&quot;I Want You Back&quot;</td>
<td>The Jackson 5</td>
<td>1</td>
<td>Nov. 15, 1969</td>
<td>Motown</td>
</tr>
<tr>
<td>14</td>
<td>&quot;The Way You Make Me Feel&quot;</td>
<td>Michael Jackson</td>
<td>1</td>
<td>Nov. 21, 1987</td>
<td>Epic</td>
</tr>
<tr>
<td>15</td>
<td>&quot;Ben&quot;</td>
<td>Michael Jackson</td>
<td>1</td>
<td>Aug. 5, 1972</td>
<td>Epic</td>
</tr>
<tr>
<td>16</td>
<td>&quot;I Just Can't Stop Loving You&quot;</td>
<td>Michael Jackson with Siedah Garrett</td>
<td>1</td>
<td>Aug. 8, 1987</td>
<td>Epic</td>
</tr>
<tr>
<td>17</td>
<td>&quot;Dirty Diana&quot;</td>
<td>Michael Jackson</td>
<td>1</td>
<td>May 7, 1988</td>
<td>Epic</td>
</tr>
<tr>
<td>18</td>
<td>&quot;The Girl Is Mine&quot;</td>
<td>Michael Jackson/Paul McCartney</td>
<td>1</td>
<td>Aug. 6, 1982</td>
<td>Epic</td>
</tr>
<tr>
<td>19</td>
<td>&quot;Never Can Say Goodbye&quot;</td>
<td>The Jackson 5</td>
<td>2</td>
<td>April 3, 1971</td>
<td>Motown</td>
</tr>
<tr>
<td>20</td>
<td>&quot;Dancing Machine&quot;</td>
<td>The Jackson 5</td>
<td>2</td>
<td>March 16, 1974</td>
<td>Motown</td>
</tr>
</tbody>
</table>

Titles on these charts are ordered by peak position on the Billboard Hot 100 and the Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked.

—Keith Caulfield
HIS GENIUS
HIS PASSION
HIS CREATIVITY
AND HIS BELIEF
IN MUSIC AND SONGS.

WITH GREAT SADNESS
SONY/ATV MUSIC PUBLISHING
HONORS OUR CO-FOUNDER,
MICHAEL JACKSON

www.sonyatv.com
How ‘Thriller’ Changed The Music Business

IN THE EARLY ’80s, MICHAEL JACKSON BOOSTED THE MUSIC INDUSTRY AND SET A NEW BENCHMARK FOR BLOCKBUSTERS

BY GAIL MITCHELL AND MELINDA NEWMAN

In early 1984, when Epic Records executives presented their slate of upcoming releases at the CBS Records convention in Hawaii, they couldn't resist playing up the success they were already having. So between the pitches for new albums, Epic inserted stock footage of semi trucks and a voice-over that thunderously announced, "There goes another load of Michael Jackson's 'Thriller' albums!"

Trucks weren't really leaving the warehouse every few minutes, but "Thriller" was still shattering expectations more than a year after its Nov. 30, 1982, release. Epic was selling more than 1 million copies per month in the United States alone.

Nearly 27 years after its release, "Thriller" still stands as the best-selling studio album in the United States, according to the RIAA, which has certified it 28-times platinum. More than 50 million copies have been sold internationally, according to estimates.

But the album's success can't be measured by sales alone. As Jackson moonwalked his way into music history, "Thriller" set a new benchmark for blockbusters that changed how the music business promoted and marketed superstar releases.

It also changed MTV, breaking down the cable network's racial barriers and raising the bar for video quality. From the beginning, Epic intended to live up to its name. The label made "Thriller" the first major release to debut worldwide simultaneously, the first album to be worked for close to two years instead of the usual six or eight months and the first album to spin off seven singles to radio—more than double the normal number.

Along the way, "Thriller" redefined the expecta-

'I took my sons to Madison Square Garden to see the Jackson 5 perform in the early ’70s. It was clear even then that Michael was something special.'

—ARETHA FRANKLIN

"[I remember] the 3 a.m. phone calls I'd get from Michael at my home in Montauk [N.Y.]—he didn't know what time it was—with him saying, "Glew, you've got to get me a No. 1 record."'

—DAVE GLEW,
FORMER CHAIRMAN, EPIC RECORDS
tions for blockbuster releases. Starting in 1984, Columbia released seven singles from Bruce Springsteen's "Born in the U.S.A.," all of which landed in the top 10 of the Billboard Hot 100. Around the same time, Warner Bros. sent to radio five singles from Prince's "Purple Rain." Mercury found seven singles on Def Leppard's "Hysteria," all of which went to the pop chart. All three albums eventually sold more than 10 million copies each in the United States alone.

Before all that, "Thriller" gave a much-needed boost to the music business, then suffering from its second slump in three years. At the time, Billboard reported that record shipments had declined by 50 million units between 1980 and 1982.

It was a bleak time, and CBS staffers referred to Aug. 13, 1982, as "Black Friday." "We had a major layoff that day," remembers Epic/Portrait/CBS Associated Labels VP of merchandising Dan Beck. "Half of the marketing department was let go at Epic. It was very upsetting because nothing like that had ever happened before."

Then Jackson changed everything. "There is no question that 'Thriller' was the driving force behind what became the hottest spurs in Epic's history," Beck says. After that, the label had major hits with Cyndi Lauper, Culture Club and REO Speedwagon. The "Flashdance" soundtrack and the Police's "Synchronicity" also helped lure fans back into stores.

WRITING ON THE 'WALL'

Jackson made a name for himself in the early '70s as the young frontman of Motown's Jackson 5 and a solo artist. The Jacksons had left Motown in 1975 and released three albums on Epic, the most recent of which, "Destiny," peaked at No. 11 on the Billboard 200 in 1978. But Jackson became a bona fide superstar with his first solo album for Epic, "Off the Wall."

As Jackson recorded that album, which came out in 1979, his team decided to bring it to the broadest audience possible. "Our whole mind-set was that we were making music for the masses and part of the big picture was to get the record company to turn around and market and promote to a mass market," says Ron Weisner, who was co-managing Jackson with Freddy DeMann at the time. "If you were a black artist, you were placed in a black music division, and that meant the marketing campaign was an ad in Jet and Ebony. Our attitude was, 'Let the public decide—don't just present it to a black market only.'"

From the moment Epic's pop and R&B promotion teams heard "Don't Stop 'Til You Get Enough," the album's opening track and lead single, they knew they had a major hit on their hands, recalls former West Coast regional urban promotion manager Maurice Warren. So they took the unprecedented step of promoting singles to R&B and pop radio at the same time.

"It wasn't the usual 'Build up the artist at urban radio first and then go to pop,'" Warren says. "We knew right off: We're all going to work the records at the same time."

"Don't Stop" debuted July 28, 1979, and became Jackson's first No. 1 R&B and pop single as a solo artist since his 1972 hit "Ben." That was followed in November by a second No. 1 R&B and pop single, "Rock With You," then the album's title track and "She's Out of My Life."

"'Off the Wall' opened up something at radio that was never closed again," Weisner says. "The wall was down by the time we got to 'Thriller.'"

THRILLER TIME

When Jackson first suggested working with Quincy Jones on "Off the Wall," Epic executives worried that the producer was too jazzy. But Jackson, who had met Jones when he played the Scarecrow in the movie version of "The Wiz" and Jones produced the soundtrack, persisted. At the time, Jones was struck by Jackson's "profound discipline and focus;" he knew that "he could still be bigger than everyone else was saying."

Jones began laying the foundation for "Thriller" in December 1981, when he took Jackson to Tucson, Ariz., to spend three days recording the Paul McCartney duet "The Girl Is Mine." "Michael and I just wanted to work with Paul, who I'd known for years," Jones remembers.

Work began in earnest in August 1982. Jackson wrote several of the songs: "The Girl Is Mine," "Beat It," "Billie Jean" and "Wanna Be Startin' Somethin." Among the other writers was former Heatwave keyboardist Rod Temperton, who wrote "Rock With You" on "Off the Wall." He brought them an "amazing" song he had titled "Starlight Love." Jones says, which eventually became the song "Thriller."

"Then one night we accidentally came upon a demo whose melody, later paired with lyrics by John Bettis, became 'Human Nature,'" Jones says. "After "Off the Wall," we were kicking booty and fearless; ready to do anything. It was a very exciting time."

Despite the success of "Off the Wall," Jones says, their working relationship was very much about creativity for creativity's sake. "You don't make records to say how many you're going to sell," he says. "You can't control that. You make something that touches you and will hopefully touch someone else."

All together, Jones and Jackson spent four months reviewing more than 700 demos. Eventually they settled on nine. Then four of those were replaced by "The Lady in My Life," "P.Y.T. (Pretty Young Thing)," "Human Nature" and "Beat It."

One priority was to balance "Thriller" between R&B and pop, disco and rock, funk and ballads. "We thought at one point we were done," recalls Greg Phillinganes, a keyboardist on the "Off the Wall" and "Thriller" albums. "And Quincy was like, 'No, not so fast. We need certain missing elements.' Michael was pretty disappointed but then that's how we got 'Lady' and 'Beat It.'"

At the time, disco still dominated the charts, and Jones and Jackson wanted to transcend it. "'Beat It' came about with Eddie Van Halen because we wanted to do a rock 'n' roll song," Jones says. "The
Knack’s “My Sharona” was No. 1 at the time, plus we had to crawl over disco, which was still so big. We wanted to find a way to transcend all that. By God’s blessing, we got out of the box.”

WORLDWIDE APPEAL

Jackson and Jones continued tinkering through the fall of 1982, which meant that Epic had to move back the album’s release date a number of times. The day before Jones finally turned in “Thriller,” after he and Jackson had spent all night working, he realized that there was too much music on each side. “You need big, fat grooves to make it happen on vinyl,” he says. “We had 24-17 minutes, which makes the sound smaller. We had to get it down to 19-20 minutes.”

So Jones and Jackson pared down the intro to “Billie Jean,” removed a verse from “The Lady in My Life” and finished the project. Or so Epic thought. At the very last minute, still unhappy with some aspects of the album’s sound, they remixed the entire album over a marathon weekend, says Ron McCarrell, VP of marketing for Epic/Portrait/CBS Associated Labels.

Epic executives were eager to release “Thriller” in time for Christmas 1982. As Jones and Jackson fiddled, they decided to wait until January 1983. Then the label’s hand was forced when the album leaked to radio and stations began playing multiple cuts. “We knew we had a huge seller on our hands because ‘Off the Wall’ had sold 6 or 7 million copies and we wanted to handle it carefully,” McCarrell says. But once stations put songs in heavy rotation, Epic senior VP/FGM Don Dempsey decided to rush-release it on Nov. 30, 1982.

Dempsey held a meeting with several department heads, including international executives. Following the global success of “Off the Wall,” CBS’ international offices were clamoring for the company to give “Thriller” a simultaneous worldwide launch instead of staggering the release as usual. The traditional way meant “the exporters could buy an album at U.S. prices, ship it over to [Europe] and our local offices in those markets would really get hurt badly on an international hit,” Beck says. Since the dollar was weak at the time, the album would have been especially easy prey for exporters.

“Imports and exports were an issue before but never to the degree it was with Michael,” McCarrell says. “He was the first international superstar on the level.”

After making sure that CBS could get manufacturing plants around the world the materials they needed, Epic decided to give “Thriller” a simultaneous worldwide launch. “After ‘Thriller,’ it became standard practice,” Beck says.

“Thriller” entered the Billboard 200 at No. 11 during the week ending Dec. 25, 1982. After 10 weeks on the chart, it knocked Men at Work’s “Business As Usual” out of the top spot and stayed at No. 1 for 37 nonconsecutive weeks. The first single, “The Girl Is Mine,” reached No. 2 on the Billboard Hot 100, but didn’t even hit at the hit Epic had on its hands. Then the fun began.

Epic’s head of promotion, Frank Dileo (who grew so close to Jackson during “Thriller” that he later became his manager), decided to release two singles concurrently in order to broaden the album’s audience. As the second single, “Billie Jean,” climbed the pop chart, Epic released “Beat It,” a driving rock track anchored by a searing Eddie Van Halen guitar solo.

“Frank said, ‘Let’s release another single; we’ll blow their minds,’” McCarrell says. It did. During the week of Dec. 18, 1982, “Beat It” was one of Billboard’s top three adds at rock radio alongside cuts by Sammy Hagar and Bob Seger. The song peaked at No. 14 on Billboard’s nascent rock tracks chart.

Former rock radio consultant Lee Abrams—now chief innovation officer at Tribune Co.—describes the period as “kind of a confusing time” for album-oriented rock. The format was at a crossroads, caught between AOR stalwarts like Led Zeppelin and new groups like the Police and U2.

“AOR had to start thinking more,” Abrams says, in order to remain relevant. “A few stations tried ‘Beat It’ and the reaction was fantastic. It generated requests and opened a lot of programmers’ eyes.

AOR was accepting someone not in the traditional club, but the timeless, universal quality of the song couldn’t be avoided.”

JACKSON GETS HIS MTV

From the start, Jackson’s vision for “Thriller” was to “take it to the next giant level,” Weisner says. “It was about how we were going to marry the album with the visual extension.”

So it was with high hopes that Weisner walked into the office of a 16-month-old network called MTV with the Steve Barron-directed clip for “Billie Jean.” While MTV had played videos by a few black artists, including Garland Jeffries and Joan Armatrading, it had notoriously declined to play the video for Rick James’ “Super Freak,” leading the R&B singer to brand the channel as racist.

“I remember taking a red-eye to New York and going to MTV [with] a rough cut of ‘Billie Jean’ and MTV declining the video,” Weisner recalls. He walked from there to Epic headquarters. “I sat down with [CBS Records head] Walter Yetnikoff, he says. “We then went to [CBS head] Bill Paley, and he and Wal- ter [told MTV], ‘This video is on by the end of the day or [CBS Records] isn’t doing business with MTV anymore.’ The record company played hardball and that was the day that changed history. That was the video that broke the color barrier.”

That’s not the version of events remembered by Les Garland, then-senior executive/VP of programming at MTV Networks. “‘Billie Jean’ set the standard that day for what excellence in music video stood for,” he says. “There was never a question that we were putting it on.” The only delay, he says, was that he wanted to show the clip to his boss, Bob Pittman.

“There was never a threat from Walter Yetnikoff—it’s folklore,” he says. “He got more upset because we didn’t play Willie Nelson or Barbra Streisand.”

Yetnikoff didn’t respond to interview requests for this story.

Either way, “Billie Jean” immediately went into heavy rotation with eight plays per day, catapulting Jackson and MTV to another level of success. And Jackson’s triumph broke down the barrier for Prince, Billy Ocean and Eddy Grant.

“Billie Jean” opened the door to more R&B videos being made and that led us to making more for a wider variety of music that went beyond this initial AOR format,” Garland says.

MTV wasn’t the only TV exposure that changed the course of Jackson’s career. On May 16, 1983, NBC broadcast “Motown 25: Yesterday, Today, Forever,” and Jackson performed an instantly iconic rendition of “Billie Jean” and unveiled his sequined glove and the James Brown-inspired moonwalk. The next day, Fred Astaire called Jackson to congratul- rate him.

“That was staggering,” Weisner recalls. “Everyone forgets that all those Motown giants and legends were on the show. The next day all anyone was talking about was Michael.”

By then the demand for “Thriller” was so intense that Weisner says manufacturing plants had slowed

In the spotlight: MICHAEL JACKSON and QUINCY JONES win producer of the year at the 1984 Grammy Awards (top); Jackson at London’s Heathrow Airport with manager FRANK DILEO.

He elevated music videos to the stature of Hollywood musicals. “Beat It,” “Thriller” and “Black or White” [created] a shared experience that is very much a product of another, less fragmented pop landscape. It’s also clear how meticulous he was in the studio, [with] such a detailed palate of lead and backing vocals. He could use a variety of vocal tones and approaches on any given song, some right in your face and others peeking in and out of the mix. The man was simply a genius in the vocal booth.”

—NELSON GEORGE, FORMER BILLBOARD R&B COLUMNIST, AUTHOR AND JACKSON BIOGRAPHER

24 | BILLBOARD | JULY 11, 2009

www.americanradiohistory.com
the pressing of other albums to make more copies of it. But there were never any real shortages, according to McCarrell, or even serious delays.

And that was before the video for "Thriller" itself. Although the videos for "Billie Jean" and "Beat It" increased Jackson's star power, the 14-minute clip for "Thriller" became a pop culture sensation.

Made at a cost of $1 million—in 1983 dollars—"Thriller" was the first video shot by a film director, John Landis. "We were making most videos for $30,000-$40,000," McCarrell says. "I remember falling off my chair when I saw the budget."

Although Jackson had become a fixture on MTv, the network found itself in serious competition from several other networks for the rights to show "Thriller," widely considered the most ambitious music video ever made. MTV ended up paying more than $1 million for the exclusive rights to air it, the first time it paid a label for a clip. "We owned the Movie Channel at the time and it bought movies exclusively," Garland says. "We used that as the template."

The video first aired Dec. 3, 1983, more than a year after the release of its namesake album. As it turns out, the price was a bargain. MTV created destination time slot for the video, which it aired up to five times per day. "MTV was running a 1.2 rating for a 24-hour period," Garland says. "We saw spikes into the 10s when we put 'Thriller' on. It was a very smart strategic move, putting MTV over the top in terms of popularity among the target 12-34 demographic. Madison Avenue was starting to get it." Fascination with the video grew so intense that Epic created an hourlong documentary called "Making Michael Jackson's 'Thriller,'" which aired on MTV and was eventually sent to retail. It was the first time such a package had been created around a single video, and "it started a commercial market for videos," says former RIAA CEO/chairman Hilary Rosen, now a CNN commentator and managing director of the Brunswick Group.

Jackson and MTV's fortunes were so intimately linked that Garland, who is now a consultant, says he can't even think about how MTV would have evolved without Jackson. "All I can tell you is the path would have been very different. I don't think it would have been good."

LUCYKSEVEN
As significant a role as MTV played in the success of "Thriller," Epic also rolled out an unprecedented assault on radio. Before "Thriller," labels only promoted three or four singles for most albums. "I remember talking it over at marketing meetings. 'Should we put out another one?'" McCarrell says. "We didn't want to put out a single [unless] it could go top 10. As long as the promo guys thought that we could, we kept putting them out."

"Dileo would make it perfectly clear," Warfield says. "'Right and don't take no for an answer. Get this record on the radio.'"

During a 15-month period, Epic released seven of the nine tracks from "Thriller" as singles, and all landed in the top 10. Even more remarkable, between the release of "P.Y.T. (Pretty Young Thing)" and "Thriller," Epic's sister label Columbia put out "Say, Say, Say," a duet between Jackson and McCartney featured on McCartney's "Pipes of Peace" album that went straight to No. 1 as well.

Ultimately, "Thriller" spent 122 weeks on the Billboard 200, leading Epic to one of its greatest periods of prosperity. Given the decline in album sales, the rise of digital downloads and the lack of an heir apparent to Jackson, it's unlikely another album will ever dominate radio, video or the collective consciousness the way "Thriller" did.

As Garland puts it, "We saw the top of the mountain with 'Thriller.'"

---

THE KING OF SODA POP
How Pepsi and Michael Jackson Made Branding History

There were essentially two kinds of people in the '80s: Coke drinkers and Pepsi drinkers. And if you loved Michael Jackson, you had good reason to fall into the latter group.

In November 1983, a year after "Thriller" was released, Jackson (with his brothers) and PepsiCo struck a $5 million partnership that would shatter the record for a celebrity endorsement deal, link the two entities for a decade and set the bar for every integrated marketing campaign that would follow.

Jackson's managers approached Jay Coleman, founder/CEO of Entertainment Marketing & Communications International, who would eventually broker all three Jackson-Pepsi deals, with the idea of partnering Jackson with a major brand at a firm asking price. Coleman, who had already orchestrated Jovan fragrances' landmark sponsorship of the Rolling Stones' Tattoo You tour, first proposed the idea to Coca-Cola.

"They gave it serious consideration yet couldn't make that leap of faith," Coleman says. "They saw anything they would do with Michael as a more targeted, ethnic campaign." Coca-Cola offered a $1 million deal that was rejected and the Jacksons moved on to PepsiCo, where then-CEO Roger Enrico was looking for a big idea to launch his youth-targeted "New Generation" campaign for the brand. "The goal was to make Pepsi look young and Coke look old, and Michael Jackson was in fact the choice of that generation—he was already the King of Pop, even though he hadn't declared it," Coleman says.

PepsiCo and its ad agency, BBDO, also hesitated at the possible cost, but Coleman's proposal proved too appealing. "I pitched it as a multifaceted marketing campaign with lots of touch points: big-time advertising, tour sponsorship, logos on the cans, displays in the supermarket and PR to the location scouting," says Bob Giraldi, who directed Jackson's most iconic Pepsi commercials—from the very first "street scene" spot featuring kids dancing with their idol, to the "Bad" series that amounted to a mini action movie—as well as the "Beat It" music video. "He really knew what worked."

Apart from a short-lived deal with the athletic footwear brand I.A. Gear, other endorsements were scant during the prime of Jackson's career, though he shot a few international TV spots for Suzuki, Sony and Esonic.

Pepsi, meanwhile, had sales of $7.7 billion in 1984 and an increase in market share while Coca-Cola dropped, according to financial reports at the time. Pepsi signed a second, $10 million deal with Jackson in support of his "Bad" album and tour through 1987-88. Where Jackson's initial deal with Pepsi was limited to the United States, this one was global, covering 20-plus countries during the singer's world tour.

The trend of Pepsi signing music stars as spokespeople has continued into the present day, with Lionel Richie, Madonna, Beyoncé and Britney Spears all lending their name to the brand. Corporations of all stripes now align themselves frequently with pop artists, but with music and advertising becoming increasingly fragmented, Jackson's deals with Pepsi will likely remain the industry standard-bearer. Murphy says that 360-degree deals "are very effective, but whether they'll ever become that front-page newsworthy really depends on the level of wattage of the artist. I don't know that we'll see something like this again."

—Monica Herrera
Video Thrilled The Radio Star

MICHAEL JACKSON MADE MTV—AND CONVINCED EVERYONE TO BUY A VCR

BY AYALA BEN-YEHUDA

To get a sense of the power that Michael Jackson had—seven years after "Thriller" changed the entertainment industry—check out a seldom-seen music video for his song "Liberian Girl." The 1989 video for a mostly forgotten song from "Bad" features Steven Spielberg, John Travolta, Richard Dreyfuss, Danny Glover, Dan Aykroyd, Paula Abdul, Amy Irving, Rosanna Arquette and a levitating David Copperfield, to name only a few of the dozens of celebrities who made cameos in it.

Jackson appears only for a few seconds at the end, as the cameraman who was filming his famous guests milling around all along. That tack-on punch line had been filmed a week prior to the celebrities' shoot, says Paul Flattery, who produced the videos for "Liberian Girl," "Billie Jean," "Rock With You" and "She's Out of My Life." "The thing he wanted to blatantly show is that all these famous people are his friends and will turn up to be in a video with him," Flattery says. "And that was really the case. I mean, when we went out to invite people in his name, there were very few people who didn't want to do it.

It seemed for a while that nobody could say no to a Jackson video—not MTV, which broke its own rock mold to play "Billie Jean," at his label's insistence; not network TV, which also premiered Jackson's videos; and not the people who took the then-unheard-of step of buying the "Thriller" video and its making-of documentary on videocassette—which were packaged together and sold more than 1 million copies. Director John Landis told Fangoria magazine in a video interview. That's an even bigger feat considering that VCRs weren't omnipresent at the time.

With its length, Vincent Price voice-over, choreography and zombie makeup, "Thriller" was a terror and a delight. Former Epic Records president Dave Glew, who came to the label a year after "Bad" arrived and later became chairman before retiring in 2003, remembers Jackson saying, "These are not video[s]; I make short films." Every time our marketing guys would say "video," he would say, "No, short films. You tell your team they're short films." The video was almost as important to him as the record. And if it were up to him, he would have made a video of every track on the record.

Mark Goodman, an early MTV VP, says that attitude redefined the medium for artists and the nascent music video channel. "It was the ultimate symbiotic relationship—we made him, he made us. He, with the help of CBS Records [the corporate parent of Epic and Columbia], kind of forced us to realize there was a change going on in music."

Flattery recalls MTV was interested in "Beat It," given its rock sound and Eddie Van Halen's participation. But "Billie Jean" was the first video from "Thriller" because it catered to Jackson's core audience. "I don't think it was, 'We don't want to play this urban artist or this black artist or this dance artist,' says Harvey Leeds, former VP of promotion at Epic and now owner of the management company Headquarters. "It would be like going to [a rock station] and asking, 'Will you play this Luther Vandross record?' There was no denying that they thought it was great, but they were a rock 'n' roll channel at the time. It just didn't fit the format."

'It's simple: He's the single most important pop star in American history. America has just lost one of its best artists, like Great Britain lost John Lennon and Spain lost Picasso. I don't know whether he gets as much credit, but for people whose life is music and film he does. We all know that Michael was "the Man." He was a boy, but he was the Man.'

—BOB GIRALDI, DIRECTOR, 'BEAT IT' MUSIC VIDEO AND JACKSON'S PEPSI COMMERCIALS

Quotes compiled by Ed Christman, Thom Duffy, Gary Graff and Gail Mitchell.
"Thriller" was a different story—greeted, like nearly every Jackson video that came afterward, as an event. The key to Jackson's "event" videos was his drive to showcase something that hadn't been done before, whether it was a 14-minute running time, celebrity cameos or the morphing technology used for "Black or White." There was also creative thinking about where to showcase his videos; Landis told Fangoria that the "Thriller" video was financed by selling it and the making-of documentary to Showtime and MTV for broadcast.

"Making Michael Jackson's "Thriller" spent eight weeks at No. 1 on Billboard's Top Video sales chart; "Moonwalker," a collection of long-form videos released in 1989, has been certified eight times platinum by the RIAA.

MTV co-founder John Sykes, now CEO of Playlist.com, says "Billie Jean" and "Thriller" prompted other acts like Madonna and ZZ Top to invest in videos, which at the time created a more immediate effect on album sales. That higher-quality content also increased MTV's cachet with audiences and advertisers. "We were growing nicely during our first couple of years, but Michael Jackson put MTV on the map," Sykes says. "There were very few VCRs out there at the time, and we heard that people set their alarm clocks in the middle of the day to turn on MTV and catch the 'Thriller' video. We would see our ratings for the channel shoot through the roof. Every time we played it, we would see ratings double or triple."

Jackson was perhaps the first and only artist to attract well-known movie directors to work with him: Landis, Martin Scorsese, Spike Lee and John Singleton all directed his videos. "Some artists set up an ongoing relationship with a video team, but Michael was more interested in the 'wow' factor," Flattery says. "A more lasting effect may have been on a new generation of movie directors that got their start in music videos—which became more ambitious after "Thriller" ushered in an age of cinematic, high-concept videos with budgets to match. "We saw videos get more sophisticated—more storylines, ways more intricate choreography," says Nina Blackwood, an MTV VJ from 1981 to 1986. "You look at those early videos and they were shockingly bad."

The irony is that with the decline of the music industry's fortunes, and the rise of viral video, the bar that Jackson raised has dropped. Smaller label budgets and the popularity of online videos have reduced the need for a visual epic; the faster something can be made to stir up YouTube buzz, the better.

"People have found clever ways to make great videos that don't require tons of money," says Rick Krim, executive VP of music and talent programming for VH1. "I don't know if we'll ever see another 'Thriller.'"

But an appetite still exists for Jackson's videos, even for those too young to remember when the King of Pop was crowned. MTV had its highest-rated Friday in five months the day after Jackson's death; VH1 Classic scored its highest total day ratings on Saturday and its second-highest on Sunday, courtesy of a Jackson video marathon, according to the channel.

The video channels are likely to continue their Jackson-related programming for the time being. MTV will celebrate its 28th anniversary Aug. 1 by airing Jackson videos and footage and performances from its vaults, with celebrities paying tribute to him.

Of "Thriller," the video that changed everything, Leeds recalls, "We got a lot of flack and there was a lot of press about how the video scared little kids. But it was undeniable. It's probably the greatest video ever made."

Q&A: VAN TOFFLER

Even before he joined MTV in 1986, Van Toffler had an up-close experience of Michael Jackson's business vision as an attorney representing the lenders in Jackson's acquisition of the Beatles catalog. Toffler, now the president of MTV Networks' Music/Films/Logo Group, spoke to Billboard about Jackson's larger impact on music videos.

How did Michael Jackson's videos influence MTV and future videomaking?

He really changed the art form from what I would call "three-minute commercials" to three-minute movies. Regardless of the limitations of the song, whether it was three minutes or five minutes, he could make, in the case of "Thriller," an 11-13 minute story. [He] worked with traditional filmmakers like [Martin] Scorsese. When artists and musicians saw what Michael did with music videos, they tried to do the same and improve the art form.

A lot of people like Michael Bay started in music videos. Young filmmakers sort of cut their teeth—Spice Jonze, Ted Demme—as a result of Michael. Michael really elevated choreography in videos, so even the way Rihanna and Madonna approach videos were impacted by Michael.

After that, was MTV more open to different formats? Did it change how you programmed?

Yeah, absolutely. I mean, we were never a traditional network—traditional networks have 50-60 minute shows, and we had eight-minute shows and 10-, 15-, 30-second breaks in between. And then Michael completely messed with the format when he started to make 13-minute videos. It opened the door to changing our schedules, our grids.

Also, just in terms of the genre of music, MTV was predominantly kind of a rock, alternative, hair-metal format. Then when Michael came in he kind of opened MTV up to more rhythmic, R&B and pop.

Talk about Jackson's 10th-anniversary performance with Slash in 1991.

I think it was really about recognizing 10 years of history with MTV and seminal artists that had a huge impact. Guns N' Roses were kind of taking off and the notion of Michael and Slash together was pretty momentous. I think Michael had been tinkering in the studio with Slash and when we heard about that, I think our production and music programming people said, "I wonder if he could do that on the show?" It really was a killer performance.

When you approached him, how much input did he have on the performance?

He definitely had a point of view about how he wanted it to look. I think that where we sometimes differed was he wanted those great cheering glam shots of the audience and we sort of wanted to focus more on him and his moves.

Are you surprised how much the programming has resonated with a younger audience? Many of those viewers weren't around to hear him in his heyday, yet it's delivering good ratings now. Yeah, a bit. We had the fortune of being involved in the Beatles "Rock Band," and we see the following and the fanaticism around the Beatles' music from 7-year-olds to 70-year-olds. And I think that holds true for Michael.

www.americanradiohistory.com
Jackson
By Numbers

THE KING OF POP ALSO RULED THE MEDIA—FROM TV TO BLOG BUZZ—AND HIS VISIBILITY DROVE SALES

Michael Jackson has always had an influence beyond recorded music. His performance on a Motown special helped make him a superstar, MTV made him an international celebrity, and TV tabloid coverage kept him in the public eye for the last decade.

These days, of course, the attention Jackson gets can be tracked on the Internet. Using data from the Nielsen Co., BillBoard tracked how Jackson was discussed online, how that talk drove sales of his albums, what the online audience thinks of him and how that opinion has changed over time.

News of Jackson’s death dominated the Internet like no event before or since. On June 25, 8% of online discussion centered on his passing. The chart below shows the percentage of Internet discussion devoted to him, plotted against sales. (The inset highlights just how dramatic the increase in interest is.)

Unsurprisingly, opinions of Jackson changed after his passing. At right, Nielsen Brand Association Maps show the terms that showed up most as commentators discussed him: first last year, then before his death; and finally after it. The chart on the bottom right tracks online reactions to him. As one might expect, commentators started to look beyond the controversy that surrounded the man and concentrate on the power of his music.

**BUYERS AND BUZZ**

Online discussion of Jackson peaks whenever he’s in the news, but album sales only spike if it involves music.

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/10/09</td>
<td>Producers announce the debut of “Thriller Live,” a stage show based on Jackson's music.</td>
</tr>
<tr>
<td>1/26-27/09</td>
<td>Jackson announces he will help develop his “Thriller” video into a musical; John Landis, who directed it, says he will sue for a share of profits from the clip.</td>
</tr>
<tr>
<td>1/15/09</td>
<td>Jackson appears in Los Angeles with a face mask, sparking fears about his health.</td>
</tr>
<tr>
<td>2/21/09</td>
<td>Rumors circulate about Jackson comeback concerts.</td>
</tr>
<tr>
<td>3/13/09</td>
<td>Jackson’s London concerts sell out in hours.</td>
</tr>
<tr>
<td>3/3/09</td>
<td>AEG confirms that Jackson will announce live shows.</td>
</tr>
</tbody>
</table>

**TV EYE**

TV defined the arc of Jackson’s career, from child singer to moonwalking star. Here are some of his most notable appearances, measured by millions of U.S. viewers.

- [Super Bowl XXVIII](#): NBC, 1/25/94. Super Bowl Halftime Show: 62,289,000
- [MTV Video Music Awards](#): NBC, 8/15/96. VMA Winners included Jackson: 37,532,000
- [Billboard Music Awards](#): NBC, 4/4/06. Show: 27,111,000
- [American Music Awards](#): ABC, 11/23/06. 30th Anniversary Special: 25,731,000
- [Today](#): NBC, 5/30/08. Did You Notice: “new song: Jackson: 18,784,000
- [MTV Video Music Awards](#): Jackson and U2's Bono trade spot as highest and with 5,359,000

---

**KEY:**
- Songs
- People
- Sentiments
- Controversy
- Mass/Career

---

**A YEAR BEFORE**

In spring 2008, online discussion about Jackson focused on his current projects—his new song with Akon, “Hold My Hand,” and a possible comeback album. Neither his career highpoints nor his personal problems got much attention.
Entwistle Ranch Albums (hats
Blues

HE YS =
ORE

I

line

commentors dis
g

elements

Jackson's
career,

perhaps because

"American Idol" had

his music and the

himself was preparing for a

series of concerts in London.

THE DAYS BEFORE
Immediately prior to his death, online commentors discussed elements of Jackson's music career, perhaps because "American Idol" had featured his music and the singer himself was preparing for a series of concerts in London.

THE DAYS AFTER
When Jackson died, online conversation focused on the circumstances of his passing. But admiration for his talent and speculation about the allegations made against him emerged as secondary areas of interest.

TALK TALK
Nearly 8% of all online discussion on June 25 concerned Jackson—the most about a single news subject, according to Nielsen BuzzMetrics. The historic election of Barack Obama peaked at 5.5%, by way of comparison, and the recent swine flu outbreak reached 2.6%.

THE WAY HE MAKES YOU FEEL
Before Jackson died, just 17% of online commentors mentioned him positively. That changed June 25, as the chart at right shows.

SOURCE: THE NIELSEN COMPANY
Reel Music. Real Opportunities!

Now in its 8th year, this conference offers attendees the unique opportunity to learn from, network and share their music directly with the best music supervisors, composers, directors, songwriters and producers in the business.

TOP REASONS TO ATTEND:
• Learn how to get your songs into films, TV, commercials, trailers, video games & more
• Explore the increasing importance of music in film and TV during interactive panels
• Get one-on-one time with industry experts during intimate roundtable discussions on hot topics
• Hear from the actor/director/composer teams from some of this year’s Oscar-worthy films
• Connect and do business with industry influencers at networking receptions

Music Supervisor Advisory Board Members Include:

JOHN ANDERSON
CEO Creative Services/Lifestyle
Hunypot Unlimited

PJ BLOOM
Music Supervisor
Neophonic, Inc.

RUDY CHUNG
Music Supervisor
Hit the Ground Running

LAURA ENGEL
Agent
Kraft-Engel Management

JAY FAIRES
President of Music & Publishing
Lionsgate Entertainment

JOEL C. HIGH
President
Creative Control Entertainment

ROBERT KRAFT
President
Fox Music & Music and Soundtracks
Walt Disney Studios

JONATHAN MCHUGH
Music Supervisor
SongStew Entertainment

KATHY NELSON
President
Film Music, Universal Music Group, Universal Pictures

ALEXANDRA PATSAVAS
Owner
Chop Shop Music Supervision

RANDY SPENDLOVE
President
Music
Creative Control

JULIA MICHELS
Music Supervisor
Format

CHRIS MOLLER
Music Supervisor
Fusion Music Supervision

FRANKIE PINES
Owner
Music Supervisor
Whirly Girl Music

STEVEN VINCENT
VP Music and Soundtracks
Disneyn Channel

Plus...

JASON ALEXANDER, Music Supervisor, Hit the Ground Running

DEVA ANDERSON, Musical Director/Supervision

MAUREEN CROWE, Music Supervisor, GTM

DOUG FRANK, President, Music Operations, Warner Bros. Pictures

RICHARD GLASSER, Exec in Charge of Music, Yari Film Group

BILLY GOTTLEB, Owner, Playback Music Supervision

JENNIFER HAWKS, SVP of Music, DreamWorks

PAUL KATZ, Music Supervisor

RICHARD KRAFT, Agent, Kraft-Engel Management

MITCHELL LEIB, President, Walt Disney Studios

JULIA MICHELS, Music Supervisor, Format

CHRIS MOLLER, Music Supervisor

FRANKIE PINES, Owner

DREW SHERROD, Music Supervisor

STEVEN VINCENT, VP Music and Soundtracks, Disney Channel

Don’t Miss Your Chance to be Part of this Year’s Event!

Register Early & Save! BillboardEvents.com

Registration: Lisa Kastner 646.654.4643 • LKastner@Billboard.com
Sponsorships: Kim Griffiths 646.654.4718 • Kim.Griffiths@Billboard.com
Hotel: The Beverly Hilton 1.800.445.8667 - Discounted Rate $279

$349 Early Bird Rate

www.americanradiohistory.com
ABSOLUTELY FABOLOUS

The Brooklyn Rapper Gets Personal On His Fifth Studio Release

Until now, the Brooklyn rapper Fabolous kept his private life under wraps. Not only did he stay quiet about getting shot three years ago—a rarity among rappers—he also chose to keep his relationship and the birth of his first child out of the public eye.

Recently, though, he’s changed his tune. With the release of his fifth studio album, “Loso’s Way,” out July 28 on Desert Storm/Def Jam Records, Fabolous says he’s ready to get personal.

“For a while it felt like my personal life was just my personal life,” says Fabolous, born John Jackson. “But I started to feel more comforted in my skin and with myself as a public figure, and I wanted to share more of my character with my fans. I also felt it could help my music too, especially this album.”

To help tell his story, Fabolous looked for inspiration in “Carlito’s Way,” the 1993 movie in which an ex-con pledges to shun drugs and violence despite the pressure around him.

“The concept of the album came from me watching ‘Carlito’s Way’ and seeing how he was a guy who came from jail and wanted to do something bigger and better,” he says. “I didn’t come from jail, but I came from the hood, and in many ways I felt just like Carlito, because even though I’m still connected to the streets, I wanted to do bigger and better things too. There were a lot of parallels between his story and mine.”

Fabolous says the lead single, “Throw It in the Bag,” produced by Trick Stewart and featuring his labelmate The-Dream, doesn’t fit in with the theme, but he explains that “it was so contagious and catchy that we just had to go for it.” The motivational “It’s My Time,” featuring Def Jam newcomer Jeremih and produced by The Runners, which was released in conjunction with “Bag” and appears in a TV ad for the NBA draft, is an example of how Fabolous’ and Carlito’s stories coincide.

“This song is about how I generally feel about my life and my career, and it’s relatable to people because it’s the type of song that motivates you to do whatever it is you have to do, just like Carlito,” Fabolous says. “Throw It in the Bag” and “It’s My Time” recently entered Billboard’s Hot R&B/Hip-Hop Songs and Pop 100 charts at Nos. 94 and 99, respectively.

Created with help from producers like Jermaine Dupri and DJ Toomp, other tracks on the album include “Pachanga,” named after Carlito’s right-hand man, who betrays him at the end of the film. “A thug changes and love changes, friends become strangers, pachanga,” Fabolous rhymes, sampling Nas “The Message.”

Fabolous is taping into his more private side in other ways. According to Shawn “Pecas” Costner, VP of lifestyle marketing at Def Jam, a DVD movie about his struggle to succeed will be available as a package with the album. To promote the film, Fabolous released four trailers through his recently launched Web site, MyFabolousLife.com, as well as MySpace, Facebook and Twitter. He periodically releases video blogs, the first of which is a spoof of a clip that circulated online a few months ago of music mogul Damon Dash berating his former Def Jam staff. He also leaked the track “When the Money Goes,” which features Jay-Z.

“We wanted to show more of my personality,” Costner says. “People didn’t know how funny he is or how intricate he could be, and we wanted to show more of those sides.”

Fabolous will embark on a radio promo tour in July and open for Jay-Z on seven dates during his tour. In August, he’ll begin an official small-venue tour.

Additionally, he will release the follow-up club single “Everyday, Everything, Everywhere,” featuring Ryan Leslie and Keri Hilson, before the album’s release.

“I just finally decided to tell my tale. I touch on some of the feelings surrounding the shooting and other trials and tribulations I’ve faced in my life on this album without beating a dead horse,” Fabolous says. “People are getting a lot more personality and a lot more visuals. It’s about time for me to do that. It’s almost like I’m reinventing myself.”
Summer Kind Of Wonderful

In "(500) Days of Summer," Zooey Deschanel Succeeds Onscreen And On Its Soundtrack

The Smiths' music may not scream meet cute—meat is murder, maybe—but in Fox Searchlight's romantic comedy "(500) Days of Summer," Joseph Gordon-Levitt and Zooey Deschanel make it work.

The film, set for release July 17, tells the bittersweet love story between Gordon-Levitt's and Deschanel's music-loving characters—and it all starts with the duo bonding in an elevator over the lyrics of Morrissey and Johnny Marr on "There Is a Light That Never Goes Out." "It's not unlike 'Garden State,' where she hears a song on his headphones," Fox Music president Robert Kraft says.

And like "Garden State," the "Summer" soundtrack, which will be released July 14 on Sony, is packed with a targeted blend of just-under-the-radar bands like the Temper Trap and the Doves, alongside nostalgic powerhouses like the Smiths and Simon & Garfunkel.

One of the most amazing parts of my gig is getting this indie sensibility into pictures," Kraft says.

To a music-loving moviegoer, one of the most rewarding elements of "Summer" is how it incorporates music into the plot. It's not just a device to inspire an emotional reaction in a particular scene; it's part and parcel of the entire story from director Marc Webb and screenwriters Scott Neustadter and Michael Weber.

For example, one short shot reveals that Deschanel's character's high school yearbook photo has a quote from Belle & Sebastian's "The Boy With the Arab Strap." The joke goes by so fast it's almost a throwaway—but it offers insight into her character.

For her part, Deschanel deserves credit for being an accomplished singer who not only avoids embarrassment in both mediums but winnily combines her vocal chops with on-screen talent. "Summer" is the latest movie where she's sung as part of the storyline. Since she first belted on the big screen in 2002's "The New Guy," she's become the go-to actress for roles that require singing, including 2003's "Elf," 2004's "Winter Passing" and last year's "Yes Man."

"It's not a conscious decision on her part to choose roles with singing," Deschanel says, and she doesn't want to sing in a film unless it's appropriate for the character. In "Summer," she does a karaoke version of Nancy Sinatra/Lee Hazlewood's "Sugar Town" in a scene at a downtown Los Angeles dive bar—portraying someone who can sing but pretending to be someone who can't. "I wanted to keep it relaxed," Deschanel says with a laugh.

Deschanel, who with M. Ward records as She & Him, also gets a slot on the "Summer" soundtrack with a cover of the Smiths' "Please, Please, Please, Let Me Get What I Want." The original version also is on the soundtrack, but Deschanel says it was picked because "I would love to think I would do a good job on a Hall & Oates cover ["You Make My Dreams" also is on the soundtrack], but I think I'm probably more similar to the Smiths."

And currently she's balancing her film work with writing songs for the second She & Him album. While there isn't a release date for the second album, Deschanel says they've been busy recording in Portland, Ore., and they'll perform this month at the five-day Merge XX Fest in North Carolina.

"I think they inform each other," she says of acting and songwriting. "Both of them I think of as different aspects of storytelling."

GLOBALPULSE

EDITED BY TOM FERGUSON

AQUA VITA

Twelve years after breaking globally with "Barbie Girl!"—and eight years after breaking up—the Danish pop act Aqua will return this summer.

The quartet split in 2001 after scrapping a planned third album. Since then, singers Lene Nystrom, Rasted and Reni Dif have maintained high profiles in home; both dabbled in acting, while Rasted also became a successful model and Dif a TV host. But following well-received Danish reunion shows last summer, the band members returned to the studio to work on three new songs for the 19-track album "Greatest Hits" (International Music), released June 14 in Denmark and Norway. According to Universal, it shipped gold (15,000 copies) in both markets.

"It's a greatest hits, but we're billing it as a new album," says Universal Danish international exploitation manager Claus Pedersen. The album is due in September elsewhere in Europe and North America, and Pedersen says a world tour is planned. "We're getting requests from parts of the world," he says, "but management [Copenhagen-based SBJ] will chose the shows."

Aqua's catalog is published by EMI/Warner/Chappell, although the three new tracks on the album are self-published. Scandinavian handlers booking in Denmark and Norway; Pedersen says the act is negotiating deals for other territories. -Charles Ferro

TURNING JAPANESE

Japan's traditional "enka" ballad style seems an unlikely choice for a Pittsburgh-born African-American who looks like he belongs in a hip-hop crew. But Jero, the voice of "Yancha Milchi," is the theme to the recent Japanese animated movie "Crayon Shin-chan: Otakabe! Kasukabe Yasei Okoku."

Born Jerome White Jr., 27-year-old Jero had a Japanese maternal grandmother. As a child, he says, "every time I went to her house she would have enka playing, I'd listen to it a lot and was able to recite it to her."

Jero moved to Japan in 2003, working as an English teacher and in information technology before an appearance on a TV talent show scored him a record deal with Victor Entertainment. "When I debuted, I was really scared," he recalls. "I didn't want them to think I was a parody or trying to mock the music. I genuinely love it."

Public approval came swiftly: His debut single, "Umiyuki," has sold 300,000 copies since its February 2008 release, according to Victor. His debut album, "Covers," peaked last July at No. 15 on the SoundScan Japan chart.

In February, Jero was named best enka artist at the Recording Industry Assn. of Japan's Gold Disc Awards, co-inciding with his sophomore album, "Yakusoku," hitting No. 20. The vocalist, who made his U.S. debut in March, is recording a new album for a September release. -Rob Schwartz

SUNSETS RISING

Belgian boy/girl duo the Sunsets remain in the top three of the Ultratop Flanders chart with their self-titled debut album some three months after its release. The act's success is unusual because it came without a hit single or even much airplay. And its album is all-instrumental—and played on accordions.

The duo of Annelies Wintel and Matthias Lens are classically trained musicians in their 20s. "The Sunsets" (ARS Production) was released April 1, spent three weeks at No. 1 and has sold more than 20,000 copies, according to the label. The album contains schlager-style instrumental versions of 14 standards by Flemish, Dutch or German singers. "We don't get any airplay on radio with this repertoire," says Universal Music Belgium managing director Patrick Buschotts. "It's the combination of a festivation appearances drawing public and media attention and a TV advertising campaign that broke the album."

"Some record companies and A&R people neglect this genre because it's not cool," Buschotts says. "We should look where the business is—people who buy accordion music buy albums. They don't go in for massive downloading." Tour dates are handled by the Booking Agency/BMA. ARS/Universal does not have any plans for international releases. -Marc Maes
few artists can move among genres as easily as Jason Crabb. Blessed with a powerful, soul-drenched voice, he's at home performing for Southern gospel fans as well as taking the stage in New York with the famed Brooklyn Tabernacle Choir.

Crabb has won 10 Dove Awards and been nominated for three Grammy Awards as part of the Crabb Family, performing with siblings Kelly Bowling, Terah Crabb Penhollow and twins Adam and Aaron. The progressive Southern gospel group, which was launched for expanding the genre's audience with its youthful appeal, disbanded in 2007, and Crabb signed with Spring Hill Music.

His self-titled solo debut was released June 30, with the single "Walk on Water" targeting gospel radio and "Somebody Like Me" going to country stations. The 12-song set features guest appearances from Vince Gill, Sonya Isaacs and the Gaither Vocal Band.

1 Why did you decide to go solo when the Crabb Family was becoming extremely successful?
We traveled together for 15 years. We sang in places that we had never dreamed of and did it as a family. You cannot get a better life than doing the things that you enjoy doing with the people that you love the most. It was an awesome run. I remember the day that my dad [hit songwriter Gerald Crabb] came off the road and let me decide what to sing, how to do the lineup and what to say.

2 What are the other members of the Crabb Family doing now?
Adam has a group called Crabb Revival. Aaron and his wife, Amanda, are traveling together. Kelly is traveling with her husband, Mike, and they are doing the same thing. It was just a different day. It’s not like anyone got mad. There was no family feud and no one did anything. We are still best friends.

3 How did you decide which musical direction to take when making this record?
I grew up on country music and I love the way they are doing things today. But my first love is gospel music. That is what I grew up in, and I have seen lives changed through the lyrics. I think a lot of people thought I was going to go a lot harder than what I did, with more rockish guitars. Although I have that in me, I love the more soulful side. To be honest, I went after songs. I think I have songs that our old Crabb Family fans are going to love and I hope new people will grasp what I am doing because it has got something for the family, for the church and for everybody.

4 What kind of songs were you looking for?
I wanted songs all about the family. I wanted songs about marriage. I wanted stuff about my kids. I just wanted to be able for the whole family to sit down and listen and enjoy it from the young to the old. I want people who don’t even listen to gospel music to grab hold of this.

5 What was it like working with Vince Gill?
There’s a song called "Ellsworth," which talks about Alzheimer’s and I thought it might be a tune that would work on country radio. I could imagine his voice on it, so I asked him. He came in and he just nailed it just like he always does. He said, “I ain’t never come in this early for anybody.” It was real early that morning. I still owe him big. I don’t know how I will ever repay him.

6 You recently performed at the Country Music Assn. Music Fest. Are you worried that your Southern gospel fans will think you’re leaving your roots?
I have not abandoned any- body. I have just broadened territory. That’s about it. I have always loved the music that I have sung. And, you know, the music that I have sung. And, you know, the music that I have sung. And, you know, the music that I have sung. And, you know, the music that I have sung. And, you know, the music that I have sung.

Everybody ain’t going to be pleased with it, but I hope they can hear my heart in this music and they will realize the intent.
ROB THOMAS  
Cradlesong  
Producer: Matt Serletic  
Emblem/Atlantic  
Release Date: June 30  
Rob Thomas is a musical chameleon. From his early hits with Matchbox Twenty to his soulful work as a solo artist, the gifted singer/songwriter has a knack for crafting memorable melodies across the musical divide. On "Cradlesong," his follow-up to 2005's "Something to Be," Thomas returns with a soaring collection of infectious pop songs that are destined for heavy rotation in 2009 and beyond. Produced by longtime collaborator Matt Serletic, "Cradlesong" is the perfect combination of '80s innocence (the Thomas Dolby-like, synthesized "Gasoline") and new-millennium isolation (the first single, "Her Diamonds"). Throughout an impressive sonic span that includes everything from the Eastern-tinted "Fire on the Mountain" to the countrified twang of the affectingly intimate "Getting Late," Thomas proves why some 15 years after bursting onto the music scene, he's still as relevant as ever: Great songs never go out of style. — IR

WORLD  
OMAR FARUK TEBKILEK  
Rare Elements  
Producers: various  
5 Points Records  
Release Date: June 9  
The Turkish-born musician Omar Faruk Tekbilek is also a composer, and his music is the inspiration for this remix disc, the second installment in 5 Points Records' remix series. Tekbilek is a Suff, and therefore his approach to music is mystical and worshipful. Handling his tunes to a group of remixers was something of an act of faith in itself, given some lackluster remix efforts. But Tekbilek's faith has been rewarded. Amon Tobin's hip remix of "Akssak" embellishes the song's trance soul while preserving its rhythmic heart. On "Omar's Chocco," remixer Adam Bodomo shuffles the tempo while laying a shrewd tweak on the strings, stretching the melody. Junior Sanchéz's re-mix of "Selemet" melds a qawwali-like song with a deep beat, entirely appropriate to the spirit of the piece. — PVW

JAZZ  
KURT ELLING  
Dedicated to You: Kurt Elling Sings the Music of Coltrane and Hartman  
Producers: Kurt Elling, Laurence Hobgood  
Concord Jazz  
Release Date: June 23  
Kurt Elling has never shied away from a challenge—the nimble singer has carved a unique place for himself in the jazz pantheon, with a signature sound that cunningly combines blues, ballads and beat-influenced poetry. On his fifth outing as a leader (and his second for Concord), Elling ups his game once again with a lush, live tribute to the music made famous by the legendary duo of saxophonist John Coltrane and singer Johnny Hartman. With masterful, moving string arrangements by longtime Elling pianist Laurence Hobgood, and some of saxophonist Ernie Watts' most compelling playing to date, Elling meets the formidable task of transforming these seminal songs head-on. From his pitch-perfect opening on the rhum-ta-fied "All or Nothing at All" to his fresh take on Billy Strayhorn's "Lush Life," the album is a moving tribute to legends lost and a portrait of a gifted artist in his own right at the peak of his creative powers. — JR

ROCK  
PATTERSON HOOD  
Murdering Oscar (And Other Love Songs)  
Producers: Patterson Hood, David Barbe, Ruth St. RECORDS  
Release Date: June 23  
This long-in-coming sophomore set from the prolific Drive-By Truckers frontman hop-scotches across time in a way that would make J.J. Abrams happy. It's grounded in tracks that predate the Truckers, songs that he wrote upon first moving to Athens, Ga., in 1994. But "Oscar" contains a few tracks (the bright "I Understand Now," one of Hood's cheeriest ever moments, and the soaring, black-hearted title track) that would fit right into the emotional bedlam of a DBT album. Others, like the Todd Rundgren cover "The Range War," show a sense of stretched-out adventure. Surprisingly, though, there's a warm sense of family, thanks to the wonderful lullaby "Grandaddy" and the hotel-room love song "Back of a Bible." The appearance of Hood's dad, legendary session man David, gives parts of "Murdering Oscar"—even within the Southern-rock storm and Hood's colossal vocals—a sweet, possibly unprecedented sense of tranquility. — JV

THE DEAR HUNTER  
Act II: Life and Death  
Producer: Casey Crescenzo  
Triple Crown Records  
Release Date: June 23  
The Boston-based Dear Hunter shares any number of parallels with the similarly named groups deerhunter and Deerhoof, most notably an animal namesake and a penchant for dramatic, dissonant, style-shifting rock. But the Dear Hunter's war- themed third release (and part three of its rock opera) takes the musical skin-skidding to a whole new level and finds the band exploring baroque or- chestral arrangements, Broad- way-esque piano ballads and everything in between. One minute Dear Hunter leader Casey Crescenzo is drenched in a backdrop of lush harmonies ("Writing on a Wall"), the next he's roaring through a wall of bombastic guitars and horns ("In Cauda Venenum"). The genre-leaping proves a bit tingling, but Crescenzo pulls most of it off without sounding pretentious. In fact, some of the tracks (most notably the Southern-fried, barn-soaked "Get Your Gun") are even fun. — EL

LEGENDS & CREDITS

EDITED BY MITCHELL PETERS AND WAYNE ROBINS

CONTRIBUTORS: Troy Carpenter, Evan, Lucy, Dan Ouellette. Deborah V. Hoard, Jon Ragner, Ken Tucker, Philip Van Wiek, Jeff Vrabel

CRITICS' CHOICE #1: A new release, or a reissue of chart potential, highly recommended for musical merit.

PICK #1: A new release predicted to hit the top half of the chart in the corresponding format.

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5055 Wilshire Blvd., Seventh Floor, Los Angeles, CA 90036 and singles review copies to Monica Herrera at Billboard, 770 Broadway, Seventh Floor, New York, N.Y. 10003, or to the writers in the appropriate bureaus.
**FASHION FORWARD**

Gucci Mane has been signed to Asylum/Warner Bros. for only two months. But the Atlanta-based rapper, who will release his label debut and his second major-label album, tentatively titled "Gucci Movie" (or "Big Dog Status") Sept. 15, has already made his presence felt on Billboard's charts.

Last month Mane entered Hot R&B/Hip-Hop Songs with his latest single, the Flies-assisted "Wasted," which is No. 78 this week. He also made appearances on other tracks like "Break Up," by Mario featuring Sean Garrett, which is No. 17; "Boil," by Young Problemz and Mike Jones, which peaked at No. 83; "I Think I Love Her," by Greg Street, at No. 91; and K. Michelle's "Self Made," which reached No. 94.

Multiple chart positions weren't enough of an ego boost for the recently incarcerated rapper, Mane was tapped by Will.i.am to appear on the remix of the Black Eyed Peas' "Boom Boom Pow." And he's featured on Mariah Carey's latest single, "Obsessed." The original version of "Pitch" reached No. 1 on the Billboard Hot 100 while "Obsessed" debuts this week at No. 52 on Hot R&B/Hip-Hop Songs.

"To be honest with you, when I came home from being incarcerated in March, my manager made a bet with me that I should collaborate with everyone that reached out in the next three months," says Mane, who was in jail for violating probation. "I'm just glad that things have turned out to be so positive and that I'm able to be on the road and able to make music with all the people that I've been able to work with."
MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524/jserrette@billboard.com
Call Benjamin Alcoff – Help wanted advertisement postings in print and online 646-654-5416/Ben.ealcoff@nielsen.com

DUPLICATION/ REPLICATION
CD/DVD, T-SHIRTS, APPAREL, STICKERS/POSTERS
CRYSTAL CLEAR
DLC. PRINT & EMBLEM
1000 WHITE READY ONLY $999
TRIES TO EXPERIENCE OUR STYLE? TOLL FREE 1-800-624-9972
ON LINE SALES/ DISTRIBUTION: WWW.CRYSTALCLEAR.COM

MASTERING
TangerineMASTERING.com
Grammy winning CD mastering
REISSUES & RESTORATION
201-865-1000

MUSIC MERCHANDISE
BUY DIRECT AND SAVE!
While other people are raising their prices, we are slashing ours. CD's, LPs, Books, Cassette as low as 50 cents. Your choice from the most extensive listings available.
For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write Scorpion Music, Inc.
P.O.Box A Trenton, N.J. 08691-0020
email: sscorpionmusic@aol.com

DON'T MISS AN ISSUE
Michael Jackson 1958-2009

GUESS WHO'S GONE INDEPENDENT?

T-Shirts
Looking for Rock T-shirts? You’ve found ‘em!

BILLBOARD CLASSIFIEDS
www.billboard.com
for more info call: 800-223-7524

BILLBOARD CLASSIFIEDS

CALL US TODAY AND
ASK ABOUT THE
BILLBOARD CLASSIFIEDS
INTRODUCTORY OFFER FOR NEW ADVERTISERS!
1-800-223-7524 or
jserrette@billboard.com

SOMETHING TERRIBLE HAPPENS WHEN YOU DON’T ADVERTISE . . .
NOTHING!
BE CREATIVE • KNOW YOUR OPTIONS
ADVERTISE WISELY

BUSINESS FOR SALE
ONLINE MUSIC TV CHANNEL FOR SALE
24-Hr. Live Interactive Video Stream, Video On Demand, Interactive Radio, Upload/Download, Celebrity News Website
Top 10 Google Ranking * Established 10 Years
Perfect for radio stations, mobile telephone co’s, record co’s, cable TV or satellite co’s who want to establish their own music brand, or established brands who want to have synergy with music. This music TV channel is relocatable, and can broadcast to any satellite/cable TV or country in the world. Can be changed from streaming music to other type of Interactive channel. Scope for further development/expanison.
Principles contact: lasmon@btinternet.com

REAL ESTATE
EXCITING CELEBRITY OWNED ARCHITECTURAL PRIME HOLLYWOOD HILLS LOCATION
CLOSE TO SUNSET STRIP.
6 bedrooms, 4.5 baths, gated courtyard entry, 3 fireplaces, family room, entertainment yard w/pool & spa. Open floor plan, vaulted ceilings, skylites, French doors.
Huge private master suite, his & her bat & walk-in closet. Maid’s of
Nanny’s room w/bath. Possible lease. 2430 Venus Drive
Offered at $2,199,000.
Contact: Linda Zimmerman, GRI
Prudential California Realty
Cell: (310) 967-0535
Lindak@LindaZimmermann.com
Direct: 310-967-0535

T-SHIRTS
Looking for Rock T-shirts? You’ve found ‘em!

BACKSTAGE FASHION
Worldwide Distributors of Licensed:
ROCK & NOVELTY T-SHIRTS,
STICKERS, PATCHES, FLAGS & MORE!
Check out our website catalog:
www.backstage-fashion.com
or call for a free price list/fyer (dealers only):
800-644-ROCK
(outside the U.S. - 928-443-0100)

Someday Shipping
Specializing in Discount Pricing
Michael Jackson Rocks Billboard’s Chart World

If anyone has a history of rocking the Billboard charts, it’s Michael Jackson. And this week, he did it again.

In the wake of the King of Pop’s June 25 death, the Top Pop Catalog chart is flooded with Jackson-related entries. Even though consumers had only three days to react to the news in the tracking week that ended June 28—reflected in this issue’s charts—the impact is great.

All told, Jackson has 11 albums on the 50-position chart, while the Jackson 5 has two at Nos. 5 and 11 and the Jacksons are No. 19.

While Jackson’s 11 out of 50 isn’t a record—the Beatles once had 12, on the Dec. 9, 1995, chart—Jackson does set a record for the most concurrent albums in the top 10. Previously, the record was five titles, achieved by AC/DC (Nov. 8, 2008) and the Beatles (April 6, 1996).

BIG WAVES: Michael Jackson’s death has shaken up the charts more than that of any superstar artist since John Lennon or Elvis Presley. The only other recent artist that would be a good comparison to Jackson is Frank Sinatra.

Of “Blue Eyes” also died on a Thursday—May 14, 1998. On the Pop Catalog chart dated May 30 (which reflected the tracking week that ended May 17), six Sinatra albums appeared on the tally. The highest was “Sinatra Reprise—The Very Good Years” at No. 2 with 18,000. Had the title been eligible to chart on the Billboard 200, it would have been No. 73. Sinatra’s cumulative solo albums sold 123,000 that week, up compared with the 21,000 sold in the previous frame. Comparatively, Jackson’s catalog of solo albums moved a whopping 422,000 in the week that ended June 28—an extraordinary number, considering he shifted about 10,000 per week earlier.

Of those copies, 241,000 were downloads; physical albums accounted for the rest. It would be more appropriate to stack Jackson’s physical sales of 181,000 next to Sinatra’s 123,000, since the latter passed away in a nondigital world.

In 1998, in the first full week after Sinatra’s death, his albums sold 202,000. Will Jackson follow suit next week with a number greater than 422,000?

According to SoundScan’s Building chart data, more than 110,000 Jackson albums were purchased during the first two days of the new tracking week (June 29-30). Billboard estimates that the seven merchants that report to Nielsen SoundScan’s Building chart—Trans World Entertainment, Best Buy, iTunes, Starbucks, Borders, Target and Anderson Merchandisers—make up about 60% of all U.S. album sales.

NO. 1: Don’t think we didn’t notice that this week marks the first time since Nielsen SoundScan began tracking sales in 1991 that a catalog album outsold the No. 1 current album on the Billboard 200.

In fact, Nos. 1-3 on the Catalog tally all outsell the Billboard 200’s No. 1. The Black Eyed Peas’ “The E.N.D.” moves back into the penthouse on the latter list with 88,000 (down 40%).

The feat almost occurred last year, when in February 2008 Michael Jackson reissued “Thriller.” The set sold 166,000 copies, enabling its re-entry at No. 1 on the Top Pop Catalog chart. That week, Jack Johnson’s “Sleep Through the Static” led the Billboard 200 with 180,000 while Amy Winehouse’s “Back to Black” was No. 2 with 115,000.

DIGITAL THRILL: Michael Jackson’s total volume of song downloads this week—including his tracks with the Jackson 5 and the Jacksons—amounts to 2.6 million downloads, a remarkable number considering last week’s cumulative sum was 48,000. Jackson becomes the first artist to sell more than 1 million song downloads in a week.

Go to www.billboard.biz for complete chart data

---

**Market Watch**

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th>Album</th>
<th>Digital</th>
<th>Physical</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>6,220,000</td>
<td>159,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>6,760,000</td>
<td>1,397,000</td>
</tr>
<tr>
<td>Change</td>
<td>-8.0%</td>
<td>11.6%</td>
</tr>
</tbody>
</table>

**Weekly Album Sales (Million Units)**

- **2008**: 17.3 million
- **2009**: 174.5 million

**Distributors’ Market Share**

- **05/06/09**
  - UMG: 31.5%
  - Sony BMG: 12.2%
  - Warner Music Group: 27.3%
  -独立：31.5%
  - EMI: 6.5%

**Current Albums**

- 20.6%
- 25.2%
- 36.1%

**For more weekly, June 28, 2009**. All sales are counted within album sales.

---

[Read Chart Beat every week at billboard.com/chartbeat]
Hannah Montana: Monuments And Melodies
The Fallen: The Second American Tour
Love On The Inside
Swan Song
The Interlude Of Marcus Cooper
That Lonesome Song
La Revolution
Word
Intuition
Good Time
One Of The Boys
The Summer EP
All I Ever Wanted
Carnival Ride
Deeper Than Rap
The Sound
Veckamsten
Upfille
Finding Beauty In Negative Spaces
Blackout 2
Disney Channel Playlist
Old Crowes / Young Cardinals
Congos Square
Mitchel Musso
Trubadour
Honey I'm Home
The Point Of It All
David Cook
Soulja Boy Tell'em
SouthByStory
Takin' Back Sunday
New Again
Love V$ Music
Daughter
Ric Ocasek (10.68)
City Of Black & White
Sweet Sleeper Social Club
Paper Trail
No Line On The Horizon
Let The Dominoes Fall
Back Hold My Heart
Vans Warped Tour: 2009 Tour Compilation
Swoon
The Sound
Go to www.billboard.biz for complete chart data

Data for week of JULY 11, 2009 | CHARTS LEGEND on Page 43

www.americanradiohistory.com
### The Billboard 200 Chart

<table>
<thead>
<tr>
<th>No.</th>
<th>Position</th>
<th>Artist</th>
<th>Title</th>
<th>Sales Data</th>
<th>Date Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>101</td>
<td>57-59</td>
<td>RAY CHARLES</td>
<td>Genius: The Ultimate Ray Collection</td>
<td>Columbia (218)</td>
<td>2009-05-19</td>
</tr>
<tr>
<td>102</td>
<td>60-62</td>
<td>MANLYN MANSON</td>
<td>Interception</td>
<td>Interscope (33)</td>
<td>2009-05-19</td>
</tr>
<tr>
<td>103</td>
<td>63-64</td>
<td>CAGE THE ELEPHANT</td>
<td>Top Top Top</td>
<td>Columbia (25)</td>
<td>2009-05-19</td>
</tr>
<tr>
<td>104</td>
<td>65-67</td>
<td>DARKEST HOUR</td>
<td>Victory</td>
<td>Metal Blade (31)</td>
<td>2009-05-19</td>
</tr>
<tr>
<td>105</td>
<td>68-70</td>
<td>CHARLIE WILSON</td>
<td>Uncle Charlie</td>
<td>Universal (38)</td>
<td>2009-05-19</td>
</tr>
<tr>
<td>106</td>
<td>71-73</td>
<td>DIRTY PROJECTORS</td>
<td>Bitte Orca</td>
<td>Warp (13)</td>
<td>2009-05-19</td>
</tr>
<tr>
<td>107</td>
<td>74-76</td>
<td>SONIC YOUTH</td>
<td>Spoon</td>
<td>Matador (13)</td>
<td>2009-05-19</td>
</tr>
<tr>
<td>108</td>
<td>77-79</td>
<td>SUNSET REDDOUT</td>
<td>Drunken Dragon</td>
<td>Dragontown</td>
<td>2009-05-19</td>
</tr>
<tr>
<td>110</td>
<td>83-85</td>
<td>MIGHTY</td>
<td>Columbia (217)</td>
<td>2009-05-19</td>
<td></td>
</tr>
<tr>
<td>111</td>
<td>86-88</td>
<td>SASSY</td>
<td>Sony (59)</td>
<td>2009-05-19</td>
<td></td>
</tr>
<tr>
<td>112</td>
<td>89-91</td>
<td>SUN</td>
<td>Sony (59)</td>
<td>2009-05-19</td>
<td></td>
</tr>
<tr>
<td>113</td>
<td>92-94</td>
<td>HARLEY QUINN</td>
<td>Universal (59)</td>
<td>2009-05-19</td>
<td></td>
</tr>
<tr>
<td>114</td>
<td>95-97</td>
<td>NEW UNION</td>
<td>Universal (59)</td>
<td>2009-05-19</td>
<td></td>
</tr>
<tr>
<td>115</td>
<td>98-100</td>
<td>PREP</td>
<td>Universal (59)</td>
<td>2009-05-19</td>
<td></td>
</tr>
</tbody>
</table>

---

### The Year's Top Albums

1. **The Shires** - *The Way It's Going To Be* (MCA Nashville) - 32 million
2. **Randy Houser** - *Outlaw Country* (Universal Republic) - 21 million
3. **Chris Tomlin** - *Hello Love* (Methaphora) - 17 million
4. **Peter Hollens** - *The Ultimate Ray Charles Collection* (Rhino) - 13 million
5. **Messiah** - *In The Hands Of God* (Coral) - 10 million
6. **The Slightly Foxed** - *The Eternal* (Bitmovin) - 8 million
7. **The Shires** - *The Way It's Going To Be* (MCA Nashville) - 7 million
8. **Kanye West** - *808s & Heartbreak* (Def Jam) - 6 million
9. **Kid Cudi** - *Mad Love* (dropping as of June 2009) - 5 million
10. **Dave Chappelle** - *The Way It's Going To Be* (MCA Nashville) - 4 million

---

### Billboard 200 Data for July 11, 2009

- **D-Block** - *No Security* - 1
- **Frank Sinatra** - *Nothing But The Best* - 2
- **Patterson Hood** - *Mud Bug* (ATO) - 3
- **Spinelli** - *Back From The Dead* - 4
- **Saving Abel** - *Savin' Abel* (ATO) - 5
- **Soultrack** - *True Blood: Music From The HBO Original Series* (ATO) - 6
- **Toro Amos** - *Universal Solo* (ATO) - 7
- **Rahsaan Adagio** - *The We Will See* - 8
- **Mallestorm** - *Mallestorm* (ATO) - 9
- **Slipknot** - *All Hope Is Gone* (ATO) - 10
- **Iowa HI&PS** - *Flight 666 (Soundtrack)* (ATO) - 11
- **3 Doors Down** - *Southern Comfort Blues* (ATO) - 12
- **The Year's Top Albums**
  1. **The Shires** - *The Way It's Going To Be* (MCA Nashville) - 32 million
  2. **Randy Houser** - *Outlaw Country* (Universal Republic) - 21 million
  3. **Chris Tomlin** - *Hello Love* (Methaphora) - 17 million
  4. **Peter Hollens** - *The Ultimate Ray Charles Collection* (Rhino) - 13 million
  5. **Messiah** - *In The Hands Of God* (Coral) - 10 million

---

### Billboard's Chart Toppers

- **D-Block** - *No Security* - No. 1
- **Frank Sinatra** - *Nothing But The Best* - No. 2
- **Patterson Hood** - *Mud Bug* (ATO) - No. 3
- **Spinelli** - *Back From The Dead* - No. 4
- **Saving Abel** - *Savin' Abel* (ATO) - No. 5
- **Soultrack** - *True Blood: Music From The HBO Original Series* (ATO) - No. 6
- **Toro Amos** - *Universal Solo* (ATO) - No. 7
- **Rahsaan Adagio** - *The We Will See* - No. 8
- **Mallestorm** - *Mallestorm* (ATO) - No. 9
- **Slipknot** - *All Hope Is Gone* (ATO) - No. 10
- **Iowa HI&PS** - *Flight 666 (Soundtrack)* (ATO) - No. 11
- **3 Doors Down** - *Southern Comfort Blues* (ATO) - No. 12

---

### Billboard's Chart Tippers

- **D-Block** - *No Security* - No. 1
- **Frank Sinatra** - *Nothing But The Best* - No. 2
- **Patterson Hood** - *Mud Bug* (ATO) - No. 3
- **Spinelli** - *Back From The Dead* - No. 4
- **Saving Abel** - *Savin' Abel* (ATO) - No. 5
- **Soultrack** - *True Blood: Music From The HBO Original Series* (ATO) - No. 6
- **Toro Amos** - *Universal Solo* (ATO) - No. 7
- **Rahsaan Adagio** - *The We Will See* - No. 8
- **Mallestorm** - *Mallestorm* (ATO) - No. 9
- **Slipknot** - *All Hope Is Gone* (ATO) - No. 10
- **Iowa HI&PS** - *Flight 666 (Soundtrack)* (ATO) - No. 11
- **3 Doors Down** - *Southern Comfort Blues* (ATO) - No. 12
<table>
<thead>
<tr>
<th>TOP POP CATALOG</th>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MICHAEL JACKSON</td>
<td>The Essential Michael Jackson</td>
<td>Sony Pre-1985</td>
<td>116</td>
<td>20.00</td>
</tr>
<tr>
<td>2</td>
<td>MICHAEL JACKSON</td>
<td>Thriller</td>
<td>Epic</td>
<td>154</td>
<td>19.98</td>
</tr>
<tr>
<td>3</td>
<td>MICHAEL JACKSON</td>
<td>History</td>
<td>Epic</td>
<td>152</td>
<td>19.98</td>
</tr>
<tr>
<td>4</td>
<td>MICHAEL JACKSON</td>
<td>Number Ones</td>
<td>Epic</td>
<td>153</td>
<td>19.98</td>
</tr>
<tr>
<td>5</td>
<td>MICHAEL JACKSON</td>
<td>Bad</td>
<td>Epic</td>
<td>155</td>
<td>19.98</td>
</tr>
<tr>
<td>6</td>
<td>MICHAEL JACKSON</td>
<td>Beat It</td>
<td>Epic</td>
<td>156</td>
<td>19.98</td>
</tr>
<tr>
<td>7</td>
<td>MICHAEL JACKSON</td>
<td>Smooth</td>
<td>Epic</td>
<td>157</td>
<td>19.98</td>
</tr>
<tr>
<td>8</td>
<td>REGINA SPEKTOR</td>
<td>The Black Eyed Peas</td>
<td>Epic</td>
<td>138</td>
<td>17.98</td>
</tr>
<tr>
<td>9</td>
<td>MICHAEL JACKSON</td>
<td>Billie Jean</td>
<td>Epic</td>
<td>160</td>
<td>17.98</td>
</tr>
<tr>
<td>10</td>
<td>DAVE MATTHEWS BAND</td>
<td>Big Whiskey And The Good Old Boys</td>
<td>Epic</td>
<td>161</td>
<td>17.98</td>
</tr>
<tr>
<td>11</td>
<td>MICHAEL JACKSON</td>
<td>Beat It</td>
<td>Epic</td>
<td>162</td>
<td>17.98</td>
</tr>
<tr>
<td>12</td>
<td>TINA TURNER</td>
<td>Private Dancer</td>
<td>Epic</td>
<td>163</td>
<td>17.98</td>
</tr>
<tr>
<td>13</td>
<td>THE BANGLES</td>
<td>gegner, Here I Am</td>
<td>Epic</td>
<td>164</td>
<td>17.98</td>
</tr>
<tr>
<td>14</td>
<td>MATTHEW BLACK</td>
<td>All The Small Things</td>
<td>Epic</td>
<td>165</td>
<td>17.98</td>
</tr>
<tr>
<td>15</td>
<td>MICHAEL JACKSON</td>
<td>Beat It</td>
<td>Epic</td>
<td>166</td>
<td>17.98</td>
</tr>
<tr>
<td>16</td>
<td>DAVE MATTHEWS BAND</td>
<td>Big Whiskey And The Good Old Boys</td>
<td>Epic</td>
<td>167</td>
<td>17.98</td>
</tr>
<tr>
<td>17</td>
<td>TINA TURNER</td>
<td>Private Dancer</td>
<td>Epic</td>
<td>168</td>
<td>17.98</td>
</tr>
<tr>
<td>18</td>
<td>THE BANGLES</td>
<td>gegner, Here I Am</td>
<td>Epic</td>
<td>169</td>
<td>17.98</td>
</tr>
<tr>
<td>19</td>
<td>MATTHEW BLACK</td>
<td>All The Small Things</td>
<td>Epic</td>
<td>170</td>
<td>17.98</td>
</tr>
<tr>
<td>20</td>
<td>MICHAEL JACKSON</td>
<td>Beat It</td>
<td>Epic</td>
<td>171</td>
<td>17.98</td>
</tr>
</tbody>
</table>

**Top Internet**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JOHNNY CASH</td>
<td>Ring Of Fire</td>
<td>Curb</td>
<td>121</td>
</tr>
<tr>
<td>2</td>
<td>JOHNNY CASH</td>
<td>Ring Of Fire</td>
<td>Curb</td>
<td>122</td>
</tr>
<tr>
<td>3</td>
<td>JOHNNY CASH</td>
<td>Ring Of Fire</td>
<td>Curb</td>
<td>123</td>
</tr>
<tr>
<td>4</td>
<td>JOHNNY CASH</td>
<td>Ring Of Fire</td>
<td>Curb</td>
<td>124</td>
</tr>
<tr>
<td>5</td>
<td>JOHNNY CASH</td>
<td>Ring Of Fire</td>
<td>Curb</td>
<td>125</td>
</tr>
</tbody>
</table>

**Hot 100 Recurrents**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BILLIE JEAN</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>THRILLER</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>MAN IN THE MIRROR</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>THE WAY YOU MAKE ME FEEL</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>BEAT IT</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>DON'T STOP 'TIL YOU GET ENOUGH</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>P.Y.T. ( Pretty Young Thing)</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>8</td>
</tr>
<tr>
<td>8</td>
<td>SMOOTH CRIMINAL</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>BLACK OR WHITE</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>ROCK WITH YOU</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>11</td>
</tr>
</tbody>
</table>

**Top Music Video**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MICHAEL JACKSON</td>
<td>Thriller</td>
<td>Epic</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>THE BEATLES</td>
<td>Help!</td>
<td>EMI</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>THE BEATLES</td>
<td>Help!</td>
<td>EMI</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>THE BEATLES</td>
<td>Help!</td>
<td>EMI</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>THE BEATLES</td>
<td>Help!</td>
<td>EMI</td>
<td>5</td>
</tr>
</tbody>
</table>

**Top Internet**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE BEATLES</td>
<td>Help!</td>
<td>EMI</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>THE BEATLES</td>
<td>Help!</td>
<td>EMI</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>THE BEATLES</td>
<td>Help!</td>
<td>EMI</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>THE BEATLES</td>
<td>Help!</td>
<td>EMI</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>THE BEATLES</td>
<td>Help!</td>
<td>EMI</td>
<td>5</td>
</tr>
</tbody>
</table>

**Exclusive Charts from Billboard.Biz**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BILLIE JEAN</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>THRILLER</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>MAN IN THE MIRROR</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>THE WAY YOU MAKE ME FEEL</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>BEAT IT</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>6</td>
</tr>
</tbody>
</table>

**Top Internet**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BILLIE JEAN</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>THRILLER</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>MAN IN THE MIRROR</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>THE WAY YOU MAKE ME FEEL</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>5</td>
</tr>
<tr>
<td>5</td>
<td>BEAT IT</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>6</td>
</tr>
</tbody>
</table>

**Between the Bullets**

The Hot 100 recurrent chart turns into a Michael Jackson countdown of hits as the legend takes the top 19 slots on the chart (viewable in full at billboard.biz/charts) and 24 of the list's 30 positions, including his entries as part of the Jackson 5 and the Jacksons.

The chart, which ranks recurrent and gold titles no longer eligible for the Billboard Hot 100, shows the biggest-charting hit of his career, "Billie Jean," beating out this week's top-selling Jackson download, "Thriller," due to an edge in audience impressions (4 million to 3 million). If allowed to rank on the Hot 100, Jackson would have three top 10s: "Billie Jean" (No. 5), "Thriller" (No. 6), and "Man in the Mirror" (No. 7).
## The Billboard Hot 100

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Week No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I Got a Feeling&quot;</td>
<td>The Black Eyed Peas</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Boom Boom Pow&quot;</td>
<td>The Black Eyed Peas</td>
<td>1</td>
</tr>
<tr>
<td>&quot;ifyou Want Me (call Me Ocho)&quot;</td>
<td>Drake</td>
<td>1</td>
</tr>
<tr>
<td>&quot;I'm Wyclef Jean&quot;</td>
<td>The Black Eyed Peas</td>
<td>1</td>
</tr>
<tr>
<td>&quot;My Life Would Suck Without You&quot;</td>
<td>The Black Eyed Peas</td>
<td>1</td>
</tr>
<tr>
<td>&quot;The Climb&quot;</td>
<td>Kellin Quinn</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Blame It&quot;</td>
<td>Jamie Foxx</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Out Last Night&quot;</td>
<td>Nicki Minaj</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Summer Nights&quot;</td>
<td>J. Cole</td>
<td>1</td>
</tr>
<tr>
<td>&quot;I'm Yours&quot;</td>
<td>Robert Pattin</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Keeps Us Moving&quot;</td>
<td>Beyoncé</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Sleeping with a Friend&quot;</td>
<td>Lloyd Banks</td>
<td>1</td>
</tr>
<tr>
<td>&quot;The Thrill of It All&quot;</td>
<td>Jordin Sparks</td>
<td>1</td>
</tr>
<tr>
<td>&quot;I'm on a Boat&quot;</td>
<td>The Lonely Island Featuring Pharrell</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Leave Me&quot;</td>
<td>Young Jee</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Halle Berry (She's Fine)&quot;</td>
<td>Hurricane Chris</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Break Up&quot;</td>
<td>Mario Featuring Gucci Mane &amp; Sean Garrett</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Small Town USA&quot;</td>
<td>Justin Moore</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Crazy&quot;</td>
<td>Taylor Swift</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Take Me on Your Side&quot;</td>
<td>Jay-Z</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Loving for the First Time&quot;</td>
<td>George Strait</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Your Love the Most&quot;</td>
<td>The-Dream</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Walking on the Moon&quot;</td>
<td>The-Dream</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Dope a Day 92PM&quot;</td>
<td>DaBaby</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Trust Me&quot;</td>
<td>Keyshia Ka'oir</td>
<td>1</td>
</tr>
<tr>
<td>&quot; Ain't No Rest For the Wicked&quot;</td>
<td>Cage The Elephant</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Someday&quot;</td>
<td>Shinedowns</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Someday&quot;</td>
<td>Shinedowns</td>
<td>1</td>
</tr>
</tbody>
</table>

**The Billboard Hot 100 Chart: July 11, 2009**

### Back-to-Back Black Eyed Peas

The Black Eyed Peas become the fourth duo or group and ninth act overall in the history of the Billboard Hot 100 to succeed itself at No. 1 as "I Gotta Feeling" replaces "Boom Boom Pow." Other groups would swap No. 1s are OutKast (2004), Boyz II Men (1994) and the Beatles (1964). The Peas are also the fourth group to occupy the top two slots on the Hot 100 in the same week, along with OutKast, the Beatles and Bee Gees (1978). With 203,000 downloads, "Feeling" prevents Michael Jackson from claiming No. 1 on Hot Digital Songs. He settles for the next three positions, with "Thriller" at No. (167,000). —Silvio Pietrobono
### Mainstream Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>CARELESS WHISPER</em></td>
<td>Wham!</td>
<td>Island</td>
<td>New Peak No. 20</td>
</tr>
<tr>
<td><em>I'M YOURS</em></td>
<td>Jason Mraz</td>
<td>Epic</td>
<td>New Peak No. 30</td>
</tr>
</tbody>
</table>

### Adult Contemporary

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>ELECTRIC</em></td>
<td>Taylor Swift</td>
<td>Republic</td>
<td>New Peak No. 18</td>
</tr>
<tr>
<td><em>JUST GO</em></td>
<td>David Egan</td>
<td>Def Jam</td>
<td>New Peak No. 29</td>
</tr>
</tbody>
</table>

### Rock Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>WHISKEY HANGOVER</em></td>
<td>The Fray</td>
<td>Epic</td>
<td>New Peak No. 12</td>
</tr>
<tr>
<td><em>JUST GO</em></td>
<td>David Egan</td>
<td>Def Jam</td>
<td>New Peak No. 29</td>
</tr>
</tbody>
</table>

### Active Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>CARELESS WHISPER</em></td>
<td>The Fray</td>
<td>Epic</td>
<td>New Peak No. 12</td>
</tr>
<tr>
<td><em>WHISKEY HANGOVER</em></td>
<td>The Fray</td>
<td>Epic</td>
<td>New Peak No. 12</td>
</tr>
</tbody>
</table>

### Heritage Rock

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>WHISKEY HANGOVER</em></td>
<td>The Fray</td>
<td>Epic</td>
<td>New Peak No. 12</td>
</tr>
<tr>
<td><em>CARELESS WHISPER</em></td>
<td>The Fray</td>
<td>Epic</td>
<td>New Peak No. 12</td>
</tr>
</tbody>
</table>

---

**Mainstream Top 40**

01. *CARELESS WHISPER* - Wham! (Island)
02. *I'M YOURS* - Jason Mraz (Epic)
03. *ELECTRIC* - Taylor Swift (Republic)
04. *JUST GO* - David Egan (Def Jam)
05. *WHISKEY HANGOVER* - The Fray (Epic)
06. *JUST GO* - David Egan (Def Jam)
07. *WHISKEY HANGOVER* - The Fray (Epic)
08. *WHISKEY HANGOVER* - The Fray (Epic)
09. *WHISKEY HANGOVER* - The Fray (Epic)
10. *WHISKEY HANGOVER* - The Fray (Epic)

**Adult Contemporary**

01. *ELECTRIC* - Taylor Swift (Republic)
02. *JUST GO* - David Egan (Def Jam)
03. *ELECTRIC* - Taylor Swift (Republic)
04. *JUST GO* - David Egan (Def Jam)
05. *ELECTRIC* - Taylor Swift (Republic)
06. *JUST GO* - David Egan (Def Jam)
07. *ELECTRIC* - Taylor Swift (Republic)
08. *JUST GO* - David Egan (Def Jam)
09. *ELECTRIC* - Taylor Swift (Republic)
10. *JUST GO* - David Egan (Def Jam)

**Rock Songs**

01. *WHISKEY HANGOVER* - The Fray (Epic)
02. *JUST GO* - David Egan (Def Jam)
03. *WHISKEY HANGOVER* - The Fray (Epic)
04. *JUST GO* - David Egan (Def Jam)
05. *WHISKEY HANGOVER* - The Fray (Epic)
06. *JUST GO* - David Egan (Def Jam)
07. *WHISKEY HANGOVER* - The Fray (Epic)
08. *JUST GO* - David Egan (Def Jam)
09. *WHISKEY HANGOVER* - The Fray (Epic)
10. *JUST GO* - David Egan (Def Jam)

**Active Rock**

01. *CARELESS WHISPER* - The Fray (Epic)
02. *I'M YOURS* - Jason Mraz (Epic)
03. *ELECTRIC* - Taylor Swift (Republic)
04. *WHISKEY HANGOVER* - The Fray (Epic)
05. *CARELESS WHISPER* - The Fray (Epic)
06. *WHISKEY HANGOVER* - The Fray (Epic)
07. *CARELESS WHISPER* - The Fray (Epic)
08. *WHISKEY HANGOVER* - The Fray (Epic)
09. *CARELESS WHISPER* - The Fray (Epic)
10. *WHISKEY HANGOVER* - The Fray (Epic)
**TOP CHRISTIAN ALBUMS**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE NOTIONS</td>
<td>MAT KEARNEY</td>
</tr>
<tr>
<td>2</td>
<td>MARY MARY</td>
<td>KENNETH ROBERTS/BRYAN PAINTER</td>
</tr>
<tr>
<td>3</td>
<td>NEWSBOYS</td>
<td>JAMES ROBERTS</td>
</tr>
<tr>
<td>4</td>
<td>JARS OF CLAY</td>
<td>BILL MCCARTHY/STANTON PATTERSON/ALBERT RIBEIRO</td>
</tr>
<tr>
<td>5</td>
<td>LUCY MAVIGNE</td>
<td>JORGE TOMEZ</td>
</tr>
<tr>
<td>6</td>
<td>AL</td>
<td>PATRICK LEE</td>
</tr>
<tr>
<td>7</td>
<td>JOHNNYSWIM</td>
<td>ROBERT SWANSON/JOEY SWANSON/SCOTT SWANSON</td>
</tr>
<tr>
<td>8</td>
<td>THE DEVIL WEARS PRADA</td>
<td>JASON ZRINTZ</td>
</tr>
<tr>
<td>9</td>
<td>MERCYME</td>
<td>MICHAEL C. GRIFFITHS</td>
</tr>
<tr>
<td>10</td>
<td>FRANCESCA BATTISTELLI</td>
<td>LUCAS BEEKS/LEAH BEEKS/CODY BEEKS</td>
</tr>
</tbody>
</table>

**CHRISTIAN SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I WILL RISE</td>
<td>JON RUTHERFORD</td>
</tr>
<tr>
<td>2</td>
<td>Right Here</td>
<td>BRAD BREEDING</td>
</tr>
<tr>
<td>3</td>
<td>ZEPHERLINE</td>
<td>JAVON RAY &amp; JEREMY KURZ</td>
</tr>
<tr>
<td>4</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
<tr>
<td>5</td>
<td>More Beautiful You</td>
<td>JEREMY RICE</td>
</tr>
<tr>
<td>6</td>
<td>Free To Be Me</td>
<td>JEREMY RICE</td>
</tr>
<tr>
<td>7</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
<tr>
<td>8</td>
<td>More Beautiful You 2</td>
<td>JEREMY RICE</td>
</tr>
<tr>
<td>9</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
<tr>
<td>10</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
</tbody>
</table>

**HOT CHRISTIAN AC SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I WILL RISE</td>
<td>JON RUTHERFORD</td>
</tr>
<tr>
<td>2</td>
<td>Right Here</td>
<td>BRAD BREEDING</td>
</tr>
<tr>
<td>3</td>
<td>ZEPHERLINE</td>
<td>JAVON RAY &amp; JEREMY KURZ</td>
</tr>
<tr>
<td>4</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
<tr>
<td>5</td>
<td>More Beautiful You</td>
<td>JEREMY RICE</td>
</tr>
<tr>
<td>6</td>
<td>Free To Be Me</td>
<td>JEREMY RICE</td>
</tr>
<tr>
<td>7</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
<tr>
<td>8</td>
<td>More Beautiful You 2</td>
<td>JEREMY RICE</td>
</tr>
<tr>
<td>9</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
<tr>
<td>10</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
</tbody>
</table>

**CHRISTIAN CHRT**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BE A DAY</td>
<td>PATRICK N HOUSE</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>WOVEN</td>
<td>MARY MARY</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ALIVE</td>
<td>MARY MARY</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>THE NOTIONS</td>
<td>MAT KEARNEY</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
</tbody>
</table>

**HOT GOSPEL SONGS**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BE A DAY</td>
<td>PATRICK N HOUSE</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>WOVEN</td>
<td>MARY MARY</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ALIVE</td>
<td>MARY MARY</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>THE NOTIONS</td>
<td>MAT KEARNEY</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>TAKING CHANCES</td>
<td>STEPHANIE ANDREWSON</td>
<td></td>
</tr>
</tbody>
</table>

**HOT GOSPEL ALBUMS**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE NOTIONS</td>
<td>MAT KEARNEY</td>
</tr>
<tr>
<td>2</td>
<td>MARY MARY</td>
<td>KENNETH ROBERTS/BRYAN PAINTER</td>
</tr>
<tr>
<td>3</td>
<td>NEWSBOYS</td>
<td>JAMES ROBERTS</td>
</tr>
<tr>
<td>4</td>
<td>JARS OF CLAY</td>
<td>BILL MCCARTHY/STANTON PATTERSON/ALBERT RIBEIRO</td>
</tr>
<tr>
<td>5</td>
<td>LUCY MAVIGNE</td>
<td>JORGE TOMEZ</td>
</tr>
<tr>
<td>6</td>
<td>AL</td>
<td>PATRICK LEE</td>
</tr>
<tr>
<td>7</td>
<td>JOHNNYSWIM</td>
<td>ROBERT SWANSON/JOEY SWANSON/SCOTT SWANSON</td>
</tr>
<tr>
<td>8</td>
<td>THE DEVIL WEARS PRADA</td>
<td>JASON ZRINTZ</td>
</tr>
<tr>
<td>9</td>
<td>MERCYME</td>
<td>MICHAEL C. GRIFFITHS</td>
</tr>
<tr>
<td>10</td>
<td>FRANCESCA BATTISTELLI</td>
<td>LUCAS BEEKS/LEAH BEEKS/CODY BEEKS</td>
</tr>
</tbody>
</table>

**AIRPLAY 30**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I WILL RISE</td>
<td>JON RUTHERFORD</td>
</tr>
<tr>
<td>2</td>
<td>Right Here</td>
<td>BRAD BREEDING</td>
</tr>
<tr>
<td>3</td>
<td>ZEPHERLINE</td>
<td>JAVON RAY &amp; JEREMY KURZ</td>
</tr>
<tr>
<td>4</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
<tr>
<td>5</td>
<td>More Beautiful You</td>
<td>JEREMY RICE</td>
</tr>
<tr>
<td>6</td>
<td>Free To Be Me</td>
<td>JEREMY RICE</td>
</tr>
<tr>
<td>7</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
<tr>
<td>8</td>
<td>More Beautiful You 2</td>
<td>JEREMY RICE</td>
</tr>
<tr>
<td>9</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
<tr>
<td>10</td>
<td>Hold Me</td>
<td>STEVE BARRATT</td>
</tr>
</tbody>
</table>
**HOT DANCE CLUB SONGS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Now That I've Found You</td>
<td>Michael Buble</td>
<td>Columbia</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>In the Name of Love</td>
<td>Usher</td>
<td>J Records</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Somethin' About You</td>
<td>Black Eyed Peas</td>
<td>Interscope</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Sealed with a Kiss</td>
<td>Mariah Carey</td>
<td>Columbia</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Imagine</td>
<td>John Lennon</td>
<td>Capitol</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Brownstone</td>
<td>Brownstone</td>
<td>J Records</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>The Way</td>
<td>Kaskade</td>
<td>REPRISE</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>Gym Class Heroes</td>
<td>Gym Class Heroes</td>
<td>Atlantic</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Just Like Heaven</td>
<td>Coldplay</td>
<td>Parlophone</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>My Boo</td>
<td>Ghost Town DJs</td>
<td>Atlantic</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

**HOT DANCE ELECTRIC ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Buble</td>
<td>Columbia</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Usher</td>
<td>J Records</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Black Eyed Peas</td>
<td>Interscope</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>Mariah Carey</td>
<td>Columbia</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>5</td>
<td>John Lennon</td>
<td>Capitol</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>Brownstone</td>
<td>J Records</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>7</td>
<td>Gym Class Heroes</td>
<td>Atlantic</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>8</td>
<td>Kaskade</td>
<td>REPRISE</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>9</td>
<td>Coldplay</td>
<td>Parlophone</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>10</td>
<td>Ghost Town DJs</td>
<td>Atlantic</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

**TOP TRADITIONAL JAZZ ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Smooth</td>
<td>George Benson</td>
<td>Reprise</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Kind of Blue</td>
<td>Miles Davis</td>
<td>Columbia</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>The Cookers</td>
<td>The Cookers</td>
<td>Concord</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Take Five</td>
<td>Dave Brubeck</td>
<td>Epic</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>'Round Midnight</td>
<td>Thelonious Monk</td>
<td>Verve</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

**TOP CONTEMPORARY JAZZ ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>What a Wonderful World</td>
<td>Louis Armstrong</td>
<td>Verve</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>My Favorite Things</td>
<td>John Coltrane</td>
<td>Impulse</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>The Thrill is Gone</td>
<td>B.B. King</td>
<td>Columbia</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>My Funny Valentine</td>
<td>Tony Bennett</td>
<td>Columbia</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Take Five</td>
<td>Dave Brubeck</td>
<td>Epic</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

**TOP WORLD ALBUMS**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carnival</td>
<td>Luiz Gomes</td>
<td>Sony</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Salsa</td>
<td>Oscar D'León</td>
<td>RCA</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Carnival</td>
<td>Luiz Gomes</td>
<td>Sony</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Salsa</td>
<td>Oscar D'León</td>
<td>RCA</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Carnival</td>
<td>Luiz Gomes</td>
<td>Sony</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>
### HOT LATIN SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Hot 1</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;El Culpable Soy Yo&quot;</td>
<td>Luis Fonsi</td>
<td>Sony Latin</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>&quot;Yo Quiero&quot;</td>
<td>Emmanuel</td>
<td>Universal Music Latin</td>
<td></td>
<td>33</td>
</tr>
<tr>
<td>&quot;Mamita&quot;</td>
<td>Alejandro Fernandez</td>
<td>Universal Music Latin</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>&quot;No Me Dejes de Amar&quot;</td>
<td>Grupo Montez</td>
<td>Sony Latin</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>&quot;El Amor&quot;</td>
<td>Gloria Estefan</td>
<td>Universal Music Latin</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>&quot;La Noche de Tu Cumpleaña&quot;</td>
<td>Paloma Sanchez</td>
<td>Universal Music Latin</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>&quot;El Baile&quot;</td>
<td>Wisin &amp; Yandel</td>
<td>Universal Music Latin</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>&quot;La Reina&quot;</td>
<td>Marc Anthony</td>
<td>Universal Music Latin</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>&quot;Yo No Siento&quot;</td>
<td>Daddy Yankee</td>
<td>Universal Music Latin</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>&quot;Sahara&quot;</td>
<td>Alekos</td>
<td>Universal Music Latin</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>&quot;Soy Tu Mama&quot;</td>
<td>Ananda Segui</td>
<td>Universal Music Latin</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

### TOP LATIN ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Top 1</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aventura</td>
<td>Paulina Rubio</td>
<td>Sony Latin</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>&quot;El Amor&quot;</td>
<td>Gloria Estefan</td>
<td>Universal Music Latin</td>
<td></td>
<td>33</td>
</tr>
<tr>
<td>&quot;La Reina&quot;</td>
<td>Marc Anthony</td>
<td>Universal Music Latin</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>&quot;Sahara&quot;</td>
<td>Alekos</td>
<td>Universal Music Latin</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>&quot;Yo No Siento&quot;</td>
<td>Daddy Yankee</td>
<td>Universal Music Latin</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>&quot;La Reina&quot;</td>
<td>Marc Anthony</td>
<td>Universal Music Latin</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>&quot;Soy Tu Mama&quot;</td>
<td>Ananda Segui</td>
<td>Universal Music Latin</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>&quot;Sahara&quot;</td>
<td>Alekos</td>
<td>Universal Music Latin</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>&quot;Soy Tu Mama&quot;</td>
<td>Ananda Segui</td>
<td>Universal Music Latin</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

### REGIONAL MEXICAN AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Top 1</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aventura</td>
<td>Paulina Rubio</td>
<td>Sony Latin</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>&quot;El Amor&quot;</td>
<td>Gloria Estefan</td>
<td>Universal Music Latin</td>
<td></td>
<td>33</td>
</tr>
<tr>
<td>&quot;La Reina&quot;</td>
<td>Marc Anthony</td>
<td>Universal Music Latin</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>&quot;Sahara&quot;</td>
<td>Alekos</td>
<td>Universal Music Latin</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>&quot;Yo No Siento&quot;</td>
<td>Daddy Yankee</td>
<td>Universal Music Latin</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>&quot;La Reina&quot;</td>
<td>Marc Anthony</td>
<td>Universal Music Latin</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>&quot;Soy Tu Mama&quot;</td>
<td>Ananda Segui</td>
<td>Universal Music Latin</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>&quot;Sahara&quot;</td>
<td>Alekos</td>
<td>Universal Music Latin</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>&quot;Soy Tu Mama&quot;</td>
<td>Ananda Segui</td>
<td>Universal Music Latin</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

### LATIN RHYTHM AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Top 1</th>
<th>12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aventura</td>
<td>Paulina Rubio</td>
<td>Sony Latin</td>
<td></td>
<td>40</td>
</tr>
<tr>
<td>&quot;El Amor&quot;</td>
<td>Gloria Estefan</td>
<td>Universal Music Latin</td>
<td></td>
<td>33</td>
</tr>
<tr>
<td>&quot;La Reina&quot;</td>
<td>Marc Anthony</td>
<td>Universal Music Latin</td>
<td></td>
<td>28</td>
</tr>
<tr>
<td>&quot;Sahara&quot;</td>
<td>Alekos</td>
<td>Universal Music Latin</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>&quot;Yo No Siento&quot;</td>
<td>Daddy Yankee</td>
<td>Universal Music Latin</td>
<td></td>
<td>16</td>
</tr>
<tr>
<td>&quot;La Reina&quot;</td>
<td>Marc Anthony</td>
<td>Universal Music Latin</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>&quot;Soy Tu Mama&quot;</td>
<td>Ananda Segui</td>
<td>Universal Music Latin</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>&quot;Sahara&quot;</td>
<td>Alekos</td>
<td>Universal Music Latin</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>&quot;Soy Tu Mama&quot;</td>
<td>Ananda Segui</td>
<td>Universal Music Latin</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETS

Sixteen years after her first Top Latin Pop Albums chart appearance, with "La Chica Dorada" peaking at No. 2 in March 1993, Paulina Rubio returns with her latest set, "Gran City Pop," debuting on top (9,000 copies). This is her third consecutive No. 1 debut on the chart, tying her with Shakira for the most consecutive chart-toppers by a female. Only Ricky Martin has more consecutive No. 1 debuts on Top Latin Pop Albums, with four.

—Rauly Ramirez
<table>
<thead>
<tr>
<th>TRACKS</th>
<th>SONG INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
<td><strong>ARISTA</strong></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td><strong>BAD HABITS</strong></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>CAY DOL</strong></td>
</tr>
<tr>
<td><strong>D</strong></td>
<td><em><em>DOCTOR</em> M</em>*</td>
</tr>
<tr>
<td><strong>E</strong></td>
<td><strong>ECHO</strong></td>
</tr>
<tr>
<td><strong>F</strong></td>
<td><strong>FIGHT LIKE A GIRL</strong></td>
</tr>
<tr>
<td><strong>G</strong></td>
<td><strong>GENTS OF ALTO PISCO</strong></td>
</tr>
<tr>
<td><strong>H</strong></td>
<td><strong>HALF BRENNER</strong></td>
</tr>
<tr>
<td><strong>I</strong></td>
<td><strong>ICE CREAM</strong></td>
</tr>
<tr>
<td><strong>J</strong></td>
<td><strong>JONAH</strong></td>
</tr>
<tr>
<td><strong>K</strong></td>
<td><strong>KNOCK YOU DOWN</strong></td>
</tr>
<tr>
<td><strong>L</strong></td>
<td><strong>LA ALI</strong></td>
</tr>
<tr>
<td><strong>M</strong></td>
<td><strong>MALF</strong></td>
</tr>
<tr>
<td><strong>N</strong></td>
<td><strong>NIGHTS</strong></td>
</tr>
<tr>
<td><strong>O</strong></td>
<td><strong>OBSERVATIONS</strong></td>
</tr>
<tr>
<td><strong>P</strong></td>
<td><strong>PANADIA</strong></td>
</tr>
<tr>
<td><strong>Q</strong></td>
<td><strong>QUEEN</strong></td>
</tr>
<tr>
<td><strong>R</strong></td>
<td><strong>RASPI</strong></td>
</tr>
<tr>
<td><strong>S</strong></td>
<td><strong>SUNSHINE</strong></td>
</tr>
<tr>
<td><strong>T</strong></td>
<td><strong>TALK TO THE HANDS</strong></td>
</tr>
<tr>
<td><strong>U</strong></td>
<td><strong>UNCHARTED</strong></td>
</tr>
<tr>
<td><strong>V</strong></td>
<td><strong>VIXENS</strong></td>
</tr>
<tr>
<td><strong>W</strong></td>
<td><strong>WRIGHT</strong></td>
</tr>
<tr>
<td><strong>X</strong></td>
<td><strong>XO</strong></td>
</tr>
<tr>
<td><strong>Y</strong></td>
<td><strong>YOUNG</strong></td>
</tr>
<tr>
<td><strong>Z</strong></td>
<td><strong>ZOE</strong></td>
</tr>
</tbody>
</table>
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

PUBLISHING: Ote in Los Angeles names David Weltzman director of business development. He was a freelance music supervisor.
Alfred Music Publishing names Bob Durkee director of distributed products. He was buyer of technology accessories products at Guitar Center.

DIGITAL: The peer-to-peer service LimeWire names Jason Herskovitz VP of product management. He served in the same role at Total Music.

MTV Games names Scott Guthrie executive VP/GM and David Cox senior VP of sales. Guthrie was executive VP of publishing at THQ, and Cox was senior director of sales and merchandising at Sony Computer Entertainment America.

RELATED FIELDS: MTV Networks International promotes Jose Tolosa to senior VP of strategy and business development for MTVN and MTV Networks Latin America. He was VP of strategy and business development at MTVNLA.

The FastTrack board of directors names BMS president/CEO Del Bryant chairman. He succeeds outgoing chairman Jürgen Becker of the German collecting society Gema.

Imax names Gary Moss COO, effective July 20. He was COO/CFO at the Live Nation subsidiary Concert Productions International.

Razor & Tie Media names Robin Rifkin VP of media buying and sales. She was VP of direct response/media director at Zenith Optimedia.

—Edited by Mitchell Peters

GOOD WORKS

FREEFEST OFFERS VIP TICKETS FOR SHELTER VOLUNTEERS

All 35,000 tickets to this year’s Virgin Mobile FreeFest have already been given away, but organizers of the summer music event have announced that additional free VIP tickets will be given to concertgoers who volunteer at homeless youth centers in the United States. Music fans can go to virginmobile-freeticket.com and sign up to volunteer at a designated organization for 13 hours in exchange for a free ticket. The offer is valid while supplies last.

Free Fest is also encouraging attendees to donate $5 to help youth homeless shelters by texting “freefest” to 20222. The program is organized by RE*Generation, Virgin Mobile USA’s initiative to aid homeless youth.

“We wanted to throw a killer party to make people feel good about themselves on one day and also hope those people give back some of the karma by donating $5 to youth homelessness,” says Ron Faris, senior director of brand marketing and innovation at Virgin Mobile USA. “When people are so focused on their personal economic problems they really cannot help those less fortunate, so we wanted to kill two birds with one stone.”

The festival will be held Aug. 30 at the Merriweather Post Pavilion in Columbia, Md. The lineup includes Wyclef, Blink-182, Franz Ferdinand, Public Enemy, the Hold Steady, Jet, Girl Talk, the Bravery, St. Vincent, Wale and Taking Back Sunday.

Set Hurwitz, chairman of I.M.P. Productions, which operates the Merriweather, says, “It really comes from a sincere desire to make people happy.”

Kycera Communications also is a major sponsor of the event, with others to be announced. Kycera will chronicle RE*Generation’s efforts through episodic videos that will be released at a later time, according to Faris. —Mitchell Peters

BACKBEAT

SONGWRITERS HALL OF FAME

The 2009 Songwriters Hall of Fame’s 40th Anniversary Awards, held June 19 at New York’s Marriott Marquis, celebrated some of the key songwriting icons of popular culture. The inductees were Jon Bon Jovi and Richie Sambora; Felix Cavaliere and Eddie Brigati (the Young Rascals); Roger Daltrey and Pete Townshend (the Who); James Last and Jonathan King (both successful songwriters); and John Legend, who was honored the Abe Olman Publisher Award.

The Towering Song Award went to “Moon River.”

LEFT: Jon Bon Jovi (left), Tom Jones (center) and Richie Sambora
BELLOW: From left, Eddie Holland Jr., new artist Felisa Marisol, Brian Holland, Berry Gordy, who presented Holland-Doddy-Holland with their award; Lamont Dozier; and Usherfront Megatall-went CEO Denyne Stephens.

INSIDE TRACK

MARIAH’S ‘MEMOIRS’

For her 12th studio album, “Memories of an Imperfect Angel,” Mariah Carey began work in early 2009 and pulled in a host of contributors, from top songwriters and producers she had never recorded with before to some longtime favorites. “My main goal was to bring back the people I could collaborate with without it being redundant or stale,” Carey tells Track.

The singer continued her creative spark with the-Dream and Tricky Stewart, who co-wrote and co-produced the album’s lead single, “Obsessed,” as well as other tracks. “Tricky is one of the most underrated major producers out there right now,” Carey says. “I especially liked working with the-Dream because we both love having fun with lyrics and melodies, and we’re also capable of getting more serious on deeper songs.” The trio previously collaborated on the song “My Love” that appears on the-Dream’s current release, “Love vs. Money.”

Carey describes her first collaboration with producer Timbaland as “really fun” and hints at what her songs with Big Jim Wright and Randy Jackson will sound like: “I wanted to have a ‘live’ feeling on certain songs, and they contributed their musicality.”

CAREY

JULY 11, 2009 | www.billboard.com | 53
### Sold Out

**Billie Joel John**

**Face 2 Face**

<table>
<thead>
<tr>
<th>Date</th>
<th>Location</th>
<th>Attendance</th>
<th>Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 14</td>
<td>Scottrade Center</td>
<td>19,882</td>
<td>$2,450,118.50</td>
</tr>
<tr>
<td>May 19</td>
<td>Conseco Fieldhouse</td>
<td>18,840</td>
<td>$2,013,318.00</td>
</tr>
<tr>
<td>May 21</td>
<td>Palace of Auburn</td>
<td>20,827</td>
<td>$2,320,119.50</td>
</tr>
</tbody>
</table>

**Congratulations**

Scottrade Center / St. Louis, MO  •  Conseco Fieldhouse / Indianapolis, IN  •  The Palace of Auburn Hills

www.americanradiohistory.com
FROM THE RUNWAY TO DANCE FLOOR.
DELTA BRINGS YOU CLOSER TO THE MUSIC YOU LOVE ACROSS THE GLOBE.

THE 54th GRAMMYs OFFICIAL AIRLINE PARTNER OF THE GRAMMY® AWARDS

DELTA.COM
REMEMBERING
WHITNEY
1963–2012
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>February 10</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>April 6</td>
<td>8PM MADISON SQUARE GARDEN</td>
</tr>
<tr>
<td>March 28</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>April 16</td>
<td>8PM MADISON SQUARE GARDEN</td>
</tr>
<tr>
<td>May 21</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>June 15</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>July 7</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>August 4</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>September 9</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>October 16</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>October 30</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>October 21</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>October 22</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>October 23</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>October 29</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>November 6</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>November 10</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>November 20</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>December 3</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>December 9</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>December 10</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>December 11</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>December 17</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
<tr>
<td>December 30</td>
<td>8PM THE BEACON THEATRE</td>
</tr>
</tbody>
</table>

**2011 Multi-Night, Multi-City Sell-Outs: NYC, Boston and Chicago**

“The World’s Most Famous Arena” is just the beginning...
FEATURES

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

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

SPECIAL FEATURE
49 GRAND 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.

69 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 photographed © Rudi Kovacevic. Future image © Guinness. 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

360 DEGREES OF BILLBOARD

HOME FRONT

Events

LATIN CONFERENCE

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.

FEBRUARY 25, 2012 | www.billboard.biz | 5
WHITNEY 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, popdance 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 like her voice that went beyond being black. It spoke to everyone, no matter what color," songwriting/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 grandmother.

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 modelling 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 Clive 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 La-La-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, funny, 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.
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 "Princes Diaries" and "Cheetah Girls." 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 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 inaugral 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

Whitney Elizabeth Houston born in Newark, N.J., youngest daughter of Crissy 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 (California). Widely regarded as the first recording that showcases Houston's voice. The same year, she sings backup on Chaka Khan's hit "Every Woman" (Warner Bros.).

November 1981 (2) working as a model, Houston appears on the cover of Seventeen magazine.

Aug. 9, 1983 (1) "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 Early Years

THE EARLY YEARS

Aug. 9, 1963 (1) Whitney Elizabeth Houston born in Newark, N.J., youngest daughter of Crissy 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 (California). Widely regarded as the first recording that showcases Houston's voice. The same year, she sings backup on Chaka Khan's hit "Every Woman" (Warner Bros.).

November 1981 (2) working as a model, Houston appears on the cover of Seventeen magazine.

THE DEBUT (3)

May, 1984 Whitney Houston signs 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 Mike Douglas Show."

March 9, 1985 Houston's first solo single, "You Give Good Love," enters the Billboard Hot 100, where it peaks at No. 89.


Aug. 17, 1985 (6) The second single from Whitney Houston, "Saving All My Love for You" is covered on a song written by Michael Masser and Garry Goffin called "Michael McCoo and Billy Davis Jr." It tops 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

THE SENSATION

Jan. 27, 1986 Wins two awards at the 33rd annual American Music Awards for favorite soul/R&B single for "Saving All My Love for You" and favorite soul/R&B video for "Saving All My Love for You."

Feb. 25, 1986 Wins Best Female Pop Vocal Performance for "Saving All My Love for You," at the 28th annual Grammy Awards. Also nominated for album of the year for Whitney Houston's debut album, "Whitney Houston," and Best Female Vocal Performance for "You Give Good Love."

March 8, 1986 Whitney Houston tops the Billboard 200, a position it holds for a record 14 weeks.

July-December 1986 "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 STAR

THE STAR

June 2, 1987 Whitney Houston's Sophomore album "Whitney" is released 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 slot for 11 weeks.

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 203,408 tickets and grosses $14,359,735, with 57 North American dates reported, making it the most successful tour of Houston's career, according to Box Office Mojo.

March 22, 1988 Wins Grammy for Best Female Pop Vocal Performance at the 30th annual Grammy Awards. Also nominated for album of the year for Whitney Houston's debut album, "Whitney Houston." Houston wins a Grammy for "You Give Good Love," and "Saving All My Love for You."


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 Right, It Ain't Never Gonna Be." with Aretha Franklin.

The QUEEN

THE QUEEN

Nov. 6, 1990 Third album album "My Baby's Home" is released 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.

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."

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 and best song written for a motion picture, television or other visual medium for "Exhale (Shoop Shoop)." Houston wins "Exhale" alongside Mary J. Blige and CeCe Winans.


Nov. 22, 1994 "Waiting To Exhale" soundtrack album is released. Sells 260,000 copies in its first week.


May 14, 1995 "My Love Is Your Love" is released on Arista.

Dec. 1, 1996 "My Love Is Your Love" is released on Arista.


Dec. 27, 1996 "My Love Is Your Love" is released on Arista.

The FAIRYTALE

THE FAIRYTALE

Nov. 27, 1996 Whitney Houston's fourth studio album, "My Love Is Your Love" is released on Arista.


May 14, 1995 "My Love Is Your Love" is released on Arista.

Dec. 1, 1996 "My Love Is Your Love" is released on Arista.

Dec. 27, 1996 "My Love Is Your Love" is released on Arista.

The LOVE

THE LOVE

November 1994 Houston's "My Love Is Your Love" is released on Arista.

June-July 1995 Houston's "My Love Is Your Love" is released on Arista.


May 14, 1995 "My Love Is Your Love" is released on Arista.

Dec. 1, 1996 "My Love Is Your Love" is released on Arista.

Dec. 27, 1996 "My Love Is Your Love" is released on Arista.

The PAIN

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. househods, according to Nielsen.


Nov. 18, 2003 One wish: The sold-out Houston's sixth studio album, "Just Whitney," arrives on shelves.

January-June 2004 Houston and Brown film the TV reality show, "Being Bobby Brown." Houston also enters rehab that year at her mother's insistence.


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 19 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 chart 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

---

**Houston's Hot 100 History**

**TITLE**

**HOT 100 PEAK (Weeks at No. 1)**

**PEAK DATE**

"Hold Me" (Whitney Houston & Clive Davis) 46 July 28, 1984

"You Give Good Love" 3 July 27, 1985

"Save All My Love for You" 1 Oct. 26, 1985

"How Will I Know" (Whitney Houston & Mariah Carey) 1 (2) Feb. 15, 1986

"Greatest Love of All" (Whitney Houston & Freestylers) 1 (3) May 17, 1986

"I Wanna Dance With Somebody (Who Loves Me)" (Whitney Houston) 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 Ain't Nothin' But My Heart" 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 & Tyrese) 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 22, 1997

"My Heart Is Calling" 77 July 19, 1997

"When You Believe" (Whitney Houston & Celine Dion) 15 Jan. 30, 1999

"Heartbreak Hotel" (Featuring Faith Evans & Diddy) 15 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 & Mariah Carey) 52 Aug. 5, 2000

"The Star Spangled Banner" 6 Oct. 27, 2001

"What Cha' Gonna Do For Me" 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

---

**THE RETURN**

Aug. 28, 2009

*Anita* release 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**

*Look to You* tops the Billboard 200.

**February-June 2010**

The Nothing but Love tour sells 96,683 tickets, grossing $1,913,446 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**

"I Will Always Love You" (at the Kelly Price & Friends Unplugged*) wins an R&B award; it would be her final live performance.

---

**THE LOSS**

Feb. 11, 2012

(J. J. Holt) Coog Jr. 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 memoriam portion of the program.

Feb. 12, 2012

Houston will post-humously appear in "Sparkz" alongside Jordin Sparks, Cee Lo Green and Mike Epps. The remake of the original 1976 film, directed by Salem Aydi, will also feature Houston performing the gospel hymn "His Eye Is on the Sparrow.

By Benjamin Meathe-Anglin and Jordin Sparks. Additional reporting by Billboard staff
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.

### Album Chart Queens: Most Weeks At No. 1

<table>
<thead>
<tr>
<th>WEEKS AT NO. 1</th>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>20</td>
<td>&quot;The Bodyguard&quot;</td>
<td>SOUNDFRACK/WHITNEY HOUSTON</td>
</tr>
<tr>
<td>20</td>
<td>&quot;21&quot;</td>
<td>Adele</td>
</tr>
<tr>
<td>15</td>
<td>&quot;Tapestry&quot;</td>
<td>Carole King</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Whitney Houston&quot;</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>14</td>
<td>&quot;Jagged Little Pill&quot;</td>
<td>Alanis Morissette</td>
</tr>
<tr>
<td>12</td>
<td>&quot;Fearless&quot;</td>
<td>Taylor Swift</td>
</tr>
<tr>
<td>12</td>
<td>&quot;Mariah Carey&quot;</td>
<td>Mariah Carey</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Whitney&quot;</td>
<td>WHITNEY HOUSTON</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Forever Your Girl&quot;</td>
<td>Paula Abdul</td>
</tr>
<tr>
<td>10</td>
<td>&quot;The Singing Nun&quot;</td>
<td>The Singing Nun</td>
</tr>
</tbody>
</table>

*Currently at No. 1
The Foo Fighters
Best Rock Performance
Best Hard Rock/Metal Performance
Best Rock Song
Best Rock Album
Best Long Form Music Video

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

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

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 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 producer 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 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

Mahalo pua.

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.
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

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.

Hawai‘i's Creative Industries creative-hawaii.com
Hawai‘i Film Office hawaiifilmoice.com

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
Maureen Crowe

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

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 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 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
A LEGEND, AN ICONIC VOICE, A BELOVED FRIEND.
YOU WILL BE MISSED
Run To You

Whitney Houston’s death sparks surging demand at retail

BY ED CHRISTMAN

D

A

M

D

E

M

D

A

R

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M

D

E

M
CITY NATIONAL CONGRATULATES ALL OF THE
Grammy Award nominees and winners
Beverly Hills • New York • Nashville • Atlanta

CITY NATIONAL BANK
The way up.
www.americanradiohistory.com
A flawed U.S. hits set highlights opportunity for Whitney Houston catalog

WHITNEY HOUSTON

1963-2012

Collected Works

BY KEITH CAUFIELD AND ED CHRISTIAN

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 61,000 (up 104.49%, 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 2007, 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 re-worked 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 subsequent 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 unrecovered, 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. works are 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 $200 million fortune at the time of her death, the possibilities for posthumous 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 Lampel, 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 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 films "This Is It" and a national Cirque du Soleil tour.

But Jampel 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."
The Measure of MUSIC.
The Power of MOBILE.

Music's most influential charts have gone mobile.
Download the new Billboard Chart App today and get access to fifteen charts and 60 years of chart archives - anytime, anywhere.

Available on the App Store
“SHE WAS THE GREATEST SINGER”

“When there was a radio talk show I used to listen to, John Gambling on WABC, 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 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.’”

—Dick Bielweiss, 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 the new album launch—we 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 McCauley, EMI Label Services VP of label acquisitions and development, former director of publicity at Arista Records

“She Seemed Literally Gone”

“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, second 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 prasaginous fame and the string of hit singles and so forth . . . . I sat in Grammmy audiences and watched Whitney bask in that adoring glow, grab her moments, everything still front in front, 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.”


“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 when you ever imagined it in your head when you were writing it. It 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 hairbrushes, 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

“I DOUBT THAT ANYONE WHOEVER WORKED AT ARISTA HAS STOPPED CRYING”

“WHITNEY KEEPT 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 Julian 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.”

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

“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.
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."


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, pose!

"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 'Preacher'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 in my life, I will say I spent it with you.' When I look back at those lyrics now...she's just going to be embodied in my heart forever."

—Wycliffe Jean, artist/songwriter/producer

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

FEBRUARY 25, 2012 | www.billboard.biz | 21

www.americanradiohistory.com
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 this year in a 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 ts-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.”

www.americanradiohistory.com
Golden girl: ADELE was a six-time Grammy Award winner at the 2012 ceremony.
L
ive televised events like the Grammy Awards are no longer
about simply watching the action on your TV screen. It also in-
volves 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

THE GRAMMYS AS ‘SOCIAL TV’

Viewership and social interaction surge
By Phil Gallo and Glenn Peoples

SOCIAL MEDIA COMMENTS

SOCIAL COMMENTS EXPLAINER
Total number of Grammy-related U.S. tweets and Facebook posts
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 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—advertising 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 2.286%.

"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:

- Nielsen

Social activity data supplied by:

- Bluefin Labs
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 execution 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 @grammys 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 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, #wearemusic, #grammylive and #smas 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 a clear direction on how to join the Grammy conversation, where the conversations were taking place and what the conversations would be about by high

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 are 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 determine 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 telecast-inspired 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

Bringing great British songwriting to the world

www.prsformusic.com
Follow us on Facebook and Twitter
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 foray this 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/SoundScan), 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 a 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, leading 95% from the prior week, according to SoundScan. During the same period, her total U.S. digital track sales jumped 59% to 45,000.

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 $83,000 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

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 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. Speaking 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. Dancers 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 of America's, said adding 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 Xyloto, 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 Gallo

www.americanradiohistory.com
WE CONGRATULATE
OUR SONGWRITERS ON
TAKING HOME 68% OF THE
2012 GRAMMY's

Adele
5 awards

Kanye West
4 awards

Paul Epworth
4 awards

Foo Fighters
5 awards

Cee Lo Green
2 awards

Taylor Swift
2 awards

Kirk Franklin
2 awards

Chick Corea
2 awards

Pepe Aguilar

Alison Krauss & Union Station

Jeff Bhasker

Christian McBride Big Band

Stanley Clarke

Alexandre Desplat (ASCAP)

Terri Lyne Carrington

Robert Aldridge

Corinne Bailey Rae (PRS)

Cachao

Béla Fleck

Herschel Garfein

Robert Lopez

Los Tigres Del Norte

Rihanna

Fraser T. Smith (PRS)

Steve Mackey

Kevin Mackie

Mané

Alan Menken

Pat Metheny

Rebirth Brass Band

Rhianna

The Civil Wars 2 awards

The Allman Brothers Band

Antonio Carlos Jobim

George Jones

The Memphis Horns

Diana Ross

BMI.COM/GRAMMY2012

www.americanradiohistory.com
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 shocked. I didn’t 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—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” bandleader] 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 shaky. 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. Between 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 made 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 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, 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 wanted it to be big pop. I wanted 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 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 clos ing 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.”
ROUNDER RECORDS/CONCORD MUSIC GROUP SALUTES
GREGG ALLMAN

GREGG, CONGRATULATIONS ON YOUR GRAMMY® AWARD FOR LIFETIME ACHIEVEMENT WITH THE BROTHERS!

www.americanradiohistory.com
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 quote 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 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 prime-time 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."
LOEB & LOEB LLP
is proud to congratulate our client

DIANA ROSS

iconic artist, entertainer, tastemaker and inspiration — on her well-deserved

GRAMMY® Lifetime Achievement Award
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.

**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

**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

**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.**

**ASCAP CEO John LoFrumento, board of directors members Dan Foliart 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.**

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

**Legendary lawyer John Branca (left) with Rostrum Records president Benjy Grinberg (he also manages Wiz Khalifa and Mac Miller). They were honored at PRIMARY VIOLATOR’S SECOND MANAGERS BRUNCH on Feb. 11 at the SLS Hotel.**
LOEB & LOEB LLP
is proud to congratulate our client

DIANA ROSS
iconic artist, entertainer, tastemaker and inspiration –
on her well-deserved

GRAMMY® Lifetime Achievement Award
A LEGEND
in the making...
Singer/songwriter/producer Anthony Hamilton (far left) with Recording Academy president/CEO Neil Portnow, jazz multi-instrumentalist Esperanza Spalding and musician Terri Lynne 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.

Topspin CEO Ian Rogers (far left) moderated a top-notch panel featuring Turntable.fm CEO Seth Goldstein, GetGlue 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.

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 Hampp

Jim Cravero, Co-producer
Winner of best children’s album for the various-artists compilation All About Bullies ... Big and Small (Cool Bears 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 kid. So it will hopefully help kids cope—and bring more sales in to help the Pacer organization.

—As told to Mitchell Peters
Simple Debt Management

keeps Property Masters from getting carried away

And it can also help Recording Engineers and Booking Agents and Road Managers and Session Musicians and all kinds of people who call themselves members of First Entertainment Credit Union.

First Entertainment's ONE Loan can help you simplify your life and you may even be able to get all of your debt consolidated into one simple payment. Apply online at firstent.org/oneloan or call us at 888-800-3328.

It's ONE Loan that could make all the difference.

As low as

8.9% APR* FIRST ENTERTAINMENT'S
ONE Loan
Debt Consolidation made simple!

*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 $500 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.
Honoree Jimmy Lovine and Stevie Nicks attend the Recording Academy's PRODUCERS & ENGINEERS WING event at Village Recording Studios in Los Angeles on Feb. 8.

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

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

Former Motown president Sylvia Rhone—soon to 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 "Silk" 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 Lisnchutz

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 keep 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 Vollock, Kler Lehman, Liza Richardson, Aileen Schneider, Stacey Wollen-McCarthy, Robin Kay and Gabe Hiller. Bottom row (from left) are Steve Schnur, Julia Michaels, Evey Klean, Jordan Silverberg and Gary Calamar.
ARETHA'S BANNER YEAR 2011

ROCK AND ROLL HALL OF FAME & MUSEUM AMERICAN MUSIC MASTERS TRIBUTE CONCERT AT PLAYHOUSE SQUARE'S STATE THEATRE
(Above, L to R) Attorney General Eric H. Holder, Jr., Aretha Franklin, Dr. Cissy Houston & Dr. Sharon Malone-Holder
(Last) Lauren Hill

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 VIPs

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

ARETHA'S RECORDS
248-481-8474
FAX 248-214-5402

2011 TOUR DATES
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

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

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 McAlpinhon 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

www.americanradiohistory.com
GRAMMYS 2012 WRAP-UP

PARTIES

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 'Jay-Z' Carter (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).

The dapper and usually elusive John Menelly (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.

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 [21]—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 ALBAREA, PRODUCER

Co-winner (with Cachao) of best tropical Latin album for Cachao's The Last Mambo

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, "Mae-stro, 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 Justin Aguilera
Announcing:
The Superstar Q&A with PITBULL

Join the biggest names in Latin music to help move your business forward including chart-topping artists, influential record label execs, cutting-edge brand marketers and agencies, national radio programmers, world-renowned producers, revolutionary digital music execs - and many more.

SAVE $175 UNTIL MARCH 9 • EARLY BIRD RATE $499
BillboardLatinConference.com

Registration Questions: Andrea Martin 212.493.4026 Conferences@Billboard.com
Sponsorship Questions: Cebele Marquez 646.315.2961 Cebele.Marquez@Billboard.com
JW Marriott Marquis Reservations: Limited Discounted Rooms Available - Call 888.717.8850 (use group code Billboard Latin Music)
MUSIC CARES

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
The Must-Have Source for Trusted Radio Industry News, Analysis & Charts

Billboard TOP 40 UPDATE

This new twice-weekly newsletter offers:

- Access to Billboard's trusted airplay, sales and social media charts with analysis from Gary Trust
- Unparalleled coverage of the radio industry edited by respected programmer/journalist Mike Stern with commentary from Rich Appel
- Key insights to help you compete in today's evolving radio business

And MORE...sent straight to your inbox every Monday & Thursday

For more information & for advertising opportunities, contact:
Allyson Levy at allyson.levy@billboard.com or 404.313.1393

www.americanradiohistory.com
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 onstage. "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)."
You May Not Know Us, But You Should...

WE ARE NOT OWNED BY AN INVESTOR GROUP THAT IS GOING TO BE SOLD IN 18 MONTHS

WE ARE NOT PART OF A MULTI-NATIONAL CORPORATION THAT IS GOING TO MERGE OR DOWNSIZE

WE ARE WIXEN MUSIC PUBLISHING, a family owned business that has been providing high quality detail-oriented publishing and master recording administration for more than 30 years.

We handle major catalogs for a roster of artists that rivals any other company in the business.

WITH WIXEN MUSIC PUBLISHING YOU DO HAVE A CHOICE, AND IT’S A GOOD ONE.
YOU CAN BECOME A MEMBER OF OUR FAMILY OF SATISFIED MUSICAL ARTISTS AND PROFESSIONALS.

Contact: Sharon Wixen
24025 Park Sorrento, Suite 130
Calabasas, CA 91302-4003
Tel. (818) 591-7355
www.wixenmusic.com

Wixen Music Publishing

EVENT & ARENA MARKETING CONFERENCE
VANCOUVER, B.C. - JUNE 6-9, 2012

EAMC IS THE LARGEST GATHERING OF EVENT & ARENA PROFESSIONALS!

- Hear dynamic speakers and meet new people
- Network at energizing events
- Brainstorm at various multitrack sessions based on market size & specialty
- Learn trends & utilize mobile marketing strategies
- Boost public relations & group sales efforts
- Manage & measure your social media outreach
- Leverage in house sponsorships & naming rights
- Plus much more!

Access Pass & Design • Billboard • carbonhouse • Cirque du Soleil • Feld Entertainment
IP Advertising • Pollstar • Ticketmaster / Live Nation • Travelzoo • Venues Today

For sponsorship opportunities: info@eventarenamarketing.com

EVENTARENAMARKETING.COM / FACEBOOK.COM/EAMC / @EAMC

EARLY BIRD SPECIAL
$499 PER PERSON!
EXPIRES MARCH 31!
SEE WEBSITE FOR ADDITIONAL INFO ON REGISTRATION, FEES & HOTEL

AFFORDABLE LUXURY ARRIVES IN NEW YORK

THE WORLD'S MOST RADICAL HOTEL
42nd St. at Times Square West

YOTEL.COM
1 877 90 YOTEL

Yotel

www.americanradiohistory.com
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.

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.

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.

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.
<table>
<thead>
<tr>
<th>2012 GRAMMY WINNERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>RECORD OF THE YEAR</td>
</tr>
<tr>
<td>&quot;Rolling in the Deep&quot;</td>
</tr>
<tr>
<td>Adele</td>
</tr>
<tr>
<td>ALBUM OF THE YEAR</td>
</tr>
<tr>
<td>21</td>
</tr>
<tr>
<td>Adele</td>
</tr>
<tr>
<td>SONG OF THE YEAR</td>
</tr>
<tr>
<td>&quot;Rolling in the Deep&quot;</td>
</tr>
<tr>
<td>Adele &amp; Paul Epworth</td>
</tr>
<tr>
<td>BEST NEW ARTIST</td>
</tr>
<tr>
<td>Bon Iver</td>
</tr>
<tr>
<td>BEST POP DUO/GROUP</td>
</tr>
<tr>
<td>&quot;Someone Like You&quot;</td>
</tr>
<tr>
<td>Adele</td>
</tr>
<tr>
<td>BEST POP INSTRUMENTAL ALBUM</td>
</tr>
<tr>
<td>The Road From Memphis</td>
</tr>
<tr>
<td>Booker T. Jones</td>
</tr>
<tr>
<td>BEST POP VOCAL ALBUM</td>
</tr>
<tr>
<td>Adele</td>
</tr>
<tr>
<td>BEST DANCE RECORDING</td>
</tr>
<tr>
<td>&quot;Scary Monsters and Nice Sprites&quot;</td>
</tr>
<tr>
<td>Skrillex</td>
</tr>
<tr>
<td>BEST DANCE/ ELECTRONICA ALBUM</td>
</tr>
<tr>
<td>Scary Monsters and Nice Sprites</td>
</tr>
<tr>
<td>Skrillex</td>
</tr>
<tr>
<td>BEST TRADITIONAL POP VOCAL ALBUM</td>
</tr>
<tr>
<td>Duet II</td>
</tr>
<tr>
<td>Tony Bennett</td>
</tr>
<tr>
<td>BEST ROCK PERFORMANCE</td>
</tr>
<tr>
<td>&quot;Walk&quot;</td>
</tr>
<tr>
<td>Foo Fighters</td>
</tr>
<tr>
<td>BEST HARD ROCK/ METAL PERFORMANCE</td>
</tr>
<tr>
<td>&quot;White Limo&quot;</td>
</tr>
<tr>
<td>Foo Fighters</td>
</tr>
<tr>
<td>BEST ROCK SONG</td>
</tr>
<tr>
<td>&quot;Walk&quot;</td>
</tr>
<tr>
<td>Foo Fighters, songwriters</td>
</tr>
<tr>
<td>(Foo Fighters)</td>
</tr>
<tr>
<td>BEST ROCK ALBUM</td>
</tr>
<tr>
<td>Wasting Light</td>
</tr>
<tr>
<td>Foo Fighters</td>
</tr>
<tr>
<td>BEST ALTERNATIVE MUSIC ALBUM</td>
</tr>
<tr>
<td>Bon Iver</td>
</tr>
<tr>
<td>Bon Iver</td>
</tr>
<tr>
<td>BEST R&amp;B PERFORMANCE</td>
</tr>
<tr>
<td>&quot;This Is Love&quot;</td>
</tr>
<tr>
<td>Corinne Bailey Rae</td>
</tr>
<tr>
<td>BEST TRADITIONAL R&amp;B PERFORMANCE</td>
</tr>
<tr>
<td>&quot;Fool for You&quot;</td>
</tr>
<tr>
<td>Cee Lo Green</td>
</tr>
<tr>
<td>&amp; Melanie Fiona</td>
</tr>
<tr>
<td>BEST R&amp;B SONG</td>
</tr>
<tr>
<td>&quot;Fool for You&quot;</td>
</tr>
<tr>
<td>Cee Lo Green, Melanie Hallim, Jack Splash, songwriters (Cee Lo Green &amp; Melanie Fiona)</td>
</tr>
<tr>
<td>BEST R&amp;B ALBUM</td>
</tr>
<tr>
<td>F.A.H.E.</td>
</tr>
<tr>
<td>Chris Brown</td>
</tr>
<tr>
<td>BEST RAP PERFORMANCE</td>
</tr>
<tr>
<td>&quot;Olé&quot;</td>
</tr>
<tr>
<td>Jay-Z &amp; Kanye West</td>
</tr>
<tr>
<td>BEST RAP/SUNG COLLABORATION</td>
</tr>
<tr>
<td>&quot;All of the Lights&quot;</td>
</tr>
<tr>
<td>Kanye West, Rihanna, Kid Cudi &amp; Ferige</td>
</tr>
<tr>
<td>BEST RAP SONG</td>
</tr>
<tr>
<td>&quot;All of the Lights&quot;</td>
</tr>
<tr>
<td>Jeff Bhasker, Stacy Ferguson, Malik Jones, Warren Trotter &amp; Kanye West, songwriters (Kanye West, Rihanna, Kid Cudi &amp; Ferige)</td>
</tr>
<tr>
<td>BEST COUNTRY SOLO PERFORMANCE</td>
</tr>
<tr>
<td>&quot;Mean&quot;</td>
</tr>
<tr>
<td>Taylor Swift</td>
</tr>
<tr>
<td>BEST COUNTRY DUO/ GROUP PERFORMANCE</td>
</tr>
<tr>
<td>&quot;Bartok Holography&quot;</td>
</tr>
<tr>
<td>The Civil Wars</td>
</tr>
<tr>
<td>BEST COUNTRY SONG</td>
</tr>
<tr>
<td>&quot;Mean&quot;</td>
</tr>
<tr>
<td>Taylor Swift, songwriter (Taylor Swift)</td>
</tr>
<tr>
<td>BEST COUNTRY ALBUM</td>
</tr>
<tr>
<td>Own the Night</td>
</tr>
<tr>
<td>Lady Antebellum</td>
</tr>
<tr>
<td>BEST NEW AGE ALBUM</td>
</tr>
<tr>
<td>What's It All About</td>
</tr>
<tr>
<td>Pat Metheny</td>
</tr>
<tr>
<td>BEST IMPROVISED JAZZ SOLO</td>
</tr>
<tr>
<td>&quot;500 Miles High&quot;</td>
</tr>
<tr>
<td>Chick Corea, soloist</td>
</tr>
<tr>
<td>BEST JAZZ VOCAL ALBUM</td>
</tr>
<tr>
<td>The Mosaic Project</td>
</tr>
<tr>
<td>Terri Lyne Carrington &amp; Various Artists</td>
</tr>
<tr>
<td>BEST JAZZ INSTRUMENTAL ALBUM</td>
</tr>
<tr>
<td>Forever</td>
</tr>
<tr>
<td>Corea, Clarke &amp; White</td>
</tr>
<tr>
<td>BEST LARGE JAZZ ENSEMBLE ALBUM</td>
</tr>
<tr>
<td>The Good Feeling</td>
</tr>
<tr>
<td>Christian McBride Big Band</td>
</tr>
<tr>
<td>BEST GOSPEL/ CONTEMPORARY CHRISTIAN MUSIC PERFORMANCE</td>
</tr>
<tr>
<td>&quot;Jesus&quot;</td>
</tr>
<tr>
<td>LeAndria Johnson</td>
</tr>
<tr>
<td>BEST GOSPEL SONG</td>
</tr>
<tr>
<td>&quot;Hello Fear&quot;</td>
</tr>
<tr>
<td>Kirk Franklin, songwriter (Kirk Franklin)</td>
</tr>
<tr>
<td>BEST CONTEMPORARY CHRISTIAN MUSIC SONG</td>
</tr>
<tr>
<td>&quot;Blessings&quot;</td>
</tr>
<tr>
<td>Laura Story, songwriter (Laura Story)</td>
</tr>
<tr>
<td>BEST GOSPEL ALBUM</td>
</tr>
<tr>
<td>Hello Fear</td>
</tr>
<tr>
<td>Kirk Franklin</td>
</tr>
<tr>
<td>BEST CONTEMPORARY CHRISTIAN MUSIC ALBUM</td>
</tr>
<tr>
<td>And If Our God Is for Us ... Chris Tomlin</td>
</tr>
<tr>
<td>BEST LATIN POP, ROCK OR URBAN ALBUM</td>
</tr>
<tr>
<td>Drama y Luz</td>
</tr>
<tr>
<td>Maná</td>
</tr>
<tr>
<td>BEST REGIONAL MEXICAN OR TELANO ALBUM</td>
</tr>
<tr>
<td>Bicentenario</td>
</tr>
<tr>
<td>Pepe Aguilar</td>
</tr>
<tr>
<td>BEST BANDA OR MORTÉÑO ALBUM</td>
</tr>
<tr>
<td>Los Tigres Del Norte &amp; Friends</td>
</tr>
<tr>
<td>Los Tigres Del Norte</td>
</tr>
<tr>
<td>BEST TROPICAL LATIN ALBUM</td>
</tr>
<tr>
<td>The Last Mambo</td>
</tr>
<tr>
<td>Cachao</td>
</tr>
<tr>
<td>BEST AMERICAN ALCAM ALBUM</td>
</tr>
<tr>
<td>Ramble at the Ryman</td>
</tr>
<tr>
<td>Leon Levon Helm</td>
</tr>
<tr>
<td>BEST BLUEGRASS ALBUM</td>
</tr>
<tr>
<td>Paper Airplane</td>
</tr>
<tr>
<td>Alison Krauss &amp; Union Station</td>
</tr>
<tr>
<td>BEST BLUES ALBUM</td>
</tr>
<tr>
<td>Revisitor</td>
</tr>
<tr>
<td>Tedeschi Trucks Band</td>
</tr>
<tr>
<td>BEST POLK ALBUM</td>
</tr>
<tr>
<td>Barton Hollow</td>
</tr>
<tr>
<td>The Civil Wars</td>
</tr>
<tr>
<td>BEST REGIONAL ROOTS MUSIC ALBUM</td>
</tr>
<tr>
<td>Rebirth of New Orleans</td>
</tr>
<tr>
<td>Rebirth Brass Band</td>
</tr>
<tr>
<td>BEST REGGAE ALBUM</td>
</tr>
<tr>
<td>Revelatton Pt 1:</td>
</tr>
<tr>
<td>The Root of Life</td>
</tr>
<tr>
<td>Stephen Marley</td>
</tr>
<tr>
<td>BEST WORLD MUSIC ALBUM</td>
</tr>
<tr>
<td>Tassili</td>
</tr>
<tr>
<td>Tinarwien</td>
</tr>
<tr>
<td>BEST CHILDREN'S ALBUM</td>
</tr>
<tr>
<td>All About Bullies ... Big and Small</td>
</tr>
<tr>
<td>Various Artists</td>
</tr>
<tr>
<td>BEST SPOKEN WORD ALBUM</td>
</tr>
<tr>
<td>(Includes Poetry, Audio Books &amp; Story Telling)</td>
</tr>
<tr>
<td>If You Ask Me (And Of Course You Won't) Betty White</td>
</tr>
<tr>
<td>BEST COMEDY ALBUM</td>
</tr>
<tr>
<td>Hilarious</td>
</tr>
<tr>
<td>Louis C.K.</td>
</tr>
<tr>
<td>BEST MUSICAL THEATER ALBUM</td>
</tr>
<tr>
<td>The Book of Mormon</td>
</tr>
<tr>
<td>Josh Gade, Andrew Rannells, artists; Anne Garelin, Robert Lopez, Stephen Oremus, Trey Parker, Scott Rudin &amp; Matt Stone, producers; Robert Lopez, Trey Parker &amp; Matt Stone, composers/lyricists (Original Broadway Cast)</td>
</tr>
<tr>
<td>BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA</td>
</tr>
<tr>
<td>Boardwalk Empire: Volume I</td>
</tr>
<tr>
<td>Various Artists</td>
</tr>
<tr>
<td>BEST SCORE SOUNDTRACK FOR VISUAL MEDIA</td>
</tr>
<tr>
<td>The King's Speech</td>
</tr>
<tr>
<td>Alexandre Desplat, composer</td>
</tr>
<tr>
<td>BEST SONG WRITTEN FOR VISUAL MEDIA</td>
</tr>
<tr>
<td>&quot;I See the Light&quot;</td>
</tr>
<tr>
<td>(From &quot;Tangled&quot;)</td>
</tr>
<tr>
<td>Alan Menken &amp; Glen Slater, songwriters (Mandy Moore &amp; Zachary Levi)</td>
</tr>
<tr>
<td>BEST INSTRUMENTAL COMPOSITION</td>
</tr>
<tr>
<td>&quot;Life in Eleven&quot;</td>
</tr>
<tr>
<td>Béla Fleck &amp; Howard Levy, composers (Béla Fleck &amp; the Flecktones)</td>
</tr>
<tr>
<td>BEST INSTRUMENTAL Arrangement</td>
</tr>
<tr>
<td>&quot;Rhapsody in Blue&quot;</td>
</tr>
<tr>
<td>Gordon Goodwin, arranger (Gordon Goodwin's Big Phat Band)</td>
</tr>
<tr>
<td>BEST ENGINEERED ALBUM, NON-CLASSICAL</td>
</tr>
<tr>
<td>Paul McCartney, compilation producer (Paul McCartney &amp; Wings)</td>
</tr>
<tr>
<td>BEST HISTORICAL ALBUM, NON-CLASSICAL</td>
</tr>
<tr>
<td>Bar on the Run (Paul McCartney Archive Collection—Deluxe Edition)</td>
</tr>
<tr>
<td>Paul McCartney, compilation producer</td>
</tr>
<tr>
<td>BEST ENGINEERED ALBUM, NON-CLASSICAL</td>
</tr>
<tr>
<td>Paper Airplane</td>
</tr>
<tr>
<td>Neal Cappellino &amp; Mike Shipley, engineers; Brad Blackwood, mastering engineer (Alison Krauss &amp; Union Station)</td>
</tr>
<tr>
<td>PRODUCER OF THE YEAR, NON-CLASSICAL</td>
</tr>
<tr>
<td>Paul Epworth</td>
</tr>
<tr>
<td>BEST REMIXED RECORDING, NON-CLASSICAL</td>
</tr>
<tr>
<td>&quot;Cinema (Skrillex Remix)&quot;</td>
</tr>
<tr>
<td>Sonny Moore, remixer (Benny Benassi)</td>
</tr>
<tr>
<td>BEST SURROUND SOUND ALBUM</td>
</tr>
<tr>
<td>Layla and Other Assorted Love Songs (Super Deluxe Edition)</td>
</tr>
<tr>
<td>Elliot Scheiner, surround mix engineer; Bob Ludwig, surround mastering engineer; Bill Leverson &amp; Elliot Scheiner, surround producers (Derek &amp; the Dominos)</td>
</tr>
<tr>
<td>BEST CONTEMPORARY CLASSICAL ALBUM</td>
</tr>
<tr>
<td>All in Love</td>
</tr>
<tr>
<td>Alasdair MacIntyre, producer (Various Artists)</td>
</tr>
<tr>
<td>BEST OPERETTA, NON-CLASSICAL</td>
</tr>
<tr>
<td>&quot;Adams: Doctor Atomic&quot;</td>
</tr>
<tr>
<td>Alan Gilbert, conductor; Meredith Arwady, Sasha Cooke, Richard Paul Fink, Gerald Finley, Thomas Glenn &amp; Eric Owens; Jay David Sekak, producer (Metropolitan Opera Orchestra; Metropolitan Opera Chorus)</td>
</tr>
<tr>
<td>BEST CHORAL PERFORMANCE</td>
</tr>
<tr>
<td>&quot;Light &amp; Soul&quot;</td>
</tr>
<tr>
<td>Eric Whitacre, conductor (Christopher Glynn &amp; Hila Piltmann; the King's Singers, Laudibus, Pavlo Quaret &amp; the Eric Whitacre Singers)</td>
</tr>
<tr>
<td>BEST SMALL ENSEMBLE PERFORMANCE</td>
</tr>
<tr>
<td>&quot;Mackey: Lonely Hotel—Music From Slave&quot;</td>
</tr>
<tr>
<td>Rinde Eckert &amp; Steven Mackey; Eighth Blackbird</td>
</tr>
<tr>
<td>BEST CLASSICAL INSTRUMENTAL SOLO</td>
</tr>
<tr>
<td>&quot;Schwanter: Concerto for Percussion &amp; Orchestra&quot;</td>
</tr>
<tr>
<td>Giancarlo Guerrero, conductor; Christopher Lamb (Nashville Symphony)</td>
</tr>
<tr>
<td>BEST CLASSICAL VOCAL SOLO</td>
</tr>
<tr>
<td>&quot;Diva Dive&quot;</td>
</tr>
<tr>
<td>Joyce DiDonato (Kazushi Ono; Orchestre De L'Opéra National De Lyon; Choeur De L'Opéra National De Lyon)</td>
</tr>
<tr>
<td>BEST SHORT FORM MUSIC VIDEO</td>
</tr>
<tr>
<td>&quot;Rolling in the Deep&quot;</td>
</tr>
<tr>
<td>Sam Brown, video director (Hannah Chandler, video producer (Adele))</td>
</tr>
<tr>
<td>BEST LONG FORM MUSIC VIDEO</td>
</tr>
<tr>
<td>&quot;Foo Fighters: Back and Forth&quot;</td>
</tr>
<tr>
<td>James Wann, video director; James Holt &amp; Nigel Sinclaire, video producers (Foo Fighters)</td>
</tr>
</tbody>
</table>

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 Sekak, producer (Metropolitan Opera Orchestra; Metropolitan Opera Chorus)
EXTRAORDINARY MOMENTS AWAIT.

Arenas are made to leave you exhilarated and energized. Arenas are allowed to force your wild side and make you feel alive. And arenas are allowed to say "you wouldn't want to be anywhere else."

WELCOME TO OUR ARENAS.

Highest Tour Grosses | Sold Out Shows | KFC Yum! Center ranked No. 24 in Worldwide Ticket Sales

FREEDOM HALL | BROADBENT ARENA | KFC YUM! CENTER

For booking information, please contact Dennis Petrullo at 213-446-7781 or dpetrullo@aegworldwide.com, or contact Dave Patrone at 502-367-5171 or dpatrone@ksfb.ky.gov.

Properties located in Louisville, Kentucky and managed and operated by the Kentucky State Fair Board.
NEW AND RENOVATED VENUES RESHAPE THE NATION'S TOURING CIRCUIT

BY RAY WADDELL

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

SPECIAL FEATURE

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 bowed at the University of Texas in Arlington.

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. "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,” said 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 Lawis, 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.

Ford Center received $1.27 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 Schenck, executive director of the arena, operated by VenuWorks.

Key bookings in its first year of operation include: 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,” Schenckie 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 CHL 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 UTA 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 6,800 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 curving 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 public-ly funded amphitheater a built-in audience, says sheds 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 Lipizzan Stallions, Sesame Street, CBee 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.

www.americanradiohistory.com
OPENING SEPTEMBER 2012

NEW YORK'S MUST PLAY

For booking information, please contact Sean Saadeh at 718.923.8693

BARCLAYS CENTER
BROOKLYN

BARCLAYS CENTER

www.americanradiohistory.com
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:

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 re-modeled Old No. 7 Club.

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, 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.

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
TheCaptsBack.com
Port Chester, N.Y.
Capacity: 1,335
Sometimes a Web address says it all. Yes, TheCaptsBack.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.
w.t.f. - have you seen this place?

Here's what you've been missing...

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

Not bad for our first 6 months!

The Paramount
370 New York Avenue
Huntington, Long Island, New York 11743
(631) 673-7300
paramountrny.com

★ 16th largest media market in the country
★ Target market population = 3,000,000+
★ Highest average HH incomes in the nation
★ Located only one hour east of Manhattan
Do not confuse the massive revamp of New York’s legendary Madison Square Garden (@MSGny) 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 New York metropolitan area and the rise of new state-of-the-art competing venues. This is 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 4).

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 Heineken-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/entertainment 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.”
TEN YEARS OF BUILDING MEMORIES...

TEN YEARS OF BUILDING MEMORIES...

Chesapeake Arena
405.602.8700 | chesapeakearena.com | 100 West Reno | Oklahoma City, OK 73102

LIVESTRONG SPORTING PARK

THE PERFECT FIT

LIVESTRONG Sporting Park is the size of an amphitheater with the convenience and amenities found in an arena. This innovative, technologically advanced stadium can host events for up to 25,000 people.

For booking information, please contact Phil Laws at 913.912.7524 or plaws@LIVESTRONGsportingpark.com.

SPORTING CLUB

GLOBAL SPECTRUM
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 album list and is undergoing a multimillion-dollar "transformation" of its own (see story, page 46).

Although AEG Live has co-booked deals 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 head 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, thought 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 Barclays. Jersey will stand alone. They'll do OK."

The arena that could most be affected, in Delsener's view, is the Nassau Veterans Memorial 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 role 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."

The long view: Veteran New York promoter Ron Delsener weighs in on venue competition.
The Chieftains turn 50, and T Bone Burnett handles the buzzing guest list

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 Roni Size, the Decemberists, the Low Anthem, the Civil Wars, Pistol Annies, Inmelda 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 Chieftains’ home city of Dublin. In the case of Roni Size’s standout 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, bodhrán, 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 Lasses,” 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.”
OFF THE RACK

Tyga blows up 'Rack City,' claims what's his on 'Careless World: Rise of the 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 West'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's 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 bailing domestic apology song that peaked at No. 86 on the Billboard Hot 100. "Far Away" couldn't be more different from the menacing, aggression-boosting 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."
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 coming to me to make some avant-garde polka thing. He was really into making something that magnitude, so, I knew for something of that magnitude, I'd need to write it with Andrew Wyatt [from Swedish band Miike Snow]. It would be too much to try and do it alone, and Andrew is probably my favorite person to work with. Wayne had this idea of having the band on stage with the orchestra. Will people know it's my music? Yeah, because I'll be standing on the stage.

4. 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 Salama [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 arrangement, 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.

5. 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.

The 2012 South By Southwest Music + Film + Interactive Conference and Festivals

REGISTER TO ATTEND
sxsw.com/attend

HUNDREDS OF BANDS ANNOUNCED!
Bruce Springsteen to deliver keynote March 15, 2012. Showcases now on Tuesday night! For the latest panels, bands and more, go to: sxsw.com/music

OPENING NIGHT FILM & PANELS
Whedon & Goddard's The Cabin in the Woods to open SXSW Film 2012!
Panelists Joss Whedon, Judd Apatow, Lena Dunham & Kevin Smith confirmed. Learn more at sxsw.com/film

INTERACTIVE PROGRAMMING
Visit sxsw.com/interactive for the latest speakers and programming announcements.

EXPERIENCE MORE
Visit us at: youtube.com/sxsw
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 Stokley 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 Chrizette 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 N’Vana’s “Smells Like Teen Spirit.” A jazz-infused take on N’Vana? There’s no stopping Glasper, and thank goodness for that.—GM

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” and 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 Americas of “Skin and Bone” and “Parted Ways” and the sparse, folksy “Low Low Low.” Arrow is pointillist and pugnacious, a sharp continuation of the upward trajectory Wennerstrom and company have been on since 2005.—GG

ROCK

SHARON VAN ETten
Tramp
Producers: Aaron Dessner, Sharon Van Etten
Jagged诘uar Records
Release Date: Feb. 7

From the opening chords and pounding snare on first single “Serpents” alone, it becomes 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 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 Wanser (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 anemic 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 coremate in Noriega, whether they’re emphasizing the meditative or the rapturously. Smith is largely responsible for the creative 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
SINGLES

MONICA & BRANDY
It All Belongs To Me (4:05)
Producers: R. Love, Earl & E
Writers: R. Love, E. Hood, E. Goudy II
Publishers: R. Love is Still a
Racer/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 ex-catch—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 thesass 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.)

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 songstress 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. Pulsating 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.—HS

HIP-HOP

ASAP ROCKY
Peso (2:50)
Producer: ASAP Ty Beats
Writers: various
Publishers: various
ASAP Worldwide/Polo Grounds/RCA

Harlem rap wunderkind ASAP Rocky has already hyped the hip-hop blogosphere with his first mixtape, last fall’s LiveLoveA$AP, and with “Peso” released as a promotional single through new label RCA, the rapper has made his mark on Billboard’s Hot R&B/Hip-Hop Songs chart. With its woozy beat, disenchanted hook and stop-start rhyme scheme, “Peso” takes a few listens to seep into the listener’s consciousness, but its slow unfurling ultimately proves rewarding. ASAP’s flow on the track is immediately reminiscent of equally zoned-out rapper Wiz Khalifa, but the former MC has a better control of his wordplay, rattling off lines like, “Couple A, B, C’s, bad bitch double D’s/Popping E, I don’t give up F, told you I’m G without breaking a sweat. However, “Peso”—and LiveLoveA$AP as a whole—benefits from its killer production, with ASAP Ty Beats providing a beat that’s both airy and dense.—JL

POPCORE

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

“Homography’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

REVIEWS

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 “i&-s- i&-s” Belgian-Australian pop whiz Gotye has already hyped 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 invented indie version of D’Angelo’s famous “Untitled (How Does It Feel)” clip, with Gotye stripping down to his scrummy 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, whistling 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 LEGEND & CREDITS

EDITED BY MITCHELL PETERS
ALBUMS AND JASON LIPSHUTZ (SINGLES)

CONTRIBUTORS: R.J. Cubarrubia, Chuck D’Auphine, Phil Gallo, Gary Geff, Andrew Hampp, Jason Lipshutz, Gail Mitchell, Ryan Reed, Maria Sherman

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 700 Wiltshire Blvd., Suite 500, Los Angeles, CA 90036 and single review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

FEBRUARY 25, 2012 | www.billboard.biz | 61
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. "DoYaThink," the one-off by product 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'), "DoYaThink" 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 mastered 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 "DoYaThink," 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 we just 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 "DoYaThink" 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. • • •
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, countess 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, Hologies 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 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."

Lone star no more:

The White Buffalo's Jake Smith

HIP-HOP

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" Ananegbe 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," Ananegbe 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 Martin, 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 Ananegbe, 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."
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.

Embracing 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. 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 ingrainning 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.
“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 tattoos 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 tattoos there. Good experience. Tats are neat and how I wanted them. Plus, they were half the price of other shops.” KT

Visit Dago’s Tattoos at either location:

3607 Broadway St.
Galveston, TX 77022

5131 N. Freeway
Houston, TX 77022

Website: www.dagostattoos
Facebook: www.facebook.com/dagostattoostudio
Email: dagostattoos@yahoo.com or dagostattoos@gmail.com
Twitter: @dagostattoos

Photos by Memories by Harris. Prepared by RMINLECO, I.C.O.N. Lifestyle Monthly and Trustan Alexander Graphic and Layout

Dago and DJ Just Chris of 97.9 THE BOX

Yogi and Dago

Dago and daughter Celeste

Dago “The Godfather of Tattoos”

Dago and staff

Dago and Jermaine

Dago and Jermaine, Yogi and DJ Just Chris of 97.9 THE BOX
REAL ESTATE

BREATHTAKING MODERNIST PENTHOUSE

300 WEST 14TH STREET, PH501 | $7,600,000 | This duplex penthouse atop a landmark 1907 Beaux-Arts bank building in the trendy Meat Packing District is floored with light, and offers spectacular open city views. With two bedrooms, two baths, a library/media room, separate dining room, and an incredible 1,200 sf of outdoor wrap terraces, this superb residence features a wood burning fireplace, poured terrazzo floors with radiant heating, central air conditioning, and even a greenhouse potting shed. Web # 1380354.

SHEILA LOKITZ, SENIOR VICE PRESIDENT
212.891.7172 | 917.971.2095 | s lokitz@elliman.com

PROFESSIONAL SERVICES

MAKE THE HUM STOP LLC-
ADDICTION RECOVERY COACHING
AND COMPANIONSHIP FOR
INFORMATION ABOUT OUR SERVICES
PLEASE CALL 702-409-4458 OR EMAIL
MAKETHEHUMSTOP@YAHOO.COM

HELP WANTED

Global Innovation is the reason why
(NLECO) NEW LEVELS ENT Co LLCs
National/International Conferences should not be missed log onto www.thebestofthebestunsignedhypemusicconference.org or newlevels.org for details.

PROFESSIONAL SERVICES

CALL US TODAY AND ASK
ABOUT THE
BILLBOARD CLASSIFIEDS
INTRODUCTORY OFFER
FOR NEW ADVERTISERS!
800.223.7524 or
jeffrey.serrette@billboard.com

SOMETHING TERRIBLE HAPPENS WHEN YOU DON'T ADVERTISE

NOTHING!
BE CREATIVE • KNOW YOUR OPTIONS
ADVERTISE WISELY

Billboard Classifieds Covers Everything

BREATHING MODERNIST PENTHOUSE

FOR AD PLACEMENT IN PRINT AND ONLINE CALL JEFF SERRETTE 1-800-223-7524—1-212-493-4199/Jeffrey.Serrette@billboard.com

For details contact Michael Abdalla mjzar@abdallauctions.com

Abdalla of Atlanta Inc. Cell: 404.558.2222
In association with Martin E. Higginsbotham
Barker #194223, RE Corp. 74274

For details contact Michael Abdalla mjzar@abdallauctions.com

For details contact Michael Abdalla mjzar@abdallauctions.com
Citrin Cooperman is proud to congratulate The Allman Brothers Band on receiving The Grammy Lifetime Achievement Award.
ATTEND A FOUR-YEAR COLLEGE THAT TAKES MUSIC AS SERIOUSLY AS YOU DO. WHETHER YOUR INTEREST IS MUSIC PERFORMANCE, MUSIC BUSINESS, MUSIC EDUCATION OR AUDIO RECORDING.

FIVE TOWNS COLLEGE

www.ftc.edu

581 East 212th Street
Hills, NY 11746
Phone: 631-656-2110
email: admissions@ftc.edu

OPEN HOUSE: March 10 and April 14

Five Towns College offers the specialized training you need. Contact an Admissions Representative today and MAKE MUSIC YOUR LIFE!
Adelle’s Grammy Glory; Houston’s Return

Thanks to a Grammy Awards-fueled gain, Adelle’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 the Houston-led soundtrack to "The Bodyguard" spent 20 weeks at No. 1 in 1992-93. Further, that soundtrack and Adelle’s set are also tied for the most weeks at No. 1 by a woman. It’s likely 21 will net a 21st frame atop the tally next week, once a full seven days of Grammy impact is felt. Sources suggest it could sell in the range of 500,000-600,000. Adelle 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, 1989’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 10,419% 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 airplay (18 million audience impressions, up 91%, 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 musical mood as the nation reacted to that tragic day.

"As the digital age has progressed," Billboard director of charts Silvio Pirotelongo 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 shuffles 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 Adelle 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%).

### Market Watch

**Weekly Unit Sales**

<table>
<thead>
<tr>
<th>Date</th>
<th>Week Year</th>
<th>Digital Albums</th>
<th>Digital Songs</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2011</td>
<td>01</td>
<td>6,827,000</td>
<td>2,465,000</td>
<td>28,927,000</td>
</tr>
<tr>
<td>2012</td>
<td>01</td>
<td>6,827,000</td>
<td>2,465,000</td>
<td>28,927,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>5,913,000</td>
<td>2,063,000</td>
<td>26,386,000</td>
<td></td>
</tr>
<tr>
<td>Change</td>
<td>17.4%</td>
<td>19.5%</td>
<td>9.6%</td>
<td></td>
</tr>
<tr>
<td>This Week Last Year</td>
<td>6,427,000</td>
<td>1,834,000</td>
<td>26,789,000</td>
<td></td>
</tr>
<tr>
<td>Change</td>
<td>6.2%</td>
<td>34.4%</td>
<td>8.0%</td>
<td></td>
</tr>
</tbody>
</table>

Digital album sales are also counted within album sales.

**Weekly Album Sales** (Million Units)

![Graph](https://example.com/graph.png)

Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data | 69
<table>
<thead>
<tr>
<th>UNCHARTED</th>
<th>SOCIAL 50</th>
<th>YOUTUBE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTIST</td>
<td>ARTIST</td>
<td>TITLE</td>
</tr>
<tr>
<td>MADDI JANE</td>
<td>ADELE</td>
<td>SOMEONE LIKE YOU</td>
</tr>
<tr>
<td>NOISHA</td>
<td>MAGONNA</td>
<td>NEEDING/GETTING</td>
</tr>
<tr>
<td>TYLER HAARD</td>
<td>JUSTIN BIEBER</td>
<td>ROLLING IN THE DEEP</td>
</tr>
<tr>
<td>PORTA</td>
<td>SNOOP DOGG</td>
<td>SOMEBODY THAT I USED TO KNOW</td>
</tr>
<tr>
<td>MARÉK HÉLMANN</td>
<td>SHAKRA</td>
<td>COPYRIGHT INFRINGEMENT</td>
</tr>
<tr>
<td>PRETTY LIGHTS</td>
<td>DAVID GUETTA</td>
<td>SOMEBODY ELSE</td>
</tr>
<tr>
<td>SUNGHA JUNG</td>
<td>MICHAEL JACKSON</td>
<td>I'M GONNA MISS YOU</td>
</tr>
<tr>
<td>JESUS ADRIAN ROMERO</td>
<td>CHRIS BROWN</td>
<td>TURN UP THE STEREOS</td>
</tr>
<tr>
<td>GEMINI CLUB</td>
<td>EMINEM</td>
<td>I DON'T CARE</td>
</tr>
<tr>
<td>AEROPLANE</td>
<td>SIMON &amp; GARFUNKEL</td>
<td>I WILL ALWAYS LOVE YOU</td>
</tr>
<tr>
<td>OREALSAN</td>
<td>OK GO</td>
<td>I'M NOT THE ONE</td>
</tr>
<tr>
<td>SUPER MASH BROS</td>
<td>BRUNO MARS</td>
<td>I'M NOT THE ONE THAT GOT AWAY</td>
</tr>
<tr>
<td>PITY</td>
<td>SELENA GOMEZ</td>
<td>TAKE IT EASY</td>
</tr>
<tr>
<td>CAROLINE COSTA</td>
<td>SKRILLEX</td>
<td>TAKE IT OFF</td>
</tr>
<tr>
<td>MORD FUSTANG</td>
<td>LLUK</td>
<td>TAKE IT OFF</td>
</tr>
<tr>
<td>CAPITAL INICIAL</td>
<td>TAYLOR SWIFT</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>GRAMATIK</td>
<td>BRUNO MARS</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>DATSK</td>
<td>BRUNO MARS</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>STAR SLINGER</td>
<td>OK GO</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>GOLD PANDA</td>
<td>BRUNO MARS</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>METRONOMY</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>CARIBAN</td>
<td>TAYLOR SWIFT</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>BORGORE</td>
<td>BRUNO MARS</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>ALYSSA BERNAL</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>JOTA QUEST</td>
<td>TAYLOR SWIFT</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>COM TRUDE</td>
<td>BRUNO MARS</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>CALVERTON</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>GARETH EMERY</td>
<td>TAYLOR SWIFT</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>SPARTACQ</td>
<td>BRUNO MARS</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>MAX COOPER</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>ELECTRICK</td>
<td>TAYLOR SWIFT</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>FELUG</td>
<td>BRUNO MARS</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>METAL COHEN</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>SPARQ TEQ</td>
<td>TAYLOR SWIFT</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>IAN KOLAR</td>
<td>BRUNO MARS</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>DAVE LAVINE</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>BOYD</td>
<td>TAYLOR SWIFT</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>50 CENT</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>TISTO</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>AC/DC</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>DRAKE</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>BRITNEY SPEARS</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>CHRISTINA GRIEM</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>DEMI LOVATO</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>ENRIQUE ILEGRIAS</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>JESSIE J</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>KELLY CLARKSON</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>INNA</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>FLO RIDA</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Usher</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Slash</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Pharrell Williams</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Ariana Grande</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Justin Bieber</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Snoop Dogg</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Brando Cooper</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Daft Punk</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Jay Z</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Usher</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>Bruno Mars</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT BACK</td>
</tr>
<tr>
<td>LLUK</td>
<td>LLUK</td>
<td>TAKE IT Back</td>
</tr>
<tr>
<td>TITLE</td>
<td>ARTIST/PRODUCTION LABEL</td>
<td>WEEKS AT #1</td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>------------------------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>WE FOUND LOVE</td>
<td>ARIANA GRANDE/REPUBLIC RECORDS</td>
<td>3</td>
</tr>
<tr>
<td>GOOD FEELING</td>
<td>ARIANA GRANDE/REPUBLIC RECORDS</td>
<td>2</td>
</tr>
<tr>
<td>IT WILL RAIN</td>
<td>SNOOP DOGGY DOGG/REPUBLIC RECORDS</td>
<td>2</td>
</tr>
<tr>
<td>THE ONE THAT GOT AWAY</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>DOMINO</td>
<td>JESSIE J/UNIVERSAL REPUBLIC</td>
<td>1</td>
</tr>
<tr>
<td>LOTUS FLOWER BOMB</td>
<td>MIGUEL/MARVIN HUMMANS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>TRIP</td>
<td>CHRIS BROWN/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>MELODY HUMANITY</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>SOMEBODY THAT LOVES ME</td>
<td>TRAVIS MCCORRIN/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>WORKOUT</td>
<td>RICK ROSS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>TAKE CARE</td>
<td>MELODY HUMANITY/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>LOVE YOU LIKE A SONG</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>SOMEONE LIKE YOU</td>
<td>JESSIE J/UNIVERSAL REPUBLIC</td>
<td>1</td>
</tr>
<tr>
<td>STEREO HEARTS</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>ASS BACK HOME</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>GIVIN' YOU NO LOVIN'</td>
<td>JAY-Z/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>ROLLING IN THE DEEP</td>
<td>RICK ROSS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>INTERNATIONAL LOVE</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>A THOUSAND YEARS</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>IT WILL RAIN</td>
<td>SNOOP DOGGY DOGG/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
</tbody>
</table>

**HOT 100 DIGITAL SONGS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/PRODUCTION LABEL</th>
<th>WEEKS AT #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>WE FOUND LOVE</td>
<td>ARIANA GRANDE/REPUBLIC RECORDS</td>
<td>3</td>
</tr>
<tr>
<td>GOOD FEELING</td>
<td>ARIANA GRANDE/REPUBLIC RECORDS</td>
<td>2</td>
</tr>
<tr>
<td>IT WILL RAIN</td>
<td>SNOOP DOGGY DOGG/REPUBLIC RECORDS</td>
<td>2</td>
</tr>
<tr>
<td>THE ONE THAT GOT AWAY</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>DOMINO</td>
<td>JESSIE J/UNIVERSAL REPUBLIC</td>
<td>1</td>
</tr>
<tr>
<td>LOTUS FLOWER BOMB</td>
<td>MIGUEL/MARVIN HUMMANS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>TRIP</td>
<td>CHRIS BROWN/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>MELODY HUMANITY</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>SOMEBODY THAT LOVES ME</td>
<td>TRAVIS MCCORRIN/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>WORKOUT</td>
<td>RICK ROSS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>TAKE CARE</td>
<td>MELODY HUMANITY/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>LOVE YOU LIKE A SONG</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>SOMEONE LIKE YOU</td>
<td>JESSIE J/UNIVERSAL REPUBLIC</td>
<td>1</td>
</tr>
<tr>
<td>STEREO HEARTS</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>ASS BACK HOME</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>GIVIN' YOU NO LOVIN'</td>
<td>JAY-Z/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>ROLLING IN THE DEEP</td>
<td>RICK ROSS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>INTERNATIONAL LOVE</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>A THOUSAND YEARS</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>IT WILL RAIN</td>
<td>SNOOP DOGGY DOGG/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
</tbody>
</table>

**HOT 100 AIRPLAY**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/PRODUCTION LABEL</th>
<th>WEEKS AT #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>SET FIRE TO THE RAIN</td>
<td>ARIANA GRANDE/REPUBLIC RECORDS</td>
<td>3</td>
</tr>
<tr>
<td>PARTY ROCK ANTHEM</td>
<td>ARIANA GRANDE/REPUBLIC RECORDS</td>
<td>2</td>
</tr>
<tr>
<td>YOU GONNA FLY</td>
<td>ARIANA GRANDE/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>ALL YOUR LIFE</td>
<td>ARIANA GRANDE/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>YOU</td>
<td>ARIANA GRANDE/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>REALITY</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>MR. KNOW IT ALL</td>
<td>ELLIE GOULDING/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>LOTUS FLOWER BOMB</td>
<td>MIGUEL/MARVIN HUMMANS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>TRIP</td>
<td>CHRIS BROWN/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>MELODY HUMANITY</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>SOMEBODY THAT LOVES ME</td>
<td>TRAVIS MCCORRIN/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>WORKOUT</td>
<td>RICK ROSS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>TAKE CARE</td>
<td>MELODY HUMANITY/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>LOVE YOU LIKE A SONG</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>SOMEONE LIKE YOU</td>
<td>JESSIE J/UNIVERSAL REPUBLIC</td>
<td>1</td>
</tr>
<tr>
<td>STEREO HEARTS</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>ASS BACK HOME</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>GIVIN' YOU NO LOVIN'</td>
<td>JAY-Z/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>ROLLING IN THE DEEP</td>
<td>RICK ROSS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>INTERNATIONAL LOVE</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>A THOUSAND YEARS</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>IT WILL RAIN</td>
<td>SNOOP DOGGY DOGG/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
</tbody>
</table>

**ROCK**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/PRODUCTION LABEL</th>
<th>WEEKS AT #1</th>
</tr>
</thead>
<tbody>
<tr>
<td>WE ARE YOUNG</td>
<td>SNOOP DOGGY DOGG/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>SOMEONE LIKE YOU</td>
<td>JESSIE J/UNIVERSAL REPUBLIC</td>
<td>1</td>
</tr>
<tr>
<td>ROLLING IN THE DEEP</td>
<td>SNOOP DOGGY DOGG/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>SOMEBODY THAT LOVES ME</td>
<td>TRAVIS MCCORRIN/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>WORKOUT</td>
<td>RICK ROSS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>TAKE CARE</td>
<td>MELODY HUMANITY/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>LOVE YOU LIKE A SONG</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>SOMEONE LIKE YOU</td>
<td>JESSIE J/UNIVERSAL REPUBLIC</td>
<td>1</td>
</tr>
<tr>
<td>STEREO HEARTS</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>ASS BACK HOME</td>
<td>KAYNE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>GIVIN' YOU NO LOVIN'</td>
<td>JAY-Z/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>ROLLING IN THE DEEP</td>
<td>RICK ROSS/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>INTERNATIONAL LOVE</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>A THOUSAND YEARS</td>
<td>KANYE WEST/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
<tr>
<td>IT WILL RAIN</td>
<td>SNOOP DOGGY DOGG/REPUBLIC RECORDS</td>
<td>1</td>
</tr>
</tbody>
</table>
### MAINSTREAM TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Buffett / Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Set Fire to the Rain</td>
</tr>
<tr>
<td>2</td>
<td>Adele</td>
</tr>
<tr>
<td>3</td>
<td>Domino</td>
</tr>
<tr>
<td>4</td>
<td>The One That Got Away</td>
</tr>
<tr>
<td>5</td>
<td>Mumford and Sons</td>
</tr>
<tr>
<td>6</td>
<td>Turn Me on</td>
</tr>
<tr>
<td>7</td>
<td>Moves Like Jagger</td>
</tr>
<tr>
<td>8</td>
<td>Greatest Gainer</td>
</tr>
<tr>
<td>9</td>
<td>Not Over You</td>
</tr>
<tr>
<td>10</td>
<td>I Know It</td>
</tr>
<tr>
<td>11</td>
<td>Love You Like a Love Song</td>
</tr>
<tr>
<td>12</td>
<td>I Like It Like That</td>
</tr>
<tr>
<td>13</td>
<td>Let's Stay Together</td>
</tr>
<tr>
<td>14</td>
<td>Without You</td>
</tr>
<tr>
<td>15</td>
<td>Greatest Gainer</td>
</tr>
<tr>
<td>16</td>
<td>Underneath It All</td>
</tr>
<tr>
<td>17</td>
<td>Stay</td>
</tr>
<tr>
<td>18</td>
<td>Somewhere Only We Know</td>
</tr>
<tr>
<td>19</td>
<td>One Thousand Years</td>
</tr>
<tr>
<td>20</td>
<td>You and I</td>
</tr>
<tr>
<td>21</td>
<td>It Will Rain</td>
</tr>
<tr>
<td>22</td>
<td>The Heartbreak Song</td>
</tr>
<tr>
<td>23</td>
<td>The Heartbreak Song (Full Version)</td>
</tr>
<tr>
<td>24</td>
<td>The One That Got Away (Full Version)</td>
</tr>
</tbody>
</table>

### ADULT CONTEMPORARY TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Buffett / Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Set Fire to the Rain</td>
</tr>
<tr>
<td>2</td>
<td>Adele</td>
</tr>
<tr>
<td>3</td>
<td>Domino</td>
</tr>
<tr>
<td>4</td>
<td>The One That Got Away</td>
</tr>
<tr>
<td>5</td>
<td>Mumford and Sons</td>
</tr>
<tr>
<td>6</td>
<td>Turn Me on</td>
</tr>
<tr>
<td>7</td>
<td>Moves Like Jagger</td>
</tr>
<tr>
<td>8</td>
<td>Greatest Gainer</td>
</tr>
<tr>
<td>9</td>
<td>Not Over You</td>
</tr>
<tr>
<td>10</td>
<td>I Know It</td>
</tr>
<tr>
<td>11</td>
<td>Love You Like a Love Song</td>
</tr>
<tr>
<td>12</td>
<td>I Like It Like That</td>
</tr>
<tr>
<td>13</td>
<td>Let's Stay Together</td>
</tr>
<tr>
<td>14</td>
<td>Without You</td>
</tr>
<tr>
<td>15</td>
<td>Greatest Gainer</td>
</tr>
<tr>
<td>16</td>
<td>Underneath It All</td>
</tr>
<tr>
<td>17</td>
<td>Stay</td>
</tr>
<tr>
<td>18</td>
<td>Somewhere Only We Know</td>
</tr>
<tr>
<td>19</td>
<td>One Thousand Years</td>
</tr>
<tr>
<td>20</td>
<td>You and I</td>
</tr>
<tr>
<td>21</td>
<td>It Will Rain</td>
</tr>
<tr>
<td>22</td>
<td>The Heartbreak Song</td>
</tr>
<tr>
<td>23</td>
<td>The Heartbreak Song (Full Version)</td>
</tr>
<tr>
<td>24</td>
<td>The One That Got Away (Full Version)</td>
</tr>
</tbody>
</table>

### ROCK SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Buffett / Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Face to the Floor</td>
</tr>
<tr>
<td>2</td>
<td>Adele</td>
</tr>
<tr>
<td>3</td>
<td>Domino</td>
</tr>
<tr>
<td>4</td>
<td>The One That Got Away</td>
</tr>
<tr>
<td>5</td>
<td>Mumford and Sons</td>
</tr>
<tr>
<td>6</td>
<td>Turn Me on</td>
</tr>
<tr>
<td>7</td>
<td>Moves Like Jagger</td>
</tr>
<tr>
<td>8</td>
<td>Greatest Gainer</td>
</tr>
<tr>
<td>9</td>
<td>Not Over You</td>
</tr>
<tr>
<td>10</td>
<td>I Know It</td>
</tr>
<tr>
<td>11</td>
<td>Love You Like a Love Song</td>
</tr>
<tr>
<td>12</td>
<td>I Like It Like That</td>
</tr>
<tr>
<td>13</td>
<td>Let's Stay Together</td>
</tr>
<tr>
<td>14</td>
<td>Without You</td>
</tr>
<tr>
<td>15</td>
<td>Greatest Gainer</td>
</tr>
<tr>
<td>16</td>
<td>Underneath It All</td>
</tr>
<tr>
<td>17</td>
<td>Stay</td>
</tr>
<tr>
<td>18</td>
<td>Somewhere Only We Know</td>
</tr>
<tr>
<td>19</td>
<td>One Thousand Years</td>
</tr>
<tr>
<td>20</td>
<td>You and I</td>
</tr>
<tr>
<td>21</td>
<td>It Will Rain</td>
</tr>
<tr>
<td>22</td>
<td>The Heartbreak Song</td>
</tr>
<tr>
<td>23</td>
<td>The Heartbreak Song (Full Version)</td>
</tr>
<tr>
<td>24</td>
<td>The One That Got Away (Full Version)</td>
</tr>
</tbody>
</table>

*Adrienne earns her second No. 1 on Mainstream Top 40, as "Set Fire to the Rain" debuts at No. 1.*

The singer, who swept all of the categories in which she was nominated at the 54th Grammy Awards (Feb. 12—"including coveted Album of the Year, record of the year ("Rolling in the Deep")—and returned to live performing following vocal surgery late last year, ruled the chart for three weeks with "Deep." Fellow newcomer "Love Song" to No. 11.

"Fire" concurrently spent a second week at No. 1 on Adult Top 40 and earns its second No. 1 on Adult Contemporary (Feb. 10-11) for a second simultaneous one.

As it spends its second week atop the Billboard Hot 100 (see page 101, Kelly Clarkson’s "Stronger (What Doesn’t Kill You)" claims the week's best debut on Mainstream Top 40."

Volkholz switches to first Active Rock No. 1 as "A Warrior's Call" debuts at No. 1 on its third chart week. The song completes the fourth-highest top 5 on the former tally and first since "Avalanche (Can.)" in 2009-10."

Data for week of FEBRUARY 25, 2012

Go to www.billboard.biz for complete chart data.
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shiner</td>
<td>&quot;Startin' From the Night&quot;</td>
<td>32</td>
<td>31</td>
<td>30</td>
<td>29</td>
</tr>
<tr>
<td>2</td>
<td>Shiner</td>
<td>&quot;Startin' From the Night&quot;</td>
<td>32</td>
<td>31</td>
<td>30</td>
<td>29</td>
</tr>
<tr>
<td>3</td>
<td>Shiner</td>
<td>&quot;Startin' From the Night&quot;</td>
<td>32</td>
<td>31</td>
<td>30</td>
<td>29</td>
</tr>
</tbody>
</table>

**TOP COUNTRY ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Jason Aldean</td>
<td>My Kinda Party</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Lady Antebellum</td>
<td>Out the Night</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Luke Bryan</td>
<td>Tailgates &amp; Tanlines</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Tim McGraw</td>
<td>Emotional Traffic</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>The Band Perry</td>
<td>The Band Perry</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Taylor Swift</td>
<td>Big Machine Tour</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Toby Keith</td>
<td>One o'Clock</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Scotty McCreery</td>
<td>Clear As Day</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Eric Church</td>
<td>These Girls</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Miranda Lambert</td>
<td>The Highway To Heaven</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Various Artists</td>
<td>That's What She Taught</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Kellee Pickler</td>
<td>She Knows You Know</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Pistol Ankle</td>
<td>Holy Ground</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Zac Brown Band</td>
<td>Under You</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Kellie Pickler</td>
<td>You Give Me Love</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>George Jones</td>
<td>Rare Bird</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Josh Turner</td>
<td>High Noon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Tim McGraw</td>
<td>Number One Hits</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Justin Moore</td>
<td>Outlaws Like Me</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Blake Shelton</td>
<td>Loaded: The Best Of Blake Shelton</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Lauren Alaina</td>
<td>Wildflower</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**BLUEGRASS ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
<th>Week 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Dale &amp; Vincent</td>
<td>The Deep Side Of Daley &amp; Vincent</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Various Artists</td>
<td>Now That's What Call Country Volume 4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Various Artists</td>
<td>Now That's What Call Country Volume 5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Chris Young</td>
<td>Neon</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Kenei' Cheehey</td>
<td>Hennemongage/Whitney</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>George Strait</td>
<td>Here For A Good Time</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Bob Catmulec</td>
<td>Life Is But A Song</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Bill Callahan</td>
<td>Nothing Like This</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Sara Evans</td>
<td>Stronger</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Hunter Hayes</td>
<td>Hunter Hayes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Various Artists</td>
<td>That's What Call Country Volume 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Various Artists</td>
<td>That's What Call Country Volume 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Various Artists</td>
<td>That's What Call Country Volume 8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

Dierks Bentley's sixth studio album becomes his fourth overall No. 1 on Top Country Albums, as Home bowls 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 Feel 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 Jenson
HOT LATIN SONGS

1. "El Camino" by Colombian band Maluma, featuring Nicky Jam, topped the Hot Latin Songs chart this week.

2. "Yo Quiero" by Romeo Santos, with a sample from Whitney Houston's "I Will Always Love You," took second place.

3. "Ponte Las Gafas" by Tito Nieves and Jowell and Randy rose to third place.

4. "Fiel" by Wisin & Yandel, a collaboration with French DJ Martin Garrix, reached number four.

5. "Echame la Culpa" by Luis Fonsi and Daddy Yankee continued its ascent, occupying the fifth spot.

6. "Tu Voz" by El DeBarge and "La Cumbia de Cali" by Ozuna also entered the top ten.

7. "Yo No Quiero" by J Alvarez and "El Carnaval" by Shaggy and T Pain were featured in the Hot Latin Songs chart.

8. "Palmas" by Daddy Yankee and J Balvin, "Blame It" by DJ Khaled, and "Sangre" by J Balvin and Bad Bunny remained稳固.

9. "Sin Frío" by Aventura, "Yo No Tengo" by Nicky Jam, and "Soy La Vida" by Armando Manzanero were among the top ten sellers.

10. "En El Bano" by Ana Tijoux and "La Vida Es Un Carnaval" by Daddy Yankee and J Balvin are also notable entries.

TOP LATIN ALBUMS

1. "Lo que se venden en el mercado" by Bad Bunny, "Piel Negra" by J Balvin, and "El Reino" by J Alvarez were among the best-selling Latin albums.

2. "La Historia" by Maluma, "El Cielo" by Wisin & Yandel, and "El Camino" by Romeo Santos reached new heights.

3. "Vuelve a la Tierra" by J Alvarez and "La Vida es Un Carnaval" by Daddy Yankee and J Balvin continued their success.

4. "Yo No Tengo" by Nicky Jam, "Sin Frío" by Aventura, and "Yo Quiero" by Romeo Santos topped the Latin Albums chart.

REGIONAL MEXICANO ALBUMS

1. "La Historia" by Maluma, "El Cielo" by Wisin & Yandel, and "El Camino" by Romeo Santos remained at the top.

2. "Vuelve a la Tierra" by J Alvarez and "La Vida es Un Carnaval" by Daddy Yankee and J Balvin were also popular.

3. "Yo No Tengo" by Nicky Jam, "Sin Frío" by Aventura, and "Yo Quiero" by Romeo Santos continued their success.

LATIN POP ALBUMS

1. "El Reino" by J Alvarez, "La Vida es Un Carnaval" by Daddy Yankee and J Balvin, and "Yo No Tengo" by Nicky Jam were the top-selling Latin Pop albums.

2. "Vuelve a la Tierra" by J Alvarez and "La Historia" by Maluma remained at the top.

3. "Yo No Tengo" by Nicky Jam, "Sin Frío" by Aventura, and "Yo Quiero" by Romeo Santos continued their success.

LATIN RHYTHM ALBUMS

1. "La Historia" by Maluma, "El Cielo" by Wisin & Yandel, and "El Camino" by Romeo Santos reached new heights.

2. "Vuelve a la Tierra" by J Alvarez and "La Vida es Un Carnaval" by Daddy Yankee and J Balvin continued their success.

3. "Yo No Tengo" by Nicky Jam, "Sin Frío" by Aventura, and "Yo Quiero" by Romeo Santos continued their success.

TROPICAL ALBUMS

1. "La Historia" by Maluma, "El Cielo" by Wisin & Yandel, and "El Camino" by Romeo Santos reached new heights.

2. "Vuelve a la Tierra" by J Alvarez and "La Vida es Un Carnaval" by Daddy Yankee and J Balvin continued their success.

3. "Yo No Tengo" by Nicky Jam, "Sin Frío" by Aventura, and "Yo Quiero" by Romeo Santos continued their success.

BETWEEN THE BULLETS

SANTOS' THIRD TROPICAL NO. 1

Romeo Santos earns his third No. 1 on Tropical Airplay as "Mi Santa" (featuring Tomattito) 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.

Data for week of FEBRUARY 25, 2012

Go to www.billboard.biz for complete chart data
<table>
<thead>
<tr>
<th>Country</th>
<th>Hits of the World</th>
<th>EUROS</th>
<th>JAPAN</th>
<th>GERMANY</th>
<th>UNITED KINGDOM</th>
<th>FRANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>HOT 100</td>
<td>SINGLES</td>
<td>SINGLES</td>
<td>SINGLES</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CHART</td>
<td>CHART</td>
<td>CHART</td>
<td>CHART</td>
<td>CHART</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
<td>SONGS</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

Data for week of FEBRUARY 25, 2012 | For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data | 83
Bringing Fans Behind The Velvet Rope
Every Thursday at 3pm ET/12pm PT

Billboard.com’s new LIVE video show offers passionate fans an all-access look at what’s hot in music with:

- Exclusive chart countdowns
- Artist interviews
- Breaking music news
- Buzzworthy headlines
- Spotlights on new artists
- Coverage from major music events
- Polls, contests, expert tips and MORE

Promote your artists to fans who are on the scene & in the know

TO ADVERTISE, CONTACT:
Tommy Page • Associate Publisher • 212-493-4190 • tommy.page@billboard.com

Billboard.com
THE GRAMMYS ARE FULL OF SURPRISES. THIS ISN'T ONE OF THEM.

Congratulations
ON YOUR BIG NIGHT.