PLUS / GOOGLE MUSIC: Execs Revealed? / LIVE NATION'S IRVING AZOFF “The fun's ahead — the hard work's behind us.”

BILLBOARD LATIN MUSIC AWARDS: Enrique Iglesias Leads Finalists / GREEN LABEL SOUND: PepsiCo goes pop with iTunes & Cool Kids
EXCLUSIVE TELEVISION EVENT

LINKIN PARK

LIVE IN CONCERT
ON fuse

FRIDAY, FEBRUARY 18 @ 9:30pm/8:30c

FUSE PRESENTS LINKIN PARK LIVE FROM MADISON SQUARE GARDEN.
The World's Most Famous Arena

linkinpark.com
fuse.tv/linkinpark
#LinkinParkOnFuse

This Fuse concert event is presented by

Coca-Cola

ON TOUR NOW
A THOUSAND SUNS AVAILABLE NOW
PRODUCED BY RICK RUBIN AND MIKE SHINODA
CONTENTS

UPFRONT

5 BACK ON TRACK After venting a decline in 2010, digital tracks continue growing.

FEATURES

16 MONEY MAKERS 2011 Billboard's fifth annual Money Makers list of the industry's top earners finds that touring remains the most important income generator.

22 THE LONG RUN Will Irving Azoff and his Live Nation team harness the power of ticketing, promotion, venues, merchandise, sponsorships and the Internet — and reinvent an imploding music business?

24 CLOUD FORMATION Everyone wants to know what's going on with Google Music. A look at the (possible) team putting the (probable) platform together.

26 DRUMMER BOY Blink-182 is returning with a new album, but not before Travis Barker releases a hip-hop collection with Lil Wayne, the RZA and Rick Ross attached. This is a passion project to be taken seriously.

MUSIC

29 THE NEW NARCOCORRIDOS Quick, profitable turnover of regional Mexican acts counter to usual Latin artist development process.

IN EVERY ISSUE

37 Over The Counter

37 Market Watch

53 Executive Turntable, Good Works, Backbeat

Online

.COM EXCLUSIVES

Visit Billboard.com to check out our live, in-depth coverage of the Grammy Awards, including live blogging, red carpet photos, video from the big night, things you didn't see on TV and a video Q&A with nominee Drake.

Events

LATIN MUSIC

Program topics have been announced for Billboard's Latin Music Conference & Awards, presented by State Farm. It takes place April 26-28 in Miami Beach. For details, call 212-493-4263 or go to billboardlatinconference.com.
IGLESIAS, SHAKIRA LEAD FINALISTS FOR BILLBOARD LATIN MUSIC AWARDS

Pop sounds dominated the charts during the past year and Latin music was no exception, with crossover stars Enrique Iglesias and Shakira leading the list of finalists for the 22nd annual Billboard Latin Music Awards, presented by State Farm.

Leading the pack is Iglesias, whose album "Euphoria" (Universal Music Latino/Republic) debuted at No. 10 on the Billboard 200 and has sold 244,000 units in the United States, according to Nielsen SoundScan. He's up for 14 awards, including artist, album and pop album of the year, as well as Hot Latin Songs artist of the year, male and Hot Latin Song of the year for "Cuando Me Enamoro," featuring Juan Luis Guerra. That single, which spent 17 weeks at No. 1 on the Hot Latin Songs chart, more than any other song, is also vying for Hot Latin Song of the year, vocal event along with Iglesias' "I Like It," featuring Pitbull.

"It's very exciting," Iglesias says of his front-runner finalist status. "I grew up reading Billboard and being on those charts is always important to me."

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by Nielsen SoundScan sales, Nielsen BDS radio airplay and social media activity used to compile Billboard's weekly charts for the period of Feb. 6, 2010, through Jan. 29, 2011. Album categories are limited to titles that didn't chart prior to November 2009 and exclude finalists from the prior year's Latin Music Awards.

Second to Iglesias in finalist slots is Shakira with 13. The Colombian pop star is up for artist of the year, Latin album of the year for "Sale el Sol" (Epic/Sony) and Hot Latin Songs artist of the year, female. Both Iglesias and Shakira are also up for Latin digital album of the year and the new Latin social artist of the year award. The latter is based on Billboard's newly launched Social 50 chart.

The widespread appeal of danceable pop was further highlighted by the inclusion of Lady Gaga as a finalist in the Hot Latin Songs artist of the year, female category, underscoring Latin radio's increasing willingness to include top 40 mainstream acts on their playlists.

The finalists also illustrate the enduring pull of romantic songs, with Mexican pop trio Camila and Dominican bachata star Juan Luis Guerra each vying as finalists in 10 categories.

Camila's hotly anticipated sophomore album, "Dejarte de Amar" (Sony), debuted atop the Top Latin Albums chart, solidifying its status as a force to be reckoned with in Latin music. The group is up for artist of the year and album of the year and has two tracks—"Alejate de Mi" and "Mientes"—vying for pop airplay song of the year.

Guerra's collaboration with Iglesias on "Cuando Me Enamoro" makes him a finalist in four categories, including Hot Latin Song of the year, while his Latin Grammy Award-winning album, "As Son de Guerra" (Capitol Latin), and single "Bachata en Fukuoka" are up for tropical album and tropical airplay song of the year, respectively.

Other multiple finalists include newcomers Chino y Nacho, who are up for nine awards, including new Latin artist of the year. Competing in that same category are Prince Royce, who's up for six awards; Banda Los Recoditos, a finalist for four awards; and Voz de Mando.

For a complete list of finalists and for more information on the conference, go to billboardlatinconference.com.

BILLBOARD JAPAN MUSIC AWARDS

NAME EXILE ARTIST OF THE YEAR

Chart-topping Japanese boy band Exile was named artist of the year and shared top pop artist honors with four other acts at the second annual Billboard Japan Music Awards, sponsored by Daifuku House. The awards were presented Feb. 6 at the Tokyo Midtown complex in Roppongi, central Tokyo (see Backbeat, page 53).

The awards show also included live performances at the complex's Tokyo Midtown Hall and Billboard Live venue.

"This being the second year, we've expanded the venues for the awards, making it possible for more fans to get in and see the stars," said Masato Kitaguchi, executive director/COO of Hanshin Contents Link, the operator of Billboard Japan.

Billboard editorial director Bill Werde, who attended the show and presented several awards, thanked Hanshin Contents Link for its work in organizing the awards.

"We only want to build on the relationship," Werde said. "From the success and quality of tonight's show, it's clear we couldn't have a better partner."

Exile, who won the artist of the year award for the second time, reached No. 1 on the Billboard Japan Top Albums chart with "Asukubekki Mirai e," while the group's singles "Victory" and "Motto Tsuyoku" topped the Billboard Japan Hot 100.

Also named top pop artists of 2010 were girl band AKB48, eclectic J-pop vocalist Kana Nishino, visual kei rock band Sid and singer Nana Mizuki, whose songs appear on popular soundtracks for anime films and TV series.

Artists who topped one of Billboard Japan's albums or singles charts from December 2009 to November 2010 were eligible for top pop artist honors; online fan voting determined the winners.

Artist of the year was determined by fan voting from among the top pop artists.

Fans also voted among genre chart-toppers to determine Billboard Japan's jazz, classical and independent artists of the year. JAM won in the jazz category, Nodame Cantabile was named classical artist of the year, and HY took home the independent artist prize.

The top album winner was Korean girl group 4Minute. Wearing red and black leather jumpsuits, they performed two of their well-choreographed dance-pop tracks, "First" and "Muzik," prompting Billboard's Werde to tweet: "Somel needs to explain why they aren't stars in U.S. Catchy songs, great look, high energy."

It was an observation that would not have doubt excited 4Minute, which has been "overjoyed with our success in Japan and would also like to crack the U.S. market," 4Minute member Hyun said. "We've seen Americans imitating our dance moves on YouTube and that's awesome."

Chaka Khan and Japanese R&B singer A.I. received the Billboard Japan international collaboration artists of the year award for two tracks they recorded for the latter's album, "The Last A!" They performed "One More Try," as well as Khan's "Through the Fire."

The awards show also included performances by other Japanese and international artists. La performed her hit "My Soul, Your Beats!" from the TV anime series "Angel Beats."

Backstreet Boys' Nick Carter sang "Just One Kiss" and called Japan a "second home" when interviewed onstage. Debbie Gibson performed her hit "Shake Your Love" and a cover of Yutaka Ozaki's "I Love You."

The latter track appeared on Gibson's album "Ms. Vocalist" (Sony Music Japan International), featuring performances of famous songs by Japanese male singers.

Billboard Japan also paid tribute to Japanese artists who have previously charted in the United States. Female duo Pink Lady, whose 1979 single "Kiss in the Dark" reached No. 37 on the Billboard Hot 100, appeared onstage for a talk. And JAM covered Kyu Sakamoto's "Sukiyaki," which topped the Hot 100 in 1963.

Tokyo calling: Billboard editorial director BILL WERDE (in back) and Billboard Japan executive director/COO MASATO KITAGUCHI (in front) with the members of 4MINUTE, winners of Billboard Japan's K-pop new artist of the year award; inset: NANA MIZUKI performing onstage.
EMI SIGNS LICENSING DEAL WITH BEATPORT
Dance music download site Beatport has struck a licensing deal with EMI Music that will give the online destination access to music by David Guetta, the Chemical Brothers, Depeche Mode, Daft Punk, Gorillaz, Kylie Minogue and the DFA label. The first EMI release that Beatport is offering is “Open Your Eyes” by Alex Metric with Steve Angello (of Swedish House Mafia) on the Positiva imprint.

WMG’S BRONFMAN OPTIMISTIC ABOUT DIGITAL
Even though Warner Music Group’s revenue dropped 14% in its first fiscal quarter, chairman/CEO Edgar Bronfman Jr. used the company’s Feb. 8 earnings call to express hope for diversified revenue and new cloud-based music models. “We expect digital revenue to accelerate once again as new business models are rolled out on a global basis and as device capabilities and network technologies advance,” Bronfman said, adding that the company is seeing “very real growth from Spotify.”

BACK ON TRACK

After Averting A Decline In 2010, Digital Tracks Continue Growing
A sustained up tick in U.S. sales of digital tracks has provided labels a glimmer of good news for record labels amid a continued decline in overall music sales.

While there’s no broad consensus about the factors behind the lowest recovery, EMI’s reissue of the Beatles’ catalog last fall, continued strong sales of Taylor Swift’s third album, “Speak Now,” and the popularity of the “Glee” soundtracks have clearly played a role. Growing consumer acceptance of the $1.29 price point on current hit tracks also appears to have helped.

Digital track sales were down 0.7% through the first three quarters of 2010 from the same period a year earlier, according to Nielsen SoundScan, raising concerns that they were headed for their first-ever annual decline. But a 6.3% jump in fourth-quarter digital track sales from the prior year enabled the configuration to eke out a 1% gain for the year. And year to date, track sales are up 3.8% through the week ended Feb. 6, according to SoundScan.

The Beatles’ catalog, which made its belated digital debut on iTunes on Nov. 15, generated sales of 5.2 million through the end of 2010 and an additional 875,500 year to date, according to SoundScan. Many executives also consider Swift’s “Speak Now” a key factor in the sustained strength of overall track sales. In addition to moving more than 1 million units in its debut week, “Speak Now” also generated track sales of more than 4 million by year’s end and 656,000 year to date.

Fox’s “Glee” has also been a major sales driver. “Glee,” which had its season debut at the end of September, generated digital track sales of 4.6 million in the fourth quarter and sales of another 782,000 year to date through Feb. 6, according to SoundScan. Leading the way was “Glee Volume 4,” released on Nov. 30, with sales to date of 3.1 million tracks, while the “Glee Christmas” album has sold 635,000 tracks.

Some executives speculate that the Beatles’ arrival at iTunes helped other artists. “My guess is that the Beatles brought the casual consumer into the digital store and while they were there, they also bought other legacy tracks,” one major-label catalog executive says.

The numbers seem to back up that theory. About 11.6 million catalog tracks were sold in the week the Beatles went to iTunes and 11 million the following week—the best two weeks for catalog sales since August. Current track sales also appeared to benefit from the Beatles’ iTunes debut. The 11 million current track sold at the week of the Beatles’ bow and the 10.8 million current tracks sold the following week were the best of 2010 to that point.

Executives Billboard spoke with were less in agreement over factors other than strong releases. Two executives suggest that the $1.29 price point, which initially slowed track sales after its introduction by iTunes in 2009, has now finally achieved consumer acceptance and is no longer retarding track sales growth.

But other major-label executives say they never brought into the belief that the price point stalled sales growth. “There was a lot of other noise going on around the same time, not the least of which is that app sales took off,” one executive says. “App sales could have been impacting track sales.” Another executive agreed and pointed out that higher prices have made up for any negative impact on unit sales. “We were never negative on the revenue side.”

Another reason for the relatively strong finish to 2010 could be the unimpressive finish to 2009, when higher prices on current hit tracks appeared to put a damper on sales, an executive points out. In the two-week period including and following Christmas 2010, track sales totaled 86 million units, according to SoundScan.

Some of the fourth-quarter increase could carry into the future. A major-label executive says he believes that the fourth-quarter increase was due to increased ownership of connected mobile devices and a corresponding increase in tracks purchased from those devices. “We’ve only reached something like 14% of the U.S. population with digital,” he says. “I think there’s a lot of room to grow.”

Additional reporting by Ed Christman.
Creative Artists Agency
congratulates our clients on their 53rd Annual Grammy® Award nominations

Record of the Year
NOTHIN' ON YOU
BRUNO MARS
NEED YOU NOW
LADY ANTEBELLUM

Album of the Year
THE SUBURBS
ARCADE FIRE
NEED YOU NOW
LADY ANTEBELLUM
TEENAGE DREAM
KATY PERRY

Song of the Year
BEG STEAL OR BORROW
RAY LAMONTAGNE
F*** YOU
BRUNO MARS
NEED YOU NOW
LADY ANTEBELLUM

Best New Artist
JUSTIN BIEBER
FLORENCE + THE MACHINE

Best Female Pop Vocal Performance
CHASING PIRATES
NORAH JONES
TEENAGE DREAM
KATY PERRY

Best Male Pop Vocal Performance
HAVENT MET YOU YET
MICHAEL BUBLÉ
WHATAWAY WANT FROM ME
ADAM LAMBERT
JUST THE WAY YOU ARE
BRUNO MARS
HALF OF MY HEART
JOHN MAYER

Best Pop Instrumental Performance
NESSUN DORMA
JEFF BECK
ORCHESTRAL INTRO
GORILLAZ

Best Traditional Pop Vocal Album
CRAZY LOVE
MICHAEL BUBLÉ

Best Pop Collaboration with Vocals
IMAGINE
INDIA.ARIE
SEAL
JEFF BECK
CALIFORNIA GURLS
KATY PERRY

Best Pop Performance by a Duo or Group with Vocals
MISERY
MAROON 5
HEY, SOUL SISTER (LIVE)
TRAIN

Best Pop Vocal Album
MY WORLD 2.0
JUSTIN BIEBER
BATTLE STUDIES
JOHN MAYER
TEENAGE DREAM
KATY PERRY

Best Dance Recording
IN FOR THE KILL
LA ROUX

Best Electronic/Dance Album
LA ROUX
LA ROUX

Best Alternative Music Album
THE SUBURBS
ARCADE FIRE
INFINITE ARMS
BAND OF HORSES
BROTHERS
THE BLACK KEYS

Best Rock Instrumental Performance
HAMMERHEAD
JEFF BECK
BLACK MUD
THE BLACK KEYS

Best Hard Rock Performance
A LOOKING IN VIEW
ALICE IN CHAINS

Best Rock Performance by a Duo or Group with Vocals
READY TO START
ARCADE FIRE
I PUT A SPELL ON YOU
JEFF BECK
JOSS STONE
TIGHTEN UP
THE BLACK KEYS
RADIOACTIVE
KINGS OF LEON

Best Rock Song
RADIOACTIVE
KINGS OF LEON
TIGHTEN UP
THE BLACK KEYS

Best Rock Album
EMOTION & COMMOTION
JEFF BECK

Best Female R&B Vocal Performance
BITTERSWEET
FANTASIA

Best Male R&B Vocal Performance
SECOND CHANCE
EL DEBARGE
FINDING MY WAY BACK
JAHSET
WHY WOULD YOU STAY
KEM
THERE GOES MY BABY
USHER

Best Rap Performance by a Duo or Group
MY CHICK BAD
LUDACRIS
NICKI MINAJ

*International representation only
<table>
<thead>
<tr>
<th>Category</th>
<th>Award</th>
<th>Artist(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Best R&amp;B Performance by a Duo or Group With Vocals</td>
<td>TAKE MY TIME</td>
<td>CHRIS BROWN</td>
</tr>
<tr>
<td></td>
<td>SHINE</td>
<td>JOHN LEGEND</td>
</tr>
<tr>
<td></td>
<td>THE ROOTS</td>
<td></td>
</tr>
<tr>
<td>Best Traditional R&amp;B Vocal Performance</td>
<td>WHEN A WOMAN LOVES</td>
<td>R. KELLY</td>
</tr>
<tr>
<td></td>
<td>HANG ON IN THERE</td>
<td>JOHN LEGEND</td>
</tr>
<tr>
<td></td>
<td>WHY WOULD YOU STAY</td>
<td>KEM</td>
</tr>
<tr>
<td>Best R&amp;B Song</td>
<td>FINDING MY WAY BACK</td>
<td>JAHEIM</td>
</tr>
<tr>
<td></td>
<td>SECOND CHANCE</td>
<td>EL DEBARGE</td>
</tr>
<tr>
<td></td>
<td>WHY WOULD YOU STAY</td>
<td>KEM</td>
</tr>
<tr>
<td>Best R&amp;B Album</td>
<td>BACK TO ME</td>
<td>FANTASIA</td>
</tr>
<tr>
<td></td>
<td>ANOTHER ROUND</td>
<td>JAHEIM</td>
</tr>
<tr>
<td></td>
<td>WAKE UP!</td>
<td>JOHN LEGEND</td>
</tr>
<tr>
<td></td>
<td>THE ROOTS</td>
<td></td>
</tr>
<tr>
<td>Best Contemporary R&amp;B Album</td>
<td>GRAFFITI</td>
<td>CHRIS BROWN</td>
</tr>
<tr>
<td></td>
<td>UNTITLED</td>
<td>R. KELLY</td>
</tr>
<tr>
<td></td>
<td>RAYMOND V RAYMOND</td>
<td>USHER</td>
</tr>
<tr>
<td>Best Rap Solo Performance</td>
<td>HOW LOW</td>
<td>LUDACRIS</td>
</tr>
<tr>
<td>Best Rap/Sung Collaboration</td>
<td>NOTHIN' ON YOU</td>
<td>BRUNO MARS</td>
</tr>
<tr>
<td></td>
<td>DEUCES</td>
<td>CHRIS BROWN</td>
</tr>
<tr>
<td></td>
<td>WAKE UP! EVERYBODY</td>
<td>JOHN LEGEND</td>
</tr>
<tr>
<td></td>
<td>THE ROOTS</td>
<td></td>
</tr>
<tr>
<td>Best Rap Song</td>
<td>NOTHIN' ON YOU</td>
<td>BRUNO MARS</td>
</tr>
<tr>
<td>Best Rap Album</td>
<td>HOW I GOT OVER</td>
<td>THE ROOTS</td>
</tr>
<tr>
<td>Best Contemporary Folk Album</td>
<td>LOVE IS STRANGE</td>
<td>JACKSON BROWNE</td>
</tr>
<tr>
<td></td>
<td>EN VIVO CONTINO</td>
<td>GOD WILLIN' &amp; THE CREED DON'T RISE</td>
</tr>
<tr>
<td></td>
<td>RAY LAMONTAIGNE</td>
<td></td>
</tr>
<tr>
<td>Best Female Country Vocal Performance</td>
<td>SATISFIED</td>
<td>JEWEL</td>
</tr>
<tr>
<td></td>
<td>SWINGIN'</td>
<td>LEANN RIMES</td>
</tr>
<tr>
<td></td>
<td>TEMPORARY HOME</td>
<td>CARRIE UNDERWOOD</td>
</tr>
<tr>
<td>Best Country Male Vocal Performance</td>
<td>TURNING HOME</td>
<td>DAVID NAIL</td>
</tr>
<tr>
<td></td>
<td>'TIL SUMMER COMES AROUND</td>
<td>KEITH URBAN</td>
</tr>
<tr>
<td>Best Country Collaboration with Vocals</td>
<td>AS SHE'S WALKING AWAY</td>
<td>ZAC BROWN BAND</td>
</tr>
<tr>
<td></td>
<td>HILLBILLY BONE</td>
<td>TRACE ADKINS</td>
</tr>
<tr>
<td>Best Country Song</td>
<td>FREE</td>
<td>ZAC BROWN</td>
</tr>
<tr>
<td></td>
<td>NEED YOU NOW</td>
<td>LADY ANTEBELLUM</td>
</tr>
<tr>
<td>Best Country Album</td>
<td>YOU GET WHAT YOU GIVE</td>
<td>ZAC BROWN BAND</td>
</tr>
<tr>
<td></td>
<td>NEED YOU NOW</td>
<td>LADY ANTEBELLUM</td>
</tr>
<tr>
<td>Best Americana Album</td>
<td>COUNTRY MUSIC</td>
<td>WILLIE NELSON</td>
</tr>
<tr>
<td>Best Pop/Contemporary Gospel Album</td>
<td>BEAUTY WILL RISE</td>
<td>STEVEN CURTIS CHAPMAN</td>
</tr>
<tr>
<td></td>
<td>TONIGHT</td>
<td>TOBYMAC</td>
</tr>
<tr>
<td>Best Gospel Song</td>
<td>OUR GOD</td>
<td>CHRIS TOMLIN</td>
</tr>
<tr>
<td>Best Spoken Word Album</td>
<td>I TOLD YOU I WAS FREAKY</td>
<td>FLIGHT OF THE CONCHORDS</td>
</tr>
<tr>
<td></td>
<td>WEAPONS OF SELF DESTRUCTION</td>
<td>ROBIN WILLIAMS</td>
</tr>
<tr>
<td>Best Musical Show Album</td>
<td>AMERICAN IDIOT</td>
<td>GREEN DAY</td>
</tr>
<tr>
<td></td>
<td>FEATURING GREEN DAY</td>
<td>PROMISES, PROMISES</td>
</tr>
<tr>
<td></td>
<td>FROM CRAZY HEART</td>
<td>DAVID CADDICK</td>
</tr>
<tr>
<td>Best Song Written for Motion Picture, Television or Other Visual Media</td>
<td>THE WEARY KIND</td>
<td>RYAN BINGHAM</td>
</tr>
<tr>
<td></td>
<td>(FROM CRAZY HEART)</td>
<td>T BONE BURNETT</td>
</tr>
<tr>
<td>Best Compilation Soundtrack Album for Motion Picture, Television or Other Visual Media</td>
<td>CRAZY HEART</td>
<td>RYAN MURPHY</td>
</tr>
<tr>
<td></td>
<td>T BONE BURNETT</td>
<td>MATTHEW MORRISON</td>
</tr>
<tr>
<td>Best Short Form Music Video</td>
<td>STYLO</td>
<td>GORILLAZ</td>
</tr>
<tr>
<td></td>
<td>BAD ROMANCE</td>
<td>FRANCIS LAWRENCE</td>
</tr>
<tr>
<td></td>
<td>UNDER GREAT WHITE</td>
<td>EMMETT MALLOY</td>
</tr>
<tr>
<td>Best Long Form Music Video</td>
<td>NO DISTANCE LEFT TO RUN</td>
<td>BLUR</td>
</tr>
<tr>
<td></td>
<td>UNDER GREAT WHITE</td>
<td>NORTHERN LIGHTS</td>
</tr>
<tr>
<td></td>
<td>NO DISTANCE LEFT TO RUN</td>
<td>EMMETT MALLOY</td>
</tr>
</tbody>
</table>
Mountain Dew’s Green Label Sound To Sell New Cool Kids Album

Since 2008, Mountain Dew’s Green Label Sound has given fans the opportunity to download free tracks from up-and-coming artists.

But now the PepsiCo soda brand is preparing to launch an iTunes storefront that will allow listeners to purchase music from certain Green Label Sound artists—and Mountain Dew is waiving the usual label share of the revenue, leaving all income, minus iTunes processing fees, to the artists.

The first act to be part of the initiative is Chicago hip-hop group the Cool Kids, one of the first talents featured on Green Label Sound, which will release the group’s new full-length, “When Fish Ride Bicycles,” in the spring. (A release date hasn’t yet been set.) It will be the act’s first album since its 2008 debut, “The Bake Sale” (Chocolate Industries), which reached No. 8 on Billboard’s Heatseekers Albums chart and has sold 61,000 units in the United States, according to Nielsen SoundScan. New track “Bundle Up” will be released as a Green Label Sound single for free download on Feb. 23.

“Labels suck,” the Cool Kids’ Chuck Inglish says with a laugh. “What can they do that Pepsi can’t do? We had a good experience with Green Label Sound—we got more from that single than we got from our previous album. It was just all around a bad deal.”

Regarding the generous iTunes deal, Inglish says, “We totally got the best deal in the world—by accident.”

Cornerstone, the agency that runs Green Label Sound for PepsiCo, will work with Mountain Dew to “create assets and do PR and paid media around the album,” Cornerstone executive VP of creative and strategy Jeff Tammes says.

The Cool Kids will also get additional publicity at South by Southwest, playing a showcase March 19 at La Zona Rosa with MNDR and Chromeo, which have also released singles through Green Label Sound.

While Green Label Sound has always strived to direct fans to new music, “it’s been hard to direct people to do that and pay for it,” Mountain Dew director of marketing Brett O’Brien says. “But now with this partnership we have the perfect opportunity to do that.”

O’Brien says the Cool Kids are natural partners. “They’ve been part of Green Label Sound for a long time,” he says. “We’ve maintained a relationship with them and they came to us with what was then an EP and no label. We loved the tracks and decided to help them master what they had done and brought in production. They also did several more tracks so we’ll be releasing the album as a full-length record.”

While other brands, including Nike, have dedicated iTunes storefronts, O’Brien says Green Label Sound didn’t model its plans on what other brands have done. He says Mountain Dew is still figuring out how to direct traffic to the iTunes storefront and where it will post links. For example, a user might download a free track at the Green Label Sound site and then be directed to a link to the iTunes store to purchase the entire album.

“We are still working out exactly what it will all look like,” O’Brien says. “We do know Green Label Sound will be the label name.”

Activision’s shuttering of its once lucrative “Guitar Hero” franchise (Billboard.biz, Feb. 9) is the latest blow to a music game genre that was once hailed as the savior of the music industry.

The genre isn’t dead—not when new motion-based dance games like Harmonix’s “Dance Central” for Microsoft’s Kinect and Ubisoft’s “Just Dance 2” for the Nintendo Wii have been enjoying brisk sales. But amid the decline in overall demand for music games, few observers were surprised by Activision’s decision, which follows Viacom’s sale of MTV Networks’ Harmonix unit, the developer of “Rock Band,” to private investors (Billboard.biz, Dec. 23, 2010).

Still, for a business that record labels and music publishers had embraced as a rare growth center, the struggles of music game titles—and the demise of the segment’s pioneering title—come as a setback.

The first “Guitar Hero” videogame hit shelves on Nov. 8, 2005. Created by Harmonix and publisher Red Octane, it became an instant hit, generating $45 million in worldwide sales by year’s end, according to NPD Group. Sequel “Guitar Hero II” arrived the following year and became the fifth-best-selling game of 2006 with more than 3 million units sold to date and generating $200 million in revenue.

And then big money broke up the band. In 2006, Activision bought publisher Red Octane for $100 million, acquiring the franchise name and assets, but left out Harmonix. MTV quickly swooped in and bought Harmonix for $175 million later the same year, forming the basis of what became the “Rock Band” franchise.

Activision quickly released “Guitar Hero III: Legends of Rock” in 2007, featuring a soundtrack of licensed master recordings, wireless guitar controllers and in-game likenesses of real-life rock stars like Slash and Tom Morello. It became a massive hit and, according to Activision, was the first videogame to break $1 billion in worldwide sales.

MTV/Harmonix responded with “Rock Band,” adding drums and vocals to the standard guitar in a significant evolution of the genre. By the end of 2008, the two franchises spearheaded an explosion of music-based games that generated more than $1.4 billion for the year, according to NPD.

At first, the music industry loved it. In addition to earning synch licensing fees, artists found that sales of tracks included in the games would skyrocket in the weeks following a title’s release. Some called “Guitar Hero” the savior of the music biz, and Activision CEO Bobby Kotick even suggested in 2008 that labels should pay to have their music included in the game.

Then came the fall. Activision flooded the market with “Guitar Hero” titles, including “Guitar Hero: World Tour,” “Guitar Hero 5,” “Band Hero,” “Guitar Hero: Smash Hits”; multiple portable versions for the Nintendo DS and mobile phones; and band-specific titles for such acts as Aerosmith, Metallica and Van Halen.

Too many games and not enough innovation created a backlash. “Guitar Hero 5” sold only 1 million units from its Septem-ber 2009 release through the holiday sales cycle, down sharply from the 3.4 million units that “Guitar Hero: World Tour” sold during the same period a year earlier.

Activision scaled back from eight “Guitar Hero” releases in 2009 to just one in 2010—“Guitar Hero: Warriors of Rock.” It proved to be the last title in the franchise, selling only 86,000 units its first week, compared with first-week sales of more than 500,000 for “Guitar Hero 5” in 2009.

The writing was on the wall, and during its quarterly earnings report on Feb. 9, Activision shuttered “Guitar Hero” for good. “Given the considerable licensing and manufacturing costs associated with this genre,” Activision Publishing CEO Eric Hirshberg said, “we simply cannot make these games profitably based on current economics and demand.”
We congratulate our clients on their nominations

**BEST FEMALE POP VOCAL PERFORMANCE**
- **HALO (LIVE)**
  - Beyoncé

**BEST ROCK ALBUM**
- **THE RESISTANCE**
  - Muse

**BEST RAP PERFORMANCE BY A DUO OR GROUP**
- **FANCY**
  - Drake

**BEST RECORDING PACKAGE**
- **WHAT WILL WE BE**
  - Devendra Banhart

**BEST COMPILATION SOUNTRACK ALBUM FOR MOTION PICTURE, TELEVISION OR OTHER VISUAL MEDIA**
- **TRUE BLOOD - VOLUME 2**
  - Elvis Costello

**BEST POP COLLABORATION WITH VOCALS**
- **TELEPHONE**
  - Beyoncé

**BEST RAP SOLO PERFORMANCE OVER**
- **ANGRY WORLD**
  - Drake

**BEST R&B ALBUM**
- **THE LOVE & WAR MASTERPEACE**
  - Raheem DeVaughn

**BEST SOLO R&B VOCAL PERFORMANCE**
- **GONE ALREADY**
  - Faith Evans

**BEST SURROUND SOUND ALBUM SONGS AND STORIES (MONSTER MUSIC VERSION)**
- **LOVE THE WAY YOU LIE (EXPLICIT VERSION)**
  - Joseph Kahn

**BEST ENGINEERED ALBUM, NON-CLASSICAL**
- **PINK ELEPHANT**
  - N’dambi

*Shared Representation*
**RECORD OF THE YEAR**
- Nothin' On You
  - B.O.B
- Love The Way You Lie
  - EMINEM feat. RIHANNA
- F** You
  - CEE-LO GREEN
- Empire State Of Mind
  - ALICIA KEYS

**ALBUM OF THE YEAR**
- Recovery
  - EMINEM
- The Fame Monster
  - LADY GAGA

**SONG OF THE YEAR**
- F** You
  - CEE-LO GREEN
- Love The Way You Lie
  - Written and Performed by EMINEM feat. RIHANNA
- The House That Built Me
  - Performed by MIRANDA LAMBERT

**BEST POP COLLABORATION WITH VOCALS**
- Airplanes, Part II
  - B.O.B, EMINEM
- Telephone
  - LADY GAGA
- California Gurls
  - SNOOP DOGG

**BEST HARD ROCK PERFORMANCE**
- Let Me Hear You Scream
  - OZZY OSBOURNE
- Black Rain
  - SOUNDGARDEN
- Between The Lines
  - STONE TEMPLE PILOTS
- New Fang
  - THEM CROOKED VULTURES

**BEST R&B ALBUM**
- Wake Up!
  - THE ROOTS
- Still Standing
  - MONICA

**BEST CONTEMPORARY R&B ALBUM**
- Transition
  - RYAN LESLIE

**BEST TRADITIONAL R&B VOCAL PERFORMANCE**
- Hang On In There
  - THE ROOTS

**BEST URBAN/ALTERNATIVE PERFORMANCE**
- F** You
  - CEE-LO GREEN
- Tightrope
  - BIG BOI

**BEST R&B SONG**
- Shine
  - Performed by THE ROOTS

**BEST POP INSTRUMENTAL PERFORMANCE**
- Sleepwalk
  - THE BRIAN SETZER ORCHESTRA

**BEST TRADITIONAL R&B VOCAL PERFORMANCE**
- Hang On In There
  - THE ROOTS

**BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCALS**
- You've Got A Friend
  - ARETHA FRANKLIN
- Shine
  - THE ROOTS

**BEST ALTERNATIVE MUSIC ALBUM**
- Broken Bells
  - BROKEN BELLS
- Contra
  - VAMPIRE WEEKEND

**BEST ALTERNATIVE R&B ALBUM**
- Wake Up!
  - THE ROOTS
- Still Standing
  - MONICA

**BEST R&B SOLO PERFORMANCE**
- Not Afraid
  - EMINEM
- I'm Back
  - T.I.
- Power
  - KANYE WEST

**BEST R&B COLLABORATION**
- Nothin' On You
  - B.O.B
- Love The Way You Lie
  - EMINEM & RIHANNA
- Empire State Of Mind
  - ALICIA KEYS
- Wake Up! Everybody
  - THE ROOTS, MELANIE FIONA & COMMON

**BEST ROCK PERFORMANCE**
- Backspacer
  - PEARL JAM
- Mojo
  - TOM PETTY AND THE HEARTBREAKERS

**BEST ELECTRONIC/DANCE ALBUM**
- Further
  - THE CHEMICAL BROTHERS
- Head First
  - GOLDFRAPP
- Black Light
  - GROOVE ARMADA

**BEST DRUM SOLO**
- Snoop Dogg
  - LADY GAGA

**BEST POP VOCAL ALBUM**
- The Fame Monster
  - LADY GAGA
### Best Rap Song
- Empire State Of Mind - ALCIA KEYS **
- Love The Way You Lie - EMINEM & RIHANNA **
- Not Afraid - EMINEM
- Nothin’ On You - B.O.B. **

### Best Rap Album
- The Adventures Of Bobby Ray - B.O.B
- Recovery - EMINEM
- How I Got Over - THE ROOTS

### Best Country Song
- The House That Built Me - MIRANDA LAMBERT **
- I’d Love To Be Your Last - GRETCHEN WILSON **
- If I Die Young - THE BAND PERRY **

### Best Female Country Vocal Performance
- The House That Built Me - MIRANDA LAMBERT
- I’d Love To Be Your Last - GRETCHEN WILSON

### Best Male Country Vocal Performance
- Gettin’ You Home - CHRIS YOUNG

### Best Country Performance By A Duo Or Group With Vocals
- Little White Church - LITTLE BIG TOWN

### Best Country Collaboration With Vocals
- Bad Angel - DIERKS BENTLEY, MIRANDA LAMBERT & JAMEY JOHNSON

### Best Country Album Vocal Or Instrumental
- Up On The Ridge - DIERKS BENTLEY
- The Guitar Song - JAMEY JOHNSON
- Revolution - MIRANDA LAMBERT

### Best Rock Or Rap Gospel Album
- Hello Hurricane - SWITCHFOOT

### Best Southern, Country, Or Bluegrass Gospel Album
- The Reason - DIAMOND RIO

### Best Latin Pop Album
- Paraíso Express - ALEJANDRO SANZ

### Best Tropical Latin Album
- Asomdeguerra - JUAN LUIS GUERRA

### Best Bluegrass Album
- Mountain Soul II - PATTY LOVELESS
- Family Circle - THE DEL MCCOURY BAND

### Best Contemporary Blues Album
- Tribal - DR. JOHN AND THE LOWER 911

### Best Contemporary World Music Album
- Bom Tempo - SERGIO MENDES *

### Best Spoken Word Album For Children
- Julie Andrews’ Collection Of Poems, Songs, And Lullabies - JULIE ANDREWS **
- Nanny McPhee Returns - EMMA THOMPSON **

### Best Spoken Word Album (Includes Poetry, Audio Books & Story Telling)
- American On Purpose - CRAIG FERGUSON
- The Daily Show With Jon Stewart Presents Earth (The Audiobook) - SAMANTHA BEE **

### Best Comedy Album
- Cho Dependent - MARGARET CHO
- Kathy Griffin Does The Bible Belt - KATHY GRIFFIN

### Best Musical Show Album
- A Little Night Music - CATHERINE ZETA-JONES, ANGELA LANSBURY **

### Best Compilation Soundtrack Album For Motion Picture, Television Or Other Visual Media
- Glee: The Music, Volume 1 - ADAM ANDERS **

### Best Boxed Or Special Limited Edition Package
- Under Great White Northern Lights (Limited Edition Box Set) - JACK WHITE

### Producer Of The Year, Non-Classical
- DANGER MOUSE

### Best Remixed Recording, Non-Classical
- Sweet Disposition (AXWELL & DIRTY SOUTH Remix) - AXEL HEDFORS & DRAGAN ROGANOVIC

### Best Short Form Music Video
- Ain’t No Grave / The Johnny Cash Project - CHRIS MILK **
- Love The Way You Lie (Explicit Version) - EMINEM & RIHANNA **

### Best Long Form Music Video
- Under Great White Northern Lights - THE WHITE STRIPES

### Special Congratulations To
- JULIE ANDREWS - Lifetime Achievement Award Recipient

### MusiCares Person Of The Year
- BARBRA STREISAND **

2011 MusiCares Person of the Year
Al Bell’s story is one of redemption. The Brinkley, Ark., native got his start in the music business as a Little Rock radio DJ while he was still in high school. After graduating from college, he moved to Memphis, where in 1965 he joined the promotions department of Stax Records, home to soul greats like Otis Redding, Isaac Hayes and Sam & Dave.

By 1968, Bell was head of the legendary label. But his career was tarnished when the label was forced into bankruptcy in 1975 and he was indicted for alleged bank fraud. Acquitted in 1976, Bell left Memphis and soldiered on through a stint as president of Motown Records and then founded Bellmark Records, which scored a No. 2 hit in 1993 with Tag Team’s “Whoomp! (There It Is)” and distributed the 1994 Prince single “The Most Beautiful Girl in the World.”

In 2009, Bell’s circuitous journey brought him back to Tennessee when he was appointed chairman of the Memphis Music Foundation (MMF). And on Feb. 12, Bell—along with Blue Note president/C EO Bruce Lundvall and the classical music producer Wilma Cozart Fine—will receive the Recording Academy’s 2011 Trustees Award.

1. What does receiving this award mean to you? After all that I’ve experienced and suffered in this business, I’m truly honored. This is the industry saying I’ve made a contribution and it’s appreciated. Being bitter is not my nature. All these years, I’ve kept inside my feelings over what happened in Memphis. But God’s spirit put me in a position to walk through it all. I forgive immediately but was still concerned because I didn’t want others to think I’m a thief. Now I understand what Dr. Martin Luther King, Jr. meant by “free at last.”

2. You’ve been charged with revitalizing the city’s music legacy. How do you plan to accomplish that goal? The first thing I saw that needed to be done was to shine more light on the music legacy. Tourists go there today because of investments made yesterday in artists like Elvis Presley, Al Green and Isaac Hayes and labels like Sun, Hi and Stax. Grace-land is here; the Stax Museum of American Soul Music, the Rock ’n’ Soul Museum. As is the Memphis Music Resource Center, a free facility operated by the MMF where musicians can learn about the music business while actively participating in the industry. We need to make the local business and financial community more familiar and excited about the music industry once again and then take that to a national level. We’re also looking to bring more conferences, conventions and other events here.

It’s time once again to grow our industry in Memphis, which will cause all other associated industries—hotels, restaurants, etc.—to also grow. Then the next mission is to lead these business and financial leaders toward investing in the music development of the next generation of rare, unique performers like a Presley and Green, who are different from anyone else. That’s the true asset of the Memphis music industry. And that’s what influenced me to return to Memphis and take on this responsibility.

3. Are you still involved with Stax Records now that it’s a subsidiary of Concord Music? I’m not involved directly with the label, but I’ve been engaged in conversations with key management there and (Concord chairman) Norman Lear about exploring ways to highlight the label and its catalog, I don’t know yet what will come out of those discussions. But something positive will be because I see Stax musicians and its artists growing in popularity as opposed to diminishing.

4. What is one of your favorite Stax memories? The Winstax music festival in 1972. People laughed when I came out to rent the L.A. Coliseum. I heard comments like, ‘You’re going to what?’ and ‘Where’s your money, colored boy?’ After we did our promos and officials realized there might be a lot of people coming, they began trying to break the contract. But it was ironclad except for one clause: the turf. We were told we couldn’t have the event if the turf was damaged because the Rams were going to play the next day. So two to three weeks before the concert, we bought insurance for the turf.

After the Watts riots, any time one or two black people got together, white Americana figured there was going to be a problem. But everything turned out OK. It was a joyful, beautiful moment to see 112,000 of our people—from gang members sitting side by side to multiple generations of families—having a great time.

5. How is your online music channel, AllBellPromotes.com, coming along? I’m still playing soul music from the 1940s to the present. However, I’m in the process of redefining the channel and getting ready to launch phase two shortly.

6. The word “retirement” doesn’t seem to exist in your vocabulary. I don’t even know what that means because I’m just getting started. I’m 70 years young going on 35. I believe we’re at the greatest time in our industry; it’s still alive. We just have to put on new thinking caps, take advantage of opportunities and not walk away from the fundamentals.
A New Kind Of Pay-Per-View

With StageIt, Fans Use ‘Notes’ To See Artists Play Online

It’s a given that artists need to stay connected with fans in this age of always-on social media. But not everyone is adept at using tools like Facebook and Twitter. Communicating with fans within a 140-character limit isn’t a care competency. This is the challenge that former artist-turned-entrepreneur Evan Lowenstein is hoping to solve with StageIt, a San Francisco-based startup that went live last October. StageIt is a pay-per-view onlineBroadcasting service where artists can invite fans to view live performances, chat and music lessons. The idea is to let artists communicate in their preferred format—through performing, or as Lowenstein calls it, “Twitter with a guitar.” Artists like to communicate through music, he says. Anyone can use Facebook, We’re giving you the ability to reach fans in a live environment.

Not to mention make money while doing so.

Unlike other live streaming services like Ustream or Justin.tv, all broadcasts on StageIt are pay-per-view, and every session has a tip jar option where fans can make an additional donation if they wish. It works like this: Users who register for the service buy credits—called “notes”—that they can use to pay for performances or to tip. One dollar buys 10 notes, and StageIt sells notes in bundles of 50. Artists schedule the date, price, duration and even audience limit of their performances. Sessions can be as short as five minutes or as long as a half hour.

An artist might schedule a half-hour performance for 500 fans at $5 each followed by a 10-minute chat session open to only 20 fans at $15 each. Or sell the first 50 tickets for $2, the next 50 at $10 and the last 50 at $15 to reward early-bird fans. The possibilities are almost endless.

There’s also an “encore” feature that lets artists play a bit longer than their scheduled set time (something that Lowenstein says regularly results in fans leaving extra notes in the tip jar). And all sessions include live chats between attendees and artists. For those artists who would rather put on a free show or get rid of the tip jar during their sessions, Lowenstein has a simple answer: no. He wants all bands operating on a common playing field to provide them cover to ask fans for money. “It’s nice to know that you’re not charging when everybody else is offering stuff,” he says. “My space, our fans, and we make them our friends. Since then, fans have gotten much closer and there’s more immediacy and transparency with the artists. Because they’ve become our friends, we have a damn difficult time asking them for money.”

Artists take home about 60% of the gross receipts after StageIt takes its cut. Lowenstein says the average ticket price is around $50. To date, StageIt has paid out more than $10,000 to participating artists.

About 250 artists use StageIt. Hundreds more are on a waiting list, as StageIt verifies each act before allowing the artist to schedule a show. Most are smaller emerging talents with local followings, but a few more recognizable acts like Plain White T’s, Korn and even Debbie Gibson have used the service. In hopes of drawing more big-name artists to the site, the company is scaling up its servers and staff. The angel-funded company has about 13 employees and expects its servers to crash at some point as it grows.

Whether the startup ever becomes large enough to have that problem remains to be seen. Sure, music fans who have shown resistance to paying for recorded music still happily pay for live events. But bringing that experience to the Internet can be a challenge.

StageIt’s approach is interesting in that it provides access to the experience of a live show (which can’t be replicated or pirated) using digital music economics. The shows are shorter that a normal live performance, and they cost less. StageIt performances are to live concerts what single-track downloads are to albums.

What’s more, it encourages bands to offer something different from a typical stage setup, such as video of the band jamming on the tour bus or in a hotel room. “A front-row seat to a backstage experience” is the company’s motto.

Chorded Phone

Among the many iPhone guitar simulation apps that make use of the device’s touch screen, EQuino’s Fingerist stands out. After placing the iPhone in the guitar-shaped dock, the touch screen displays six strings that users can play, and the rebuilt-in speaker lets them blast the sound at volumes greater than the iPhone itself. For those who really want to crank it up, there’s a line-out plug to connect to an amplifier. The Fingerist is also compatible with the second- and third-generation iPod Touch, runs on three AA batteries and comes with a guitar strap.

The Fingerist is available for $150.

---

Live wire: StageIt CEO EVAN LOWENSTEIN; right: Korn performing on StageIt, accompanied by a live chat for users who paid to watch.

Big Name

That Lowenstein says regularly results in fans leaving extra notes in the tip jar. And all sessions include live chats between attendees and artists. For those artists who would rather put on a free show or get rid of the tip jar during their sessions, Lowenstein has a simple answer: no. He wants all bands operating on a common playing field to provide them cover to ask fans for money. “It’s nice to know that you’re not charging when everybody else is offering stuff,” he says. “My space, our fans, and we make them our friends. Since then, fans have gotten much closer and there’s more immediacy and transparency with the artists. Because they’ve become our friends, we have a damn difficult time asking them for money.”

Artists take home about 60% of the gross receipts after StageIt takes its cut. Lowenstein says the average ticket price is around $50. To date, StageIt has paid out more than $10,000 to participating artists.

About 250 artists use StageIt. Hundreds more are on a waiting list, as StageIt verifies each act before allowing the artist to schedule a show. Most are smaller emerging talents with local followings, but a few more recognizable acts like Plain White T’s, Korn and even Debbie Gibson have used the service. In hopes of drawing more big-name artists to the site, the company is scaling up its servers and staff. The angel-funded company has about 13 employees and expects its servers to crash at some point as it grows.

Whether the startup ever becomes large enough to have that problem remains to be seen. Sure, music fans who have shown resistance to paying for recorded music still happily pay for live events. But bringing that experience to the Internet can be a challenge.

StageIt’s approach is interesting in that it provides access to the experience of a live show (which can’t be replicated or pirated) using digital music economics. The shows are shorter that a normal live performance, and they cost less. StageIt performances are to live concerts what single-track downloads are to albums.

What’s more, it encourages bands to offer something different from a typical stage setup, such as video of the band jamming on the tour bus or in a hotel room. “A front-row seat to a backstage experience” is the company’s motto.

Chorded Phone

Among the many iPhone guitar simulation apps that make use of the device’s touch screen, EQuino’s Fingerist stands out. After placing the iPhone in the guitar-shaped dock, the touch screen displays six strings that users can play, and the rebuilt-in speaker lets them blast the sound at volumes greater than the iPhone itself. For those who really want to crank it up, there’s a line-out plug to connect to an amplifier. The Fingerist is also compatible with the second- and third-generation iPod Touch, runs on three AA batteries and comes with a guitar strap.

The Fingerist is available for $150.

---
Viral Marketing Boosts Fest

Bamboozle Is About Word-Of-Mouth And Artist Dev In 2011

John D’Esposito isn’t spending any money on advertising the upcoming Bamboozle festival. After all, why spend money on marketing when the event has an army of enthusiastic fans eager to get the word out?

“Word-of-mouth is so powerful, it’s the best foundation,” says D’Esposito, the event’s founder and VP of talent and artist development at Live Nation, which bought a majority stake in the event in 2007.

“I can always take out radio spots, I can always hammer TV, but I can’t spread the word that fast,” he says. “We are right now double last year’s sales with no marketing yet; only by viral and online strategies that we’ve launched successfully.

The youth-oriented fest has continued to grow and evolve, grossing $3.3 million last year and drawing 62,624 in a two-day sellout at New Meadowlands Stadium in East Rutherford, N.J., according to Billboard Boxscore.

This year, Bamboozle expands to three days jumping from Wayne to Crie to Mars reflects not only what the Bamboozle kids are listening to, D’Esposito believes, but what they want to do. And what they want to do is party.

“Afier the success of Drake, Wayne was a no-brainer,” D’Esposito says. “Last year, I think I missed the metal kids, I kind of let them down. I wanted to come back and offer them something special. There will be a lot of fist pumping and hands in the air for Motley Crue.”

This will be a year of transition for the Bamboozle. For the first time since 2005, it won’t be held in a festival in southern Californi, nor will it be returning to Chicago after an inaugural one-day event last May at Charter One Pavilion. It has also called off the opening Hoodwink fest of emerging acts at the Meadowlands, opting instead to host a Hoodwink stage at the main event.

“They are not happening, as we decided to focus on New Jersey and overall artist development,” D’Esposito says, adding that “we were spending ourselves too thin and needed to realign in a way that returned us to our roots.

In addition to the main Bamboozle festival, the Bamboozle Road Show is also returning this year. But after taking a few loops in larger venues last year, it will play 1,000- to 1,500-range clubs with “hip-pop” band Chiddy Bang headlining a lineup of developing bands. The tour runs May 1-June 12 and will play “party scenes,” D’Esposito says, tapping into a trend he sees of kids wanting to dance at shows.

What also separates Bamboozle from other multi-act events is how the festival has tapped into its audience to keep them involved and help spread the word, whether it’s by offering a winning high school its own Bamboozle prom on Friday night or launching a wealth of viral promotions and new concepts that “keep this thing relevant,” D’Esposito says.

When it comes to marketing, fans are doing the heavy lifting. “We want them to feel included and help us to tap into the new streams of media, because we can’t keep up with it,” D’Esposito says. “We’re just a small staff of three people. How do you tackle this ever-changing culture of media? Without the fans, this festival would be 30% less marketed.

The impact on the budget is substantial, especially given media costs in the New York/New Jersey market. “We have spent zero money advertising this year’s festival because we have refocused our efforts in the first quarter on building a strategic network through our fan base,” D’Esposito says.

Fans are rewarded with a wide range of prizes for engaging the Bamboozle site, tweeting and posting Facebook updates about the fest. Bamboozle partners with CrowdTwist, which tracks the level of fan engagement. “They had set a goal to get 1,000 kids before May 1, and right now we’re over 4,000 kids,” D’Esposito says.

Prizes include all-access passes, platform seats, drum lessons from a band member and lunch with Motley’s crew.

“The fans are realizing that the bands are playing along,” D’Esposito says. “It’s a huge, mutually beneficial successful network I think will define relationships at festivals.”

For 24/7 touring news and analysis, see billboardbiz.touring.
Kid Rock
Miguelito Builds On Successful Apparel Line To Strike More Licensing Deals

Miguel Valenzuela is like a lot of other 12-year-old kids—he wears braces on his teeth, plays videogames and loves Daddy Yankee. But the pint-sized reggaeton star, better-known as Miguelito, has signed an array of licensing deals that underscore the opportuni ties that Latin artists can mine.

At a press conference in January, Miguelito received a plaque from Nelson Menda, president of Puerto Rican clothing retail er Me Salve, to mark the sale of 3.5 million articles of Miguelito-branded clothing and accessories by the chain. He also announced a new round of licensing partnerships to launch, among other products, Miguelito-branded children’s vitamins, anti-lice hair gel and a videogame by a new Miami-based company called Global Games Entertainment.

Each deal is modest in scope, but combined, they reflect the kid rapper’s broad appeal and the savvy with which his team has approached licencing opportunities. Consider his experience with Me Salve, which operates about 120 stores in Puerto Rico. Me Salve purchasing manager Jose Otero approached Miguelito in early 2008 with the idea of launching a clothing line for children, thinking the clean-cut child star would make a good celebrity spokesperson. Otero negotiated a deal with Miguelito’s manager, his father Wascar Valenzuela, who owns boat and motorcycle accessory retail stores but had never worked in the music business before. Under their deal, Miguelito receives a percentage of everything sold under his name, which Valenzuela says, has turned out to be more lucrative than a typical sponsorship fee. The line launched on Black Friday in 2008 and sold out in three weeks, Otero says. Since then, it has expanded to include a girl’s line of clothing and a baby line. “We honestly never imagined how big a mass of people he reaches in Puerto Rico,” Otero says.

Miguelito capitalized on that appeal to lend his name to other branded products and services. A&R Tours of Puerto Rico sold a nine-day, eight-night Miguelito-branded cruise in December 2009 on a Royal Caribbean cruise ship, an offer it expects to repeat later this year. Miguelito will participate in at least one daily activity with the fans who buy his package, and gets a percentage of the bookings, his father says. “All the deals contribute in one way or another, but our biggest business is the line of clothing and live shows,” Valenzuela says, adding that Miguelito performs about four to five live shows per month.

Now, Valenzuela is negotiating a distribution deal with Venevision for his son’s upcoming album, the soundtrack to the film “Nadie Sabe lo Que Tiene,” written and directed by renowned Puerto Rican music video director David Impelluso, and starring, of course, Miguelito.

At the center of all these deals is still Miguelito the performer. “If we don’t have it, and if we don’t have the shows,” he says, “then there’s nothing.”

WORKING THE ROOM

A Hit Single And Fan Interaction Help Don Omar Become A Social 50 Fixture

Ever since he shot to stardom with his 2003 album “The Last Don,” Don Omar has proved to be a persuasive character, both in the studio and as a touring entity. The reggaeton artist has also proved adept at interacting with his fan base, as he’s demonstrated on Billboard’s weekly Social 50 chart, which ranks the most active artists on the world’s leading social networking sites.

Since the chart’s launch in early December, Omar has spent all but one week in the top half of the ranking, peaking at No. 2 in the Jan. 1 chart week. Latin crossover artists like Shakira, Enrique Iglesias and Pitbull have also maintained a continuous presence on the chart. But unlike those names, Omar has managed to do so largely on the strength of a Spanish-only album, “Meet the Orphans” (Machete/Universal), which was released in November.

“He’s our fastest-growing artist online in terms of user engagement and followers,” Universal Music Latin Entertainment (UMLE) online marketing manager Sebastian Moura says. He adds that Omar has more than 5 million followers on Facebook, Myspace, Twitter and increasingly, iTunes’ social network Ping.

Not only does Omar make a point of engaging with his followers with personal messages, he constantly spreads the gospel of his brand: promoting his shows, retweeting words of support from concert promoters and radio DJs and, most importantly, staying in touch with his network of international fan clubs known as “Hasta Abajo Somos.”

“The close-knit group of fan clubs act as influencers online,” UMLE director of product development Horacio Rodriguez says. “It’s a very different strategy when an artist is actually participating. Don is the one who’s always connected and we try to facilitate tools for him.”

The results speak for themselves. Omar’s Facebook account has 3.8 million likes, up from 700,000 last August, when Universal debuted the video for “Danza Kuduro,” which went on to spend 13 consecutive weeks atop Billboard’s Hot Latin Songs chart. The video has been viewed more than 72 million times on YouTube and has inspired fans to post videos of themselves dancing to the song. The strategy behind the video’s promotion involved releasing teasers through Facebook starting in late July to build fan anticipation and to increase the size of Omar’s following on Facebook. The song took care of the rest.

“Danza Kuduro” features French-Portuguese artist Lucenzo singing in the danceable kuduro style, which originated in Angola and is already big in Europe. That, in turn, has helped broadened Omar’s appeal in international markets. “The ratio before was 80/20 favoring Latinos,” his manager Adam Torres says about the makeup of his European audiences. “Then it was 50/50 or even 60/40 favoring Europeans. That was mind-boggling.”

—Nuria Net
The music business remains in a state of turmoil. CD sales continue to fall. Untested business models emerge with the promise of new revenue streams.

But as our fifth annual Money Makers ranking demonstrates, touring remains the most important income generator for most of the industry's top earners.

In past years, Billboard's Money Makers rankings were based on U.S. recorded music sales, other U.S. revenue sources and worldwide touring data. In order to be as consistent as possible, this year's list is based solely on U.S. earnings—which explains why acts like U2, AC/DC and Metallica, which spent much of 2010 touring international markets, aren't included in this ranking.

Still, the importance of touring varied sharply among those included on our list. Bon Jovi, which had the top-grossing U.S. tour of 2010, earned more than 90% of its total annual income on the road. At the other end of the spectrum, Susan Boyle generated most of her income from music sales. (She didn't tour the United States last year.) Eminem also did little state-side touring.

Our rankings take into consideration how much each artist earned from a wide range of income sources. In other words: We're looking here at closely estimated take-home pay. Net, not gross. The categories: touring; sales of physical albums, digital albums and digital tracks; tethered music downloads; on-demand music streams; noninteractive streams; and video streams. We compiled data on these categories for 2010, defined for the calendar year for Billboard Boxscore; and as the 52-week period ended Jan. 2, 2011, for Nielsen SoundScan data.

Billboard editors used proprietary data from the Boxscore archives for U.S. concert grosses. We used SoundScan for sales of physical and digital albums and digital tracks. Data from Nielsen BDS provided information on tethered music downloads, on-demand music streams and noninteractive streaming at Myspace, Rhapsody, Napster, AOL, Yahoo, Slacker, MediaNet, Guvera and Thumbplay. Also included in our calculations were Vevo video plays, as well as video data compiled by online tracking service TubeMogul for Myspace, YouTube, Metacafe, Dailymotion and other video-hosting sites.

Corresponding mechanical rates and estimates were applied for each of the aforementioned categories. In calculating an artist's share of revenue from recorded-music sales, we assumed a royalty rate of 20%, minus producer fees. Artists received 100% credit for the sale of a title or concert Boxscore if credited as the lead artist and 50% credit if they shared equal billing with another artist. An example is the James Taylor/Carole King shows: We split the gross in two and calculated from there. We credited each artist with 34% of gross tour receipts (what's typically left after the promoter's fee, the artist manager's fee and other costs are subtracted).

An artist's take of revenue from on-demand streams was calculated based on the average wholesale rate paid to labels. Revenue from noninteractive streams was based on SoundExchange's rate settlement with webcasters.

An artist's share of revenue from tethered downloads was calculated on the number of plays. In instances where the artist is a songwriter, Billboard estimated the share of songs written by that artist.

CD mechanical royalties for artist/songwriters were calculated by assuming the standard royalty rates. For digital album and track downloads, we used the current statutory rates, assuming 12 tracks per album. We also subtracted a 10% manager's fee for each revenue category.

What our figures don't include: revenue from merchandise sales, sponsorships, synchronization deals, international tour dates, songwriter performance royalties from terrestrial radio play, DVs and ringtones. Why? There just isn't enough of that kind of data available across the whole board.

So there it is. Congratulations to everyone on the list—From Roger Waters to the Black Eyed Peas to Taylor Swift to Muse. Warmest wishes go out of course to Stefani “Lady Gaga” Germanotta and her entire team. This time, she is the biggest moneymaker of them all.

The data used in this report was compiled and calculated by Billboard senior correspondent Ed Christman, research manager Gordon Murray, senior editorial analyst Glenn Peoples and Boxscore chart manager Bob Allen.

---

No. 1 

LADY GAGA

$30,556,342

Right around the time the music industry woke up after dreaming it was covered in Kermit dolls and being doused in blood, it hit everyone—Lady Gaga was inescapable in 2010. The pop singer, only a few years removed from her original hair color and shows at small downtown New York venues, so thoroughly dominated the last year that it seemed almost a foregone conclusion that she would top the Money Makers list. There was her tour, which grossed $70.4 million and netted her about $23.8 million. Then there were the eye-popping sales of her music, helped by buzz-generating videos for “Telephone” and “Alejandro.” Gaga moved nearly 12 million digital tracks in 2010, along with 2.6 million units of 2008 album “The Fame” and 2009 follow-up “The Fame Monster,” of which 554,000 were digital downloads. All of those sales at retail netted her more than $5.7 million in royalties. And she shows every sign of intending to stay on top—a new album “Born This Way” is due in May.

—Courtney Harding

MANAGEMENT Troy Carter

PUBLISHER Sony/ATV LABELS Streamline/
Konlive/Cherrytree/Interscope

AGENT William Morris Endeavor

ILLUSTRATION BY EAMO
2 / BON JOVI
$30,441,776
By embarking on the most ambitious tour of its 30-year career and releasing multiple versions of its new “Greatest Hits” collection, Bon Jovi managed to scale new financial heights in 2010. The band excelled in multiple earnings categories, particularly in the United States, where its tour in support of 2009 album “The Circle” grossed $85 million, twice as much as the year before. Moreover, Bon Jovi remains an album-selling force. “Greatest Hits,” which is available as a single CD, a vinyl LP and in expanded editions, sold 560,000 units last year, a notable tally given that it didn’t come out until Nov. 9. In all, Bon Jovi racked up overall album sales of 786,000 units (including more than 100,000 digital albums) and more than 2 million digital tracks, a by-product from years of radio hits. “Bon Jovi,” band manager Paul Koraleski says, “is firing on all cylinders.”

MANAGEMENT Bon Jovi Management
PUBLISHER Universal Label/Island/Def Jam
AGENT Creative Artists Agency

3 / ROGER WATERS
$24,489,675
Roger Waters’ ambitious concept tour of “The Wall,” one of his former band Pink Floyd’s best-loved albums, was the sort of “event” tour that drew fans in by the thousands. Produced by Live Nation, the trek grossed $71.7 million in the United States. The tour helped spark additional sales of the Floyd catalog, including “The Wall.” Pink Floyd’s music still resonates with those who’ve worked with the act through the years and new fans discovering “Hey You” and “Comfortably Numb” for the first time. In 2010, the best way to see a Floyd was through purchases of classic titles in the band’s catalog and buying a ticket to Waters’ tour.

MANAGEMENT Mark Fenwick Management
PUBLISHER EMI Label/Paradigm (Waters), Capitol (Pink Floyd)
AGENT William Morris Endeavor

4 / DAVE MATTHEWS BAND
$23,942,353
The Dave Matthews Band is the definitive touring band, so it’s not surprising that nearly all of its earnings included in this ranking are derived from its road work. With $70 million in grosses, DMB’s 2010 U.S. tour was one of its biggest in years, perhaps driven in part by the band’s announcement last summer that it would take a year off for the first time in its history. Known as a solid, if not huge, album seller, DMB sold more than 230,000 albums last year, 88% of which were digital. DMB has one of the most active and connected fan bases in music, so when the band returns to the road in 2012—presumably with renewed vigor and possibly new music—those fans will be waiting.

MANAGEMENT Red Light Management
PUBLISHER Colden Grey Label RCA
AGENT Paradigm Talent Agency

5 / JUSTIN BIEBER
$22,492,565
“Teen pop star” isn’t a bad gig to have, it turns out—especially when said teen pop star establishes himself as an arena tour headliner on his first run. Justin Bieber sold 3.7 million albums in 2010, with the bulk of those sales coming from his March release, “My World 2.0,” and the rest from continued purchases of his 2009 “My World” debut and a holiday-themed repackage titled “My Worlds Acoustic.” The 16-year-old singer’s track sales are twice as high, totaling 76 million and most likely buoyed by his single “Baby,” which peaked at No. 5 on the Billboard Hot 100. In all, Bieber reaped about $7.4 million in royalties from sales of his music. Then there was the My World arena tour, which grossed $40.6 million and netted Bieber about $13.7 million.

MANAGEMENT Scooter Braun Management
PUBLISHER Universal Music Publishing Group/Label School Boy/Raymond Braun/Island/IDJMG
AGENT Creative Artists Agency

7 / MICHAEL BUBLÉ
$19,813,232
Michael Buble entered 2010 riding on the blockbuster sales of “Crazy Love,” which debuted atop the Billboard 200 in October 2009. The album, which sold 1.2 million units in the United States during the final three months of 2009, went on to sell another 766,000 units in 2010. That hit title, along with the October release of “Hollywood,” the Deluxe EP, helped Buble generate total album sales of nearly 1.7 million last year, along with digital track sales of 3 million. The Canadian crooner spent most of 2010 on a worldwide arena tour in support of the album, grossing $49.2 million in the States and netting him about $16.6 million.

MANAGEMENT Bruce Allen Talent
PUBLISHER Warner/Chappell
LABEL Reprise
AGENT William Morris Endeavor

8 / EAGLES
$18,304,214
The Eagles’ 2007 album “Long Road Out of Eden,” their first collection of new recordings since 1979, generated critical acclaim and huge sales through a Walmart exclusive. But it’s the band’s ongoing touring efforts and its catalog that drive the business of the Eagles today. The group grossed nearly $52 million on its U.S. tour and sold 371,000 albums, of which 293,000 were physical. Meanwhile, the enduring appeal of classic hits like “Desperado” and “Hotel California” enabled the band to sell 1.2 million digital tracks, an impressive tally for a heritage rock act. The Eagles added stadiums to their touring route in 2010 to augment sold-out arenas, and the band will undoubtedly spin turnstiles as long as the members wish to tour.

MANAGEMENT Azoff Music Management
PUBLISHER Atlantic/Parlophone/Eagles Recordings
AGENT William Morris Endeavor

9 / THE BLACK EYED PEAS
$16,823,576
The Black Eyed Peas’ 2009 album, “The E.N.D.,” was a career-defining blockbuster project that yielded five Top 10 singles (including No. 1 hits “Boom Boom Pow” and “I Gotta Feeling”), three Grammy Awards and a worldwide tour that grossed $34.8 million in the United States last year. The group racked up U.S. album sales of 1.6 million and digital track sales of 11.5 million in 2010. This year’s Super Bowl halftime act demonstrated that its “Energy Never Dies” with the November release of a sixth album, “The Beginning,” and the top five hit “The Time (Dirty Bit).”

MANAGEMENT DAS Communications
PUBLISHER Cherry Lane/Label Interscope
AGENT Paradigm Talent Agency

10 / PAUL McCARTNEY
$14,180,842
The indefatigable Paul McCartney embarked on an international tour in 2010 that grossed $58.3 million in the States, netting him about $12.9 million and proving that the former Beatle remains one of touring’s most potent draws. It was also an eventful year for McCartney off the road. The artist signed a deal in April that moved the rest of his solo catalog to
Concord, becoming the latest superstar act—after Radiohead and the Rolling Stones—to leave EMI. For its first McCartney catalog release, Concord released a remastered version of Wings’ “Band on the Run” in multiple configurations. After its release in early November, the album sold 61,000 units through the end of the year, part of the 671,000 in album sales that McCartney generated in 2010. That latter tally includes his share of the sales boost that the Beatles catalog enjoyed after it was finally made available as digital downloads on iTunes in November.

**11 / TOM PETTY & THE HEARTBREAKERS**

$13,997,272

Tom Petty and his merry band of Heartbreakers worked the road hard in 2010, grossing close to $38 million in the United States despite a tough year for live music. “Mojo,” the act’s first album of new material in eight years, generated U.S. sales of $31,000 in 2010 following its June release, helping spark overall album sales of 650,000, including 213,000 digital albums. Petty helped spark sales of “Mojo” by offering a digital download of the album to online ticket buyers at no extra cost, driving fans to shows and putting new Petty music in their earbuds. Digital album downloads accounted for 38% of overall sales of “Mojo,” which can largely be attributed to that synergistic tour promotion. —RW MANAGEMENT East End Management PUBLISHER Woven Music Publishing LABEL Reprise AGENT William Morris Endeavor

**12 / BRAD PAISLEY**

$13,955,990

The Country Music Assn.’s reigning entertainer of the year is definitely a road warrior. Paisley’s h2O tour kicked off last May despite the fact that he lost nearly all his touring equipment in the catastrophic flood that hit Nashville just a few weeks before the tour launched. Paisley and crew rallied, finishing the year with U.S. tour grosses of $37.9 million, topping all other country acts. While live shows accounted for the vast majority of Paisley’s 2010 income, he also generated U.S. album sales of 618,000 units, netting him more than $1 million in royalties. His new album, “This Is Country Music,” is due May 3. —DEP MANAGEMENT Fitzgerald Hartley Management PUBLISHER Sea Gayle Music Label ARTISTA Nashville AGENT William Morris Endeavor

**13 / CARRIE UNDERWOOD**

$13,501,387

The “American Idol” victor reigned as country music’s top female touring artist in 2010. Underwood launched her North American tour last March in support of her 2009 album “Play On,” performing 108 shows in the United States and Canada. By the time the tour wrapped, Underwood had played to 1 million fans, grossed $33.2 million and netted about $11 million. During the fall leg of the tour, the Academy of Country Music’s two-time entertainer of the year donated 36 cents from every ticket to Save the Children’s U.S. programs. Underwood also racked up total U.S. album sales of 1 million. —DEP MANAGEMENT 19 Entertainment PUBLISHER Carrie-O’kie Music LABEL Arist Group Nashville AGENT Creative Artists Agency

**14 / TIM McGRAW**

$13,494,734

The bulk of Tim McGraw’s revenue in 2010 came from his U.S. tour, which grossed $35.5 million as he hit the road in support of his 2009 album “Southern Voice” McGraw sold 186,000 units of that title in 2010, which contributed to total album sales of 720,000 during the year. Of his album sales, downloads accounted for only 9.4% of the tally. In recent years, McGraw has raised his public profile through acting roles in major Hollywood movies, including “The Blind Side” with Sandra Bullock and “Country Strong” with Gwyneth Paltrow. —DEP MANAGEMENT Red Light PUBLISHER StyleSonic LABEL Curb Records AGENT Creative Artists Agency

**15 / Usher**

$13,249,179

It was literally “Raymond V Raymond” last year as multiple tracks from Usher’s comeback album simultaneously climbed Billboard’s R&B/hip-hop and pop charts. The artist got his swagger back, thanks to such hits as “There Goes My Baby” and “OMG,” featuring will.I.am. Contributing to the artist’s momentum was his summer sequel, “Versus.” The EP reeled off two more hits: “Hot Tottie,” featuring Jay-Z, and “DJ Got Us Fallin’ in Love,” featuring Pitbull. Usher generated overall U.S. album sales of 1.7 million and digital track sales of 10.8 million. He also grossed $26 million on his U.S. tour, netting about $8.8 million. —GM MANAGEMENT Randy Phillips PUBLISHER Who Is She? Music LABEL S10 Records AGENT Paradigm Talent Agency

**16 / RASCAL FLATTS**

$11,958,021

When Rascal Flatts’ longtime label home, Lyric Street Records, closed its doors last year, the country trio made the move to Big Machine Records and released its latest album, “Nothing Like This,” in November. The title sold 545,000 units during the last seven weeks of the year, enabling the group to generate total 2010 album sales of slightly more than 1 million. But the group earned most of its money on the road, grossing $29 million on its U.S. tour and netting about $9.8 million. —DEP MANAGEMENT N/A PUBLISHER Sony/ATV LABEL Big Machine Records AGENT William Morris Endeavor

**18 / EMINEM**

$11,211,140

Eminem enjoyed a banner year in 2010, thanks to the June release of his album “Recovery,” which debuted at No. 1 on the Billboard 200 and became the top-selling album of the year, with 3.4 million units sold in the United States. All told, he raked up total U.S. album sales of 4.3 million units and sold more than 15.9 million digital track downloads, the latter topping those of any other artist. The royalties he earned on those massive sales enabled Eminem to finish in the top half of Billboard’s ranking despite playing only scattered live performances during the year, including co-headlining dates with Jay-Z in September. —LH MANAGEMENT Paul Rosenberg PUBLISHER Universal LABEL Web/Studio/Aftermath/Interscope AGENT William Morris Endeavor

**19 / PHISH**

$10,520,240

In early 2009, overwhelming demand for Phish reunion tour tickets famously triggered a melt-down in Live Nation’s newly launched in-house ticketing system during the trek’s on-sale. It’s not all that surprising: Between 1989 and the group’s 2004 breakup, Phish racked up $175.5 million in concert grosses. That road-tested appeal remained strong in 2010 among Phish’s loyal fans, or Phish Heads. Touring behind its latest studio album, “Jok (2009), the band grossed $30.7 million from 43 U.S. concerts that drew 779,188 fans. That enabled the band to finish among Billboard’s top 25 highest-grossing tours of 2010. Recorded-music sales accounted for a small portion of the group’s total income in 2010, with album sales reaching only 68,000 last year. —Mitchell Peters MANAGEMENT Red Light PUBLISHER Who Is She? Music LABEL JEMP Records AGENT Paradigm Talent Agency

**20 / ERIC CLAPTON**

$10,230,660

More than four decades into his solo career, Eric Clapton remains at the top of his game. Last fall, the artist’s 19th solo album, “Clapton,” bowed at No. 6 on the Billboard 200 with 47,000 copies sold in the United States, part of the 455,000 units he raked up in overall album sales in 2010. Still, the majority of his 2010 earnings came from touring U.S. arenas. With a vast catalog of hits to perform from his solo career and other projects, Clapton grossed $27.5 million from 23 U.S. shows that drew 275,820. —MP MANAGEMENT Bushbranch PUBLISHER Warner/Chappell LABEL Reprise AGENT Creative Artists Agency
21. TOBY KEITH $9,872,996
While an entrepreneurial spirit runs through his Show Dog Records label and his Love This Bar & Grill restaurant chain, Toby Keith’s bread and butter remains music. His 2010 American Ride tour grossed $24.7 million, while his latest album, “Bullets in the Gun,” debuted at No. 1 on the Billboard 200 in October. Keith racked up total album sales of 627,000 in 2010. “Bullets in the Gun,” which yielded Top 20 country singles “Trailerhead” and the title track, sold 266,000 units through the end of the year. —DH
MANAGEMENT: Borman Entertainment
PUBLISHER: Warner/Chappell (Kelley, Haywood), EMI (Scott)
LABEL: Capitol Nashville
AGENT: Creative Artists Agency

22. CHER $961,175
Almost all of Cher’s 2010 income came from her Las Vegas show, “Cher at the Colosseum at Caesar’s Palace,” which grossed $28 million and netted her about $9.5 million. Meanwhile, music sales accounted for only a tiny portion of her overall take for the year, with album sales reaching 66,000 and digital track sales totaling 421,000. But her record sales might rise in the coming year, as she’s rumored to be recording a new studio album, her first in a decade. Cher also performed two songs that appear on the soundtrack to her 2010 film “Burlesque,” which sold 249,000 units in the weeks following its November release. —CH
MANAGEMENT: Roger Davies, RDWM; Lindsay Scott, LS Management
PUBLISHER: N/A
LABEL: Warner Bros.
AGENT: William Morris Endeavor

23. JOHN MAYER $8,759,901
Between the time he spent tweeting and generating tabloid coverage in 2009, John Mayer managed to write the best and most adventurous of his four studio albums. The multiple Grammy Award-nominated “Battle Studies,” released in November of that year, brought the singer/songwriter his second No. 1 album on the Billboard 200. “Studies” accounted for 414,000 of Mayer’s total 2010 album sales of 718,000 units, while digital track sales reached 3.4 million. The artist’s non-stop touring of mostly arenas and some amphitheaters during the period accounted for the majority of his earnings, grossing $21.9 million from 35 U.S. concerts that drew 383,337 people. —MP
MANAGEMENT: Jack Morris/Management
PUBLISHER: Sony/ATV
LABEL: Columbia
AGENT: Creative Artists Agency

24. LADY ANTEBELLUM $8,161,199
After establishing themselves as a breakout country stars with their self-titled 2008 debut album, Charles Kelley, Hillary Scott and Dave Haywood of Lady Antebellum emerged last year as bona fide pop superstars. Their album “Need You Now,” which topped the Billboard 200 for four nonconsecutive weeks and sold 1.5 million units in 2010, accounted for most of the trio’s overall album sales of nearly 3.8 million during the year. Lady A also sold 6 million digital tracks, lifting the act’s recorded-music royalties to more than $7.2 million. While music sales accounted for most of the trio’s earnings during the year, it also grossed $2.6 million from 18 U.S. shows. —LH
MANAGEMENT: Borman Entertainment
PUBLISHER: Warner/Chappell (Kelley, Haywood), EMI (Scott)
LABEL: Capitol Nashville
AGENT: Creative Artists Agency

26. JAMES TAYLOR $8,695,614
James Taylor has built a perennial summertime bar-occasional-for-decades. But as consistently strong as he’s been, he still received a boost by teaming with Carole King on the road. The simple staging of the U.S. arena tour, with the two singer/songwriter legends seated as though they were playing nightclub dates, allowed for large capacities and creative pricing. Taylor also did healthy numbers on the recorded-music front, generating overall album sales of 308,000 units and digital track sales of 589,000. —RW
MANAGEMENT: Macklam Feldman Management, Gorfin/E Schwartz Agency
PUBLISHER: Capitol Nashville
LABEL: Concord Music Group
AGENT: Creative Artists Agency

27. RUSH $8,490,258
Powerhouse rock trio Rush, which was recently awarded the Legend of Live honor at the 2010 Billboard Touring Awards, has sold millions of concert tickets with its current lineup since 1974. Last year, members Alex Lifeson, Geddy Lee and Neil Peart grossed $24.4 million from the 35 U.S. shows included in Rush’s Time Machine tour, which drew more than 347,000 fans and netted the band about $8.2 million. (Rush played its 1981 album “Moving Pictures” in its entirety on the trek.) The Canadian band sold 363,000 albums in 2010; the highest-selling was 2003’s ”The Spirit of Radio Greatest Hits (1974-1987),” which moved 59,000 copies. —MP
MANAGEMENT: SRO Management
PUBLISHER: Core Music Publishing
LABEL: Atlantic/Amherst
AGENT: Artist Group International

28. GLEE CAST $8,693,710
As much a music success story as a TV one, ”Glee” makes an impressive debut on the Money Makers list thanks to the fact that fans don’t just tune in to the Fox program, but actually seek out what they heard on it afterward. Digital track sales of songs reinterpreted by the show’s cast added up to 12.9 million copies, while sales of its various soundtrack albums totaled 3.6 million. As its debut season came to a close last May, the show’s cast hit the road for a string of tour dates that grossed $5 million. —MP
MANAGEMENT: Various Publishers
LABEL: Columbia
AGENT: Various

29. BROOKS & DUNN $8,696,351
Brooks & Dunn signed the end of their career as country music’s most successful duo when they announced in August 2009 that they would retire as a duo and embark on solo careers. They went out on boot scootin’ fashion

ALL OVER THE WORLD
We compiled our 2011 Money Makers ranking based on income that artists earned in the United States. But international markets provided significant income for many touring acts. Superstar artists like U2 and AC/DC generated huge tour grosses outside the States that didn’t count toward our rankings. Here are the Top 25 international touring acts of 2010 and their estimated net take of grosses, assuming a typical 34% artist cut after commissions and expenses.

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>EARNED</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>U2</td>
<td>$44,710,805</td>
</tr>
<tr>
<td>2</td>
<td>AC/DC</td>
<td>$32,986,458</td>
</tr>
<tr>
<td>3</td>
<td>Metallica</td>
<td>$22,729,462</td>
</tr>
<tr>
<td>4</td>
<td>Bon Jovi</td>
<td>$22,222,994</td>
</tr>
<tr>
<td>5</td>
<td>The Black Eyed Peas</td>
<td>$17,098,521</td>
</tr>
<tr>
<td>6</td>
<td>Michael Buble</td>
<td>$14,124,467</td>
</tr>
<tr>
<td>7</td>
<td>Lady Gaga</td>
<td>$13,189,176</td>
</tr>
<tr>
<td>8</td>
<td>Eagles</td>
<td>$12,458,215</td>
</tr>
<tr>
<td>9</td>
<td>Rod Stewart</td>
<td>$9,267,435</td>
</tr>
<tr>
<td>10</td>
<td>Guns N’ Roses</td>
<td>$9,165,054</td>
</tr>
<tr>
<td>11</td>
<td>Andre Rieu</td>
<td>$9,100,908</td>
</tr>
<tr>
<td>12</td>
<td>Tiesto</td>
<td>$7,438,541</td>
</tr>
<tr>
<td>13</td>
<td>Roger Waters</td>
<td>$5,841,261</td>
</tr>
<tr>
<td>14</td>
<td>Westlife</td>
<td>$5,104,109</td>
</tr>
<tr>
<td>15</td>
<td>George Michael</td>
<td>$5,075,510</td>
</tr>
<tr>
<td>16</td>
<td>Peter Kay</td>
<td>$4,783,123</td>
</tr>
<tr>
<td>17</td>
<td>Eric Clapton</td>
<td>$4,397,056</td>
</tr>
<tr>
<td>18</td>
<td>Boyzone</td>
<td>$4,179,392</td>
</tr>
<tr>
<td>19</td>
<td>Depeche Mode</td>
<td>$4,073,523</td>
</tr>
<tr>
<td>20</td>
<td>Whitney Houston</td>
<td>$4,050,572</td>
</tr>
<tr>
<td>21</td>
<td>Muse</td>
<td>$4,036,334</td>
</tr>
<tr>
<td>22</td>
<td>Cliff Richard &amp; The Shadows</td>
<td>$4,008,869</td>
</tr>
<tr>
<td>23</td>
<td>Coldplay</td>
<td>$3,897,488</td>
</tr>
<tr>
<td>24</td>
<td>Rihanna</td>
<td>$3,686,695</td>
</tr>
<tr>
<td>25</td>
<td>Green Day</td>
<td>$3,678,761</td>
</tr>
</tbody>
</table>

BOOMER ICON SCORES ON THE ROAD
No. 25 CAROLE KING $9,131,527
Never known as a performer familiar with the upper rungs of Billboard’s Boxscore chart, Carole King found herself part of one of the best touring stories of 2010 as half of the Troubadour Reunion tour with James Taylor. The package ranked sixth among all tours and reigned a segment of the boomer fan base that some feel is underserved. The tour grossed $49.8 million in the United States, netting King $9.1 million. It also helped draw attention to King’s catalog, with more than 135,000 physical albums sold in the States in 2010, along with another 60,000 digital album downloads. Fans also downloaded 263,000 King tracks, proving her music is never so far away. —Ray Waddell
MANAGEMENT: CK Music Publishing
LABEL: EMI/Rockingale Records
AGENT: Paradigm Talent Agency
30 / NICKELBACK $8,542,238
Hard rock act Nickelback teamed up with a number of fellow rockers, including Breaking Benjamin, Shinedown and Sick Puppies, for a Live Nation-produced 2010 tour to continue promoting its 2008 album, “Dark Horse,” which debuted at No. 2 on the Billboard 200 and has sold 3 million U.S. copies. Nickelback grossed $19 million on the tour, netting about $6.4 million. Recorded-music sales remained an important part of the mix, with album sales totaling 758,000 and digital track sales topping 3.5 million. —MP

31 / GEORGE STRAIT $7,631,898
One of country music’s most consistently successful acts, George Strait paired with fellow veteran hitmaker Reba McEntire for a tour that grossed $36.6 million in the United States and netted each artist about $6.2 million. The duo hit the road again Jan. 14 in Austin and will continue touring together through April. On the recorded-music front, Strait generated overall U.S. album sales of 553,000 in 2010, of which 498,000 were physical albums, while digital track sales totaled 18,000. In a sign of Strait’s enduring appeal, his album and digital track tallies managed to top those of Brooks & Dunn, whose sales had the benefit of a farewell tour. —DEP

32 / REBA McENTIRE $11,935,783
By the time Reba McEntire signed with Big Machine imprint Valory Music in 2008, the country music star had long since become a star of Broadway and TV as well. In 2010, McEntire released her second Valory album, “All the Women I Am,” marking the first time in a decade that she had released an album in two consecutive years. The album sold 213,000 units through the end of 2010, part of McEntire’s total album sales tally for the year of $43.3 million. Still, McEntire generated most of her 2010 earnings from her tour with George Strait. —DEP

33 / ELTON JOHN $7,160,807
Elton John proved last year that he’s nowhere near running his massive hit collection—and that he’s still exploring new musical ground. He released his 30th studio album, “The Union,” with Leon Russell in October, which sold 289,000 units in the United States through the end of the year. John’s total album sales in 2010 reached 454,000 units, while his digital track sales topped 16 million. But most of his earnings came from touring, which included dates early in the year with Billy Joel and in the fall with Russell. John went on to gross $18.2 million from his U.S. dates, netting about $6.2 million. —JL

35 / DAUGHTERY $4,852,789
Former “American Idol” finalist Chris Daughtry’s five-piece rock outfit spent the past year touring behind sophomore album “Leave This Town,” which has sold 1.2 million units since its July 2009 release, including 343,000 units in 2010. After launching its first arena tour in fall 2009, the group joined Nickelback in early 2010 for European dates before returning to the United States for the second leg of Daughtry’s North American tour. The group grossed $10.8 million state-side. Meanwhile, high-profile TV performances—including an appearance on the “top four” results episode of “American Idol” in May—helped drive digital track sales, which reached nearly 2 million in 2010. —JL

37 / MICHAEL JACKSON $4,766,283
The estate of Michael Jackson continued to reap significant royalties from recorded-music sales last year. The January DVD release of the 2009 documentary movie “This Is It” helped keep the late King of Pop’s memory fresh in the minds of fans. And in March, Jackson’s estate signed a landmark recording deal with Sony Music Entertainment, which will put out additional Jackson releases through 2017. “Michael,” Sony’s first posthumous collection of previously unreleased Jackson recordings, hit stores in mid-December and sold 405,000 units during the remainder of the year. Jackson sold 2.1 million albums and 4 million digital tracks in the United States, with royalties from sales accounting for the lion’s share of his earnings measured for this ranking. —LH

38 / ALICIA KEYS $4,693,636
The past year was a pivotal one for Alicia Keys. On a personal level, the singer-songwriter married producer/hip-hop artist Swizz Beatz and gave birth to her first child. It was a fulfilling year professionally as well, with her worldwide Freedom tour grossing $8.6 million in the United States. Keys was on the road in support of a 2009 album “The Element of Freedom,” which has sold nearly 1.5 million units, including 690,433 in 2010. She also sold 2.2 million digital tracks last year. —MC

39 / SUGARLAND $4,478,705
With Brooks & Dunn hanging up their spurs, Sugarland can now lay claim to being country’s resident power duo. The act’s Jennifer Nettles and Kristian Bush have already become bona fide arena-level headliners, grossing $4.6 million in the United States last year as they began touring behind their chart-topping 2010 album “The Incredible Machine,” a trek they’ll resume in March. Meanwhile, recorded-music sales accounted for a significant portion of the duo’s earnings thanks to album sales topping 1 million and digital track sales of 2.8 million. —RIW

40 / RHIANNA $4,415,304
Rihanna excels at selling albums and digital tracks. The pop star moved 1.1 million albums in 2010, and almost three-quarters of those were physical copies—she only sold 305,000 digital albums. The total is especially impressive given the fact that her latest album, “Loud,” was released a month-and-a-half before the end of the year. Additionally, her digital track sales were among the highest in the list, with slightly more than 10 million sold. —CH
WILL IRVING AZOFF AND HIS LIVE NATION TEAM HARNES THE POWER OF TICKETING, PROMOTION, VENUES, MERCHANDISE, SPONSORSHIPS AND THE INTERNET — AND REINVENT AN IMPLODING MUSIC BUSINESS?

BY RAY WADDELL

A little more than a year after Live Nation completed its merger with Ticketmaster and Front Line Management Group, Front Line founder Irving Azoff has assumed the mantle of chairman of the board for Live Nation Entertainment.

Azoff’s rise—to what many believe is the most powerful position in the music business—is a story often told. As an artist manager, he’s known for walking through fire for his acts, including the Eagles (his longest-held act), Christina Aguilera, Neil Diamond, Van Halen and Journey.

But now Azoff may be facing his most difficult challenge. He and Live Nation CEO Michael Rapino must harness the power of an unparalleled collection of assets—the world’s largest ticketing company, promoter and venue operator, along with merchandising, Internet, sponsorship and various other revenue generators—into a synchronized, synergized machine that can reinvent an imploding music business.

The merger itself happened during difficult economic times and the newly combined company took its lumps in 2010 as the concert business stumbled. And while Live Nation and Ticketmaster’s course dominate their respective markets, rival companies continue to look for ways to gain an advantage. In the most significant such move, Anschutz Entertainment Group formed a joint-venture ticketing company in February with Outbox Technology and former Ticketmaster CEO Fred Rosen. AEG’s move doesn’t faze Azoff. “It will take at least a couple of years [for them] just to get near where we are today,” he says. “And while they’re doing that, we’re going to be growing globally, and we’ll continue to add inventory worldwide.”

At the same time Azoff was named chairman, Live Nation acquired the remaining equity stake in Front Line that it didn’t already own, paying Azoff and Madison Square Garden $116.2 million in cash and stock. In addition, Liberty Media, which held an 18.3% stake in Live Nation, has acquired an additional 1.8 million shares in the company for $18.8 million and has agreed to purchase a further 5.5 million shares for $57.7 million, pending shareholder approval.

It’s been a busy, challenging year for Live Nation. But as a relaxed, funny and typically cocky Azoff put it in an exclusive interview the day after the Super Bowl, “The fun’s ahead of us, the hard work’s behind us.”

One year after the merger, are you where you hoped you’d be?

Yeah. Our primary focus has been on integrating the operations, cutting our costs, which we had to do and which you saw us do with our North American concerts [division]—and kind of driving our operating synergies. We’ve entered 2011 in a really good position to capitalize on what we set out to do and improve our performance. I think people will be surprised. We’re dramatically going to change the ticketing and the e-commerce experience and how we serve audiences. The business is converging around buying tickets online and Ticketmaster and Live Nation are going to benefit from this. It’s everything... about the artist and the venue and the event on one site.

We know it’s a mature concert business. We’re going to run that business better. We’re more disciplined on packaging and pricing because that’s how we protect artists and the fan experience, and how artists are going to maintain their careers. We cut our costs at Live Nation, and with our technology changes we’re spending all this money on Ticketmaster, [so] it’s going to lower our cost base at Ticketmaster over time. We’ll continue to put big money in the high-growth online platform because we’ll deliver better products for audiences, for buildings. And we have to drive more revenue for the entire industry around the ticket purchase in live events.
As a public company, is it tough to meet your quarterly earnings goal and think short term? We’re running the business—the numbers are what they are. We’re a business with lots of different levels. There are really no other public companies to compare us to, so it’s really hard for [Wall Street] and for investors to really know how we’re doing. Somebody says, “Oh, you’re in the music business,” [and] thinks the fourth quarter is the great quarter in the record business. But that’s the worst quarter in the live business. It’s a challenge teaching people what the business is.

Do you still want to grow Front Line? Front Line is in some ways our best business. There’s no real balance sheet exposure. We’re going to grow Front Line. The Front Line message never changes. The first responsibility has been and always will be to act.

When you talk about big tours by Front Line artists promoted by Live Nation, isn’t that just moving money from Live Nation’s pocket to Front Line’s pocket? For one, it doesn’t matter. But this is the credo the company lives by, and what I always tell our up-and-coming great younger executives: “If you do a great job for your artists, it will be good for your business.” It’s really artists first. That’s what drew Rapino and I together in the first place. I don’t think there are two executives in the business that respect artists more than we do. The whole success of our business hinges upon our ability to keep artists happy. When people look to criticize the merger, or anything that we’ve done, they say a lot of stupid stuff, and the stupidest that I’ve heard is we will sell acts for less to ourselves. Every one of the acts, in addition to a manager, has an agent, a business manager, a lawyer. It’s still very competitive. Plus, we sell to everybody.

You said last year that prices would come down this year and that artists would be amenable to that. Is that happening? The lower-price tickets are definitely coming down. People are starting to dynamically price their houses better. I think a lot of artists are finally understanding that they can have a few big-priced tickets—rather than letting that money escape to the secondary market—if you price tickets right on the on-sale. That’s helping keep the grosses relatively stable, so you can charge way less in the P3s [lower price points].

Some of your competitors say Live Nation is still overpaying acts. What do you say to that? We’ve put more of the responsibility out into the field and localized the buying at Live Nation, so that the guy that actually has to sell the tickets in Boston is in charge of saying “yes” or “no” to that date in Boston. All I know is the agents are doing what they always do: more, more, more, more, more. It’s very competitive. What we do is sit down with the acts and say, “Here is what the proper ticket price should be for this show,” and then you back into the guarantees from there. If we sell 85% of the tickets at these prices, this is what the act could make.

There are situations where agents and managers are just saying, “Pay us or we can’t go.” But from a manager perspective, you’ve got to really explain to an act that may you’ve got to work a few more dates, maybe you find some more secondaries—but that for your overall brand, demanding too-big guarantees and talking some promoter, whether it’s Live Nation or someone else, into paying you more than the market will bear will do long-term damage to your brand. I’m not going to name names, but I know of at least two really big tours that last year Live Nation would have lapped up in a minute. This year, the local guys took just a handful of dates because of how it was priced. I think the guys are doing a really good job of selling the message, and the smart managers and smart acts are pricing their stuff better.

Discounting became a four-letter word last year. Will there be less reactive discounting and more discounting on the front end, if at all? If you price it right in the first place, then you shouldn’t have to discount. If there is going to be some discounting at the end, it isn’t going to be the way it was in the past. There will have to be some creative online something, if there is any at all. We’ll just take our lumps in the end, unless somebody can come up with some really unique marketing way of discounting. As the dynamic pricing tools come out, I, as a manager, would love to see the day when you don’t just put all the tickets up at once. There are so many presales now that there really is no on-sale date. I don’t understand why you can’t release tickets 10%-15% at a time. I’d like to actually start low and have prices go up right as you get into the show, not down.

Like airline tickets? Yeah. And that’s coming, too. I can’t say it’s coming in a month or six months, but certain acts are getting the message and the tools are going to be there.

Live Nation’s long-term multi-rights deals all seem to be going very well. Will there be any more of those coming? No, we’re not going to do multi-rights deals. But look at what’s going on with our partners at Roc Nation and the kind of year that Jay-Z had. Shakira’s touring has been really well-planned and incredibly successful this past year. And they tell me Madonna is about to record so there could be another Madonna cycle coming.

Would a Madonna album be through you guys? Yes.

So you plan on issuing recorded content? Live Nation, prior to the merger, entered into some of these all-rights deals, so there are certain artists, Madonna being one of them, [for whom there is a recorded-music strategy. Once she gets the album recorded, we’ll sit down with her and her manager, Guy Oseary, and figure out what’s best for the record. It has to start with the music.

What did you learn from last year’s difficulties in the touring market? It was one of those Bermuda Triangle moments. Bad economy, bad packaging, too-high ticket prices. Everything that could go wrong in a particular moment did go wrong. All those tours were set [before the merger]. The . . . industry kind of played AEG and Live Nation nicely off each other as the merger was being fought through in Washington and I think everybody kind of got carried away with, “Is the merger going to happen?” It was more about number of shows, it seems, last year than it was about packaging it right and pricing it right for everybody.

There’s a lot of great news from what we see on the on-sales. I’m cautiously optimistic, because the crunch last year came during the summer. I’m not going to be saying I think ’11 is a bounce-back year until we see at least the on-sales for April, May and June. But it certainly feels really good right now.
One of the worst-kept secrets in the music industry right now? Google is working on the launch of a digital music service. To say that the service is highly anticipated is the understatement of this young year. The labels are anxious for a company with the size, prowess and audience of Google to offer a fresh take on the streaming music market at a time when download sales are flattening and CD sales are worse. Potential competitors like iTunes—also rumored to be mulling a streaming music option—and newer entrants like Spotify are equally anxious to see what they’re up against. Music fans just want something new.
THE VETERANS

Andy Rubin
Engineering VP
Twitter: @arubin
When it comes to the Google Music service, the buck stops with Rubin. “All the stuff with music begins and ends with him,” says one label source, who confirms that Rubin has personally picked the major labels on Google’s music plans. By all accounts, he’s the one cracking the whip within Google in regard to both getting the licensing deals done and building the service’s interface and features. Most everyone involved reports to either him directly or someone who reports to him.

Rubin consolidated control of the process last year. During a technology conference last summer, he dismissed an iTunes-like store as “not the right experience” and instead envisioned a service that provided users with a more “intimate music experience” with their devices. Rubin came to Google when the company bought Android in 2005—the phone operating system that now powers the entire Google mobile strategy. A former Apple engineer, Rubin founded smart-phone manufacturer Danger, which was later acquired by Microsoft.

According to Bloomberg BusinessWeek, he enjoys a great deal of autonomy (even controlling the landscaping around his office), and given Android’s success, is a bit of a golden boy at company headquarters. Google hopes Rubin can do with music what he did with Android: take market share away from a competitor. Despite launching a year after the iPhone, Android now claims 26% of the smartphone market, to iPhone’s 25%. But iTunes is a far more entrenched competitor in digital music.

While Rubin is leading the construction of the music service, it’s not clear whether he plans to run it once it goes live. Google last summer was involved in a high-profile executive search to find the right candidate to run the music division; it found no takers, and sources say that recruitment outreach has waned as the focus has shifted to getting the service up and running. However, sources say there’s an internal debate within Google over whether it even needs to hire a music person to run the service versus just handling it internally. If the latter position prevails, look to Rubin as being the overseer for the foreseeable future.

Zahavah Levine
General counsel/VP of business affairs
@zahavah10
While best-known as Google’s general counsel/VP of business affairs, Levine was at MIDEM last month passing around cards that read “director of content partnerships” for Android. Levine is the point person handling all licensing negotiations with the music industry for the music service. It’s a role she’s familiar with, having done the same while chief counsel at YouTube. However, this time her role is elevated. Whereas at YouTube she was involved primarily with the legal side of the site (including the $1 billion Viacom lawsuit), sources working with her say she’s now shifted to a primarily business affairs role.

Levine’s reputation is that of a “tough negotiator” who’s not afraid to stand up to the music industry, with some in the biz respectfully referring to her as a “pitbull.” For instance, during the Viacom/YouTube proceedings, she accused Viacom of secretly uploading content to YouTube while simultaneously suing the site for hosting it. “If I needed an attorney, I’d hire her,” a music industry source says.

Before Google, Levine was associate general counsel/director of music licensing at Rhapsody, which she joined when RealNetworks acquired her prior employer Listen.com, where she served as senior counsel.

THE NEWBIES

Sami Valkonen
Head of international music licensing, Android
Valkonen is charged with negotiating label and publisher deals outside the United States. He’s a recent addition to the Google team, formerly serving as global head of business affairs for Nokia, where he started in 2008 negotiating the international music deals for the now-shuttered Comes With Music service.

Known as a “numbers cruncher” who knows his way around music deals, Valkonen also has hands-on experience running a dangerous music business. He served for several years as president of DiscLive, a service that helped artists burn and sell CDs from a given night’s live performance. Prior to that he spent nine years at BMG, eventually earning the title senior VP of business development and new media. He was a fixture at the MIDEM conference in Cannes last month, networking within both the tech and music circles alike.

Ted Kartzman
Business development manager, Android @therealkTK
There’s very little that’s obvious about Kartzman’s role at Google—until you look at his pedigree. He joined the company after two-plus years at the Independent Online Distribution Alliance, where he was VP of client services. Before that he was director of Rhapsody’s independent label business, where he handled all the service’s licensing duties among indie labels. And he also co-founded Jambase, an online database of concert listings and information. Add to this the fact that he’s the former manager of indie act the Slips, and remains chairman of the indie-focused digital marketing and distribution firm reLoop, and a pattern begins to emerge. Sources say Kartzman is leading Google’s licensing efforts and relations within the independent label community.

Tim Quirk
Head of global content programming, Android @tquirk
One of the first eyebrows-raising hires, Quirk joined Google after leaving Rhapsody, following its spinoff from parent RealNetworks. He was VP of music programming at Rhapsody and GM/VP of music content and programming at RealNetworks.

At Google, he’s said to be the guy focusing on the service’s look and feel from a content perspective. This includes overseeing featured music, editorial descriptions of artists, albums and songs; marketing; and working with the labels on joint promotional activities. A former member of alt-rock band Too Much Joy, Quirk made headlines while at Rhapsody for a blog post about the way labels pay out digital royalties to artists.

Elizabeth Moody
Corporate counsel, YouTube/Google
Despite her experience in negotiating music industry deals for such clients as Myspace Music, imeem and MOG, it’s not clear how Moody fits into the Google Music process. Some sources say she’s been MIA in terms of any label-facing activity, but others believe she’s assisting Zahavah Levine on the nuts and bolts of the deal terms. “She knows the music business and can deal with the ins and outs of labels,” one source says.

James Rosenberg
Director of product management, Android
It’s believed that Rosenberg oversaw the Android Market app store. He and Rubin go way back, as Rosenberg served as VP of premium services at Danger. Since Microsoft acquired the company, he stayed on as director of premium services. Rosenberg joined Google last July. While Google’s music plans span well beyond mobile, it’s the ability to access music from Android-powered mobile phones that will separate it from iTunes, since iTunes doesn’t yet have a streaming option. Giving third-party app developers access to the streaming music service as well would be a major strategic advantage for both the Android platform and Google Music service. As a key contact between Google and Android developers, Rosenberg could play an important role in that process.

Salar Kamangar
VP of Web applications
Google’s ninth employee was the key champion for the YouTube acquisition, and leads that unit today. He’s a founding member of the Google product team and led the team that built AdWords. Sources say he hasn’t been directly involved with label discussions, but that his presence is felt on the back end in terms of development and features.

Chris Maxcy
VP of business development, YouTube @techp
Maxcy has led the unit’s interactions with labels, publishers and artists. Given YouTube’s prominence as the leading provider of music videos online, it’s hard to imagine videos won’t play at least some role in the Google Music service. And given Maxcy’s involvement with the music industry so far, he’ll likely be involved in at least providing the music teams some direction on strategy and relationships.

Vic Gundotra
VP of engineering @vicgundotra
Gundotra—along with Rubin and Kamangar—is one of the top three product gurus at Google. He’s reportedly charged with leading Google’s super-secret response to Facebook in the social network space. With Facebook lacking a clear music strategy, and MySpace losing relevance, a combined Google music/social media play could have large implications. A former evangelist to the software community at Microsoft, Gundotra also plays a key role in mobile developer outreach for Google.

ONES TO WATCH

Jamie Rosenberg
Director of product management, Android

It’s believed that Rosenberg oversaw the Android Market app store. He and Rubin go way back, as Rosenberg served as VP of premium services at Danger. Since Microsoft acquired the company, he stayed on as director of premium services. Rosenberg joined Google last July. While Google’s music plans span well beyond mobile, it’s the ability to access music from Android-powered mobile phones that will separate it from iTunes, since iTunes doesn’t yet have a streaming option. Giving third-party app developers access to the streaming music service as well would be a major strategic advantage for both the Android platform and Google Music service. As a key contact between Google and Android developers, Rosenberg could play an important role in that process.

Salar Kamangar
VP of Web applications
Google’s ninth employee was the key champion for the YouTube acquisition, and leads that unit today. He’s a founding member of the Google product team and led the team that built AdWords. Sources say he hasn’t been directly involved with label discussions, but that his presence is felt on the back end in terms of development and features.

Chris Maxcy
VP of business development, YouTube @techp
Maxcy has led the unit’s interactions with labels, publishers and artists. Given YouTube’s prominence as the leading provider of music videos online, it’s hard to imagine videos won’t play at least some role in the Google Music service. And given Maxcy’s involvement with the music industry so far, he’ll likely be involved in at least providing the music teams some direction on strategy and relationships.

Vic Gundotra
VP of engineering @vicgundotra
Gundotra—along with Rubin and Kamangar—is one of the top three product gurus at Google. He’s reportedly charged with leading Google’s super-secret response to Facebook in the social network space. With Facebook lacking a clear music strategy, and MySpace losing relevance, a combined Google music/social media play could have large implications. A former evangelist to the software community at Microsoft, Gundotra also plays a key role in mobile developer outreach for Google.

IF ACTIONS SPEAK LOUDER THAN WORDS, GOOGLE HAS SAID PLENTY. THE COMPANY HAS BEEN POACHING PERSONNEL FROM DIGITAL MUSIC SERVICES IN AN APPARENT EFFORT TO STAFF UP ITS LICENSING AND DEVELOPMENT TEAMS.
Blink-182 is returning with a new album, but not before TRAVIS BARKER releases a hip-hop collection with Lil Wayne, the RZA and Rick Ross attached. This is a passion project to be taken seriously.

BY JASON LIPSHUTZ

Travis Barker outshines Lil Wayne, Rick Ross, Game and Swizz Beatz on his debut single, and he does it without saying a word. On the track “Can a Drummer Get Some,” which hit iTunes on Feb. 1, the Blink-182 percussionist delivers a swing-and-smash drumming performance punctuated by snare rolls and cymbal clicks, while the rappers spit over fuzzed-out production helmed by Barker himself. The kinetic rush of the percussion makes many manufactured hip-hop beats sound passive by comparison—a reason why “Give the Drummer Some,” his debut album (out March 15 on Interscope), is an impressive new hip-hop record—and not just a tribute to it.

“Hip-hop was an important part of my childhood... but I never thought I’d get a chance to contribute to it,” says Barker, 35. “I always wanted to make beats... it became more and more a part of my life. Something I loved became something I could do, not only for fun, but to make an album.”

There are drummers in popular music who have stepped into the spotlight after staying out behind the kit—Genius’ Phil Collins, Nirvana’s Dave Grohl and the Band’s Levon Helm all made the jump—but few have tried to transition into a completely different musical style at the same time. But this is just the latest ambitious move for Barker, whose resurgence as a coveted studio player came after Blink-182, the pop-punk trio whose cumulative album sales total 13.1 million copies, according to Nielsen SoundScan, released its self-titled last album in 2003. Among others, Barker has been featured on tracks by Mary J. Blige (“Stairway to Heaven,” 2009), Avril Lavigne (“Runaway,” 2007) and B.o.B (“Fame,” 2010).

Barker had already starred in MTV’s “Meet the Barkers” in 2005-06. He also pioneered a DJ/drummer live show collaboration—TRV$DJAM—with DJ AM, aka Adam Goldstein. The duo produced two mixtapes and served as house band for the 2008 MTV Music Video Awards. Tragedy struck when Barker and Goldstein were the only survivors of a South Carolina Learjet crash that claimed four lives on Sept. 19, 2008. Goldstein (who was found dead in his New York apartment a year later, apparently of an accidental overdose) and Barker both suffered severe burns. Barker’s assistant, Chris Barker, died in the crash. Barker has cited the catastrophe as being a catalyst for Blink-182 reuniting in 2009 for a 41-date world tour.

A new Blink-182 record is expected later this year from Interscope, but “Give the Drummer Some” is an all-Barker showcase with vocals provided by artists like Taekwon, Swizz Beatz, and Malice and Pusha T of Clipse, as well as from his soon-to-be touring partners, Lil Wayne and Rick Ross. The I Am Still Music tour, which also features Nicki Minaj; and is produced by Live Nation/Haymon Ventures, kicks off March 18 in Buffalo, N.Y.

“Travis is iconic,” says Shawn Gee, producer/business manager of Lil Wayne’s successful 2008-09 world tour. “He’s also onboard for the I Am Still Music outing. “We didn’t want the lineup to be one genre. We wanted it to be diverse... Travis added that different type of flavor.”

UNFINISHED BUSINESS

Barker isn’t new to hip-hop. He dabbled in it with his rap-rock project the Transplants, whose last album, 2005’s “Haunted Cities,” has sold 147,000 copies. During the same week that the Transplants went on hiatus in 2005 to work on other projects, Barker received a request from UGK rapper Bun B to collaborate on the song “Late Night Creepin.” Barker started receiving credits on songs like T.I.’s “You Know Who” and Game’s “Dope Boys,” while issuing well-received remixes to other rap singles. His guitar-laden remix of Soulja Boy’s 2007 Billboard Hot 100 No. 1, “Crack That (Soulja Boy),” has sold 513,000 copies.

Barker had already finished two songs for a solo album when he boarded that plane in Columbia, S.C. “My assistant wanted this album as bad as I did,” Barker recalls. “It was really unfinished. If I was to go, you know what, the plane crashed and my band’s back together, so forget about my solo project that I started... I had to do it for Chris, for me... to blur certain lines, and work with all these incredible musicians I’ve had the opportunity to work with when I wasn’t in a band.”

While Blink-182 was on its 2009 reunion tour (which brought in $21.2 million, according to Billboard Boxscore), Barker spent his downtime piecing together beats on his tour bus before finishing the music at his home studio in Los Angeles. After years of appearing on other artists’ songs, the drummer didn’t have trouble putting together the album’s eclectic guest list, which also includes indie-rap duo the Cool Kids, Wu-Tang Clan’s the RZA, Rage Against the Machine guitarist Tom Morello and Slipknot singer Corey Taylor.

An album track like “Saturday Night” featuring the Transplants, who started recording again last year, may be pegged as a future single to segue the album into alternative radio, although co-manager Paul Rosenberg (who also manages Blink-182 and Eminem) says the primary focus is crossover and urban radio. Barker produced all of “Give the Drummer Some,” except for the Neptunes-helmed “Come Get It,” and plays drums on all tracks, but doesn’t contribute vocals. How, then, can a casual radio listener figure out that a new single with Lil Wayne exists as part of a Travis Barker album?

“That’s the challenge any time you’re doing a compilation,” Rosenberg says. “People don’t know necessarily what the compilation is. In this case, it’s going to be all about connecting the dots. Fortunately, ‘Can a Drummer Get Some’ has references to Travis in the verses, so that’s one of the ways that people might become aware of what it is. You’ve also just got to go out there and get great visuals.”

In addition to recruiting visual artist Brian “Pushhead” Schroeder (well-known for the artwork he’s done for Metallica) to create the album’s skull-and-drumsticks cover image, Barker has tapped a collection of artists to design visual representations for each album track. “Travis is going to have a few art shows,” says co-manager Lawrence “LV” Vavra of Deckstar Management, who also manages the Transplants. A video for “Can a Drummer Get Some” is also expected in late February.

STAND-ALONE BRAND

Famous Stars and Straps, the clothing and accessory company that Barker founded in 1999, is not primarily involved in the promotion of “Give the Drummer Some.” The drummer remains a hands-on president/CEO of the company, making design decisions for what he describes as “a true celebrity brand that lives in so many areas—punk rock, skateboarding, BMX and graffiti.”

“He wants our affiliation with artists to be credible because of the artist, not because Travis happened to do something with them,” COO Bill Rosal says. “He doesn’t want this to be a celebrity brand based solely on that celebrity’s activity. He wants it to stand on its own.”

While the decision for Barker’s music to remain completely removed from FAS may seem like a missed marketing opportunity, the move isn’t likely to hurt the 11-year-old brand, which Vavra describes as “a multimillion-dollar enterprise” and has distribution across the United States as well as in Europe, Australia and Japan. And “Give the Drummer Some” will receive a push from appearances on “Jimmy Kimmel Live!,” “The Tonight Show With Jay Leno” and “Conan” near the week of release. Barker will perform on the first date of the I Am Still Music tour three days after the album hits.

Vavra says that Barker was originally going to embark on a headlining trek for the album, but the timing and reach of the Lil Wayne tour made it a more attractive option. For Barker, who will be joined on stage by veteran DJ Mix Master Mike, the tour will build upon the innovative DJ/drumming live rapport that he originally developed with DJ AM.

“I’m going to have different guests come out for a week at a time, [like] Yelawolf, Bun B,” Barker says. “So between that, and me and Mix Master Mike, it should be exciting.”

Barker is now recording a new Transplants album along with working on Blink-182’s first full-length in eight years. Bassist Mark Hoppus and singer/guitarist Tom DeLonge aren’t included on the list of collaborators for “Give the Drummer Some.” “Everyone’s been waiting so long for a Blink album, it would be unfair for the first song from Blink to be on my album,” Barker hopes that the average Blink fan will pick up “Give the Drummer Some.”

“If that kid doesn’t like it, I’d give him a high-five and tell him not to listen to it.” Barker says. “But I’m not just in Blink-182. I play in the Transplants. I have a new thing I do with Mix Master Mike. Blink is a piece of me that a lot of people know me for. But that’s not all of me.”

---
"Hip-hop was an important part of my childhood, but I never thought I'd get a chance to contribute to it."
THE NEW NARCOCORRIDOS
Quick, Profitable Turnover Of Regional Mexican Acts Counter To Usual Latin Artist Development Process

In the past nine months, Billboard’s Latin charts have been riddled with new names—names that refer to the caliber of a bullet, power, violence and bodyguards. Beyond the fact that many of these new acts sing narcocorridos—danceable, accordion-laden songs that speak about drug dealers and their exploits—they’re part of a bigger movement of regional Mexican acts that are building buzz and fan bases on the streets and online—before being signed by Latin labels with astounding velocity.

This week alone, three brand-new acts—Calibre 50, Grupo Violento and Voz de Mando—have songs in the top 25 of Billboard’s Regional Mexican Airplay chart. In addition, Voz de Mando is a finalist in the new Latin Artist category for the Billboard Latin Music Awards (see story, page 4), even though its first album was released only last May.

The quick—and profitable—turnover of these groups is counter to the painstaking and expensive process of developing Latin acts, particularly in the pop field, where usually no more than a couple of new artists break in any significant manner on the sales chart each year.

Regional Mexican music, however, has long thrived on the A&R savvy and developmental work of small, independent labels and the acts themselves. Now, when major labels have increasingly less time and fewer resources, these efforts are more noticeable. Here are five acts that have demonstrated chart power in the last year.

GERARDO ORTIZ
Perhaps the poster child for this movement, Ortiz is now a fixture on the regional Mexican charts—his debut album, “Ni Hoy Ni Mañana,” debuted at No. 5 on Top Latin Albums in July. He’s signed to Los Angeles-based indie Del Records, which in turn licenses much of its product to Sony. “Ni Hoy” scanned nearly 3,000 copies in its first week, according to Nielsen SoundScan, notching one of the top three highest-selling debut weeks by new Latin artists in 2010. Ortiz has ridden his chart success on the strength of the album, currently at No. 18 on the Regional Mexican Albums chart.

ALFREDO OLIVAS
Sonora, Mexico, native Olivas, better-known as Alfredito Olivas or “El Patroncito” (the Little Boss), was only 16 years old when he drew the attention of Disa A&R director Nelson Mendoza. At the time, many of Olivas’ songs were already on YouTube, matched up with backdrops of sometimes gory pictures. Olivas has his youth going for him and his writing abilities; he pens most of his own material and his 360 deal with Disa includes a publishing pact with Universal. Olivas’ first album, “El Patron,” was released in January on Fonovisa and has yet to hit the...
Shugo Tokumaru has created his own distinct musical world. A bedrooom virtuoso, he writes, produces, mixes and plays the dozens of instruments he uses to create his songs, which are sung in Japanese. With a steadily rising profile in North America as a result of 2008’s critically lauded “Exit,” Tokumaru’s fourth album, “Port Entropy,” is being released Feb. 15 on Polyvinyl.

1. You write your lyrics from dream diaries. Could you talk about some of the dreams that inspired “Port Entropy”? There isn’t a specific dream which is a clue to the album. Several different dreams come into each song on the album. It’s hard to explain what they’re about, as there are so many. For instance, on the second song (“Tracking Elevator”), there are sequences from some dreams where I’m on an elevator which is going up and never stops, while another person looks at myself in the elevator or the window, waiting for it to stop. Then people start to overflow the room, get thirsty, scoop up water with their hands and drink it up… I’m not sure if it makes any sense at all, though.

2. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

3. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

4. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

5. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

6. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

7. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

8. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

9. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

10. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

11. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.

12. You’ve played dozens of instruments on your previous albums. How many did you play this time? I can’t tell the exact number, but I think I used at least 50 different ones for the recording of this album. However, it’s not really the kind or the number of instruments which matters. These are songs on which I spent hundreds of hours mixing, so I’d be really happy if you could listen to them many times and hear the entire sound mix as it’s built. I’m not sure what the future holds. I do the cover of “Video Killed the Radio Star” at shows for fun because I’m a huge fan of Trevor Horn and I really love that song. As for “Young Folks,” I was asked by someone from the Cokemichiglew website in Canada to record a cover version of a popular song which was released that year and I decided to do that one. I also recorded a cover of the M. Ward version of Daniel Johnston’s song called “To Go Home” on the same occasion.
License Checks

Duran Duran And PJ Harvey Have Almost Nothing In Common—Or Do They?

BY JASON LIPSHUTZ and RICHARD SMIRKE

At first glance, '80s pop icons Duran Duran and '90s alt-rock goddess PJ Harvey have almost nothing in common. Save for Crown passports, the two acts represent opposite ends of the musical spectrum—in Duran Duran's case, brash, synth-driven pop and big-budget videos; in Harvey's, dark, witchy rock that's become progressively softer but maintains a somber edge. But despite the differences, they're both heritage acts looking to recharge their careers by striking U.S. licensing deals, changing their sounds and trying to stay relevant by reaching a younger crowd. Perhaps they can compare their relative successes and failures at the Coachella festival in Indio, Calif., which they'll both play on April 17.

| New Album | DURAN DURAN
| "All You Need Is Now"; out Dec. 21 (digital), March 22 (physical) |
| Last Album | "Red Carpet Massacre"; 102,000 copies sold, according to Nielsen SoundScan |
| Old Label | Epic |
| New Label | New York-based S-Curve |
| Why The New Label? | "It was a really good fit because a) we're big fans of the band; b) we think the band has made the best album they've made in years; and c) we're the kind of label that would make the effort and take the time to really try to maximize the band's opportunities in every area including radio," says S-Curve founder Steve Greenburg, whose other acts include We the Kings and Care Bears On Fire. |
| New Sound | For "Red Carpet Massacre," the band worked with next-generation hitmakers Timbaland, Justin Timberlake and Nate "Danja" Hills—to little avail, as the album flopped. This time around, Duran Duran teamed with Mark Ronson. The new set comprises stylistic throwback songs, with tracks like "Being Followed" and "Girl Panic!" recalling the rollicking pop-rock of enduring hits "Hungry Like the Wolf" and "Rio." |
| Youth Outreach | The band released the record through iTunes in December before its physical street date. Duran Duran performed at VH1's Pepsi Super Bowl Fan Jam alongside Kid Rock and Jason Derülo on Feb. 3, and the single "All You Need Is Now" will be shipped to hot AC formats at the end of February after more than a month at alternative radio. |
| Live Plans | Duran Duran will also kick off a year of extensive touring with a performance at Miami's Ultra Music Festival on March 25 and a prominent slot at Coachella. A U.K. arena tour will follow beginning May 18, and stateside fans should expect a full U.S. trek in the summer. |
| Will It Work? | The digital album has already sold 22,000 copies, according to Nielsen SoundScan. But while the new set is far superior to "Massacre," it's nowhere near as good as the band's classic tracks. Kids who enjoy hearing "Ordinary World" on '80s Night should buy the hits online. |

| PJ HARVEY |
| "Let England Shake," out Feb. 15 |
| 2007's "White Chalk"; 62,000 copies sold, according to Nielsen SoundScan |
| Island |
| Santa Monica, Calif.-based Vagrant |
| "It is always an event when Polly puts out a new record," Vagrant GM Dan Gill says. He describes Harvey as a "tremendous fit" for the label, which includes the Hold Steady and Alexisonfire on its roster. Gill was first alerted to the possibility of licensing "England" by Island U.K. late last year and subsequently secured its North American release. |
| Although Harvey worked with longstanding allies Mark Ellis (aka Flood), Mick Harvey and John Parish, she chose to tackle much heavier subject matter than she had previously broached. "I felt that I'd finally reached a place with my writing where I felt confident enough to try and begin to discuss such giant subject matter as conflict and the idea of one's nation and your connection to that," Harvey says. |
| "Our initial goal is to activate the fan base, but what I'm also excited about is being able to turn new, younger, more adventurous indie music listeners onto PJ," Gill says, citing support from non-commercial radio coupled with online marketing through blogs and Harvey's own website as key to growing her audience. |

Harvey will tour Europe in February and play several U.S. dates before and after her Coachella appearance.

Despite the weighty subject matter, the new album is more lively and interesting than the piano-driven "White Chalk." But curious younger folks might be better-served by picking up a copy of "Rid of Me" (1993) or "Stories From the City, Stories From the Sea" (2000).
ROCK

PENDULUM

Immersion
Producers: Rob Swire, Gareth McGrillen, Liam Howlett
Atlantic Records
Release Date: Jan. 25

The guest list on Pendulum's newest album, "Immersion," includes the Prodigy's Liam Howlett, Porcupine Tree's Steven Wilson and Swedish headbangers In Flames. Their presence summarizes the sensibilities of this Australia-formed, British-based electro band's third album. The set fuses the drum'n'bass vibe of Pendulum's 2005 debut, "Hold Your Colour," and the melodic strains of 2008's "In Silico."

The result is a sound that fits firmly in the rock mainstream without losing a club-friendly underpinning that makes it a bit more hip than standard issue dance rock. Howlett helps drive the frenetic, orchestrated track "Immersion," while In Flames bring the heavy groove to "Self Vs. Self." And Wilson helps make "The Fountain" a lush, proggy highlight. Pendulum channels the Prodigy again on the song "The Vulture" and taps into Nine Inch Nails on "Comprarachicos," while "The Island" is a two-part epic that finds prog and dance elements meeting on common ground. The nearly 68-minute length of "Immersion" works against it at times, but the aforementioned "The Fountain" and the '80s-referencing "Encoder" make it well worth reaching the end.—GG

COLD WAR KIDS

Mine Is Yours
Producer: Jacquire King
Downtown Records
Release Date: Feb. 25

Cold War Kids made a singular splash in 2006 with "Robbers & Cowards," an album filled with angular and oddly catchy songs like "Hang Me Up To Dry." That was driven by frontman Nathan Willett's high, unmistakable yowl. But the band's 2008 follow-up, "Loyalty," seemed to lose that level of devotion—it was a breezy, murky curveball of an album that probably sent most of the fair-weather hipster fans back where they came from. With its newest set, "Mine Is Yours," Cold War Kids have done a 180 in the opposite direction. After uniting with Kings of Leon/Moderest Mouse vet Jacquire King, the band has emerged with a set that's more inviting than its first but just as catchy. The U2-inflected guitar work present on earlier songs is much more prominent, as are Cold War Kids' melodic andanthemic qualities. The angst remains on tracks like "Lie To The Charades." But most of all, Willett is developing into a powerful singer rather than a yeller, and "Mine Is Yours" opens a whole new chapter for the band.—JA

GANG OF FOUR

Content
Producer: Andy Gill
Yep Roc Records
Release Date: Jan. 25

Thirty-three years after the release of the single "Damaged Goods" and almost 16 since its last studio album, this legendary post-punk group fits into 2011 a lot better than we—or they—might have any reason to expect. Today's audiences have been primed for Gang of Four's snarling groove by such devotes as Franz Ferdinand, Bloc Party and any number of DFA-affiliated groups. And their strident lyrics—which were always more about consumerism than politics—find fertile, self-referential ground in the conundrum of today's musician, as reflected in this album's ironic title and a choice lyric from the song "Who Am I?": "You can't steal when everything's free."

While the band members don't really break new ground on "Content," they don't repeat themselves or sound dated, either. And of course, Andy Gill's jagged, often-imitated-but-never-equalled guitar playing sounds glorious in almost any context; he's truly one of the most underrated musicians of his era. Longtime fans might raise an eyebrow at the band's songs appearing in a videogame and Microsoft ad, but commercialism remains a part of Gang of Four's lyrics more than its sound.—JA

IRON AND WINE

Kiss Each Other Clean
Producer: Brian Deck
Wunder Bros. Records
Release Date: Jan. 25

On his major-label debut, "Kiss Each Other Clean," Iron and Wine's Sam Beam has finally expanded his musical vision. Sure, Beam is still playing sad-guy folk songs with biblical lyrics, but the previously all-acoustic guitarist/singer is sprinkling them among tracks that touch on jazz, funk, '70s rock and even African influences. Those who previously dismissed Iron and Wine as nothing more than an early-Bob Dylan wannabe will be delighted by standout tracks like "Me and Lazarus," which features a meaty sax solo and sharp lines like "He's an emancipated punk and he can dance!" The album's seven-and-a-half-minute closer, "Your Fake Name Is Good Enough for Me," begins as a modest jazz opus before swelling into a full-on rock cacophony, complete with feedback and Beam's snarling Neil Young-esque guitar chops. Nestling welcomed experimentation among familiar tunes, Beam is hedging his bets with "Kiss Each Other Clean."—JM
SINGLES

YELLOWCARD
For You, and Your Denial (3:33)
Producer: Neal Avron
Writer: Yellowcard
Publishers: various
Hopeless

Yellowcard’s fourth album, “Ocean Avenue,” broke the band alongside fellow mall-emo acts Good Charlotte and New Found Glory in 2003, but the group went on hiatus in 2008 after a pair of scantily received albums. Back on an independent label for the first time in a decade, the band’s comeback single is a welcome change from the current crop of pop-punk artists. From Sean Mackin’s violin intro and the group’s aggressive instrumentation to the track’s soaring chorus, “For You, and Your Denial” abides by the classic Yellowcard format. However, singer Ryan Key is the star here, delivering a standout performance that sits right in his vocal wheelhouse. While it’s yet to be seen if “For You, and Your Denial” will stick the same way past hits “Ocean Avenue” and “Way Away” did eight years ago, it’s clear Yellowcard is picking up right where it left off.—EL

ASHTON SHEPHERD
Look It Up (2:59)
Producer: Buddy Cannon
Writers: A. Presley, R.E. Orrall
MCA Nashville

Alabama native Ashton Shepherd has just the right amount of twang in her distinctive delivery, and she puts it to good use on this sassy, up-tempo number about a woman fed up with a philandering man. The singer tells him off in no uncertain terms: She suggests he look up a few choice words, such as “faithful” and “forever,” and informs him that if he checks the definition for “easy,” he’ll see “a picture of that piece of trash riding around in your pickup truck.” Written by Robert Ellis Orrall and Angaleena Presley, the song boasts clever lyrics, and Shepherd packs each line with an abundance of attitude. Buddy Cannon’s skilled production ties it all together and makes the song a winner. The lead single from Shepherd’s sophomore album, "Look It Up" indicates a solid future for this talented newcomer.—DEP

WIZ KHALIFA
Roll Up (3:50)
Producer: Stargate
Writers: various
Publishers: PGH Sound/ATV, EMI Music Publishing (ASCAP)
Stargate/Rostrum/Atlantic/RRR

In a short amount of time, Wiz Khalifa has become a mainstream hip-hop success story, mainly with hometown anthem “Black and Yellow” entering the upper reaches of the Billboard Hot 100. With follow-up single “Roll Up,” the Pittsburgh rapper is attempting to show his range by taking it from the stadium to matters of the heart. “Whenever you need me, whenever you want me/You know you can call me, I’ll be there shortly,” Khalifa confesses over synths and drums to his love interest, who finds herself cheating on her significant other with the MC. Not only does he like his lady friend romantically, the rapper also offers his unconditional friendship, saying, “I could be your best friend, you could be my homie.” While “Roll Up” is a noticeable change from Wiz Khalifa’s previous releases, the tune’s laid-back emotional vibe is an appreciated left turn.—MC

POP

RIHANNA
S&M (4:03)
Producers: Stargate, Sandy Vee
Writers: various
Publishers: various
Island Def Jam

Think of “S&M” as part two of Rihanna’s “good girl gone bad” phase—when the shock value of phase one starts to wear out, it’s time to raise the stakes. So on the third single and opening track from her excellent “Loud” album, Rihanna embraces deviancy of the more eccentric sort—“sticks and stones may break my bones, but chains and whips excite me.”

COLBIE CAISSLAT
I Do (2:53)
Producer: Greg Wells
Writers: C. Caillat, T. Gad
Publishers: GadSongs/EMI USA/Asia, GadSongs/BMG

Colbie Caillat’s third album, due out this spring, will follow up her aptly titled sophomore effort, “Breakthrough,” which topped the Billboard 200 in 2009. The singer sounds as bubbly as ever on “I Do,” her latest single and the first taste of the new disc. “I Do” features lighthearted percussion and guitar as well as a swinging melody designed to make listeners tap their toes. Beyond the cheery surface, Caillat’s maturation as a songwriter and vocalist is abundantly clear. The lyrics, which focus on love and marriage, are equally adult and adorable, and the singer adds her vocal sweetness to the mix. The sugary pop of “I Do” is hard to hear just once and nicely precedes Caillat’s forthcoming album, which should be another cheerfully addictive effort.—KM

FEBRUARY 19, 2011 | www.billboard.biz | 33
Red Rocks To No. 1 With A New Lineup

Buoyed by a hit single and added visibility on the Winter Jam tour, Red's third album, "Until We Have Faces," bows at No. 2 on the Billboard 200 and enters Christian Albums at No. 1. The hard rock band also scored its best sales week yet with 43,000 units, according to Nielsen SoundScan.

"We are blown away by the response," says bassist Randy Armstrong, who credits fans with inspiring the album's identity theme. "Kids talk to us after shows about the tough times they're going through. We wanted to make a record that would inspire them not to let anybody else's opinion form who they are; to establish their own identity."

Red's own identity has changed since the release of the group's first two Essential/Provident Label Group albums, 2006's "End of Silence" and 2009's "Innocence & Instinct." Following guitarist Jasen Rauch's exit to concentrate on producing, the band's current lineup features Armstrong, drummer Joe Rickard, guitarist Anthony Armstrong (Randy's twin) and lead vocalist Michael Barnes.

"This is the first record that Joe has actually been involved in as a member, while Anthony and I have taken a more active role in writing," Randy says. (Rickard replaced drummer Hayden Lamb, who left due to a shoulder injury, in 2008.)

The album's lead single, "Faceless," spends its second week at No. 1 on Billboard's Christian Rock chart this week, while also rising to No. 11 on Christian CHR. In addition, album track "Feed the Machine" is being serviced to active rock as the next single. Red has built a reputation as an exciting live act, touring with both mainstream (3 Doors Down, Godsmack, Hinder, Staind) and Christian acts (labelmate Third Day). "We're a hardworking band that played some 300 shows in our first two years," Anthony says. "It was right around 300 shows the first year alone. The touring opportunities that we've had definitely helped launch us. Being a part of a great bill put you in front of a lot of people."

As a band of Christians who work in both mainstream and faith-based circles, Red has been able to strike a balance between the two worlds. Anthony notes that the group's mainstream rock peers respect their beliefs even if they don't share them.

"We expect to be given a hard time for our beliefs when we do mainstream tours," he says. "But we've gotten nothing but positive feedback. They love that we can hang out and have a good time within the craziness that is touring. But we're allowed to still hold our ground, stick to our morals and deliver our message of inspiration and hope.

That reaction has helped the group build a broad fan base, one that Provident Label Group VP of marketing Brian Dishon says ranges from "dads and their teenage sons to college students and adults 28-35." In fact, prior to the album's Feb. 1 release, the band hosted a VIP fan event in Nashville that drew followers from Florida, Louisiana, Delaware, Wisconsin, Arizona and Canada.

Red is currently performing on the multi-artist Winter Jam tour, which launched Jan. 7 and wraps April 3 in Peoria, Ill. Thanks to Winter Jam, "Red has played in front of nearly 150,000 fans in the month leading up the album's release," Dishon says. "The group has also continued to offer its Acoustic Experience during the tour, inviting six to eight fans to sit on the group's bus while Red plays a few songs."...

THE 'F**K YOU' PHENOMENON

In its second trip up Billboard's Mainstream Top 40 radio airplay chart, Cee Lo Green's never-say-die "F**k You (Forget You)" reaches a new peak, bolting 23-17, and nabs Greatest Gainer honors (up 47%) for the first time. The song logged nine weeks on the list beginning Sept. 25, reaching an initial high point of No. 18.

Following the track's first chart run, its pop culture standing has surged. The cast of "Glee," featuring Gwyneth Paltrow, put its spin on the song in the show's Nov. 16 episode. On Dec. 1, Green received four Grammy Award nominations for "F**k You (Forget You)," including record and song of the year. Spurred by its newfound notoriety, the single re-entered Mainstream Top 40 the week of Jan. 1 after five weeks off.

"The key was that 'F**k You' never stopped selling, so we couldn't just walk away," Roadrunner Records senior VP of promotion Mike Eastlin says. "'Glee' and the Grammys were key to bringing it back to the forefront, making radio believe it was a song that they not only could play again, but probably should.

"The final piece of the puzzle was audience research," Eastlin adds. "Many of the programmers who were unsure revisited it and it came back huge, giving them the confidence to go back on it."

—Gary Trust

EVER-GREEN

Fueled by its pop radio resurgence, Cee Lo Green's "F**k You (Forget You)" claims Greatest Gainer/Airplay honors on the Billboard Hot 100 in its 24th chart week, rising 19-16. Here's a look at the song's radio and retail odyssey.
Conquering America

U.K. Duo Chase & Status Are Bringing Their Act Stateside

As producers, remixers and DJs, they're in demand throughout the world. Now U.K. dance duo Chase & Status are proving to be hit artists in their own right.

The London-based act's sophomore studio set, "No More Idols" (Mercury Records/Universal), debuted at No. 2 on the U.K. albums chart with 55,000 first-week sales, according to the Official Charts Co. The 15-track album features collaborations with a host of U.K. urban stars, including Tinie Tempah, Plan B and Dizzee Rascal. Cee Lo Green also appears on the record, delivering a knockout vocal performance on the electro anthem "Brixton Briefcase."

"We wanted to make a record that was a kaleidoscope of the best in new British talent," says Saul Milton, onehalf of Chase & Status with partner William Kennard. "We felt we could get away with Cee Lo on the record because it's a song talking about London. But we also wanted, ["No More Idols"] to pay homage to the U.K., to show the world this is Britain and this is what we're about." Mercury Records GM of marketing Duncan Scott credits the new album's strong chart bow to a long-running ramp-up that began in late 2009 with the release of lead single "End Credits" featuring Plan B. Three more tracks were also serviced to radio before the album's release, including the No. 5 chart hit "Blind Faith" featuring Liam Bailey. A focused digital campaign integrating Facebook Connect technology further drove demand, says Scott, who cites the group's strengths as a live act as key to its crossover appeal.

U.S. audiences will be able to judge for themselves when Chase & Status embark on a U.S. tour this spring, routed around a performance at Coachella. Dates are yet to be announced. But Joo Oskle of London-based H2O Management says venues will range from 1,000- to 15,000-seaters with booking by Philadelphia-based Circle Management. "There aren't many acts that can go into the U.S. on their first tour and play venues of this capacity; there's real excitement about the live show," says Oskle, who's currently in label negotiations for a North American release of "No More Idols." Signed to Universal Music Publishing, the duo will warm up its performing chops with a U.K. national tour booked by William Morris Endeavor that begins March 9 at Southampton Guildhall. Tour collaborations with several "big name" international artists are also on the agenda, says Oskle, who has a co-management deal with Roc Nation in regards to Milton and Kennard's work as producers. The duo's most high-profile production credit to date is its work on Rihanna's "Rated R" album. "America is definitely a territory that we're very keen to try and conquer," Milton says. "Many have tried and failed, but 2011 is looking like a good year."
"STILL GOT THE BLUES FOR YOU GARY"

GARY MOORE
REST IN PEACE
1952 - 2011
Nicki Minaj's Slow—But Steady—Rise To No. 1

Nicki Minaj crowns the Billboard 200 for the first time, as her "Pink Friday" album steps 3-1 in its 11th week on the list (45,000, up 18%, according to Nielsen SoundScan). "Pink" also pushes past the 1 million total sales mark, moving 1.03 million since its Nov. 22 release.

"Pink Friday" initially debuted at No. 2 and has since spent its entire chart life in the top 10. (The set bowed behind fellow debut "My Beautiful Dark Twisted Fantasy" from Kanye West.) Minaj's patient wait for her turn at No. 1 is a rare occurrence. Typically, an album is No. 1 only because it debuted there. It's unusual for one to climb to the top.

Case in point: In 2010, there were 30 albums that hit No. 1 for the first time, but just one—Lil Wayne's "I Am Not A Human Being"—rose to the top. Wayne debuted at No. 2 off of just downloads, then fell to No. 16 the next week, only to bounce back up to No. 1 the following week once the album's CD version dropped.

In 2009, out of the 36 albums to reach No. 1, just two—the soundtrack to "Hannah Montana: The Movie" (which reached No. 1 in its fourth week) and the "Twilight Saga: New Moon" soundtrack (two weeks)—climbed to the top.

Of the 505 albums that first topped the Billboard 200 since the chart began using Nielsen SoundScan data on May 25, 1991, only 71 didn't debut at No. 1. And only 18 have taken more than 10 weeks to get to the top—including "Pink Friday."

Glancing at the titles that took 10-plus weeks is like looking at a short list of some of the biggest-selling albums of past 20 years. They include: Alanis Morissette's "Jagged Little Pill" (15 weeks to No. 1), Santana's "Supernatural" (18) and the Fugees' "The Score" (13).

Minaj's rise to No. 1 is the slowest since March 5, 2005, when Ray Charles' "Genius Loves Company" finally reached the summit in its 25th week. It zoomed 15-1 with 224,000 copies (up 202%) following its Grammy Award win for album of the year.

Bu: Charles' 25-week climb to the top isn't the slowest. That honor goes to Paula Abdul's "Forever Your Girl," which slowed-danced its way to No. 1 in its 64th week (Oct. 7, 1989).

"SUPER FRIENDS: Nicki Minaj's 18% sales gain could be attributed to sustained impact from her "Saturday Night Live" guest turn on Jan. 30, in addition to some surprising viral love from consumed fans Taylor Swift and Selena Gomez. The latter two artists can be found—separately—on YouTube rapping to the "Pink Friday" cut "Super Bass." The two most popular clips have racked up more than 2 million views in the five days they've been online.

Last week's No. 1, Amos Lee's "Mission Bell," plummets to No. 26 with 15,000 copies (down 62%). That's a larger positional drop than Cake's, whose "Showroom of Compassion" collapsed 1-25 three weeks ago. Thus, Lee now has the worst fall from the top since Incubus' "Light Grenades" dropped 1-37 (Dec. 23, 2006).

DISTRIBUTORS' MARKET SHARE: The week's top charters are up against a major battle between Universal Music Group and Sony Music Entertainment. The two have traditionally split the market but Sony has made gains in recent years. Both Sony and UMG make up for the moment only a fraction of the market, which is dominated by independent labels and overseas distributors. The last time the market was this competitive was in the mid-1990s. Sony, which has been struggling for several years, saw its market share rise from 18% in 2007 to 20% in 2010. UMG, which has been more successful, saw its share drop from 20% in 2007 to 18% in 2010. The market share for independent labels has remained relatively stable over this period, ranging from 60% to 65%.
The Avett Brothers

CD

Number One Hits

Science & Faith

The Lady Killer

Cannibal

Trom: Legacy (Soundtrack)

Michael

Thank Me Later

Revolution

Steel Magnolia

Hard Times And Nursery Rhymes

The Fame

Last Train To Paris

A Year Without Rain

Thank You Birthday

Revelation

Animal

Enjoy Yourself

Showroom Of Compassion

Talent Don

The Foundation

Greatest Hits

Love Me Back

Libra Scale

5.0

Come Around Sundown

Now Or Never

The Suburbs

Just Charlie

Second Chance

Flipcvanes

Illuminations

Infinicy Album III

WOW Hits 2011

34 Number Ones

Adela

Matisyahu

Live At Stubbs Vol. III

Darius Rucker

Charleston, SC 1966

Eric Church

Carolina

The Marshall Mathers LP

Domino

Farmer’s Daughter

Chronicle The 20 Greatest Hits

Back To The Future

Viva El Principe

And If Our God Is For Us

Man On The Moon: The Legend Of Mr. Ruper

My World (EP)

Number One Hits

Science & Faith

The Lady Killer

Cannibal

Trom: Legacy (Soundtrack)

Michael

Thank Me Later

Revolution

Steel Magnolia

Hard Times And Nursery Rhymes

The Fame

Last Train To Paris

A Year Without Rain

Thank You Birthday

Revelation

Animal

Enjoy Yourself

Showroom Of Compassion

Talent Don

The Foundation

Greatest Hits

Love Me Back

Libra Scale

5.0

Come Around Sundown

Now Or Never

The Suburbs

Just Charlie

Second Chance

Flipcvanes

Illuminations

Infinicy Album III

WOW Hits 2011

34 Number Ones

Adela

Matisyahu

Live At Stubbs Vol. III

Darius Rucker

Charleston, SC 1966

Eric Church

Carolina

The Marshall Mathers LP

Domino

Farmer’s Daughter

Chronicle The 20 Greatest Hits

Back To The Future

Viva El Principe

And If Our God Is For Us

Man On The Moon: The Legend Of Mr. Ruper

My World (EP)
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marry Me</td>
<td>ARISTA RECORDS</td>
</tr>
<tr>
<td>2</td>
<td>Marry Me</td>
<td>ARISTA RECORDS</td>
</tr>
<tr>
<td>3</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>4</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>5</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>6</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>7</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>8</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>9</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>10</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
</tbody>
</table>

### DIGITAL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Marry Me</td>
<td>ARISTA RECORDS</td>
</tr>
<tr>
<td>2</td>
<td>Marry Me</td>
<td>ARISTA RECORDS</td>
</tr>
<tr>
<td>3</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>4</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>5</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>6</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>7</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>8</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>9</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>10</td>
<td>Stay</td>
<td>Warner Bros. Records</td>
</tr>
</tbody>
</table>

### R&B/HIP-HOP

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>2</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>3</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>4</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>5</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>6</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>7</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>8</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>9</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
<tr>
<td>10</td>
<td>I Need A Doctor</td>
<td>Warner Bros. Records</td>
</tr>
</tbody>
</table>

### LATIN

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>2</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>3</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>4</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>5</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>6</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>7</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>8</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>9</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
<tr>
<td>10</td>
<td>Bika Usa (Met Time For Africa)</td>
<td>Sony Music Latin</td>
</tr>
</tbody>
</table>

### ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>2</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>3</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>4</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>5</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>6</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>7</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>8</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>9</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
<tr>
<td>10</td>
<td>Wake And Alive</td>
<td>Atlantic Records</td>
</tr>
</tbody>
</table>

### COUNTRY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>2</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>3</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>4</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>5</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>6</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>7</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>8</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>9</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>10</td>
<td>Havn't Met You Yet</td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

Data for week of FEBRUARY 19, 2011 | For chart reprints all 212.493.4023

Go to www.billboard.biz for complete Chart data | 43
## Mainstream Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Firework</td>
<td>Katy Perry</td>
<td>Capitol</td>
<td>41</td>
</tr>
<tr>
<td>Grenade</td>
<td>Hot Chelle R</td>
<td>Interscope</td>
<td>10</td>
</tr>
<tr>
<td>(I'm Not) A Girl Like You</td>
<td>Orianthi</td>
<td>Atlantic</td>
<td>15</td>
</tr>
<tr>
<td>Tonight (I'm Lovin' You)</td>
<td>Ellie Goulding</td>
<td>RCA</td>
<td>19</td>
</tr>
<tr>
<td>We R Who We R</td>
<td>Ke$ha</td>
<td>Atlantic</td>
<td>23</td>
</tr>
<tr>
<td>Hold It Against Me</td>
<td>Katy Perry</td>
<td>Capitol</td>
<td>31</td>
</tr>
<tr>
<td>Relief</td>
<td>Joss Stone</td>
<td>Columbia</td>
<td>1</td>
</tr>
<tr>
<td>Hey, Baby (Drop It To The Floor)</td>
<td>Pitbull ft. T Pain</td>
<td>Jive, Rep</td>
<td>5</td>
</tr>
<tr>
<td>Higher</td>
<td>T.I. ft. Rihanna</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>Coming Home</td>
<td>Wiz Khalifa ft. Charlie Red</td>
<td>Atlantic</td>
<td>26</td>
</tr>
<tr>
<td>Black &amp; Yellow</td>
<td>Will.i.am ft. Britney Spears</td>
<td>Interscope</td>
<td>37</td>
</tr>
<tr>
<td>The Time (Dirty Bit)</td>
<td>KESHA</td>
<td>RCA</td>
<td>17</td>
</tr>
<tr>
<td>Stereo Love</td>
<td>M83</td>
<td>Interscope</td>
<td>4</td>
</tr>
<tr>
<td>What Is Love</td>
<td>Breathe Carolina</td>
<td>Roadrunner</td>
<td>32</td>
</tr>
<tr>
<td>Please Don't Go</td>
<td>Frank Ocean</td>
<td>Neon</td>
<td>20</td>
</tr>
<tr>
<td>Jar Of Hearts</td>
<td>Meghan Trainor</td>
<td>Epic, Interscope</td>
<td>12</td>
</tr>
<tr>
<td>Who Dat Girl</td>
<td>Ty Dolla $ign ft. jeremih</td>
<td>Epic, Interscope</td>
<td>14</td>
</tr>
<tr>
<td>Blow</td>
<td>Pink</td>
<td>RCA</td>
<td>22</td>
</tr>
<tr>
<td>Maybe</td>
<td>Adam Lambert</td>
<td>RCA</td>
<td>31</td>
</tr>
<tr>
<td>I'm Yours</td>
<td>Jason Mraz</td>
<td>Atlantic</td>
<td>24</td>
</tr>
<tr>
<td>Bottoms Up</td>
<td>Flo Rida ft. Travie Mccoy</td>
<td>Interscope</td>
<td>36</td>
</tr>
<tr>
<td>Who's Your Caddy</td>
<td>Tame Impala</td>
<td>Interscope</td>
<td>37</td>
</tr>
<tr>
<td>No Hands</td>
<td>Miley Cyrus ft. Tyga</td>
<td>Hollywood Records</td>
<td>36</td>
</tr>
<tr>
<td>Marry Me</td>
<td>Lady Antebellum</td>
<td>Capitol</td>
<td>27</td>
</tr>
<tr>
<td>S&amp;M</td>
<td>Rihanna ft. Chris Brown</td>
<td>Def Jam</td>
<td>16</td>
</tr>
<tr>
<td>Rhythm Of Love</td>
<td>Baby Bash ft. Timbaland</td>
<td>Island</td>
<td>37</td>
</tr>
<tr>
<td>Pretty Girl Rock</td>
<td>Nicki Minaj ft. Lil Wayne &amp; Trey Songz</td>
<td>Young Money/Cash Money</td>
<td>37</td>
</tr>
<tr>
<td>For The First Time</td>
<td>The Script</td>
<td>Atlantic</td>
<td>24</td>
</tr>
<tr>
<td>I'm The Big One</td>
<td>Sabrina Carpenter</td>
<td>Hollywood Records</td>
<td>33</td>
</tr>
<tr>
<td>Never Say Never</td>
<td>Justin Bieber ft. Jaden Smith</td>
<td>Island</td>
<td>35</td>
</tr>
<tr>
<td>Dance Tag</td>
<td>Redfoo ft. Britney Spears</td>
<td>Interscope</td>
<td>34</td>
</tr>
<tr>
<td>Dancing Crazy</td>
<td>Nicki Minaj</td>
<td>Young Money/Cash Money</td>
<td>27</td>
</tr>
<tr>
<td>Buzzin'</td>
<td>Nicki Minaj ft. Lil Wayne</td>
<td>Young Money/Cash Money</td>
<td>34</td>
</tr>
</tbody>
</table>

## Adult Contemporary Top 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grenade</td>
<td>Hot Chelle R</td>
<td>Interscope</td>
<td>10</td>
</tr>
<tr>
<td>Firework</td>
<td>Katy Perry</td>
<td>Capitol</td>
<td>21</td>
</tr>
<tr>
<td>(I'm Not) A Girl Like You</td>
<td>Orianthi</td>
<td>Atlantic</td>
<td>15</td>
</tr>
<tr>
<td>Tonight (I'm Lovin' You)</td>
<td>Ellie Goulding</td>
<td>RCA</td>
<td>19</td>
</tr>
<tr>
<td>Live With You</td>
<td>Sade</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>Sorry</td>
<td>Mariah Carey</td>
<td>Epic, Interscope</td>
<td>3</td>
</tr>
<tr>
<td>Just Once</td>
<td>John Legend</td>
<td>Columbia</td>
<td>6</td>
</tr>
<tr>
<td>Hold It Against Me</td>
<td>Katy Perry</td>
<td>Capitol</td>
<td>26</td>
</tr>
<tr>
<td>I'm Not A Girl Like You</td>
<td>Orianthi</td>
<td>Atlantic</td>
<td>31</td>
</tr>
<tr>
<td>Higher</td>
<td>T.I. ft. Rihanna</td>
<td>Epic</td>
<td>33</td>
</tr>
<tr>
<td>Coming Home</td>
<td>Wiz Khalifa ft. Charlie Red</td>
<td>Atlantic</td>
<td>26</td>
</tr>
</tbody>
</table>

## Alternative

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little Lion Man</td>
<td>Mumford &amp; Sons</td>
<td>Columbia</td>
<td>24</td>
</tr>
<tr>
<td>Closer To The Edge</td>
<td>Maroon 5 ft. Ryan Tedder</td>
<td>Epic</td>
<td>22</td>
</tr>
<tr>
<td>The Animal</td>
<td>Nine Inch Nails</td>
<td>Interscope</td>
<td>25</td>
</tr>
<tr>
<td>Take Me Out</td>
<td>The Kooks</td>
<td>Island</td>
<td>28</td>
</tr>
</tbody>
</table>

## Rock Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grenade</td>
<td>Hot Chelle R</td>
<td>Interscope</td>
<td>10</td>
</tr>
<tr>
<td>Firework</td>
<td>Katy Perry</td>
<td>Capitol</td>
<td>21</td>
</tr>
<tr>
<td>(I'm Not) A Girl Like You</td>
<td>Orianthi</td>
<td>Atlantic</td>
<td>15</td>
</tr>
<tr>
<td>Tonight (I'm Lovin' You)</td>
<td>Ellie Goulding</td>
<td>RCA</td>
<td>19</td>
</tr>
<tr>
<td>Hold It Against Me</td>
<td>Katy Perry</td>
<td>Capitol</td>
<td>26</td>
</tr>
<tr>
<td>I'm Not A Girl Like You</td>
<td>Orianthi</td>
<td>Atlantic</td>
<td>31</td>
</tr>
<tr>
<td>Higher</td>
<td>T.I. ft. Rihanna</td>
<td>Epic</td>
<td>33</td>
</tr>
<tr>
<td>Coming Home</td>
<td>Wiz Khalifa ft. Charlie Red</td>
<td>Atlantic</td>
<td>26</td>
</tr>
</tbody>
</table>

## Billboard 200

The song "Firework" by Katy Perry ranks 24 on the Billboard Hot 100, largely due to a 23% decrease in digital sales to 100,000, according to Nielsen SoundScan, the song's online support continues to surge. Funds to 39.4 million up 10% toward $1 million adult album audience impressions, up 28%, according to Nielsen BDS in its 11-10 list on Mainstream Top 40.

The song "Firework" by Katy Perry is No. 10 on the latter chart, the top 10 hits are Miley Cyrus, Rihanna (17 each) for most top 10s in the survey's 10-year history. Thank you for the 15-year anniversary, Katy Perry's fourth album No. 1 on its Adult Contemporary chart.

-Perry receives his fourth No. 1, tying Perry for most leaders among women in the chart's 15-year era.

"Firework" debuts No. 24. Perry and Walt Disney Pictures announced a live-action adaptation of the film of the same name, with Perry set to star in the role of Minnie Mouse. The movie is scheduled for release in 2020.

-Jack Johnson extends his run of five Triple A chart appearances among seven solo main artists No. 15. "The Clouds" shows at No. 24. Among solo main, John Mayer ranks second with 15 chart visits, followed by Big Title (18), debuting at No. 10, 2019, No. 1.
### HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Num.</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>VOICES</td>
<td>Chris Young</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>SOMEONE CALLING YOU BABY</td>
<td>Kenny Chesney</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>MAKE YOU MINE</td>
<td>Blake Shelton</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>PUT YOU IN A SONG</td>
<td>Keith Urban</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>THIS IS THE COUNTRY MUSIC I Was Lookin’ For</td>
<td>Brad Paisley</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>BACK TO DECEMBER</td>
<td>Taylor Swift</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>DON'T YOU WANNA STAY</td>
<td>Jason Aldean &amp; Kelly Clarkson</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>LET ME DOWN EASY</td>
<td>Tim McGraw</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>I'M GONNA TELL SOMEBODY</td>
<td>Lady Antebellum</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>BULLETS IN THE GUN</td>
<td>Toby Keith</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>FROM A TABLE AWAY</td>
<td>Sunny Sweeney</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>YOU'RE GONNA MISS ME OR NOT</td>
<td>Thompson Square</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>COLDER WEATHER</td>
<td>Zac Brown Band</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>WHAT THE HELL</td>
<td>The Band Perry</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>WILDFLOWER</td>
<td>Just Weeza &amp; The JaneDear Girls</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>I KNOW I'M NOT LOSING YOU</td>
<td>Jerrod Niemann</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>ALITTLE BIT STRONGER</td>
<td>Sara Evans</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>FAMILY MAN</td>
<td>Craig Campbell</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>REAL</td>
<td>James Wesley</td>
<td>10.4</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>I WANT TO LET GO</td>
<td>Rascal Flatts</td>
<td>10.3</td>
<td>2/19/2011</td>
</tr>
</tbody>
</table>

### TOP COUNTRY ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Num.</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>JASON ALDEAN</td>
<td>My Kinda Party</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td>Speak Now</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>LADY ANTEBELLUM</td>
<td>Need You Now</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>ZAC BROWN BAND</td>
<td>You Get What You Give</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>THE RASCAL FLATTS</td>
<td>Nothing Like This</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>TIM McGRAW</td>
<td>Number One Hits</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>MIRANDA LAMBERT</td>
<td>Revolution</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>STEEL MAGNOLIA</td>
<td>Steel Magnolia</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>BLAKE SHELTON</td>
<td>Enjoy Yourself</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>THE JANEDEAR GIRLS</td>
<td>The JaneDear Girls</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>JOE NICHOLS</td>
<td>Greatest Hits</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>DARIUS RUCKER</td>
<td>Charleston, SC 1996</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>ERIC CHURCH</td>
<td>Carolina</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>JERROD NIEMANN</td>
<td>Judge Jerrod &amp; the Tennessee Line</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>KEITH URBAN</td>
<td>Get Closer</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>JACLYN RAE</td>
<td>Play On</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>TOBY KEITH</td>
<td>Bullets in the Gun</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
<tr>
<td>BRET LOWE</td>
<td>Hits Alive</td>
<td>1</td>
<td>2/19/2011</td>
</tr>
</tbody>
</table>

### BLUEGRASS ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE GRASCALS</td>
<td>The Grascals</td>
</tr>
<tr>
<td>DIERKS BENTLEY</td>
<td>Up On the Ridge</td>
</tr>
<tr>
<td>ABIGAIL WASHBURN</td>
<td>City of Refuge</td>
</tr>
<tr>
<td>CAROLINA CHOCOLATE DROPS</td>
<td>Carolina Chocolate Drops</td>
</tr>
<tr>
<td>TRAMPLED BY TURTLES</td>
<td>Pinto</td>
</tr>
<tr>
<td>JUSTIN MOORE</td>
<td>If I Die Young</td>
</tr>
<tr>
<td>THE STEELDRIVERS</td>
<td>Bluegrass Rules</td>
</tr>
</tbody>
</table>

### BETWEEN THE BULLETS

**LONG ROAD TO NO. 1**

As the result of two separate chart runs, Chris Young makes the longest trip to No. 1 in the history of Hot Country Songs, as "Voices" hops 31 in its 51st cumulative chart week, marking the artist's third straight leader.

The first "Voices" outing yielded a No. 37 peak (20 total weeks) in 2008. Young's climb pushes the former record leader—Tracy Lawrence's 2007 leader "Find Out Who Your Friends Are"—to second place (41 weeks) among songs with the slowest trips to the summit. —Wade Jesus
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | Nicki Minaj | Pretty Girl Rock | Cash Money/Motown
| 2    | Rihanna | The Girlfriends' Edition | Def Jam
| 3    | Kanye West | My Beautiful Dark Twisted Fantasy | Roc-A-Fella/Roc Nation
| 4    | Lil Wayne | Tha Carter IV | Cash Money/Tha Carter
| 5    | JAY-Z | Watch the Throne | Roc Nation
| 6    | Eminem | Recovery | Aftermath
| 7    | Will.i.am | Willpower | Interscope
| 8    | Ne-Yo | Love in a Future | Warner Bros.
| 9    | Nelly | King of Hearts | Universal
| 10   | Tank | Heartless | EMI

### Mainstream R&B/Hip-Hop

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | Rihanna | Work | Def Jam
| 2    | Black Eyed Peas | The Elephunk | Interscope
| 3    | Kany West | Stronger | Roc-A-Fella
| 4    | Jay-Z | Empire State of Mind | Mathers
| 5    | Ludacris | MNLW | Cash Money
| 6    | Ne-Yo | Love in a Future | Warner Bros.
| 7    | Nelly | King of Hearts | Universal
| 8    | Diddy Dirty Money | Last Kings | Interscope
| 9    | Chris Brown | No Apologies | Jive
| 10   | Usher | Lost History | Jive

### Rhythmic

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | Rihanna | Work | Def Jam
| 2    | Black Eyed Peas | The Elephunk | Interscope
| 3    | Kany West | Stronger | Roc-A-Fella
| 4    | Jay-Z | Empire State of Mind | Mathers
| 5    | Ludacris | MNLW | Cash Money
| 6    | Ne-Yo | King of Hearts | Universal
| 7    | Nelly | Love in a Future | Warner Bros.
| 8    | Diddy Dirty Money | Last Kings | Interscope
| 9    | Chris Brown | No Apologies | Jive
| 10   | Usher | Lost History | Jive

### Adult R&B

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | Rihanna | Work | Def Jam
| 2    | Black Eyed Peas | The Elephunk | Interscope
| 3    | Kany West | Stronger | Roc-A-Fella
| 4    | Jay-Z | Empire State of Mind | Mathers
| 5    | Ludacris | MNLW | Cash Money
| 6    | Ne-Yo | King of Hearts | Universal
| 7    | Nelly | Love in a Future | Warner Bros.
| 8    | Diddy Dirty Money | Last Kings | Interscope
| 9    | Chris Brown | No Apologies | Jive
| 10   | Usher | Lost History | Jive

### Rap Songs

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
</table>
| 1    | Rihanna | Work | Def Jam
| 2    | Black Eyed Peas | The Elephunk | Interscope
| 3    | Kany West | Stronger | Roc-A-Fella
| 4    | Jay-Z | Empire State of Mind | Mathers
| 5    | Ludacris | MNLW | Cash Money
| 6    | Ne-Yo | King of Hearts | Universal
| 7    | Nelly | Love in a Future | Warner Bros.
| 8    | Diddy Dirty Money | Last Kings | Interscope
| 9    | Chris Brown | No Apologies | Jive
| 10   | Usher | Lost History | Jive

---

**Bob Marley: Higher Than Ever**

Bob Marley's hit R&B/Hip-Hop album on the Billboard charts. 

**Rap Songs**

Various artists featuring hits including "I'm So Paid," "Lil' Be," "No Hands," and "Black and Yellow." 

**Mainstream R&B/Hip-Hop**


**Top R&B/Hip-Hop Albums**

Artists like Rihanna, Black Eyed Peas, and Jay-Z. 

---

**BETWEEN THE BULLETS**

Bob Marley's highest-charting album on the R&B/Hip-Hop charts, titled "Live Forever." 

---

**Data for Week of February 19, 2011**

---

**TRENDING**

### Hot Latin Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Lo Mejor de Mi Vida Eres Tu&quot;</td>
<td>Ricky Martin</td>
<td>Disa/Latina</td>
</tr>
<tr>
<td>&quot;Me Encantaria&quot;</td>
<td>Prince Royce</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Corazón Sin Cara&quot;</td>
<td>Prince Royce</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Bailar&quot;</td>
<td>Prince Royce</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;¿Aventura&quot;</td>
<td>Katy Perry</td>
<td>Disa/Latina</td>
</tr>
<tr>
<td>&quot;Ningún Amor&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Cuando Me Enamoro&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Estoy Enamorado&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Dejame Amarte Más&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;La Ultima Troika&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Gran Combo&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Trono de Mexico&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Los Títulos de Durango&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Vicente Fernandez&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Dragón del Norte&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Triunfo&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Jenifer Rivero&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Los Tamanhos&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;La Princesa&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Trono de Mexico&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Los Títulos de Durango&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Lo Mejor de Mi Vida Eres Tu&quot;</td>
<td>Ricky Martin</td>
<td>Disa/Latina</td>
</tr>
<tr>
<td>&quot;Me Encantaria&quot;</td>
<td>Prince Royce</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Corazón Sin Cara&quot;</td>
<td>Prince Royce</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Bailar&quot;</td>
<td>Prince Royce</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;¿Aventura&quot;</td>
<td>Katy Perry</td>
<td>Disa/Latina</td>
</tr>
<tr>
<td>&quot;Ningún Amor&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Cuando Me Enamoro&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Estoy Enamorado&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Dejame Amarte Más&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;La Ultima Troika&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Gran Combo&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Trono de Mexico&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Los Títulos de Durango&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Vicente Fernandez&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Dragón del Norte&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Triunfo&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Jenifer Rivero&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Los Tamanhos&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;La Princesa&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;El Trono de Mexico&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Los Títulos de Durango&quot;</td>
<td>Jennifer Lopez</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Lo Mejor de Mi Vida Eres Tu&quot;</td>
<td>Ricky Martin</td>
<td>Disa/Latina</td>
</tr>
<tr>
<td>&quot;Me Encantaria&quot;</td>
<td>Prince Royce</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Corazón Sin Cara&quot;</td>
<td>Prince Royce</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;Bailar&quot;</td>
<td>Prince Royce</td>
<td>Sony Music</td>
</tr>
<tr>
<td>&quot;¿Aventura&quot;</td>
<td>Katy Perry</td>
<td>Disa/Latina</td>
</tr>
<tr>
<td>Country</td>
<td>Chart</td>
<td>Date</td>
</tr>
<tr>
<td>-----------------</td>
<td>----------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>EURO</td>
<td>Digital Songs</td>
<td>February 19, 2011</td>
</tr>
<tr>
<td>Japan</td>
<td>Japan Hot 100</td>
<td>February 19, 2011</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>Albums</td>
<td>February 19, 2011</td>
</tr>
<tr>
<td>Germany</td>
<td>Albums</td>
<td>February 19, 2011</td>
</tr>
</tbody>
</table>

Data for week of February 19, 2011. For chart reprints call 212-493-4023.
EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Atlantic Records Group names Michael Kyser president of black music. He was executive VP of urban music.

Dangerbird Records appoints Piero Giramonti president. He was senior VP of global marketing at Warner Bros. Records.

Columbia Records names Teresa LaBarbera Whites senior VP of A&R. She served in the same role at Jive Records.

Downtown Music appoints Dan Liebstein CFO. He served in the same role at Cherry Lane Music Publishing.

Ministry of Sound promotes David Dollimore to recordings managing director. He was A&R director.

ABKCO Music & Records names Michael Kirk director of sales and marketing and Reynald Janairo CFO. Kirk was director of digital marketing, and Janairo was controller.

Show Dog-Universal Music appoints Laurel Kittleson A&R coordinator. She was production/creative services assistant.

DIGITAL: Beats Electronics, the high-fidelity headphones company started by Dr. Dre and interscope Geffen A&M chairman Jimmy Iovine, names Luke Wood COO. He was chief strategy officer at IGA and president of its rock imprint DGC Records.

MANAGEMENT: Tenth Street Entertainment appoints Josh Klemme and Chris Nilsson VPs of artist management for the East and West Coasts, respectively. Klemme, who oversees day-to-day-management duties for such clients as Steven Tyler, Buckcherry, Jet and Blondie, was head of strategic marketing. Nilsson, who oversees the daily activities for acts including Motley Crue, Nikki Sixx, Vince Neil and Papa Roach, was head of integrated marketing.

—Edited by Mitchell Peters

FLIPSYDE GUITARIST PLANS BENEFIT FOR FRIEND WITH ALS

Despite the seriousness of the cause, Flipsyde guitarist Dave Lopez takes a humorous tone in wanting to remind music fans that longtime friend and one-time guitar prodigy Jason Becker, diagnosed with amyotrophic lateral sclerosis (ALS) about 20 years ago, “isn’t dead yet.”

So with the help of manager Gary Avila and Guitar Player magazine editor Matt Blackett, Lopez has organized the Jason Becker’s Not Dead Yet Festival, to be held March 26 at Slim’s in San Francisco. The benefit concert will feature Joe Satriani, Richie Kotzen, Steve Lukather, the Kellie Nation, Flaminet and others. All proceeds will be put into a trust fund for Becker.

“Anywhere in the world that there’s a guitar, people know that guy,” Lopez says of Becker, who is paralyzed but still writes music using technology operated by eye movement.

“When I travel on tours and I bring him up to guitar players, they don’t believe I know him. It’s bizarre.”

Lopez says Becker’s name has been used to help promote past ALS events, but that the musician himself never received any of the proceeds to help cover medical expenses. So he took matters into his own hands.

“We were talking about doing a show for a few years and joking about calling it the Jason Becker’s Not Dead Show, and he loved it,” Lopez says. “So that’s where the name came from.”

Tickets cost $25 and can be purchased at SlimsTickets.com. Donations can also be made through PayPal by contacting pat.becker@intres.com.

—Mitchell Peters

FLIPSYDE GUITARIST PLANS BENEFIT FOR FRIEND WITH ALS

Despite the seriousness of the cause, Flipsyde guitarist Dave Lopez takes a humorous tone in wanting to remind music fans that longtime friend and one-time guitar prodigy Jason Becker, diagnosed with amyotrophic lateral sclerosis (ALS) about 20 years ago, “isn’t dead yet.”

So with the help of manager Gary Avila and Guitar Player magazine editor Matt Blackett, Lopez has organized the Jason Becker’s Not Dead Yet Festival, to be held March 26 at Slim’s in San Francisco. The benefit concert will feature Joe Satriani, Richie Kotzen, Steve Lukather, the Kellie Nation, Flaminet and others. All proceeds will be put into a trust fund for Becker.

“Anywhere in the world that there’s a guitar, people know that guy,” Lopez says of Becker, who is paralyzed but still writes music using technology operated by eye movement.

“When I travel on tours and I bring him up to guitar players, they don’t believe I know him. It’s bizarre.”

Lopez says Becker’s name has been used to help promote past ALS events, but that the musician himself never received any of the proceeds to help cover medical expenses. So he took matters into his own hands.

“We were talking about doing a show for a few years and joking about calling it the Jason Becker’s Not Dead Show, and he loved it,” Lopez says. “So that’s where the name came from.”

Tickets cost $25 and can be purchased at SlimsTickets.com. Donations can also be made through PayPal by contacting pat.becker@intres.com.

—Mitchell Peters

FLIPSYDE GUITARIST PLANS BENEFIT FOR FRIEND WITH ALS

Despite the seriousness of the cause, Flipsyde guitarist Dave Lopez takes a humorous tone in wanting to remind music fans that longtime friend and one-time guitar prodigy Jason Becker, diagnosed with amyotrophic lateral sclerosis (ALS) about 20 years ago, “isn’t dead yet.”

So with the help of manager Gary Avila and Guitar Player magazine editor Matt Blackett, Lopez has organized the Jason Becker’s Not Dead Yet Festival, to be held March 26 at Slim’s in San Francisco. The benefit concert will feature Joe Satriani, Richie Kotzen, Steve Lukather, the Kellie Nation, Flaminet and others. All proceeds will be put into a trust fund for Becker.

“Anywhere in the world that there’s a guitar, people know that guy,” Lopez says of Becker, who is paralyzed but still writes music using technology operated by eye movement.

“When I travel on tours and I bring him up to guitar players, they don’t believe I know him. It’s bizarre.”

Lopez says Becker’s name has been used to help promote past ALS events, but that the musician himself never received any of the proceeds to help cover medical expenses. So he took matters into his own hands.

“We were talking about doing a show for a few years and joking about calling it the Jason Becker’s Not Dead Show, and he loved it,” Lopez says. “So that’s where the name came from.”

Tickets cost $25 and can be purchased at SlimsTickets.com. Donations can also be made through PayPal by contacting pat.becker@intres.com.

—Mitchell Peters

FLIPSYDE GUITARIST PLANS BENEFIT FOR FRIEND WITH ALS

Despite the seriousness of the cause, Flipsyde guitarist Dave Lopez takes a humorous tone in wanting to remind music fans that longtime friend and one-time guitar prodigy Jason Becker, diagnosed with amyotrophic lateral sclerosis (ALS) about 20 years ago, “isn’t dead yet.”

So with the help of manager Gary Avila and Guitar Player magazine editor Matt Blackett, Lopez has organized the Jason Becker’s Not Dead Yet Festival, to be held March 26 at Slim’s in San Francisco. The benefit concert will feature Joe Satriani, Richie Kotzen, Steve Lukather, the Kellie Nation, Flaminet and others. All proceeds will be put into a trust fund for Becker.

“Anywhere in the world that there’s a guitar, people know that guy,” Lopez says of Becker, who is paralyzed but still writes music using technology operated by eye movement.

“When I travel on tours and I bring him up to guitar players, they don’t believe I know him. It’s bizarre.”

Lopez says Becker’s name has been used to help promote past ALS events, but that the musician himself never received any of the proceeds to help cover medical expenses. So he took matters into his own hands.

“We were talking about doing a show for a few years and joking about calling it the Jason Becker’s Not Dead Show, and he loved it,” Lopez says. “So that’s where the name came from.”

Tickets cost $25 and can be purchased at SlimsTickets.com. Donations can also be made through PayPal by contacting pat.becker@intres.com.

—Mitchell Peters

FLIPSYDE GUITARIST PLANS BENEFIT FOR FRIEND WITH ALS

Despite the seriousness of the cause, Flipsyde guitarist Dave Lopez takes a humorous tone in wanting to remind music fans that longtime friend and one-time guitar prodigy Jason Becker, diagnosed with amyotrophic lateral sclerosis (ALS) about 20 years ago, “isn’t dead yet.”

So with the help of manager Gary Avila and Guitar Player magazine editor Matt Blackett, Lopez has organized the Jason Becker’s Not Dead Yet Festival, to be held March 26 at Slim’s in San Francisco. The benefit concert will feature Joe Satriani, Richie Kotzen, Steve Lukather, the Kellie Nation, Flaminet and others. All proceeds will be put into a trust fund for Becker.

“Anywhere in the world that there’s a guitar, people know that guy,” Lopez says of Becker, who is paralyzed but still writes music using technology operated by eye movement.

“When I travel on tours and I bring him up to guitar players, they don’t believe I know him. It’s bizarre.”

Lopez says Becker’s name has been used to help promote past ALS events, but that the musician himself never received any of the proceeds to help cover medical expenses. So he took matters into his own hands.

“We were talking about doing a show for a few years and joking about calling it the Jason Becker’s Not Dead Show, and he loved it,” Lopez says. “So that’s where the name came from.”

Tickets cost $25 and can be purchased at SlimsTickets.com. Donations can also be made through PayPal by contacting pat.becker@intres.com.

—Mitchell Peters

FLIPSYDE GUITARIST PLANS BENEFIT FOR FRIEND WITH ALS

Despite the seriousness of the cause, Flipsyde guitarist Dave Lopez takes a humorous tone in wanting to remind music fans that longtime friend and one-time guitar prodigy Jason Becker, diagnosed with amyotrophic lateral sclerosis (ALS) about 20 years ago, “isn’t dead yet.”

So with the help of manager Gary Avila and Guitar Player magazine editor Matt Blackett, Lopez has organized the Jason Becker’s Not Dead Yet Festival, to be held March 26 at Slim’s in San Francisco. The benefit concert will feature Joe Satriani, Richie Kotzen, Steve Lukather, the Kellie Nation, Flaminet and others. All proceeds will be put into a trust fund for Becker.

“Anywhere in the world that there’s a guitar, people know that guy,” Lopez says of Becker, who is paralyzed but still writes music using technology operated by eye movement.

“When I travel on tours and I bring him up to guitar players, they don’t believe I know him. It’s bizarre.”

Lopez says Becker’s name has been used to help promote past ALS events, but that the musician himself never received any of the proceeds to help cover medical expenses. So he took matters into his own hands.

“We were talking about doing a show for a few years and joking about calling it the Jason Becker’s Not Dead Show, and he loved it,” Lopez says. “So that’s where the name came from.”

Tickets cost $25 and can be purchased at SlimsTickets.com. Donations can also be made through PayPal by contacting pat.becker@intres.com.

—Mitchell Peters
Sony Music Entertainment chief creative officer Clive Davis (far left) was honored at the annual Grammy Awards Salute to icons tribute event held at the Beverly Hilton Hotel on Feb. 9. The event hosted some of the biggest names in music and who came out to honor Davis for his incredible achievements.

The music industry professionals discussed enduring and working in the music business with hundreds of Los Angeles-area high school students at Grammy Career Day on Feb. 9. The event conducts workshops on various fields in the music industry and结识了里面的有识之士。

Sony Music Entertainment chief creative officer Clive Davis (far left) was honored at the annual Grammy Awards Salute to icons tribute event held at the Beverly Hilton Hotel on Feb. 9. The event hosted some of the biggest names in music and who came out to honor Davis for his incredible achievements.

The music industry professionals discussed enduring and working in the music business with hundreds of Los Angeles-area high school students at Grammy Career Day on Feb. 9. The event conducts workshops on various fields in the music industry and结识了里面的有识之士。
ONE OF THE MOST RENOWNED AND SUCCESSFUL INTERNATIONAL ARTISTS IN SPAIN
SINGER-SONGWRITER, ARRANGER AND PRODUCER

Accolades include:
► Boasting more than 100 million views on YouTube
► Selling more than 2 million digital downloads
► #1 on iTunes charts for more than 45 consecutive weeks!
► Longest running #1 Spanish airplay single for over 43 weeks!

Current CD release “AMARTEBIEN” achieving top sales all over Latin America and Spain: Multi-Platinum and Gold Records in Spain, Argentina, Mexico, Venezuela, and Colombia

Hit Single “Quien Te Quiere Como Yo” in the top spots of Billboard’s Hot Latin Songs and Latin Pop Airplay charts

Appearing on Univision’s Premio Lo Nuestro Awards 2011:
Nominated for Best Album, Best Collaboration and Male Artist of the Year

www.carlosbaute.com
"HER BEST YET. GO GIRL!"
- Rolling Stone

"PICK OF THE WEEK...MESMERIZING!"
- USA Today

"ADELE'S NEW ALBUM, 21, IS EVERYTHING. WE'RE COMPLETELY OBSESSED!!!"
- Perez Hilton

ADELE 21

NEW ALBUM FROM 2 TIME GRAMMY® AWARD WINNER FEATURING "ROLLING IN THE DEEP"

AVAILABLE FEBRUARY 22