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Gaga

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Parties, Politics, Prize-Winners: Ultimate Grammy Wrap

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BILLBOARD MUSIC AWARDS RETURN
The 2011 billboard Music Awards will air May 22 on ABC live from the MGM Grand in Las Vegas. Awards will be based on music sales, radio airplay, touring grosses, video streams and social network activity. Top artists will be recognized in a variety of genres, including R&B, hip-hop, pop, country, rock, Latin and alternative.
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Best Rap Performance

THE ROOTS
Best Traditional R&B Vocal Performance, Best R&B Album

JAY-Z
Best Rap Performance By A Duo Or Group
Best Rap/Sung Collaboration
Best Rap Song

ARCADE FIRE
Album Of The Year

PAUL WORLEY
Record Of The Year

ESPERANZA SPALDING
Best New Artist

BRUNO MARS
Best Male Pop Vocal Performance

TRAIN
Best Pop Performance By A Duo Or Group With Vocals

INDIA.ARIE
Best Pop Collaboration With Vocals

KUK HARRELL
Best Country Collaboration With Vocals

ALICE COOPER
Best Rock Performance

PAUL MCCARTNEY
Best Solo Rock Vocal Performance

THEM CROOKED VULTURES
Best Hard Rock Performance

IRON MAIDEN
Best Metal Performance

NEIL YOUNG
Best Rock Song

MUSE
Best Rock Album

BURT KEYES
Best Rap Song

ALAN JACKSON
Best Country Collaboration With Vocals

DEE DEE BRIDGEPATER
Best Jazz Vocal Album

KIRK WHALUM
Best Gospel Song

SWITCHFOOT
Best Rock Or Rap Gospel Album

DIAMOND RIO
Best Southern, Country, Or Bluegrass Gospel Album

PATSY GRIFFIN
Best Traditional Gospel Album

ALEXANDRO SANZ
Best Latin Pop Album

GROUP FANTASMA
Best Latin Rock, Alternative Or Urban Album

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FORK IN THE STREAM

Apple App Subscription Terms, Pandora IPO Point To Divergent Paths For Online Music

Recent moves by Apple and Internet radio company Pandora have raised fresh questions about the promise and pitfalls of making money from streaming music.

Just days after Pandora filed for an initial public offering (Billboard.biz, Feb. 13), Apple announced it would take a 30% cut of any revenue that content-based apps receive through subscriptions they sell within iTunes' App Store (Billboard.biz, Feb. 15).

On the surface, both actions mark important steps in the maturation of the streaming music market, with Pandora's IPO providing a key test of investor confidence in the web-casting business and Apple's long-awaited app subscription service giving record labels and other content owners a new monetization channel.

But while Pandora's plans to go public could help the market-leading Internet radio service invest in expanding its business, Apple's generous revenue-sharing terms threaten to kneecap emerging streaming music services that are counting on mobile platforms to drive customer growth.

Currently, consumers who want to subscribe to mobile music plans offered by MOG, Rhapsody, Numbro and Rdio have to go to the companies' respective websites to sign up. Under its app subscription service, Apple would simplify the process by enabling these companies to sell subscriptions through iTunes' App Store, but at the cost of keeping 30% of the revenue in exchange for processing payments.

Services like MOG, Rdio and Numbro already charge twice as much for their smart phone subscriptions as their online-only streaming plans because labels charge higher licensing fees for mobile streaming than online streaming.

As a result, Apple's steep revenue cut is likely to prompt subscription music services to either pull their iPhone apps or raise their mobile subscription rates, either of which will severely stunt growth.

Rhapsody president Jon Irwin says his company will be conferring with other music services to determine "an appropriate legal and business response" to Apple's subscription terms, which he says are "economically untenable."

A senior executive at another music service insists that labels must provide concessions on licensing terms if subscription services are to maintain a mobile presence. "We need to speak with one voice to the labels and say, 'If you don't absorb this, we're all shutting our apps off,'" the executive says, requesting anonymity. "They need all of us in the marketplace. They're betting a big part of their future on subscription businesses."

Meanwhile, Pandora's planned IPO will shine a more positive light on a different side of the streaming music business. As an Internet radio service—that is, an online service that doesn't allow consumers to play a specific song on demand—Pandora generates the vast majority of its revenue through advertising and is thus less threatened by Apple's move than companies that rely heavily on subscription revenue.

The company also pays a lower per-stream rate set under a settlement between web-casters and SoundExchange (Billboard.biz, July 7, 2009) than the negotiated rates paid by subscription services.

In a registration statement that is filed with the Securities and Exchange Commission for its IPO (Billboard.biz, Feb. 14), Pandora provided a preview of the financial transparency it will be required to maintain as a publicly traded company.

The SEC filing includes a detailed income statement that suggests the company's business model is working. Through the first nine months of its fiscal year ended Oct. 31, Pandora's revenue totaled $90.1 million, nearly tripling from $31.4 million during the same period in 2009, while its net loss attributable to common shareholders significantly narrowed to $7.1 million, from $24.9 million a year earlier.

During that same period, Pandora said that its "content acquisition costs" (i.e., royalties paid to labels) totaled $43.2 million, doubling from $22.5 million a year earlier, due to its growing user base. But thanks to surging advertising, which accounted for 86% of its revenue in the nine months ended Oct. 31, royalty costs as a percentage of total revenue fell to 50% from 72% a year earlier.

David Pakman, a partner at venture capital firm Venrock and former CEO of digital music retailer eMusic, believes Pandora's IPO will be well-received on Wall Street. Pandora, which was founded in 2000 by Tim Westergren, can expect to benefit from the strong appetite that investors have for premium Internet brands, Pakman says.

Social network LinkedIn also recently announced plans to launch an IPO, while speculation continues to swirl around when or if Facebook, Twitter and Groupon will go public. "There is a hunger among investors to participate in high-growth companies," Pakman says.

Rhapsody's Irwin is bullish on Pandora's prospects as a public company partly because much of its recent growth stems from its mobile app, the same arena that's been driving subscription growth at Rhapsody and other paid services.

Mobile is "the one thing that keeps subscribers around, keeps them happy and keeps them engaged," Irwin says. "If they're not using it, they're not going to stay around and help you build a business."
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EMI Consolidates Capitol Latin, Regional Marketing Duties Under One Exec

If the last few years have been punishing for the U.S. Latin music business, they have been especially so for Capitol Latin, the U.S. division of EMI. The label, which as EMI Latin captured 9% of U.S. Latin album sales in 2006, has seen that share steadily erode, leaving the label with just 4.6% of the market in 2010, according to Nielsen SoundScan.

The company is at a crossroads with the recent appointment of Sergio Lopes, longtime EMI Music Latin America VP of digital and new channel development, as senior VP of Capitol Latin in the United States and regional marketing for Latin America (Billboard.biz, Feb. 11). The position is a new one, marking the first time that the head of the label is simultaneously head of marketing for the region. His U.S. label duties were previously handled by Diana Rodriguez, who left her post as senior VP of marketing for Capitol Latin in early February. For Lopes, his dual responsibilities reflect how deeply intertwined the U.S. Latin market is with the entire Latin region.

"We are not adhering to the old rules that dictated you had to hit first in your home country before moving to the next one," Lopes says. "Our country is Latin America.

For example, Panamanian singer Joey Montana, who signed with Capitol Latin last year, will be worked not only in the States but also in Puerto Rico, Colombia and Panama. "There's no reason not to jump into these countries immediately when we have the Internet," Lopes adds.

Since last September, EMI's entire Latin operation has come under the purview of Nestor Cano, the former head of EMI Music Publishing Latin America who is now EMI Latin chairman. Departments that once operated independently—publishing and the labels—now work closely together.

In another recent executive move, Camilo Lara stepped down from his posts as chairman of EMI Mexico and head of Latin America A&R, with former marketing director Robbie Lear assuming the reins at the label as managing director.

"We are in the process of restructuring the company to adapt to the new global vision of EMI," Cano wrote in an e-mail to Billboard. "Sergio is an executive with great experience in the industry who understands the U.S. market as well as the Latin American markets."

Lopes, who was formerly VP of digital and new channel development for EMI Music Latin America, is placing new focus on that area for the entire operation.

"We are not afraid to try something really, really different and make it a viable business model," he says.

Lopes is also putting together a new Internet and social media team and will soon announce the hiring of a regional head of digital marketing—a new position. Lopes' predecessor, Rodriguez, who headed Capitol Latin for 12 months and was the only woman to lead a Latin label in the United States, did much to mend EMI's frayed relations with artists.

Now, Lopes says, the focus is back on music. "It's different now because publishing is now very close and it allows for a lot of exchanges between composers and artists and producers," he says. "I'm glad to see we're talking about music 90% of the time, and the other 10% is strategizing how to sell it."

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Radiohead Drops Name-Your-Price; Mojo Nixon Sees Little Return on Catalog Giveaway

Radiohead gave its fans an unexpected Valentine's Day present when it announced it would release a new album, "The King of Limbs," on Feb. 19. While the announcement came out of left field, the release strategy did not. Gone is the experimental name-your-price offering that made "In Rainbows" such a landmark release. In its place are firm prices in line with standard retail prices (Billboard.biz, Feb. 14).

When Radiohead released "In Rainbows" in October 2007, it let consumers pay whatever they wanted at first—from zero to $99.99 (about $210 at the time). The strategy seemed to raise the possibility that embracing what effectively amounted to a tip-jar model could get more people to listen to your music. It also appeared to pay off in terms of sales. After Radiohead gave "In Rainbows" a proper U.S. commercial release three months later through ATO Records, the album debuted atop the Billboard 200 with first-week sales of 122,000 and has sold 839,000 units and 692,000 individual digital tracks to date, according to Nielsen SoundScan.

So why not repeat the approach with "The King of Limbs'? Radiohead and its management team couldn't be reached for comment. But it was clear before that Radiohead's embrace of free music was more calculation than ideology. The band's management has said that "In Rainbows" was an experiment meant to increase sales of a proper physical and digital release.

Topspin Media CEO Ian Rogers says he isn't surprised that the band didn't offer its new album for free. "I always felt they were standing up philosophically and saying there are other ways to put out music," he says. "I don't think they were saying pay what you want is the future."

Since the release of "In Rainbows," the most prominent album giveaway was Mojo Nixon's decision to offer free downloads of his entire catalog at Amazon in October 2009. According to Nixon, about 200,000 consumers downloaded a combined 1.5 million tracks, which included songs downloaded as part of an entire album download. But subsequent sales after the promotion suggest that consumers were just being opportunistic. Nixon had sold 6,000 digital tracks before the promotion from January through September 2010, according to SoundScan. Since the promotion ended, he has sold only 9,000 tracks to date.

"It wasn't quite the financial treat I thought it would be," Nixon says, adding, "I was hoping that people who make movies, TV shows and commercials would say, 'Oh, yeah, Mojo Nixon. I would listen to his music all the time. Let's use his music in our productions.' But that hasn't happened yet.

Still, free music will remain part of many artists' release strategies. Bradford Cox, singer in the rock band Deerhunter, regularly offers free downloads of EPs by his solo project, Atlas Sound. Kanye West gave away one free download per week during his "G.O.O.D. Fridays" campaign. And rappers of all stripes release underground mixtapes. But in all three examples, free music has complemented, rather than replaced, traditional commercial releases. Both Atlas Sound and Deerhunter release proper albums. West's "G.O.O.D. Fridays" downloads helped fuel demand for his latest chart-topping set, "My Beautiful Dark Twisted Fantasy." And mixtapes haven't replaced full-length hip-hop albums.

Some independent artists continue to use free music to generate revenue in other areas, like touring and merchandise. Electronic artist Pretty Lights (aka Derek Vincent Smith) has long given away his music at his website while taking donations through PayPal. "Derek is living this," says Randy Reed, Smith's manager at Red Light Management. "It's not a temporary strategy he tipped his toe into."

Reed says Smith is playing larger venues when he returns to a market, has strong merch sales and, most important, commands a strong connection with his fans. And some fans still prefer to buy his music at digital retailers, where Smith sold 15,000 albums and 102,000 tracks in 2010, according to SoundScan.

As it did with "In Rainbows," Radiohead will give "The King of Limbs" a proper commercial release by licensing it to ATO Records in North America, XL Recordings in Europe and Hostess in Japan and Asia.

Additional reporting by Ed Christman.
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I was a splendidious night in the City of Angels. After a week of warm winter breezes the lights were about to flash at the Staples Center for the Recording Academy's 53rd annual Grammy Awards.

The Grammys caught some by surprise this year, bestowing two of the top awards on underdogs—Montreal-based rock band Arcade Fire and jazz bassist/singer Esperanza Spalding. Google got a workout as viewers and attendees scrambled to learn more about the nonmainstream winners and performers who appeared on the show, among them Mumford & Sons and the Avett Brothers (who collectively backed Bob Dylan).

And the nominations were dominated by youth, as younger acts took home the general awards of album, record, song and best new artist—that's rare for the Grammys.

Spalding is the first jazz musician to be named best new artist. A "young" rock band hasn't taken home one of the big awards since Coldplay won record of the year seven years ago. Never has a Nashville-based country act ever won the record and song awards in the same year.

Not since the 1996 ceremony have the Grammys handed the top four awards to three young acts. That year, Seal won two, Alanis Morissette got the album trophy, and Hootie & the Blowfish took best new artist.

Unlike that ceremony, though, the 53rd Grammys perplexed onlookers as to how Spalding and Arcade Fire secured enough votes to topple the hip-hop, pop and rock acts they were up against. Backstage, where camera crews, photographers and media greet the winners, there were only two instances of verbal reaction—a gasp of shock over Spalding's win and a cheer of support for Arcade Fire.

Last year's awards provided a sense that the Recording Academy's voting members were more interested in honoring younger artists than in rewarding a lifetime of achievement, which played a role in recent wins for Herbie Hancock, Robert Plant and Ray Charles. This year seemed to take that sentiment even further.

Perhaps that's why most all of the parties were so packed and so celebratory. Maybe that's why nearly all of the parties went until the wee hours, the young people—artists and team members and executives—were out, kicking up their heels. Perhaps this youthful generation was even heralding a new era in music—and in the music business. —Phil Gallo
THE 53RD ANNUAL GALA SIGNALS A NEW POWER GENERATION

Wild 'n' crazy? Not so much. The members of Arcade Fire juggle their awards for album of the year during the Grammys, but word was that the band had a small, impromptu party that evening at its hotel. The guest list included friends and other nominees. Invite was by text only.

"It's validation...I see myself as a performance artist who exists in the mainstream and in the art community simultaneously. To be honored in the mainstream is...the moment of truth," says Lady Gaga, who took home best short form music video (for "Bad Romance") and best pop vocal performance for "The Fame Monster."

MUSAres' Person of the Year extravaganza was dripping in peony petals, power players and paparazzi. Perfect for honoree Barbra Streisand, Prince and Tony Bennett walked among mere mortals. Faith Hill, LeAnn Rimes, Leona Lewis and Stevie Wonder tore the roof off—and millions were raised for musicians in need.
Grammys Telecast:
Best Ratings Since 2000
Next Year? Ad Rate Could Be Back Up To $600,000-Plus

For the second year in a row, the Grammy Awards posted a ratings increase that should assist CBS when it begins selling ads for the 2012 show. The 53rd edition of the Grammys attracted its largest audience in 11 years, pulling in 26.6 million viewers on Feb. 13, according to Nielsen. The show also had its best demographic ratings since the 2004 telecast, best known for its Prince-Beyoncé duet. The Grammys gave CBS its highest household total since the broadcast of 2000, the year Carlos Santana and "Supernatural" dominated the awards.

Only two years ago there was concern that awards shows in general had lost their audiences, especially when the Grammys were losing in the ratings to "American Idol." Last year there was a significant comeback—a 35% ratings spike—that the 2011 show built upon. In the four ceremonies between 2005 and 2008, the telecast topped 20 million viewers only once.

The ratings slump resulted in the average advertising rate for a 30-second spot falling below $500,000 last year and climbing to $550,000 this year. Next year could see a bounce back above $600,000, but it could take a few more years to hit the 2005 rate of about $700,000.

—Phil Gallo
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Bela Fleck | Cee Lo Green | Buddy Guy | Israel Houghton | Intocable | La Roux (PRS) | Miranda Lambert
Little Joe & La Familia | Patty Loveless | Mingus Big Band | James Moody | Paul Winter Consort | Pinetop Perkins
Jerry Peters | Pink | Lucas Richman | Rihanna | Sade (PRS) | Clarke Schleicher | Seal (PRS) | Pete Seeger
Willie 'Big Eyes' Smith | Spanish Harlem Orchestra | Mavis Staples | Marty Stuart | Switchfoot | The Stanley Clarke Band
Them Crooked Vultures | Christopher Tin | Ali Farka Toure (BUMA) | Jack White III | Keith Urban | Zac Brown Band

TRUSTEES AWARD LIFETIME ACHIEVEMENT AWARDS

Al Bell | Kingston Trio | Dolly Parton | Roy Haynes
THE GOOD, THE BAD AND THE UH-OH

Winners

MUMFORD & SONS. For a band that didn't win either of its two nominations, the British neo-folk-bluegrass outfit alerted TV audiences to the fact that its act is more than just a single hit. Their album "Sigh No More" shot up to No. 2 on the Billboard 200 from sales during and following the Sunday broadcast. The group's second Glassnote album is expected late in the year.

AARP PERFORMERS. Mick Jagger's galvanizing stage antics during his and Raphael Saadiq's tribute to Solomon Burke whetted appetites for a possible Rolling Stones tour this summer. Aretha Franklin gave a classy thank-you from her home—and vowed to return. And Bob Dylan, as much as he croaked through "Maggie's Farm," illuminated the connection between current rock acts and his '60s glory.

COUNTRY MUSIC. Lady Antebellum wins record and song of the year after performing a three-song medley. Miranda Lambert, Norah Jones and Keith Urban sing Dolly Parton's "Jolene." And Dierks Bentley and Zac Brown get airtime as presenters. The simple presentation of the country songs seemed to have a calming effect on the audience.

CBS. For the second straight year, the Grammys attracted more than 25 million viewers, something that hadn't occurred for more than a decade. As a result, the network should be able to increase the cost of advertising for the 2012 edition, perhaps getting as much as $100,000 more for every 60 seconds.

BRUNO MARS. Delivering two slam-bang made-for-TV performances established the young performer as a hitmaker willing to take risks. Reorchestrating "Nothin' On You" as a string-laden ballad and placing "Grenade" in the pre-"Mad Men" black-and-white era was genius.

Losers

ESPERANZA SPALDING. While it may seem bizarre to call the shock-surprise winner of best new artist a loser in any context, we can't help but think: it should have been an even bigger night for jazz's brightest new talent. While her fellow nominees showcased their talents center stage, Spalding played backup for Recording Academy CEO Neil Portnow's message about education. A higher-profile showcase was in order, and would have produced even bigger sales spikes.

R&B AND HIP-HOP. With only one rap performance (Eminem, joined by Rihanna, Dr. Dre, Adam Levine and Skylar Grey), one contemporary R&B performance and one award presentation, the representation of both genres felt like an afterthought. Em had all the credentials of previous winners of the top awards—significant commercial appeal, a comeback album and established longevity—so his losses in the record and album of the year categories were tough for hip-hop fans to swallow.

CHOREographers. Elaborately staged performances by Usher with Justin Bieber, and Rihanna featuring Drake, felt staged for the 15,000 people inside the Staples Center, while the 26 million TV viewers received a string of confusing camera pans attempting to capture the breadth of the onstage action. In contrast, Cee-Lo Green's peacock was colorful, fun and more easily framed for TV.

CHRISTINA AGUILERA. Nothing has clicked for Xtina in the last year: Singles flopped, her tour canceled, "Burlesque" bombed—and her singing did no justice to Aretha's songbook. After she nearly fell off the stage, one had to wonder: When will she catch a break?

TV AND FILM STARS. Matthew Morrison seemed unprepared, Ryan Seacrest was over-prepared, and Eva Longoria elicited responses of "Why? She's not even on a CBS show." Seth Rogen made only a few folks laugh, and Gwyneth Paltrow's impersonation of Michelle Pfiffer in "The Fabulous Baker Boys" made it difficult to take her seriously as a singer. —Phil Gallo

No longer a "Baby": Justin Bieber—who was also joined by mentor Usher—performs onstage during the Grammys.
fuse CONGRATULATES GRAMMY® AWARD WINNER CEE LO GREEN

CHECK OUT LAY IT DOWN WITH CEE LO GREEN ON fuse
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SOUL FOR REAL

The crooner, the psychic and the mogul: R. Kelly, Dionne Warwick and Clive Davis attend the pre-Grammy Salute to Industry Icons event honoring David Geffen at the Beverly Hilton.

“When I said my three Grammys were heavy, I wasn’t complaining or anything. But I did feel a little bit of a burn in my triceps and in my wrist—and I’m a guy who works out!”

—JOHN LEGEND, WINNER OF BEST TRADITIONAL R&B VOCAL PERFORMANCE (WITH THE ROOTS), BEST R&B SONG (FOR “SHINE,” WITH THE ROOTS) AND BEST R&B ALBUM (FOR “WAKE UP!,” WITH THE ROOTS). ROOTS DRUMMER AHMIR “uestlove” THOMPSON TWEETED: “MAN TO WIN ONE ... BUT 3 THIS IS NOTHING TO @JOHNLEGEND, BUT EVERYTHING TO ME. WOW.”

At the annual Cash Money Records pre-Grammy party (at West Hollywood’s the Lot) there was a “Bistro” where you could have a full dinner. In addition to traditional full bars, there was a special one for Patron shots only. But VIP is where Universal Motown Republic Group chairman Mel Lewinter (left) and Universal Motown president Sylvia Rhone celebrated the continued success of Cash Money/Young Money—and that was before the area got packed with heavyweights like Drake, Nicki Minaj (center) DJ Khalid, Cash Money co-founder Bryan “Baby” Williams, Mack Maine, Cory Gunz, Christina Milian, Vivica Fox and Evan Ross. Cash Money co-founder Ronald “Slim” Williams (right) and Lewinter also presented Minaj with her platinum plaque for “Pink Friday.”

Groove on: Hip-hop pioneer Afrika Bambaataa mans the turntable at the rooftop reception following the book launch/exhibit premiere for “Hip-Hop: A Cultural Odyssey” at the Grammy Museum. Among those in attendance were MC Lyte, DJ Quik and boxing champ Mike Tyson, who was spotted getting his dance on as Bambaatta spun his magic.

On the guest list: The Roots’ seventh pre-Grammy jam moved to the Music Box Theater in Hollywood for the first time and attracted more fans—Drew Barrymore, Juliette Lewis and Craig Robinson—than executives. The Roots performed with such guests as Betty Wright (above), who sang “Tonight Is the Night”—one of many highlights on a night that included performances from Chuck Brown, Too Short, Doug E. Fresh and Chaka Khan.
GRAMMY® AWARD WINNER ALBUM OF THE YEAR

THE SUBURBS’ ARCADE FIRE
The Guild of Music Supervisors, which came to fruition last year, honored four of its members at its first pre-Grammys brunch on Feb. 13. It was a festive affair—French toast and breakfast burritos as finger food. From left, film honors went to Julianne Jordan ("Alvin & the Chipmunks: The Squeakquel," "Valentine’s Day," "Red"), movies of the week/film made for TV to Evyen Klean ("Temple Grandin," "The Pacific," "Special Relationships," "You Don’t Know Jack") and videogames to Scott McDaniel ("Tony Hawk: Shred"). Not shown: Gary Calamar, who was honored for his TV work ("True Blood," "Dexter," "House").

Checked in: Former MTV broadcaster John Norris (far left) moderated the Recording Academy’s Social Media Rock Stars Summit at the Conga Room in Los Angeles. Joining him were (from left) Facebook’s Ethan Beard, Pandora’s Tim Westergren, rapper Chamillionaire, singer Adam Lambert and Foursquare’s Naveen Selvadurai.

A shark, a lion and a lawyer walk into a bar... Live Nation Entertainment chairman Irving Azoff served as roastmaster at the Grammy Foundation’s 13th annual Entertainment Law Initiative luncheon at the Beverly Hills Hotel. The executive roasted several attendees in the audience. “You look great,” he told Greenberg Traurig’s Jay Cooper. “But then you’ve looked like you’re 80 for the last 40 years.” Azoff also had choice words for the collective assembly of entertainment attorneys. “Lawyers can’t write anything simple,” he cracked. “You can’t bill enough for that.” Azoff also introduced Loeb & Loeb partner/chairman emeritus John Frankenheimer, who received the 2011 Service Award.

Legal eagles: Loeb & Loeb’s John Frankenheimer, at the Entertainment Law Initiative luncheon, told his fellow attorneys in the audience that “if you aren’t passionate about the music, you shouldn’t be doing this.” Seated (from left): law student honorees Maral Vahdati (Chapman University), Brian Pearl (UCLA), Daniel Carollo (St. John’s), Jay Patel (USC) and William Jacobson (Charlotte School of Law). Standing (from left): Coca-Cola North America chief marketing officer Bea Perez; Frankenheimer; keynote speaker Will.i.am; and Recording Academy president/CEO Neil Portnow.

“I’ve got a lot going on, but I’m always after great music and this will be great exposure. If Tom Petty, who I’ve always wanted to work with, called me and said he wanted to work with me because he saw I won a Grammy, that would make me very happy.”

—MICHAEL M. BRAUER, ENGINEER ON JOHN MAYER’S “BATTLE STUDIES,” WHICH WON BEST ENGINEERED ALBUM, NON-CLASSICAL.
WINNERS

SOMETHING BIG HAS HAPPENED

BEST JAZZ INSTRUMENTAL
James Moody
Moody 4B
PQ Recordings

BEST SURROUND SOUND ALBUM
Michael Stern & Kansas City Symphony
Britannia's Orchestra
Reference Recordings

BEST NEW ARTIST
Esperanza Spalding
Junjo
Ayva Musica

BEST JAZZ VACCAL ALBUM
Gregory Porter
Water
Motema Music

BEST LATIN JAZZ ALBUM
Pablo Aslan
Tango Grill
ZOHO

BEST TRADITIONAL WORLD ALBUM
Gyuto Monks Of Tibet
Pure Sounds
New Earth Records

BEST KIDS' SPOKEN WORD
Bill Harley
The Best Candy in the Whole World
Round River

BEST HISTORICAL ALBUM & BEST ALBUM NOTES
Alan Lomax In Haiti Harte (limited edition)

CONGRATULATES OUR

3 GRAMMY WINNERS
AND
14 NOMINATIONS

CELEBRATING 31 YEARS
1980-2011

Not pictured: Best Historical Album & Best Album Notes Alan Lomax In Haiti Harte (limited edition)
“This is my first album with my new group, the Afro-Cuban Messengers, and the first on my own label, Comanche. It’s full of rhythmic and structural innovations. That’s why I’m so happy about this Grammy in particular. Winning inspires us to continue evolving. You’ll be seeing me a lot more in the United States.”

—PIANIST CHUCHO VALDES, WHO WON BEST LATIN JAZZ ALBUM FOR “CHUCHO’S STEPS.” HIS GROUP, IRAKERE, WAS THE FIRST CUBAN ACT TO WIN A GRAMMY, IN 1979. HE HAS WON EIGHT RECORDING ACADEMY AWARDS, INCLUDING MAINSTREAM AND LATIN GRAMMYS.

Roc Nation (with Gucci) threw a brunch on the terrace garden surrounding Club Bar at SoHo House in West Hollywood. The views were seductive, the food was tasty and in addition to Beyoncé and Rihanna, the crowd included Jay-Z manager John Menelly, Lyor Cohen, Warner Music Group vice chairman and chairman/CEO of recorded music for the Americas and the U.K.; Universal Motown president Sylvia Rhone, Warner Bros. Records CEO Todd Moscowitz; IDJMG chairman Antonio “L.A.” Reid; Translation Agency founder Steve Stoute; Roc Nation head of new music development Rich Kleiman; Alpine Music Group founder Eric Nicks; and QD3 Entertainment’s Quincy Jones III.

Prodigal sons (from left): Mumford & Sons’ Ben Lovett, Ted Dwane and Marcus Mumford, Jackson Browne, Mumford & Sons’ Winston Marshall, and Glassnote Records founder Daniel Glass at the Grammy’s pre-telcast event.

Bug Music CEO John Rudolph (far right) and president David Hirshland (far left) congratulate Los Lobos on receiving the company’s highest honor, the Legacy Award, during Bug’s Grammy party at Wolfgang Puck Bar & Grill LA Live.

Prodigal sons (from left): Mumford & Sons’ Ben Lovett, Ted Dwane and Marcus Mumford, Jackson Browne, Mumford & Sons’ Winston Marshall, and Glassnote Records founder Daniel Glass at the Grammy’s pre-telcast event.

Buggin’! Bug Music CEO John Rudolph (far right) and president David Hirshland (far left) congratulate Los Lobos on receiving the company’s highest honor, the Legacy Award, during Bug’s Grammy party at Wolfgang Puck Bar & Grill LA Live.

“Finally! In my world, it seems like they recognize my personal life more than the gift. So, this year... I told [my manager], ‘You go for me... we might win, but I feel we won’t.’ Then he called and said we won. I busted out crying.”

—FANTASIA, WHO WON FOR BEST R&B FEMALE VOCAL PERFORMANCE. SHE’S THE ONLY “AMERICAN IDOL” TO WIN THIS YEAR.
Do Grammy Winners And Performers Still Get Sales Boosts?

The 2010 Results Say Yes—From 17% To 101%

Traditionally, artists who win a Grammy during the telecast or perform live during the show experience a sales boost in the weeks following the event. Last year, sales surged for winners and performers, including Lady Gaga, the Black Eyed Peas, Taylor Swift, Zac Brown Band, Beyoncé, Pink and Kings of Leon.

In the week that ended Feb. 7, 2010—the first full week’s worth of data following the Jan. 31 Grammys—the majority of acts that populated the top 10 of the Billboard 200 had an explicit connection to the awards show. "The Fame," by show-opener and Grammy winner Lady Gaga, slipped one spot to No. 4 but sold 79,000 copies, a gain of 17%.

Fellow performers and winners the Black Eyed Peas’ "The E.N.D." jumped four spots to No. 6 with 70,000 copies (up 76%), and Swift, who won four trophies (two of them on-air, including album of the year) and performed on the show, sold 53,000 copies (up 58%) of her "Fearless" set, which rose 13-7.

Outside of the top 10, performer Beyoncé rose 21 rungs to No. 14 with "I Am... Sasha Fierce" (32,000, up 101%). She won two Grammys during the broadcast and four at the preshow. —Mitchell Peters

A very gleeful duo: "Glee" actress Lea Michele and Columbia/Epic Label Group chairman Rob Stringer get cozy at Sony’s Grammy reception at the Beverly Hills Hotel.

From L7 to the C-Suite: Warner Bros. Records chairman Rob Cavallo arrives at Warner Music Group’s post-Grammys event at Soho House.

The South just keeps on rising (from left): EMI Group CEO Roger Faxon with Lady Antebellum’s Dave Haywood, Hillary Scott and Charles Kelley at EMI’s post-Grammy party at Milk Studio.

"The big thing the... industry struggles with is the idea that games don't have artistic merit... if you see a videogame score buried among a list of film scores, the fact that it's a videogame score means more people will be dismissive of it. But videogames... reach audiences much wider than a lot of films. And the people listening to this music listen to it way more than your average film score."

-CHRISTOPHER TIN, WHOSE SONG "BABA YETU" WON BEST INSTRUMENTAL ARRANGEMENT WITH AN ACCOMPANYING VOCALIST. IT APPEARED IN SID MEIER'S "CIVILIZATION IV."
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Big Moments At Grammy Preshow

Jazz, Gospel, American Roots—Pinetop Perkins Is ‘New’ Oldest Honoree

Emotional moments weren’t the sole province of the nationally televised portion of the Grammy Awards. The preshow also claimed its fair share of highlights in the jazz, gospel and American roots categories, with several veterans finally receiving their due.

One of those memorable moments occurred when Dee Dee Bridgewater ran screaming to the stage to accept her award for best jazz vocal album. Another happened when James Moody’s widow, Linda (he died last December), accepted his award for best jazz instrumental album, individual or group. Additional jazz winners included the Stanley Clarke Band (best jazz contemporary album), Herbie Hancock (best improvised jazz solo) and Mingus Big Band (best large jazz ensemble album).

Not surprisingly, BeBe & CeCe Winans picked up two gospel Grammys: best gospel performance and best contemporary R&B gospel album. But although saxophonist Kirk Whalum is best-known as a jazz artist, he earned a nod for best gospel song along with songwriter Jerry Peters. Rounding out the gospel winners’ circle: Switchfoot (best rock or rap gospel album), Israel Houghton (best pop/contemporary gospel album), Diamond Rio (best Southern, country or bluegrass gospel album) and Patty Griffin (best traditional gospel album).

Calling it “the shock of her life,” Mavis Staples finally won her first Grammy (best Americana album) in a long career that dates back to 1950. And 97-year-old Pinetop Perkins became the oldest Grammy honoree when he and 75-year-old youngster Willie “Big Eyes” Smith accepted the statuette for best traditional blues album. Perkins’ win pushed him ahead of comedian George Burns. Additional American roots winners included Patty Loveless (best bluegrass album), Buddy Guy (best contemporary blues album), Carolina Chocolate Drops (best traditional folk album) and Ray LaMontagne & the Pariah Dogs (best contemporary folk album). LaMontagne was also up for song of the year.

—Gail Mitchell
ENCHANTED EVENINGS

Love is all around. Jazz artist Diana Krall is flanked by husband Elvis Costello and Tony Bennett at MusiCares' Person of the Year tribute to Barbra Streisand at the Los Angeles Convention Center.

An iconic trio: Prince joins Recording Academy president/CEO Neil Portnow in presenting MusiCares’ Person of the Year award to Barbra Streisand, who treated the audience to a performance of several hits, including "The Way We Were.”

They saw her when: Prior to winning the Grammy for best new artist, Esperanza Spalding performed three nights earlier with the Grammy Jazz Ensembles in a public performance at Spaghettini Italian Grill & Lounge in Seal Beach, Calif.

Soul survivor: Pinetop Perkins finally gets his due at the 53rd annual Grammy Awards.

Finally her time: Winning her first Grammy—for best Americana album—in a storied, 50-plus-year career, an emotional Mavis Staples called it the "shock of her life" and "a long time coming."

"The Grammys aren't the kind of event you ever think you'll be included in . . . It was the best moment of my career so far and probably always will be . . . This is a testament to the bedroom album: It's not something put together by writing teams all over the world and had millions thrown at it . . . the record is just us fucking about in a living room . . . that's why people like it."

—ELEANOR KATE JACKSON OF LA ROUX, WHOSE SELF-TITLED SET TOOK HOME BEST ELECTRONIC/DANCE ALBUM.
"I am hung over in that weird, tired way. That [pink suit] got hot after a while. It was like a wool bathing suit... [This Grammy] is the first and only one. I was completely surprised. I thought I had no chance to beat someone like Vaughan Oliver or Klaus Voormann. In fact, I was going to wear a 'Revolver' T-shirt. But it's too baggy. When I was in high school I bought everything in extra-large."

—VISUAL ARTIST ROB JONES, WHO WON WITH JACK WHITE FOR BEST BOXED OR SPECIAL LIMITED EDITION PACKAGE FOR THE WHITE STRIPES' 'UNDER GREAT WHITE NORTHERN LIGHTS.'

"The Doors never won a Grammy. Back in the days, there were no Grammys for rock 'n' roll, really—although we were nominated a few times, and did get a Lifetime Achievement Award. But this is the first time we actually win a Grammy. This is the year of 'about time' for us."

—DOORS GUITARIST ROBBY KRIEGER. THEY WON FOR "WHEN YOU'RE STRANGE" (DIRECTED BY TOM DECILLO) IN THE BEST LONG FORM VIDEO CATEGORY.
hosting the trophy: jeff beck

2011 grammy winners

record of the year

"My Eyes Don’t See"
Lady Antebellum

album of the year

"The Suburbs"
Arcade Fire

song of the year

"Need You Now"
Dwight Yoakam, Josh Kear, Charles Kelley & Hillary Scott, songwriters (Lady Antebellum)

best new artist

Esperanza Spalding

best female pop vocal performance

"Red Romance"
Lady Gaga

best pop performance by a duo or group with vocals

"Hey, Soul Sister (Live)"
Tinariwen

best pop collaboration with vocals

"Shake It Like a Polaroid Picture"
Herbie Hancock; Pink, India.Arie, Seal, Konono No.1, Jeff Stinco, Dumas Sangaare

best pop instrumental performance

"Nessun Dorma"
Jeff Beck

best dance recording

"Only Garden in the World"
Rhiana

best electronic/dance album

"La Roux"
La Roux

best rock song

"Angry World"
Neil Young, songwriter (Neil Young)

best country collaboration with vocals

"She's Not Waiting Away"
Zac Brown Band & Alan Jackson

best country female vocal performance

"Bitterroot"
Fantasia

best country male vocal performance

"Give Me My Baby"
Usher

best country song

"Need You Now"
Dwight Yoakam, Josh Kear, Charles Kelley & Hillary Scott, songwriters (Lady Antebellum)

best country album

"Need You Now"
Lady Antebellum

best new age album

"Miles: Journey to the Mountain"
Paul Winter Consort

best contemporary jazz album

"The Stanley Clarke Band"
The Stanley Clarke Band

best jazz vocal album

"Fellona Pagan (1955-1959) Tu Bille With Love From Dee Dee"
Doe Dee Bridgewater

best improv jazz solo

"At Change Is Gonna Come"
Herbie Hancock, soloist

best jazz instrumental album, individual or group

"Moody 4"
James Moody

best jazz song

"Mingus Big Band Live at Jazz Standard"
Mingus Big Band

best latin jazz album

"Chucho'sSteps"
Chucho Vermont & the Afro-Cuban Messengers

best mahi mahi music album

"Huma Ke Aloha"
Huma Ke Aloha

best native american music album

"100 Gathering of Nations Pow Wow; A Spirit's Dance"
various artists

best zydeco or Cajun music album

"Quebec Jambalaya"
Chubby Carrier & the Bayou Swamp Band

best reggae album

"Before the Dawn"
Buju Banton

best pop/contemporary gospel album

"Love God, Love People"
Isaiah Houghton

best southern, country or bluegrass gospel album

"The Reason"
Diamond Rio

best country traditional world music album

"Aki & Tomu
ai"
Aki Fakira Toure & Thomu Diabate

best country instrumentation

"Throw Down Your Heart, Africa Parts 2; Unreased Tracks"
Bela Fleck

best musical album for children

"Tomorrow's Children"
Pete Seeger With the Rivertown Kids & Friends

best spoken word album

"For the Love of the Sky"
Robert Gordon, album notes written (Big Star)

best historical album

"A smiling Big Smiles The Original Studio Recordings"
Jeff Jones & Alan Rose, compilation producers; Paul Hicks, Sean Magee, Guy Meeds & Sam & Dave Rose, mastering engineers (The Beatles)

best engineered album, non-classical

"Battle Studies"
Michael H. Brauer, Joe Ferla, Chad Frisvold & Manny Marincon, engineers (John Mayer)

producer of the year

"For the Love of the Sky"
Robert Gordon

best remixed recording, non-classical

"You Say/Give It Away"
Mark Ronson & The Business, remixer (Madonna)

best surround sound album

"Love Me, Love Me, Love Me" Keith J. Johnson, surround mix engineers/surrond mastering engineer; David Frost, surround producer (Michael & Samsung City Symphony)

best compilation soundtrack album for motion picture, television or other visual media

"The Weary Kind (From "Crazy Heart")" Rhys Rangham & TJ Bunch, songwriters (Rhys Rangham)

best instrumentarrangement

"The Path Among the Trees"
Billy Childs, composer (Billy Childs Ensemble)

best classical album

"Lucia"
La Scala Orchestra; Chicago Symphony Orchestra; Argentine National Symphony Orchestra

best chamber music performance

"Ligeti: String Quartets Nos. 1 & 21"
Parker Quartet

best small ensemble performance

"Christmas XXI & La Capella Real de Catolicos (Pascal Berlin, Daniele Carnovich, Lior Elmaleh, Montserrat Figuras, Driss El Maloum, Marc Maurou, Luis Vitamana & Furio Zanetti, Pascal Berlin, Daniele Carnovich, Josep Pijoan & Francisco Rojas)

best classical vocal performance

"Chausson: Poeme (The Beatles)

best contemporary composition

"Duophony, L'Amour de Loin"
Mark Diakoutra, Michael, composers (Giancarlo Guerrero & Nashville Symphony Orchestra)

best classical crossover

"Dvořák: The New World Symphony"
Maurizio Pollini & Maxim Vengerov, conductors (Chicago Symphony Orchestra)

best chamber orchestra performance

"A Chronology of the Beatles"
Galina Ulanova, conductor (Chicago Symphony Orchestra)

best choral performance

"Voyage: Requiem"
Riccardo Volpi, conductor; Duane Woolf, chorus master (Old Abraham; Olga Borodina, Bartók; Marco Zeffiro; Chicago Symphony Orchestra; Chicago Symphony Chorus)

best instrumental soloist(s) performance (with orchestra)

"Viennese: Love du Saint-Sacrement"
Paul Jacobs

best chamber orchestra performance

"Ligeti: String Quartets Nos. 1 & 24"
Mitsuko Uchida (The Cleveland Orchestra)

best small ensemble performance

"Christmas XXI & La Capella Real de Catolicos (Pascal Berlin, Daniele Carnovich, Lior Elmaleh, Montserrat Figuras, Driss El Maloum, Marc Maurou, Luis Vitamana & Furio Zanetti, Pascal Berlin, Daniele Carnovich, Josep Pijoan & Francisco Rojas)

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"Chausson: Poeme (The Beatles)
LADY GAGA IS BACK. SHE’S CREATING A NEW RACE OF PEOPLE. SHE’S BREAKING SALES AND AIRPLAY RECORDS. SHE IS REBORN AGAIN. SHE IS THE 1,000TH NO. 1 ON THE BILLBOARD HOT 100. HOW DOES SHE DO IT? SHE WAS BORN THIS WAY. 
BY BILL WERDE

THE BILLBOARD Q&A

Good Romance

LADY GAGA IS BACK. SHE’S CREATING A NEW RACE OF PEOPLE. SHE’S BREAKING SALES AND AIRPLAY RECORDS. SHE IS REBORN AGAIN. SHE IS THE 1,000TH NO. 1 ON THE BILLBOARD HOT 100. HOW DOES SHE DO IT? SHE WAS BORN THIS WAY.
BY BILL WERDE

Good Romance

Lady Gaga wasn’t quite born when the Grammy Awards began on Sunday, Feb. 13—she was still in her egg while she “walked” the red carpet. Later that evening, Gaga was birthed, or perhaps more accurately, rebirthed as, well, Lady Gaga.

She emerged from a now-larger egg onstage, and you could see this wasn’t the same Gaga. In case you didn’t catch the subtle (not a word often used to describe any part of Gaga onstage) touches: Her hair was off-pink with amniotic remnants. Her bones had structurally changed. Her shoulders now had positively Vulcan protrusions.

“My bones have changed in my face and shoulders,” she says. “I am now able to reveal to the universe that when I was wearing jackets that looked like I was wearing shoulder pads, it was really just my bones underneath.”

If you’re looking for a self-conscious wink in any of this, you’ll probably be waiting for at least a few more Gaga life spans. There’s no line between Stefani Germanotta, Gaga’s birth name, and Lady Gaga. There’s no onstage and offstage. There’s only Gaga.

Gaga seemed in good spirits as we chatted, speaking in impassioned tones about her vision for the upcoming album, and just about anything else we asked. She even spoke for the first time about her new retail relationship with Target (see story, page 34).

Very few artists decide to build an entire aesthetic and musical campaign around the notion of evolution, and fewer have the courage and conviction to live with their vision offstage—to, in fact, make everywhere they go a stage to share that vision. Dennis DeYoung didn’t walk the streets of 1983 as Mister Roboto, you know. But: That was then, and this is now.

Congratulations. “Born This Way” is the 1,000th No. 1 on the Billboard Hot 100.

I can’t believe it. I’m humbled, honored and overwhelmed at the reception to “Born This Way.” This has been so life-changing for me. Between Billboard and the international No. 1s, and the radio numbers . . . I couldn’t be more blessed to have the fans I have. I knew when I wrote the song it was special, but I also knew that perhaps my fans or my label were hoping for me to deliver “Bad Romance the Third” or “Poker Face the Third.” I wanted to do exactly the opposite.

That’s not to say that on the album there’s not an incredible amount of breadth and eccentricity. It’s quite eclectic. It ranges from “Born This Way” being very light to the rest of the album becoming quite darker. I in jest say that “Born This Way” is the marijuana to the heroin of the album, the ultimate intense intoxication of the record. It’s an analogy.

No need to start more rumors, right?

No, please. I don’t like rumors, especially not drug rumors. But the song, it’s very literal and . . . I said, “I want to write my freedom record. I want to write my this is who the-fuck-I-am anthem,” but I don’t want it to be hidden in poetic wizardry and metaphors. I want it to be an attack, an assault on the issue because I think, especially in today’s music, everything gets kind of waxy sometimes and the message gets hidden in the lyrical play. Harkening back to the early ’90s, when Madonna, En Vogue, Whitney Houston and TLC were making very empowering music for women and the gay community and all kind of disenfranchised communities, the lyrics and the melodies were very poignant and very gospel and very spiritual and I said, “That’s the kind of record I need to make.” That’s the record that’s going to shake up the industry. It’s not about the track. It’s not about the production. It’s about the song [written by Stefani Germanotta and Jeppe Laursen; produced by Lady Gaga, Jeppe Laursen, Fernando Garibay and Paul “DJ White Shadow” Blair]. Anyone could sing “Born This Way.” It could’ve been anyone.

I think this is the first No. 1 song that uses the word “transgendered.” This is the first No. 1 song—and we’re doing more research on this—out of these 1,000 that far and away is the most pro-LGBT kind of track. That’s pretty remarkable. A bit of a landmark.

I wanted to put my money exactly where my mouth is. The Little Monsters all over the world as well as the gay community have been tremendously supportive over the years and I have in turn been supportive. Let’s call a spade a spade. It’s not like “The Fame” and “The Fame Monster” address those communities—not directly. This is my chance to create something that is not only supportive of my political and social beliefs—not just for the gay community, but for everyone . . . This is also my chance to artistically say, “I’m not being safe with this record.” I’m not trying to gain new fans. I love the fans I already have, and this is for them.

If “The Fame” was about the draw of fame, success and money and “The Fame Monster” was an answer to what
“The key to the success of the music industry is allowing the artist to creatively run the ship.”

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the fame can bring you—which wasn’t terribly good news—what is “Born This Way”? You said it gets a little bit dark—do you write all of the songs or co-write them? I write all the lyrics and the melodies to my songs, and I co-produce every single track on the album.

You create a vision and you deliver. Artists who write their own albums themselves that is becoming a bit of a chapter. This album exists in two different hemispheres working together at the same time. On one end, the album is this world and each song represents these subworlds within the album but thematically range from identity to choice, life choice, to understanding who you are, but ultimately on the other side of the hemisphere, the nexus of “Born This Way” and the soul of the record reside in this idea that you were not necessarily born in one moment. You have your entire life to birth yourself into becoming the ultimate potential vision that you see for you. Who you are when you come out of your mother’s womb is not necessarily who you will become. “Born This Way” says your birth is not finite, your birth is infinite.

Birth is a process of living. It’s a process of living and it’s also not ultimately a goal. It’s something ever-changing. Something you can ignite at any moment. My boxes have changed in my face and in my shoulders because I am now able to reveal to the universe that when I was wearing shoulder pads or when I was wearing jackets that looked like I was wearing shoulder pads, it was really just my bones underneath. My fashion is part of who I am, and though I was not born with these clothes on, I was born this way.

Is that what the Grammy performance was about? The Grammy performance was about many things but ultimately the song “Born This Way”... is visually and thematically and lyrically about birthing a new race, birthing a race within the race of already existing cultures of humanity—that bears no prejudice and no judgment. The whole performance was a Gregorian Alvin Alley, had Martha Graham energy to it, and that was a statement in itself.

As a performer, does it help you to get into costume? Well, it’s part of who I am. My creativity is in my blood and in my bones as I said, and it takes time to become myself every morning.

Do you feel pressure about that? Like, you can’t just be Stefani Germanotta any more? You have to be, any time you’re out anywhere, Lady Gaga? I don’t agree with that statement.

Because you are Lady Gaga. Gaga is Stefani Germanotta. I don’t create any separation between my birth name and my subsequent birth name—Lady Gaga. That’s the point of what I’m trying to say. Gaga is not manufactured... it is not artificial. I wish I could give that gift to everyone on the planet—the ability for you to create an idea and perceive of something, whether it be a name or a vision for yourself, and just choose to become it. The world, and I base this on the music industry, is obsessed with artists and glamour and creativity and fashion. And artistry has become something that people believe is cliche. For myself, in my reality, I exist at all times halfway between reality and fantasy. That’s the way I was born.

I just meant, on a very human level, we all have days where what we’d like to do is throw on a pair of sweats, go to the deli and get a cup of coffee. I do things like that, although it may not be in sweat pants. When I do those things, my fans or Little Monsters, they don’t see that as any different. It’s all one whole. People try to view artists in these relative compartmentalizations of their life, like,

“Oh, this is her at the grocery store, this is her ontology, this is her on the red carpet," and I guess what I was trying to say on the red carpet is that I’m always on stage.

The idea for the egg on the red carpet—where did that come from? I was in Amsterdam on my tour bus. I was thinking about birth—about embryos. Even my hair color was a washed-out rose color... it was meant to be a hair expression, an afterbirth. A little amniotic touch. Very nice.

Yes, and I thought to myself, “Gosh, the thing I hate most about doing award shows is, it can be distracting...” I want to exist only for my fans and for the stage. I don’t want to exist in this machine or this circus that is the industry. I wish I could be encapsulated for three days and just think only about my performance, think only about the album, think only about the future of my fans. So that’s what I did.

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Tackling Target

LADY GAGA SAYS RETAIL DEAL HINGES ON REFORM

When Lady Gaga’s camp announced that it would be releasing an exclusive edition—complete with remixes and three additional studio cuts—of the upcoming “Born This Way” album at Target, it excited some of her Little Monsters for the wrong reasons. Gaga, of course, enjoys enormous support from the gay community and is very vocal in reciprocating that love. After all, “Born This Way” is the 1,000th No. 1 single, but the first in 50-plus years of chart-toppers to use the word “transgendered.”

So how, some of her fans wondered, could she choose to support a retail chain that made headlines last election season for using $500,000 of corporate funds to support a political action committee—MN Forward, an ostensibly pro-business political action committee—that supported Tom Emmer in his failed 2010 run for governor of Minnesota? Emmer’s campaign had earlier made a donation to a Christian rock organization that advocates death and violence to gays. Emmer also supported a proposed state constitutional amendment to ban gay marriage.

Target CEO Gregg Steinhafel quickly apologized to the public and Target employees for the support of Emmer. But following the apology, further donations to the political right—and specifically to candidates with anti-gay voting records—were made.

Gaga spoke to the issue for the first time in this interview, telling Billboard that she wasn’t comfortable with the Target partnership when it first came up as a possibility, and that she met with “the wrong” people at Target, along with her manager Troy Carter.

“That discussion was one of the most intense conversations I’ve ever had in a business meeting,” Gaga says. “Part of my deal with Target is that they have to start affiliating themselves with LGBT charity groups and begin to reform and make amends for the mistakes they’ve made in the past...” our relationship is hinged upon their reform in the company to support the gay community and to redeem the mistakes they’ve made supporting those groups.”

The reality may be a bit more complicated than that, however. Target VP of communications Dustee Target, with Billboard at length—the full interview transcript is available at billboard.biz—expressing Target’s excitement to be working with Lady Gaga and portraying the controversial donations as more of a lack of procedural oversight than anything else. Jenkins says that to Target, Target has created a new “policy committee” to review such matters. The committee doesn’t include Steinhafel and has yet to have its first quarterly meeting, but Jenkins directed Billboard to a page on Target’s corporate site that had “in the last week or two” posted new guidelines for Target’s political contributions.

But in the world of corporate cause spending, it’s worth contextualizing that number. Jenkins says Target spends $3 million per week on community causes, which means its spend on LGBT issues represents roughly less than 2% of that budget.

And as with most large companies, political donations are a complicated calculus of company identity and strategic business interests. Case in point: Best Buy, another partner to the music industry, also donated $100,000 to MN Forward; Best Buy CEO Brian Dunn said on his blog to employees, “In our quest to focus on jobs and the economy, we’ve disappointed and confused some employees and customers. I’m taking it to heart.”

Jenkins says she “didn’t think” Gaga’s feedback had resulted in direct policy change, but that she was one of many voices Target had considered in order to better understand issues concerning the LGBT community. For example, Jenkins cited a recent meeting in San Francisco between LGBT groups and Target personnel, but declined to provide greater detail. “We very much appreciated the conversation and the dialogue with [Lady Gaga] and her team all along the way,” Jenkins says. “They’ve been a wonderful partner in this and they’ve shared their feedback.”

Jenkins says Target is now committed to being more “thoughtful”—she used the word 11 times in a half-hour interview—about the issue of political donations. But when asked directly, she couldn’t guarantee that Target wouldn’t end up making future donations to candidates with anti-gay voting records. “No,” Jenkins says, “but what I can say is that we’re going to use our policy committee to ensure that we’re being more thoughtful.”

They may well want to be, as Gaga will undoubtedly hear from her beloved fans if that thoughtfulness doesn’t present itself. She repeatedly mentions her love for her fans and her desire to “not be ‘out’ and ‘out’” the senses of mainstream America with a pro-LGBT sensibility. “It’s so important to me, please, to clear up any mis-conceptions or concerns,” she says of the Target relationship. “Whatever you can do to assure my fans and the gay community that I have their back, please do.”

—Bill Werde
CONGRATULATIONS TO LADY GAGA ON HER 3 GRAMMY WIN FOR A HISTORIC LAUNCH TO “BORN THIS WAY”, THE 1000TH #1 IN BILLBOARD HOT 100 CHART HISTORY

2 + 11
BORN THIS WAY DEBUTS AT #1 IN EVERY ITUNES MUSIC STORE WORLDWIDE

2 + 13
DEBUT PERFORMANCE OF “BORN THIS WAY” AT THE GRAMMYS WHERE LADY GAGA TAKES HOME THREE AWARDS FOR
BEST POP VOCAL PERFORMANCE (“BAD ROMANCE”) BEST POP VOCAL ALBUM (THE FAME MONSTER) BEST SHORT FORM MUSIC VIDEO (“BAD ROMANCE”)

2 + 14
“BORN THIS WAY” SETS THE HIGHEST DETECTIONS AND AUDIENCE TOTAL FOR A NEW SONG IN AIRPLAY HISTORY ROCKETING TO A RECORD-SETTING DEBUT ON BILLBOARD’S MAINSTREAM TOP 40 RADIO AIRPLAY CHART AT #14 IN LESS THAN 3 DAYS

2 + 15
OVER 1,000,000 SINGLES SOLD IN ITUNES STORE WORLDWIDE SINCE 2 + 1

2 + 16
“BORN THIS WAY” BECOMES THE 1000TH #1 ON THE BILLBOARD HOT 100 CHART

2 + 19
THE FINAL STRETCH OF THE MONSTER BALL BEGINS, ONE OF 2010’S HIGHEST GROSSING TOURS

AND THIS IS JUST THE BEGINNING.... BORN THIS WAY THE ALBUM 5 + 23 + 11

EXECUTIVE PRODUCER: VINCENT HERBERT  A&R: VINCENT HERBERT FOR STREAMLINE RECORDS MANAGEMENT: TROY CARTER FOR ATOM FACTORY
I’m not trying to gain new fans. I love the fans I already have, and this is for them.

About the new album, what can you tell me?
The breadth of the album is enormous. My fans are going to enjoy the journey. One of my favorite songs on the album is the last song. It was originally going to be the first single. It’s called “Marry the Night.” It was produced by myself and Fernando Garibay. When Fernando and I did it, it was actually after I had written “Born This Way,” but hadn’t yet produced it. It was like this sonic light bulb went off and we were like, “That’s the sound! That’s the future.” The lyrics are “I’m gonna marry the night. I won’t give up on my life. I’m a warrior queen. I’m gonna make love to the stars... I’m a soldier to my own emptiness. I’m a warrior.” The record is just this massive, gas-station, disco record, music—that every single one of these songs could have been a hit record.

Do you care how many copies of this album sell, or sell in the first week? It’s not about the numbers. But I won’t say that I’m not honored to be No. 1 on Billboard. Because it is a tremendous honor. And to be the 1,000th No. 1 on Billboard... I would be silly not to say this is the greatest honor of my career... To have sold so many singles so quickly and to be a message—not a song about a nightclub, not a song about sex—a message about love and positivity?

The hubbub about Madonna—do you have a point of view on that?
Everyone knows how much I love and adore Madonna. What a huge fan I am. I don’t think there is a female on the planet that is not inspired by Madonna... on so many levels. I was honored to hear from her—I’ve met her in the past and worked with her... she is so supportive and loving... I think what people are hearing, to be precise, is the spirit of the early ’90s. It’s not just Madonna: It’s Whitney Houston, it’s ‘En Vogue,’ it’s TLC. It was a late-’90s dance-early gospel-fusion-wit-pop music, and that’s precisely what I intended for it to sound like.

The video for “Born This Way,” it’s coming shortly. Yes. I saw the edit of it today and it’s amazing. I did it with Nick Knight, co-directed it with him and Lauren Gibbon and the Haus... so it’s really a Haus of Gaga directorial debut with Nick Knight. It... looks completely different than everything I’ve ever done.

Can you give a teaser, a sense of what fans can expect?
Um, it is the birth of the new race. Really deep stuff.

How did you decide what producers to work with for “Born This Way”? Do you ever consider working with, or does Interscope ever suggest you work with a mainstream hitmaker?
Interscope—I say this with love—they don’t have anything to do with my creative process.

So how do you decide who to work with?
I wanted to work with RedOne again because we have this incredible magic together. We did a song called “Judas,” a song called “Hair.”

What is that magic that he brings?
He has no ego.

“No ego.” How does that translate in the studio? Being open to ideas?
It translates as musical hippies... [The producers I work with] are unbelievably talented, open-minded and in touch with the underground dance community as well as orchestral movie soundtracks as well as rock, metal, music. I think in the music industry, something has happened where the producers have begun to think or believe—or the industry has begun to think or believe—that the producer makes the hits. This is the most dangerous thing that has happened to this business. Because it takes the credibility away from the singer and from the artist. It’s unfair to the artist. What I’ve experienced while working with these producers... We work as a unit... If I want to lay down a synth line, they’re like, “Let’s do it.” If I change that beat... It’s a process... We sit around on laptops, we’ll work on our different computers, different programs, and then we pass everything around on USB sticks and then we convert it to the proper file format to put it into one computer. And actually, Fernando Garibay was the musical director of the whole album. That’s the key to the success of the music industry—allowing the artist to creatively run the ship.

There are certain artists who aren’t able to run the ship. Or maybe they are, but producers are getting in their way. I’ll probably get in trouble for saying that, but I don’t care, because I’m looking out for the future of this industry. And I believe so much that this industry is being reinvigorated every day in more and more areas... we sell millions and millions of records in the first week, like we used to. But we have to remember that music began with the artist... I cannot thank Troy Carter and Vincent enough for how they have supported me over the years. They believe in me so much. I will never leave Troy. I will never leave Vincent. Until my artistic death, I will be loyal to them because they are the truth of this industry.

Can you explain their respective roles?
Troy is my manager, and Vincent is my A&R, but with the new structure, the 360 deals with the music business, Vincent is essentially my partner. We work on everything together. They let the Haus of Gaga creatively run everything that I do and everything that we do. Troy is tremendously talented. Vincent is tremendously talented. They’ve never tried to re-create me because I can’t be done.

Bill Werde is editorial director of Billboard. Follow @bwerde on Twitter.
New Single
Go Around
Available 2/26/11

With Exclusive Remixes From IAMDTOX & Yultron

When the Billboard Hot 100 debuted in the Aug. 4, 1958, issue of Billboard, the magazine already had a series of weekly rankings that tracked singles sales, specific genres and songs that generated the most combined sales in versions by different artists. But in an editorial introducing its newest chart, Billboard explained that the Hot 100's combination of radio airplay, jukebox activity and retail sales would provide the fastest, most complete and most sensitive index to the popularity of recorded music in America. Sure enough, the Hot 100 quickly established itself as our signature chart—and the recording industry's leading barometer of pop success.

Nevertheless, Billboard was forced to restrict the scope of its chart to 100 songs. And the math—because there are only 100 songs, the Billboard board would have to choose which song would be No. 101. Who gets No. 100? How can we count for millions of people digging the exact same song at the exact same time?

There's magic, though, in the mathematics. Only sorcery (or talent plus the will of an industry, and a culture that continues to love music) can account for millions of people digging the exact same song at the exact same time.

Why did we all care about a "little ditty" from John Cougar called "Jack & Diane"? How to account for the nationwide rally around the Marvelettes' "Please Mr. Postman? You can say what you like about the Bay City Rollers' style of sense, but their 1976 "Saturday Night" was adored by the USA. Bonnie Tyler's 1983 No. 1, "Total Eclipse of the Heart," still sounds good. Karyn White's "Superwoman" is the classic, but her "Romantic" is what went to No. 1 in '81. Fergie's "London Bridge" is Herb Alpert's "Rise." The Doobie Brothers' "What a Fool Believes." "Help Me, Rhonda." "Yesterday." "I'm Real." "You're Still the One." "Can't Nobody Hold Me Down." We all have and do move to the chords, the beats, the lyrics, the very sound of these songs. Perhaps you're an artist—a singer/songwriter, musician, producer. Maybe you're an engineer. Maybe you were (or are, or aspire to be) on a team that built one of these songs—finding and signing the artist, A&R, styling, accounting, publishing, street promotion, radio promotion and programming, DJing, retail, tour production and management, marketing. Perhaps you're a VP, president or chief executive. Press/media relations. A blogger with a burgeoning empire. Or the traditional press itself.

Whichever: We all live these records. Many of us had a hand in building them. We have carried the water, and we have waved the wand. And through the downs—and ups—of this business, these songs, the whole world sings. Billboard is proud to be the brand that does the math, but this week, most especially, we celebrate the artistry and the industry—the magic—of pop music. And we tip our hats to the No. 1s.

Reading about the 1000 No. 1s is fun, but these songs were meant to be heard. Go to Billboard.com/1000s to listen to every song on the chart and comment on your favorites.

.COM
Mack No.1
March and scored importance of ranking: the enduring appeal of teen idols

New Orleans, "try's first
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The ’50s
Frankie Avalon.
Kingston Trio.
Lloyd Price.
Mack The Knife.

early chart-topping hits on the Billboard Hot 100—the pop chart—provided a glimpse of what was to come in future decades. There was the folk revival’s first incursion into the mainstream with the Kingston Trio’s "Tom Dooley" and some of country’s first pop crossover hits: Johnny Horton’s "The Battle of New Orleans," the Browns’ "The Three Bells" and Guy Mitchell’s cover of the Ray Price hit "Heartaches by the Numbers."
The Hot 100’s very first No. 1, Ricky Nelson’s "Poor Little Fool," held the top spot for two consecutive weeks. Then Ray, Nelson was a particularly prescient chart-topper, exemplifying two trends that would be important, and a constant on the ranking: the enduring appeal of teen idols and, through his family’s shows "The Adventures of Ozzie and Harriet," the importance of TV as a key exposure platform for recording artists.
The burgeoning buying power of teenage consumers, which would become even more formidable in the years to come, also powered teen idols Frankie Avalon and Paul Anka to No. 1. Anka, whose "Diana" was a huge hit in 1957, spent four weeks at No. 1 with "Lonely Boy" during the summer of ’59. Avalon, who went on to even greater fame in the ’60s co-starring in teen beach movies with Annette Funicello, was one of only two artists to top the Hot 100 with two different hits in the ’50s. He scored with "Venus," which spent five weeks at the summit in March and April of 1959, and "Why," which spent one week at No. 1 and was the final chart-topper of the decade.
R&B artists had only a limited presence atop the Hot 100 during the late ’50s, something that would change for good in the following decade. The Platters’ "Smoke Gets in Your Eyes" topped the chart for three weeks in January and February of 1959, immediately followed by Lloyd Price’s "Stagger Lee," which spent four weeks at No. 1. In May of that year, Wilbert Harrison spent two weeks atop the Hot 100 with his version of Leiber & Stoller’s "Kansas City."
The title for longest reign at No. 1 during the ’50s belongs to Bobby Darin’s "Mack the Knife," Darin’s brassy, jazzed-up interpretation of the song, from the famed 1928 Kurt Weill-Bertolt Brecht musical "The Threepenny Opera," spent a remarkable nine weeks at the summit in the fall of 1959. That a song from Weimar-era Germany could top the chart the same year as Elvis Presley’s "A Big Hunk O’ Love" and "The Chipmunk Song" clearly illustrated that scoring a No. 1 on the Hot 100 was anything but predictable.

The ’60s
Girl Groups.
Beatles.
Beach Boys.
Elvis.

Released in October 1959, Marty Robbins’ Grammy Award-winning "El Paso" was the first No. 1 of the 1960s. Accompanied by Spanish guitar, the haunting song (later covered by the Grateful Dead) was one of four country records—along with Bobbie Gentry’s "Ode to Billy Joe," Bobby Goldsboro’s "Honey" and Jeannie C. Riley’s "Harper Valley P.T.A."—to hit the No. 1 pop slot during the decade.
The early ’60s produced singers like Steve Lawrence,
Connie Francis and Bobby Vinton, who all sang No. 1 songs that appealed to parents as much as they did to their children. Instrumentalists—the kind parents liked—were also big. Seven such numbers hit the top, including Paul McCartney’s “Love Is Blue” and Lawrence Welk’s “Cali cutoff,” which bumped the Shirelles’ “Will You Still Love Me Tomorrow.” It was the only No. 1 single of Welk’s long career.

The decade’s first four years were sweeter than the “dangerous” rock’n’roll sound that originated in the mid-’60s. Songs like the Drifters’ “Save the Last Dance for Me,” Dion’s “Runaround Sue,” Gene Chandler’s “Duke of Earl” and Gary U.S. Bonds’ “Three O’Clock” would’ve been at home atop the chart during the latter half of the ’60s. So would dance-craze songs from Chubby Checker and Joey Dee & the Starlighters and novelties like Bobby “Boris” Pickett’s “Monster Mash.” And it’s difficult to believe that time has forgotten Larry Verne’s “Mr. Custer,” a masterpiece about a coward who wanted no part of the titular character’s last stand.

Let’s forget the girl groups who delivered a dozen No. 1s during the ’60s with the help of Brill Building writers, including the Angels’ “My Boyfriend’s Back” (by Bob Feldman, Jerry Goldstein and Richard Gottehrer), the Crystals’ “He’s a Rebel” (Gene Pitney and Phil Spector), the Dixie Cups’ “Chapel of Love” (Spector, Jeff Barry and Ellie Greenwich) and the Shangri-Las’ “Leader of the Pack” (Barry, Greenwich and Shadow Morton).

The ’60s had plenty of No. 1s by giants whose music would defy the constraints of time: Elvis Presley, with six chart-toppers; Roy Orbison, with two; and Ray Charles, three. Presley’s first No. 1 of the ’60s, “Stuck on You,” scored the top spot on Aug. 15, 1960. Not only was it his first hit after a two-year stint in the U.S. Army, it was also the first of five No. 1s, all with the Jordanaires, that he would have during the next two years. But after “Good Luck Charm” peaked at No. 1 on April 21, 1962, Presley wouldn’t return to the summit until Nov. 1, 1969, with “Suspicious Minds.”

Charles’ first No. 1 of the decade was “Georgia on My Mind.” It lasted three weeks, while his next, “Hit the Road Jack,” had a two-week stint beginning Oct. 9, 1961. The next year, Charles snared his longest stay in the penthouse with “I Can’t Stop Loving You,” which ruled from June 2 until it was displaced by “The Stripper,” from David Rose & His Orchestra, on July 7.

Orbison’s “Running Scared” had a two-week stay at the top in June 1961, while “Pretty Woman” lasted three weeks, beginning Sept. 26, 1964.

If the ’60s laid the foundation for rock and R&B, the ’60s gave those genres blueprints for the future. Practically every other sound and subgenre that would emerge during the next five decades can trace its origins back to the ’60s—quite an accomplishment considering the music industry is always looking for the next big thing to break through. And that big of a thing has occurred, genre-wise, only about four times in the last 40 years: disco, rap, punk and heavy metal.

Most of those genres would, one way or another, begin with the Beatles, who had 19 No. 1s. The Fab Four redefined pop culture during their seven-year reign at the top of Billboard’s charts. From the first chord of “I Want to Hold Your Hand,” which hit the top on Jan. 18, 1964, to the band’s last No. 1, “Come Together,” on Oct. 16, 1969, the Beatles changed everything from the way Americans wore their hair and dressed to how they started listening to music, including looking for hidden meanings in lyrics. And on the Beatles’ coattails were another 19 No. 1s from Brit bands like the Rolling Stones, the Dave Clark Five, Herman’s Hermits and the Animals.

And American acts responded in turn, with nearly 30 No. 1s. Some of the bands aspired to sound like the Beatles, including the Turtles (“Happy Together” reigned for three weeks in 1967), who took their name because it ended with the same letters. And along with Simon & Garfunkel, the Doors and the Young Rascals, there were the Beach Boys, whose surf sound hit the top 10 prior to the Beatles. The band’s last No. 1 of the decade was “Good Vibrations” in 1966, but the Beach Boys and Beatles spent most of the rest of the decade trying to outdo each other.

Coinciding with the British invasion was Motown, which practically created its own genre, landing 18 songs atop the Hot 100, including 12 from the Supremes. And the old guard—Frank Sinatra and Dean Martin—also managed to land No. 1s on the chart.

The ’60s were the decade when many artists took control, writing their own songs and in some instances designing their own album covers. It is, in fact, the only time in music history when the most popular sounds were also consistently the most creative, experimental and critically acclaimed music. That may be due to the fact that when the ’60s began, the single was still the main artistic configuration, despite the album’s commercial introduction in 1948, Sinatra’s attempt to establish the long-form as an artistic statement in the mid-’50s and its ability to generate more revenue than the single, thanks to its higher price.

By the decade’s end, the album would establish itself as the dominant form, a notion that’s only now being challenged some 50 years later. But during the ’60s, the single was the main vehicle for many an artistic triumph.

—Ed Chrsitan
The '70s
Motown.
Solo Beatles.
Social Protest.
'Saturday Night Fever.'

What did the 1970s sound like? A look at the 253 songs
that reached No. 1 on the Billboard Hot 100 reveals a simi-
lar patchwork of styles. There were story songs ("The Night
Chicago Died," "Billy Don't Be A Hero") and instrumen-
"A Filth of Beethoven," "Theme From S.W.A.T."). There
were classics by such giants as the Rolling Stones, Smokey
Robinson and David Bowie, and there were novelty songs
like "The Streak" and "Kung Fu Fighting"—the Pet Rocks of
the pop charts.

It was a range that mirrored the variety shows on the
three—and only three—networks at the time. However, with
closer examination, some crucial patterns in a changing
musical universe can be detected. Since so many of the
rock icons of the '60s aspired to something beyond hit sin-
gles, a feeling compounded by the deaths of Jimi Hendrix,
Janis Joplin and Jim Morrison as the decade began, the
shadow of the '60s is actually much smaller than might be
expected. Each of the former Beatles did hit No. 1 in the
'70s (Paul McCartney six times, John Lennon once), but
this list feels overwhelmingly like a fresh start.
In fact, if there was one juggernaut from the '60s that
loomed the largest, it was the superstar stable at Motown
Records. Though history generally indicates that Motown's
early-'60s first wave was its incomparable pinnacle, only to be pushed aside by the heavier funk of Stax, Sly Stone and James Brown, the company produced no less than 25 No. 1 singles in the '70s, including a remarkable 15 between 1970 and 1973. Motown's renaissance is indicative of perhaps the most notable development on this list, which is the unprecedented integration that was happening atop the charts. During the first half of the decade, black and white artists easily and consistently passed the No. 1 slot back and forth. Looking at this list and seeing Elton John grab the ring from Stevie Wonder, or Fleetwood Mac hand off to Marvin Gaye, it's a reminder of a time that felt as close to one pop nation, indivisible, as it ever would.

But while white artists were generally retrieving from the social protest of the '60s, opting instead for the more introspective work of Carole King and James Taylor, R&B of the early '70s unflinchingly reflected the turmoil of Watergate, Vietnam and urban blight. Even in hindsight, the fact that such songs as “War,” “You Haven’t Done Nothing” and “Papa Was a Rollin’ Stone” were No. 1 singles is simply astonishing (though the triumph of Helen Reddy’s “I Am Woman” deserves some recognition as well).

This historic display of unity, though, would be ruptured by the single event that rumbled through the '70s and changed everything, the Big Bang, the tectonic shift from which pop music still reeks: the birth of disco. The impression today is that the 1977 release of “Saturday Night Fever” was the line in the sand, but looking at this list, it's clear that it was just the tipping point. Such proto-disco singles as “Love’s Theme” and “TSOP” were already at the top of the chart in 1974. “Disco Lady” and even “Disco Duck” were No. 1s before
The '80s
Olivia Newton-John
Music Television.
Michael Jackson.
U2.

TV went live on Aug. 1, 1981, with a flourish of self-important pronouncements about "revolution." But it took a few months for proof of the channel's game-changing potential to materialize—in the form of Olivia Newton-John's "Physical."

For her first record in three years, the reigning soft-rock queen aggressively tarted up her image: "Physical!" is a disposable three-note hook surrounded by soft-porn come-ons. Compared with videos from just a year or two later—like Michael Jackson's "Billie Jean" (which began its seven-week run at No. 1 on March 5, 1983) or Michael Sembello's "Maniac" (No. 1 for two weeks beginning Sept. 19, 1983)—it looks pedestrian, homemade. No matter. "Physical" became a No. 1 hit on Nov. 21, 1981, and stayed atop the charts for 10 weeks—longer than any other song in the decade. Every musical decade is sooner or later reduced to a sweeping generalization. We know the '80s weren't all about peace and love, but that's the tag. The '80s? It was a moment of big and bigger.

Fans became accustomed to a dizzying new set of marketing-crazed pop stars through this glitzed-out decade, it's Milli Vanilli, the duo whose three No. 1 hits ("Baby Don't Forget My Number," "Girl I'm Gonna Miss You," and "Blame It on the Rain") were tainted with an asterisk after it was revealed that Fab Morvan and Rob Pilatus didn't actually sing on the tracks.

A sure route to chart success was to play the "Physical" game, minioning up sexy or controversial or ironic visuals to sell otherwise unremarkable tunes. Now else to explain the success of post-disco Hall & Oates, whose doozy "Maneater" spent four weeks at No. 1. Tony Basili's "Mickey" falls into this category, too. And even venerable songwriter Billy Joel's nostalgic exercise "We Didn't Start the Fire" fits in. Would that have hit No. 1 without its intense video?

Megawatt marketing became an '80s fact of life, but it wasn't the whole story. It was also the decade of radical rhythm upheaval—musicians exploring new blends of rock and R&B and funk. It's the decade of Michael Jackson, whose "Thriller" remains a high-water mark not just in terms of big sales, but as an example of deep and enduring creativity.

The '80s stand as a time of striking diversity on the charts—during one stretch in 1980, the No. 1 spot was owned by Pink Floyd ("Another Brick in the Wall Pt. II"), then Blondie ("Call Me"), then Lips Inc. ("Funkytown"). Shortly before "Physical" erupted, the nation's biggest song was "Endless Love," a duet from Diana Ross and Lionel Richie that was the first in what became a decade-long string of squishy love duets, a few months after...
The ‘90s

Mariah Carey.

Boyz II Men.

Hip-hop.

‘Candle in the Wind.’

The bump of hip-hop and thrash of grunge may dominate our sonic memory of the ‘90s, yet the hits that bookended the decade were soaked in smooth. In late January 1990, Michael Bolton’s syrupy ballad “How Am I Supposed to Live Without You?” became the decade’s first new No. 1, and some 3,500 days later, Santana and Rob Thomas’ “Smooth” began its surprising 12-week run at the top.

This was no anomaly. More than any previous decade, the ‘90s saw more No. 1 songs enjoy multiple-month runs, and the vast majority of them were crom-heavy ballads like All-4-One’s “I Swear,” Boyz II Men’s “End of the Road” and Whitney Houston’s “I Will Always Love You” (11, 13 and 14 weeks at No. 1, respectively). While the album charts heralded the rise of “alternative” through hip-hop’s spreading popularity and rock’s rediscovered grit, the singles chart walked a different beat. Among the No. 1s, there was no Nirvana, no Dr. Dre or Snoop Dogg, no Pearl Jam, no Wu-Tang Clan. There was, however, Mariah Carey. Lots and lots of Mariah Carey.

It’s only fitting that the decade’s undisputed hitmaker would also be the first legitimately new star of the ‘90s. Holdovers from the ‘80s dominated the first half of 1990: Paula Abdul, Taylor Dayne, Roxette. Then, in early August, Carey began a four-week run with “Vision of Love,” the first of a record 15 No. 1s for the decade, including “One Sweet Day,” her holiday season collaboration with Boyz II Men in 1995. “Day” spent 16 weeks at No. 1 and

“The Physical” petered out, Joan Jett & the Blackhearts roared into view with “I Love Rock and Roll,” (No. 1 on March 20, 1982), which eschewed the cloy in favor of superior, clear declarative blast.

The craft and discipline involved in writing a hit song didn’t suddenly become obsolete—rather, songs that stand as shining examples of craft, such as Foreigner’s “I Want to Know What Love Is” (No. 1 for two weeks in February 1985) had to vie for attention alongside slick tunes like Ray Parker Jr.’s “Ghostbusters” that prevailed as a result of disproportionate MTV love.

The ‘80s were a time of gaudy crap in every possible hue. But for every “Physical,” there’s a song like the stirring gospel confession “I Still Haven’t Found What I’m Looking For,” U2’s second No. 1 single from 1987. “The Joshua Tree.” “I have spoke with the tongue of angels/ I have held the hand of a devil/ I was warm in the night/ I was cold as a stone.” If this is the epitaph for the decade, the ‘80s are worth their weight in lamen—

—Tom Moon

The Notorious B.I.G.’s “Hypnotize” had a three-week No. 1 run. It was eclipsed by Puff Daddy’s “I’ll Be Missing You”—No. 1 for 14 weeks.
UNCHARTED GRADUATES

21 DAVID CHOI
Singer/songwriter
Orange County, CA

This Korean American songwriter and "YouTube producer" made the leap from two weeks on Uncharted to land at No. 18 on Billboard's Comedy Digital Tracks chart for "I'm Hardcore," a collaboration with Ryan Higa and JR Aquino. Choi says his success on YouTube was completely unexpected, at first. "I didn't actually hear the word [about my YouTube page], because I initially wanted to pursue songwriting and producing," he explains. "Life is weird!"

Nevertheless, fans and song "YouTube (A Love Song)" was featured on the site's homepage, the fans came pouring in, and before he knew it, Choi had over 700,000 subscribers to his channel. He attributes his fame to the collaborative abilities the platform provided.

25 ARCHITECTS
Metalcore
Brighton, England

It should come as no surprise that the UK-based hardcore band Architects graduated from Uncharted just a week after their impressive debut. The quartet breezed through the rankings to start out at No. 12 (the appearance was concurrent with the release of their fourth album, The Here and Now), and last week made it to No. 47 on Billboard's Heatseekers Albums chart.

The six-piece ensemble from St. Petersburg, FL., brings together former members of other successful bands including Versa Energie (Fueled by Ramen) and the late Of Machines (also on Rise), the fame of which has boosted the buzz surrounding Decoder.

Produced by Matt Malpass, engineer and mixer of releases by Manchester Orchestra and Copeland, the debut album has found positive feedback through word of mouth, according to the band. "As much as we try and get ourselves out there through the Internet and social media sites, I think a lot of it has been word of mouth," says bassist Bryce Sipes of Decoder's growing fan base. "People who like it are showing their friends."

DECODER
Post-hardcore
St. Petersburg, FL

With the release of their self-titled debut album on Rise Records, post-hardcore band Decoder kicked their online presence up a notch to secure a spot at No. 44 on Billboard's Heatseekers Albums chart during the week of February 5. The six-piece ensemble from St. Petersburg, FL., brings together former members of other successful bands including Versa Energie (Fueled by Ramen) and the late Of Machines (also on Rise), the fame of which has boosted the buzz surrounding Decoder.

Produced by Matt Malpass, engineer and mixer of releases by Manchester Orchestra and Copeland, the debut album has found positive feedback through word of mouth, according to the band. "As much as we try and get ourselves out there through the Internet and social media sites, I think a lot of it has been word of mouth," says bassist Bryce Sipes of Decoder's growing fan base. "People who like it are showing their friends."

TOP 5 BY YOUTUBE VIEWS*

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<td>3 DJ BL3ND</td>
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<td>4 David Choi</td>
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<td>5 Pomplamoose</td>
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*Views during recap period, Jan. 29 through Feb. 19 chart weeks

TOP 5 BY TWITTER FOLLOWERS*

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*New followers during recap period, Jan. 29 through Feb. 19 chart weeks

TOP 5 BY MYSPACE MUSIC PLAYS*

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<th>MYSPACE MUSIC PLAYS</th>
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<td>2 The Deadlies</td>
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<td>3 Javier Jofre</td>
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<td>4 Jamie Lynn Noon</td>
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<td>5 Laura Roppe</td>
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*Song plays during recap period, Jan. 29 through Feb. 19 chart weeks

TOP 5 BY FACEBOOK FANS*

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<td>4 The Pretty Reckless</td>
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<tr>
<td>5 Dash Berlin</td>
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*New fans during recap period, Jan. 29 through Feb. 19 chart weeks
"When I first got my music up on MySpace, I started researching artists whose music was similar to mine, and reaching out to their fans," she says, Last.fm's similar artists listing also helped her find the people who might be most interested in her music.

Soon recently relocated from the Bay Area to Los Angeles in order to step up her career. Right now she's focusing on "recording and working with new songwriters," but plans to tour and start filming music videos in the near future.

Another fast riser is Dash Berlin, No. 22 on the monthly recap, who entered the debut Uncharted at No. 36 and rose 20 positions to No. 16 in two weeks.

The Dutch DJ's futuristic trance tracks have earned him a following on dance floors throughout Europe, and he's in the midst of a full-throttle tour that will take him to Canada, Russia, the U.S., Latin America and Indonesia. Berlin earned more than 16,000 new Facebook fans and 2,600 Last.fm fans after the release the single "Disarm Yourself" featuring Australian singer Emma Hewitt.

And while he's found a live audience in clubs, Berlin has also used YouTube both as a promotion tool and creative platform. The official music video for his track "Till the Sky Falls Down" has earned more than six million views since 2008.
DREAMSEEKERS
THE BEST MUSIC YOU'VE NEVER HEARD

30 ANNA CALVI
Singer/songwriter
London, UK
This haunting London crooner is creeping up the rankings, and with a voice that channels such soulful indie frontwomen as Victoria Legrand (Beach House) and Cat Power, it won't be long before her current fans start saying they knew her when. Calvi's ranks this month on Uncharted have been thanks to an outpouring of MySpace listeners.

LAST MONTH, BILLBOARD INTRODUCED OUR DREAMSEEKERS INITIATIVE, FOCUSING ON THE CAREERS OF DEVELOPING AND UNDISCOVERED ARTISTS. THIS PROGRAM INCLUDES UNCHARTED, A WEEKLY RANKING OF EMERGING ARTISTS WHO HAVE YET TO APPEAR ON A MAJOR BILLBOARD CHART, AND THE UPCOMING BILLBOARD PRO TOOLSET TO HELP ARTISTS ACHIEVE THEIR MUSIC CAREER GOALS.

The rankings and spotlights inside this insert recap the first four weeks of Uncharted, ranking the top 50 artists who have appeared on the chart between the Jan. 29 and Feb. 19 chart weeks. The current list, for the Feb. 26 chart week, can be found in this issue's chart section on page 72. Uncharted artists are ranked by Heat Score—a formula incorporating streamed plays, page views and fans according to MySpace Music as well as sources tracked by aggregator Next Big Sound, including YouTube, Facebook, Twitter, and Last.fm, among others.

Over the month since Uncharted debuted, the chart has demonstrated that artists from a wide range of styles, experience levels and geographic regions are developing at directly engaging fan bases.

At No. 1 for four weeks has been Traphik, a Thai-American rapper and comedian from Long Beach, Calif., who has gained a worldwide YouTube following thanks to his humorous lyrics, clever social commentary and aggressive leverage of the video portal's community. Earning more than four and a half million YouTube views over the first four weeks of the chart, Traphik exemplifies a winning model for the new music industry: producing regular, compelling content that extends beyond just recorded music into multimedia entertainment that viewers need to share.

YouTube has also propelled the careers of other Uncharted artists, including DJ Bl3ND, the "DJ in the Chucky mask" who defines his DJ sets by an unforgettable, high-energy visual element, and Pomplamoose, the indie-pop duo who turned a strong YouTube presence into national exposure on a ubiquitous holiday-period Hyundai commercial.

Some Uncharted artists including Colette Carr, the Deadlies and Laura Roppe are successfully using streaming services to get their music into the ears of the masses. And others, like the artists on page 4 of this insert, are turning online success into sales and migration to other Billboard charts.
## Top 50 Uncharted Chart Weeks Jan 29 - Feb 19, 2011

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**Uncharted Recognizes Artists Who Are Growing Their Fan Bases Through Online Engagement, in Ways That Look Beyond the Traditional Measures of Sales and Radio Airplay. Billboard's Goal for the Chart is Not Only to Highlight and Track These Achievements, But to Help Expand on Them by Introducing These Hardworking Musicians to a Broader Audience of Fans and Industry Professionals.**

Over the course of Uncharted's first four weeks, a few artists have managed to make impressive leaps on the chart itself. One of these is Jamie Lynn Noon, who comes in at No. 6 on the overall recap. Noon jumped 10 spots on the Feb. 12 chart from No. 12 to No. 2, earning more than 182,000 MySpace Music song plays during the chart week, thanks to attention around the digital release of her EP "Angels Spoke" on Jan. 24. Still holding in the top five this week, the Los Angeles-based singer/songwriter's dreamy, heartfelt pop tunes have been streaming steadily on MySpace Music and gaining listeners on Last.fm. The streams also earned her a No. 28 spot on the Billboard Social 50 chart in December as her new holiday single, "Silent Night," was featured on the iTunes store in its Holiday New Releases section.

After years of playing flute in band and singing in choirs and theater, Noon started pursuing music seriously after high school, when she started learning piano and writing her own songs. Noon self-released her debut EP "A Moment to Break" in 2009, and has been growing a following ever since.

Noon's online success comes from a strategic use of MySpace music to target potential fans.
The two acts’ dual success seemed apropos, during the ’90s, nearly one of every six weeks saw either artist with the top single.
Their success, along with that of such artists as Janet Jackson, Toni Braxton, Monica and Brandy, was a stunning sign of how far R&B had come since the relative doldrums of the ’80s. But that only tells part of the story, since R&B’s dominance in the ’90s was heavily influenced by the sound and swagger of its less-reputable kin, hip-hop.

Though rap album sales burn-rushed the pop charts, reluctance among top-40 radio programmers prevented rap singles from enjoying the same crossover success. The few exceptions in the early ’90s were textbook one-hit wonders: Vanilla Ice’s “Ice Ice Baby,” Marky Mark’s “Good Vibrations,” P.M. Dawn’s “Set Adrift on Memory Bliss.” The first respected rap star to score a No. 1 was Sir Mix-a-Lot in the summer of 1992, with “Baby Got Back,” but it would take another three years until another rapper returned to the top (Coollio with “Gangsta’s Paradise”).

MCs may have had it tough but hip-hop’s production aesthetic enjoyed an easier time, especially as it all but took over uptempo R&B dance hits by 1995. Eighties rap icon Slick Rick played an indirect hand with that shift when Mostell Jordan used the beat from the rapper’s “Children’s Story” for this Is How We Do It” (seven weeks at No. 1). And, mere weeks later, TLC’s breakout hit “Creept” used samples from Rick’s “Hey Young World.”

It wasn’t until 1996 that rap artists began to regularly occupy the No. 1 spot with any frequency, as Bone Thugs-N-Harmony and 2Pac began trading weeks with Braxton and Celine Dion. Even then, all of them had to fall back that summer as Los del Rio’s “Macarena” swept in for 14 weeks to become the decade’s biggest pimmick hit.

_no more news stories available_
The '00s
Timberlake. Producers. Black Eyed Peas. 'Stronger.'

Pop music has long had the most vague of definitions. Unlike rock or hip-hop or country, it has never been characterized by sonic, ideological qualities. It exists in accordance with popular—and more recently—technological demands. The No. 1 hits of the 21st century were and are still defined by information conglomeration and overload. The sound of now isn't a single aesthetic, but a tangled mess of them.

In the mid- to late '90s there was a tug of war for No. 1 between Hanson (1997’s "MMMBop") and Ricky Martin (1999’s "Livin’ la Vida Loca"), as well as Mariah Carey (1997’s "Honey") and Will Smith (three weeks at No. 1 with 1998’s "Gettin’ Jiggy Wit It"). In the end, everything blurred seamlessly. Rappers turned to singing (OutKast’s 2003 No. 1 "Hey Ya!"), singers turned to rapping (Gwen Stefani’s 2005 No. 1 "Hollaback Girl"), and many of the decade’s biggest hits, such as Usher’s 2004 No. 1 "Yeah," fused the two.

This blur was inevitable. Music is now recorded directly into the same boxes from which it’s consumed. Producers share similar software setups and plug-ins while listeners and artist all seem to be tapped into the same global playlist. Niche genres that were once difficult to access—like European dance music and hyper-local underground hip-hop—now fill the same iPod space, and both have left their share of fingerprints on what is in fact a new non-genre.

Kanye West absorbed the French house of Daft Punk with his 2007 No. 1 "Stronger" while Justin Timberlake adopted the syrupy sounds of Southern rap on his 2006 chart-topper "My Love." This musical evolution seems quaint in terms of one-world, post-race idealism, but the inevitable sameness of it all can prove frustrating. Live instrumentation, and just about anything resembling rock music, is scantily heard in the new menagerie.

It has become tribe to suggest that pop music is created not by its stars, but a team of mysterious studio dwellers. But one look at the charts of the first decade of the 2000s and it’s hard to deny the power of the unseen hand. Of the last 15 No. 1 singles—from artists like Katy Perry, Rihanna and Wiz Khalifa—11 of them were helmed by one of three producers: Dr. Luke, Stargate or the Smeezingtons. Earlier in the decade, Timberland and Polow Da Don held the same baton for Timberlake and Usher. Producer-driven chart dominance certainly isn’t rare—Phil Spector’s dominance in the ‘60s and the hot-and-cold reign of Jimmy Jam & Terry Lewis during the ‘80s and ‘90s come to mind—but it’s not the norm.

This is a disjointing trend. It was once the producer’s job to accentuate the character of the artist. But now producers mold songs in their own image. The vocalists on these records often feel interchangeable. Smeenzington Bruno Mars’ vocal isolates dominate B.o.B.’s No. 1 “Nothin’ On You” and vastly outshine the rapper’s talents. A popular YouTube video cuts back and forth between two recent Dr. Luke No. 1s—Ke$ha’s “TIK TOK” and Perry’s “California Gurls”—and asks if they’re "the same song."

The rise of vocal plug-in Auto-Tune was one catalyst for this charge, whether used for pitch correction or misused to create the singular robotic tone. While a few hitmakers pushed the technology to bizarre and artful extremes (Lil Wayne’s mechanical gargoyle on the No. 1 "Lollipop," for example), more fell to cliché. Not only are most stars singing to aggressively similar instrumentation, many of them are doing so with nearly the same voice. Auto-Tune is a grand leveler.

If any group is equipped to thrive in today’s landscape it’s the Black Eyed Peas, a once mediocre troupe of hip-hop purists who flourished when they added European dance pop elements (and a white girl) to their equation. With a formula that transcends race, gender, genre and the continental divide, the quartet held the No. 1 spot for a record-breaking 26 consecutive months in 2009 with the one-two punch of "Boom Boom Pow" and "I Got Feeling." The act’s production impresario, Will.I.am, is also its frontman.

Yet pop stars and starlets remain media darlings and childhood heartthrobs. They overcome any homogeneity in the musical landscape by more firmly asserting their characters. Personas are magnified by the 24-hour news/on-line feed. Lady Gaga’s meat suit style sense may make as much of an impact as any of her mega-hits. West is as well-known for critiquing George Bush and bum-rushing Taylor Swift’s acceptance speech as he is for his 2005 No. 1 "Gold Digger." The data stream that strips away musical identity exaggerates personal identity. As ever, pop music eats itself—and pop culture lives on.

—Andrew Nosnisky
2007: KANYE WEST

- "SWEET AMPIRE"
- "BEYONCE"
- "BLEE UY"
- "CONFESSION PART II"
- "SUZAKU MOTION"
- "LEANN RADD"
- "GOOJYES"
- "MY BDO"
- "DROPPIN IT'S HOT"
- "LET ME LOVE YOU"
- "CANDY SHOP"
- "YOLANDA"
- "WE BELONG TOGETHER"
- "INSIDE YOUR HEAVEN"
- "OLDIAGER"
- "RUN IT"
- "DON'T FORGET ABOUT US"
- "LIFYI"Y
- "GRIZZ"L
- "CHECK ON IT"
- "YOU'RE BEAUTIFUL"
- "SO SICK"
- "DIAMOND"
- "UPIN"TURBO"
- "BAD DAY"
- "YOU"
- "BCOM"Y
- "PUT A RING ON IT"
- "WOMANIZER"
- "SO WHAT YOU LIKE"
- "TAKE ME TO THE DIE"
- "DON'T MATTER"
- "GLAMOROUS"
- "THIS IS WHY I'M HERE"
- "IRREPLACEABLE"
- "I'M MONEY MAKER"
- "SEXYBACK"
- "LONDON BRIDGE"
- "PROMISCUOUS"
- "DO WHAT'S HOT"
- "HIPS DON'T LIE"
- "INSIDE YOUR HEAVEN"
- "WE BELONG TOGETHER"
- "HOLLABACK GIRL"
- "CANDY SHOP"
- "LET ME DROP"
- "MY BOO"
- "GOODIES"
- "LEAN BACK"
- "SLOW MOTION"
- "CONFESSIONS PART I"
- "I BURN"
- "YEAH!

2006: JUSTIN TIMBERLAKE

- "TEENAGE DREAM"
- "LOVE THE CALIFORNIA"
- "NOTHING"
- "OMG"
- "RUDE BOY"
- "BREAK YOUR HEART"
- "IMMA...
- "WANNA BELIEVE"
- "IT AGAIN"}

FEBRUARY 26, 2011 | 47 | www.billboard.biz
EMI Hits A Triple

Top Hits By Bruno Mars, Rihanna in Q4 Help Keep Publisher At No. 1 For Third Straight Quarter

EMI Music Publishing ended 2010 on a roll, snaring the largest share of the 100 most popular U.S. radio airplay songs among all music publishers in the fourth quarter.

And for the first time since Billboard began compiling its quarterly publishers airplay chart in 2005, an independent publisher—Kobalt Music Group—beat out one of the four majors to finish in fourth place.

In the three months ending Dec. 31, EMI captured a 19.1% share of the top 100 airplay songs, up from 18.1% in the prior quarter and the 18.9% it garnered in fourth-quarter 2009.

EMI had shares in 41 of the top 100 radio songs for the quarter, including the top four songs, ranked in order: Bruno Mars’ “Just the Way You Are,” Rihanna’s “Only Girl (In the World),” Nelly’s “Just a Dream” and Usher’s “DJ Got Us Fallin’ in Love,” featuring Pitbull.

Radio airplay was calculated based on the overall top 100 detecting songs from 1,516 U.S. radio stations that Nielsen BDS monitored electronically for the period of Oct. 1-Dec. 31. The Harry Fox Agency researches the publishers’ split for each track to calculate their share of those songs.

Universal Music Publishing Group held onto second place for the second quarter in a row, tallying a fourth-quarter share of 13.7%. While that’s down from the 16.8% the company had in third-quarter 2010, it’s better than the 13.1% UMPG tallied a year earlier.

Universal songwriters had a share of 36 of the top 100 radio songs, including “Just the Way You Are,” “Just a Dream,” “DJ Got Us Fallin’ in Love,” and “Trey Songz’ “Bottoms Up,” featuring Nicki Minaj, at No. 8.

Sony/ATV Music Publishing ranked third with a 12.7% share, down from 14.4% in the third quarter and well below the 20.5% it had in fourth-quarter 2009, when it ranked first. In fact, its fourth-quarter share was the smallest quarterly tally Sony/ATV had turned in since first-quarter 2007, when it had 7.3%. Sony/ATV had a share of 27 of the top 100 songs. The highest-ranking title was Enrique Iglesias’ “I Like It,” featuring Pitbull, at No. 11; other songs included Taylor Swift’s “Mine” (No. 12); Flo Rida’s “Club Can’t Handle Me,” featuring David Guetta (15); and Ke$ha’s “We R Who We R” (16).

Coming in fourth was Kobalt, with an 11.9% share, becoming the first indie publisher to finish in the top four after surpassing Warner/Chappell Music, which came in fifth with 11.2%. But Kobalt’s share actually dropped from the third quarter, when it had 12.1%, but marked an improvement from its 8.3% share in the year-earlier period.

Kobalt snared a share in 16 of the top 100 songs for the quarter, including “DJ Got Us Fallin’ in Love,” Katy Perry’s “Teenage Dream” at No. 6, Taio Cruz’s “Dynamite” at No. 7 and “Club Can’t Handle Me.”

By slipping into fifth place, Warner/Chappell’s fourth-quarter share of the top 100 songs fell from its 12.7% share in the third quarter but rose from its year-earlier 9.8% share.

Warner/Chappell garnered a share in 33 top 100 songs, including “Just the Way You Are,” “Teenage Dream,” “Bottoms Up” and Perry’s “Firework” at No. 14.

Bug Music managed to reclaim the No. 6 ranking during the fourth quarter, as it garnered a 4.4% share, improving from 4.2% in the third quarter and 4.1% in fourth-quarter 2009. Bug snared a share of nine of the top 100 songs, including “Just the Way You Are,” “Club Can’t Handle Me” and Maroon 5’s “Grenade” at No. 24.

BMG, which continues to build its song portfolio through acquisitions like its recently completed purchase of Chrysalis Music, saw its share...
of the top 100 songs slide to 3.1% from 5.2% in the third quarter. BMG claimed a share in 12 of the top 100 songs, including Rascal Flatts' "Why Wait" at No. 30 and the Script's "Break Even" at No. 48. Downtown Music Publishing returns to the top 10 publishers chart for its second consecutive quarterly showing—and only its second since the chart's inception—with a 2.5% share, up from 1.1% in the third quarter. Downtown captured a share of six of the top 100 songs, including "Teenage Dream," "Dynamite" and Neon Trees' "Animal" at No. 10.

Two indie publishers make their quarterly publishers chart debut in the last two top 10 slots. Los Angeles-based Music Asset Management ranked ninth with a 2.4% share, based solely on its share of the No. 5 song, Far East Movement's "Like a G6," featuring Cataracs & Dev. Rounding out the top 10 is New York-based Ultra International Music Publishing with a 1.7% share. Ultra had a share of four songs in the top 100, including "Only Girl," "Firework," Pitbull's "Hey Baby (Drop It to the Floor)," featuring Tr- Pain, at No. 64; and "Stereo Love" by Edward Maya & Vika Jigulina at No. 67.

Among country music publishers in the fourth quarter, Sony/ATV ranked first with a 15.1% share of the top 100 country songs at 191 stations monitored by Nielsen BDS. That marked an improvement from the 12.6% that Sony/ATV captured in the third quarter when it ranked second.

The top songwriter of the fourth quarter was Martin Karl "Max Martin" Sandberg, who ranked first for the second consecutive quarter based on his co-writing credits for five top 100 songs: "Just Got Us Fallin' in Love," "Teenage Dream," "Dynamite," Pink's "Raise Your Glass" at No. 9, and "California Girl" by Perry featuring Snoop Dogg at No. 35.

The four major music publishers' quarterly share of the top 100 U.S. radio airplay songs, and the rise of Kobalt

**TOP 10 SONGWRITERS AIRPLAY CHART**

<table>
<thead>
<tr>
<th>RANK</th>
<th>ARTIST</th>
<th>SONG</th>
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<tbody>
<tr>
<td>1</td>
<td>Martin Karl &quot;Max Martin&quot; Sandberg</td>
<td>&quot;Just the Way You Are,&quot; Bruno Mars</td>
</tr>
<tr>
<td>2</td>
<td>Benjamin &quot;Benny Blanco&quot; Levin</td>
<td>&quot;Only Girl (In the World),&quot; Rihanna</td>
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<tr>
<td>3</td>
<td>Taylor Swift</td>
<td>&quot;Just a Dream,&quot; Nelly</td>
</tr>
<tr>
<td>4</td>
<td>Mikkel Storleer Eriksen</td>
<td>&quot;DJ Got Us Fallin' in Love,&quot; Usher featuring Pitbull</td>
</tr>
<tr>
<td>5</td>
<td>Tor Erik Hermansen</td>
<td>&quot;Like a G6,&quot; Far East Movement featuring Cataracs &amp; Dev</td>
</tr>
<tr>
<td>6</td>
<td>Lukasz &quot;Dr. Luke&quot; Gottwald</td>
<td>&quot;Teenage Dream,&quot; Katy Perry</td>
</tr>
<tr>
<td>7</td>
<td>Shellback</td>
<td>&quot;Dynamite,&quot; Taio Cruz</td>
</tr>
<tr>
<td>8</td>
<td>Armando Christian &quot;Pitbull&quot; Perez</td>
<td>&quot;Bottoms Up,&quot; Trey Songz featuring Nicki Minaj</td>
</tr>
<tr>
<td>9</td>
<td>Sandy &quot;Vee&quot; Wilhelm</td>
<td>&quot;Raise Your Glass,&quot; Pink</td>
</tr>
<tr>
<td>10</td>
<td>Ryan M. &quot;Alias&quot; Tedder</td>
<td>&quot;Animal,&quot; Neon Trees</td>
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**TOP 10 AIRPLAY SONGS**

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<tr>
<th>RANK</th>
<th>SONG</th>
<th>LABEL</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Just the Way You Are,&quot; Bruno Mars</td>
<td>Elektra/Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Only Girl (In the World),&quot; Rihanna</td>
<td>SRP/Def Jam/IDJMG</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Just a Dream,&quot; Nelly</td>
<td>Universal Motown</td>
</tr>
<tr>
<td>4</td>
<td>&quot;DJ Got Us Fallin' in Love,&quot; Usher featuring Pitbull</td>
<td>LaFace/VEVE/ALG</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Like a G6,&quot; Far East Movement featuring Cataracs &amp; Dev</td>
<td>Cherrytree/Interscope</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Teenage Dream,&quot; Katy Perry</td>
<td>Capitol</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Dynamite,&quot; Taio Cruz</td>
<td>Mercury/IDJMG</td>
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<td>8</td>
<td>&quot;Bottoms Up,&quot; Trey Songz featuring Nicki Minaj</td>
<td>Songbook/Atlantic</td>
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<td>9</td>
<td>&quot;Raise Your Glass,&quot; Pink</td>
<td>LaFace/ALG</td>
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<td>10</td>
<td>&quot;Animal,&quot; Neon Trees</td>
<td>Mercury/IDJMG</td>
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Overture To Profits
Warner/Chappell Eyes New Opportunities For Theater Biz

BY MITCHELL PETERS


But the theater market presents a far larger opportunity than licensing classics from the Great American Songbook. To that end, Warner/Chappell has been beefing up its theater roster with new signings and is seeking new opportunities for its composers.

Late last year, Warner/Chappell signed worldwide administration agreements with theater composers Robert Lopez ("Avenue Q"); Lopez's wife and occasional collaborator, Kristen Anderson-Lopez (Disney's stage version of "Finding Nemo"); the songwriting team of Matt Saxar and Chad Beguelin ("Elf: The Musical"); and Neil Bartram ("The Story of My Life"). And Warner/Chappell inked a deal in February with Marc Shaiman and Scott Wittman ("Hairspray") to handle administration of their songs from "CATCH ME IF YOU CAN," a new musical opening on Broadway in April.

"In some cases I was looking for people who had established reputations and a history of productions on Broadway," says Sean Patrick Flahaven, VP of theater standards and print at Warner/Chappell. "And in other cases, people who were much earlier in their careers and had some potential for writing in other genres as well."

While musical theater productions can be a high-risk business for investors, the overall market is a profitable one for music publishers. Composers typically retain grand rights (rights to stage a theatrical production) for their own work, giving them a cut of box-office receipts. Even though publishers usually don't receive a share of that revenue, they reap income from licensing compositions for cast albums, sheet music, concert performances, cover recordings and synchronization uses.

A growing line of business has been licensing songs not originally written for the theater to musical productions that find their way to Broadway. Warner/Chappell administers the rights to the Green Day catalog and licensed songs from the band's 2004 album, "American Idiot," for use in the hit musical of the same name. The company also licensed such hits as Quarterflash's "Heart Of Rock & Roll," Lea Thompson's "Just Like Paradise" to "Rock Of Ages" and Donna Summer's "Hot Stuff" to "Mamma Mia!"

"It's maybe too early to assess the impact that it's having, because a whole generation of kids are now growing up with "Glee" as their primary reference for this stuff," Lopez says. "Five or 10 years down the line, those people will be writing the musicals and determining the market for what they'll be. So I do expect it will have an impact."

In that same vein, Flahaven says he's particularly interested in exploring opportunities for Warner/Chappell's theater composers to write original music for films, rather than simply licensing their theatrical music works. Although Flahaven declines to reveal any specific names, he says the publishing company has pending deals for some of its clients to write original movie musicals.

"When you have people who are trained in writing songs for a dramatic or comedic or stage context, the translation to film isn't a huge one," he says. "A lot of the writers that we represent in our catalog from the earlier part of the century would bounce back and forth from stage to film frequently. So I'm hoping that can happen more frequently now."

"Avenue Q" Composer
On His New Musical With "South Park" Duo

The Tony Award-winning Broadway musical "Avenue Q" may owe its existence to Stan, Kyle and Cartman.

So says Robert Lopez, who wrote the songs for "Avenue Q" with Jeff Marx, and cites the exuberantly profane 1999 animated film "South Park: Bigger, Longer & Uncut" as a key influence.

"'South Park': the movie is one of the greatest musicals ever," Lopez says. "I don't think there would have been an 'Avenue Q' without the 'South Park' movie."

So in 2003 when "South Park" creators Trey Parker and Matt Stone came to see "Avenue Q" in New York, Lopez didn't hesitate to invite them out for a drink after the show. During their conversation, the trio casually discussed upcoming projects and Lopez mentioned he'd been interested in writing a musical about the Book of Mormon.

"And they said, 'No way, that's what we've been wanting to do for 10 years,'" Lopez recalls.

The writers soon decided to collaborate on the music and script for what eventually became "The Book of Mormon," a new musical opening March 24 at the Eugene O'Neill Theatre in New York. The satirical production follows two young Mormon missionaries who are sent to Africa to spread the word of their faith.

"It's politically incorrect and it's offensive, but it's a traditional Broadway show and has a traditional uplifting ending," Lopez says. "It's about faith and someone who loses their faith, then regains it in a way that's stronger than before."

Lopez says the collaborative process with Parker and Stone differed sharply from his experience working on "Avenue Q" with Marx, when the two composers were "ruthless about knocking down ideas we didn't like." By contrast, Lopez says, Parker and Stone "showed me a different way of working, where you don't say 'no' at first, you just bust out a lot of material and see where it leads, and later on apply the filter of editing. That was a revelation to me—I really liked working that way."

Lopez, Parker and Stone haven't yet discussed what they'd like to do with "The Book of Mormon" beyond its Broadway run. But Lopez says he'd like to see the release of a cast album in the near future.

"Right now we're getting the production done and making it as good as it can be," he says. "And then, depending on the reaction, hopefully there will be some future life for it."
UNIVERSAL MUSIC PUBLISHING GROUP
CONGRATULATES OUR ACADEMY AWARD® NOMINEES

BEST ORIGINAL SCORE:

UMPG COMPOSER
A.R. RAHMAN
127 Hours

UMPG COMPOSER
ATTICUS ROSS
The Social Network

WARNER BROS. PICTURES
(UMPG ADMIN) COMPOSER
HANS ZIMMER
Inception

BEST ORIGINAL SONG:

"IF I RISE"
127 Hours
UMPG writer A.R. Rahman

"COMING HOME"
Country Strong
UMPG writer Troy Verges

UMPG WELCOMES NEW DEALS WITH HBO DREAMWORKS AND JAMES NEWTON HOWARD

RW HOME OF ROYALTY WINDOW
UMPG OFFERS ONLINE ACCESS TO ROYALTY ACCOUNTS
A few years ago, Sandy Julien Wilhelm, better-known as Sandy Vee, was happily ensconced in his Paris studio, churning out hits at light speed for French artists—in some cases writing, producing and mixing them himself. But that was before his countryman David Guetta came calling. Impressed with Vee’s aggressive yet buoyant dance-pop style—including “Bleep,” a Vee original that interpolated Led Zeppelin and spent more than two months on online dance store Beatport’s top downloads chart—Guetta asked him to team up in the studio. One of their first tracks together was “Sexy Chick,” an international hit featuring Akon that spent 40 weeks on the Billboard Hot 100, peaking at No. 5 in February 2010. Extensive songwriting and production work on Guetta’s “One Love” album (Ultra) and a relationship with Norwegian chart-topping duo Stargate led to work with other artists seeking the same sort of dancefloor lightning in a pop-sized bottle. Soon, Vee was learning English and relocated last year to New York.

Four of his productions are lodged in the upper third of the Hot 100: Taio Cruz’s “Higher” (featuring Travie McCoy), Pitbull’s “Hey Baby (Drop It to the Floor)” (featuring T-Pain) and former No. 1s “Only Girl (In the World)” by Rihanna and “Firework” by Katy Perry. Vee, who’s co-published by Ultra International Music Publishing and Diplo and is administered exclusively in the United States by Ultra, co-wrote all four of those hits. During the past few months, he’s logged studio time with Mike Posner, Kelly Clarkson, Ne-Yo, Britney Spears and Kylie Minogue. And he received Grammy Award nominations for his work on “Only Girl” (best dance recording) and Perry’s “Teenage Dream” (album of the year), with the former taking home the award.

When Billboard caught up with him, Vee was on his way to Los Angeles to hole up for a 10-day writing session with Stargate. For a man who had to miss Perry recording the “Firework” vocal to catch a plane to another studio session, jet-setting is part of the deal. But so is a work style that’s just like his music: hard and fast.

When did you start producing?

I bought my first computer and mixing desk about 10 years ago. I learned music in high school—harmony, classical bass—and I played bass guitar with different bands, from rock to jazz. Then I met a friend who was a DJ and what he did was totally unknown to me, like from another planet. I remember I was 18, and four on the floor was big, which today is so funny. I decided to try synthesizers. I like when you produce that you don’t need anyone; you can do what’s in your head on your own. When I was playing bass for bands and singers, I was just behind someone. But the idea of producing an entire song alone? That was OK for me.

How did you meet David Guetta?

I practiced and worked like crazy every day, 14 hours a day, and I got big success in France—on the radio but also some more dancefloor-oriented club tunes. The big one was “Bleep.” About that time I started to DJ a little. I was playing at [Guetta’s] Fuck Me I’m Famous party [at nightclub] Pacha in Ibiza, and after our DJ set we were talking. He told me that I had a crazy sound and that we needed to do something together. A lot of people will say that and nothing happens. But with Guetta, two months later my phone rang and it was him. He came back with a song—“On the Dancefloor” with Will.i.am [off “One Love”]. Right away, it was magic. He was in New York two weeks ago, and we spent the whole week doing songs for the next album, and it’s really hot. We already have the first two singles.

Now I’m very close with David and am very pleased about that. I have tremendous respect for him: He has a crazy life, crazy success, and is still just a simple, cool guy. After a gig he goes to the hotel and works on production, and wants to learn more. He’s always working. When you’ve had as much success as he’s had, and you’re still working that way, wow. Watch out.

I would like to take different types of music and mix them with electro. Anything with a melody is still pop.

We can start a song in so many different ways—I might bring a sound, or they might have an idea. Then we’ll add layers, like keyboard or strings. When we bring a song together I’m so proud.

Do you feel your musical training help you at all in the studio?

I can’t understand being a producer without knowing music and harmony. I’m not very good on the keyboard but I’m a very good bass player, and I play a bit of guitar. I can use any of those to write a song and hear a different kind of chord progression. You have to learn music if you want to produce.

You also do your own mixing. Why?

For me, the way you make the song sound is such a big part of the song. With a different mix you can change the entire attitude of the song.

What’s it like working with Stargate?

I learned sharing and collaboration from working with those guys. I spent so much time working alone in my studio, to then be with other people could have been difficult. It’s hard to find people you’re on the same page [with] in the studio. I work very, very fast: I can do a song, in one hour and mix it in three hours, finished. So if I work with someone, I have to go slow and take more time. When you know exactly what you want, you’d rather just translate it from your brain to your computer.

But with Stargate, and David as well, we can go fast—we don’t have to waste time because we’re all sure of what we want. You can get some doubts when you produce but you need to know where you want to go.

Is there a place for live instruments in your music?

I played a real bass guitar on “Firework.” I love to incorporate real instruments. But if you play that song with a band, it’s hardly the same. It’s strange—I love the song on its own, but I would miss the electronic stuff on it. I’m not talking about club or electronic or dance, because I don’t really like that. I prefer electronic as a way to get it more loud.

Is there anyone you’d like to write for who you haven’t yet?

I would love to do something with Pink. I really like her attitude and her music, and it could be perfect working together. “So What” [written by Pink, Max Martin and Shellback] is fantastic. Also, David Bowie, because I’m a big, big fan. He’s such a crazy artist and important to music. But this will probably never happen. It will remain a dream.

Any favorite songwriters you’d like to work with?

I already work with the best: Ester Dean, Crisyle, Bonnie McKee. All the songwriters around me are really, really great. But you know what? Doing a song with Max Martin would be awesome. He’s the one. He’s so talented, one of the best songwriters to me. He’s always got the right melody, very strong. You can always keep a Max Martin melody in mind.

What will be the future sound of pop music?

I like some dubstep stuff, but can you imagine a dubstep song with a great top line [melody]? I don’t think so. I think the future will still be dance, but maybe go more totally electronic. What I would like to do is take more and different types of music and try to mix them with electro. I’m very interested in the mix of electro and urban, which in America is just beginning now. I’d like to work with urban artists and try to do something not too much dance, but to feed uptempo songs with an urban vibe. Anything with a melody is still pop, but let’s see what happens with hip-hop and electro.
Lights! Action!

Universal Music Publishing Group Inks Deals To Expand Its Film/TV Assets

BY ED CHRISTMAN

A sliding music sales shrink mechanical income for publishers, Universal Music Publishing Group (UMPG) is looking to expand its foothold in film and TV music.

In a move that builds up its already significant presence in the genre, the company recently signed worldwide administration deals with HBO, Grammy- and Emmy Award-winning composer James Newton Howard and DreamWorks Studios.

The deal with HBO on its musical works covers films, documentaries and TV shows ranging from “Get Smart” to “Big Love,” “Board to Death” and “Entourage.” The administration pact with Howard covers all works he controls and future works, while the DreamWorks deal covers music from the studio’s future releases beginning with the new sci-fi movie “I Am Number Four.”

“These signings go back to one of our core strengths as a company: being a music publisher aligned with a film studio and handling film and television music,” UMG Publishing CEO David Renzer says. “Additionally, as we know that mechanical (royalties) continue their decline, performance-driven catalogs such as film and TV are becoming more attractive to music publishers.”

Although UMPG president Vivendi recently completed the sale of its NBC Universal stake to Comcast, the publisher’s administration deals remain in place with Universal Pictures and NBC, which are signed through deals negotiated directly by UMPG. The company also has other important film/TV administration deals in place with Warner Bros. Pictures and Warner Bros. Televison Production, Aardman Animation (“Wallace & Gromit,” “Chicken Run”), Bravo, CNBC, Fremantle and others.

It also maintains a roster of prominent film composers, including A.R. Rahman, Danny Elfman, Atticus Ross, Angelo Badalamenti and—which through its administration relationship with Warner Bros.—Hans Zimmer.

Aside from its experience in administering film and TV music, UMPG has the benefit of being the only major music publishing company to be based in Hollywood, although the company’s pursuit of film and TV studios “is a focus of our company, not just in the U.S. but internationally,” Renzer says.

Beyond administration, UMPG is planning to unveil in March a comprehensive overhaul of its website, where music supervisors will be able to search for and listen to UMPG-owned or administered songs and excerpts from UMPG-administered film scores. The company also recently received new production music kits from FirstCom.com and KillerTracks.com.

Moreover, Universal is helping studios repack songs, production music and cues that they own and have used in their films to create a library to shop for third-party licensing for use in film trailers and background music in other movies.

Aligning with film and TV studios also brings another bonus to UMPG and its songwriters in that a “creative relationship comes with these deals,” Renzer says. “When DreamWorks was looking for a partner to handle their music, they were looking for an active music A&R partner,” he recalls.

Works by UMPG artist/songwriters like 30 Seconds to Mars, Adele and Snow Patrol appear in DreamWorks’ “I Am Number Four” and its trailers.

“The fact that Universal has an incredible roster and is a part of the biggest label group in the world plays into the relationship with the studios,” Renzer says. “We try to open all those doors on the film and TV side and it creates a great avenue for our writers and producers as well.”

Keeping Score

‘Criminal Minds’ Composers Raise Profile With Blog, Spinoff And Soundtrack Plans

BY PHIL GALLO

Working as a trio in the TV scoring business is rare enough. Yet Steffan Fantini, Marc Fantini and Scott Gordon—the three composers for CBS’ hit drama “Criminal Minds”—are also distinguishing themselves in other surprising ways.

They’re blogging about their work, providing a rare glimpse into the creative process of scoring a dramatic series. They’re betting that the avid “Criminal Minds” fan base will spring for a forthcoming soundtrack album. And they’re composing the music for a spinoff show, “Criminal Minds: Suspect Behavior,” which debuted Feb. 16.

Fantini, Fantini and Gordon launched their CBS.com blog in October, a month into the current season, and update it after every episode.

In one recent post, they revealed how they created an eerie vibe in a scene by playing the strings of the piano with a violin bow. In another post, they explained how they sought to convey uncertainty about a convicted murderer up for parole by building “a sense of sympathy in the audience, while not necessarily convincing them whether this man was innocent or guilty.”

“It’s because of the way they work that makes the blog a success,” says Dawn Soler, senior VP for TV music at ABC Studios, which produces the show for CBS. “The Flying Fantinis, as we call them, are so good with the suspense while developing the characters without hitting you over the head.”

The Fantini brothers, both instrumentalists, played in bands prior to entering the scoring field, most prominently in Ringo Starr’s band. Gordon put in a decade of studio work as an engineer and producer for such artists as Starr and Alanis Morisette before joining the Fantinis to score “Criminal Minds” and then Lifetime’s “Army Wives.”

Each 42-minute episode of “Criminal Minds” has a 30- to 34-minute score, the composers say, which they divide evenly down to the minute. After viewing a rough cut, the three divvy up the cues and go to their respective corners, re-emerging five or six days later with a completed score.

“There’s no rhyme or reason as to why we do it that way,” Steffan Fantini says. Marc Fantini adds that the three maintain a friendly rivalry. “What winds up happening is we work to impress each other,” he says. “There is not a week in which there is not that competition. It’s very healthy.”

Their music for “Criminal Minds” is published by Touchstone Pictures Music and Songs and Addax Music. (Sony/ATV is the administrator of the latter.)

Out of a desire to expand the audience for their work, they began blogging as a means of sharing their perspective from the scoring studio. As they continued to build a following, they began to blog from a larger perspective, sharing their thoughts on the scoring process, as well as offering sound tips and tricks.

“Criminal Minds” music, Fantini, Fantini and Gordon asked ABC Studios to strike a deal for a soundtrack album, knowing full well that “Battlestar Galactica” is about the only TV score album in recent years to post significant sales.

The debut “Criminal Minds” soundtrack album will be released by La-La Land Records, a Burning Shore label that specializes in film and TV soundtracks. ABC’s Soler is optimistic that the album will find buyers. “Physical soundtracks have taken a hit,” she says, but “Criminal Minds” will have its market.”

Meanwhile, the trio has been busy scoring “Criminal Minds: Suspect Behavior,” starring a spinoff of the show’s two most prominent characters: The spinoff’s music will reflect the style of the show’s investigative team, which is less by-the-books than the FBI profilers on the original “Criminal Minds.” “It will be a little more street, a little less slick, much like the way it’s shot,” Gordon says.

“The mandate on ‘Criminal Minds’ was to recognize musically every event on the screen, from an arm waving to a suspect walking,” Marc Fantini says. “It’s not administration, it’s Suspect Behavior. It’s less sound effects—cool music influenced by the original but not hitting every moment.”

While scoring the shows, they’ll continue to blog about their musical motivation for the original “Criminal Minds.” The hope is that their work leads to film scoring jobs and more TV projects. “We want to branch out and do film work but not as individuals,” Gordon says. “We all come from backgrounds in making records, so we tend to write scores as if they’re songs.”
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The building boom in next-generation venues for live entertainment that began in the 1990s has continued in the past decade, but at a slower pace. The venue marketplace is increasingly competitive in cities of all sizes. While a number of new buildings have recently opened their doors, other facilities are undergoing renovation and modernization, in pursuit of bookings from promoters that have multiple options available to them. Here, we’ve previewed a sample of projects to highlight the state of live entertainment venues today.

NEW VENUES

New Meadowlands Stadium
East Rutherford, N.Y.

In the spring of 2010, the New Meadowlands Stadium opened its doors as the first building owned and operated by two NFL franchises: the New York Jets and New York Giants. This $1.6 billion project, 100% privately funded and built by both teams, opened four months ahead of schedule and on budget, according to NMS senior VP of events and guest experiences Ron Vandeveen.

Since opening last March, the NMS has hosted 37 major events including 20 NFL games and nine concerts, led by four sold-out Bon Jovi shows that grossed $21.3 million, according to Billboard Boxscore. In less than a year, the stadium has hosted more than 2 million guests, Vandeveen says. Promoters have included AEG Live, Live Nation, Trevana, U.S. Soccer, Soccer United Marketing, and Inside Lacrosse. Ticketmaster handles the building’s ticketing.

In May 2010, the NFL awarded Super Bowl XLVII to NMS, marking the first time the game has been held in an outdoor stadium in a cold-weather market.

The 360-degree seating bowl, with a capacity for football of 82,500, boasts a tight, intimate configuration, putting fans closer to the on-field action. The stadium has twice the number of restrooms, elevators and escalators as the building it replaced and now employs more than 3,700 game-day employees at every NFL game, almost double that of the old stadium. In addition to the 67,500-capacity general seating, the stadium offers more than 200 suites with roughly 5,000 seats and five premium club spaces with roughly 10,000 seats, featuring lounge areas, bars, multiple high-definition TVs and high-quality food and beverage offerings. A new rail link provides transit service from Manhattan.

Consol Energy Center
Pittsburgh

The $321 million Consol Energy Center (CEC) proved its value early on by opening two weeks early last August to host Paul McCartney on the tail end of his North American tour.

"It has been an unbelievable first couple months," says Jay Roberts, GM for SMG at the 18,000-capacity arena. The building was originally set to open last September until McCartney called.

"We had been speaking with [McCartney tour director] Barrie Marshall about opening up with Sir Paul McCartney, but his U.S. tour had to wrap up by late August," Roberts says. "We assembled the construction team and discussed whether it was possible to move the opening up a couple weeks. The team was all onboard. We moved up the opening to Aug. 18 and opened with two incredible Paul McCartney concerts."

Having McCartney open an arena is "a dream come true," Roberts says, but he adds that the excitement didn’t end there. In its first two months, Consol hosted performances by Rush, Lady Gaga, Nickelback, Roger Waters, Chris Tomlin, George Strait/Reba McIntire, the Eagles, Dane Cook, and

continues on »»58
More Than Our Name Has Changed.

Excitement is building as major upgrades continue at the Oklahoma City Arena (formerly known as Ford Center). Clients and guests are delighted by the new restaurants, clubs, premium seating options, and locker rooms that have already been completed. And we will soon be adding a new grand entrance and more during the final phase of our expansion and renovations.

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For booking information, please contact our booking coordinator Jamie Sims at (405) 602-8520 or our general manager Gary Desjardins at (405) 602-8510.

Amway Center
Orlando, Fla.

Orlando’s new Amway Center, a $382 million, 20,000-capacity arena that replaces the city’s Amway Arena, opened on time and on budget, according to Allen Johnson, who oversees all public venues for the City of Orlando.

The market was ready. “Since the Amway Center is replacing the Amway Arena, we were already known as a great entertainment market,” Johnson says.

Bookings are “picking up,” Johnson says. “We are seeing a nice uptick of both bookings and inquires in this quarter,” he says. When asked what type of events he and his team are going after, Johnson says, “We are not picky. We believe with our different curtaining systems that any show [with a capacity of] 6,000-18,500 we can accommodate.”

The Amway Center is a Ticketmaster building, and so far Live Nation, AEG Live, Beaver Feld Productions and NYK Productions have held the most shows in the building.

The venue’s ribbon-cutting took place Oct. 1, and the Eagles presented the first concert in the building on Oct. 7. Early events included Vin-cente Fernandez, the Machete Latin hip-hop tour, college basketball, WWE’s “Raw,” Chayanne, André Rieu and a college battle of the marching bands, along with several Magic pre-season basketball games.

Intrust Bank Arena
Wichita, Kan.

The new SMG-managed Intrust Bank Arena is a $206 million showplace that opened on time and on budget on Jan. 9, 2010, with a sold-out concert by Brad Paisley, who shared the bill with Miranda Lambert and Justin Moore. A.J. Boleksi is GM of the 16,000-capacity arena.

Concert capacity can seat up to 15,000 guests, and the curtain system can take seating down to as little as 3,000. Assistant GM Scott Neal says Wichita, Kan., routes very well with Kansas City to the northeast and Oklahoma City and Tulsa, Okla., to the south.

“Bookings have been great,” Neal says. “We have had a wide variety of events, including such concerts as Billy Joel/Elton John, the Eagles, George Strait and Toy-
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New York: The “top to bottom transformation” of Madison Square Garden is funded by MSG, which was recently spun off from parent company Cablevision.

The arena competitive in attracting events to the city.

Executive suites have been created on each event level, following the trend in arena design to put the highest-paying customers closer to the action. Additional hospitality space is available for season ticket holders for the NBA’s Washington Wizards, the arena’s home tenant. And the venue’s new owners, Monumental Sports & Entertainment Group, have new space to host meetings and private events.

The new Acela Club restaurant offers seats overlooking the arena bowl for home games of the Wizards and the NHL’s Washington Capitals. All 106 executive suites are being updated and remodeled to allow for some customization by clients who lease the suites.

The arena bow’s press room was remodeled, as was the VIP season ticket holder lounge located on the east end of the building. The hallway leading up to the Coaches Club was painted and branded with Monumental Sports & Entertainment signage, one of a number of changes to highlight the brand of the building’s new owner. New moveable Courtside Club seating for VIPs during all Wizards games was created on the venue’s west end.

Al Veriz, who owns and managed the Wizards, Verizon Center, and the Baltimore Ticketmaster franchise under his management company Washington Sports & Entertainment, died in November 2009. On June 10, 2010, the final purchase of those entities from the Pollin Trust was conducted by Ted Leonsis and his partners, then known as Lincoln Holdings. Monumental Sports comprises several partners, with Leonsis the majority owner/founder/chairman of Monumental Sports & Entertainment.

“All of the renovations will keep the arena competitive in attracting events to the city and fans to the arena and surrounding neighborhood,” says Sheila Francis, director of event and venue communications for the Verizon Center. “With the extent of new arenas being built since Verizon Center opened and new amenities being offered in arenas, Verizon Center needs to keep up with the Joneses, having just turned 13 years old in December. All of these renovations not only continue to make the arena attractive and competitive, but add to the live event experience at Verizon Center.”
YEP. THAT GOOD.
ON THE ROAD

Opry jam: The venue’s reopening concert on Sept. 28 drew an all-star lineup, including (from left) Keith Urban, Brad Paisley, Steve Wariner, Marty Stuart and Ricky Skaggs.

Grand Revival

In The Wake Of Nashville’s Floods, Opry Gets A First-Class Restoration

By Ray Waddell

Renovations in the venue world are common and ongoing, but few are attached to such passion and history as was the resurrection of Nashville’s Grand Ole Opry House. The Opry House, home of the Grand Ole Opry and other live entertainment events, was ravaged by floods that hammered Nashville the first weekend of May 2010.

Flood coverage carried shocking images of the Opry’s lower level under water and boats navigating the aisles. Reports told not only of the waterlogged stage and seats, but of destroyed dressing rooms and irreplaceable Opry memorabilia and history.

According to Opry House manager Peter Fisher, water reached 4 feet above the stage, “so nearly everything on the first floor of the Opry House had to be rebuilt or refurbished.”

But the Opry House restoration project didn’t stop at just returning the esteemed venue to its previous condition—it strove for improvement.

The most visible change, Fisher says, is “a phenomenal new entrance, including a Members Gallery honoring each of the Grand Ole Opry’s distinguished members through its 85-year history.”

A new stage contains the historic circle of wood taken from the Ryman Auditorium when the Opry moved from there in 1974, now restored and returned to center stage at the Opry House. Nearly 20 new, themed dressing rooms each honor an iconic figure in country music or part of the Grand Ole Opry’s character that makes the show so special, Fisher says. “The Into the Circle dressing room, for instance, spotlights the excitement of an artist’s Opry debut and features artists’ quotes from their debut night,” Fisher says. “Taylor Swift’s quote reads, ‘Oh, my God, I’m on the Opry!’”

About $20 million was spent on the Opry House refurbishment, with funding coming from parent company Gaylord Entertainment, as well as the city of Nashville.

The reopening, held Sept. 28, will stand as one of the most legendary nights in Opry history. “The Opry House reopened with a star-studded packed show that aired live on GAC and streamed online on Opry.com,” Fisher says. Among the many artists who played that night were Trace Adkins, Jason Aldean, Charlie Daniels, Martina McBride, Brad Paisley, Blake Shelton and Keith Urban.

“It will go down as a historic night for many reasons—just one being that Blake Shelton was invited to become an Opry member that evening,” Fisher says. “Brad Paisley spoke for the artists, staff and fans at the show that night when he said, ‘This night shows the heart of the Opry like I’ve never seen it before. Every single artist on that stage tonight was absolutely overcome with emotion when that curtain went up. This American tradition is stronger than ever, and I’m thrilled to be a part of it.’” According to Fisher, 62-year Grand Ole Opry member Jimmy Dickens added, “I thought I’d seen everything in all my years at the Opry and in country music. After tonight I know the circle will never be broken. Never.”

The Opry House later welcomed such names as Swift, Dolly Parton and Academy Award winner Kevin Costner (plus more than 2,000 fans for free backstage tours on a single Saturday) before the Grand Ole Opry returned to the Ryman for its annual three-month winter run. Fisher says bookings for non-Opry events are also going well. The Stellar Awards, which honor stars in gospel music, returned in January for its 26th national broadcast, and the building is scheduled to host comedians Ron White with Rascal Flatts and others for a CMT taping in March.

The Grand Ole Opry also returned to the Opry House on Feb. 4, with scheduled late-winter performances from the Band Perry, Ronnie Milsap and Chris Young, among others. Additionally, the venue is open seven days a week for guided backstage tours.

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AUSTIN'S NEW LIMITS

ACL LIVE AT THE MOODY THEATER OPENS AS NEW HOME TO FAMED TV SHOW AND LARGE VENUE FOR AMERICA'S LIVE MUSIC CAPITAL

BY EVIE NAGY

On a Monday night last November, about 300 people took turns riding a freight elevator to the sixth floor of the University of Texas communications building in Austin, grabbed a free beer and guitar-shaped chocolate off folding tables and filed into a cramped studio to see Americans/country star Lyle Lovett perform for the 12th time on the legendary public TV program "Austin City Limits."

Produced by PBS affiliate KLRU since 1976, "Austin City Limits" is the longest-running music series in the history of American TV, and Studio 6A's low-key inconveniences have always been part of the charm of this venue, which the Rock and Roll Hall of Fame has recognized as a landmark. But the Lovett performance would be the last time the "ACL" studio audience would have to ride the elevator back down three floors to use the restroom.

On Feb. 10, the doors opened to ACL Live at the Moody Theater, a 2,700-seat, state-of-the-art venue that will double as the new TV studio for "ACL" and Austin's second-largest indoor music space, hosting 60-100 concerts per year, in addition to the show's tapings.

After an opening family show with Disney's Imagination Movers, the theater's first offerings included two nights with Willie Nelson, who is part owner of the new theater and who performed on the first "ACL" broadcast three-and-a-half decades ago. After concerts from Robyn, Styx and the Gypsy Kings, a gala benefit on Feb. 24 will open the studio and feature Steve Miller Band, which will also perform for the first "ACL" taping on Feb. 26. The theater will be an official venue throughout the South by Southwest conference in March, and all 330 premium seats and five suites are sold out for the year.

ACL Live at the Moody Theater is part of Block 21, a $300 million development in the heart of downtown Austin that includes the W Austin Hotel & Residences, which opened Thanksgiving week. The developers, led by Austin's Stratus Properties and Los Angeles-based Canyon-Johnson Urban Fund, spent $40 million of the total cost on the theater project, whose owners also include Nelson's nephew, Freddy Fletcher. A future in the Austin music scene, Fletcher owns the renowned recording studios Pedernales and Arlyn, and has been responsible for aligning the developers' priorities with the technical needs of both KLRU and a world-class venue.

"The priorities for me were things like load-in, acoustics and facilities for the patrons," says Fletcher, who toured theaters all over the country with Nelson to survey ideas and best practices. "And we had the luxury of being able to build this from the ground up, instead of retrofitting the building."

The venue's 2,700 seats will be scaled down to 800 for "ACL" tapings, maintaining the intimacy of the show but opening the studio experience to many more fans than was possible at Studio 6A. Two scalable stages will allow for multiple floor configurations, and while "ACL" will use high-definition cameras, the other video equipment is compatible with 3-D filming. The building is equipped with a custom Meyer Sound System and High End Systems' intelligent lighting with 48 Intellispot XT-1 fixtures. Ticketfly will handle ticketing.

ACL Live at the Moody Theater is also one of few live music venues in the country built to the U.S. Green Building Council's LEED rating standards, based on continued on ››p74

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Encore: Thirty-five years after he performed on the first "Austin City Limits" broadcast, WILLIE NELSON returned to play one of the first concerts at the new ACL Live at the Moody Theater. He is part owner of the venue.
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From page 3 on factors including material selection, water and energy efficiency, and indoor environmental quality. Patrons will be able to drink at one of a dozen bars, and there’s even a locked smoking porch for artists, separated from the internal green room. A large gallery space will host historical photos from the show and video screens.

“If you’re in the back row of our balcony, and you look into the eyes of the performer, you’re only 75 feet from his eyes to your eyes,” venue GM Tim Neece says. Neece is an industry veteran who took over the space last summer after seven years at the University of Texas Performing Arts Center.

Stakeholders feel that the building’s dual purpose will set it apart as much as its amenities. “I don’t think there’s another venue anywhere in the country like this, designed from the beginning as a state-of-the-art venue combined with a state-of-the-art production facility,” “ACL” executive producer Terry Lickona says. “We have the additional lure for artists to come play a date in the venue to make real money, and then stick around for an extra day to tape an ‘ACL’ show for scale.”

And when the show isn’t taping, Neece says, “the facilities are available in the right situation to either stream a show or record for a DVD or for some other kind of broadcast.” Lickona would also like to pursue the space’s potential for new “ACL”-branded KLRU programming, such as a comedy or Latin music series.

Lickona and Neece both acknowledge the possibility of scheduling conflicts between the TV show and the venue. "It’s inevitable that we will come up against a situation where [the theater] will have a hard, confirmed date with tickets that are already on sale, and then I’ll get an offer from somebody who I’ve been chasing for years and they can only do [the show] that one day," Lickona says. He notes that he works closely to coordinate dates with venue booking director Colleen Fischer, and that "we’ll cross that bridge when we get to it."

Still, Lickona says the invitation to join the project was "a dream come true" after more than 10 years of discussion at KLRU about relocating the show.

"From my perspective as a developer, I recognized the intrinsic value of 'ACL' as a kind of global brand," says Beau Armstrong, CEO of Stratus Properties, which acquired the land across from Austin’s City Hall in 2005. "I was still on fire about messing with the formula that has been successful for the program. That said, the space where 'ACL' taped was never designed for that use. As cool as and quirky as it is, it just has not kept up with technology."

In moving "ACL," the priority was "protecting the integrity of the brand," KLRU GM Bill Stotesbury says. "Second was increasing capacity and improving the attributes of the space for those attending the show—better parking, easier accessibility, more restrooms." The balance was important, because according to Lickona, "if we screw up 'Austin City Limits' and everything it stood for, we’ll be run out of town on a rail."

According to "ACL" president of brand development Ed Bailey, protecting the brand means answering the question, How does a TV series operate in 2011 in a world that has changed radically since "ACL" started?

"The fact that there is a venue (operating year-round that’s called ‘Austin City Limits’) is right not only for our brand, but right for the city of Austin," Bailey says. He compares the new era for the brand to 10 years ago, when C3 Presents licensed the "ACL" name for its three-day festival and exposed the brand to a new generation that perhaps weren’t as familiar with the public TV series.

"It really lifted the brand energy," Bailey says, "because there’s nothing that can compare what a 300-person studio can do versus having 75,000 people together for three days straight."

The energy and history of the "ACL" name was evident by the end of Studio 6A’s farewell, when Lovett performed his song "Closing Time" on stage with the KLRU staff, some of whom had been onboard since the show’s debut.

"Fifteen years ago, when we were struggling to make ends meet, we felt like our goal was, ‘We can’t let this show go out on our watch’—there’s no more ‘Soul Train,’ there’s no more ‘American Bandstand,'" Bailey says. "[The new venue] takes ‘Austin City Limits’ from a television series to a full-fledged music brand."
The New Home of Live Music History - Austin City Limits Live at The Moody Theater

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Austin City Limits Live at The Moody Theater is the new home of Austin City Limits TV Series.
Last September, Dropkick Murphys bassist Ken Casey went to visit a Boston funeral home—not to pay any last respects, but rather to scout out potential venues for shooting the band's next album cover. As herambled around, he noticed a deceased elderly man in a casket nearby, dressed in a New England Patriots jersey.

Casey says he knelt near the casket to say a prayer of respect and thought, “What would this man think of his own funeral? What stories would he have to tell?”

With that, the character Cornelius Larkin was born. The Dropkick Murphys’ newest album, “Going Out in Style,” arriving March 1 on the band’s own Born & Bred Records, compiles the history of the Murphys and their families into the life of Larkin, who reflects upon his years on Earth as he watches his own wake.

“I got to thinking about my grandparents and some of the other band members—we have some pretty wild stories of our families’ lives,” Casey says from the back corner of a Dunkin’ Donuts in South Boston.

The neighborhood is the Irish center of the city and a place where the Dropkick Murphys have become icons.

The band has developed close ties with the Boston Bruins and the Red Sox, a town where sports aren’t a pastime, but a lifestyle. The Murphys have also set up their own charity, the Claddagh Fund, which donates to various causes around the city, including those that assist veterans, people with substance abuse issues and children.

“We’ve raised half a million dollars in our first year. We’re talking about kids giving up their last $5 sometimes, and that’s really inspirational,” Casey says. “That really is what recharges my batteries to keep making music.”

To embed the Boston spirit of the band and its fans into Larkin, the group recruited fellow Boston celebrity and New York Times best-selling author Michael Patrick MacDonald to write the album’s liner notes.

“There are pieces of Cornelius we all relate to. It’s fiction, but it’s a guy that’s real to all of us—like an everyman,” MacDonald says of the character.

MacDonald’s full story about Larkin will appear on the band’s website, which will also host a 13-day countdown to the record’s release date. Each day of “13 Days of ‘Going Out in Style’” will feature exclusive video content from the group and album clips from the album’s 13 songs. Included in the set is a re-make of the Alfred Bryan and Fred Fisher classic “Peg O’ My Heart,” featuring Bruce Springsteen.

The band met the veteran artist in 2007 when he attended one of its New York shows. Casey says he felt Springsteen would be a perfect fit for the song.

“It sent him an e-mail saying, ‘I know you’re busy and I hate to bother you, but would you be interested?’” Casey recalls. When the band returned from a recording session in Australia, Springsteen’s part was in its inbox.

The band will take Larkin (at least in spirit) on the road with a nationwide tour starting Feb. 23 in Niagara Falls, Ontario, and culminating with a five-day run of shows in the Boston area during the week of St. Patrick’s Day.

Band manager Dianne Meyer calls St. Patrick’s Day “the Christmas of our calendar. If we could replicate what we do in Boston in every other city, that would be huge.”

BURY MY HEART AT FENWAY PARK

Death Inspires Dropkick Murphys’ Concept Album ‘Going Out In Style’

John McCauley rejects the often-applied label of “supergroup” for his new band Middle Brother. “We’re more of an . . . exotic band, (you will),” he says.

No matter how it’s classified, Middle Brother is generating a lot of buzz with indie and folk fans. The band is a joint venture among the frontmen of three Americana acts: Deer Tick (McCauley), Dawes (Taylor Goldsmith), and Delta Spirit (Matt Vasquez). Similar bands often spawn from the fatigue of playing with members’ main groups, but Middle Brother’s goal is quite the opposite.

Though each band has developed its own niche audience, the trio and its camp are approaching the project as not only a songwriting endeavor but also a way to swap fans.

The group’s self-titled album, to be released March 1 on Partisan Records, first materialized when McCauley approached Goldsmith in 2009 to tour together. As Dawes had supported the tours of both Delta Spirit and Deer Tick in the past, Goldsmith also invited Vasquez along, and all Partisan co-founder Ian Wheeler had to do was double-check his bank balance.

Wheeler says that the band had an uncommonly straightforward and realistic conception of the project’s purpose. “These records used to be put together by A&R people,” Wheeler says of collaborations like Middle Brother’s. “The cool thing about this record is that it was really John [McCauley] who put it together. All we had to do was say ‘yes’ and sign the checks.”

Within the span of a week, spent at fellow artist Ferraby Lionheart’s Nashville home last year, the trio had laid down 22 tracks. Many were rattled off ad hoc, and a handful of pre-existing songs that never made it onto albums of the members’ primary bands found a home on the final 12-song debut, making it a watershed as well as a creative venture.

Partisan (which is also the home of Deer Tick) has been relatively hands-off with this project. Though the label has been promoting hard through social media (the Middle Brother Facebook and MySpace pages, Twitter account and iPhone app have offered tour dates, live videos and two free tracks off the album), Partisan representative Dave Godowsky says that giving the artists free rein as songwriters has been key. “We are really close friends with the guys in [all three bands],” he says. “It’s not 100% business. We want to see all three benefit from [Middle Brother]; that was the spirit of this project from the beginning.”

Goldsmith, whose band will release a new album this spring, also sees Middle Brother as less of a new group than as a vehicle to support the ones that already exist.

“Middle Brother is for our bands, not something that’s going to compete with them,” he says.

The most recent albums from Delta Spirit (“History From Below”), Deer Tick (“Black Dirt Sessions”) and Dawes (“North Hills”) respectively sold 16,000, 18,000 and 24,000 copies in the United States, according to Nielsen SoundScan. All three releases charted on Billboard’s Heatseekers Albums list, but the frontmen insist that there’s still much to be done.

“We don’t really look at these bands to be established enough to be a part of anything anyone calls a ‘supergroup,’” Goldsmith says. “We just hope the project will introduce the bands to everyone . . . as a way for people to get a sense of all three of [them] at once.”

Little Monsters Of Folk

Three Indie-Folk Artists Collaborate On New Project Middle Brother

John McCauley rejects the often-applied label of “supergroup” for his new band Middle Brother. “We’re more of an . . . exotic band, (you will),” he says.

No matter how it’s classified, Middle Brother is generating a lot of buzz with indie and folk fans. The band is a joint venture among the frontmen of three Americana acts: Deer Tick (McCauley), Dawes (Taylor Goldsmith), and Delta Spirit (Matt Vasquez). Similar bands often spawn from the fatigue of playing with members’ main groups, but Middle Brother’s goal is quite the opposite.

Though each band has developed its own niche audience, the trio and its camp are approaching the project as not only a songwriting endeavor but also a way to swap fans.

The group’s self-titled album, to be released March 1 on Partisan Records, first materialized when McCauley approached Goldsmith in 2009 to tour together. As Dawes had supported the tours of both Delta Spirit and Deer Tick in the past, Goldsmith also invited Vasquez along, and all Partisan co-founder Ian Wheeler had to do was double-check his bank balance.

Wheeler says that the band had an uncommonly straightforward and realistic conception of the project’s purpose. “These records used to be put together by A&R people,” Wheeler says of collaborations like Middle Brother’s. “The cool thing about this record is that it was really John [McCauley] who put it together. All we had to do was say ‘yes’ and sign the checks.”

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The New Star Search

CMT Talent Show Recruits Producer Matt Serletic As Judge

Veteran producers/label executive Matt Serletic will be the lone permanent judge on a CMT talent-search competition series overseen by Simon Lythgoe and his father, Nigel Lythgoe. The senior Lythgoe is executive producer of "American Idol" and co-creator of "So You Think You Can Dance."

Scheduled to start airing in early April, "CMT’s Next Superstar" will pit 10 contestants—ages 18-50—against each other in a series of competitions that include performance, songwriting, video creation and even interview style. The 10 competitors, all of whom were cast in January and early February, will live together in Kenny Chesney’s former mansion in Nashville.

The idea for the show was proposed to Simon Lythgoe, president of Legacy Productions, last December. He promptly assembled a team that includes former CMT executive Bob Kubbit to prepare the package for an April launch. With other new talent shows gearing up—"The Voice" on NBC and Fox’s "X Factor" being the most prominent—"CMT’s Next Superstar" will be the first to hit the airwaves.

Simon is quick to explain that "Superstar"—hosted by former ESPN host and "Entertainment Tonight" correspondent Thea Andrews—will present a broad range of content, all of which will be filmed in a location other than a TV studio. One task will be to turn a pop or Motown hit into a country song. On another episode, the contestants will greet soldiers returning from Afghanistan, take two days to write a patriotic song and then perform for the soldiers and their families. Each episode will be shot on location—including Sun Studios in Memphis and Fort Campbell in Kentucky—with only the live finale taking place in a studio setting.

"It’s a talent show but it's different from 'American Idol' in that challenges go beyond singing," Simon adds. "The judging is unique because the audience at an event will determine their favorites, and the fate of the bottom two will be determined by the judges."

Known for developing and producing Matchbox 20 before taking the chairman/CEO helm at Virgin Records, Serletic is principal in Emblem Music Group, which houses label, management and publishing operations. Joining Serletic each week at the judges’ table will be a guest country artist and a specialist: A director will judge the video challenge, for example. The goal, Simon says, is to find a country star armed with such skills as stage presence, songwriting, vocal talent and even the ability to give a good interview. He’s aware that none of the previous TV talent shows has delivered a winner with all of those capabilities.

"We’re here to help the contestants be who they want to become," he says, noting that creative talent will be available to the contestants, from extra backing musicians to videographers and songwriters. "The contestants will [specialize] in different genres—honky-tonk, bluegrass—and not just country-pop crossover."

CIRCLE OF 'FRIENDS'

Great music, good food and strong friendships have proved to be winning recipes for the Grascals. The band’s "Grascals & Friends: Country Classics With a Bluegrass Spin" has spent four weeks at No. 1 on Billboard’s Bluegrass Albums chart. Featuring duets with numerous country comrades, the Jan. 10 release—No. 39 on Top Country Albums—is the first on the band’s BluGrascal Records and is available exclusively through Cracker Barrel Old Country Stores.

"We’ve got friends in high places," the Grascals’ Jamie Johnson says. "Putting names like Brad Paisley, Dierks Bentley, Tom T. Hall, Charlie Daniels and Dolly Parton on an album doesn’t hurt."

The Oak Ridge Boys, Joe Nichols and Darryl Worley are also among the circle of " Friends" joining Johnson and Grascals mates Terry Smith, Terry Eldredge, Danny Roberts, Jeremy Abshire and Kristin Scott Benson. The 13-track set includes Paisley on the Buck Owens classic "Tiger by the Tail," Hall singing his 1971 hit "The Year Clayton Delaney Died" and Parton dueting on "I Am Strong," a song Johnson wrote with wife Susanne Mumaw-Johnson and Jenee Fleenor after the band visited St. Jude Children’s Research Hospital. The album’s "cast version" of that song also features 3-year-old cancer patient Ansley McLaurin. A portion of the album’s sales will benefit St. Jude.

Parton’s duet has been released as a single; its video has reached the top 20 on GAC. "She actually gave us our start," Smith says of the singer who recruited the group as her opening act and her band in 2004. "We owe a lot to Miss Parton."

After four albums with Rounder, the group formed BluGrascal Records and then partnered with Cracker Barrel. Future plans include Christmas and gospel projects as the band explores whether to sign with another label or find a new marketing/distribution partner for its imprint. "We’re seeing which direction we want to go," Johnson says. "For this album, Cracker Barrel was a no-brainer. It's a perfect combination of great American music and a great American restaurant."

The Grascals made their 100th appearance on the Grand Ole Opry on Feb. 11. In the meantime, the group is still recuperating from its opening stint last year on Hank Williams Jr.’s Rowdy Friends tour, which gave the Grascals a chance to further expand their fan base. "We’re still recovering," Smith says with a laugh. "It was great playing for such huge and different audiences. Hank wanted us to hit them with the straight bluegrass stuff; not come out and turn into rock’n’rollers. That’s what we did, and they seemed to like it."

—Deborah Evans Price
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Grammys, Lady Gaga And ‘Glee’: What A Week!

To say we have a little chart news this week would be an understatement. Not only do the Grammy Awards and Valentine’s Day shake up the Billboard 200, but Lady Gaga earns the landmark 1,000th Billboard Hot 100 No. 1. And on top of that, the “Glee” cast surpasses Elvis Presley for the most Billboard Hot 100 hits in history.

**Now’ Grammys:** The “Now 37” compilation shakes up the top of the Billboard 200 as it debuts at No. 1 with 151,000 copies sold, according to Nielsen SoundScan. It’s the first time the top slot has hosted a figure larger than 100,000 since the tracking week that ended Dec. 26, 2010, when Taylor Swift’s “Speak Now” sold 276,000.

The launch of “Now 37” is the biggest week for any “Now” album since “Now 31” started at No. 1 with 169,000 on the July 18, 2009, chart. Since then, there have been more middling arrivals from the series. Volumes 12 through 36 opened with, respectively, 102,000, 135,000, 86,000, 105,000 and 89,000.

Credit a chunk of the big bow by “Now 37” to its release the week before Valentine’s Day—a first for the regular “Now” series. The Billboard 200 is also rocked by increases caused by CBS’ broadcast of the 53rd annual Grammy Awards on Sunday, Feb. 13. Impressive, considering Nielsen SoundScan’s tracking week ended at the close of business on Sunday night—so our charts reflect only a few hours’ worth of impact from the show, and much of that impact is digital.

The awards—which, with 26.5 million viewers, was the most-watched Grammys in 10 years, according to Nielsen—helped at least nine albums make gains in the top 20. Near the top of the heap is the No. 1 debut of artist nominee Mumford & Sons. Their “Sigh No More” vaults 11-2 with 49,000 (up 99%). It’s a new chart high for the set and its second-best sales week. Not bad for an album that came out slightly more than a year ago (Feb. 16, 2010).

Other titles in the top 50 that post Grammys gains larger than 20% can be found at Nos. 3, 6, 7, 8, 10, 11, 13, 17, 26, 32, 35, 39 and 40. There will be further gains next week on the charts, once a full week’s worth of impact is felt from the Grammys.

**Glee! Trumps the King:** A couple of years ago, it seemed impossible that anyone would ever be able to surpass Elvis Presley’s record 108 Billboard Hot 100 entries. But then came “Glee.”

With multiple songs featured in every episode, and each in turn immediately released digitally to retail, the Hot 100 has turned into the “Glee!”

As of this week, with six debuts, the “Glee” cast has placed 113 songs on the chart since its arrival the week of June 6, 2009, besting Presley’s 108 entries logged between the survey’s inception in 1958 and 2003. Elvis’ career predates the Hot 100; he scaled various Hot 100 predecessor charts beginning in 1956.

While a hit is a hit, and the “Glee” cast’s sheer number is impressive, remember that it’s rare for any of the show’s singles to stay on the chart for any significant amount of time. Just one single has spent more than four weeks on the list—“Don’t Stop Believin’,” with seven.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
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<tbody>
<tr>
<td>JASON ALDEAN</td>
<td>My World 2.0</td>
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<tr>
<td>VARIOUS ARTISTS</td>
<td>NOW 37</td>
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<tr>
<td>TAYLOR SWIFT</td>
<td>Speak Now</td>
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<tr>
<td>KATY PERRY</td>
<td>Teenage Dream</td>
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<td>THE BLACK EYED PEAS</td>
<td>The Beginning</td>
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<tr>
<td>ZAC BROWN BAND</td>
<td>You Get What You Give</td>
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<tr>
<td>THE BLACK KEYS</td>
<td>Brothers</td>
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<tr>
<td>THE DECENT RESIDENTS</td>
<td>The King Is Dead</td>
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<tr>
<td>FLORENCE + THE MACHINE</td>
<td>Lungs</td>
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<tr>
<td>RICKY MARTIN</td>
<td>Music + Alma + Sexo</td>
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<tr>
<td>TRAIN</td>
<td>Save Me, San Francisco</td>
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<tr>
<td>LIL WAYNE</td>
<td>A Milli (ft. T-Pain)</td>
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<tr>
<td>LADY GAGA</td>
<td>The Fame</td>
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<tr>
<td>RICKY MARTIN</td>
<td>Without You (ft. Flo Rida)</td>
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<td>JUSTIN BIEBER</td>
<td>My World (EP)</td>
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<td>MIRANDA LAMBERT</td>
<td>Revolution</td>
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<td>THE BAND PERRY</td>
<td>The Band Perry</td>
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<tr>
<td>SUGARLAND</td>
<td>Cape Town (ft. Glen Hansard)</td>
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<tr>
<td>TREY SONGZ</td>
<td>Passion, Pain &amp; Pleasure</td>
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<tr>
<td>GREG ALLMAN</td>
<td>Southern Night</td>
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<td>BON JOVI</td>
<td>It's My Life (ft. Mary J. Blige)</td>
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<td>Lungs</td>
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<tr>
<td>KERY HILSON</td>
<td>Cut/Copy</td>
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</tbody>
</table>

We failed to note last week's No. 1, but this week's list of the Billboard 200 (Oct 2, 2009) was topped by The Beatles with "Let There Be Love."
UNCHARTED

1  BANDA SUPERTOY
2  THE DEADLIES
3  JAMIE LYNN NOON
4  COLETTE CARR
5  TYLER WARD
6  JAVIER JOFRE
7  LAURA ROPE
8  DIYAR PALA
9  SUNGHA JUNG
10  THE 40THHEFLOOR
11  ZIKOS
12  6  DAVE DAYS
13  JESUS ADRIAN ROMERO
14  PORTA
15  CALL US FORGOTTEN
16  DjBAMBA
17  OTENKI
18  FOKUS
19  HONORATA SARBEK
20  GALAXY FARM
21  YOUR FAVORITE ENEMIES
22  MADDI JANIE
23  NOVISIA
24  GIRL TALK
25  POOPNADMOUSE
26  SUPERMAN IS DEAD
27  AYLISSA BERNAL
28  PEE WEE GASKINS
29  BIG SEAN
30  SAM TSUI
31  NICOLAS JAAR
32  AJ RAFAEL
33  SOZAY
34  ARIANA GRANDE
35  EXCISION
36  YANN TIERSEN
37  JET BLACK KISS
38  GO HARD OR GO HOME
39  F.B.O.D.
40  HAYDEN PANETTIERE
41  DEVLIN
42  JOSEPH VINCENT
43  ANNA CALVI
44  THE MOVEMENT PURSUERS
45  BEARDYMAN
46  STONE KINGS
47  JOHN QUE
48  TEEN HEARTS

SOCIAL 50

1  LADY GAGA
2  JUSTIN BIEBER
3  SHAKIRA
4  AKON
5  MICHAEL JACKSON
6  LINKIN PARK
7  SELENA GOMEZ
8  TAYLOR SWIFT
9  USHER
10  AVRIL LAVIGNE
11  WIZ KHALIFA
12  NICKI MINAJ
13  LIL WAYNE
14  DAVID GUETTA
15  JAMIE LYNN NOON
16  THE BLACK EYED PEAS
17  DON OMAR
18  LUDACRIS
19  ENRIQUE IGLESIAS
20  CHRISTINA GRIMMIE
21  TISTO
22  BEYONCE
23  GLEE CAST
24  ENRIQUE IGLESIAS
25  ANDREA BURRIS
26  TAYLOR WARDE
27  BOYCE AVENUE
28  COLDPLAY
29  KESHA
30  BRUNO MARS
31  COLDPLAY
32  BRUNO MARS
33  BART REIS
34  PINK
35  ALICIA KEYS
36  NICKELBACK
37  METALLICA
38  NICKELBACK
39  MY CHEMICAL ROMANCE
40  PARAMORE
41  PITBULL
42  MUSE
43  T.I.
44  MAROON 5
45  ADELE
46  DEMI LOVATO
47  SNOOP DOGG
48  DAFT PUNK
49  JONAS BROTHERS

AOL RADIO SONGS

1  GRENADE
2  BACK TO DECEMBER
3  RHYTHM OF LOVE
4  FIREWORK
5  JAR OF HEARTS
6  TONIGHT (I'M LOVIN' YOU)
7  HOLD IT AGAINST ME
8  **F**IN PERFECT
9  ROCKETEER
10  TO THE END
11  YOUR FAVORITE ENEMIES
12  JUST A DREAM
13  BLACK AND YELLOW
14  MORE

YAHOO! MUSIC

1  HOLD IT AGAINST ME
2  ONLY IN THIS WORLD
3  RAISE YOUR GLASS
4  WE R WHO WE R
5  WHAT'S MY NAME
6  BOTTOMS UP
7  JUST A DREAM
8  GRENADE
9  PLEASE DON'T GO
10  TO THE END
11  DJ GOT US FALLIN' IN LOVE
12  THE WAY YOU ARE
13  NEVER SAY NEVER
14  BETTER HALF

ILIKE LIBRARIES: MOST ADDED

1  GRENADE
2  ROLLING IN THE DEEP
3  JUST THE WAY YOU ARE
4  FIREWORK
5  WHAT THE HECK
6  ONLY GIRL (IN THE WORLD)
7  HOLD IT AGAINST ME
8  NEED YOU NOW
9  THE TIME (DIRTY BIT)
10  BLACK AND YELLOW
11  YOUR FAVORITE ENEMIES
12  GRENADE
13  ALL THE SAME
14  WE R WHO WE R

Data for week of February 26, 2011

Not only does Lady Gaga arrive Alive the Billboard Hot 100, but she also hits No. 1 on the Social 50 chart for the first time, with big increases in Twitter followers and YouTube channel views. (For the latter, she was up 27% in week-over-week view.) Meanwhile, the thanks (predicted) jumps 15-16—the first time at the top 20. He's up 55% in new facebook fans and 17% in YouTube channel views.

Detailing on Uncharted this week at No. 11 is Sungha Jung, a 14-year-old South Korean fingerstyle guitar prodigy. Jung taught himself to play guitar by watching internet videos and earned more than 300,000 views on YouTube during the chart week for clips of his interpretations of songs including Bruno Mars' "Grenade" and ABBA's "Mamma Mia." Jung is preparing for a Japanese tour beginning in May.

Go to www.billboard.biz for complete chart data.

For more on social networking, search: chart@billboard.com
### HOT 100 AIRPLAY

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<thead>
<tr>
<th>Title</th>
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<th>Label</th>
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<tbody>
<tr>
<td>Grenade</td>
<td>OneRepublic</td>
<td>Interscope</td>
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<tr>
<td>Firework</td>
<td>Katy Perry</td>
<td>Capitol</td>
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<tr>
<td>Fire It Up</td>
<td>Pitbull</td>
<td>RCA</td>
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<tr>
<td>Take Me Out</td>
<td>Elton John</td>
<td>BMG Rights Management (Formerly EMI Music Publishing)</td>
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<tr>
<td>Hold My Hand</td>
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<td>Atlantic</td>
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<tr>
<td>The Time (Dirty Bit)</td>
<td>The Black Eyed Peas</td>
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### HOT DIGITAL SONGS

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<td>Born This Way</td>
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<td>Firework</td>
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<td>F**k You (Forget You)</td>
<td>Grammy Nominations</td>
<td>Sony Music Entertainment</td>
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<tr>
<td>S&amp;M</td>
<td>Rihanna</td>
<td>Def Jam</td>
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<td>Grenade</td>
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### ROCK

<table>
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<tr>
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<tbody>
<tr>
<td>Dog Days Are Over</td>
<td>Fun</td>
<td>Atlantic</td>
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<tr>
<td>POMPOM PUMPKIN THE MACHINE</td>
<td>kaplan-rebecca-adams</td>
<td>Koch International</td>
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| Waiting For The End | Linkin Park | Warner Bros.

### COUNTRY

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<tr>
<td>The Ballad Of Mona Lisa</td>
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<tr>
<td>Gave It Away</td>
<td>Celine Dion</td>
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</tr>
<tr>
<td>We Are The Champions</td>
<td>Queen</td>
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### LATIN

<table>
<thead>
<tr>
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<tr>
<td>Su Vida Eres Tu</td>
<td>Ximena Sariñana</td>
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<tr>
<td>Yo Necesito</td>
<td>Norah Jones</td>
<td>Blue Note Records</td>
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| Enamorado | Shania Twain | Warner Bros.

### CHRISTIAN/GOSPEL

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<td>This Is The Stuff</td>
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<td>Word Records</td>
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<tr>
<td>Awake And Alive</td>
<td>Hillsong United</td>
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### WORLD

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<tr>
<th>Title</th>
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<td>Non Je Ne Regrette Rien</td>
<td>Edith Piaf</td>
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<td>La Vie En Rose</td>
<td>Edith Piaf</td>
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<tr>
<td>The Girl From Ipanema</td>
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For complete Chart data go to [www.billboard.biz](http://www.billboard.biz)
### Mainstream Top 40

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<td>Ragged Edge</td>
<td>BMG Rights</td>
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<tr>
<td>Sun Shine</td>
<td>Dash 6</td>
<td>Capitol/Interscope</td>
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<tr>
<td>Solar System</td>
<td>T.I.</td>
<td>Atlantic/Capitol/Interscope</td>
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<tr>
<td>Hold It Against Me</td>
<td>Rihanna</td>
<td>Def Jam/Interscope</td>
</tr>
<tr>
<td>Pretty Girl</td>
<td>Jordin Sparks</td>
<td>A&amp;M/Kontrax/Atlantic</td>
</tr>
<tr>
<td>Hands On</td>
<td>Lefa</td>
<td>Atlantic</td>
</tr>
<tr>
<td>Pimp</td>
<td>50 Cent</td>
<td>G-Unit/Interscope</td>
</tr>
<tr>
<td>Rain</td>
<td>Fergie</td>
<td>Mar总局/Interscope</td>
</tr>
<tr>
<td>Firework</td>
<td>Katy Perry</td>
<td>Capitol/Interscope</td>
</tr>
<tr>
<td>Rhymes of Love</td>
<td>Imany</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>Back to December</td>
<td>Shontelle</td>
<td>Interscope/Atlantic</td>
</tr>
<tr>
<td>No Hands</td>
<td>Bow Wow</td>
<td>Interscope/Elektra</td>
</tr>
<tr>
<td>Toto</td>
<td>Duran Duran</td>
<td>Interscope/Capitol</td>
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<tr>
<td>People Say</td>
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<td>BMR/Interscope</td>
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<tr>
<td>Under Cover of Darkness</td>
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### Rock Songs

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### Active Rock

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### Heritage Rock

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Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data.
HOT COUNTRY SONGS

1. SOMEONE ELSE CALLING YOU BABY
   Luke Bryan

2. WHO ARE YOU WHEN I'M NOT LOOKING
   Blake Shelton

3. VOICES
   Kenny Chesney

4. DON'T YOU WANT IT ALL
   Jason Aldean

5. BACK TO DECEMBER
   Taylor Swift

6. PUT ME IN A SONG
   Keith Urban

7. HELLO WORLD
   Lady Antebellum

8. THIS
   Darius Rucker

9. ARE YOU GONNA Kiss ME OR NOT
   Thompson Square

10. TABLE FOR TWO
    Sugarland

11. HEART LIKE MINE
    Miranda Lambert

12. THE SHAPE I'M IN
    Joe Nichols

13. A LITTLE BIT STRONGER
    Sara Evans

14. FAMILY MAN
    Craig Campbell

15. I WANT TO LET GO
    Mickey Guyton

16. WHERE WE WERE AT
    James Wesley

17. I WANT YOUR LOVE
    Michael Ray

18. DON'T YOU WANT IT
    embassy

19. DOWNTOWN
    The Band Perry

20. THIS IS YOUR LIFE
    Mike & The Moonrunner

21. WHERE DO I START
    Sam Hunt

22. LOVE NOW
    Kingstone

23. COUNTRY ROAD (Amandla) (EP)
    Joe Nichols

24. WHERE DO I GO
    Kip Moore

25. IT'S ALL ABOUT YOU
    Kenny Chesney

26. THE ESSENTIALS
    The Band Perry

27. SONGS LIKE THIS
    Eric Church

28. LITTLE BIT OF ME
    Kelly Clarkson

29. WHERE DO I GO
    Sam Hunt

30. WHERE THE WHISKEY GOES
    Blake Shelton

31. LITTLE BIT OF ME
    Eric Church

32. WHERE THE WHISKEY GOES
    Blake Shelton

33. LITTLE BIT OF ME
    Eric Church

34. WHERE THE WHISKEY GOES
    Blake Shelton

35. LITTLE BIT OF ME
    Eric Church

36. WHERE THE WHISKEY GOES
    Blake Shelton

37. LITTLE BIT OF ME
    Eric Church

38. WHERE THE WHISKEY GOES
    Blake Shelton

39. LITTLE BIT OF ME
    Eric Church

40. WHERE THE WHISKEY GOES
    Blake Shelton

41. LITTLE BIT OF ME
    Eric Church

42. WHERE THE WHISKEY GOES
    Blake Shelton

43. LITTLE BIT OF ME
    Eric Church

44. WHERE THE WHISKEY GOES
    Blake Shelton

45. LITTLE BIT OF ME
    Eric Church

46. WHERE THE WHISKEY GOES
    Blake Shelton

47. LITTLE BIT OF ME
    Eric Church

48. WHERE THE WHISKEY GOES
    Blake Shelton

49. LITTLE BIT OF ME
    Eric Church

50. WHERE THE WHISKEY GOES
    Blake Shelton

Data for week of FEBRUARY 26, 2011 | For chart reprints call 212.493.4023

Go to www.billboard.biz for complete chart data
### Top R&B/Hip-Hop Albums

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<th>Label</th>
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<tr>
<td>1</td>
<td>Nicki Minaj</td>
<td>Moment 4 Life</td>
<td>Young Money/Cash Money/Atlantic</td>
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<td>2</td>
<td>Eminem</td>
<td>The Marshall Mathers LP 2</td>
<td>Aftermath/Interscope</td>
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<td>Rihanna</td>
<td>Unapologetic</td>
<td>SRP/Def Jam</td>
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<td>4</td>
<td>Kelly Rowland</td>
<td>Here I Stand</td>
<td>Jive/IDJMG</td>
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<td>5</td>
<td>Jamie Foxx</td>
<td>Unpredictable</td>
<td>Motown/Universal Motown</td>
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<td>6</td>
<td>Kanye West</td>
<td>My Beautiful Dark Twisted Fantasy</td>
<td>GOOD/Def Jam</td>
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<td>Lil Wayne</td>
<td>Tha Carter IV</td>
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<td>9</td>
<td>Trey Songz</td>
<td>Love Sex &amp; Passion</td>
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<td>10</td>
<td>Keyshia Cole</td>
<td>A Bad Girls' (The Comeback)</td>
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<td>11</td>
<td>Ne-Yo</td>
<td>Love in a Wen</td>
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<td>12</td>
<td>Waka Flocka Flame</td>
<td>Plane Onna</td>
<td>Capitol/EMI Records</td>
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<td>13</td>
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<td>Legend</td>
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<td>14</td>
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<td>Love in a Wen</td>
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<td>El Debarge</td>
<td>Second Chance</td>
<td>Flyte/Thizz Entertainment</td>
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<td>16</td>
<td>Jazmine Sullivan</td>
<td>Love &amp; War</td>
<td>Bad Boy/Interscope</td>
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<td>17</td>
<td>Jeremih</td>
<td>Love &amp; Hip Hop</td>
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<td>Michael Jackson</td>
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<td>Port Of Miami</td>
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<td>Man on the Moon: The End of Day</td>
<td>Warner Bros. Records</td>
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<td>Usheer</td>
<td>Fabulous: Expanded Edition</td>
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### Mainstream R&B/Hip-Hop Chart

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<td>Footloose</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
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<tr>
<td>3</td>
<td>Footloose: (Live From Cleveland)</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
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<tr>
<td>4</td>
<td>Stay with Me</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
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<tr>
<td>5</td>
<td>Without You</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
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<tr>
<td>6</td>
<td>What's My Name</td>
<td>Rihanna</td>
<td>SRP/Def Jam</td>
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<tr>
<td>7</td>
<td>Black and Yellow</td>
<td>Kanye West</td>
<td>GOOD/Def Jam</td>
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<tr>
<td>8</td>
<td>No Hands</td>
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<td>SRP/Def Jam</td>
</tr>
<tr>
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<td>Make a Move</td>
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### Rhythm & Hip-Hop Chart

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<td>Nicki Minaj</td>
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<tr>
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<td>Rihanna</td>
<td>SRP/Def Jam</td>
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<tr>
<td>4</td>
<td>No Hands</td>
<td>Rihanna</td>
<td>SRP/Def Jam</td>
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<tr>
<td>5</td>
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<td>SRP/Def Jam</td>
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<tr>
<td>6</td>
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<tr>
<td>8</td>
<td>Hold on Me</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
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<tr>
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<td>Hold on Me: (Live)</td>
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<td>The Island Def Jam Music Group</td>
</tr>
<tr>
<td>10</td>
<td>Hold on Me: (Live)</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
</tr>
</tbody>
</table>

### Rap Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Moment 4 Life</td>
<td>Nicki Minaj</td>
<td>Young Money/Cash Money/Atlantic</td>
</tr>
<tr>
<td>2</td>
<td>Black and Yellow</td>
<td>Kanye West</td>
<td>GOOD/Def Jam</td>
</tr>
<tr>
<td>5</td>
<td>Hold on Me</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
</tr>
</tbody>
</table>

### Adult R&B

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Can't Be Friends</td>
<td>Trey Songz</td>
<td>Jive/Thizz Entertainment</td>
</tr>
<tr>
<td>2</td>
<td>Let's Get Ready</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
</tr>
<tr>
<td>3</td>
<td>Share My Life</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
</tr>
<tr>
<td>4</td>
<td>What Could Have Been</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
</tr>
<tr>
<td>5</td>
<td>Make It</td>
<td>Ne-Yo</td>
<td>The Island Def Jam Music Group</td>
</tr>
</tbody>
</table>

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**BETWEEN THE BULLETS**

Slaughterhouse's Warm-Up

The anticipation for Eminem's newly signed Shady rap collective, Slaughterhouse, is evident as its self-titled EP (and second offering) opens at No. 39 on Top R&B/Hip-Hop Albums (5,000 copies sold, according to Nielsen SoundScan). Though the group's full-length debut, "Slaughterhouse," opened at No. 4 in the Aug. 29, 2009, issue, it sold only 3,000 first-week copies. Both the album and EP were released through independent label eOne with little promotion and marketing.

The chart comprises Joe Budden, Yancey Da 5'9", Brooklyn's Joell Ortiz, who has charted one previous album; and Long Beach, Calif.'s Crooked I, who was previously signed with Death Row but never released a proper album.

—Rauly Ramirez

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A week after "Black and Yellow" hit No. 1 on the R&B/Hip-Hop Chart, Wale released his first chart-topping hit, "Sway," as the song slayed the #1 spot on the chart that week and was featured on his solo debut album, "The Ride," that debuted at No. 2 on the Billboard 200 chart. The release made history as it was the first time a solo artist had debuted at No. 1 on both the Billboard 200 and R&B/Hip-Hop charts in the same week since The Weeknd's "Beauty Behind the Madness" in March 2016.

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**Data for the Week of February 26, 2011**
### DANCE CLUB SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Hello&quot;</td>
<td>Kygo, Jónsi, Florence + The Machine</td>
<td>Republic Records</td>
<td>2</td>
</tr>
<tr>
<td>&quot;What a Feeling&quot;</td>
<td>Tiesto, Preeya, Ministry Of Sound</td>
<td>Ministry Of Sound</td>
<td>12</td>
</tr>
<tr>
<td>&quot;Fire&quot;</td>
<td>Skrillex &amp; Boys Noize</td>
<td>RCA Records</td>
<td>12</td>
</tr>
<tr>
<td>&quot;Till I Collapse&quot;</td>
<td>Eminem</td>
<td>Interscope Records</td>
<td>12</td>
</tr>
<tr>
<td>&quot;The Night&quot;</td>
<td>Zedd &amp; Matthew Jonson</td>
<td>Atlantic Records</td>
<td>12</td>
</tr>
</tbody>
</table>

### TRADITIONAL JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various Artists</td>
<td>&quot;Let's Keep It Simple, S-Stylin'&quot;</td>
<td>MCA Records</td>
</tr>
<tr>
<td>Michael Buble</td>
<td>&quot;Dance To This&quot;</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Various Artists</td>
<td>&quot;Dance To This&quot;</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Various Artists</td>
<td>&quot;Dance To This&quot;</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Various Artists</td>
<td>&quot;Dance To This&quot;</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Various Artists</td>
<td>&quot;Dance To This&quot;</td>
<td>Epic Records</td>
</tr>
</tbody>
</table>

### CONTEMPORARY JAZZ ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Esperanza Spalding</td>
<td>&quot;Esperanza Spalding: The Her Name Is Esperanza Spalding&quot;</td>
<td>Blue Note Records</td>
</tr>
<tr>
<td>Esperanza Spalding</td>
<td>&quot;Esperanza Spalding: The Her Name Is Esperanza Spalding&quot;</td>
<td>Blue Note Records</td>
</tr>
<tr>
<td>Esperanza Spalding</td>
<td>&quot;Esperanza Spalding: The Her Name Is Esperanza Spalding&quot;</td>
<td>Blue Note Records</td>
</tr>
<tr>
<td>Esperanza Spalding</td>
<td>&quot;Esperanza Spalding: The Her Name Is Esperanza Spalding&quot;</td>
<td>Blue Note Records</td>
</tr>
<tr>
<td>Esperanza Spalding</td>
<td>&quot;Esperanza Spalding: The Her Name Is Esperanza Spalding&quot;</td>
<td>Blue Note Records</td>
</tr>
</tbody>
</table>

### SMOOTH SOUL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Let It Shine&quot;</td>
<td>Michael Buble</td>
<td>Epic Records</td>
</tr>
<tr>
<td>&quot;WAKE UP EVERYBODY&quot;</td>
<td>Stanley Clarke</td>
<td>Polydor Records</td>
</tr>
<tr>
<td>&quot;WOLFGANG&quot;</td>
<td>Ronan Keating, The Her Name Is Ronan Keating</td>
<td>XL Recordings</td>
</tr>
<tr>
<td>&quot;WHILE MY GUITAR GENTLY WEEPS&quot;</td>
<td>John Mclarnon</td>
<td>United Artists</td>
</tr>
<tr>
<td>&quot;RIVERA JAM&quot;</td>
<td>John Mclarnon</td>
<td>United Artists</td>
</tr>
</tbody>
</table>

### WORLD ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Various Artists</td>
<td>&quot;Whatcha Waitin' For?&quot;</td>
<td>Epic Records</td>
</tr>
<tr>
<td>Celtic Woman</td>
<td>&quot;Celtic Woman&quot;</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>José Márquez</td>
<td>&quot;El Cabaret&quot;</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>Various Artists</td>
<td>&quot;El Cabaret&quot;</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>Various Artists</td>
<td>&quot;El Cabaret&quot;</td>
<td>BMG Rights</td>
</tr>
<tr>
<td>Various Artists</td>
<td>&quot;El Cabaret&quot;</td>
<td>BMG Rights</td>
</tr>
</tbody>
</table>

Data for week of FEBRUARY 26, 2011 | For chart reprints call 212.493.4023

Go to www.billboard.com for complete chart data.
ENRIQUE IGLESIAS extends his lead as #1 on Latin Pop Albums for the second consecutive week with "Hasta el Amor," his 12th number one on this chart. (Last week #1)

Pedro Fernández tops the Hot Latin Songs chart for the third consecutive week with "El Paso de la Rana," marking his second week at #1 in 2011. (Last week #1)

El Grito opens at #8 on the Hot Latin Songs chart with "Me Encantaria," marking his first entry on the chart. (Last week #11)

Yandel, become as #1 on Hot Latin Songs with "Yo Te Amo," marking his first entry on the chart. (Last week #11)

Bachata newcomer Alex Warne breaks into the top half of Tropical Songs chart with "La Standard," marking his first entry on the chart. (Last week #11)

As "Inevitable," the latest set from Tito El Bambino, opens at #1 on Latin Rhythm Albums, the reggaetón star Wisin & Yandel is the most top 10 hits in the chart's five-year history, with nine. Selling nearly 7,000 copies, according to Nielsen SoundScan, it's Tito's third-biggest sales week following the 2006 debut of "Top of the Line" (13,000) and that album's follow-up frame (7,000-plus). "Inevitable" is also his fifth top 10 set on Latin Rhythm Albums (No. 1).
**Billboard Hits of the World**

**February 26, 2011**

### Europe
- **Digital Songs**
  - **Netherlands**
  - **Belgium**
  - **Switzerland**
  - **Finland**
  - **New Zealand**
  - **UK**
  - **Germany**
  - **France**
  - **Ireland**
  - **UK**

### Japan
- **Billboard Japan Hot 100**

### Australia
- **Billboard Australia Hot 100**

### Italy
- **Digital Songs**

### Spain
- **Digital Songs**

### Canada
- **Billboard Canadian Hot 100**

### Sweden
- **Digital Songs**

### Norway
- **Digital Songs**

### Austria
- **Digital Songs**

### Mexico
- **Airplay**

### Brazil
- **Airplay**

### United Arab Emirates
- **Top Songs**

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**Data for week of February 26, 2011** | For chart reprints call 212.493.4023

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**Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data** | 83
ASCAP TOASTS RHYTHM AND SOUL WRITERS AT GRAMMY BRUNCH

On Feb. 12, ASCAP hosted the second annual Grammy Brunch at the Sunset Tower Hotel in West Hollywood to honor its Grammy Award-nominated rhythm and soul songwriters. The brunch, sponsored by BlackBerry, SunTrust and Red Bull, brought together a large crowd of high-profile ASCAP songwriters, industry executives and tastemakers to honor the nominees before the 53rd annual Grammy Awards.

PHOTOS: FRANK MICELOTTA/PICTUREGROUP

ABOVE LEFT: The ASCAP team gathers for a photo during the event. From left: ASCAP senior director of membership for rhythm and soul Jay Sloan and executive VP of domestic membership Randy Grimmett; Mikkel Eriksen of production duo Stargate (nominated for album of the year and best dance recording), ASCAP director of membership for rhythm and soul Jennifer Drake and Stargate's Tor Hermansen.

ABOVE RIGHT: ASCAP songwriter/producer Kerry "Krucial" Brothers (left) has been a longtime fan of singer/songwriter Goapele. The two snap a quick photo before diving back into conversation.

LEFT: From left: ASCAP associate director of membership for rhythm and soul Brandon Kitchen and president/chairman Paul Williams, songwriter/producer Kevin Rudolf and ASCAP senior VP of membership for pop and rock Sue Drew pause in mid-sentence to take a photo during the event.

RIGHT: Producer Drumma Boy, ASCAP director of membership for rhythm and soul Jennifer Drake and songwriter/producer Rob Knox.

REDZONE PRE-GRAMMY PARTY

RedZone Entertainment held its pre-Grammy party at the Playhouse in Hollywood on Feb. 11 and hosted some of the industry's most talented musicians including R&B songstress Brandy, Ester Dean, Leona Lewis and the-Dream. Esther Dean, Leona Lewis and the-Dream. (Photos: Joe Scarnici/RedZone Entertainment)

RIGHT: Event co-host Tricky Stewart (left) was happy to see fellow musician and close friend Akon. (Photos: Joe Scarnici/RedZone Entertainment)

ABOVE: Tricky Stewart (far left) catches up with (from left) Asher Roth, the-Dream and Scooter Braun. Justin Bieber's manager and "founder/chairman of Scooter Braun Projects.

Sony Music's Grammy reception was held at the Beverly Hills Hotel on Feb. 13. Sharing in their successes and enjoying the company of their label family are (from left) Pat Monahan of Train, which won for best pop performance by a duo or group with vocals, and Monahan's wife, Amber. John Legend, who won in multiple categories including best traditional R&B vocal and best R&B song; and Columbia/Epic Label Group chairman Rob Stringer. (PHOTO: Larry Busacca/Getty Images)

FEBRUARY 26, 2011 | www.billboard.biz | 85
SESAC PRE-GRAMMY BRUNCH

On Feb. 13, SESAC co-sponsored the annual Brahms-Michael Coss pre-Grammy brunch at the Four Seasons in Beverly Hills. Grammy Award-winning producer Coss holds the brunch annually to recognize a leading business executive's commitment to music, business and service. The 2011 honoree was music mogul Sean "Diddy" Combs, who committed $100,000 to fund young entrepreneurs in conjunction with the 100 Urban Entrepreneurs Foundation. (See article below.)

ABOVE: Industry tastemakers including (from left) BET executive Stephen Hill, SESAC executive president/CEO Magnus Enevares, BET president/CEO Debra Lee and SESAC senior VP of writer/publisher relations Trevor Gale were on hand to toast Sean "Diddy" Combs for his outstanding work in encouraging young entrepreneurs. Right: Sean "Diddy" Combs (right) was moved by the recognition and appears here with SESAC senior VP of writer/publisher relations Trevor Gale (left) and Bryan-Michael Cox.
Odds of having 3 multi-platinum albums

1 / 1,650,000

Odds of having a child diagnosed with autism

1 / 110

Toni Braxton encourages you to learn the signs of autism at autismspeaks.org

Early diagnosis can make a lifetime of difference.
Hey Eminem,

2 GRAMMYs®. DAMN! That is pretty good!

Congrats from your friends at Brisk

See more at Facebook.com/Brisk

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