

Billboard

PITBULL
BURNS BRIGHT

KEYSHIA COLE
RETURNS

PHILLIP PHILLIPS
HITS "HOME"

SOCIAL
NETWORK

BEATPORT'S
COMMUNITY
THRIVES

PUBLISHERS
QUARTERLY

INSIDE THE
MIND OF
SONY/ATV'S
"EVIL GENIUS"

BILLBOARD
TOURING
CONFERENCE
& AWARDS

AZOFF
SLAMS
STUBHUB

(BUT AEG
PARTNERS
WITH IT)

RIHANNA

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58 MILLION TRACKS

11 HOT 100 NO. 1S

SIX GRAMMYS

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THE WORKS AS HITS

NOVEMBER 24, 2012

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learn more about the 65th Annual Gala/Dinner, as well as Hurricane Sandy Relief Efforts.

Billboard

No. 1

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ON THE COVER: Rihanna photograph by Michael Muller

360 DEGREES OF BILLBOARD

HOME FRONT

Online

CANDID COVERS
Visit Billboard.com for our Women in Music-themed "Candid Covers" video series, sponsored by Nikon 1, featuring female artists including Kimbra and ZZ Ward performing songs by the women who inspire them.



RIHANNA'S 777 TOUR

Stay tuned to Billboard.com as Juice columnist Erika Ramirez reports from Rihanna's whirlwind 777 tour in anticipation of new album *Unapologetic*.

Print

YEAR-END ISSUE
Who'll be 2012's Artist of the Year? Find out Dec. 15 when Billboard publishes its year-end double issue, the Year in Music.

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NO MORE WEBSITE
Just like EDM, Beatport keeps expanding



MAJOR CHANGE
Intocable, UMLE pair for worldwide deal



SPREAD THE WORD
Live Nation doubles down on social media



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Burnett sources music directly from artists

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UP FRONT

TICKETING BY GLENN PEOPLES

Scalping For Profits

Like Live Nation before it, AEG has tired of ticket resellers making outsized profits without sharing the risk, so it's teamed with StubHub

The live entertainment business is often about risk-taking, and as the business becomes more complex thanks to advances in technology, diversity in content and social media, it has become increasingly smart to share some of that risk with partners.

The new partnership between live entertainment giant AEG and secondary ticketing company StubHub appears at first to be an attempt by AEG—and its concert promotion division, AEG Live—to capture some of the ticketing revenue that primary issuers lose to the secondary market.

But while lead generation and ticket sales are no doubt the primary drivers of this deal, the AEG-StubHub pairing has much more: dueling e-commerce heavyweights, potential for mobile innovation and even political intrigue.

Big dollars and big market shares are in play. In terms of gross sales volume, eBay, parent company of StubHub, ranks second to the world's leading e-commerce company, Amazon, and ahead of the third-largest, Ticketmaster. AEG is second in concert promotion to Live Nation, owner of Ticketmaster.

The main thrust is this: AEG has partnered with eBay-owned StubHub, an online secondary ticket marketplace, to add StubHub to listings on AEG's AXS ticketing service beginning in 2013. Buyers unable to procure a ticket at face value will be given a link to a ticket at StubHub. Thus, the promoter and venue

previously cut out of the sale on the secondary market will now get a share of the revenue.

The increase in traffic could be substantial. AEG owns more than 30 venues worldwide, including the Staples Center in Los Angeles, and its portfolio includes a 34% stake in the NBA's Los Angeles Lakers. StubHub president Chris Tsakalakis says AEG and its venues represent "a chunk" but not more than 10% of the company's business.

The partnership goes well beyond secondary ticketing. AEG's vast sports and music business will benefit from the relationship with StubHub owner eBay. AEG's music merchandise company, BandMerch, will begin to expand its roster of more than 135 artists to the eBay marketplace. eBay-owned PayPal will become a new payment method at AXS.

There's also potential for digital innovation. This is where eBay's experience in mobile commerce can help, Tsakalakis says. AEG could create a mobile app that allows concert-goers to purchase merchandise from vendors that use a point-of-sale system integrated with PayPal. Or AEG could work with GSI Commerce, the online services company that eBay bought last year, to ship to concert-goers BandMerch items purchased at shows.

Industry watchers may find both good and bad in this partnership. The secondary ticketing business has a poor reputation because it transfers value from the risk-takers—promoters, artists, managers—to resellers (see

Irving Azoff's comments, page 23). People may see StubHub as a conduit for blocks of tickets diverted from AXS. Tsakalakis says the AEG-StubHub partnership will not be used to move blocks of tickets from the primary market to the more lucrative secondary market. "We don't strike deals with promoters as a distribution channel," he says.

Some industry insiders may like how AEG has built a stronger counterweight against Live Nation and Ticketmaster—in both ticketing and politics. StubHub and Ticketmaster are on opposing sides of the heated paper vs. paperless ticketing issue, and each tries to influence legislation that will benefit its business.

StubHub supports the pro-paper Fan Freedom Project, a Washington D.C.-based nonprofit that espouses such themes as ownership, transferability and transparency. Ticketmaster supports the pro-paperless Fans First coalition, a nonprofit with a desire to "improve the ticket purchase experience for fans," according to its website.

The two sides differ in how they approach the problem of bots, or automated programs, scooping up tickets before fans can purchase them. Ticketmaster wants to control the exchange of paperless tickets. AEG has changed the way tickets go on sale by introducing an online waiting room that allows fans to buy tickets in the order they arrived. Bryan Perez, AEG president of digital ticketing and media, says waiting rooms "en-



StubHub's CHRIS TSAKALAKIS says his company's partnership with AEG will not be used to move blocks of tickets to the secondary market.

AEG	vs.	LIVE NATION
AEG Live	Concert Promotion	Live Nation
AXS	Primary Ticketing	Ticketmaster
StubHub	Secondary Ticketing	TicketsNow
Paper tickets	Influencing Legislation For...	Paperless tickets
EBay is the world's second-largest e-commerce company	Bragging Rights	Ticketmaster is the world's third-largest e-commerce company
Sources say AEG could sell for \$6 billion-\$8 billion	Value	Current market capitalization: \$1.6 billion
Venues, sports and concert promotion	The Business, In A Few Words	Concert promotion, tickets, artist management

sure more fans get fair access to every seat in the house."

The battle is playing out in the Tennessee state legislature. The Fairness in Ticketing Act, supported by Fans First, would require resellers to register with the state, publish a ticket's face

value and disclose the exact location of the seats and whether the tickets are in the broker's possession. The bill defines a ticket as a "revocable license" that can be taken away at any time.

Ultimately, the AEG-StubHub partnership was inevitable.

It is a logical reaction to Ticketmaster's 2008 purchase of TicketsNow, just as AXS was a reaction to the 2009 merger of Live Nation and Ticketmaster. Concert promotion may have sex appeal, but ticketing is where one finds the good margins. ♦♦♦

DISTRIBUTION BY ED CHRISTMAN

TuneCore Opens In Japan, Keeps Founder's Vision

Former CEO and still a significant shareholder Jeff Price wishes company well but questions board leadership

The departure of TuneCore CEO Jeff Price this summer, just months after the exit of co-founder Peter Wells, shocked the music industry, but the online distribution company insists it remains on course and retains its grand vision as it prepares to open up shop in Japan.

"Our vision and mission is exactly the same," COO Scott Ackerman says. "That is why we are growing internationally and continuing our plan to be in every market possible in the world so that all [indie and/or known DIY] artists can be successful."

But the departure of a high-profile executive like Price, who was never afraid to voice his opinion loudly on behalf of artists about the lack of transparency and other industry issues, creates a big void at the 7-year-old company.

TuneCore and rival CD Baby helped revolutionize distribution for DIY artists by providing them access to digital download stores like iTunes and Amazon as well as digital services, all for the price of \$50. In the case of CD Baby, that is for perpetuity, while for TuneCore \$50 is an annual fee.

Indie distributors typically charge both indie labels and artists with their own label 18%-25% of album wholesale costs, or revenue. In addition to working for some well-known artists, TuneCore has provided DIY acts access to large accounts, something that was almost impossible in the brick-and-mortar world.

While Ackerman is quick to praise Price's accomplishments at TuneCore, including his strategic vision, he adds that despite the perception from outsiders, "TuneCore was not only Jeff Price."

Ackerman says he cannot discuss why the board fired Price and describes his departure as "an internal and private matter."

For his part, Price tells



JEFF PRICE (left) exited his CEO post this summer; COO SCOTT ACKERMAN is currently running TuneCore.



Billboard he's bound by contract to not discuss TuneCore, but insists he's unsure why he's out. "If I did something wrong or bad, I should take responsibility," he says. "If somebody else did, it should come out. I believe in transparency, and we should all be responsible for our actions."

Price says that while the board may have executives with music industry experience like Guitar Center's Marty Albertson and former Bug Music president/co-owner Fred Bourgoise, it appears that Opus Capital managing partner Gill Cogan is running the com-

pany. While he's qualified to run an investment firm, Price doesn't believe he's qualified to lead a music company.

"It is concerning to me to have a non-qualified individual running the company," Price says. "There are great people there, including Ackerman, who is a great COO. But TuneCore needs leadership and if it's not me, [the company needs to] get somebody in there that understands the sector." TuneCore is one of Opus' numerous investments.

"Scott is running the company now," a TuneCore spokes-

woman says. "TuneCore is comfortable there are qualified music industry people leading and managing. There are also business experts; a good business needs both."

Indeed, Ackerman says the company is following Price's vision to build something that will be "more successful than before."

He says TuneCore will continue to provide better features and functions for its artists and plans to grow its publishing business as well, noting that Jamie Purpora, president of music publishing administration, is still in place executing the

publishing plan. In fact, he says the company has just implemented a friends program to drive more artists to sign on to let TuneCore represent and administer their publishing rights.

While Ackerman is running the company and says there aren't any current plans to replace Price, he does acknowledge that at some point in the future the board may move to hire a CEO.

Whatever happens, Price says he's still in the rooting section for TuneCore, if only because he still owns 13% of the company and wants it to maximize value. ♦♦♦

Big In Japan

In entering the Japanese marketplace, TuneCore has partnered with international marketing agency Wano and initially is servicing only Japanese artists to digital services. But eventually the company will service U.S. acts there as well.

The Japan launch, which began three weeks ago, started with a small client base of about 100 Japanese artists who have been serviced to Amazon and iTunes in that market. TuneCore is

starting small because it wants to ensure its digital pipeline is performing accurately before looking to add more artists and services.

In prepping for its Japan incursion, TuneCore used its own systems and technology, but Wano handles operations and marketing, and collaborates on developing technology.

"We wanted to build a platform that could be used worldwide," TuneCore Japan CEO Ichihiro Noda says. "Our goal is to help Japanese artists to gain recog-

inition in a global music marketplace."

Wano has the marketing expertise to alert indie artists in Japan about TuneCore. "We didn't want to have an American-looking product," TuneCore COO Scott Ackerman says. "So far Wano has been using social media and conferences to alert the market about TuneCore, but it is gearing up for an online campaign."

Early next year, TuneCore will begin providing music to a few Japanese digital stores and services, according to Ackerman. —EC

>>> SOUND-EXCHANGE PAYS OUT \$122.5M IN Q3: LARGEST SUM YET

SoundExchange continues to grow its payout, hitting \$122.5 million in royalty payouts to artists and labels in the third quarter. That figure makes it the largest quarterly payout by the organization since its inception. For the year, the agency has paid out \$326.9 million, surpassing the \$292 million in royalty payments it made in 2011. It also brings total payouts since SoundExchange's inception to about \$1.2 billion in master rights performance royalties for artists and labels. The organization says that it now distributes royalties on behalf of more than 2,000 digital music services.

>>> EASTERLIN NAMED GM OF ROADRUNNER

Mike Easterlin was named GM of Roadrunner Records on Nov. 15, filling the void created by the departure of longtime label president Jonas Nachsin the day before. Easterlin was also named GM of Fueled by Ramen Records earlier this month, although a source emphasized to Billboard.biz that the two labels will have separate staffs. In both roles, Easterlin will report to Atlantic Records Group chairman/CEO Craig Kallman and chairman/COO Julie Greenwald. Nine Roadrunner staffers were let go in the hours after Nachsin's departure was announced.

>>> DAVE MATTHEWS BAND PLEDGES \$1M FOR SANDY RELIEF

Dave Matthews Band, which begins its winter tour Nov. 30 at the Izod Center in East Rutherford, N.J., has pledged \$1 million to regional recovery efforts in the wake of Hurricane Sandy. The group is essentially turning the first of two nights at Izod into a benefit concert. Tickets for the show, featuring special guest Jimmy Cliff, are on sale at Ticketmaster.com.

Reporting by Ed Christman, Ray Waddell and Billboard staff.

A MUSICIANS' PERSPECTIVE ON PANDORA

We are big fans of Pandora. That's why we helped give the company a discount on rates for the past decade.

Pandora is now enjoying phenomenal success as a Wall Street company. Skyrocketing growth in revenues and users. We celebrate that. At the same time, the music community is just now beginning to gain its footing in this new digital world.

Pandora's principal asset is the music.

Why is the company asking Congress once again to step in and gut the royalties that thousands of musicians rely upon? That's not fair and that's not how partners work together.

Congress has many pressing issues to consider, but this is not one of them. Let's work this out as partners and continue to bring fans the great musical experience they rightly expect.



Bryan Adams
Alabama
Greg Allman
Steve Angello
Rodney Atkins
Sara Bareilles
Big Bad Voodoo Daddy
Clint Black
Jack Blades
Blondie
Jonatha Brooke
Jackson Browne
Jimmy Buffett
Oteil Burbridge
The Cab
Colbie Caillat
Camper Van Beethoven
CoCo Carmel
George Clinton
Keyshia Cole
Common
Easton Corbin
Cowboy Mouth
Cracker
Randy Crawford
Robert Cray
David Crosby
Joel Crouse
Sheryl Crow
Drew Davis
Taylor Dayne
Dead Kennedys
Raheem DeVaughn
The Doors
Down
The Dream
Vikter Duplaix
Missy Elliott
Lupe Fiasco
The 5th Dimension
Flyleaf
John Fogerty
Guy Forsyth
The Game
Vince Gill
David Gilmour
Genevieve Goings

Andy Grammer
Amy Grant
CeeLo Green
Gyptian
Warren Haynes
Don Henley
Hootie and The Blowfish
Mallary Hope
Bruce Hornsby
Mick Hucknall
(Simply Red)
The J. Geils Band
Jaimoe
The Jazz Crusaders
Billy Joel
John Paul Jones
Mick Jones (Foreigner)
Journey
Jim Kerr and Charlie Burchill
(Simple Minds)
KISS
Jana Kramer
Ludacris
Maroon 5
Nick Mason
Duff McKagan
Megadeth
Janelle Monae
Alissa Moreno
Jason Mraz
Nas
Graham Nash
Ne-Yo
Stevie Nicks
Night Ranger
Ted Nugent
Owl City
Christina Perri
Katy Perry
Pink Floyd
Robert Plant
John Pointer
The Pointer Sisters
Primus
Marc Quinones
Joel Rafael
Bonnie Raitt

Martha Reeves
Rihanna
Eric Roberson
Darius Rucker
Rush
Bobby Rush
Joe Sample
David Sanborn
Skid Row
Michael W. Smith
Britney Spears
Dave Stewart
Survivor
T.I.
Susan Tedeschi
Robin Thicke
George Thorogood
TOTO
Butch Trucks
Derek Trucks
Josh Turner
Frankie Valli and Bob Gaudio
(The 4 Seasons)
Dionne Warwick
Roger Waters
Bobby Whitlock
Whodini
Chuck Wicks
Otis Williams
(The Temptations)
Ann and Nancy Wilson
(Heart)
Brian Wilson
BeBe Winans
Trisha Yearwood
Zac Brown Band



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Mixing It Up

Beatport is part hangout, part download store, part EDM tastemaker—and there's more to come

As electronic dance music, or EDM, has exploded in popularity, dance music download site Beatport has transformed into a commercial and community hub far beyond its origins as a place that sold high-quality dance MP3s to DJs.

Beatport's growth spurt actually preceded the recent EDM upswing when its business started to blossom four years ago, CEO Matthew Adell says. The last year has been especially strong. Beatport had 10 million more visitors in the current quarter than in the same quarter in 2011.

Some of Beatport's growth can be ascribed to the increasing popularity of EDM, but the site hasn't been sitting idly by in hopes people will come. The company has reimagined itself, added new features and built new layers into the site. Beatport is now far more than the MP3 store that launched in 2004.

"We've always been about that connection between fan and DJ and cultivating that relationship," Adell says. So Beatport went about finding products and services it could do better than anyone else and leverage its unique strengths.

The first addition was Sounds, a section that sells compilations of royalty-free loops and other sounds for use by producers. This sort of product has existed for many years: Producers can buy CDs filled with thousands of samples—

every snare and kick drum imaginable—to use for creating music. Beatport reduced the size of the compilations so that buying samples and loops is more like buying music. Adell says Sounds has been built into a \$3 million-per-year business and expects it to hit \$6 million within two years.

One area ripe for improvement is the DJ mix. Beatport's solution, Mixes, is very simple. A DJ can upload a mix containing any track in Beatport's catalog, or an artist's original track, and sell it as one download at a low price. No laborious licens-

ing efforts are required because only tracks from Beatport's catalogs can be used. Each mix costs \$5.29, although Adell says that the rates are low for artists and labels and he would like to add greater price flexibility in the future.

Mixtapes are ubiquitous on the Internet. Such sites as Mixcloud and SoundCloud offer free streams of DJ sets that usually run for well more than an hour. But Adell doesn't understate the significance of Mixes, which launched in June. "The most important thing I will have achieved in the last 10 years in the music business will be if I can take the mixtape marketplace and add a layer where the right people get paid," he says.

Other download stores have also changed through time. iTunes tried—and failed—to integrate a so-



MATTHEW ADELL, CEO of EDM commercial and community hub Beatport

cial element with Ping. EMusic has concentrated on heavy music consumers with well-written editorial and an emphasis on curation and discovery.

Beatport is about more than commerce. It's part hangout, part download store, part tastemaker. Just as EDM represents a community, the site is a community of DJs, producers and fans—many of whom will eventually become producers. It helps that EDM's barriers to entry are now low, Adell says. "You used to need \$15,000 and a bunch of MIDI equipment. Now you just need your mom's laptop."

Beatport grows its community with a fan-management system called DJs that allows DJs to create profiles and manage their own charts. Adell says that Beatport's charts are the site's most popular aspect. Charts of specific DJs' top tracks were once input manually and received through the company's personal relationships with DJs. Now artists update charts on their own profiles.

DJ profiles were an instant hit, Adell says. Moby and Lenny Kravitz were among the early adopters, though the folks at Beatport initially thought they were imposters when the accounts were created. Now there are more than 100,000 profiles, and such high-profile DJs as Afrojack and David Guetta compile their favorite tracks into charts. The profiles offer a great peek into the minds of some of the world's most popular music tastemakers.

Play is Beatport's aspirational producer platform that lets users get involved in the DJ community. As submissions have grown from an average of hundreds to one of thousands per contest, Beatport has helped launch careers. For example, Zedd, now signed to Interscope Records, was a classically trained musician just getting started in EDM when he won Beatport remix contests in 2009 and 2010.

biz For 24/7 digital news and analysis, see billboard.biz/digital.

BITS AND BRIEFS

RDIO NOW ON NOOK

Music subscription service Rdio is now available on Barnes & Noble's Nook tablet, including the HD and HD+. It's not unusual for a subscription service to have an app for the Nook; Rhapsody, MOG and Grooveshark all have them. The Nook runs Google's Android operating system and is available in eight and 16 GB models. Five million units were shipped through mid-October, according to Forrester Research, making the Nook the third-best-selling tablet after Apple's iPad and Amazon's Kindle Fire, which also runs on Android.

BANDSINTOWN UPDATES APPS

Bandsintown, a concert listings service that lets users find gigs near them by artists they like, has updated three of its apps. The Android version now allows users to fine-tune the radius in the event search and offers a cloud of similar acts. The iPhone app has song previews for thou-

sands of Bandsintown artists and is now compatible with the larger iOS 6 screen. The Facebook update includes a calendar with a personalized list of upcoming shows, recommendations and easier tools for sharing concerts with friends.

STUDY: EMOTIONAL INTENSITY OF VIDEOS MATCHES ADVERTISING

A study released by Vevo, in partnership with media agency Interpublic Group, finds that the emotional intensity created by music videos equals the highest advertising impact. The study of more than 100 participants used a brain imaging technology that collected data from the areas known to have functions relevant to communications. Online content outperformed TV on engagement, emotion and memory. Videos scored the highest on emotional intensity and had the highest memory encoding during ad breaks.



Digital Domain

GLENN PEOPLES

GET MYSELF CONNECTED

Apple owners have at their disposal plenty of great hardware and software for audio recording. The Griffin StudioConnect is a different kind of recording tool. The device connects to an iPad and has in/out jacks for both audio and MIDI, allowing musicians to record audio to GarageBand while capturing the MIDI instructions and using the iPad as a MIDI controller. StudioConnect's rear panel has five-pin DIN MIDI in and out ports. The quarter-inch mono audio instrument jack lets musicians play directly into the device.

The StudioConnect has a list price of \$149.99. —GP



RINGTONES™ NOV 24 2012 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	8	#1 GANGNAM STYLE	PSY
2	4	12	CRUISE	FLORIDA GEORGIA LINE
3	2	19	WHISTLE	FLO RIDA
4	3	23	PONTOON	LITTLE BIG TOWN
5	5	14	ONE MORE NIGHT	MARGON 5
6	8	33	CALL ME MAYBE	CARLY RAE JEPSEN
7	6	27	WANTED	HUNTER HAYES
8	7	22	NO LIE	2 CHAINZ FEATURING DRAKE
9	9	17	TAKE A LITTLE RIDE	JASON ALDEAN
10	12	4	NOWORRIES	LIL WAYNE FEATURING DETAIL
11	10	12	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT
12	14	15	BLOWN AWAY	CARRIE UNDERWOOD
13	15	60	SEXY AND I KNOW IT	LMFAO
14	17	4	DIAMONDS	RIHANNA
15	13	15	TURN ON THE LIGHTS	FUTURE
16	16	9	GIRL ON FIRE	ALICIA KEYS FEATURING NICKI MINAJ
17	11	35	DRUNK ON YOU	LUKE BRYAN
18	19	8	HARD TO LOVE	LEE BRICE
19	20	5	BANDZ A MAKE HER DANCE	JUICY J FEATURING LIL WAYNE & 2 CHAINZ
20	21	4	SWIMMING POOLS (DRANK)	KENDRICK LAMAR

Based on master ringtones sales data reported by Nielsen Ringtones, a service of Nielsen MobileScan. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



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Coming To America

Pablo Alborán is one of Spain's beloved artists, but he's still developing his name in the U.S.

Pablo Alborán sings and plays the guitar—a timeless combination. But his particular pairing has struck the kind of collective chord that only comes along every decade or so.

His self-titled debut album, released in February 2011, was the top-selling album of the year in Spain. His follow-up acoustic set, released last November, is the top-selling album so far this year. All told, Alborán has sold half a million units in Spain in less than two years, with each of his albums going six-times platinum (40,000 units sold). The numbers are extraordinary for the country. And they keep coming.

Now, the challenge is repli-

cating his success in both Latin America, where he's made headway in countries like Argentina and Puerto Rico, and the United States, where he is still very much a developing act, despite a nomination for best new artist at last year's Latin Grammys Awards.

On Nov. 7, Alborán released his new studio set, *Tanto*, which debuted at No. 1 on Spain's Promusicae sales chart, even as his two other albums remain in the chart's top 10.

"Radio is very tough, particularly for an adult contemporary artist," Capitol Latin VP of marketing and promotion David Alvarado says, noting that Alborán's big Spanish

single, "Solamente Tu," still had stations picking it up six months after its U.S. release. This time around, radio will follow other promotion, including a performance at the Latin Grammys on Nov. 15, just days before the stateside release of *Tanto* (Nov. 19).

Alborán is young and cute, his music is finely crafted and eloquent, and his home label, EMI Spain, has strategically pushed him on radio and TV. Still, it's hard to pinpoint why he's such a smash.

"I don't know if he fills a void or if he simply captured an audience that had lost interest in music," EMI Spain president Simón Bosé says. "When we signed Pablo, we always thought he had something special, but certainly, no one thought he'd sell 250,000 in a country where 40,000 albums is platinum. It goes be-



PABLO ALBORAN'S albums have each gone six-times platinum in Spain.

yond any expectation."

Alborán rose to prominence prior to his debut album release and his radio success in Spain through homemade videos he posted on YouTube where he sang and played the guitar. With *Tanto*, he continued the practice; the videos are a little better quality, but it's still him in his home studio.

That format supplemented his touring efforts. In the beginning, he played small, intimate venues of 100, 200 or 300 people. By the end of 2011, without a corporate sponsor, he had played 45 shows, most of them before audiences of 2,500-5,000. The week of *Tanto*'s release in Spain, Alborán did two massive album signings for more than 3,000 fans each. (This week his albums are Nos. 1-3 on the

Promusicae chart.)

"I'm flipping out," he says simply over the phone.

Stateside, Capitol Latin started small, initially releasing Alborán's self-titled debut only in digital format. *Tanto* will be released region-wide, but the initial marketing will be almost grassroots, with Alborán performing live for small groups before he gives his first major solo show on Feb. 16 in Puerto Rico.

"We want to showcase him live to industry people and radio people and brands in places like New York and Los Angeles, where he really hasn't done anything," Alvarado says. "People fall in love with Pablo when they see him live." ●●●

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Latin Notas

LEILA COBO



A Major Return

Intocable succeeded on an indie—now it has signed with Universal for a global push

Last year, after a lifetime with EMI Latin, Tejano/norteño fusion group Intocable decided not to renew its contract and instead went independent, self-releasing its music and handling distribution through deals with retailers and indie distributors. It was a bold move from one of regional Mexican's most successful and best-selling acts. And it yielded results: 2011 debuted atop Billboard's Top Latin Albums while single "Te Prometi" topped Regional

Mexican Airplay.

Despite the success, however, Intocable has changed gears. The group signed a global licensing deal with Universal Music Latin Entertainment, which will release and market its upcoming album, due in early 2013.

The shift isn't so much an about-face as a strategic move designed to raise Intocable's profile in countries where it couldn't function effectively as an independent. It's a decision that highlights the challenge faced by many other Latin acts that can

navigate the U.S. market independently, but find they need the muscle of a major to have substantial success throughout Latin America, an essential market for live touring. In addition, UMLE and Intocable will share revenue from concerts and sponsors, a rare arrangement between a regional Mexican act and a major, and one that underscores the perceived advantages of joining forces.

"We did great as independents," bandleader Ricky Muñoz says. "What convinced us to [sign with UMLE]

is we're looking into other markets. We're looking at Colombia [and] Central and South America. They're also stronger than us in Mexico. So I said, 'Let's join forces.'"

Pairing with UMLE wasn't a coincidence. When Intocable released 2011 in Mexico, the band found it couldn't make the inroads it wanted on its own, and signed a distribution deal with UMLE.

At the time, UMLE president Victor Gonzalez wanted a more long-term relationship. So Intocable proposed a trial of sorts: distribute its album and show the band what UMLE could do.

"We worked it in Mexico and it did well," Gonzalez says, noting that UMLE has a strong infrastructure for its regional Mexican product in Mexico, including a 12-person promotional team. "[We] know how to make and market music, and we're generating many non-recording opportunities."

Intocable could've merely signed a distribution deal, as other acts do. But Muñoz

says he wanted a partnership to generate commitment from both sides. "We signed something where we were comfortable and they're comfortable," he says.

Although the deal was initially only for the upcoming studio album, it also includes the group's 12 studio sets with EMI, which now fall under Universal. (Intocable will retain ownership of its two indie albums and the upcoming LP.)

The notion, Gonzalez says, is to jointly exploit the group's catalog in innovative ways at a time when retail space for Latin music is declining.

"I'm excited about that too," Muñoz says. "I want to think I'm a creative person. It'd be easy to put out a greatest-hits album, but it'd be cool to do, for example, what the Beatles did, remastering and remixing tracks. How would those songs sound if we played them today? [We want to] try to do something different with them." —Leila Cobo



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EN BREVE

PEPSI LOOKS TO LATIN MUSIC FOR SUPER BOWL

Pepsi will target the Latin market during the 2013 Super Bowl with music partnerships including a concert with Univision. The Fan Jam Concert takes place Feb. 1 and will feature such acts as reggaeton rapper Don Omar and regional Mexican singer/songwriter Larry Hernandez. Pepsi is also sponsoring Tazon Latino, a flag football game featuring NFL alumni and other celebrities.

JUANES, GUERRA TO PLAY BENEFIT FOR SANDY VICTIMS

Juanes and Juan Luis Guerra are doing their part to support those affected by Hurricane Sandy by hosting a concert at the Barclays Center in Brooklyn on Nov. 24. Proceeds will be donated to the American Red Cross as it continues providing assistance to victims of the disaster. "With so many people from these regions now facing immense hardships, we want to show our deep appreciation by utilizing our music to both raise spirits and more importantly, raise much-needed funds to help them through these times of great need," the duo said in a joint statement. Goya, the show's presenting sponsor, donated 300,000 pounds of product.

LATIN SONGWRITERS HALL OF FAME TO LAUNCH

In a move to honor some of music's best composers, a group of veteran industry professionals has created the Latin Songwriters Hall of Fame. The Miami-based nonprofit, led by award-winning producer/songwriters Desmond Child and Rudy Perez, will announce 24 nominees on Nov. 27. Five will be inducted on April 23 during the same week as the Billboard Latin Music Conference & Awards in Miami. The executive board of directors includes producers Sergio George and Emilio Estefan Jr., while the board of directors includes producer/songwriter Jellybean Benitez and artist Willy Chirino.

—Justino Águila

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,810,238 \$756.50/\$70.50	BARBRA STREISAND, CHRIS BOTTI, IL VOLO Hollywood Bowl, Los Angeles, Nov. 9, 11	33,507 two sellouts	Live Nation Global Touring, S2BN Entertainment, Bill Silva Presents, Andrew Hewitt Co.
2	\$3,981,240 (£2,467,255) \$56.48	MICHAEL MCINTYRE O2 Arena, London, Oct. 2-6	70,493 78,728 five shows	Off The Kerb Productions
3	\$3,894,605 \$500/\$90	BARBRA STREISAND, CHRIS BOTTI, IL VOLO United Center, Chicago, Oct. 26	13,496 sellout	Live Nation Global Touring, S2BN Entertainment
4	\$3,781,896 (\$374,465 Canadian) \$504.32/\$90.78	BARBRA STREISAND, CHRIS BOTTI, IL VOLO Air Canada Centre, Toronto, Oct. 23	13,719 sellout	Live Nation Global Touring, S2BN Entertainment
5	\$3,352,001 \$753/\$93	BARBRA STREISAND, CHRIS BOTTI, IL VOLO MGM Grand Garden, Las Vegas, Nov. 2	9,856 sellout	Live Nation Global Touring, S2BN Entertainment
6	\$3,090,910 (£1,915,943) \$104.86/\$76.63	RADIOHEAD, CARIBOU O2 Arena, London, Oct. 8-9	33,175 34,602 two shows	SJM Concerts
7	\$3,044,990 \$500/\$90	BARBRA STREISAND, CHRIS BOTTI, IL VOLO Wells Fargo Center, Philadelphia, Oct. 8	12,158 sellout	Live Nation Global Touring, S2BN Entertainment
8	\$2,841,580 (£1,766,336) \$88.48/\$47.46	MUSE, FIN, THE JOY FORMIDABLE O2 Arena, London, Oct. 26-27	34,200 35,314 two shows	SJM Concerts
9	\$2,652,666 (\$2,655,600 Canadian) \$499.45/\$89.90	BARBRA STREISAND, CHRIS BOTTI, IL VOLO Rogers Arena, Vancouver, Oct. 29	11,274 sellout	Live Nation Global Touring, S2BN Entertainment
10	\$2,515,490 (£1,562,350) \$104.66/\$64.40	LIONEL RICHIE O2 Arena, London, Oct. 28-29	27,010 29,813 two shows	Marshall Arts
11	\$2,472,870 \$500/\$90	BARBRA STREISAND, CHRIS BOTTI, IL VOLO HP Pavilion, San Jose, Calif., Nov. 5	10,987 sellout	Live Nation Global Touring, S2BN Entertainment
12	\$2,426,472 (\$2,375,055 Canadian) \$510.82/\$91.95	BARBRA STREISAND, CHRIS BOTTI, IL VOLO Bell Centre, Montreal, Oct. 17	9,997 sellout	Live Nation Global Touring, S2BN Entertainment, Evenko
13	\$2,348,416 \$250/\$165/\$87/\$27	PAUL McCARTNEY Scottrade Center, St. Louis, Nov. 11	15,585 sellout	AEG Live, Marshall Arts
14	\$2,265,660 (£1,746,094) \$100.56/\$55.80	PETER MAFFAY'S TABALUGA TOUR O2 World, Berlin, Oct. 26-28	38,410 58,115 five shows	Concertbüro Zahlmann, DEAG Classics
15	\$1,893,484 (\$1,890,419 Canadian) \$503.58/\$90.74	BARBRA STREISAND, CHRIS BOTTI, IL VOLO Scotiabank Place, Ottawa, Ontario, Oct. 20	8,117 sellout	Live Nation Global Touring, S2BN Entertainment
16	\$1,796,660 (1,690,000 francs) \$144.37/\$58.82	UDO JÜRGENS Hallenstadion, Zürich, Oct. 28	8,800 10,150	Freddy Burger Management
17	\$1,633,388 \$250/\$150/ \$128.50/\$65	TREASURE ISLAND MUSIC FESTIVAL Treasure Island Great Lawn, San Francisco, Oct. 13-14	25,379 26,000 two days	Another Planet Entertainment, Noise Pop
18	\$1,591,530 (£1,230,108) \$75.04/\$43.99	HELENE FISCHER O2 World, Berlin, Oct. 16-17	24,588 two sellouts	Semmel Concerts
19	\$1,233,492 \$89.50/\$39.50	JUSTIN BIEBER, CODY SIMPSON, JADEN SMITH Izod Center, East Rutherford, N.J., Nov. 9	15,956 sellout	AEG Live
20	\$1,225,320 (£766,560) \$47.95	JOHN BISHOP O2 Arena, London, Oct. 24-25	25,552 30,750 two shows	Phil McIntyre Entertainment
21	\$1,178,903 \$151/\$81/\$41	CROSBY, STILLS & NASH Beacon Theatre, New York, Oct. 16-17, 19-20, 22	13,843 five sellouts	Live Nation
22	\$1,169,569 \$89.50/\$39.50	JUSTIN BIEBER, CODY SIMPSON, JADEN SMITH Verizon Center, Washington, D.C., Nov. 5	14,742 sellout	AEG Live
23	\$1,147,150 (\$1,070,581 Australian) \$102.76/\$88.23	GENTLEMEN OF THE ROAD STOPOVER: MUMFORD & SONS & OTHERS Dungog Showground, Dungog, Australia, Oct. 19-20	12,250 two sellouts	Chugg Entertainment, Gentlemen of the Road, Lunatic Entertainment, Secret Sounds
24	\$1,142,530 (1,070,000 francs) \$128.13/\$96.30	JENNIFER LOPEZ Hallenstadion, Zürich, Oct. 10	10,557 13,000	Good News Productions
25	\$1,131,150 (1,070,000 francs) \$89.86/\$74	GÖLÄ Hallenstadion, Zürich, Nov. 9	13,000 sellout	Good News Productions
26	\$1,116,140 (£694,948) \$73.88/\$64.24	NICKI MINAJ, TYGA, MISHA B, NOTEFACE KINGPIN, DEEZY O2 Arena, London, Oct. 30	15,892 17,163	Live Nation
27	\$1,113,130 (£863,503) \$45.12/\$32.23	MILK INC. Sportpaleis, Antwerp, Belgium, Oct. 12-13	34,686 35,604 two shows	PSE Belgium
28	\$1,107,390 \$89.50/\$39.50	JUSTIN BIEBER, CODY SIMPSON, JADEN SMITH Barclays Center, Brooklyn, N.Y., Nov. 12	14,261 sellout	AEG Live
29	\$1,103,480 (£689,575) \$120.02/\$80.01	JENNIFER LOPEZ, STOOSE O2 Arena, London, Oct. 22	11,047 12,840	AEG Live
30	\$1,091,760 (1,020,000 francs) \$181.96/\$64.22	HELENE FISCHER Hallenstadion, Zürich, Oct. 31	10,400 sellout	Act Entertainment
31	\$1,087,270 \$89.50/\$39.50	JUSTIN BIEBER, CODY SIMPSON, JADEN SMITH TD Garden, Boston, Nov. 10	13,561 sellout	AEG Live
32	\$1,081,080 (1,015,000 francs) \$85.21/\$74.56	NICKELBACK, DAUGHTRY Hallenstadion, Zürich, Sept. 28	13,000 sellout	Good News Productions
33	\$1,078,460 (£822,684) \$62.97/\$47.19	RADIOHEAD, CARIBOU Sportpaleis, Antwerp, Belgium, Oct. 18	18,092 sellout	Live Nation
34	\$1,038,690 (£642,665) \$63.84	NICKELBACK, DAUGHTRY O2 Arena, London, Oct. 1	16,270 17,538	Live Nation
35	\$1,030,780 (£795,944) \$95.83/\$51.80	JENNIFER LOPEZ, STOOSE Sportpaleis, Antwerp, Belgium, Oct. 14	14,610 14,704	Greenhouse Talent

Live Gets Social

The concert biz follows in the wake of big brands using social media to reach fans

Just about every marketer in the live entertainment business is tapping into the transition from traditional to social/mobile marketing, including Live Nation Entertainment, the world's largest promoter. But as these means of marketing take hold, the sheer size and scope of Live Nation on a global level will move this transition forward in ways that will ultimately forever change how live events are marketed. A concert is a social experience: It always has been driven by word-of-mouth, and social changes that game exponentially.

In its third-quarter investor report, Live Nation said that \$125 million in its marketing budget has gone to social media and the company plans to double that for 2013. Early tests with acts ranging from **Swedish House Mafia** to **P!nk** or Ticketmaster's RSVP program show that when news of a concert or tour goes out into the social world, "we're getting a higher engagement and a higher conversion," Live Nation CEO **Michael Rapino** says.

"We believe in going to where the people are with Facebook, social and online, where we have a much more targeted approach to marketing a show," he adds. "We believe it's just the efficient medium we could advertise on."

This isn't about adding social to a traditional marketing mix to sell a few more tickets; this is about coming out of the gate with a strategic online campaign. "Instead of a radio spot, why not start with, 'How do I get to the 44 million people that like P!nk on Facebook

who want to know about the show, get them motivated to retweet the photos, press releases, the information to their group of 250 friends, to create that spiral effect of committed fans helping you spread the news to other like-minded friends?" Rapino says. "That is a much more targeted approach, and we're seeing through tests that we can convert casual consumers more directly in that manner."

Word-of-mouth has its shortcomings, even when powered by the Internet. "You're not going to get someone who doesn't like P!nk to go to the show, and the committed fans are already going," Rapino says. "But everyone has what we call that 'Julie cruise director' of friends, the person that says, 'Hey, let's all go to P!nk in March at the Staples Center.' And if he spreads the word among his people, maybe from his 100 friends, he picks up four people that weren't thinking of going but will now go because their buddy says they should go. We can use fans to truly be marketing voices and reach more fans than we could ever reach with our [traditional marketing] budgets."

Social media is an inexpensive marketing spend because, first, "it's cheaper to buy and



Live Nation's **MICHAEL RAPINO** says the company gets "higher engagement" when using social media

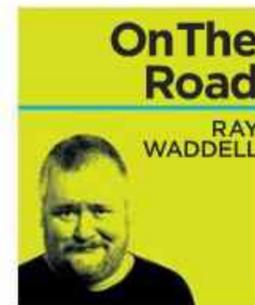
use and place ads on Facebook than it is to buy print and radio," Rapino says. "The cost of doing marketing for us—comparing the radio spots, the TV spots, the print ads, the billboards, the 32 different versions—we have a lot of production costs that go into the marketing of these shows."

Live Nation will build up its digital team and Rapino says the company will "lead the industry in having a very high-level centralized and local team that knows how to place, buy and market on a social/online basis. We will really lead with that next year and convince as many artists as we can to take some of those dollars they want to spend traditionally and start spending more online."

"Mini-campaigns" through social for acts like P!nk, Swedish House Mafia, **Maroon 5** and **Rihanna** are stimulating impressive returns, Rapino says. "You can't look at that and not think, 'Wow, I should probably be spending more on online and in social than I should be on print and radio right now.'"

The live business is somewhat behind the curve in adapting to new marketing methods, Rapino believes. "We have not had a ton of innovation and marketing in the concert industry, much like the record industry," he says. "We have been a fairly old-school business compared to Coca-Cola and the big packaging/marketing companies."

That will change quickly, Rapino says. "This is the first time we can really look and say, 'Social media can actually drive awareness and motivate some casual fans to go to the show in a way where before we had no other approach other than shotgun print ads and radio spots that are noneffective in getting the casual consumer off the couch.'"



On The Road

RAY WADDELL

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The DIY Approach

'Letterman' executive producer Rob Burnett has unique take on bringing music to life onscreen



ROB BURNETT (right) on the set of "We Made This Movie," his directorial debut.

Of *Gentleman and Cowards*, a rock quartet from Hamilton, Ontario, landed a track on the soundtrack to "We Made This Movie," and four days after the premiere appeared on "Late Show With David Letterman." The band owes a considerable debt to crowd-sourcing.

The rest of the debt can be paid to "Letterman" executive producer **Rob Burnett**, who made his directorial debut with "We Made This Movie" and chose a DIY approach aligned with the one that went into making the film. After creating several versions with music pulled from YouTube, Burnett and his co-writer, **Jon Beckerman**, turned to Red Bull Soundstage for assistance in getting original music.

The filmmakers, who kept the budget at less than \$1 million but didn't have any money for music, loaded four scenes, described the style of music desired and opened the door for submissions. "I did not know what to expect. I thought we'd get 60 or 70 submissions and we wound up with nearly 1,200," Burnett says.

Burnett and Beckerman, who met on the "Letterman" writing staff and later worked together on NBC's "Ed," felt obligated to listen to all 1,200 tracks. It expanded their vision of the role the music should play: Instead of using four synchs, they placed 22 of the tracks in the film and another two in the trailer.

"The first one I listened to was **Amanda Lee Peers & the Driftwood Sailors**," a Rochester, N.Y., rock quartet that has released three live albums, Burnett says. "I played the song and thought, 'This is beautiful.' That song didn't end up in the movie, but we liked it so much we invited her to the premiere and she came. That bodes so well for this whole process."

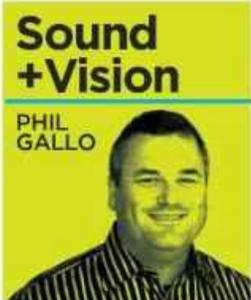
Red Bull Soundstage, at less than a year old, has had limited experience as a conduit for partnering audio and video content for two separate providers, mostly placing songs with sports videos. "We Made This Movie" was its first full-length feature project, says **Matt Hirst**, director of culture and marketing for Red Bull North America.

"Rob's approach was unique," Hirst says. "It's quite a provocative statement to have the ability to compete against standards of Hollywood with a DIY approach."

From Burnett's perspective, the assembling of the soundtrack fit hand in glove with every other element of the film—the way it was shot, the subject matter (high school kids making a movie) and letting outsiders help determine an element of the film.

The filmmakers knew they had four spots where music synchs would be key to the storytelling and attempts to insert teenagers doing covers didn't feel right. Digging up original music on YouTube was better, but overwhelming. Red Bull Soundstage provided an organized platform.

"It was never about a gimmick," Burnett says. "It was how we could get new music in an interesting way that makes sense for this movie. Having said that, I would absolutely be open to doing this again, to get music for a film that's not about kids making a movie."



Sound + Vision

PHIL GALLO

In one of the last scenes of "We Made This Movie," the lead character, an aspiring filmmaker, takes a pair of scissors to a home-burned DVD of "Citizen Kane." It seems like the wrong choice of inspiration for a filmmaker whose 90-minute debut owes more to the amateurism of "The Blair Witch Project," the coming-of-age catharsis of "The Breakfast Club" and the antics of "Jackass."

The film premiered in New York on Sept. 20 and *Of Gentleman and Cowards* won a contest on the Red Bull Soundstage website that landed

the group gigs at the premiere and on "Letterman" on Sept. 24. Red Bull continues to promote the soundtrack's bands through social media while the soundtrack—and the film—are available on iTunes. Other video-on-demand services are coming online while the movie's distributor, Snag Films, looks for more events to present the movie and, in some cases, bring in the soundtrack's bands for performances. Los Angeles and San Francisco are high on the priority list.

One of the artists who made it onto the soundtrack, **Cassie Boettcher**, documented her trip to the New York premiere with her own five-minute iPhone video. It touched Burnett. "I started weeping when I saw it," he says. He then tweeted the video to his 4,000 followers with a simple, poignant note: "This is the only reason to be in showbiz."



QUINCY JONES

80th Birthday

SPECIAL FEATURE

Join Billboard as we salute Quincy Jones on his milestone birthday and acknowledge his remarkable six-decade career.

Issue Date: March 16, 2013

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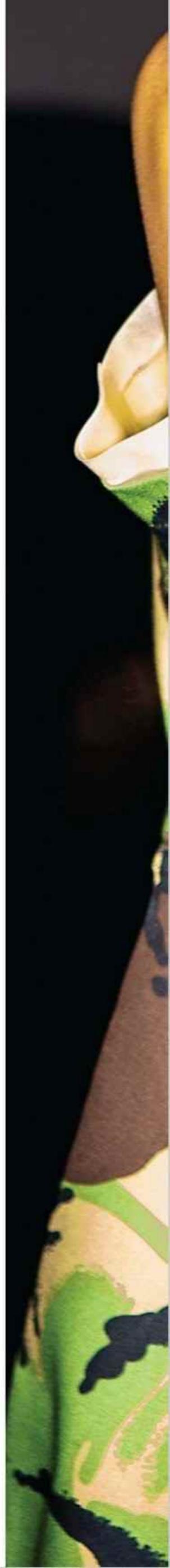


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**EVERY
NOVEMBER
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FOUR YEARS,
RIHANNA HAS
RELEASED
A MILLION-
SELLING ALBUM.
HER LATEST,
'UNAPOLOGETIC,'
IS ALSO HER
MOST RAW.
WITH LEAD SINGLE
'DIAMONDS'
CLIMBING THE
BILLBOARD HOT
100, COULD IT BE
THE FIRST NO. 1
ALBUM OF HER
CAREER?**

BY ANDREW HAMPP





Tuesday, Nov. 6, wasn't just Election Day for Jay Brown. It was also the day the Roc Nation president/co-founder had to hand over the final cut of Rihanna's seventh album, *Unapologetic* (Island Def Jam), just 13 days before its scheduled release.

"We had our songs ready way beforehand, but we never stop recording," Brown says a week before *Unapologetic*'s release. "If we can record a month later, two months later, all the way to Nov. 6, we're never going to stop until that date. We're never content."

Hours after Brown turned in the album at 6 a.m., 90-second snippets intended for iTunes were leaked online. Fans were familiar with a good chunk of *Unapologetic* by mid-afternoon. Three days later, Rihanna debuted the album in full at a private listening event at New York's 40/40 Club (owned by Roc Nation co-founder Jay-Z), unveiling some of her rawest, urban-leaning music to date and a few pop surprises.

"She's the type of artist that makes everybody go outside their comfort zone—she's not trying to do a song that's already been done," says Island Def Jam VP of A&R Abou "Bu" Thiam, who's worked on Rihanna's records since 2010's *Loud* (which has sold 1.7 million copies, according to Nielsen SoundScan). "She went crazy, especially with the vocals she cut for these sessions, because she just felt like it would be a really huge record. Nobody had ever heard Rihanna do a record like this. She does all kinds of songs for every album that no one's heard, like 'Birthday Cake' or 'Man Down,' which are great, unexpected moments. We wanted even more of those for *Unapologetic*."

Lead track "Phresh Out the Runway" is a surprise production pairing between the-Dream and David Guetta that finds the latter taking a break from arena-sized EDM pop, while the Mike WILL Made It-helmed "Pour It Up" puts a feminine spin on the cash-and-strippers braggadocio that permeates hip-hop. ("Valet costs a hundred bills [and I still got my money]/Gold all up in my grill" she taunts over a menacing beat.) The Ginuwine-sampling "Jump" features an epic, Skrillex-worthy dubstep-wobble breakdown, while Future duet "Loveeeeeee Song" sounds custom-made for Rihanna's R&B core. Then there's the gut-punching ballad "Stay," featuring Mikky Ekko, which the singer debuted the night following the listening event on "Saturday Night Live"; the pop-step powerhouse "What Now"; and the seven-minute suite "Love Without Tragedy/Mother Mary," which channels the Police. Most intriguing of all to fans is a new Chris Brown duet, "Nobodies Business," that shocks only by being a straightforward feel-good '90s dancefloor stepper.

Since being formally announced just a handful of weeks prior in late September, *Unapologetic* had quickly become one of the year's most anticipated releases by following what has

TEAM RIHANNA

ALBUM TITLE *Unapologetic*

LABEL Island Def Jam

RELEASE DATE Nov. 19

MANAGEMENT Jay Brown, Roc Nation

PRODUCERS The-Dream, Stargate, David Guetta, Benny Blanco, Chase and Status, Mike WILL Made It, No I.D.

A&R Abou "Bu" Thiam, Tyran "Ty Ty" Smith

TOURING World tour, March

BOOKING AGENTS Marc Geiger and Tony Goldring, William Morris Endeavor

UPCOMING TV Victoria's Secret Fashion Show (Dec. 4)

PUBLICITY Amanda Silverman, 42 West; Gabe Tesoreiro, Island Def Jam

SITE RihannaNow.com

TWEETS @Rihanna



RIHANNA at the Victoria's Secret fashion show taping in New York on Nov. 7.



RIHANNA, Roc Nation's JAY BROWN (center) and IDJMG's STEVE BARTELS attend the prerelease preview of Rihanna's *Unapologetic* at New York's 40/40 Club on Nov. 9.

been a reliable formula for Rihanna albums. Since 2009's *Rated R*, Rihanna has released a new million-plus-selling album every November, churning out five or six singles apiece in quick succession before it's time for the next one.

"We're not creating nothing new," Brown says, referencing the multiple-albums-a-year strategy employed by Elvis Presley, Frank Sinatra and the Beatles in their heyday. "She's always making music, because she loves it. So the strategy starts as soon as we get the idea for the next album. Are we going to release another album next year? I don't know. But it's just a natural thing for her. She'll say, 'I'm going to do a record,' and the next thing I do is focus on going on tour."

Though the album appeared to have come out of thin air, with the shortest turnaround from announcement to release in Rihanna's seven-album cycle, in actuality the songwriting process started in early June. That's when Brown and Rihanna's A&R team rented out Metropolis Studios in London to begin a series of songwriting camps for the artist's next project. A few old friends were asked to enlist potential collaborators, too. Jon Platt, formerly of EMI Music Publishing who signed Rihanna to her first publishing deal, brought Sia Furler (David Guetta's "Titanium," Ne-Yo's "Let Me Love You") to the table for lead single "Diamonds," while longtime Rihanna producers Stargate teamed her with U.K. singer/songwriter Emeli Sandé for bonus track "Half of Me."

The fact that *Unapologetic* is perhaps Rihanna's most urban, R&B-friendly album to date, complete with a hip-hop track from Guetta, is also a sign that a reversal of the EDM-R&B trend she helped kickstart may be afoot.

RIHANNA: LEFT, BROWN AND BARTELS: ILYA S. SAVENOK/WIREIMAGE/GETTY IMAGES; MODEL AND RIHANNA: BRYAN BEDDER/GETTY IMAGES; RIHANNA, RIGHT: DANA EDELSON/NBC



"Urban music was pop for the '90s when Bad Boy had their crazy reign and then you had the Beyoncé and the Usher records," says Mike WiLL Made It, the producer behind Rihanna's lady-baller anthem "Pour It Up" as well as 2 Chainz' "No Lie" and Juicy J's "Bandz A Make Her Dance." "Real dope music is coming back. I feel like that's part of my job. Being 23, being young and coming in the game, and Rihanna being 24—we wanted to make a song that would be a game-changer. After they hear 'Pour It Up,' girls won't be scared to flex, won't be scared to talk about their money."

The reception for lead single "Diamonds," a noted left turn from the EDM-powered and sex-crazed singles released from 2011's *Talk That Talk*, also bodes well for Rihanna's next musical direction. A chart-topper on Billboard's R&B Songs chart, it ascends to No. 2 on the Hot 100 this week, and is a strong contender for the No. 1 spot. "All the formats matter. She's very focused on giving the broadest reach of music possible," says Steve Bartels, president/COO of Island Def Jam Music Group. "'Diamonds' covers four to five different formats in terms of reach—that's the depth of a real superstar."

Rihanna herself was more collaborative than usual, contributing to five of the songs including Guetta's "Right Now" and "Phresh Out the Runway" as well as "Nobodies Business" and "Love Without Tragedy/Mother Mary." Brown says, "She's not here to make a record and take direction. Every record that has ever come she's always changed something. There's only been a few records in her career where she didn't have to do any-

thing—'We Found Love' was perfect, 'Diamonds' was perfect. But that's the reason the songs sound so perfect—she talks to the producer and the songwriters and she works it out."

Statistically, Rihanna is an anomaly for someone who turned 24 in February. She has sold 8.7 million albums in the United States and a staggering 58 million digital songs as a lead artist, according to SoundScan. On the Hot 100, she's had 11 No. 1 singles, tying her with Whitney Houston for most chart-toppers. Should "Diamonds" become her 12th No. 1, she'd tie with Madonna and the Supremes in fourth place behind the Beatles (20), Mariah Carey (18) and Michael Jackson (13) for most No. 1s in Hot 100 history. She also has six Grammy Awards, three MTV Video Music Awards, five American Music Awards, 18 Billboard Music Awards and the hard-earned title of Facebook's most-liked public figure with 62 million likes also to her name.

"Rihanna is a global superstar without equal," says Barry Weiss, chairman/CEO of Island Def Jam Music Group and Republic Records. "Her vision and passion for her craft, her unmatched work ethic, her impeccable taste and artistry, her fearlessness and preternatural ability to move the culture, inspire and remind us why we are lucky to be in this business."

Yet one distinction she's yet to claim is a No. 1 album in America, despite coming close with *Good Gone Girl Bad*, which reached No. 2 in 2007. "It'd be great if she gets one, but she's broken every other record out there just about," Brown says with a shrug. "The process is to make good music, and when you make good music, everything plays itself out. It's great that people take it tastefully and piece by piece and they're still buying. It's about the marathon, not the sprint."

Unlike *Talk That Talk*, which arrived during the tail end of Rihanna's *Loud* world tour, *Unapologetic* has the promotional benefit of access to Rihanna herself—a fact not lost on Island Def Jam VP of marketing Gabriela Schwartz. "The album is the most open and raw that she's ever been, so everything we're doing marketing-related is about being able to touch and feel her," she says.

That began with a live Facebook chat hosted by Bravo's Andy Cohen where fans could submit questions, and continued with the 777 tour, a whirlwind trip in which Rihanna and more than 150 journalists (including Billboard.com Juice columnist Erika Ramirez) and select fans are flying to seven cities in seven different countries on a 777 jet. Upcoming promotions will include a high school contest where Rihanna will select a school that gives back to its community and make a special appearance, with a similar contest planned for colleges.

It's because of Rihanna's massive social media following (the Rihanna Navy) that Island Def Jam is able to pull off an expedited album rollout. "Rihanna's profiles give us a daily dialogue with her fans. They overengage with her, and she is nimble and quick and evolves so that they're doing right by her," Schwartz says. "In my experience in this industry, I haven't seen a movement like this, and that's why her Navy is really loyal."

Brands are starting to come onboard, too—HTC is sponsoring the 777 tour, with an out-of-home and digital campaign to follow in support of the album, and expected to garner 15 million media impressions worldwide. Rihan-

na's new *Nude* fragrance, backed by Perfumania, will bring an additional push in December just before the holidays. Brown is also talking to potential global sponsors for 2013's *Diamonds* world tour, which launches March 8 in Buffalo, N.Y.

"We have a lot of offers but we're not in a rush," Brown says. "She wants to do the right thing. If she's going to work with a brand, it has to be something that she's into. She won't just do anything."

One brand deal that grabbed headlines earlier this year was Rihanna's 2011 endorsement pact with Nivea for the company's 100th anniversary, which included a TV campaign featuring her single "California King Bed" and sponsorship of her *Loud* tour. Though the deal expired in January, that didn't prevent Nivea's new CEO Stefan Heidenreich from reportedly declaring Rihanna a "no go" for a company that "stands for trust, family and reliability" in August, causing many media outlets to say the singer was dropped from her endorsement deal. (Rihanna responded to Heidenreich's comments by posting a head shot of the CEO on Twitter along with the words: "No caption necessary." Unapologetic, indeed.)

"The reason why we did [the Nivea deal] is we thought it would be great for her to be a part of it and have the product sampling. Plus, she used the product before when she was growing up," Brown says. "But you know what happened in the media. We were out of that deal for six months by the time that all happened."

And Rihanna's rekindled friendship with Chris Brown has also kept her under heavy public scrutiny, which didn't help matters in February when a pair of remixes of the former couple's current singles "Turn Up the Music" and "Birthday Cake" were released as surprise duets. Though neither was released commercially, both took off at radio despite early backlash. "'Birthday Cake,' that was a moment in time. It was a viral, consumer-driven reality," Bartels says. "Ultimately Rihanna drives her creative vision. Our job is to take that and support it in the marketplace. She's been very vocal about where she stands and where she feels."

Island Def Jam's Thiam says the Brown duet "Nobodies Business" is a leading candidate for *Unapologetic*'s second single, but the label team "always takes the approach of putting the record out, getting feedback and letting people decide where to take it from there. There's a lot of big records on the album, but we want the people to decide what they want to be next."

Ultimately, Roc Nation's Brown will measure the success of *Unapologetic* not in units but in the way that it enhances Rihanna's global status.

"She's in a phase where she's going from being cultural to iconic. It's good for her to do her own thing and not do the norm and stretch a little," Brown says. "She knows that her fans love her being honest about who she is, and that's why she named the album that way—she's not going to apologize for who she is."

“IT'D BE GREAT IF SHE GETS A NO. 1 ALBUM, BUT SHE'S BROKEN EVERY OTHER RECORD OUT THERE JUST ABOUT. SHE'S IN A PHASE WHERE SHE'S GOING FROM BEING CULTURAL TO ICONIC.”

**—JAY BROWN
ROC NATION**



RIHANNA performed new songs on the Nov. 10 episode of "Saturday Night Live."

Sony/ATV Denies Kobalt An Upset

An EMI-powered Sony/ATV prevents the upset of the year on our publishers tally

The third-quarter Publisher Airplay chart produced the most dramatic changes in the rankings since Billboard began its quarterly tracking of chart share for the top 100 songs in 2006.

For the quarter, Sony/ATV Music Publishing was by far the top-ranked publisher with a 25.7% share, eight percentage points ahead of the closest competitor. But it's an accomplishment that will have to be marked with an asterisk: Sony/ATV has vaulted to the top because it now serves as the administrator for EMI Music Publishing.

On June 29, a Sony Corp. of America consortium acquired EMI Music Publishing and assigned Sony/ATV as its administrator. That means Sony/ATV had control over those EMI copyrights for the entire third quarter, which is why Billboard combined the EMI and Sony/ATV chart shares into one ranking. In landing in the top spot, Sony/ATV claimed 53 songs in the top 100, including the No. 2 track, **Ellie Goulding's** "Lights"; the No. 4 track, **Rihanna's** "Where Have You Been"; and **Pink's** "Blow Me (One Last Kiss)" at No. 7.

But if the market share of those two catalogs hadn't been combined, Kobalt Music Group would have pulled off the coup of the year, surpassing all major publishers to become the No. 1-ranked company. For the quarter, Kobalt turned in a 17.5% share, which would have beat the 14.5% tallied by EMI's portfolio by nearly three percentage points.

As it is, the music publishing administration company has transformed itself from an upstart into a top competitor. In the third quarter, Kobalt handled 29 songs that placed in the top 100 radio songs, including the top three: **Katy Perry's** "Wide

Awake," **Goulding's** "Lights" and **Maroon 5's** "Payphone" (featuring **Wiz Khalifa**), respectively. During the last four quarters, Kobalt has averaged the second-highest share among publishers of the top 100 U.S. radio airplay songs. This quarter, Kobalt was up, growing its share 0.8% from 16.7%. Year over year, Kobalt is up 2%.

Radio airplay was calculated based on the overall top 100 detecting songs from 1,534 U.S. stations monitored electronically by Nielsen BDS for the period of July 1-Sept. 30. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs.

Warner/Chappell Music ranked third with 13.1%, down considerably from the 17.1% that topped our list in the prior quarter, but still up year over year from the 10.8% it captured in third-quarter 2011. While its share dropped four percentage points, Warner/Chappell still managed to place 37 songs in the top 100 radio songs, only three fewer than in the prior quarter.

Meanwhile, Universal Music Publishing Group ranked fourth with a 12.6% share. That's an improvement from the 11.3% it garnered in the prior quarter, but down from the 14.1% it had in the corresponding period a year earlier. UMPG placed 35 tracks in the top 100 songs, one more than it had in the second quarter. This time out, UMPG's top

songs were "Payphone," "Where Have You Been" and **Calvin Harris'** "Let's Go" (featuring **Ne-Yo**), which ranked at No. 12.

BMG Chrysalis came in fifth, with a 5.5% share, even though it dropped some chart share from the 7% it posted in the prior quarter. The company placed 18 songs in the top 100, including the Goulding and Maroon 5 tracks, as well as the No. 17 song, **One Direction's** "What Makes You Beautiful."

At No. 6 is Downtown Music with 2.7%, which is the company's best showing in the five times it has made the top 10 rankings. Downtown placed seven songs within the top 100 radio songs. In addition to "Wide Awake," its next-best showing is **Neon Trees'** "Everybody Talks" (No. 9).

A single track can power a company into the top 10 if it's big enough: Simkins Artist Management retains a spot in the top 10 for the second quarter in a row, this time improving its share to 2.6% from 2.1% as its sole song in the top 100 airplay rankings, **Carley Rae Jepsen's** "Call Me Maybe," moved up to No. 6 from No. 9. Likewise, Jerk Awake Music also placed one song in the top 100—the No. 11 track, **Demi Lovato's** "Give Your Heart a Break"—to make its debut in the rankings with a 2% share.

On the songwriters chart, **Shellback** vaults to the No. 1 spot. Though he hadn't been in the top 10 during the previous two quarters, the Swedish producer/songwriter had a credit on six of the top 100 radio songs, including "Payphone," his highest-ranking track. Given his work on **Taylor Swift's** "We Are Never Ever Getting Back Together," expect to see him again when the fourth-quarter numbers are tallied.

Publishers Place

ED CHRISTMAN



TOP 10 PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	25.7%
2	KOBALT MUSIC GROUP	17.5%
3	WARNER/CHAPPELL MUSIC	13.1%
4	UNIVERSAL MUSIC PUBLISHING GROUP	12.6%
5	BMG CHRYSALIS	5.5%
6	DOWNTOWN MUSIC PUBLISHING	2.7%
7	SIMKIN ARTIST MANAGEMENT	2.6%
8	JERK AWAKE	2.0%
9	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	1.5%
10	BIG LOUD SONGS	1.0%

Percentage calculations based upon the overall top 100 detecting songs from 1,534 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of July 1-Sept. 30, 2012. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 SONGWRITERS AIRPLAY CHART

RANK	SONGWRITER
1	KARL JOHAN "SHELLBACK" SCHUSTER
2	RICHARD ADAM "CALVIN HARRIS" WILES
3	MARTIN KARL "MAX MARTIN" SANDBERG
4	SAVAN KOTECHA
5	LUKASZ "DR. LUKE" GOTTWALD
6	HENRY WALTER
7	GREG KURSTIN
8	LUIZ BONFA
9	WALTER "GOTYE" DE BACKER
10	BENJAMIN "BENNY BLANCO" LEVIN

Ranking based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,534 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of July 1-Sept. 30, 2012. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.



ELLIE GOULDING

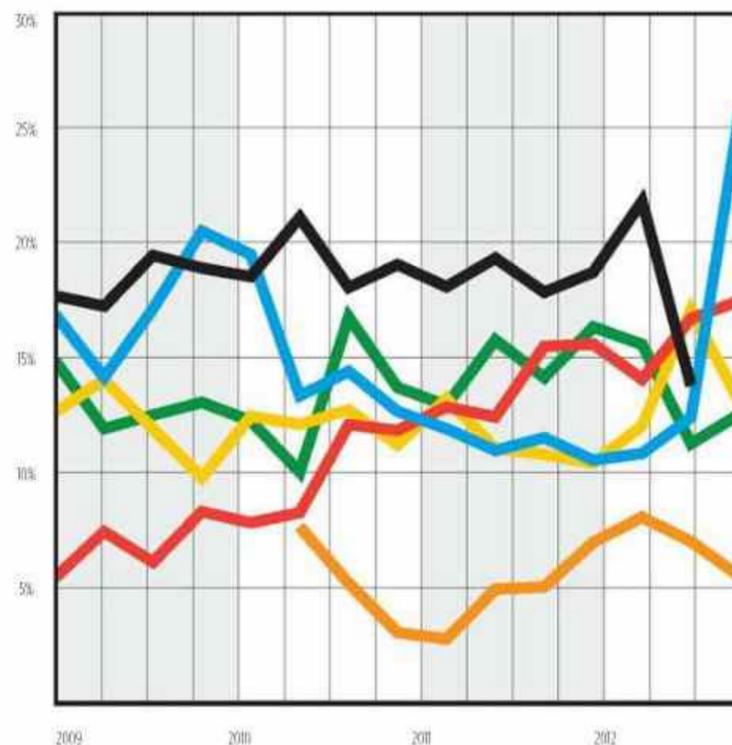


SAVAN KOTECHA

QUARTER BY QUARTER

Now that Sony/ATV serves as the administrator for the EMI Music Publishing catalog, it appears it could dominate the No. 1 spot going forward. But as for No. 2, it looks like it'll be a dogfight among Universal, Warner/Chappell and Kobalt.

SONY/ATV MUSIC PUBLISHING
 UNIVERSAL MUSIC PUBLISHING
 EMI MUSIC PUBLISHING
 WARNER/CHAPPELL MUSIC
 KOBALT MUSIC GROUP
 BMG



TOP 20 AIRPLAY SONGS

RANK	SONG TITLE	ARTIST	LABEL
1	"WIDE AWAKE"	KATY PERRY	CAPITOL
2	"LIGHTS"	ELLIE GOULDING	CHERRY TREE/INTERSCOPE
3	"PAYPHONE"	MAROON 5 FEATURING WIZ KHALIFA	A&M/OCTONE/INTERSCOPE
4	"WHERE HAVE YOU BEEN"	RIHANNA	SRP/DEF JAM/IDJMG
5	"SOMEBODY THAT I USED TO KNOW"	GOTYE FEATURING KIMBRA	FAIRFAX/REPUBLIC
6	"CALL ME MAYBE"	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE
7	"BLOW ME (ONE LAST KISS)"	P!NK	RCA
8	"WHISTLE"	FLO RIDA	POE BOY/ATLANTIC
9	"EVERYBODY TALKS"	NEON TREES	MERCURY/IDJMG
10	"TITANIUM"	DAVID GUETTA FEATURING SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	"GIVE YOUR HEART A BREAK"	DEMI LOVATO	HOLLYWOOD
12	"LET'S GO"	CALVIN HARRIS FEATURING NE-YO	ULTRA
13	"SCREAM"	USHER	RCA
14	"SOME NIGHTS"	FUN.	FUELED BY RAMEN/RRP
15	"WE ARE YOUNG"	FUN. FEATURING JANELLE MONÁE	FUELED BY RAMEN/RRP
16	"GOOD TIME"	OWL CITY & CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE/REPUBLIC
17	"WHAT MAKES YOU BEAUTIFUL"	ONE DIRECTION	SYCO/COLUMBIA
18	"AS LONG AS YOU LOVE ME"	JUSTIN BIEBER FEATURING BIG SEAN	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
19	"ONE MORE NIGHT"	MAROON 5	A&M/OCTONE/INTERSCOPE
20	"WE ARE NEVER EVER GETTING BACK TOGETHER"	TAYLOR SWIFT	BIG MACHINE

Ranking based on the number of aggregated plays each song had among 1,534 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of July 1-Sept. 30, 2012.

TOP 10 COUNTRY PUBLISHER AIRPLAY CHART

RANK	PUBLISHER NAME	MARKET SHARE
1	SONY/ATV MUSIC PUBLISHING	23.8%
2	WARNER/CHAPPELL MUSIC	11.7%
3	UNIVERSAL MUSIC PUBLISHING GROUP	9.6%
4	WORDS AND MUSIC COPYRIGHT ADMINISTRATION	7.7%
5	BMG/CHRYSALIS	5.9%
6	BIG LOUD BUCKS ADMINISTRATION & INFORMATION	4.2%
7	CAL IV ENTERTAINMENT	3.5%
8	KOBALT MUSIC GROUP	2.5%
9	OLE MEDIA MANAGEMENT	1.9%
10	WRENSONG	1.8%

Percentage calculations based upon the overall top 100 detecting songs from 221 U.S. country radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of July 1-Sept. 30, 2012. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

Taking It To Extremes

RUSSELL EMMANUEL was once a young punk rocker who mocked the music establishment—now he's one of Sony/ATV's key executives

BY ALEX PHAM

FOURTEEN YEARS AGO, EMI production music chief Peter Cox summoned a punk rocker named Russell Emmanuel into his London office.

Emmanuel had launched Extreme Music just a year earlier in 1997 and was the talk of London after he mailed out condoms to a thousand music industry executives. The condom package read, "Extreme Music: The Only Safe Thing You'll Get From Us."

Instead of scolding Emmanuel, Cox shook his hand and told him, "You really are the bad boys of production music."

In the world of production music—with its dodgy history of sound-alike recordings—that was saying something.

"It's always been our duty to shake shit up, rip the industry a new one and create music so sexy you're going to need a safe word," Emmanuel says. "If it's in our catalog, then it's 200% legit, high-caliber audio ammo."

Today, however, Emmanuel finds himself in the unlikely position of being one of the 10 most powerful executives at Sony/ATV, the world's largest music publisher. Following its \$2.1 billion acquisition of EMI's publishing business in June, Sony issued a list of the organization's executive hierarchy that included the 50-year-old Emmanuel. It also named other Sony/ATV heavyweights like Joe Puzio, Peter Brodsky, John Pires, Jody Gerson, Danny Strick, Jimmy Ascii and others who directly report to Sony/ATV chief Martin Bandier.

Details on how Sony will parcel out responsibilities or consolidate leadership as it integrates EMI remain unclear.

One thing is certain—Emmanuel is uncomfortable with his lofty new corporate status. He shifts uneasily in his seat in his Santa Monica, Calif., office when asked about whether the EMI integration will lead to greater responsibilities for him.

"Yeah, well, we'll see," he says sheepishly.

Brought up in a working-class neighborhood in North London, Emmanuel is happier to be identified by his background as the rebel from the other side of the tracks. His father survived a World War II Russian work camp in Siberia and later joined the Israeli army before reuniting with Emmanuel's grandmother in London. Though the family had owned roofing factories in Bedzin, Poland, they were left poverty-stricken after the war.

Still, Emmanuel managed to get a scholarship to two posh London boarding schools. He dropped out at the age of 15, but not before saving enough money working a paper route to buy an electric guitar and teach himself to play it. His first job, sorting letters in the



BBC's mailroom, led to a gig as a studio assistant at MCA Publishing, where he wrapped cables, lined up mics and made tea. At night, when everyone else went home, he taught himself how the equipment worked.

Emmanuel got his first break in 1977. A studio recording engineer phoned in sick at the last minute one morning, and Emmanuel was the only person who could operate the equipment. It was a remix session for *Wings Over America*, produced by Paul McCartney.

From there, Emmanuel moved on to Bruton Music, a library of production music now owned by Universal Publishing. At the time, production music had second-class status within the world of music publishing. The business was built around cheaply producing libraries of sound-alikes, songs that sound like famous tunes but without the large licensing fees of the originals.

"They used struggling musicians to record these songs," Emmanuel says. "The production values were crappy. But because costs were so

low, the business was lucrative."

As a member of a band called Class Ties, Emmanuel recorded one such album for Bruton before he quit his job in 1986 and toured with his group for 10 years. All the while, he received steady royalty checks from his sound-alike album, money that he used to finance his punk rock band's touring efforts.

In 1996, Emmanuel decided to hang up his guitar and look for a "real job," as he calls it. He wound up at Match Music, a production music company in London that was sold a year later to BMG. Once again unemployed, Emmanuel talked to an acquaintance he'd met while at Match Music, an angel investor named Mark Levinson. Emmanuel pitched an idea for a production music company that would up the industry ante by using professional recording equipment and top-notch musicians that Emmanuel had met in his decade of touring.

Levinson and Emmanuel scratched out a budget on the back of a cigarette box, itemizing the things they'd need to start their own com-

Russell Emmanuel

Extreme Music, a production music company owned by Sony/ATV

TITLE Founder/CEO and "Evil Genius"

AGE 50

BORN London

FIRST MUSIC JOB Sorting mail for the BBC

PROFESSIONAL MOTTO "It's all about the music."

EXTREME MUSIC COMPOSERS Quincy Jones, Hans Zimmer, George Martin, Snoop Lion, Rodney Jerkins, Robbie Nevil, Junkie XL, Paul Oakenfold, Mark Mothersbaugh, Boris Blank, Timbaland, Michael Giacchino, James S. Levine, Xzibit, Vince Clarke

NUMBER OF SONGS IN THE EXTREME CATALOG Approximately 12,000

MOVIES THAT HAVE USED EXTREME'S CATALOG "The Twilight Saga," "Man on a Ledge," "The Lone Ranger," "Lawless," "Flight," "Brave"

TV SHOWS THAT HAVE USED EXTREME "Modern Family," "CSI," "The Mindy Project," "New Girl," "30 Rock," "Shameless," "Revenge," "Jersey Shore"

SOURCES: EXTREME MUSIC, BILLBOARD RESEARCH

pany. In April 1997, Levinson wrote a check for £100,000 and Extreme Music was born.

Mailing out condoms wasn't Emmanuel's only hijinks in the early days. At an awards show put on by ProMax U.K. for TV marketing executives in 1999, he bought a table front and center of the ballroom. He hired 10 people with dwarfism to attend, outfitting them in Extreme Music T-shirts emblazoned with the words "Size Isn't Everything" on the back. Emmanuel and his staff bought tickets for the back of the ballroom and watched the hilarity.

"Everybody wanted to have their pictures taken with the little people," he recalls.

The business that Emmanuel built, however, is no laughing matter. While the company doesn't disclose its finances, Emmanuel says Extreme Music is "very profitable." Viacom in August 2005 bought Extreme for \$45.1 million. Three years later, Sony/ATV picked up Extreme for an undisclosed sum. In both acquisitions, Emmanuel remained in charge of the business.

His formula for recruiting world-class musicians and making high-quality recordings has earned Extreme many top-tier clients in Hollywood, including Paramount, Lionsgate, Walt Disney and Fox, as well as major TV networks and brands like MTV, NBC, HBO, Showtime, the BBC, American Express, Ford Motor and the National Football League. Movies and TV shows that have used Extreme's music include "Katy Perry: Part of Me," "Brave," "Snow White and the Huntsman," "CSI," "30 Rock" and "Jersey Shore." Artists who have contributed music to Extreme's catalog of 12,000 titles include Hans Zimmer, Snoop Lion, Paul Oakenfold, Timbaland, James S. Levine and George Martin.

Estimates of the size of the market for production music are nearly impossible to come by, making it difficult to calculate Extreme's rank in the business. "When it comes to production value, compromise is for pussies," Emmanuel says. "I pity the fool that's in competition with Extreme. We are the bar." ■■■

Digital Music's Slingshot

The Harry Fox Agency's new man wants to make managing digital music rights easy for artists and service providers

BY ED CHRISTMAN

MICHAEL SIMON, the new president/CEO of the Harry Fox Agency, says he has a simple goal for HFA: combine his deep love of music with his desire to build the industry's digital infrastructure to help young people discover musicians like Hal Blaine, a legendary session drummer and a personal favorite.

"I got into the music industry to ensure that there was an infrastructure in place to ensure musicians get paid a fair royalty when a digital service uses their music so that they can keep creating music that I want to listen to," Simon says.

"Michael is the right guy to lead HFA," says an executive who has worked with him in the past. "He has the industry knowledge, he has the digital vision, and he is a music guy."

Simon, who joined HFA in 2001, replaced Gary Churgan, who left the organization on

Oct. 15. Simon previously served the agency as senior VP of business affairs, general counsel and chief strategist.

The plan going forward isn't "shocking or complicated," Simon says. He intends to continue leading the charge in building HFA's infrastructure so it can be a major service provider to companies engaging in digital music commerce.

For example, HFA, which is owned by the National Music Publishers' Assn. (NMPA), has been concentrating on what it now refers to as its "Slingshot" operation—a rights management service that helps digital music providers manage their licenses. That's in contrast to its core business serving as an intermediary licensing music firm for about 48,000 music publishers to record labels,

and collecting mechanical royalties from those licenses, a process that it has done for close to 90 years.

While the agency began Slingshot in 2008,

it became aggressive in marketing that operation to digital music services, labels and distributors in 2010 when it saw potential clients slipping away to RightsFlow, Music Reports Inc. and RoyaltyShare.

Subsequently, RightsFlow was more or less eliminated as a competitor when Google acquired it almost a year ago. Since Google operates Play, which includes a music download store, other digital services aren't too keen for the search giant to have access to their business data through RightsFlow, which has to collect it in order to pay publishers.

In fact, RightsFlow, as part of Google, and HFA now collaborate in getting the word out about the NMPA's settlement with Google's YouTube, which allows music publishers to enjoy a share in advertising revenue generated by ads placed against music videos.

Simon says he has charged HFA with seeking ways to deliver his three goals going forward: enhance the custom services offered by Slingshot, improve customer service and find more business opportunities from the organization's databases.

Overall, Simon predicts Slingshot will enjoy

aggressive growth because he says its market plan is now "rocket-fueled."

One reason HFA has to make Slingshot work is because its traditional model of licensing songs for records and collecting mechanical royalties has been in decline as CD sales decrease.

With reduced revenue coming from its core business, HFA has to grow other business and must do so efficiently. "We will try to improve margin through the goal of reducing costs of providing services, but still improve service," Simon says, adding, "Now that sounds like a politician talking."

But he notes that if the agency improves its processes and increases automation of its core business, HFA can accomplish that goal.

Would he ever consider merging HFA with another collection society? While Simon recognizes that such a move could produce operating efficiencies and would be open to exploring any opportunities that would improve the business, a merger "isn't a current mandate," he says. "HFA has stood alone for almost 90 years, and could stand alone for another 90."



MICHAEL SIMON

Imagem That!

Owned by a Dutch pension fund, Imagem seemed an unlikely player in U.S. music publishing. But in a few years, it's made an impact

BY ED CHRISTMAN

RICHARD STUMPF HAS BEEN a man on a mission since arriving at Imagem with the mandate to lead the Dutch-owned company into the U.S. pop/rock marketplace.

As part of that mission, Stumpf, who serves as president of Imagem Music USA, has been working to ensure Imagem emerges as a midsize U.S. music publisher. It would fill the void created by BMG Rights Management, when it acquired Bug Music, Stage Three Music, Cherry Lane Music Publishing and Evergreen Copyrights, among others. Besides BMG, Round Hill Music has also made acquisitions while Spirit Music and Bicycle Music continue to buy artist catalogs.

"With all of the acquisitions and the [BMG] rollup, the upper-tier indie-music publishing space is almost virtually vacant," says Stumpf, who joined Imagem in September 2010 after BMG picked up his employer Cherry Lane. "All that consolidation leaves room for other indie music publishers to come up."

Imagem had already made inroads to establish itself in the United States before hiring Stumpf. In 2009, it acquired the Rod-

gers & Hammerstein Organization, which owns the grand rights to such musicals as "The Sound of Music," "Oklahoma!" and "South Pacific."

Founded in 2007 by Dutch pension fund ABP and music publisher CP Masters, Imagem began by acquiring classical music publisher Boosey & Hawkes, Zomba U.K., 19 Music and other catalogs. Between those acquisitions and the RHO deal, Imagem already had offices in New York.

But the hiring of Stumpf has allowed the company to build its pop and rock catalog on both sides of the Atlantic. In turn, he has put in place an A&R staff of three: West Coast A&R creative director John Pikus, A&R manager Amanda Schupf and creative coordinator Molly Seel. It has also augmented marketing staff to work on the company's pop/rock catalog including a team of six working synch opportunities.

So far, the U.S. staff has signed deals with Elvis Presley Enterprises and the Sammy Cahn estate, as well as current songwriters like John Shanks, Mick Mars and joint ventures with Swizz Beatz, Ludacris, Linda Per-



RICHARD STUMPF

ry's manager Katrina Sirdofsky and Cantora, the company that invests in indie-rock-sounding bands and startup technologies. The company's latest signing is Mark Ronson, who has produced and/or written songs with Amy Winehouse, Robbie Williams, Lily Allen, Adele, Christina Aguilera, Kaiser Chiefs, Bruno Mars and Daniel Merriweather.

The Ronson signing was done in conjunction with Kim Frankiewicz, who joined the Imagem U.K. office as managing director in February, after 15 years with Universal Music Publishing Group, where her most recent position was VP of international.

"Her being in the U.K. makes it easy for me to sign acts here because managers know her and are comfortable that she will take care of their artists' songs over there. Mark Ronson is a good example of us working together; we tag-teamed that deal." Stumpf says that since he joined Imagem, the company's U.S. revenue from pop rock has increased by 10 times, but he declines to provide exact figures.

On the other hand, the company has invested heavily in signing new writers, bringing onboard about 20 such writers, with those signings spanning most music genres.

Imagem also has plenty of developing artists and with that level of songwriter, the company has "set up tons of writer mixes." As far as marketing goes, the Imagem synch team has delivered a Droid Super Bowl ad, which used a Hesta Prynn song, and a Honda Super Bowl ad, which used a Wakey! Wakey! track. Imagem even managed to get the French Horn Rebellion a gig scoring an indie film, "Love Magical."

The Imagem pop/rock system has about six staffers. In all, the company employs about 70 people in the United States. Most fill back-office administration positions, while about 20 specialize in grand rights and another 20 work the Boosey & Hawkes catalog.

In addition, Imagem USA helps market songs of acts signed in the United Kingdom and elsewhere in Europe like Genesis, Phil Collins, the Temper Trap and Steve Robson.

Finally, Stumpf says that often nowadays "the labels are doing less and less, while the publishers are being asked to take on a bigger role. A lot of times, I feel we are being asked to help manage the artist."

Billboard
**TOURING
CONFERENCE
& AWARDS**

IN ASSOCIATION WITH  **Shell ROTELLA**
Energized Protection



FOCUS ON FANS FIRST

THEN IN THE ANNUAL Billboard Touring Conference & Awards were held Nov. 7-8 at the Roosevelt Hotel in a weather-flogged Manhattan still recovering from Hurricane Sandy and its associated power outages, not to mention a nor'easter that blew through the area on the first day of the conference. Despite all that, the event brought in a record 650-plus attendees and, whether it was a hunker-down mentality in the wake of the storms or the relief of putting the slump of 2010 two years in the rearview with a healthy 2012, the overall mood was solution-focused and far less acrimonious than past events. Even the sometimes cynical Seth Hurwitz, president of Washington, D.C., independent promoter I.M.P., felt it, telling Billboard after the awards (where he picked up yet another top club award for D.C.'s 9:30 Club), "I was sitting there listening to Neil Diamond, and sometimes when you

hear a guy like him it's just surreal that you're a part of this business. Sometimes you just think, 'Wow, how lucky am I to be a part of this?' And this was definitely one of those times."

That's not to say everyone sat around and sang "Kumbaya." The panels were sharp and informative, the discussion high level and the

outlook cautiously optimistic. Here are five takeaways from the conference.

1. EDM is a force in live music, but must evolve to become a permanent part of the mainstream.

The power of EDM (as well as a rejuvenated hip-

hop scene) came up frequently, specifically on a panel targeting those two genres, "EDM and the Hip-Hop Revival: WTF's Going On Here and Can It Last," which was bullish on both scenes' growth.

On a venture capital-related panel the next day, Charles Johnson, managing director of

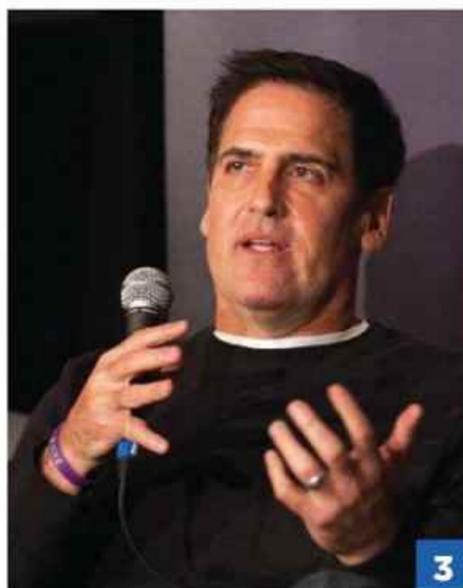


Hip-hop and EDM intermingled like cats and dogs on the "WTF's Going On Here?" panel, moderated by Billboard dance correspondent **KERRI MASON** (center). From left are AM Only agent **LEE ANDERSON**, Blueprint Group/SEFG Entertainment president **SHAWN GEE**, Live Nation New York president **JASON MILLER**, Agency Group hip-hop starmaker **PETER SCHWARTZ**, Guerilla Union founder **CHANG WEISBERG** and **HUNTER WILLIAMS**, now a newly inked agent with Creative Artists Agency.



AND OTHER LESSONS FROM THE BILLBOARD TOURING CONFERENCE & AWARDS

BY RAY WADDELL



1 Apollo Theater Foundation president/CEO **JONELLE PROCOPE**, **KENNY CHESNEY**, actress/singer **LESLIE UGGAMS**, **SANDRA BERNHARD** and **NEIL DIAMOND** (from left) at the awards reception at the Roosevelt Hotel.

2 Moments after shouting loudly, "Let me show ya how it's done!," concert promotion legend **DANNY ZELISKO**, president of Danny Zelisko Presents, knocks back a mondo tequila shot.

3 AXS TV chairman **MARK CUBAN** talks about how AXS can be "the ESPN of music and pop culture."

4 You can't see it here, but **HOLLY WILLIAMS** sported the coolest ring bling at the conference, where she was the focus of the "Artist Development" session. Her new record *The Highway* arrives in the first quarter on her own Georgiana label.



IRVING AZOFF UNFILTERED

Irving Azoff doesn't tweet anymore, thanks to Live Nation lawyers who asked the candid chairman to keep mum in social media. But in an hour-long keynote Q&A with Billboard editorial director Bill Werde at Billboard's Touring Conference on Nov. 7, he had a whole Twitter feed's worth of opinions, stories and frank assessments of the music industry's past, present and future. Three excerpts:

ON GETTING HIS START UNDER THE WING OF BILL GRAHAM:

"I was working at Associated Booking Corp., and my territory was California. Bill would call me on the phone, and I'd booked a bunch of stuff into the Fillmores and Winterland, but we hadn't met. So he says, 'Well, come up to a show.' So I go out to the front of the Fillmore, and there's Bill with his arms folded in just a dazed stare at somebody. I walk up and say, 'Bill, it's me, Irving.' He says, 'Be right with you.' He's watching, and there's a guy cutting the line. He ran over, grabbed the guy by his shoulders, threw him down on the street and proceeded to kick him in the ribs like you'd see in some movie, and had the police cart him away. And then he came back, completely nonchalant, and said, 'Hey, really nice to meet you. Let's go watch the show.'"

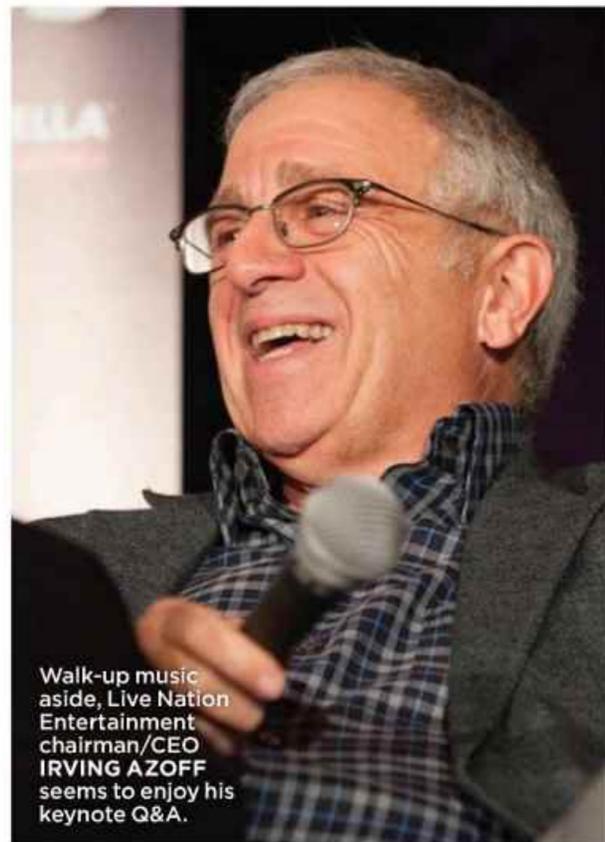
ON HIS FRUSTRATION WITH PANDORA'S ROYALTY PAYMENTS TO ARTISTS:

"I heard a number from an investment banker this week that they're out selling for a \$3 billion valuation. The sum total of Live Nation's entire music business—ticketing, promotion, artist management, everything—the biggest music company in the world has a market cap that's what? Half of what Pandora's current valuation is—and they want to pay artists less? To me that doesn't make any sense."

ON STUBHUB:

"We really don't believe the first sale of the ticket

should go to a scalper who just wants to mark it up to somebody else. We think the ticket should first be sold to a fan that wants to go to a show. The two basic problems I have with StubHub are that, and, secondly, they have no skin in the game. Record companies invest money, managers invest money, promoters certainly take risks, artists starve themselves to death. So that—what?—some secondary ticketing company and some scalpers who haven't taken any risk in the process can profit mightily because they know how to employ an Eastern European bot who can grab some tickets?"



SunTrust Robinson Humphrey's sports and entertainment specialty group, said, "If I put my lending hat on, I personally don't understand if [EDM] will be sustainable five or seven years from now without significant change. You got to do something to make a DJ in front of a bunch of people more creative."

On that same panel, C3 partner Charlie Walker admitted, "That scene has certainly got some risk in it that we don't see in other parts of our business," to which Todd Boehly, president of Guggenheim Partners (co-owner of Billboard parent company Prometheus Global Media), added, "If it's a problem for the promoter, it's a problem for the investor."

2. The value of live business properties is a moving target.

On the topic of Live Nation's unique status as the music industry's only publicly traded company and how determining its market value "feels unnatural" to him, keynoter Irving Azoff, chairman/CEO of Live Nation, said, "We have

very complex businesses—sponsorship business, e-commerce business, ticketing business—so to understand all those, especially when there's no public comparisons to make, it's very difficult... The bad news is we're public. The good news is we have a very stable shareholder in Liberty."

On a panel discussing new players and strategies in the live business, Guggenheim's Boehly confirmed that his group was one of those kicking the tires of on-the-block AEG, but added that he needed to see some real numbers in order to bid. "So far we have a picture book. Our bid's not going to come back with a picture book, unless they want us to win pictures."

Azoff hoped a hefty price for AEG, Live Nation's biggest rival, might "shine some light on our value" when it comes to bridging the perception gap on Wall Street. "We're a company where the stock price has gone from the mid-\$11s to the low \$9s during a time when our cash flow has gone from \$350 million to high [\$400 million]."

Boehly also offered an assessment of the promoter rollup of the '90s, orchestrated by Rob-

ert Sillerman at SFX, which eventually became the much different company that is Live Nation today. "SFX took down a strategy that was [capital expenditure] intensive and heavy around real estate with one type of theme, and [the rollup] worked really well at the time. The benefit of debt financing was all in place to have a really nice run. The combination of great content and fantastic real estate makes for a very self-fulfilling prophecy. But the dynamic around who's playing what and where and who can actually play in big amphitheaters is changing dramatically. And as tastes continue to broaden and become more and more diverse, it's clear the festival model is kicking in nicely. The legacy SFX model isn't that attractive to the eye."

3. Focus on fans first.

At a panel on the Coachella festival with its three key executives, Goldenvoice's Skip Paige quoted colleague Paul Tollett as saying, "What's better than Coachella? Two Coachellas." But Tollett added that the motivation to add a second, iden-

tical weekend of the event this year wasn't really motivated by doubling profits. "The problem was we're turning all these people away," Tollett said. "The problem [was] there's 80,000 people out there totally bummed that they can't go to Coachella. We had all these different options. Do you go to another city? Or do we sell another 30,000 or 40,000 tickets and just jam them in there? If it was two different lineups, if someone goes the first weekend but wanted to see bands the following weekend, it's just a bummer. You feel like you're missing out."

Both weekends sold out in three hours. Later at the Billboard Touring Awards when Tollett accepted the award for top festival, he quipped, "Fans don't have a rider, so it's kind of easy to deliver for them."

4. The people in this business are funny.

The conference and awards were marked by one-liners worthy of Jeff Dunham, winner of top comedy tour for the second year. And the humor



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3



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6

1 NEIL DIAMOND gets a congratulatory kiss from wife KATIE in the green room at the Billboard Touring Awards.

2 Top manager MARK FENWICK, manager of top tour winner Roger Waters, told the audience, "I've been in the business since 1969, and I've never been so frightened as I am in this moment," due to standing onstage next to Sandra Bernhard.

3 SETH HURWITZ and MELANIE CANTWELL of Washington, D.C.'s 9:30 club with the top club award.

4 Team Chesney braved the elements to make it to the Billboard Touring Awards, where KENNY CHESNEY picked up his eighth top package award, along with the Road Warrior designation honoring touring professionalism and commitment to the art and craft of live performance. From left: Manager CLINT HIGHAM, president of Morris Management Group; legendary manager DALE MORRIS; Chesney; and Shell Rotella global brand marketing manager CHRIS GUERRERO.

5 Entertainment & Sports Partnerships VP MORGAN BUKSBAUM (left) laughs it up with MediaCom ESP manager SHANNON SIMPSON and KEVIN GELBARD, an agent with Creative Artists Agency.

6 "Hell, I love Neil Diamond," says BOB ROUX (left), co-president of North American concerts for Live Nation, after picking up the top promoter award. GEORGE GONZALEZ (center), representing Brazilian promoter Time 4 Fun, triumphantly clasps his top independent promoter (international) award. As the sole C3 partner there, CHARLIE WALKER vows to keep the Austin promoter's fourth top independent promoter (U.S.) trophy for himself.

DIAMOND AND WIFE, FENWICK, MITELBERG, AZOFF AND HUBBARD; MICHAEL SETO

wasn't limited to panels or award stages. During prep for an investment panel, moderator Bill Werde, Billboard's editorial director, was overheard telling C3's Walker that a potential question might concern how C3 utilized a recent influx of capital from Raine Group. "Lifestyle," Walker deadpanned.

The day prior, Azoff's stories about legendary wild man Joe Walsh firing up a chain saw and cutting an Azoff-sized hole in a hotel room wall were highly memorable.

At the Billboard Touring Awards, Legend of Live honoree Neil Diamond was nonplussed when introduced as "Mr. Young" by this admittedly brain-dead writer, quipping, "Neil Young couldn't make it here tonight, I'm sorry," then added he was still grateful because "it could've been Neil Sedaka."

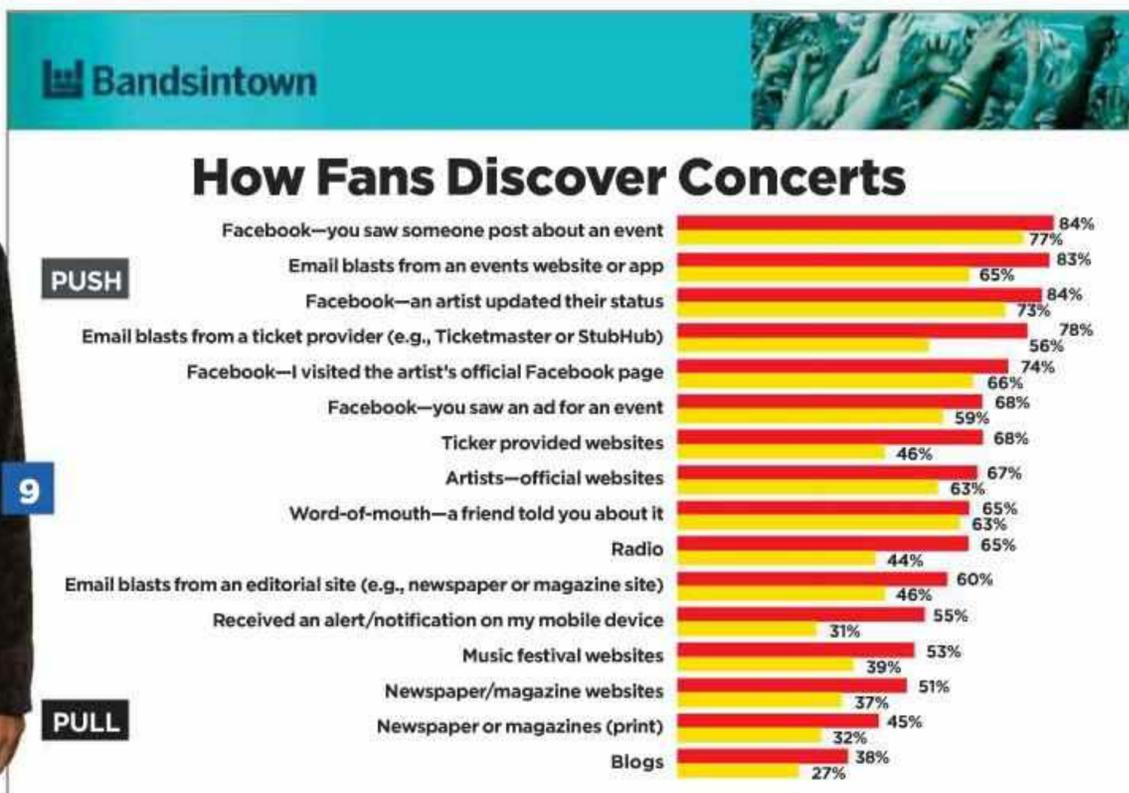
5. Artists make this world go 'round. On an artist panel with Mark Farner and Tre Williams, guitarist Warren Haynes (Gov't

Mule, Allman Brothers) scoffed at being labeled rock's hardest-working man. "Housewives work harder than I do. I don't consider what I do work," he said. "No matter how bad you feel or what problems anybody in the band may have, at showtime, people don't want to hear that. They paid money, they came a long way, and you have to deliver. There's something that happens when you walk onstage and you're able to give it your best. That's something that drives all of us."

At the Billboard Touring Awards, Kenny Chesney picked up his eighth top package award and then later the Road Warrior honor for his touring work ethic and commitment to the art and craft of playing live. He thanked those that came before him. "I have a lot of heroes that have busted down the door for guys like me that help me make music like I make it and tour like I tour," Chesney said. "And [top draw winner] Bruce Springsteen is one of those. It was an honor to meet some-

#TOURINGCONF

- @dancingastro: Overheard @billboardbiz: "Corporations want to enter the space. They just don't want to be corporate about it." #touringconf
- @Chachi: All I know is as valuable the lineup for @coachella the SPICY PIZZA is just as important! Let's be honest! #touringconf
- @djfreshproduce: So to make stacks of paper you haf to go paperless #touringconf
- @aaziz830: "I like to watch what people do wrong in the space, too -- so I'm watching Google and YouTube in the music space" - @mcuban #TouringConf
- @ty_cunning: "I don't think you can rely solely on Facebook. The news feed is becoming more and more irrelevant." - Gogi Gupta #TouringConf
- @GoogleLiveEvent: "When you have a connection with the fans, they are much more susceptible to the upsell" @iancricr example: of-wgkta #touringconf



9 Bandsintown CEO JULIEN MITELBERG gets visual to underline a point about fans and concert discovery.

10 Live Nation Entertainment chairman/CEO IRVING AZOFF (left) talks Twitter envy with Ticketmaster CEO NATHAN HUBBARD.



7 After accepting the fan-voted Eventful Fans' Choice Award from Eventful CEO JORDAN GLAZIER (second from right), Live Nation global touring COO GERRY BARAD (second from left), salutes the Little Monsters with Billboard editorial director BILL WERDE (left) and MICHELE BERNSTEIN, director of tour marketing for William Morris Endeavor, which won top agency.

8 Entertainment attorney JOHN BRANCA (left), who accepted the Creative Content Award for "Michael Jackson: The Immortal World Tour" by Cirque du Soleil on behalf of Jackson's estate, catches up with Legend of Live NEIL DIAMOND.



one like Neil Diamond, who continues to have focus and record music and go out and entertain people. To be able to do that in my life is one of the biggest honors and thrills that I have."

The awards were hosted by Sandra "Hurricane Sandy" Bernhard, whose merciless hilarity inspired laughter, awe and fear. "I've been in the business since 1969 and I've never been so frightened as I am in this moment," joked Roger Waters' manager Mark

Fenwick, accepting the top manager award for his work with Waters (whose *The Wall Live* won top tour). "I've met the nastiest people in the whole world and I am frightened to be on the stage with Sandra Bernhard." He then turned serious to share his sustained awe at the success of Waters' tour. "Roger wrote *The Wall* in 1980, and toured it with Pink Floyd for 29 shows and then in Berlin in 1990. We've done 191 shows now and it's been unbelievably successful. It's Roger's dream, and this [award] is for the people who actually worked on it."

For his part, Diamond, after more than 45 years on the road, said he has no intention to retire—perhaps ever. "I'm still doing it, and I'll do it until the day that I die. Although if you bought a ticket to the show on the day that I die, there will be no refunds. It's a souvenir, enjoy it. I got a lot of bills to pay."

@Joseph_rees_ii: Azoff - "If you are an act and you want your fan to get a ticket, go paperless." #TouringConf

@TicketForceSB: Lots of talk about mobile. Moving past email addresses - will the next data capture be phone # and text message advertising? #TouringConf



THE RISE AND FALL OF COACHELLA

The Coachella Valley Music and Arts Festival at the Empire Polo Grounds in Indio, Calif., rocked the North American festival scene when producer Goldenvoice, a division of AEG Live, announced it would stage two Coachella fests on consecutive weekends with identical lineups for 2012. They both sold out in three hours, and the resulting gross of \$47.3 million was enough to garner Coachella top boxscore and top festival nods at the Billboard Touring Awards. But the festival almost stalled out of the gate, as the Goldenvoice team of Paul Tollett, Bill Fold and Skip Paige related during "Coachella: The Grass, the Palms, the Music," a keynote session at the Billboard Touring Conference.

Paige on the financial aftermath of the first Coachella: "When we did the first show in 1999, we were doing hundreds of shows a year already. We had cash flow. We had that illusion of money coming through the system. The thing about it was that nobody really knew, even us, until that last night of the first weekend of Coachella, how bad it was. We talk about losing money on shows all the time. Nobody really understood that, yeah, we lost money. The staff accountant knew. I remember her just bawling her head off. Crying. Not knowing what's going to happen to our company. But at the same time, having this feeling that this is the greatest thing we've ever done."

Tollett on his reaction: "I was so in denial that I was looking at art for the next year, the next day. Not even realizing we just killed everything."

Tollett on how Coachella rose again: "[AEG] bought our day-to-day concert business—they didn't really buy Coachella. It was a very risky venture at the time, so we kept it separate. When we sold Goldenvoice we got just enough money to pay every band and vendor. We just paid off all those people who let us ride for over a year... and we wanted to do it again."

Paige on the expansion of Coachella: "Paul said to us, 'What's better than Coachella? Two Coachellas.' I didn't originally buy into the same lineup thing. These guys were like, 'You're not getting it.' So I said I'd roll with it. And they couldn't have been any more right. What would've happened if we had a different lineup on the second weekend? But instead what we were doing increased capacity while keeping the experience the same."

Tollett on the possibility of Coachella brand extensions: "We're trying the cruise. But pretty much, no. We get calls from South America, Europe... people would give us these crazy licensing fees. Seven figures. If there wasn't the Internet, I might let a country I've never heard of give me money. But... there's Google alerts."



MUSIC

POP BY LEILA COBO

FLAME ON

The Pitbull brand continues to burn bright as the global icon heads into his new release

At Billboard's Latin Music Conference in April, Pitbull explained the meaning behind the title of his upcoming album, *Global Warming*. "Our career, our culture is just like global warming," he said. "When people said [about me], 'He just made it, he just made it.' No. I've been here. We've been here for years. And it's the same thing with global warming. It's been an urban legend, a myth for so long, and now it's that relevant."

While it's a coincidence that *Global Warming* is arriving mere weeks (Nov. 19) after Hurricane Sandy caused devastation in the northeastern United States, the timing does further drive home the point. For few pop acts in recent memory have been as ubiquitous and yet as increasingly relevant as Armando Christian Perez, the Miami-based rapper/producer/impresario known as Pitbull.

Beginning with 2004's "Culo" (featuring Lil Jon), Pitbull has placed 29 hits on the Billboard Hot 100 as a lead or featured artist, with 14 of those coming in the past two years; a feat matched by only one other Latin artist—Gloria Estefan. (Jennifer Lopez has charted 22 hits, Shakira 13.)

And Pitbull's album sales have risen, despite the market's decline. While his top seller remains his 2004 debut, *M.I.A.M.I.* (TVT), with 644,000 copies sold, according to Nielsen SoundScan, his second-best-selling set is last year's *Planet Pit* (Polo Grounds/]/Mr. 305/Sony), which entered the Billboard 200 at No. 7 and is inching toward the half-million mark (492,000).

Now comes *Global Warming*, which includes collaborations with Lopez, Enrique Iglesias, Usher, Christina Aguilera and Chris Brown. And, thanks to a high-profile promotional schedule and a well-oiled release strategy that has synchronized Pitbull's many partners around the album's launch, the set may have the highest sales impact yet.

"Nothing's really changed other than the fact that I'm here doing music in the music business and the music business is all about doing singles, not albums," Pitbull says.

The multiple singles, manager Charles Chavez says, is at the core of who Pitbull is. "That's exactly the point we're trying to make," Chavez says. "He has four, five singles. It's really the Pitbull brand that's driving the release."

The album campaign began in the spring with "Back in Time," the theme to the film "MIB3." *Global Warming's* arrival will coincide with that of the "MIB3" DVD a week later, allowing RCA, which is co-releasing the album with Pitbull's Mr. 305 Records and Polo

Grounds, to partner with Sony Pictures in marketing the project.

After "Back in Time," which reached No. 11 on the Hot 100, Pitbull appeared on two major hits: Lopez's "Dance Again" and Havana Brown's "We Run the Night," which respectively hit Nos. 17 and 26 on the Hot 100. When Pitbull released "Get It Started" (featuring Shakira) during the summer, it spent only two weeks on the chart. Now, Team Pitbull is promoting "Don't Stop the Party," which entered the chart at No. 89 on Oct. 13. The track, originally an instrumental by producer TJR titled "Funky Vodka," was a hit in the United Kingdom when Pitbull heard it and decided to rework it for the album. The song will be used in both a Bud Light campaign that launches the week of the album's release and a Dr Pepper campaign that'll start by the end of November. Both involve TV commercials that espouse feeling good and having fun, universal Pitbull themes.

"I thought it would be huge for the record," Pitbull says, explaining why he gave the same song to two different brands. "They know the bigger the record gets, the bigger the brand."

Being "bigger" is essential to Pitbull and his music. When choosing his collaborators, for example, he doesn't go just for the song or the relationship, but also for the dedication. "All these people overproduce—they deliver," he says. "They'll come to the award shows with you, do interviews with you. That's how people really believe the collaboration wasn't put together by some executive. When we do the collaborations we always ask [about the level of commitment]. That's 75% of the album. You can have a hit record, but there's nothing like a smash record."

Global Warming will have an exclusive prerelease stream on iTunes in North America and Latin America, with each territory's store displaying its own countdown clock. In addition, a Vevo campaign will feature original videos shot in 12 different countries, each one focused on an album track. Because *Global Warming* arrives prior to Black Friday, there are multiple retail campaigns in place as well as aggressive pricing for the standard and deluxe versions of the album.

Equally important, Chavez says, is that Pitbull's brand partners came onboard mentioning the artist and album in their print, TV and online advertising, for multiplied visibility.

"He's never been an album seller per se," Chavez says of Pitbull. "We wanted this album to have a big sales impact. But we couldn't do that without letting everybody know it was coming."

PITBULL'S "Don't Stop the Party" will appear in ad campaigns for Bud Light and Dr Pepper.

Sights Set

With one successful single already in the can, Outasight preps a debut designed to follow suit

For Richard Andrew, who records as Outasight, things started looking up when he began talking to Warner Bros. Records in 2008. Then a relatively unknown rapper/pop act from Yonkers, N.Y., with a few mixtapes and 2007 EP *Employee of the Year* under his belt, Andrew was signed to an indie label that, he says today, wasn't conducive to making and releasing music.

"There was a few different labels I was talking to and Warner Bros. liked me so much that they were willing to work with this extremely stubborn label," Andrew says. "It took nine months of negotiations where I couldn't release music just to get out of it . . . That was an amazing leap of faith to begin with. I really thought it was going to be over before it started. Warner Bros. stuck with me and it's been great."

In 2009, Warner co-president/CEO Todd Moscovitz freed Andrew from the deal and added him to the label's roster. Now comes Andrew's debut, *Nights Like These*, a pop album that combines hip-hop, rock and soul and looks to capitalize on the success he had last year with breakout single "Tonight Is the Night." The song, released Sept. 23, 2011, was propelled by placement in a prominent Pepsi campaign, as well as spots for Pizza Hut and Honda. Andrew also performed the song on Fox's "The X Factor," a perfect storm of promotion that eventually pushed the song to No. 38 on the Billboard Hot 100. "Tonight Is the Night" has sold 1.1 million copies, according to Nielsen SoundScan. For Andrew, the challenge going into *Nights Like These* was to create an album that felt both cohesive with "Tonight" and showcased more aspects of his songwriting and performance abilities.

"The one constant that's always been there has been continuing to try and push myself to

get better and write better songs," he says. "For me the album is interesting because it's like a 'best of' from the past year. I didn't get a chance to sit down and say, 'This is going to be my debut album.' It's been more like a constant through time. It's been filtered and it's a good idea of where I'm at now as a songwriter and an artist."

For Moscovitz and the label it has also been important to bolster the single with live shows and consistent touring. Andrew, who has released two singles leading up to the album, "Shine" (featuring Chiddy Bang) and "Now or Never," recently came off the road following dates with 3OH!3 and Cobra Starship.

"Outasight made a true singer/songwriter album, but up until recently, [he] was a very studio-focused artist and had not spent a lot of time on the road," Moscovitz says. "It's tough to break a developing artist if they don't have a strong touring base . . . To make up for the lack of a big touring base, we definitely pushed him in the A&R process to stretch and make records that fit cohesively with the album, but that gave us more to work with for radio."

Andrew, whose next single will be "I'll Drink to That," a track he describes as "deeply personal" and "definitely more me," plans to continue to grow his tour base and release mixtapes even as the label pushes his album tracks commercially.

"Outasight will always be a song-driven artist," Moscovitz says. "We first signed him because he was such a tremendous writer and over time people will be attracted to the songs. He's genre-defying as a white kid who sings and raps but is also alternative and song-based. The beauty of the Internet is that it allows for artists to find an audience even if they don't fit in a particular genre box." ■■■

OUTASIGHT'S next single will be "I'll Drink to That."



Diamond in the Ruff is FREEWAY'S first album on Babygrande Records.

Hands On The Wheel

Freeway hooks up with Babygrande to steer fourth LP

With more than a decade in the rap game, Freeway still has a hustler's spirit. The Philadelphia native broke into music as one of the flagship members of Jay-Z's Roc-a-Fella Records, and his 2003 debut, *Philadelphia Freeway*, bowed at No. 5 on the Billboard 200 and has sold 542,000 copies, according to Nielsen SoundScan. After 2007 follow-up *Free at Last*, and his release from Roc-a-Fella and Def Jam the following year, Freeway took the independent route with 2010's *The Stimulus Package* with producer Jake One—a precursor to his Babygrande Records debut, *Diamond in the Ruff*, due Nov. 27.

Freeway, who inked a one-album deal with Babygrande in July with an option to release another LP through the label, says the partnership was a no-brainer because of the artistic freedom. "Me being a free agent, the situation at Babygrande was hard to refuse," says Freeway, who'll also release the album through his Team Early imprint. "I just basically had total creative control. I got to do what I wanted to do, and it was actually a chance for me to establish my imprint. I've been working hard to build my brand, and they gave me that opportunity."

Diamond in the Ruff, which Freeway spent two years recording, features guest appearances from Musiq Soulchild, Marsha Ambrosius and Vivian Green as well as production from Jake One, Bink!, Needlz and Just Blaze, who reunites with Freeway for the first time since helming the bulk of his debut. The LP recalls the gritty, soulful sound of prior albums, which Freeway says was inspired by once again feeling like a young, hungry artist.

Babygrande founder/CEO Chuck Wilson notes that Freeway targets three subcommunities in hip-hop: the streets, his peers and fans from his Roc-a-Fella days. In marketing the LP, Wilson has found that Freeway's diverse fan base made it more difficult to promote. "For someone like Freeway that has this cross-appeal, you have to cast a wider net," Wilson says. "You have to po-

sition everything so that none of those subcategories are alienated. The hope is that all the different fans will accept that and buy into that 'agnostic' marketing."

To ramp up anticipation for the album, Freeway released his *Freedom of Speech* mixtape in October as a gift to fans and made a surprise appearance with Jay-Z at the Made in America festival in Philadelphia in September. Building off the momentum, Babygrande has taken a standard approach to promoting *Diamond in the Ruff*, plotting radio and media appearances as well as eight to 10 prerelease performances in key markets including New York, Chicago and Atlanta. The label, which placed ads for the album on YouTube and handled street promotion, has leaned on Freeway's interactions with fans on Twitter (@PhillyFreezer, 114,000 followers), Facebook (28,000 likes) and Instagram (66,000 followers), where he actively searches hashtags related to his music and engages in discussions.

Amir Abbassy, who has been the rapper's day-to-day manager since early 2010, says Freeway's engagement with online platforms has only increased his relevance between albums. "This time it's a little different because Free is a lot more active in social media," he says. "Folks that might not necessarily know about him through blogs can go on Instagram and Twitter and know that this guy has a project coming out. I can already see the difference between this and *The Stimulus Package*."

While Freeway took a few years between albums, he's already at work on a collaborative album with Brother Ali, a sequel to *The Stimulus Package* and is in talks with Just Blaze and Bink! to record separate full-lengths. Still, he says he's approaching music like it's his first day on the job. "I feel like a rookie and that I'm starting over again," he says. "That's the mentality I have going into the project. I want to keep giving fans good music and keep working. I still have a lot to say." ■■■



Timeless hearts: After a near six-decade career, country music legend **George Jones** has begun what he's terming a farewell tour. Dubbed the **Grand Tour** and booked by the **Richard de la Font Agency**, the run kicked off Nov. 11 at the **Mansion Theater** in Branson, Mo., and will make stops at the **Realto Square Theater** in Joliet, Ill. (March 15) and the **Fox Theatre** in Atlanta (April 19), all leading up to a final performance at the **Bridgestone Arena** in Nashville on Nov. 19, 2013. ... Surf's up: Following a November swing through Germany in support of *The Stars Are Indifferent to Astronomy* (**Barsuk**), New York alt-rock outfit **Nada Surf** will close the year with a string of stateside dates including stops at the **Fine Line Music Cafe** in Minneapolis (Dec. 6), the **Basement** in Columbus, Ohio (Dec. 9), **Paradise Rock Club** in Boston (Dec. 13) and a two-night stand at New York's **Bowery Ballroom** (Dec. 14-15). ... Takk takk: Icelandic ambient post-rock act **Sigur Rós** has added North American dates to an upcoming tour to promote a new EP (due in March) that includes stops in Perth, Australia, at the **Belvoir Amphitheatre** (Nov. 13), **Coliseum** in Porto, Portugal (Feb. 13), **HMH** in Amsterdam (Feb. 21) and a three-date run at **Brixton Academy** in London (March 7-9). U.S. stops include the **Patriot Center** in Washington, D.C. (March 24), **UIC Pavilion** in Chicago (April 2), **1st Bank** in Denver (April 6) and the **Bill Graham Civic Auditorium** in San Francisco (April 17). ... Retrograde: Crooner **Angel Olsen** has announced tour dates in support of new album *Half Way Home* (**Bathetic Records**). Booked by the **Paper and Iron Agency**, the tour will stop at the **Twisted Branch Tea Bazaar** in Charlottesville, N.C. (Nov. 15), **Forsythia Hall** in Asheville, N.C. (Nov. 17) and the **Burlington** in Olsen's hometown of Chicago (Nov. 19). ... Hive mind: Swedish rock act **the Hives** will open **P!nk's** 2013 North American arena tour. Dates run from February to March and include stops at the **Tampa Bay (Fla.) Times Forum** (Feb. 27), **KFC Yum! Center** in Louisville, Ky. (March 8) and Montreal's **Bell Center** (March 12). —*Nick Williams*

After eight albums and 35 years, hardcore pioneers Bad Brains enjoy making music how and when they want

Influential hardcore punk band Bad Brains, which formed in Washington, D.C., in 1977 and reunited its original lineup in 1994, have experienced quite a few incarnations and lived on several record labels (including Epic and Maverick). But the foundation—innovative hardcore infused with reggae and rock—remains. The group's most recent (and eighth) album, *Build a Nation*, was produced by late Beastie Boys member Adam "MCA" Yauch and arrived in mid-2007 pegged to the band's 30th anniversary through Megaforce Records. It bowed at No. 100 on the Billboard 200 with 8,000 sold, according to Nielsen SoundScan, and has sold 40,000 to date. Five years later, the band has readied its follow-up, *Into the Future*, which will arrive Nov. 19 also on Megaforce.

"When you get to be O.G. status you go back to the beginning where you're like, 'We're making music, so what's the rush?'" says bassist Darryl Jenifer from his home near Woodstock, N.Y. "It's not like we're in the game to try to be chart-toppers or anything like that. We just feel like we're out here to continue our music and our brotherhood and our quest to do what we do."

The band started on the album more than a year ago, electing to work on the songs slowly to let them evolve over time.



INDIE BY EMILY ZEMLER

LICENSED TO ILL

The group—Jenifer, vocalist H.R., guitarist Dr. Know and drummer Earl Hudson—produced the album and recorded in several studios around Woodstock, including Applehead, Dreamland and Soldier Studio. It was a different approach from the one- to two-week sprint that the band traditionally pursues.

"When we decide to make a record it just gets in the wind," Jenifer says. "It's not a contrived decision. We could all be

doing other things and then suddenly it's like, 'You know, we should make another record.' Once we establish that we know we want to present what we're known for doing, but at the same rate we want to be inventive with our style. After all these years it's no real mystery."

From the business angle there's no real mystery either. Although Megaforce has worked to promote the disc, Anthony Courtney, the band's manager since

BAD BRAINS' *Into the Future* arrives Nov. 19 on Megaforce.

1982, says a marketing plan simply never happens on the band side. "Basically, from my point of view as

manager, the band tells me that they've got some ideas and they want to get in the studio," Courtney says. "Then I look for a label or start speaking with the label that we have the previous album out with and just see if I can arrange for it to happen. There's no such thing as coming up with a marketing plan. It would make my life easier if there was."

However, there is an aim to introduce the band's music to new fans, which is often achieved with touring. Bad Brains no longer go on full tours, but rather embark on what Courtney refers to as "blocks" of dates: four or five shows during a weekend with several weeks off in between. The group also becomes more active in the springtime when the focus shifts to European festivals. As of now, only a few West Coast dates have been announced in support of *Into the Future*, but Courtney says he expects the act to play out "quite a bit" in the coming months.

"The band's had a following since the beginning," he says. "Since the time I came across them they were filling rooms. But it's kind of an insular world. I think always what we want is people who haven't heard it before to hear it. . . . When an album comes it really creates its own creative process. So now the band is in motion. The more people in the world who get involved in it the more excited and active they become." ...

6 QUESTIONS with KEYSHIA COLE

by GAIL MITCHELL

On Oct. 9, Keyshia Cole re-entered the reality scene with the debut of her second BET series, "Keyshia & Daniel: Family First." The premiere, which revolves around Cole's new roles as wife to Cleveland Cavaliers guard Daniel Gibson and mom to son Daniel Jr., attracted 2.9 million viewers, according to Nielsen. Now, the R&B singer/songwriter is aiming to scale similar heights with the Nov. 19 arrival of her fifth Geffen album, *Woman to Woman*. Helmed by producers like Rodney Jerkins, T-Minus, Darhyl "DJ" Camper Jr. and Carlos McKinney, Cole's back-to-her-roots set has already spun off the No. 7 R&B/hip-hop hit "Enough of No Love" (featuring Lil Wayne), and second single "Trust and Believe" is starting its chart climb. After three platinum albums—2005's *The Way It Is*, 2007's *Just Like You* and 2008's *A Different Me*—Cole's 2010 set *Calling All Hearts* sold 349,000 copies, according to Nielsen SoundScan. Cole says of her life and career, "I'm always about trying to

show it's never where you come from, it's where you're going."

1 What inspired the theme and title of your new album?

I went into the creative process with my fans in mind. I wanted to give them something they can rely on: emotion. I worked with a couple of writers, Elijah Blake and Jessyca Wilson, on such tracks as "Trust and Believe," "Zero" and "Signature." I wanted to reflect on what I've been through previously. The title comes from the album being like a conversation from one woman to another, being able to say I've experienced these things before so I can relate and understand. This whole journey has definitely been a process, starting from when I first got signed at 21 to me being a grown woman at 31.

2 How have motherhood and marriage affected your creative process?

My husband was there during the entire process of recording this album, and he



was so supportive despite my singing songs like "Missing Me" in which I talk about someone missing me now that my love isn't around anymore. His being there, as well our son, his mom and my mom: That support means everything in the world to me.

3 Why didn't *Calling All Hearts* sell as well as your previous albums?

When I was recording *Calling*, I had had my son and was also going through so much with my family. . . . And I'd lost [former Geffen chief] Ron Fair as well. I just don't think it was a good time for me to record an album because a lot of things were going on, unfortunately. But we made it through.

4 In the "Trust and Believe" video, you tap more into your acting muse. Is this a hint of what's to come?

I've been working on a movie script for

about two years now with Kate Lanier ["What's Love Got to Do With It," "Set It Off"]. Offers have come in. One in particular I'm kind of mad I didn't take, and that was "Sparkle." But I've been pressuring my people to stick with [the movie script], to be the first look of my acting career. I want to focus on that and make sure we do it correctly. It's about my life before people knew me as the singer Keyshia Cole.

5 Any tour plans on the horizon?

Yes, we're working on a *Woman to Woman* tour. I'd like for it to feature a few women who have amazing voices and can connect really well with their audience. We haven't figured out who just yet, but we've been in talks with some people. My wish list includes singers I love like Melanie Fiona, Brandy and Elle Varner.

6 Coming soon, however, is your new shoe line with Steve Madden.

I love shoes. I'm infatuated with them, actually. I was shooting the fourth episode of "Family First" and talking about things I'd like to do in terms of expanding my brand. And one of those things was sitting down with Steve Madden to design a peek-a-boo toe shoe. We hope to premiere the line within the next couple of months. My management has also spoken to me about writing a book. That's going to be one hell of an interesting book. ...

REVIEWS

ALBUMS

WORLD

DOMENICO

Cine Privê

Producer: Domenico
Plug Research

Release Date: Nov. 6

Brazilian-Italian singer/percussionist Domenico keeps to the path he has created with partners Moreno Veloso (who co-produced 10 of new album *Cine Privê's* 13 tracks) and Kassim on recent releases. Yet as a leader without a "plus two" tag after his name, Domenico's stylistic overview remains expansive while the music moves inward, closer to the heart. It's samba for a living room rather than street parade, bossa nova and tropicalia as one-on-one conversations. An instrument listed on the sultry "Pinguinhos" is "giggling penguins," an apt description of Domenico's melodic comportment; his relaxed vocals suggest a man whose smile rarely fades. Instrumentation is sparse yet charismatically off-center. The gentle sway of "5 Sentidos," for example, is never in doubt, yet the darting Fender Rhodes piano and electric guitars provide just enough variety to prevent the tune from evolving into a meditation. "Su Di Te" balances the feeling of a coastal bus ride with the occasional traffic jam. The final three songs on *Cine Privê*, recorded after



GRAHAM PARKER & THE RUMOUR

Three Chords Good

Producers: Dave Cook, Graham Parker
Primary Wave Records

Release Date: Nov. 20

Graham Parker & the Rumour helped make rock history in the second half of the '70s, bridging the gap between the singer/songwriter era and the arrival of new wave, inspiring the likes of Elvis Costello and Joe Jackson. Parker and the band parted ways after 1980's *The Up Escalator*, but 32 years later the longtime solo artist is back with his bandmates for reunion album *Three Chords Good*. Old fans will get a grin straight out of the gate with opener "Snake Oil Capital of the World," which bears the kind of serpentine reggae groove that was one of the band's secret weapons. But in place of the edgy, tightly



wound sounds of the group's last couple of releases, Parker and the Rumour adopt a more amiable roots-rocking approach befitting their status as elder statesmen of U.K. pub rock. Still, a chronically caustic songsmith like Parker doesn't mellow with age, and from the global-war commentary of "Arlington's Busy" to the sociocultural barbs of "Last Bookstore in Town," his lyrical venom remains as vital as his still-solid connection with the band that brings his biting broadsides to life as no other group can.—JA

the first 10 tracks in a different studio in Rio de Janeiro, feature more acoustic instrumentation, providing a hypnotic coda.—PG

ROCK

GRAVEYARD

Lights Out

Producer: Don Alsterberg
Nuclear Blast Records

Release Date: Nov. 6

Graveyard's buzz started last year with the heavy rock band's second album,

Hisingen Blues, and has built into a roar for third set *Lights Out*. The Swedish quartet offers a rare combination of grunge-y grit and tight precision, mixed with bluesy soul and heavy metal heart. Traces of early Soundgarden, particularly in frontman Joakim Nilsson's more emotive vocals, and stoner-rock outfits like Kyuss and Monster Magnet are clear touchstones, while the ferocity of "Goliath" recalls the MC5. And the angst that drives songs like "Endless Night" and the expansive closer "20/20 (Tunnel Vision)" channels the Mississippi Delta and Chicago's South Side through a chilly Scandinavian landscape. But it's not all dour: "Hard Times Lovin'" is a non-conflicting love song (although "I've tasted fruit of many kinds/Once I got a piece of you there was no need for nothing else" leans a bit in Spinal Tap's direction). But Graveyard is at its flame-throwing best on political screeds like "An Industry of Murder," "The Suits, the Laws & the Uniforms" and "Goliath"—passionate rants that the band keeps general enough to connect on a global level.—GG

CHRISTIAN

THIRD DAY

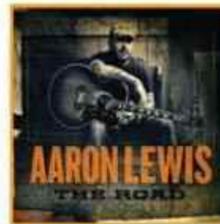
Miracle

Producer: Brendan O'Brien
Essential Records/Provident Label Group

Release Date: Nov. 6

Third Day's willingness to step outside of its comfort zone and deliver something unique has kept the band's fans intrigued for nearly two

decades. Enlisting acclaimed producer Brendan O'Brien to steer its 12th studio album, *Miracle*, Third Day has crafted one of the most engaging releases of its Grammy Award-winning career. "Hit Me Like a Bomb" explodes with aggressive guitars and a tour de force vocal performance from frontman Mac Powell, while "Kicking and Scream-



AARON LEWIS

The Road

Producer: James Stroud
Blaster Records

Release Date: Nov. 13

Staind frontman Aaron Lewis' ease into country music has been impressive to witness. He has a genuine understanding of the genre's traditions and conventions—to a fault, unfortunately. Last year's *Town Line* EP scored points for authenticity, but Lewis' first country full-length, *The Road*, feels like he's making all the right moves out of a classic country playbook. Laments about life on the road? Check songs like "75," "Forever," "State Lines" and "Anywhere but Here." A guy in jail? See the Johnny Cash-referencing "Lessons Learned." A patriotic paean? Here's "Red, White and Blue," which also plays the family card that's echoed in a cover of Rhett Akins' "Granddaddy's Gun." And a buoyant, surefire hit? Lewis nails that, too, with the spirited "Endless Summer." With help from Nashville first-call session players like pedal steel king Paul Franklin, Lewis certainly sounds like he belongs. But much here would sound just as valid coming from any of Lewis' country colleagues. He's best when bringing the idiosyncratic, individualistic sensibility of his rock values, which can be heard a bit in closer "Party in Hell."—GG

ing" is catchy with a singalong chorus that's buoyed by delicious backing vocals. Powell's warm, textured voice breathes new life into Cat Stevens' "Morning Has Broken," and "Your Love Is Like a River" is an uplifting anthem. Though it explores new sonic territory, the band's lyrical foundation remains consistent, delivering thought-provoking, life-affirming messages, as best evidenced by lead single "I Need a Miracle." There's a fine line between remaining true to fans' expectations and forging ahead with a few creative chances—*Miracle* skillfully achieves that balance.—DEP

NEW & NOTEWORTHY

LANA DEL REY

Born to Die—The Paradise Edition

Producers: Rick Rubin, Rick Nowels

Interscope/Polydor

Release Date: Nov. 13

There's something sinister about the carefully constructed character that is Lana Del Rey. Like a David Lynch Delilah or an "American Horror Story" flashback, her vintage '60s charm just might kill you. On this woozy re-release of her 2012 debut *Born to Die* (with eight new songs), Del Rey goes even further in claiming her pop culture lineage. "Elvis is my daddy/Marilyn's my mother/Jesus is my bestest friend," she sings on "Body Electric." It's narcissistic, self-possessed and vaguely sacrilegious; this bad girl feels more predatory than self-destructive. There's plenty to the Del Rey experience when taken at face value: her heroin-chic alto coo; the candy-flipping dreamscape of the production. But when considering that all the macho men she pursues could actually be in danger, that a line like "My pussy tastes like Pepsi-Cola" (on "Cola") just might be an act of resistance in an overly branded world, Del Rey takes on a different shape. "Cola," however, is preceded by a cover of "Blue Velvet," recorded for her recent H&M ad campaign: The lady is not without her contradictions.—KM



ONE DIRECTION

Take Me Home

Producers: various
Columbia/Syco Music

Release Date: Nov. 13

Following the sudden success of One Direction's 2011 debut, *Up All Night*, Syco chief Simon Cowell did just what he had to do: up the ante for 1D's sophomore album. Cowell challenged some of pop's hottest songwriters to flex their muscles—a cast of past collaborators and a few fresh faces answered the call. Case in point: Lead single "Live While We're Young" sounds a good deal like 1D's first hit, "What Makes You Beautiful" (both helmed by Swedish composer Carl Falk), but with just enough extra moxie to have already one-upped its predecessor's peak on the Billboard Hot 100. Producer Shellback hops on for the energetic, begging-to-be-a-single "Kiss You," and folk songwriter Fiona Bevan adds "Little Things," an acoustic ballad that should get plenty of spins at junior high dances. It's an album that tips its hat to a spectrum of teen-pop-friendly styles, but places most of its bets on glossy, three-minute chunks of power pop.—CP

SINGLES



WILLY MOON

Yeah Yeah (2:43)

Producer: Willy Moon

Writer: W. Moon

Publisher: EMI Music Publishing
LuvLuvLuv/Universal Island/

Cherrytree/Interscope

Only 23, New Zealand-born Willy Moon sounds like an artist your parents might recommend. His sound puts him appropriately alongside soul-spirited U.K. exports like Jessie Ware and Duffy. His second single off an upcoming EP, "Yeah Yeah" is throwback in spirit and sound: Moon sings, "And everybody goes/To the sound of the radio/To the sound of beat," as one imagines groups of ponytailed sock-hoppers clapping along with a jukebox. "Yeah Yeah" is a welcome right turn following Moon's first single, "Railroad Track," which was full of claps, stomps and whistles, and plays out like "Jesus Walks" without the Jesus. When Moon goes on tour with Jack White this month, "Yeah Yeah" will have enough pop moo to get even the most indifferent concert-goers clapping.—LW

ALTERNATIVE

BLONDFIRE

Where the Kids Are (3:47)

Producers: Bruce Driscoll,
Erica Driscoll

Writers: E. Driscoll,
B. Driscoll

Publishers: Blondfire Music
(BMI), Primary Wave
Warner Bros.

The Disney-on-LSD music video for Blondfire's "Where the Kids Are" focuses on a blood feud between a wild orphan boy and a sinister cowboy panda. The song, meanwhile, strikes a similar balance between childlike

euphoria and vibrant surrealism, with Erica Driscoll's breathy robot-coo washing over power-chord fuzz, drum blasts and a three-note synth hook a toddler could grasp. Four years have passed since Blondfire's debut, *My Someday*, and the band's career trajectory certainly hasn't been a skyrocket to stardom—the Driscolls (Erica and multi-instrumentalist brother Bruce) have bounced around in semi-obscure soundtrack purga-

tory, while a breakout hit has remained elusive. Originally released in 2011, "Where the Kids Are" has slowly but surely earned its footing on alt-rock airwaves, and the timing feels perfect. Fans of M83's synth-pop anthem "Midnight City" should find Blondfire's charms irresistible.—RR

ELECTRONICA

CSS

I've Seen You Drunk Gurl (4:01)

Producer: Dave Sitek

Writers: L. Matsushita,
C. Parra, A. Rezende, L. Sa

Publisher: BMG

Federal Prism

In 2007, the members of São Paulo's Cansei de Ser Sexy (aka CSS) earned themselves a Billboard Hot 100 entry: With the electronic jam "Music Is My Hot, Hot Sex" featured in an iPod TV ad, the single became the highest-charting track from a Brazilian act. For its latest single, the co-ed quintet teamed with TV on the Radio mastermind Dave Sitek, fresh off production duties with like-minded hipster group Icky Blossoms. "I've Seen You Drunk Gurl," the first sampling from an EP due later this year, finds CSS comfortably in its safety zone



LOVE AND THEFT

Runnin' Out of Air (3:20)

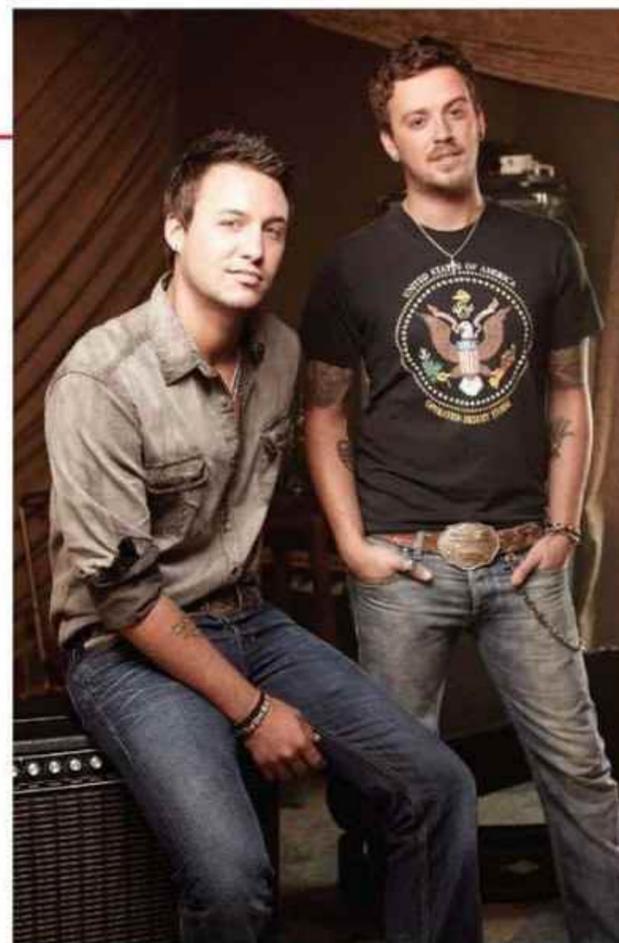
Producer: Josh Leo

Writers: M. Jenkins,
S. McAnally, J. Osborne

Publisher: ASCAP

RCA Nashville

Nashville duo Love and Theft takes a cue from the Maroon 5 playbook of easily digestible radio rock on its latest single, "Runnin' Out of Air," the follow-up to the pair's No. 1 "Angel Eyes." A bit of country swagger carries the otherwise straightforward tune, which traces feelings about lusting after, then fleeing from, the one you love ("Girl I wanna run right to ya/Then I wanna run away," the chorus repeats). Love and Theft's Eric Gunderson and Stephen Barker Liles, along with producer Josh Leo (Alabama, Nitty Gritty Dirt Band), inject enough personality into the material to keep "Runnin' Out of Air" from sounding stale. The formula is just the ticket the RCA Nashville group needs to get it back on the charts, following its breakout hit.—JM



and spouting schoolyard chants over a glitchy, minimal beat. There's replay value here, as this distant cousin of Black Kids' "I'm Not Gonna Teach Your Boyfriend How

to Dance With You" comes into its own on the final refrain once the layered synthesizers finally kick in. "Drunk" is more proof that despite their moniker (which translates from Portuguese as "tired of being sexy"), the guy and gals of CSS are still bent on alluring listeners.—CP

POP

GIRLS ALOUD

Something New (3:24)

Producer: Brian Higgins

Writers: various

Publishers: various

Polydor U.K.

A new single by Girls Aloud, the U.K. female pop group that has more or less been on hiatus since 2009, doesn't need to be deep or clever or even exciting—it simply needs to exist. "Something New"

is as brashly euphoric as a comeback single should be from the overseas sensation, complete with bouncing synthesizers, cheeky girl-power lyrics and those five glorious voices back together in unison. "I don't want to talk/I just want to dance/Baby, let it drop/Catch me if you can," the Girls sing on the chorus, before the whole affair becomes dizzyingly intense in the final minute. The individual performances hardly matter as much as the attitude emanating from "Something New": Girls Aloud is ferociously stylish and as in charge as ever. The lead single from *Ten*, the group's forthcoming greatest-hits album, "Something New" is no "Biology" but simply succeeds by living up to its name.—JL



MR. MFN EXQUIRE FEATURING GUCCI MANE

Telephuck (3:48)

Producer: El-P

Writers: A. Allison,
J. Meline, R. Davis

Publishers: Anthony

Allison (BMI), Definite Jux Music (SESAC), Radric Davis

Publishing

Republic Records

Mr. MFN Exquire is that rare breed of unrestrained MC who inks a major-label deal and, rather than temper his creative chops, kicks his erratic antics into even higher gear. On "Telephuck," a single off his Universal debut, the *Power & Passion* EP, the longtime stud of New York's underground rap scene acts like a menacing maestro over a mechanically



magnificent beat courtesy of fellow Brooklynite El-P. Exquire expertly displays his vocal versatility here, swapping the first verse's one-word rhyme scheme for the second's fearsome fluidity. Turning over the reins at the end to Southern rap's latest comeback kid, Gucci Mane, is a seamless decision, but "Telephuck" is undoubtedly Exquire's show. "Staring at my life through a kaleidoscope/10 different me's, I don't know how to cope," Exquire raps, slightly overwhelmed yet knowing full well his off-kilter persona is a permanent resident.—DH

LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

CONTRIBUTORS: Jim Allen, Phil Gallo, Gary Graff, Dan Hyman, Jason Lipshutz, Kerri Mason, Jill Menze, Chris Payne, Deborah Evans Price, Ryan Reed, Lindsey Weber

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.

ROCK BY GARY TRUST

A 'Home' At No. 1

Phillip Phillips overcomes rock radio's skittishness about championing an 'American Idol' artist

"Home" wasn't originally where rock radio PDs' hearts were. Phillip Phillips takes his introductory single "Home" to No. 1 on Billboard's Nielsen BDS-based Triple A chart this week, but the road to the top contained potential potholes in the form of programmer bias against Fox's "American Idol," known best for discovering pop stars.

When triple A prides itself on championing artists before they break into the mainstream, as evidenced by its track record with such acts as Adele and Mumford & Sons, how can it maintain rock cred by spinning a track by a singer that millions of people have seen and heard weekly; one introduced, no less, by the practi-

cal spokesman for pop culture, Ryan Seacrest?

"Oh, I was totally nervous about adding Phillip Phillips," KGSR Austin assistant PD/music director/midday talent Kristen Kurtis admits. "I was worried about the stigma that comes with 'American Idol.' After we got requests, we decided to add ['Home']—but instructed our jocks to not mention 'Idol.'"

"To my surprise, we haven't received one negative message," Kurtis continues. "A woman even called me to say that she was grateful to hear it on KGSR because it fits so well with our sound."

WTTS Indianapolis PD Brad Holtz echoes that the folk-leaning sound of "Home" outweighs any trepidation about the sta-



PHILLIP PHILLIPS' "Home" has sold 2.3 million downloads.

tion losing its identity as a tastemaker. "Similar to hits by the Lumineers and Mumford & Sons, this song has the sonic elements that are working right now, so it's a natural fit for us," he says.

Following Phillips' "Idol" coronation in May, "Home" received another boost from TV, but not one that carried the possible rock taboo of a reality show: The song accompanied

NBC's coverage of the U.S. women's gymnastics team at the Summer Olympics in August. As the squad won multiple gold medals, drawing national admiration, Phillips kept winning over PDs. "The world became immediately familiar with 'Home,'" KTCZ Minneapolis PD Lauren MacLeash says of the synch. "Playing it became a no-brainer."

Following its Olympics usage, "Home" blasted 47-1 on the Hot Digital Songs chart with a 472% increase to 228,000 downloads sold, according to Nielsen SoundScan. To date, it's sold 2.3 million. Based on the song's steady rise (it also bullets at No. 2 on Adult Top 40), Interscope triple A promotion and marketing director James Evans is optimistic about Phillips' debut

album, *The World From the Side of the Moon* (Nov. 19).

"While there was edginess from some triple A PDs, ultimately the audience either didn't know or seem to care," he says. "They just loved the song. I think that when programmers hear the album and see him play they'll feel even more aligned with him as an artist than they already do." ■■■

FUTURE'S *Pluto 3D* will arrive Nov. 27.



PHILLIPS: NICK WALKER

RAP BY STEVEN J. HOROWITZ

Back To The Future

Atlanta rapper finds new life in old sounds

Future is one of the few artists to get another shot at making a first impression. The Atlanta native spent the past two years releasing a handful of mixtapes ahead of his debut album, *Pluto* (Epic/A1/Free Bandz), that arrived in April. The LP rode the buildup from buzzy street singles "Magic" and "Tony Montana," bowing at No. 8 on the Billboard 200 with 41,000 copies sold, according to Nielsen SoundScan.

But since *Pluto's* release, Future's star has shone brighter. His single "Turn On the Lights," the first from the LP that wasn't previously included on a mixtape, peaked at No. 2 on Billboard's Hot R&B/Hip-Hop Songs chart, while his latest cut "Neva End" is No. 34 on the Hot R&B/Hip-Hop Airplay tally. Now, the 26-year-old is repackaging his debut as *Pluto 3D* (Nov. 27) with three new songs and two remixes, giving him a second

chance at debut success.

"I look at *Pluto* as Jay-Z's *Reasonable Doubt*. Just timeless music. I'm an entertainer and more of a lifestyle with a movement. So movements take a little longer to catch on," Future says. For *Pluto 3D*, Epic chairman/CEO Antonio "L.A." Reid personally resequenced the album, expressing interest in nurturing his creativity. "L.A. wanted to be more involved. He felt like he wanted to be a part of it and know what my ideas are. It's more of a team effort, and he did a great job."

From Epic's perspective, timing the rerelease to the year-end retail blitz was incentive to back the project. "This is a great time going into the holidays with Thanksgiving and Christmas," Epic executive VP of urban music Benny Pough says. "All the fans are going to be experiencing time with the family, getting gift cards and discovering Future."

The release of *Pluto 3D* also echoes a mixtape model of saturating the market with new product, which Future's manager Orlando McGhee says is a strong component in keeping his momentum sustained. "One thing we don't want to do is get off of people's radar," McGhee says. "The attention is paying off. But right now, the focus is keeping product in the marketplace, whether it's a mixtape or a commercial album."

Following *Pluto 3D's* release, Future will put out a double-disc mixtape, *Super Future/Fire Marshall Future*, and follow that with his sophomore LP, *Future Hendrix*, in the spring. He will also perform on "Jimmy Kimmel Live!" on the day of *Pluto 3D's* release.

"People are still catching on and some are still sleeping on it," Future says. "Every day is a new day for me, and that just goes to show that I make timeless music." ■■■

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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'HO' GOES TOP 10

>>The Lumineers' "Ho Hey" hits the top 10 on Hot Digital Songs for the first time, rising 16-8 with its best sales week yet: 101,000 (up 48%). It's the song's fifth straight weekly sales gain and its rise coincides with its steady gains at radio. It climbs 23-22 on Mainstream Top 40 and ascends 19-15 on Adult Top 40.

HOLIDAY BOYS

>>Backstreet Boys debut at No. 1 on Holiday Digital Songs (see page 39) with "It's Christmas Time Again," marking the group's first No. 1 on any Billboard chart since 2001.



HERITAGE STREAK

>>Shinedown maintains its streak of reaching the top 10 on Heritage Rock with every chart entry as "Enemies" rises 14-10. It's the band's 16th straight top 10, stretching back to 2003's "Fly From the Inside." Only Nickelback has more Heritage top 10s (18).

Aerosmith Returns; Bond Bows (Sans Adele)

Taylor Swift's *Red* reigns supreme for a third week at No. 1 on the Billboard 200, selling 196,000 copies, according to Nielsen SoundScan (down 43%). Swift beats the No. 2 title—the debuting *Now 44* collection—by nearly 100,000 units. The latter arrives with 99,000, marking the 43rd straight title in the regular *Now* series to debut in the top 10. (The first *Now* set debuted outside the top 10, but eventually climbed into the region.)

The *Now* series' earlier release, *Now 43*, debuted at No. 1 on the Aug. 25 chart with 111,000 sold.

Red is Swift's first album to spend its first three weeks at No. 1. Her 2010 set, *Speak Now*, earned two frames atop the list from the start and then dropped out of the No. 1 slot for five weeks. It eventually returned for four more weeks at No. 1.

Before that, Swift's one other No. 1, 2008's *Fearless*, debuted at the top, then slipped to No. 4 in its second frame. It returned to rule for another 10 nonconsecutive weeks at No. 1.

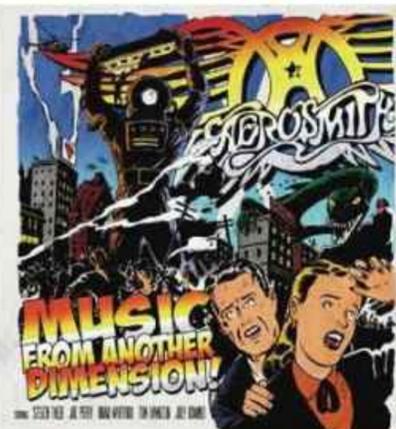
Total U.S. sales for *Red* stand at 1.8 million copies.

AEROSMITH AIMS HIGH: Aerosmith returns with its first album of all-original material since 2001, as *Music From Another Dimension* shoots in at No. 5 with 63,000 copies. The veteran band's last studio set of new music, *Just Push Play*, debuted and peaked at No. 2 with 240,000 sold on March 24, 2001. Between *Just Push*

Play and *Music From Another Dimension*, it issued one studio project, the (mostly covers) blues effort *Honkin' on Bobo*, which debuted and peaked at No. 5 in 2004.

Music From Another Dimension had been pushed back to its Nov. 6 release after being previously slated for an Aug. 28 bow. The set's initial single, "Legendary Child," arrived in May and missed the Billboard Hot 100, but reached No. 27 on Rock Songs. It was followed by a pair of tracks in early September, each targeting a specific radio format: the rollicking "Lover Alot" for rock and the power ballad "What Could Have Been Love" for adult stations. They reached No. 47 on Hot Rock Songs and No. 22 on Adult Top 40, respectively.

Despite the band taking a break from recording new material all these years, it has been surprisingly active on the Billboard 200.



Since *Just Push Play*, Aerosmith has debuted on the chart with seven new compilations and/or live albums. (If you're in the market for a compilation on the band, there's simply no shortage of selection.)

The biggest of the bunch was 2002's *O, Yeah! Ultimate Aerosmith Hits*, which debuted and peaked at No. 4 with 137,000 copies. That set—its first career-spanning collection covering both its Columbia and Geffen years—was bolstered by two new tracks, including the minor hit "Girls of Summer" (No. 8 on Heritage Rock).

Nearly half of the act's 29 charting albums—14—have been hits sets or live efforts.

THE BIGGEST BOND IN YEARS: The soundtrack to "Skyfall" debuts at No. 100 on the Billboard 200—the highest charter in the James Bond film franchise since 1985. The Sony Masterworks album arrives with 5,000 copies sold, marking the loftiest rank for a Bond album since *A View to a Kill* shot to No. 38 on July 27, 1985.

Notably, *Skyfall* is only the second Bond soundtrack in the franchise's 50-year history to not include its corresponding title theme. (The other: 2006's *Casino Royale*.) Adele's rendition of "Skyfall" is commercially available as a stand-alone digital single and

rises 56-33 on the Billboard Hot 100 (see page 38).

A representative for Sony Masterworks says that Adele's U.K. label, XL

Recordings, wouldn't grant Sony the rights to include it on the album. (XL wasn't able to be reached for comment at press time.)

Skyfall is the first Bond film soundtrack to chart during Daniel Craig's tenure as the title character. Previous

to this week, the last Bond set to reach the tally was 2002's *Die Another Day* (No. 156).

Skyfall arrives after the film's blockbuster bow in U.S. and Canadian theaters, racking up the largest opening weekend in the series' history—\$88.4 million in the three-day span between Nov. 9 and 11, according to Box Office Mojo.

1D 4 NO. 1: Taylor Swift's *Red* will relinquish control of the Billboard 200's No. 1 slot next week, as a certain fresh-faced boy band is on track to launch atop the tally with a monster sales figure.

Industry sources forecast that **One Direction's** second album, *Take Me Home* (Syco/Columbia), could sell more than 500,000 copies and easily open at No. 1. The set might move as many as 575,000 if all things go especially well through the week.

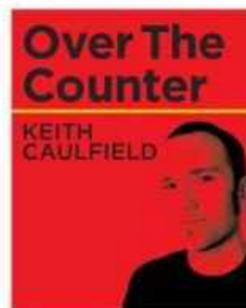


CHART BEAT

>>The "Glee" "Grease" tribute album, *Glee: The Music Presents Grease*, storms the Soundtracks chart at No. 1, marking the troupe's record-extending 15th No. 1. Only four other franchises have produced multiple leaders on the list: Miley Cyrus/"Hannah Montana" (nine), Big Time Rush, Cartoon Network animated band Dethklok and Jonas Brothers (two each).

>>Ne-Yo's *R.E.D.* (No. 4) joins Taylor Swift's *Red* (No. 1) in the Billboard 200 top five. While they aren't technically identical, two completely like titles have previously shared space in the top five. The Notorious B.I.G. (No. 1) and Gary Allan (No. 5) each entered the region with sets titled *Greatest Hits* the week of March 24, 2007.

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

SHINEDOWN: JAMES MINCHIN

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,446,000	1,901,000	21,322,000
Last Week	5,446,000	2,072,000	21,427,000
Change	0.0%	-8.3%	-0.5%
This Week Last Year	6,439,000	2,026,000	22,697,000
Change	-15.4%	-6.2%	-6.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	261,895,000	251,298,000	-4.0%
Digital Tracks	1,077,828,000	1,140,326,000	5.8%
Store Singles	2,080,000	3,005,000	44.5%
Total	1,341,803,000	1,394,629,000	3.9%
Albums w/TEA*	369,677,800	365,330,600	-1.2%

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

ALBUM SALES

'11	261.9 million
'12	251.3 million

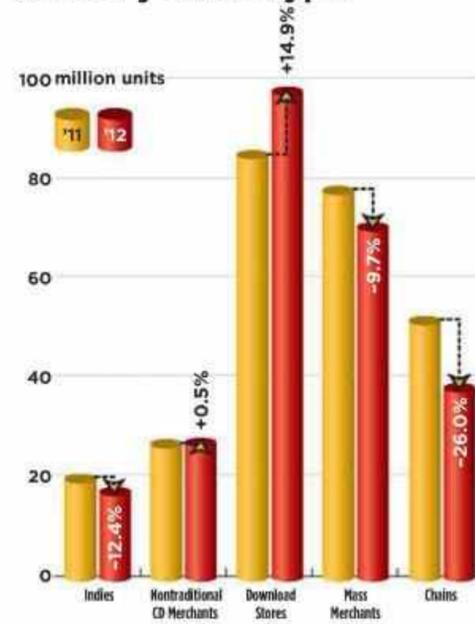
SALES BY ALBUM FORMAT

CD	173,296,000	149,309,000	-13.8%
Digital	85,436,000	98,194,000	14.9%
Vinyl	3,105,000	3,631,000	16.9%
Other	58,000	163,000	181.0%

For week ending Nov. 11, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	GENRE	PEAK POSITION
1	1	3	#1 TAYLOR SWIFT BIG MACHINE 310406*/BMLG (13.98)	Red		1
2	HOT SHOT DEBUT	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 63536/CAPITOL (18.98)	NOW 44		2
3	3	2	ROD STEWART VERVE 017190/VG (18.98)	Merry Christmas, Baby		3
4	NEW	1	NE-YO MOTOWN 017312/IDJMG (13.98)	R.E.D.		4
5	NEW	1	AEROSMITH COLUMBIA 44281 (10.98)	Music From Another Dimension!		5
6	4	3	JASON ALDEAN BROKEN BOW 7617 (18.98)	Night Train		1
7	7	4	MUMFORD & SONS GENTLEMAN OF THE ROAD 0130*/GLASSNOTE (14.98)	Babel		1
8	2	2	MEEK MILL MAYBACH 53045/WARNER BROS. (18.98)	Dreams And Nightmares		2
9	5	2	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE 017534*/IGA (13.98)	good kid, m.A.A.d city		2
10	NEW	1	THIRD DAY ESSENTIAL 10546/PLG (11.98)	Miracle		10
11	15	9	LADY ANTEBELLUM CAPITOL NASHVILLE 04818 (16.98)	On This Winter's Night		9
12	10	11	LITTLE BIG TOWN CAPITOL NASHVILLE 44288 (16.98)	Tornado		2
13	NEW	1	ALL THAT REMAINS RAZOR & THE 8318* (13.98)	A War You Cannot Win		13
14	28	45	BLAKE SHELTON WARNER BROS. NASHVILLE 532162/WMN (12.98)	Cheers, It's Christmas		14
15	20	13	MAROON 5 A&M/UCTONE 016890/IGA (14.98)	Overexposed		2
16	NEW	1	VARIOUS ARTISTS FEARLESS 30170 (14.98)	Punk Goes Pop: Volume 5		16
17	14	8	P!NK RCA 45242 (11.98)	The Truth About Love		1
18	54	101	GREATEST GAINER MICHAEL BUBLE 143/REPRISE 522950/WARNER BROS. (18.98)	Christmas		1
19	21	15	SCOTTY MCCREERY 19/MERCURY NASHVILLE/INTERSCOPE 017583/IGA (14.98)	Christmas With Scotty McCreery		4
20	6	2	TOBY KEITH SHOW DUG-UNIVERSAL 017059 (7.98)	Hope On The Rocks		6
21	11	24	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines		2
22	22	23	FUN. FUELED BY RAMEN 528040* (11.98)	Some Nights		3
23	23	22	ONE DIRECTION SYCO 92491/COLUMBIA (11.98)	Up All Night		1
24	18	12	ADELE XL 44699*/COLUMBIA (11.98)	21		1
25	13	36	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief		1
26	12	28	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 88004/SMN (11.98)	Blown Away		1
27	9	2	TRANS-SIBERIAN ORCHESTRA REPUBLIC 017650 (4.98)	Dreams Of Fireflies (On A Christmas Night) (EP)		9
28	NEW	1	SOUNDTRACK 20TH CENTURY FOX TV 41840/COLUMBIA (12.98)	Glee: The Music Presents Glease		28
29	25	19	THE LUMINEERS DUATONE 1868* (13.98)	The Lumineers		11
30	24	25	HUNTER HAYES ATLANTIC NASHVILLE 528890/WMN (18.98)	Hunter Hayes		18
31	27	21	JUSTIN BIEBER SCHOLDBUY/RAYMOND BRAUN/ISLAND 018034/IDJMG (13.98) ⊕	Believe		1
32	26	16	MIGUEL BYSTORM/BLACK ICE 47203*/RCA (11.98)	Kaleidoscope Dream		3
33	8	2	NEIL YOUNG & CRAZY HORSE REPRISE 531980*/WARNER BROS. (18.98)	Psychedelic Pill		8
34	NEW	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY 19242/CAPITOL (18.98)	NOW That's What I Call Disney		34
35	17	5	TONY BENNETT RPM 47310/COLUMBIA (13.98)	Viva Duets		5
36	33	48	ZAC BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98)	Uncaged		1
37	36	25	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More		2
38	29	10	BRANDY CHAMELEON 92305/RCA (10.98)	Two Eleven		3
39	34	28	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 63536/CAPITOL (18.98)	NOW 43		1
40	40	44	VARIOUS ARTISTS PROVIDENT/WORD-CURS 01616/EMI CMG (17.98)	WOW Hits 2013		35
41	35	27	2 CHAINZ DEF JAM 017299*/IDJMG (12.98)	Based On A.T.R.U. Story		1
42	38	10	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 017324/IGA (10.98)	Night Visions		2
43	31	6	GARY CLARK JR. WARNER BROS. 531981 (12.98)	Blak And Blu		6
44	41	32	MUSE HELJUM-3 532065*/WARNER BROS. (18.98) ⊕	The 2nd Law		2
45	51	40	CASTING CROWNS BEACH STREET/REUNION 10162/PLG (11.98)	Come To The Well		2
46	47	43	ED SHEERAN ELEKTRA 530433 (9.98)	+		5
47	39	34	MACKLEMORE & RYAN LEWIS MACKLEMORE 152229 (13.98)	The Heist		2
48	42	35	VARIOUS ARTISTS G.O.O.D./DEF JAM 017291/IDJMG (13.98)	Kanye West Presents GOOD Music Cruel Summer		2
49	57	55	OF MONSTERS AND MEN REPUBLIC 016690* (11.98)	My Head Is An Animal		6
50	16	2	FLYLEAF A&M/UCTONE 017602/IGA (14.98)	New Horizons		16

2 & 34
The new *Now 44* starts with 99,000—compared with the 111,000 that greeted *Now 43*'s first week. The new compilation is the 43rd straight *Now* album (in the regular series) to debut in the top 10. Meanwhile, the new Disney-themed *Now* set starts at No. 34 with 13,000.

3
Clearly the early winner in the race for this year's biggest holiday set, the album slips by only 17% in week two (74,000). A year ago this week, Michael Buble's *Christmas* was in its third chart week, jumping 8-2 with 123,000 (up 38%).



16
The fifth volume in the series (21,000) is the fourth in a row to reach the big chart, and the highest-charting since 2009's *Volume Two* debuted and peaked at No. 15. Among the covers: Gotye's "Somebody That I Used to Know" by Mayday Parade (pictured).

28
The "Glee" tribute to musical "Grease" (Nov. 15) comes with its own accompanying album (16,000) while the original film's soundtrack earns a 116% gain (No. 15 on the Soundtracks chart with 2,000 sold).



51
The ensemble's second Christmas album vaults with a 130% gain, following a sale tag in Target's weekly circular, positioning at Walmart and the general overall lift for all holiday sets this week.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	GENRE	PEAK POSITION
51	144	172	PAGE SETTER CELTIC WOMAN MANHATTAN 19348 (18.98)	Home For Christmas		51
52	NEW	1	LONDON PHILHARMONIC ORCHESTRA X5 110 (18.98)	The Greatest Video Game Music 2		52
53	50	33	SOUNDTRACK UME 017531 (14.98)	Pitch Perfect		12
54	55	83	BRANTLEY GILBERT VALORY 860100/BMLG (14.98)	Halfway To Heaven		4
55	44	39	ELLIE GOULDING CHERRYTREE/INTERSCOPE 017550/IGA (14.98)	Halcyon		9
56	46	42	JACKIE EVANCHO SYCO 44655/COLUMBIA (11.98) ⊕	Songs From The Silver Screen		7
57	37	7	STONE SOUR ROADRUNNER 617663 (18.98)	House Of Gold & Bones: Part 1		7
58	RE-ENTRY	11	JUSTIN BIEBER SCHOLDBUY/RAYMOND BRAUN/ISLAND 016143/IDJMG (13.98) ⊕	Under The Mistletoe		1
59	45	153	MIRANDA LAMBERT RCA NASHVILLE 90599/SMN (11.98) ⊕	Four The Record		3
60	87	125	ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931/SONY MUSIC CMG (8.98)	It's Christmas Time		3
61	120	93	COLBIE CAILLAT REPUBLIC 017505 (13.98)	Christmas In The Sand		61
62	NEW	1	E-40 AND TOO SHORT HEAVY ON THE GRIND 00254 (18.98)	History: Function Music		62
63	43	75	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE 94866/SMN (11.98)	Welcome To The Fishbowl		2
64	64	56	CARLY RAE JEPSEN 804/SCHOLDBUY/INTERSCOPE 017363/IGA (13.98)	Kiss		6
65	NEW	1	ROMEO SANTOS SONY MUSIC LATIN 44275 (14.98) ⊕	The King Stays King: Sold Out At Madison Square Garden		65
66	72	53	DIANA KRALL VERVE 017191*/VG (13.98)	Glad Rag Doll		6
67	141	57	JOURNEY COLUMBIA 85888/LEGACY (13.98) ⊕	Journey's Greatest Hits		10
68	68	76	TREY SONGZ SONGBOOK/ATLANTIC 532404/AG (18.98)	Chapter V		1
69	137	194	JACKIE EVANCHO SYCO 97788/COLUMBIA (14.98)	Heavenly Christmas		11
70	62	52	DAVE MATTHEWS BAND BAMA RAGS 43527*/RCA (11.98) ⊕	Away From The World		1
71	NEW	1	E-40 AND TOO SHORT HEAVY ON THE GRIND 00253 (18.98)	History: Mob Music		71
72	58	46	GREEN DAY REPRISE 531973*/WARNER BROS. (18.98)	Uno!		2
73	77	85	KATY PERRY CAPITOL 94601* (18.98)	Teenage Dream		2
74	RE-ENTRY	28	ANDREA BOCELLI SUGAR 013437/DECCA (18.98) ⊕	My Christmas		2
75	85	37	MGK EST19XX/BAD BOY/INTERSCOPE 017510/IGA (14.98)	Lace Up		4
76	RE-ENTRY	37	JOSH GROBAN 143/REPRISE 231548/WARNER BROS. (18.98) ⊕	Noel		5
77	RE-ENTRY	154	MICHAEL JACKSON MJJ 88998/EPIC (14.98)	Number Ones		13
78	19	2	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION 85823*/COLUMBIA (12.98)	18 Months		19
79	89	85	LANA DEL REY POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die		2
80	60	41	KISS SIMSTAN/KISS 017219*/UME (13.98)	Monster		3
81	102	120	KIDS CHOIR STAR SONG 79283 EX/EMI CMG (4.98)	51 Songs Kids Really Love To Sing		81
82	80	79	RICK ROSS MAYBACH/SLIP-N-SLIDE/DEF JAM 016343*/IDJMG (18.98)	God Forgives, I Don't		1
83	49	149	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue		1
84	69	58	TAYLOR SWIFT BIG MACHINE TS0300A/BMLG (18.98) ⊕	Speak Now		1
85	71	60	SOUNDTRACK WATERTOWER 39281 (14.98)	Rock Of Ages		5
86	90	82	TOBYMAC FOREFRONT 06732/EMI CMG (14.98)	Eye On It		1
87	75	72	FLO RIDA POE BOY/ATLANTIC 526672/AG (8.98)	Wild Ones		14
88	78	84	THE AVETT BROTHERS AMERICAN 017328*/REPUBLIC (13.98)	The Carpenter		4
89	73	59	THREE DAYS GRACE RCA 44974 (10.98)	Transit Of Venus		5
90	74	77	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		2
91	94	86	THE BLACK KEYS NONESUCH 529098*/WARNER BROS. (18.98)	El Camino		2
92	84	73	FRANK OCEAN DEF JAM 015788*/IDJMG (13.98)	Channel Orange		2
93	NEW	1	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 63538/CAPITOL (18.98)	NOW That's What I Call Today's Christmas		93
94	66	31	SOUNDTRACK SOUL TEMPLE 101* (14.98)	The Man With The Iron Fists		31
95	56	2	ANDRE RIEU ANDRE RIEU/POLYDOR/IMP 017400/UME (14.98)	Home For The Holidays		56
96	70	91	LEE BRICE CURB 79316 (13.98)	Hard 2 Love		5
97	NEW	1	E-40 AND TOO SHORT HEAVY ON THE GRIND DIGITAL EX (17.98)	History: Mob Music And Function Music		97
98	61	51	THE KILLERS ISLAND 017294*/IDJMG (13.98)	Battle Born		3
99	53	49	BARBRA STREISAND COLUMBIA 45855* (14.98)	Release Me		7
100	NEW	1	SOUNDTRACK MASTERWORKS 41040/SONY MASTERWORKS (14.98)	Skyfall		100

THE BILLBOARD 200 ARTIST INDEX

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																		LINKIN PARK	109		



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	95	17	KIDZ BOP KIDS RAZOR & THE 89283 (18.98)	Kidz Bop 22		3
102	103	30	TRAIN COLUMBIA 95222* (11.98)	California 37		4
103	85	19	CHRIS BROWN RCA 86055 (11.98)	Fortune		1
104	99	13	TAMELA MANN TILLYMANN 004 (12.98)	Best Days		14
105	106	2	SOUNDTRACK WALT DISNEY 018090 (14.98)	Wreck-It Ralph		105
106	155	3	SOUNDTRACK MICROSOFT STUDIOS/343 INDUSTRIES/74KZ 12001/THE END (12.98)	Halo 4		50
107	63	29	JAMEY JOHNSON MERCURY NASHVILLE 017161*/UMGN (14.98)	Living For A Song: A Tribute to Hank Cochran		5
108	81	7	NO DOUBT INTERSCOPE 017311*/RCA (13.98)	Push And Shove		3
109	98	20	LINKIN PARK MACHINE SHOP 531345/WARNER BROS. (18.98)	Living Things		1
110	91	68	TAYLOR SWIFT BIG MACHINE 0200/BMLG (18.98) (P)	Fearless	G	1
111	67	2	CEE LO GREEN ELEKTRA 531749 (18.98)	Cee Lo's Magic Moment		67
112	113	81	BRUNO MARS ELEKTRA 525393* (10.98) (P)	Doo-Wops & Hooligans		3
113	135	32	CHRIS TOMLIN SIXSTEPS/SPARROW 93261/EMI CMG (12.98)	Glory In The Highest: Christmas Songs Of Worship		19
114	92	67	CHER LLOYD SYCO 42758/EPIC (10.98)	Sticks & Stones		9
115	115	109	KIP MOORE MCA NASHVILLE 016432/UMGN (10.98)	Up All Night		6
116	86	68	VAN MORRISON EXILE 23401/BLUE NOTE (18.98)	Born To Sing: No Plan B		10
117	82	54	DETHKLOK WILLIAMS STREET 60023*/ADULT SWIM (13.98) (P)	Metalocalypse: Dethalbum III (Soundtrack)		10
118	139	150	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		10
119	109	94	ROSS LYNCH WALT DISNEY 014067 (14.98)	Austin & Ally (Soundtrack)		27
120	NEW	1	KYLIE MINOGUE ASTRALWERKS 15023 (16.98)	The Abbey Road Sessions		120
121	32	2	PARKWAY DRIVE EPITAPH 87215* (15.98)	Atlas		32
122	101	173	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation		9
123	100	92	THE XX YOUNG TURKS 080* (14.98)	Coexist		5
124	107	80	DEADMAUS MAUSTRAP 7041/ULTRA (16.98)	Album Title Goes Here		6
125	172	11	VARIOUS ARTISTS SONY MUSIC CMG 71666 (7.98)	Do You Hear What I Hear?: Women Of Christmas		125
126	108	78	BOB DYLAN COLUMBIA 45760* (10.98)	Tempest		3
127	168	3	FRANK SINATRA COLUMBIA 11106/SONY MUSIC CMG (6.98)	Christmas Songs By Sinatra		127
128	88	14	SWEDISH HOUSE MAFIA ASTRALWERKS 91712/CAPITOL (16.98)	Until Now		14
129	83	30	BRIDGIT MENDLER HOLLYWOOD 013859 (10.98)	Hello My Name Is...		30
130	RE-ENTRY	11	MANNHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA AMERICAN GRAMOPHONE 3012 (15.98)	Christmas Symphony		18
131	126	132	IN THIS MOMENT CENTURY MEDIA 8874* (15.98)	Blood		15
132	117	140	JUSTIN MOORE VALDREY JMO200A/BMLG (10.98)	Outlaws Like Me		5
133	138	112	ADELE XL 31859*/COLUMBIA (12.98)	21		4
134	111	88	TAYLOR SWIFT BIG MACHINE 079012/BMLG (18.98) (P)	Taylor Swift		5
135	RE-ENTRY	7	WHITNEY HOUSTON ARISTA 50996/LEGACY (9.98)	One Wish: The Holiday Album		43
136	110	87	MATCHBOX TWENTY EMBLEM/ATLANTIC 531746/AG (18.98)	North		1
137	122	127	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND 005288/UMG (13.98)	The Legend Of Johnny Cash		2
138	119	104	ALEX CLARE REPUBLIC 016083 (11.98)	The Lateness Of The Hour		48
139	NEW	1	ANDY WILLIAMS COLUMBIA 64155/LEGACY (7.98)	Personal Christmas Collection		139
140	127	119	RASCAL FLATTS BIG MACHINE RF0200A/BMLG (13.98)	Changed		3
141	RE-ENTRY	20	KENNY G ARISTA/SONY BMG CMG 86734/SONY MUSIC CMG (8.98)	Holiday Collection		85
142	128	116	LECRAE REACH 8234/INFINITY (12.98)	Gravity		3
143	177	2	VARIOUS ARTISTS A Very Special Christmas: 25 Years Bringing Joy To The World SPECIAL OLYMPICS/BIG MACHINE S00100A/BMLG (14.98)	A Very Special Christmas: 25 Years Bringing Joy To The World		143
144	NEW	1	KENNY G ARISTA 41311/LEGACY (9.98)	The Classic Christmas Album		144
145	NEW	1	CRYSTAL CASTLES CASABLANCA 01777*/REPUBLIC (13.98)	Crystal Castles (III)		145
146	132	138	DRAKE YOUNG MONEY/CASH MONEY 016135*/REPUBLIC (17.98)	Take Care		1
147	148	135	AWOLNATION RED BULL 1006 (9.98)	Megalithic Symphony		87
148	180	15	KENNY ROGERS & DOLLY PARTON RCA NASHVILLE/SONY BMG CMG 45916/SONY MUSIC CMG (8.98)	Once Upon A Christmas		2
149	123	192	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) (P)	You Get What You Give		1
150	133	122	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 017615 EX/BMLG (4.98)	It's Just What We Do (EP)		105

145
The act debuts at No. 1 on Heatseekers Albums with its best sales week yet, shifting slightly more than 3,000. Its previous two self-titled albums hit Nos. 13 and 3 in 2008 and 2010, respectively.

159
The set also arrives at No. 10 on the Soundtracks chart and No. 6 on Kid Albums, shifting 3,000. The first two "Victorious" albums debuted and peaked at Nos. 1 and 2, respectively, on the Soundtracks tally.



160
A performance on "Late Show With David Letterman" (Nov. 8) and a feature on NPR's "Morning Edition" (Nov. 5) assist the album's whopping 978% gain.



172
The act (EDM producer Jake Stanczak) has previously collaborated with Skrillex and Korn, and remixed Yelawolf and Nero, among others. This EP is his first album to chart (3,000).



174
Presley's and Kenny G's latest (at Nos. 174 and 144) are part of Sony's new "Classic Christmas" compilation line, which introduced six titles this year. They follow Tony Bennett's series-launching 2011 Classic set.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	129	111	USHER RCA 97176 (11.98)	Looking 4 Myself		1
152	143	76	BLAKE SHELTON REPRISE (NASHVILLE) 525002/WMN (18.98)	Loaded: The Best Of Blake Shelton		18
153	130	114	FLORENCE + THE MACHINE REPUBLIC 016297* (13.98)	Ceremonials		6
154	RE-ENTRY	8	DARYL HALL JOHN OATES RCA 69319/LEGACY (10.98)	The Very Best Of Daryl Hall John Oates		34
155	145	158	VARIOUS ARTISTS EMI/SONY MUSIC/UNIVERSAL 016661/UMG (18.98)	NOW That's What I Call Country: Volume 5		13
156	134	124	MAROON 5 A&M/CTONE 015994/IGA (15.98)	Hands All Over		2
157	RE-ENTRY	33	TRANS-SIBERIAN ORCHESTRA LAVA 93146 (18.98)	The Lost Christmas Eve		26
158	76	63	LUPE FIASCO 1ST & 15TH/ATLANTIC 531683/AG (18.98)	Food & Liquor II: The Great American Rap Album Pt. 1		5
159	NEW	1	SOUNDTRACK NICKELODEON/ZINEPAK 42118 EX/COLUMBIA (13.98)	Victorious 3.0: More Music From The Hit TV Show (EP)		159
160	RE-ENTRY	2	LIANNE LA HAVAS NONESUCH 531818/WARNER BROS. (12.98)	Is Your Love Big Enough?		142
161	105	61	DONALD FAGEN REPRISE 532287*/WARNER BROS. (18.98)	Sunken Condos		12
162	112	145	JASON MRAZ ATLANTIC 530701/AG (18.98)	Love Is A Four Letter Word		2
163	131	126	FUTURE A-1/FREEBANDZ 90357/EPIC (9.98)	Pluto		8
164	149	142	SKRILLEX BIG BEAT/OWSLA/ATLANTIC 528521/AG (5.98)	Bangarang (EP)		14
165	191	17	TRANS-SIBERIAN ORCHESTRA LAVA 93145/RHINO (15.98)	The Christmas Attic		83
166	178	181	RIHANNA SRP/DEF JAM 016213/0JMG (13.98)	Talk That Talk		3
167	RE-ENTRY	31	TAYLOR SWIFT BIG MACHINE 70012 EX/BMLG (6.98)	The Taylor Swift Holiday Collection (EP)		20
168	NEW	1	ALVIN AND THE CHIPMUNKS BAGDASARIAN 70142/CAPITOL (12.98)	Chipmunks Christmas		168
169	NEW	1	BING CROSBY MCA/GEFFEN 6003870/UMG (11.98)	The Best Of Bing Crosby: 20th Century Masters: The Christmas Collection		169
170	154	129	COLT FORD AVERAGE JOES 239 (14.98)	Declaration Of Independence		5
171	RE-ENTRY	19	VARIOUS ARTISTS EMI/UNIVERSAL/SONY MUSIC 90755/CAPITOL (18.98)	NOW That's What I Call Christmas! 4		28
172	NEW	1	KILL THE NOISE OWSLA DIGITAL EX (6.98)	Black Magic (EP)		172
173	48	2	BLACK COUNTRY COMMUNION J & R ADVENTURES 935408 (17.98)	Afterglow		48
174	NEW	1	ELVIS PRESLEY RCA 45538/LEGACY (9.98)	The Classic Christmas Album		174
175	169	166	NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98)	Pink Friday: Roman Reloaded		1
176	156	2	KATHERINE JENKINS REPRISE 532525/WARNER BROS. (12.98)	This Is Christmas		156
177	152	160	KELLY CLARKSON 19 50801/RCA (11.98)	Stronger		2
178	157	151	SKRILLEX BIG BEAT/ATLANTIC 526818/AG (5.98)	Scary Monsters And Nice Sprites (EP)		49
179	RE-ENTRY	43	GOTYE SAMPLES 'N' SECONDS/FAIRFAX 016449*/REPUBLIC (13.98)	Making Mirrors		6
180	114	178	PISTOL ANNIES RCA NASHVILLE 94016*/SMN (11.98)	Hell On Heels		5
181	142	6	LEE STROBEL MARANATHA: 2072 EX/EMI CMG (10.98)	The Invitation Narrated By Lee Strobel		142
182	147	144	VARIOUS ARTISTS WALT DISNEY 018095 (14.98)	Make Your Mark: Ultimate Playlist		144
183	124	131	DUSTIN LYNCH BROKEN BOW 7277 (12.98)	Dustin Lynch		13
184	RE-ENTRY	23	TRANS-SIBERIAN ORCHESTRA LAVA 92730 (15.98)	Christmas Eve And Other Stories		53
185	RE-ENTRY	105	PHIL COLLINS FACE VALUE 83139/ATLANTIC (18.98)	...Hits		6
186	RE-ENTRY	15	KENNY G ARISTA 18767/SONY MUSIC CMG (13.98)	Miracles: The Holiday Album		8
187	RE-ENTRY	14	SOUNDTRACK NEW LINE 39028 (12.98)	Elf		81
188	158	44	CHRIS TOMLIN SIXSTEPS/SPARROW 93444/EMI CMG (17.98) (P)	And If Our God Is For Us...		17
189	NEW	1	SAIGON ABANDONED NATION 679/SUBURBAN NOIZE (14.98)	Greatest Story Never Told Chapter 2: Bread And Circuses		189
190	170	11	JAMIE GRACE GOTTE 70021/COLUMBIA (8.98)	One Song At A Time		84
191	RE-ENTRY	22	SUSAN BOYLE SYCO 72077/COLUMBIA (11.98)	The Gift		3
192	NEW	1	FRANCESCA BATTISTELLI FERVENT 888508/WARNER-CURB (12.98)	Christmas		192
193	97	165	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night		1
194	116	105	THE BAND PERRY REPUBLIC NASHVILLE 014839/BMLG (10.98)	The Band Perry		4
195	RE-ENTRY	10	BARBRA STREISAND COLUMBIA SONY BMG CMG 12043 (6.98)	A Christmas Album		167
196	184	179	HALESTORM ATLANTIC 528052*/AG (13.98)	The Strange Case Of...		15
197	121	117	EASTON CORBIN MERCURY NASHVILLE 016705/UMGN (14.98)	All Over The Road		11
198	188	155	TAME IMPALA MODULAR 157* (12.98)	Lonerism		34
199	NEW	1	AMY GRANT AMY GRANT PRODUCTIONS/SPARROW 87292 EX/EMI CMG (12.98)	Have Yourself A Merry Little Christmas		199
200	136	98	THE SCRIPT PHONOGENIC 41547/EPIC (11.98)	#3		13

ARTIST	ARTIST	ARTIST	ARTIST	ARTIST	ARTIST
MANNHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA	MEEK MILL	MUSE	NICK ROSS	BARBRA STREISAND	HALO 4
TAMELA MANN	BRIDGIT MENDLER	KATY PERRY	SAIGON	LEE STROBEL	THE MAN WITH THE IRON FISTS
MAROON 5	MIGUEL	NE-YO	ROMEO SANTOS	SWEDISH HOUSE MAFIA	THIRD DAY
BRUNO MARS	NICKI MINAJ	NO DOUBT	THE SCRIPT	TAYLOR SWIFT	THREE DAYS GRACE
MATCHBOX TWENTY	KYLIE MINOGUE	FRANK OCEAN	ED SHEERAN	ELF	TOBYMAC
DAVE MATTHEWS BAND	JUSTIN MOORE	OF MONSTERS AND MEN	BLAKE SHELTON	GLEE: THE MUSIC PRESENTS GLEAZE	VARIOUS ARTISTS
SCOTTY MCCREERY	KIP MOORE	ONE DIRECTION	FRANK SINATRA	THE SCRIPT	DO YOU HEAR WHAT I HEAR?: WOMEN OF CHRISTMAS
	VAN MORRISON	RASCAL FLATTS	ANDRE RIEU	SKRILLEX	CHRISTMAS
	JASON MRAZ	ANDRE RIEU	RIHANNA	ROD STEWART	KANYE WEST PRESENTS GOOD MUSIC CRUEL SUMMER
	MUMFORD & SONS	RIHANNA	KENNY ROGERS & DOLLY PARTON	STONE SOUR	

UNCHARTED™				NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	
1	1	94	#1 NOISIA	
2	6	68	BORGORE	
3	4	85	PRETTY LIGHTS	
4	5	91	PORTA	
5	14	72	AEROPLANE	
6	10	62	YANN TIERSEN	
7	7	82	THE BLOODY BEETROOTS - DEATH CREW 77	
8	11	6	LORIE	
9	9	50	GRAMATIK	
10	13	65	BONDAN PRAKOSO & FADE2BLACK	
11	18	55	UMEK	
12	NEW		ALEXZ JOHNSON	
13	15	32	ANATHEMA	
14	39	10	SUB FOCUS	
15	12	80	PITTY	
16	2	91	SUNGH A JUNG	
17	24	15	DIRTYPHONICS	
18	RE-ENTRY		GIRL TALK	
19	17	84	METRONOMY	
20	RE-ENTRY		JESSICA LOWNDES	
21	34	24	LOS HERMANOS	
22	22	39	CAPITAL INICIAL	
23	30	73	SUPERMAN IS DEAD	
24	33	5	IWAN RHEON	
25	RE-ENTRY		DJ BL3ND	
26	RE-ENTRY		AULD LANG SYNE	
27	19	71	GOD IS AN ASTRONAUT	
28	21	78	NICOLAS JAAR	
29	37	29	MAXIMUM BALLOON	
30	38	27	POETS OF THE FALL	
31	NEW		BENJAMIN BIOLAY	
32	RE-ENTRY		MAPS & ATLASES	
33	25	25	NETSKY	
34	20	10	PATRICK WOLF	
35	RE-ENTRY		STAR SLINGER	
36	35	84	MAREK HEMMANN	
37	23	36	IAMX	
38	31	21	KORPIKLAANI	
39	29	4	BLACK MOTH SUPER RAINBOW	
40	RE-ENTRY		FOBIA	
41	27	20	SHLOHMO	
42	RE-ENTRY		YUNA	
43	RE-ENTRY		HADOUKEN!	
44	3	94	TRAPHIK	
45	RE-ENTRY		GORGOROTH	
46	RE-ENTRY		AMANDA LEAR	
47	RE-ENTRY		ENJAMBRE	
48	RE-ENTRY		SKREAM	
49	NEW		BUCK 65	
50	45	25	EMILIE AUTUMN	

SOCIAL 50™				NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	
1	4	103	#1 JUSTIN BIEBER	
2	1	53	ONE DIRECTION	
3	7	103	RIHANNA	
4	3	103	TAYLOR SWIFT	
5	11	101	SELENA GOMEZ	
6	2	14	PSY	
7	6	103	KATY PERRY	
8	8	103	LADY GAGA	
9	9	93	ADELE	
10	12	92	BRUNO MARS	
11	18	49	ALICIA KEYS	
12	10	89	JENNIFER LOPEZ	
13	15	103	SHAKIRA	
14	16	102	EMINEM	
15	19	101	PITBULL	
16	20	100	BRITNEY SPEARS	
17	17	103	NICKI MINAJ	
18	30	102	BEYONCÉ	
19	26	102	LIL WAYNE	
20	22	32	MILEY CYRUS	
21	24	103	DAVID GUETTA	
22	14	21	CARLY RAE JEPSEN	
23	25	103	LINKIN PARK	
24	13	100	AVRIL LAVIGNE	
25	28	93	MICHAEL JACKSON	
26	23	42	MAROON 5	
27	27	101	CHRIS BROWN	
28	21	93	DEMI LOVATO	
29	47	18	LANA DEL REY	
30	36	6	CHRISTINA AGUILERA	
31	45	91	USHER	
32	42	99	WIZ KHALIFA	
33	38	67	PINK	
34	33	79	LMFAO	
35	46	91	SNOOP DOGG	
36	35	71	SKRILLEX	
37	40	99	COLDPLAY	
38	RE-ENTRY		BOB MARLEY	
39	39	37	FLO RIDA	
40	41	92	50 CENT	
41	37	2	RITA ORA	
42	RE-ENTRY		THE BLACK EYED PEAS	
43	49	21	THE BEATLES	
44	NEW		2PAC	
45	44	2	ED SHEERAN	
46	43	99	DRAKE	
47	50	60	GREEN DAY	
48	RE-ENTRY		JUSTIN TIMBERLAKE	
49	RE-ENTRY		NE-YO	
50	RE-ENTRY		THE WANTED	

ON-DEMAND SONGS				NIELSEN
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	
1	2	5	#1 DIAMONDS	
2	4	5	DIE YOUNG	
3	1	9	GANGNAM STYLE	
4	3	14	ONE MORE NIGHT	
5	6	36	SOME NIGHTS	
6	5	5	WE ARE NEVER EVER GETTING BACK TOGETHER	
7	9	18	HO HEY	
8	7	13	IT'S TIME	
9	8	4	SWIMMING POOLS (DRANK)	
10	10	7	I WILL WAIT	
11	14	8	CLIQUE	
12	12	17	AS LONG AS YOU LOVE ME	
13	11	24	TOO CLOSE	
14	13	35	LIGHTS	
15	22	3	LOCKED OUT OF HEAVEN	
16	15	29	MERCY	
17	27	6	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	
18	18	12	DON'T WAKE ME UP	
19	17	36	WE ARE YOUNG	
20	16	19	WHISTLE	
21	20	36	SOMEBODY THAT I USED TO KNOW	
22	21	17	THINKIN BOUT YOU	
23	19	36	CALL ME MAYBE	
24	32	4	THRIFT SHOP	
25	24	29	LITTLE TALKS	
26	28	31	SAIL	
27	23	29	PAYPHONE	
28	31	26	TITANIUM	
29	46	2	I CRY	
30	26	16	GOOD TIME	
31	29	24	NO LIE	
32	30	24	EVERYBODY TALKS	
33	35	13	HOME	
34	36	3	DON'T YOU WORRY CHILD	
35	25	7	BABEL	
36	33	10	RADIOACTIVE	
37	39	4	THE A TEAM	
38	38	12	WANTED	
39	34	9	BIRTHDAY SONG	
40	44	2	BANDZ A MAKE HER DANCE	
41	37	30	I WON'T GIVE UP	
42	42	6	ADORN	
43	41	36	MIDNIGHT CITY	
44	48	2	CRUISE	
45	40	6	MADNESS	
46	43	32	FEEL SO CLOSE	
47	45	14	BLOW ME (ONE LAST KISS)	
48	NEW		BEAUTY AND A BEAT	
49	50	4	ANYTHING COULD HAPPEN	
50	NEW		BLOWN AWAY	

YOUTUBE				YouTube
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	
1	3	4	#1 BEAUTY AND A BEAT	
2	5	8	WE ARE NEVER EVER GETTING BACK TOGETHER	
3	6	14	ONE MORE NIGHT	
4	7	33	CALL ME MAYBE	
5	8	7	LIVE WHILE WE'RE YOUNG	
6	10	7	SHE WOLF (FALLING TO PIECES)	
7	15	35	WHAT MAKES YOU BEAUTIFUL	
8	1	1	GIRL ON FIRE	
9	21	38	ONE THING	
10	13	2	FLOWER POWER	
11	17	23	WIDE AWAKE	
12	18	15	AS LONG AS YOU LOVE ME	
13	12	2	VA VA VOOM	
14	19	22	DON'T WAKE ME UP	
15	20	15	GOIN' IN	

MYSPACE SONGS				myspace music
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	
1	1	13	#1 ONE MORE NIGHT	
2	2	5	DIE YOUNG	
3	3	5	WE ARE NEVER EVER GETTING BACK TOGETHER	
4	5	11	DON'T WAKE ME UP	
5	4	5	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	
6	6	14	TOO CLOSE	
7	7	12	BLOWN AWAY	
8	10	49	WE FOUND LOVE	
9	8	14	AS LONG AS YOU LOVE ME	
10	9	15	GOOD TIME	
11	11	6	CLIQUE	
12	16	79	ROLLING IN THE DEEP	
13	13	68	SOMEONE LIKE YOU	
14	17	51	SET FIRE TO THE RAIN	
15	1	1	GIRL ON FIRE	

NEXT BIG SOUND™		NEXT BIG SOUND
THIS WEEK	ARTIST	
1	CHURCHES	
2	LAURA MVULA	
3	RL GRIME	
4	DANNY!	
5	GOLDROOM	
6	SHAUN CANON	
7	CALYX & TEEBEE	
8	BAD VEINS	
9	BACHACO	
10	ANTILLAS	
11	MAN WITHOUT COUNTRY	
12	PAPA SKUNK	
13	JESSICA LOWNDES	
14	EARL SWEATSHIRT	
15	KIDS THESE DAYS	

Singer/songwriter Alexz Johnson has the highest debut on **Uncharted** (No. 12), owing to the building anticipation of a live album and documentary derived from her Kickstarter-backed Skipping Stones tour. Johnson amassed more than 27,000 Wikipedia page views last week.



Beyoncé jumps 30-18 on the **Social 50** chart as her Facebook post congratulating President Obama on his re-election drew a staggering 291,000 likes and 8,000 shares. It generated impressions contributing to a 370% swell in reaction on Facebook.



Rihanna's "Diamonds" lifts 2-1 on **On-Demand Songs** (959,000 on-demand streams, up 19%) to become her first No. 1 on the list (which launched in March). It leads Hot R&B/Hip-Hop Songs for a sixth week and pushes 4-2 on the **Billboard Hot 100**.



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

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	HOT SPOT DEBUT	1 WK	CRYSTAL CASTLES CASABLANCA 017777/REPUBLIC (13.98)	Crystal Castles (III)	
2	2	26	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 017615 EX/BMLG (4.98)	It's Just What We Do (EP)	
3	RE-ENTRY		LIANNE LA HAVAS NONESUCH 531819/WARNER BROS. (12.98)	Is Your Love Big Enough?	
4	NEW		KILL THE NOISE UWSLA DIGITAL EX (6.98)	Black Magic (EP)	
5	3	2	KATHERINE JENKINS REPHISE 532525/WARNER BROS. (12.98)	This Is Christmas	
6	NEW		GRAVEYARD NUCLEAR BLAST 2963 (15.98)	Lights Out	
7	6	89	GREATEST GAINER VOLBEAT VERTIGO 016614/REPUBLIC (13.98)	Beyond Hell/Above Heaven	
8	NEW		BEN HOWARD UNIVERSAL ISLAND DIGITAL EX/REPUBLIC (3.98)	Burgh Island (EP)	
9	9	8	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC 531756/YAG (12.98)	An Awesome Wave	
10	NEW		GEOFF TATE INSIDE OUT 616/CENTURY MEDIA (15.98)	Kings & Thieves	
11	14	84	THE HEAD AND THE HEART SUB POP 915* (11.98)	The Head And The Heart	
12	11	6	IRIS DEMENT FLARIELLA 1005* (15.98)	Sing The Delta	
13	23	9	DELTA RAE SIRE 531391/WARNER BROS. (13.98)	Carry The Fire	
14	5	2	JONATHAN & CHARLOTTE SYCO 40257/COLUMBIA (14.98)	Together	
15	NEW		TIG NOTARO SECRETLY CANADIAN DIGITAL EX (4.98)	Live (EP)	
16	NEW		NORTH POINT NORTH POINT 58812/EMI CMG (11.98)	Live: Here + Now	
17	21	2	WALK OFF THE EARTH COLUMBIA 40694 EX (5.98)	R.E.V.O. (EP)	
18	6	2	Q PARKER NEWFAM 7539/MALACO (12.98)	The Manual	
19	18	2	CODY CHESNUTT VIBRATION VINEYARD 002 (14.98)	Landing On A Hundred	
20	25	5	LORD HURDON IAMSOUND 059* (11.98)	Lonesome Dreams	
21	4	2	CHRIS MANN FAIRCRAFT 017644/REPUBLIC (14.98)	Roads	
22	NEW		DANIEL HOPE/KONZERTHAUS KAMMEROCHESTER BERLIN (DE RIDDER) DG 017486/DECCA CLASSICS (18.98)	Recomposed By Max Richter: Vivaldi's Four Seasons	
23	12	3	TITUS ANDRONICUS XL 576* (14.98)	Local Business	
24	30	30	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom	
25	1	2	THE LAURIE BERKNER BAND TWO TOMATOES 23410/RAZOR & TIE (12.98)	A Laurie Berkner Christmas	



8 British singer/songwriter, who notched a top 10 album in the United Kingdom with *Every Kingdom* (see No. 24), charts his second effort here. It also bows at No. 11 on Folk Albums.

10 The Queensryche singer bows with his second solo album, selling nearly 2,000 copies. His self-titled debut reached No. 22 more than 10 years ago, when it entered on July 13, 2002.



13 The set rebounds to its best rank in more than a month (up 11%) thanks in part to a \$9.99 sale price at Best Buy.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	19	3	TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Skyworld	
27	35	10	THOMAS RHETT VALORY DIGITAL EX/BMLG (5.98)	Thomas Rhett (EP)	
28	10	2	NEUROSIS NEUROT 30 (14.98)	Honor Found In Decay	
29	NEW		JOSHUA JAMES INTELLIGENT NOISE 1043 (11.98)	From The Top Of Willamette Mountain	
30	39	15	ALLEN STONE STICKYSTONES 0161*/ATO (11.98)	Allen Stone	
31	NEW		MORMON CHORAL ORGANIZATIONS MORMON CHORAL ORGANIZATIONS 7781003 (12.98)	O Holy Night	
32	20	3	PIG DESTROYER RELAPSE 7127* (13.98)	Book Burner	
33	NEW		E-DUBBLE BLACK PAISLEY 2 EX (8.98)	Reset (EP)	
34	27	56	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/AGA (9.98)	Welcome Reality	
35	NEW		GIN WIGMORE MERCURY DIGITAL EX/VDJMG (4.98)	Man Like That (EP)	
36	29	3	STEVE HACKETT WOLFWORK/INSIDE OUT 624/CENTURY MEDIA (14.98)	Genesis Revisited II	
37	15	3	PAUL BANKS MATADOR 979* (14.98*)	Banks	
38	RE-ENTRY		TY SEGALL DRAG CITY 530* (15.98)	Twins	
39	NEW		APOLLO BROWN & GUILTY SIMPSON MELLO 032*/PAT BEATS (15.98)	Dice Game	
40	NEW		JENNY OAKS BAKER SHADOW MOUNTAIN 5082348 (16.98)	Noel: Carols Of Christmas Past	
41	7	2	THE COUP ANTI- 86891*/EPITAPH (15.98)	Sorry To Bother You	
42	NEW		DALEY DALEYMUSIC/POLYDOR DIGITAL EX/REPUBLIC (5.98)	Alone Together (EP)	
43	50	21	DIE ANTWOORD ZEF RECORDZ 70312*/DOWNTOWN (13.98)	Ten\$ion	
44	22	3	WINTERSUN NUCLEAR BLAST 2106 (12.98)	Time I	
45	17	2	DELERIUM NETTWERK 30962 (12.98)	Music Box Opera	
46	RE-ENTRY		ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
47	RE-ENTRY		KATHERINE JENKINS DECCA 017419 (7.98)	My Christmas	
48	16	2	RNDM MONKEYWRENCH 1325* (14.98)	Acts	
49	46	4	SEA WOLF DANGERBIRD 001* (12.98*)	Old World Romance	
50	RE-ENTRY		LANG LANG SONY CLASSICAL 48060/SONY MASTERWORKS (14.98)	The Chopin Album	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	9	#1 THRIFT SHOP MACKLEMORE & RYAN LEWIS FEATURING WANZ MACKLEMORE/ADA
2	5	10	HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK
3	4	13	DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE
4	3	3	F**KIN PROBLEMS ASAP ROCKY FEAT. DIAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLO GROUNDS/RCA
5	7	16	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
6	8	3	WICKED GAMES THE WEEKND XO/REPUBLIC
7	15	6	YOUNG & GETTIN' IT MEEK MILL FEATURING KIRKO BANGZ MAYBACH/WARNER BROS.
8	6	13	READY OR NOT BRIDGIT MENDLER HOLLYWOOD
9	9	7	R.I.P. RITA ORA FEATURING TINIE TEMPAH ROC NATION/COLUMBIA
10	10	10	CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVILLE
11	12	6	BEER WITH JESUS THOMAS RHETT VALORY
12	16	4	MERRY GO 'ROUND KACEY MUSGRAVES MERCURY
13	NEW		DREAM ON AMANDA BROWN REPUBLIC
14	13	8	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
15	14	16	I DON'T LIKE CHIEF KEEF FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE
16	17	19	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
17	19	9	ALGO ME GUSTA DE TI WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN MACHETE/UMLE
18	22	4	REDEEMED BIG DADDY WEAVE FERVENT/WORD-CURB
19	NEW		SOMEBODY THAT I USED TO KNOW MAYDAY PARADE FEATURING VIC FUENTES FEARLESS/RED
20	NEW		WHO BOOTY JOHN HEART FEATURING IAMSU COOL KID CARTEL/EPIC
21	23	4	MISSIN' YOU CRAZY JON PARDI EMI NASHVILLE
22	NEW		BALADA (TCHE TCHERERE TCHE TCHE) JUSTINO LIMA FEAT. ALDO SERRAVALLO, PEBULL, SERGIO & DAVID ZANARDO OR DOLAND & LEVIN PANTANAL/RESONANCE MUSIC LATIN
23	RE-ENTRY		KILL YOUR HEROES AWOLNATION RED BULL
24	NEW		I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG
25	24	21	PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Young Guns, "Bones"
The British band's single debuts on Rock Airplay at No. 48 thanks to leading support from KUPD Phoenix and KXXR Minneapolis. The cut is the title track to the group's second album, which hit No. 2 on the Official U.K. Rock & Metal Albums chart in February.

- MOUNTAIN**
- Jenny Oaks Baker
Noel: Carols Of Christmas Past
 - Mormon Choral Organizations
O Holy Night
 - Kill The Noise
Black Magic (EP)
 - Lianne La Havas
Is Your Love Big Enough?
 - Katherine Jenkins
This Is Christmas
 - Crystal Castles
Crystal Castles (III)
 - Volbeat
Beyond Hell/Above Heaven
 - Florida Georgia Line
It's Just What We Do (EP)
 - Geoff Tate
Kings & Thieves
 - Hunter Valentine
Collide And Conquer

- NORTH EAST**
- Lianne La Havas
Is Your Love Big Enough?
 - Katherine Jenkins
This Is Christmas
 - Graveyard
Lights Out
 - Kill The Noise
Black Magic (EP)
 - Crystal Castles
Crystal Castles (III)
 - Fizzology
Lil' Fame & Termanology = Fizzology
 - Ben Howard
Burgh Island (EP)
 - Geoff Tate
Kings & Thieves
 - Vinnie Paz
God Of The Serengeti
 - Iris Dement
Sing The Delta

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	21	#1 ONE MORE NIGHT IMAX MARTIN, SHELLBACK (A. LEVINE, SHELLBACK, S. KOTECHEA, MAX MARTIN)	Maroon 5	1
2	4	7	GREATEST GAINER/STREAMING DIAMONDS STARGATE, BENNY BLANCO (S. FURLER, B. LEVIN, M. S. ERKENS, T. E. HERMANSEN)	Rihanna	2
3	6	7	GREATEST GAINER/AIRPLAY DIE YOUNG DR. LUKE, BENNY BLANCO, DIRTY KIT (K. SEBERT, L. GOTTFELD, B. LEVIN, N. RUESS, H. WALTER)	Ke\$ha	3
4	3	30	SOME NIGHTS J. BHASKER (N. RUESS, A. DORF, J. ANTONOFF, J. BHASKER)	fun.	3
5	2	10	GANGNAM STYLE P. JAI-SANG, Y. GUN-HYUN (J. S. PARK, G. H. YO)	PSY	2
6	7	7	LOCKED OUT OF HEAVEN THE S.M.E.E.Z.I.N.G.T.O.N.S., J. BHASKER, E. HAYNIE, M. RONSON (BRUNO MARS, P. LAWRENCE II, A. LEVINE)	Bruno Mars	6
7	5	11	WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN, SHELLBACK, D. HUFF (T. SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift	2
8	10	9	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) STARGATE, REEVA, BLACK (S. C. SMITH, S. FURLER, M. S. ERKENS, T. E. HERMANSEN, M. HADFIELD, M. DIS CALA)	Ne-Yo	8
9	9	33	TOO CLOSE DIPLO, SWITCH, A. RECHTSCHAID (A. CLARE, J. DUGUID)	Alex Clare	7
10	12	15	I CRY THE FLO RIDA, S. D. V. N. S. BRAUNER, M. HOSBRADEN, T. T. L. J. A. S. C. W. W. I. T. J. K. H. A. J. O. U. R. A. N. F. L. O. R. I. D. A. B. R. I. S. S. E. L. L. C. T. E. R. J. H. U. L. I. C. A. P. E. N. I.	Flo Rida	10
11	11	20	DON'T WAKE ME UP M. B. V. A. S. S. A. B. E. N. A. S. B. E. N. E. D. Y. C. H. A. B. R. O. W. L. B. A. P. T. I. S. T. E. R. B. U. E. N. D. I. A. M. I. C. H. E. R. N. Y. I. M. A. S. H. U. O. R. B. I. T. A. W. H. T. E. B. E. N. E. D. Y. F. R. A. M. H. O. U. T. U. M. B. E. V. A. S. L. A. B. E. S. S. I.	Chris Brown	10
12	8	21	AS LONG AS YOU LOVE ME R. J. E. R. K. I. N. S., A. L. I. N. D. A. L. I. R. J. E. R. K. I. N. S., A. L. I. N. D. A. L. N. A. T. V. E. L. J. B. I. E. B. E. R. S., M. A. N. D. E. R. S. O. N.	Justin Bieber Featuring Big Sean	6
13	17	23	HO HEY R. H. A. D. C. L. O. C. K. I. V. S. C. H. U. L. T. Z. J. F. R. A. I. T. E. S.	The Lumineers	13
14	13	20	HOME D. P. E. A. R. S. O. N. I. D. P. E. A. R. S. O. N. G. H. O. L. D. E. N.	Phillip Phillips	9
15	16	10	CLIQUE H. I. T. B. O. Y. K. W. E. S. T. I. C. H. O. L. L. I. S. S. M. A. N. D. E. R. S. O. N. K. O. W. E. S. T. S. C. C. A. R. T. E. R. J. E. F. A. U. N. T. L. E. R. V. I. I.	Kanye West, Jay-Z, Big Sean	12
16	15	12	BLOW ME (ONE LAST KISS) G. K. U. R. S. T. I. N. I. P. I. N. K. G. K. U. R. S. T. I. N.	P!nk	5
17	18	15	ADORN M. I. G. U. E. L. I. M. J. P. I. M. E. N. T. E. L. I.	Miguel	17
18	20	13	CRUISE J. M. O. I. (B. K. E. L. L. E. Y. T. H. U. B. B. A. R. D. J. M. O. I. C. R. I. C. E. J. R. I. C. E.)	Florida Georgia Line	18
19	14	20	GOOD TIME A. Y. O. U. N. G. I. A. Y. O. U. N. G. M. T. H. I. E. S. S. E. N. B. L. E. E.	Owl City & Carly Rae Jepsen	8
20	25	13	SWIMMING POOLS (DRANK) T. M. I. N. U. S. I. K. D. U. C. K. W. O. R. T. H. T. W. I. L. L. I. A. M. S.	Kendrick Lamar	20
21	19	17	LIGHTS R. S. T. A. N. N. A. R. D. A. H. O. W. E. S. I. E. G. O. U. L. D. I. N. G. R. S. T. A. N. N. A. R. D. A. H. O. W. E. S. I.	Ellie Goulding	2
22	26	20	EVERYBODY TALKS J. M. E. L. D. A. J. O. H. N. S. E. N. I. T. G. L. E. N. N. T. P. A. G. N. O. T. T. A.	Neon Trees	6
23	31	23	IT'S TIME B. D. A. R. N. E. R. I. M. A. G. I. N. E. D. R. A. G. O. N. S. I. D. R. E. Y. N. O. L. D. S. I. V. S. E. R. M. O. N. B. M. C. K. E. E.	Imagine Dragons	23
24	24	21	50 WAYS TO SAY GOODBYE E. S. P. I. N. O. S. A. E. I. P. T. M. O. N. A. H. A. N. E. L. I. N. D. A. B. J. O. R. K. L. U. N. D.	Train	20
25	21	23	BLOWN AWAY M. B. R. I. G. H. T. I. L. K. E. A. R. C. T. O. M. P. K. I. N. S.	Carrie Underwood	20
26	35	18	THE A TEAM J. G. O. S. L. I. N. G. E. S. H. E. E. R. A. N. I. E. S. H. E. E. R. A. N.	Ed Sheeran	26
27	30	25	CALL ME MAYBE J. R. A. M. S. A. Y. I. J. R. A. M. S. A. Y. C. R. J. E. P. S. E. N. T. C. R. O. W. E.	Carly Rae Jepsen	6
28	22	28	GIRL ON FIRE A. L. I. C. I. A. K. E. Y. S. J. B. H. A. S. K. E. R. S. R. E. M. I. W. S. Q. U. I. E. R.	Alicia Keys Featuring Nicki Minaj	22
29	32	26	SOMEBODY THAT I USED TO KNOW W. D. E. B. A. C. K. E. R. I. V. D. E. B. A. C. K. E. R. L. B. O. N. F. A.	Gotye Featuring Kimbra	6
30	28	26	WHISTLE D. G. L. A. S. S. D. J. F. R. A. N. K. E. I. T. D. I. L. L. A. R. D. B. S. I. S. A. A. C. A. C. M. O. B. L. E. Y. J. F. R. A. N. K. S. D. E. G. L. A. S. S. M. K. I. L. L. I. A. N.	Flo Rida	2
31	29	40	KISS TOMORROW GOODBYE J. S. T. E. V. E. N. S. I. B. R. Y. A. N. J. S. T. E. V. E. N. S. S. M. C. A. N. A. L. L. Y.	Luke Bryan	29
32	23	41	WANTED D. H. U. F. F. I. H. A. Y. E. S. T. V. E. R. G. E. S. H. H. A. Y. E. S.	Hunter Hayes	16
33	56	6	GREATEST GAINER/DIGITAL SKYFALL P. E. P. W. O. R. T. H. I. A. A. D. K. I. N. S. P. E. P. W. O. R. T. H. I.	Adele	8
34	27	22	HARD TO LOVE K. J. A. C. O. B. S. M. M. C. C. L. U. R. E. L. B. R. I. C. E. (B. M. O. N. T. A. N. A. J. O. Z. I. E. R. B. G. L. O. V. E. R.)	Lee Brice	27
35	42	9	BANDZ A MAKE HER DANCE M. I. K. E. W. I. L. L. M. A. D. E. I. T. (M. L. L. W. I. L. L. I. A. M. S. J. H. O. U. S. T. O. N. D. C. A. R. T. E. R. T. E. P. P. S.)	Juicy J Featuring Lil Wayne & 2 Chainz	35
36	38	14	I WILL WAIT M. D. R. A. V. S. I. M. U. M. F. O. R. D. & S. O. N. S.	Mumford & Sons	23
37	37	9	FINALLY FOUND YOU S. O. F. Y. & N. I. D. S. R. H. A. B. F. L. E. N. S. E. N. I. L. U. T. T. R. E. L. L. S. A. W. I. S. N. E. R. M. E. G. I. E. S. I. A. S. R. J. U. D. I. N. F. E. L. G. H. O. L. F. L. E. N. S. E. N. P. M. E. L. K. I. Y. C. H. P. E. S. C. U. I.	Enrique Iglesias Featuring Sammy Adams	24
38	54	7	BEAUTY AND A BEAT M. A. X. M. A. R. T. I. N. Z. E. D. O. (M. A. X. M. A. R. T. I. N. A. Z. A. S. L. A. V. S. K. I. S. K. O. T. E. C. H. A. O. T. M. A. R. A. J.)	Justin Bieber Featuring Nicki Minaj	38
39	34	30	PAYPHONE B. E. N. N. Y. B. L. A. N. C. O. S. H. E. L. L. B. A. C. K. (A. L. E. V. I. N. E. B. L. E. V. I. N. A. M. A. L. I. K. D. O. M. E. L. O. S. H. E. L. L. B. A. C. K. C. J. T. H. O. M. A. Z.)	Maroon 5 Featuring Wiz Khalifa	2
40	40	18	POP THAT L. E. E. O. F. T. H. E. A. M. A. Z. I. N. G. I. K. H. A. R. B. O. U. C. H. W. I. L. R. O. B. E. R. T. S. H. A. G. R. A. H. A. M. D. C. A. R. T. E. R. A. L. N. O. R. R. I. S. L. C. A. M. P. B. E. L. L. I.	French Montana Featuring Rick Ross, Drake, Lil Wayne	36
41	33	25	WIDE AWAKE D. R. L. U. K. E. D. I. R. K. I. T. (K. P. E. R. R. Y. L. G. O. T. T. W. A. L. D. M. A. X. M. A. R. T. I. N. B. M. C. K. E. E. H. W. A. L. T. E. R.)	Katy Perry	2
42	39	39	LIVE WHILE WE'RE YOUNG R. A. M. I. C. F. A. L. K. I. R. Y. A. G. O. U. B. U. C. F. A. L. K. S. K. O. T. E. C. H. A.	One Direction	3
43	44	18	THINK ABOUT YOU F. O. C. E. A. N. S. T. A. Y. L. O. R. I. F. O. C. E. A. N. S. T. A. Y. L. O. R.	Frank Ocean	39
44	36	29	TITANIUM D. G. U. E. T. T. A. G. T. U. I. N. F. O. R. T. A. F. R. I. J. A. C. K. I. S. F. U. R. L. E. R. D. G. U. E. T. T. A. G. H. T. U. I. N. F. O. R. T. A. V. A. N. D. E. W. A. L. L.	David Guetta Featuring Sia	7
45	50	11	FEEL AGAIN R. B. T. E. D. D. E. R. N. Z. A. N. C. A. N. E. L. L. A. B. J. U. T. Z. F. E. I. R. B. T. E. D. D. E. R. B. K. U. T. Z. L. E. D. B. R. O. W. N. N. Z. A. N. C. A. N. E. L. L. A.	OneRepublic	45
46	69	4	VA VA VOOM D. R. L. U. K. E. K. O. O. L. K. O. A. J. (O. T. M. A. R. A. J. G. O. T. T. W. A. L. D. A. G. R. I. G. G. M. A. X. M. A. R. T. I. N. I. W. A. L. T. E. R.)	Nicki Minaj	46
47	41	32	MERCY L. I. F. T. E. D. K. O. W. E. S. T. S. T. A. F. T. S. M. A. N. D. E. R. S. O. N. T. H. O. R. N. T. O. N. T. E. P. P. S. J. T. H. O. M. A. S. D. B. E. A. G. L. E. W. R. E. L. V. E. R. W. I. L. L. I. A. M. S.	Kanye West, Big Sean, Pusha T, 2 Chainz	13
48	57	9	DON'T YOU WORRY CHILD A. X. W. E. L. L. S. I. N. G. R. O. S. S. O. S. A. N. G. E. L. L. O. J. J. M. A. R. T. I. N. M. Z. I. T. R. O. N. A. X. W. E. L. L. S. I. N. G. R. O. S. S. O. S. A. N. G. E. L. L. O.	Swedish House Mafia Feat. John Martin	48
49	45	42	GIVE YOUR A ANGEL A BREAK J. A. L. E. X. A. N. D. E. R. B. S. T. E. I. N. B. E. R. G. (J. A. B. E. R. M. A. N. B. S. T. E. I. N. B. E. R. G.)	Demi Lovato	16
50	46	53	HALL OF FAME D. O. D. O. N. G. H. U. E. M. S. H. E. E. H. A. N. J. B. A. R. R. Y. I. D. O. D. O. N. G. H. U. E. M. S. H. E. E. H. A. N. W. A. D. A. M. S. J. B. A. R. R. Y.	The Script Featuring will.i.am	46
51	51	14	THE ONE THAT GOT AWAY J. M. O. I. R. C. L. A. W. S. O. N. I. D. D. A. V. I. D. S. O. N. J. O. W. E. N. J. R. I. T. C. H. E. Y.	Jake Owen	51
52	47	16	FASTEST GIRL IN TOWN F. J. O. D. E. L. L. C. A. I. N. L. A. Y. G. W. O. R. F. I. M. L. A. M. B. E. R. T. A. P. R. E. S. L. E. Y.	Miranda Lambert	47
53	48	14	BIRTHDAY SONG S. O. N. N. Y. D. I. G. I. T. A. L. K. W. E. S. T. B. W. H. E. E. Y. (T. E. P. P. S. K. O. W. E. S. T. S. C. J. U. A. V. E. Z. U. K. E. B. W. H. I. T. F. I. E. L. D.)	2 Chainz Featuring Kanye West	47
54	61	10	NO WORRIES D. E. T. A. I. L. I. D. C. A. R. T. E. R. N. C. F. I. S. H. E. R. B. W. I. L. L. I. A. M. S. J. A. P. R. I. V. A. N. U. R. D. I. A. Z.	Lil Wayne Featuring Detail	54
55	66	7	THRIFT SHOP R. L. E. W. I. S. I. B. H. A. G. G. E. R. T. Y. R. L. E. W. I. S.	Macklemore & Ryan Lewis Featuring Wanz	55

1 The song ties Carly Rae Jepsen's "Call Me Maybe" for the year's longest reign. It also passes Gotye's "Somebody That I Used to Know," featuring Kimbra, for 2012's longest No. 1 run for a song sporting male vocals.



3 Track jumps 11-7 on Hot 100 Airplay (85 million audience impressions, up 19%), becoming her sixth top 10 on that tally, and passes 1 million downloads sold since its release.

33 Following the Nov. 9 opening of the film of the same name, its theme returns to the Hot Digital Songs top 10 (25-10; 91,000, up 66%) for the first time since it spent its first two weeks at No. 3 last month.

55 The pair notches its first No. 1 on a songs chart, lifting 2-1 on Heatseekers Songs. Parent set *The Heist* opened atop the Oct. 27 Top R&B/Hip-Hop Albums ranking.



72 Featured act Usher claims more mic time than lead artist Ludacris (pictured) on the dance-fueled track, which enters Hot Digital Songs at No. 25 (48,000). The cut previews Usher's eighth studio set, *Ludaversal*.

BETWEEN THE BULLETS

'PIANO' MAN: FLO RIDA HITS TOP 10

Flo Rida nets his ninth Billboard Hot 100 top 10, as his uptempo "I Cry" advances 12-10. It reinvents R&B singer Brenda Russell's sultry No. 6 ballad "Piano in the Dark" (1988). "Cry" actually samples a sample: Bingo Players reworked "Piano" as "Cry (Just a Little)," which reached No. 15 on Dance/Mix Show Airplay in March. "It's pretty cool that artists like Flo Rida and Bingo Players can be inspired to interpret a song like 'Piano in the Dark' in completely new genres," Russell says. "As an artist and writer, it's the highest compliment we can be paid." —Gary Trust

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

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	16	#1 ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
2	2	18	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
3	5	13	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/JD/JMG
4	7	7	DIAMONDS RIHANNA SRP/DEF JAM/JD/JMG
5	3	14	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
6	6	17	TOO CLOSE ALEX CLARE REPUBLIC
7	11	7	DIE YOUNG KESHA KEMOSABE/RCA
8	8	14	DON'T WAKE ME UP CHRIS BROWN RCA
9	4	17	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RYMONG BRAUNISLAND/JD/JMG
10	10	15	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
11	12	6	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA/ATLANTIC
12	9	19	BLOW ME (ONE LAST KISS) PINK RCA
13	17	6	I CRY FLO RIDA PDE BOY/ATLANTIC
14	15	12	HOME PHILLIP PHILLIPS 19/INTERSCOPE
15	13	19	GOOD TIME OWEN CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
16	19	11	KISS TOMORROW GOODBYE LUKE BRYAN CAPITOL NASHVILLE
17	16	29	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
18	20	8	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/JD/JMG
19	22	10	FINALLY FOUND YOU ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
20	25	11	THE ONE THAT GOT AWAY JAKE OWEN RCA NASHVILLE
21	21	26	EVERYBODY TALKS NEON TREES MERCURY/JD/JMG
22	14	9	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC
23	18	25	WIDE AWAKE KATY PERRY CAPITOL
24	26	14	POP THAT FRENCH MONTANA BAD BOY/INTERSCOPE
25	34	5	HO HEY THE LUMINEERS DUALTONE

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	12	#1 GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC
2	2	6	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA/ATLANTIC
3	5	7	DIAMONDS RIHANNA SRP/DEF JAM/JD/JMG
4	3	7	DIE YOUNG KESHA KEMOSABE/RCA
5	4	19	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
6	6	30	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
7	7	6	I CRY FLO RIDA PDE BOY/ATLANTIC
8	16	23	HO HEY THE LUMINEERS DUALTONE
9	10	21	HOME PHILLIP PHILLIPS 19/INTERSCOPE
10	25	6	SKYFALL ADELE XL/COLUMBIA
11	13	14	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
12	18	12	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/JD/JMG
13	9	12	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
14	19	10	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/JD/JMG
15	12	4	I KNEW YOU WERE TROUBLE TAYLOR SWIFT BIG MACHINE
16	8	10	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
17	28	6	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA
18	14	29	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN
19	23	17	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
20	20	34	TOO CLOSE ALEX CLARE REPUBLIC
21	21	19	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RYMONG BRAUNISLAND/JD/JMG
22	15	20	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE
23	11	2	BETTER DIG TWO THE BAND PERRY REPUBLIC NASHVILLE
24	26	19	DON'T WAKE ME UP CHRIS BROWN RCA
25	—	1	REST OF MY LIFE LUDACRIS FEAT. USHER & DAVID GUETTA DTP/DEF JAM/JD/JMG

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	38	#1 SOME NIGHTS FUN. FUELED BY RAMEN/RRP
2	3	27	HO HEY THE LUMINEERS DUALTONE
3	2	25	HOME PHILLIP PHILLIPS 19/INTERSCOPE
4	4	17	TOO CLOSE ALEX CLARE REPUBLIC
5	5	30	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
6	10	39	EVERYBODY TALKS NEON TREES MERCURY/JD/JMG
7	7	26	THE A-TEAM ED SHEERAN ELEKTRA/ATLANTIC
8	9	14	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/CLASSNOTE
9	6	45	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
10	11	41	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
11	12	12	MADNESS MUSE HELIUM-3/WARNER BROS.
12	15	84	SAIL AWOLNATION RED BULL
13	13	49	SOMEbody THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
14	14	50	WE ARE YOUNG FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
15	16	16	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	6	#1 DIAMONDS RIHANNA SRP/DEF JAM/JD/JMG
2	3	10	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/JD/JMG
3	2	10	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
4	6	11	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
5	5	15	SWIMMING POOLS (DRANK) KENDRICK LAMAR AFTERMATH/INTERSCOPE
6	4	3	F**KIN' PROBLEMS KATY PERRY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR 4444/REPRISE/INTERSCOPE
7	—	1	FREEDOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
8	7	9	BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
9	11	10	NO WORRIES LIL WAYNE FEAT. DETAL YOUNG MONEY/CASH MONEY/REPUBLIC
10	8	16	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/JD/JMG
11	14	15	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
12	10	32	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./DEF JAM/JD/JMG
13	16	22	POP THAT FRENCH MONTANA FEAT. DRAY BESS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
14	15	22	THINKIN BOUT YOU FRANK OCEAN DEF JAM/JD/JMG
15	9	4	BALL T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC

HOLIDAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	—	1	#1 IT'S CHRISTMAS TIME AGAIN BACKSTREET BOYS K-BAHN
2	1	35	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY/SONY MUSIC
3	2	19	MISTLETOE JUSTIN BIEBER SCHOOLBOY/RYMONG BRAUNISLAND/JD/JMG
4	6	35	CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA LAVA/RHINO
5	4	35	WHERE ARE YOU CHRISTMAS? FAITH HILL INTERSCOPE/IGA
6	7	32	ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE DECCA/MCA NASHVILLE/UM
7	8	16	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICHAEL BUBBLE 143/REPRISE/WARNER BROS.
8	11	35	CHRISTMAS CANON TRANS-SIBERIAN ORCHESTRA LAVA/RHINO
9	12	31	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) NAT KING COLE CAPITOL
10	9	32	WHITE CHRISTMAS BING CROSBY DECCA/MCA SPECIAL PRODUCTS/UM
11	15	16	HAVE YOURSELF A MERRY LITTLE CHRISTMAS MICHAEL BUBBLE 143/REPRISE/WARNER BROS.
12	17	33	JINGLE BELL ROCK BOBBY HELMS DECCA/MCA NASHVILLE/UM
13	18	16	ALL I WANT FOR CHRISTMAS IS YOU (SUPERFESTIVE!) JUSTIN BIEBER FEAT. WITH MARIAH CAREY SCHOOLBOY/RYMONG BRAUNISLAND/JD/JMG
14	16	31	A HOLLY JOLLY CHRISTMAS BURL IVES DECCA/MCA NASHVILLE/UM
15	14	32	IT'S THE MOST WONDERFUL TIME OF THE YEAR ANDY WILLIAMS COLUMBIA/LEGACY/SONY MUSIC

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	3	22	#1 CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
2	1	12	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE
3	4	33	WANTED HUNTER HAYES ATLANTIC/WMN
4	5	25	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE
5	2	2	BETTER DIG TWO THE BAND PERRY REPUBLIC NASHVILLE
6	10	2	DON'T RUSH KELLY CLARKSON FEAT. VINCE GILL 19/RCA/COLUMBIA NASHVILLE
7	8	30	HARD TO LOVE LEE BRICE Curb
8	17	6	EVERY STORM (RUNS OUT OF RAIN) GARY ALLAN MCA NASHVILLE
9	9	14	KISS TOMORROW GOODBYE LUKE BRYAN CAPITOL NASHVILLE
10	6	25	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE
11	11	6	BEGIN AGAIN TAYLOR SWIFT BIG MACHINE
12	7	5	RED TAYLOR SWIFT BIG MACHINE
13	14	6	GOODBYE IN HER EYES ZAC BROWN BAND SOUTHERN GROUND/BIGGER PICTURE
14	19	6	SOUTHERN COMFORT ZONE BRAD PAINLEY ARISTA NASHVILLE
15	28	5	TORNADO LITTLE BIG TOWN CAPITOL NASHVILLE

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	117	#1 DANZA KUDURO DON OMAR & LICENZO VAN GORFFANATO/MACHETE/UMLE
2	—	1	EL REY JULIO CESAR CASTILLO REPUBLIC
3	2	19	ALGO ME GUSTA DE TI WISH & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE
4	4	131	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
5	6	5	LIMBO DADDY YANKEE EL CARTEL/CAPITOL LATIN
6	3	33	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE/SONY MUSIC
7	7	149	HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE
8	5	149	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
9	10	13	BALADA (TCHERERE TCHERERE TCHERERE) GUSTAVO LIMA PANTANAL/RGE/SOL/MRE/SONY MUSIC LATIN
10	11	6	VOLVI A NACER CARLOS VIVES GAIKAWK/SONY MUSIC LATIN
11	16	63	PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
12	8	28	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UMLE
13	9	3	POR QUE LES MIENTES TITO EL BAMBINO - EL PATRON FEAT. MARIO ANTHONY SIENTE
14	12	34	INCONDICIONAL PRINCE ROYCE TOP STOP
15	14	17	ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN

REGIONAL MEXICAN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	—	1	#1 EL REY JULIO CESAR CASTILLO REPUBLIC
2	1	53	INTENTALO 3BALLYM FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA/UMLE
3	24	31	EL REY VICENTE FERNANDEZ SONY DISCOS/SONY MUSIC LATIN
4	4	21	ERES MI SUEÑO FONSECA PROYECTO NASH/HANDY/SONY MUSIC LATIN
5	8	7	EL PRIMER LUGAR LA ORIGINAL BANDA EL LIMON DE SALVADOR LEZARAGA/FONOVISA/UMLE
6	2	48	LA CUMBIA TRIBALERA EL PELO DEL ANTORCHON & CUMPLIMIENTOS FEAT. LINDA LA TRONALISA & WENDY ROS COLOREDI
7	3	17	CABECITA DURA LA APOLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE
8	7	23	MIRANDO AL CIELO ROBERTO TAPIA FONOVISA/UMLE
9	6	34	BESOS AL AIRE 3BALLYM FEAT. AMERICA SIERRA & SMOKEY FONOVISA/UMLE
10	12	22	GENTE BATALLOSA CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE
11	13	32	ESTILO ITALIANO JESUS OJEDA Y SUS PARIENTES DISCOS SOL/FONOVISA/UMLE
12	9	42	AMOR CONFUSO GERARDO ORTIZ DEL/SONY MUSIC LATIN
13	5	14	MI PROMESA PESADO DISA/UMLE
14	10	13	SOLO VINE A DESPDIRME GERARDO ORTIZ DEL/SONY MUSIC LATIN
15	11	7	Y AHORA RESULTA VOZ DE MANDO DISA/UMLE

MAINSTREAM TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	17	#1 ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE
2	3	21	SOME NIGHTS	FUN, FUELED BY RAMEN/RRP	
3	2	13	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC
4	5	22	TOO CLOSE	ALEX CLARE	REPUBLIC
5	7	7	GREATEST GAINER DIE YOUNG	KESHA	KEMOSABE/RCA
6	4	18	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN	SCHOOLBOY/RYMOND BROS./ISLAND/UMG
7	6	16	DON'T WAKE ME UP	CHRIS BROWN	RCA
8	8	13	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/UMG
9	9	7	DIAMONDS	RIHANNA	SRP/DEF JAM/UMG
10	13	6	LOCKED OUT OF HEAVEN	BRUNO MARS	ELEKTRA/ATLANTIC
11	10	19	BLOW ME (ONE LAST KISS)	PINK	RCA
12	14	11	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS	REPUBLIC
13	11	20	GOOD TIME	OWL CITY & CARLY RAE JEPSEN	004/SCHOOLBOY/INTERSCOPE/REPUBLIC
14	12	9	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC
15	17	7	I CRY	FLO RIDA	POE BOY/ATLANTIC
16	19	13	HOME	PHILLIP PHILLIPS	19/INTERSCOPE
17	16	8	LIVE WHILE WE'RE YOUNG	ONE DIRECTION	SYCO/COLUMBIA
18	18	13	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA
19	20	10	FEEL AGAIN	ONEREPUBLIC	MOSLEY/INTERSCOPE
20	21	11	THE A TEAM	ED SHEERAN	ELEKTRA/ATLANTIC
21	24	3	VA VA VOOM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
22	23	5	HO HEY	THE LUMINEERS	DUALTONE
23	34	2	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ	SCHOOLBOY/RYMOND BROS./ISLAND/UMG
24	26	5	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARIN	ASTRALWORKS/CAPITOL
25	27	7	HALL OF FAME	THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC	
26	32	3	DON'T STOP THE PARTY	PITBULL FEAT. TJR MR. 305/POLYDOR/REPUBLIC	
27	NEW		TRY	PINK	RCA
28	31	6	READY OR NOT	BRIDGIT MENDLER	HOLLYWOOD
29	33	5	ANYTHING COULD HAPPEN	ELLIE GOULDING	CHERRYTREE/INTERSCOPE
30	22	9	YOUR BODY	CHRISTINA AGUILERA	RCA
31	29	9	R.I.P.	RITA ORA FEAT. TINIE TEMPAN	ROC NATION/COLUMBIA
32	35	4	OATH	CHER LLOYD FEAT. BECKY G	SYCO/EPIC
33	40	2	CATCH MY BREATH	KELLY CLARKSON	19/RCA
34	25	9	NUMB	USHER	RCA
35	36	4	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
36	30	10	2 REASONS	TREY SONGZ FEAT. T.I.	SONGBOK/ATLANTIC
37	37	8	REMEMBER WHEN (PUSH REWIND)	CHRIS WALLACE	THINKSAY
38	38	7	BAD FOR ME	MEGAN & LIZ	COLLECTIVE SOUNDS
39	39	17	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
40	NEW		THIS KISS	CARLY RAE JEPSEN	004/SCHOOLBOY/INTERSCOPE

As it equals the year's longest Billboard Hot 100 reign (see page 38), "One More Night" becomes Maroon 5's longest-leading Mainstream Top 40 No. 1. With a seventh week atop the latter list, the song passes the six-week command of the group's "Moves Like Jagger," featuring Christina Aguilera, last year.

Meanwhile, Bruno Mars extends his perfect streak of reaching the Mainstream Top 40 top 10 to nine, as "Locked Out of Heaven" ascends 13-10. Mars bests Lady Gaga (eight, 2008-11) for the second-longest career-opening top 10 streak since the chart launched in October 1992. Only Mariah Carey (whose career dates to 1990) boasts a larger sum, having sent her first 11 entries to the top tier in 1993-97.

"Heaven" likewise enters the Adult Top 40 top 10 (11-10), marking Mars' fifth title to reach the region. In the chart's 16-year history, John Mayer (11) and Rob Thomas (nine) are the only male soloists with more top 10s.



ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	30	#1 SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA	SAMPLES 'N' SECONDS/STAIRAX/REPUBLIC
2	2	27	PAYPHONE	MAROON 5	A&M/OCTONE/INTERSCOPE
3	3	21	WIDE AWAKE	KATY PERRY	CAPITOL
4	4	40	DRIVE BY	TRAIN	COLUMBIA
5	5	33	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP
6	6	41	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA
7	7	24	CALL ME MAYBE	CARLY RAE JEPSEN	004/SCHOOLBOY/INTERSCOPE
8	8	25	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA
9	9	35	RUMOUR HAS IT	ADELE	XL/COLUMBIA
10	10	13	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC
11	13	6	GREATEST GAINER SKYFALL	ADELE	XL/COLUMBIA
12	11	16	BLOW ME (ONE LAST KISS)	PINK	RCA
13	12	11	HOME	PHILLIP PHILLIPS	19/INTERSCOPE
14	15	8	GOOD TIME	OWL CITY & CARLY RAE JEPSEN	004/SCHOOLBOY/INTERSCOPE/REPUBLIC
15	14	22	EVERYBODY TALKS	NEON TREES	MERCURY/UMG
16	16	6	GOOD MORNING BEAUTIFUL	JIM BRICKMAN FEAT. LUKE MCMASTER	MOOD/BRICKHOUSE/EXUL
17	17	7	MY OH MY	TRISTAN PRETTYMAN	CAPITOL
18	20	11	SOME NIGHTS	FUN, FUELED BY RAMEN/RRP	
19	19	9	ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE
20	18	15	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE
21	23	20	GIVE YOUR HEART A BREAK	DEMI LOVATO	HOLLYWOOD
22	21	14	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA
23	22	18	SHE'S SO MEAN	MATCHBOX TWENTY	EMBLEM/ATLANTIC
24	24	19	BROKENHEARTED	KARMIN	EPIC
25	25	4	I'M NEVER TOO FAR AWAY	JON SECADA	YME/Pyramid

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	16	#1 ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE
2	3	22	HOME	PHILLIP PHILLIPS	19/INTERSCOPE
3	2	21	SOME NIGHTS	FUN, FUELED BY RAMEN/RRP	
4	6	21	TOO CLOSE	ALEX CLARE	REPUBLIC
5	4	23	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA
6	5	19	BLOW ME (ONE LAST KISS)	PINK	RCA
7	7	13	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC
8	8	18	GOOD TIME	OWL CITY & CARLY RAE JEPSEN	004/SCHOOLBOY/INTERSCOPE/REPUBLIC
9	9	11	FEEL AGAIN	ONEREPUBLIC	MOSLEY/INTERSCOPE
10	11	6	LOCKED OUT OF HEAVEN	BRUNO MARS	ELEKTRA/ATLANTIC
11	12	29	THE A TEAM	ED SHEERAN	ELEKTRA/ATLANTIC
12	14	17	LITTLE TALKS	OF MONSTERS AND MEN	REPUBLIC
13	13	25	WIDE AWAKE	KATY PERRY	CAPITOL
14	15	13	HALL OF FAME	THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC	
15	19	7	GREATEST GAINER HO HEY	THE LUMINEERS	DUALTONE
16	16	6	SKYFALL	ADELE	XL/COLUMBIA
17	17	16	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
18	18	13	MISS ME	ANDY GRAMMER	S-CURVE
19	21	4	CATCH MY BREATH	KELLY CLARKSON	19/RCA
20	24	3	TRY	PINK	RCA
21	20	6	DIE YOUNG	KESHA	KEMOSABE/RCA
22	23	6	I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
23	22	12	MY OH MY	TRISTAN PRETTYMAN	CAPITOL
24	25	11	WHAT COULD HAVE BEEN LOVE	AEROSMITH	COLUMBIA
25	26	12	KISS YOU INSIDE OUT	HEDLEY	ISLAND/UMG

HOT ROCK SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	28	#1 SOME NIGHTS	FUN, FUELED BY RAMEN/RRP	
2	2	26	TOO CLOSE	ALEX CLARE	REPUBLIC
3	4	30	HO HEY	THE LUMINEERS	DUALTONE
4	3	8	HOME	PHILLIP PHILLIPS	19/INTERSCOPE
5	5	30	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
6	6	13	THE A TEAM	ED SHEERAN	ELEKTRA/ATLANTIC
7	7	14	I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
8	8	12	MADNESS	MUSE	HELIUM-3/WARNER BROS.
9	9	7	RADIOACTIVE	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
10	10	24	TAKE A WALK	PASSION PIT	FRENCHKISS/COLUMBIA
11	11	6	BABEL	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
12	13	18	LITTLE BLACK SUBMARINES	THE BLACK KEYS	NONESUCH/WARNER BROS.
13	16	25	CARRY ON	FUN, FUELED BY RAMEN/RRP	
14	14	13	CHALK OUTLINE	THREE DAYS GRACE	RCA
15	17	6	STUBBORN LOVE	THE LUMINEERS	DUALTONE
16	15	6	WHISPERS IN THE DARK	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
17	18	12	LOST IN THE ECHO	LINKIN PARK	MACHINE SHOP/WARNER BROS.
18	HOT SHOT DEBUT		SOMEBODY THAT I USED TO KNOW	MAYDAY PARADE FEAT. VIC FUENTES	FEARLESS/RED
19	21	21	KILL YOUR HEROES	AWOLNATION	RED BULL
20	20	6	DEMONS	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
21	23	8	MOUNTAIN SOUND	OF MONSTERS AND MEN	REPUBLIC
22	19	6	HOLLAND ROAD	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
23	25	6	LOVER OF THE LIGHT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
24	22	6	GHOSTS THAT WE KNEW	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
25	27	12	TROJANS	ATLAS GENIUS	FROGS HEAD/WARNER BROS.
26	24	6	ON TOP OF THE WORLD	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
27	32	6	FLOWERS IN YOUR HAIR	THE LUMINEERS	DUALTONE
28	26	18	I MISS THE MISERY	HALESTORM	ATLANTIC
29	29	13	WE COME RUNNING	YOUNGBLOOD	HAWKE
30	40	7	BEEN AWAY TOO LONG	SOUNDGARDEN	SEVEN FOUR/REPUBLIC
31	28	6	LOVER'S EYES	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
32	31	6	HOPELESS WANDERER	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
33	34	6	BELOW MY FEET	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
34	41	8	ITCHIN' ON A PHOTOGRAPH	GROUPLOVE	CANVASBACK/ATLANTIC
35	12	2	LET'S RIDE	KID ROCK	TOP DOG/ATLANTIC/RRP
36	37	10	ABSOLUTE ZERO	STONE SOUR	ROADRUNNER/RRP
37	36	6	REMINDER	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
38	35	6	BROKEN CROWN	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
39	38	6	MY OH MY	TRISTAN PRETTYMAN	CAPITOL
40	42	10	BLOOD	IN THIS MOMENT	CENTURY MEDIA/RED
41	39	3	LEGO HOUSE	ED SHEERAN	ELEKTRA/ATLANTIC
42	43	6	RIDE	LANA DEL REY	POLYDOR/INTERSCOPE
43	50	2	SLOW IT DOWN	THE LUMINEERS	DUALTONE
44	NEW		WHERE WE CAME FROM	PHILLIP PHILLIPS	19/INTERSCOPE
45	NEW		CLASSY GIRLS	THE LUMINEERS	DUALTONE
46	49	3	DRUNK	ED SHEERAN	ELEKTRA/ATLANTIC
47	46	6	NOT WITH HASTE	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
48	NEW		WHAT COULD HAVE BEEN LOVE	AEROSMITH	COLUMBIA
49	47	8	LET YOURSELF GO	GREEN DAY	REPRISE/WARNER BROS.
50	45	6	ANGELS	THE XX	YOUNG TURKS/BEGGARS GROUP

Atlas Genius completes the second-longest climb to the top 10 in the Alternative chart's 24-year history, as "Trojans" rises 11-9 in its 26th week. Rise Against's "The Good Left Undone" set the longevity mark (30 weeks) in 2007-08. "Trojans" concurrently enters Triple A at No. 24.



ALTERNATIVE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	12	#1 MADNESS	MUSE	HELIUM-3/WARNER BROS.
2	2	14	I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
3	3	19	LITTLE BLACK SUBMARINES	THE BLACK KEYS	NONESUCH/WARNER BROS.
4	4	28	HO HEY	THE LUMINEERS	DUALTONE
5	5	27	TAKE A WALK	PASSION PIT	FRENCHKISS/COLUMBIA
6	8	38	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
7	6	27	TOO CLOSE	ALEX CLARE	REPUBLIC
8	7	23	KILL YOUR HEROES	AWOLNATION	RED BULL
9	11	26	TROJANS	ATLAS GENIUS	FROGS HEAD/WARNER BROS.
10	9	14	WE COME RUNNING	YOUNGBLOOD	HAWKE
11	10	14	ITCHIN' ON A PHOTOGRAPH	GROUPLOVE	CANVASBACK/ATLANTIC
12	12	12	LOST IN THE ECHO	LINKIN PARK	MACHINE SHOP/WARNER BROS.
13	16	9	THE PIT	SILVERSN PICKUPS	DANGEROUS
14	13	47	LITTLE TALKS	OF MONSTERS AND MEN	REPUBLIC
15	18	11	GREATEST GAINER MOUNTAIN SOUND	OF MONSTERS AND MEN	REPUBLIC
16	15	13	CHALK OUTLINE	THREE DAYS GRACE	RCA
17	17	7	BEEN AWAY TOO LONG	SOUNDGARDEN	SEVEN FOUR/REPUBLIC
18	20	11	RADIOACTIVE	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
19	19	8	LET YOURSELF GO	GREEN DAY	REPRISE/WARNER BROS.
20	23	5	CARRY ON	FUN, FUELED BY RAMEN/RRP	
21	22	16	SLEEP ALONE	TWO DOOR CINEMA CLUB	RED/GLASSNOTE
22	25	7	BREATHING UNDERWATER	METRIC	METRIC/MOM + POP
23	24	13	FREEDOM AT 21	JACK WHITE	THIRD MAN/COLUMBIA
24	26	6	TIGHTROPE	WALK THE MOON	RCA
25	29	5	THIS LADDER IS OURS	THE JOY FORMIDABLE	CANVASBACK/ATLANTIC

TRIPLE A

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	12	#1 HOME	PHILLIP PHILLIPS	19/INTERSCOPE
2					

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	13	#1 WE ARE NEVER EVER GETTING BACK TOGETHER <small>(MAX MARTIN, SHELLBACK/D. HUFF (T. SWIFT/MAX MARTIN, SHELLBACK))</small>	Taylor Swift BIG MACHINE		1
2	2	3	16	CRUISE <small>(J. MOI (B. KELLEY/HUBBARD/J. MOI, C. RICE/J. RICE))</small>	Florida Georgia Line REPUBLIC NASHVILLE		2
3	3	2	22	BLOWN AWAY <small>(M. BRIGHT (J. KEAR/C. TOMPKINS))</small>	Carrie Underwood ARISTA NASHVILLE		2
4	6	5	18	KISS TOMORROW GOODBYE <small>(J. STEVENS (L. BRYAN/J. STEVENS, S. MCANALLY))</small>	Luke Bryan CAPITOL NASHVILLE		4
5	4	6	38	WANTED <small>(D. HUFF (J. HAYES (T. VERGES, J. HAYES))</small>	Hunter Hayes ATLANTIC/WMN		1
6	5	4	27	HARD TO LOVE <small>(K. JACOBS, M. MCCLELLAN, L. BRICE (B. MONTANA, J. OZIER, B. GLOVER))</small>	Lee Brice CURB		4
7	8	7	27	THE ONE THAT GOT AWAY <small>(J. MOI, R. CLAWSON (D. DAVIDSON, J. OWEN, J. RITCHEY))</small>	Jake Owen RCA NASHVILLE		7
8	7	8	26	FASTEST GIRL IN TOWN <small>(FLIDELL, C. ANILAY, G. WOLF (M. LAMBERT, A. PRESLEY))</small>	Miranda Lambert RCA NASHVILLE		7
9	11	11	26	COME WAKE ME UP <small>(D. HUFF/RASCAL FLATTS (S. MCCONNELL, J. FRANSSON, T. LARSSON, T. LUNDGREN))</small>	Rascal Flatts BIG MACHINE		9
10	15	14	35	TIL MY LAST DAY <small>(J. STOVER (B. D. MAHER, J. MOORE, J. S. STOVER))</small>	Justin Moore VALORY		10
11	13	19	9	GOODBYE IN HER EYES <small>(K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTES, LEIGH, J. D. HOPKINS))</small>	Zac Brown Band ATLANTIC/SOUTHERN GROUND		11
12	14	12	21	BEER MONEY <small>(B. JAMES (K. MOORE, B. DALY, T. VERGES))</small>	Kip Moore MCA NASHVILLE		12
13	9	—	2	GREATEST GAINER/AIRPLAY + STREAMING BETTER DIG TWO <small>(D. HUFF (B. CLARK, S. MCANALLY, T. ROSEN))</small>	The Band Perry REPUBLIC NASHVILLE		9
14	19	18	11	GREATEST GAINER/DIGITAL EVERY STORM (RUNS OUT OF RAIN) <small>(G. ALLAN (B. GROMAN (G. ALLAN, M. WARREN, J. LINDSEY))</small>	Gary Allan MCA NASHVILLE		14
15	10	10	17	TAKE A LITTLE RIDE <small>(M. KNOX (D. ALTMAN, R. CLAWSON, J. MCCORMICK))</small>	Jason Aldean BROKEN BOW		1
16	18	16	21	CREEPIN' <small>(J. JOYCE (E. CHURCH, M. GREEN))</small>	Eric Church EMI NASHVILLE		13
17	17	22	11	SOUTHERN COMFORT ZONE <small>(B. PAISLEY (B. PAISLEY, C. DUBOIS, J. K. LOVELACE))</small>	Brad Paisley ARISTA NASHVILLE		17
18	12	9	39	LOVIN' YOU IS FUN <small>(C. CHAMBERLAIN (J. BEAVERS, B. DIPERO))</small>	Easton Corbin MERCURY		7
19	16	40	7	BEGIN AGAIN <small>(D. HUFF (C. HAPMAN, T. SWIFT))</small>	Taylor Swift BIG MACHINE		10
20	22	20	29	HOW COUNTRY FEELS <small>(D. GEORGE (M. MCBEHE, W. MOBLEY, N. THRASHER))</small>	Randy Houser STONE CREEK		20
21	20	21	31	DID IT FOR THE GIRL <small>(J. RITCHEY (G. BATES, L. HUTTON, R. CLAWSON))</small>	Greg Bates REPUBLIC NASHVILLE		14
22	23	23	9	EL CERRITO PLACE <small>(B. CANNON, K. CHESNEY (K. BATTIS))</small>	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		20
23	25	—	2	DON'T RUSH <small>(D. HUFF (B. SANDERS, N. HEMBY, D. CHAPMAN))</small>	Kelly Clarkson Featuring Vince Gill RCA/COLUMBIA NASHVILLE		23
24	21	15	45	COWBOYS AND ANGELS <small>(B. BEAVERS (D. LYNCH, J. LEO, T. NICHOLS))</small>	Dustin Lynch BROKEN BOW		2
25	28	39	4	THE ONLY WAY I KNOW <small>(M. KNOX (D. L. MURPHY, B. HAYSUP))</small>	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW		25



Bulleting for a second week as Taylor Swift's runner-up, rookie duo also spikes 3-1 on Country Digital Songs (see complete chart at [billboard.biz/charts](#), or a shorter digest on page 39). The track sells 82,000 downloads (up 7%), according to Nielsen SoundScan.



Up 5,000 downloads (36,000 sold), singer draws Greatest Gainer nod with the chart's biggest overall digital increase and his best Hot Country Songs rank in four years. Song vaults 17-8 on Country Digital Songs, and is No. 17 on Country Airplay tally (see [Billboard.biz](#)).

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	30	42	7	TORNADO <small>(J. JOYCE (N. HEMBY, D. MAID))</small>	Little Big Town CAPITOL NASHVILLE		26
27	27	34	13	TIP IT ON BACK <small>(B. BEAVERS, L. WOOTEN (K. KENNEDY, R. COPPERMAN, J. M. NITE))</small>	Dierks Bentley CAPITOL NASHVILLE		26
28	38	—	3	SOMEBODY'S HEARTBREAK <small>(D. HUFF (J. HAYES (A. DORFF, J. LAIRD, J. HAYES))</small>	Hunter Hayes ATLANTIC/WMN		28
29	31	29	22	CRYING ON A SUITCASE <small>(C. LINDSEY, C. JAMES (L. T. MILLER, T. SHAPIRO, N. THRASHER))</small>	Casey James COLUMBIA NASHVILLE		25
30	34	41	12	BEER WITH JESUS <small>(J. JOYCE (T. HODAS, R. HETT, J. HUCKABY, L. MILLER))</small>	Thomas Rhett VALORY		28
31	33	38	11	TRUE BELIEVERS <small>(F. ROGERS (B. RUCKER, J. KEAR))</small>	Darius Rucker CAPITOL NASHVILLE		24
32	36	43	11	MERRY GO 'ROUND <small>(L. LAIRD, S. MCANALLY, K. MUSGRAVES (K. MUSGRAVES, J. OSBORNE, S. MCANALLY))</small>	Kacey Musgraves MERCURY		32
33	24	—	5	RED <small>(D. HUFF (N. CHAPMAN, T. SWIFT (T. SWIFT))</small>	Taylor Swift BIG MACHINE		2
34	26	—	2	IF I DIDN'T HAVE YOU <small>(N. V. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)</small>	Thompson Square STONE CREEK		26
35	40	44	33	MISSIN' YOU CRAZY <small>(B. BUTLER, J. PARDI (J. PARDI, B. BUTLER, M. HOLMES))</small>	Jon Pardi EMI NASHVILLE		29
36	29	—	2	ONE OF THOSE NIGHTS <small>(B. GALLIMORE, T. MCGRAW (L. LAIRD, R. CLAWSON, C. TOMPKINS))</small>	Tim McGraw BIG MACHINE		29
37	37	31	19	TRUCK YEAH <small>(B. GALLIMORE, T. MCGRAW (C. JANSON, P. BRUST, C. LUCAS, D. MYRICK))</small>	Tim McGraw MERCURY		11
38	42	49	20	LET THERE BE COWGIRLS <small>(K. STEGALL (C. CAGLE, K. TRIBBLE))</small>	Chris Cagle BIGGER PICTURE		33
39	44	50	13	SAY GOODNIGHT <small>(M. W. RUCKE (K. ELAM, M. PERCE, J. P. WHITE))</small>	Eli Young Band REPUBLIC NASHVILLE		34
40	32	25	3	FADE INTO YOU <small>(T. BONE BURNETT, B. MILLER (M. JENKINS, S. MCANALLY, T. ROSEN))</small>	Sam Palladio & Clare Bowen ABC STUDIOS/LIONS GATE/BIG MACHINE		25
41	35	30	16	I LIKE GIRLS THAT DRINK BEER <small>(T. KEITH (T. KEITH, B. PINSON))</small>	Toby Keith SHOW DOG-UNIVERSAL		18
42	39	27	5	IF I DIDN'T KNOW BETTER <small>(B. MILLER (A. R. WALKONEN, J. P. WHITE))</small>	Sam Palladio & Clare Bowen ABC STUDIOS/LIONS GATE/BIG MACHINE		27
43	43	47	3	TELESCOPE <small>(D. HUFF (C. R. BARLOWE, H. LINDSEY))</small>	Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE		43
44	41	35	4	UNDERMINE <small>(T. BONE BURNETT, R. COPPERMAN (T. DABBS, K. MUSGRAVES))</small>	Charles Esten & Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE		35
45	46	—	16	KICK IT IN THE STICKS <small>(B. GILBERT, THE ATOM BROTHERS, J. WAGGONER, J. FRANKLIN, R. AKINS, B. GILBERT, B. HAYSUP)</small>	Brantley Gilbert VALORY		29
46	RE-ENTRY	8	8	BRING IT ON HOME <small>(K. BROOKS (K. BROOKS, R. AKINS, D. DAVIDSON))</small>	Kix Brooks ARISTA NASHVILLE		39
47	RE-ENTRY	20	20	JUST WANNA ROCK N' ROLL <small>(THE WITTS, R. ATKINS (R. CLAWSON, C. TOMPKINS))</small>	Rodney Atkins CURB		39
48	RE-ENTRY	5	5	AMERICAN HEART <small>(B. GALLIMORE, F. HILL (J. SINGLETON, J. BEAVERS))</small>	Faith Hill WARNER BROS./A&R		42
49	RE-ENTRY	4	4	GET YOUR SHINE ON <small>(J. MOI (T. HUBBARD, B. KELLEY, R. CLAWSON, C. TOMPKINS))</small>	Florida Georgia Line REPUBLIC NASHVILLE		45
50	49	48	4	WHEN SHE SAYS BABY <small>(M. KNOX (R. AKINS, B. HAYSUP))</small>	Jason Aldean BROKEN BOW		33

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	3	#1 TAYLOR SWIFT <small>(BIG MACHINE 310400A*/BMLG (18.98))</small>	Red		1
2	2	2	4	JASON ALDEAN <small>(BROKEN BOW 7617 (18.98))</small>	Night Train		1
3	3	3	3	LADY ANTEBELLUM <small>(CAPITOL NASHVILLE 04818 (16.98))</small>	On This Winter's Night		3
4	4	4	9	LITTLE BIG TOWN <small>(CAPITOL NASHVILLE 44288 (16.98))</small>	Tornado		1
5	11	11	6	GREATEST GAINER BLAKE SHELTON <small>(WARNER BROS. 532162/WMN (12.98))</small>	Cheers, It's Christmas		5
6	9	5	4	SCOTTY MCCREERY <small>(19/MERCURY/INTERSCOPE 017583/JGA (14.98))</small>	Christmas With Scotty McCreery		2
7	3	—	2	TOBY KEITH <small>(SHOW DOG-UNIVERSAL 017059 (7.98))</small>	Hope On The Rocks		3
8	5	7	66	LUKE BRYAN <small>(CAPITOL NASHVILLE 70412 (16.98))</small>	Tailgates & Tanlines		1
9	7	10	68	ERIC CHURCH <small>(EMI NASHVILLE 94296* (16.98))</small>	Chief		1
10	6	6	28	CARRIE UNDERWOOD <small>(19/ARISTA NASHVILLE 98094/SMN (11.98))</small>	Blown Away		1
11	10	8	57	HUNTER HAYES <small>(ATLANTIC 526890/WMN (18.98))</small>	Hunter Hayes		4
12	12	12	18	ZAC BROWN BAND <small>(ROAD/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98))</small>	Uncaged		1
13	16	15	132	BRANTLEY GILBERT <small>(VALORY 860100/BMLG (14.98))</small>	Halfway To Heaven		2
14	14	27	54	MIRANDA LAMBERT <small>(RCA NASHVILLE 90589/SMN (11.98))</small>	Four The Record		1
15	13	13	21	KENNY CHESNEY <small>(BLUE CHAIR/COLUMBIA NASHVILLE 94066/SMN (11.98))</small>	Welcome To The Fishbowl		1
16	15	26	70	BLAKE SHELTON <small>(WARNER BROS. 527376/WMN (18.98))</small>	Red River Blue		1
17	19	14	106	JASON ALDEAN <small>(BROKEN BOW 7607 (18.98))</small>	My Kinda Party		2
18	18	16	29	LEE BRICE <small>(CURB 79316 (13.98))</small>	Hard 2 Love		2
19	17	9	4	JAMEY JOHNSON <small>(MERCURY 017181*/UMGN (14.98))</small>	Living For A Song		3
20	23	17	29	KIP MOORE <small>(MCA NASHVILLE 016432/UMGN (10.98))</small>	Up All Night		3
21	24	25	73	JUSTIN MOORE <small>(VALORY JMO200A/BMLG (10.98))</small>	Outlaws Like Me		1
22	27	20	32	RASCAL FLATTS <small>(BIG MACHINE RFO200A/BMLG (13.98))</small>	Changed		1
23	28	21	26	FLORIDA GEORGIA LINE <small>(REPUBLIC NASHVILLE 017615 EX/BMLG (4.98))</small>	It's Just What We Do (EP)		18
24	29	28	22	VARIOUS ARTISTS <small>(EMISONY MUSIC/UNIVERSAL 016661/UME (18.98))</small>	Now That's What I Call Country: Volume 5		4
25	31	22	15	COLT FORD <small>(AVERAGE JOES 229 (14.98))</small>	Declaration Of Independence		1

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	56	—	2	PAGE SETTER ELVIS PRESLEY <small>(RCA 45538A/LEGACY (8.98))</small>	The Classic Christmas Album		26
27	22	30	64	PISTOL ANNIES <small>(RCA NASHVILLE 94816*/SMN (11.98))</small>	Hell On Heels		1
28	26	23	12	DUSTIN LYNCH <small>(BROKEN BOW 7277 (12.98))</small>	Dustin Lynch		1
29	21	29	61	LADY ANTEBELLUM <small>(CAPITOL NASHVILLE 94431 (18.98))</small>	Own The Night		1
30	25	19	8	EASTON CORBIN <small>(MERCURY 016705/UMGN (14.98))</small>	All Over The Road		2
31	32	18	8	DWIGHT YOAKAM <small>(VIA/WARNER BROS. 531777*/WMN (13.98))</small>	3 Pears		3
32	34	24	11	JOSH TURNER <small>(CRACKER BARREL/MCA NASHVILLE 017194 EX/UMGN (11.98))</small>	Live Across America		7
33	30	40	40	DIERKS BENTLEY <small>(CAPITOL NASHVILLE 94714 (16.98))</small>	Home		1
34	33	32	63	JAKE OWEN <small>(RCA NASHVILLE 89547/SMN (10.98))</small>	Barefoot Blue Jean Night		1
35	35	31	33	LIONEL RICHIE <small>(MERCURY 016000/UMGN (15.98))</small>	Tuskegee		1
36	36	33	8	BIG & RICH <small>(WARNER BROS. 531736/WMN (13.98))</small>	Hillbilly Jedi		4
37	40	42	65	ELI YOUNG BAND <small>(REPUBLIC NASHVILLE 015856/BMLG (10.98))</small>	Life At Best		3
38	39	34	22	JOSH TURNER <small>(MCA NASHVILLE 016824/UMGN (10.98))</small>	Punching Bag		1
39	42	37	23	ALAN JACKSON <small>(ACR 29334/EMI NASHVILLE (16.98))</small>	Thirty Miles West		1
40	45	46	58	SCOTTY MCCREERY <small>(19/MERCURY 016022/UMGN (13.98))</small>	Clear As Day		1
41	43	48	23	JANA KRAMER <small>(ELEKTRA NASHVILLE 520370/WMN (13.98))</small>	Jana Kramer		5
42	51	50	29	CHRIS CAGLE <small>(BIGGER PICTURE 529297 (14.98))</small>	Back In The Saddle		6
43	49	43	70	CHRIS YOUNG <small>(RCA 85497/SMN (10.98))</small>	Neon		2
44	41	49	55	TOBY KEITH <small>(SHOW DOG-UNIVERSAL 015582 (9.98))</small>	Clancy's Tavern		1
45	48	41	61	GEORGE STRAIT <small>(MCA NASHVILLE 016007/UME (7.98))</small>	Icon: George Strait		14
46	44	36	7	WAYLON JENNINGS <small>(GOIN' DOWN ROCKIN': THE LAST RECORDINGS TURNER-UP 27881/SAGUARD ROAD (12.98))</small>	The Last Recordings		14
47	37	60	77	BRAD PAISLEY <small>(ARISTA NASHVILLE 83274/SMN (11.98))</small>	This Is Country Music		1
48	53	44	14	JOHNNY CASH <small>(COLUMBIA NASHVILLE 90333/LEGACY (9.98))</small>	The Greatest: The Number Ones		28
49	54	45	36	GARY ALLAN <small>(MCA NASHVILLE 014671/UME (7.98))</small>	Icon: Gary Allan		29
50	50	56	16	LOVE AND THEFT <small>(RCA NASHVILLE 90161/SMN (9.98))</small>	Love And Theft		4

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	18	14	#1 OLD CROW MEDICINE SHOW <small>(ATU 0156*)</small>	Carry Me Back	
2	3	31	31	TRAMPLED BY TURTLES <small>(BANJODAD 09*/THIRTY TIGERS)</small>	Stars And Satellites	
3	2	55	55	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE <small>(THE GOAT RODEO SESSIONS)</small>	The Goat Rodeo Sessions	
4	4	39	39	PUNCH BROTHERS <small>(NONESUCH 52977*/WARNER BROS.)</small>	Who's Feeling Young Now?	
5	5	44	44	DAILEY & VINCENT <small>(THE GOSPEL SIDE OF DAILEY & VINCENT ROUNDER 618912 EX/CRACKER BARREL)</small>	The Gospel Side Of Dailey & Vincent	
6	NEW	—	—	SLIDAWG <small>(IMI 0277/SONOMA)</small>	Slidawg's Redneck Christmas	
7	11	51	51	THE ISAACS <small>(GAITHER 46138/EMI CMG)</small>	Why Can't We	
8	9	37	37	CAROLINA CHOCOLATE DROPS <small>(NONESUCH 529809*/WARNER BROS.)</small>	Leaving Eden	
9	13	18	18	RHONDA VINCENT <small>(UPPER MANAGEMENT 006)</small>	Sunday Mornin' Singin': Live!	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	6	#1 DIAMONDS	RHIANNA SRP/DEF JAM/IDJMG
2	2	6	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
3	3	6	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
4	4	6	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
5	5	6	2 REASONS	TREY SONGZ FEAT. TI SONGBOOK/ATLANTIC
6	6	6	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
7	7	6	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
8	8	6	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
9	9	6	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
10	10	6	DON'T JUDGE ME	CHRIS BROWN RCA
11	11	4	WICKED GAMES	THE WEEKND XO/REPUBLIC
12	12	6	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
13	14	6	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
14	16	4	WHO BOOTY	JOHN HEART FEAT. IAMSU COOL KID CARTEL/EPIC
15	13	6	ENOUGH OF NO LOVE	KEYSHIA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE
16	17	6	DIVE	USHER RCA
17	22	3	DON'T MAKE EM LIKE YOU	NE-YO FEAT. WIZ KHALIFA MOTOWN/IDJMG
18	18	6	SORRY	CIARA EPIC
19	19	6	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
20	20	5	DO YOU...	MIGUEL BYSTORM/BLACK ICE/RCA
21	21	6	COCKINESS (LOVE IT)	RHIANNA FEAT. ASAP ROCKY SRP/DEF JAM/IDJMG
22	NEW		MISS RIGHT	NE-YO MOTOWN/IDJMG
23	NEW		HOW AM I SUPPOSED TO LIVE WITHOUT YOU	TREVIN HUNTE REPUBLIC
24	NEW		SHOULD BE YOU	NE-YO MOTOWN/IDJMG
25	NEW		MY LOVE IS ALL I HAVE	CHARLIE WILSON RCA

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	7	#1 GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
2	2	7	I CRY	FLO RIDA POE BOY/ATLANTIC
3	3	9	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/IDJMG
4	4	11	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
5	5	17	WHISTLE	FLO RIDA POE BOY/ATLANTIC
6	8	12	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
7	6	17	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
8	7	31	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.D./RCA-FELLA/DEF JAM/IDJMG
9	10	24	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG
10	9	13	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
11	12	8	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
12	13	6	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
13	11	16	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
14	15	10	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SUDE/DEF JAM/IDJMG
15	14	2	F**KIN PROBLEMS	ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR/SRP/WORLDWIDE/POLO GROUNDS/RCA
16	17	6	DON'T STOP THE PARTY	PITBULL FEAT. T.J.R. MR. 305/POLO GROUNDS/RCA
17	16	4	BALL	TI FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
18	RE-ENTRY		YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
19	18	3	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
20	20	10	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/ONE
21	22	5	I'M DIFFERENT	2 CHAINZ DEF JAM/IDJMG
22	21	7	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE/DCG/INTERSCOPE
23	NEW		FREEDOM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
24	24	4	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG
25	25	3	BITCH, DON'T KILL MY VIBE	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	21	#1 ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	2	17	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
3	3	10	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/IDJMG
4	4	22	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
5	9	13	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
6	7	33	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
7	8	33	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
8	5	23	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
9	6	16	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
10	14	13	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SUDE/DEF JAM/IDJMG
11	13	10	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
12	10	11	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
13	11	15	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
14	16	15	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
15	12	20	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
16	17	15	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
17	15	28	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG
18	19	11	DON'T JUDGE ME	CHRIS BROWN RCA
19	27	4	BALL	TI FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
20	18	8	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
21	24	7	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG
22	23	18	DON'T MIND	MARY J. BLIGE MATTIARCH/GEFEN/INTERSCOPE
23	21	41	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
24	26	7	WICKED GAMES	THE WEEKND XO/REPUBLIC
25	28	7	DIAMONDS	RHIANNA SRP/DEF JAM/IDJMG
26	29	11	DIVE	USHER RCA
27	34	5	I'M DIFFERENT	2 CHAINZ DEF JAM/IDJMG
28	31	9	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
29	33	5	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
30	37	4	MY LOVE IS ALL I HAVE	CHARLIE WILSON RCA
31	35	7	HOLD UP	CASH OUT FEAT. WALE BASES LOADED/EPIC
32	30	19	ENOUGH OF NO LOVE	KEYSHIA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE
33	32	14	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/ONE
34	42	3	NEVA END	FUTURE A-1/FREEBANDZ/EPIC
35	36	7	SORRY	CIARA EPIC
36	40	6	TEARS OF JOY	FAITH EVANS PROLIFIC/ONE
37	43	3	TRUST AND BELIEVE	KEYSHIA COLE GEFEN/INTERSCOPE
38	39	6	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE/DCG/INTERSCOPE
39	41	4	DO YOU...	MIGUEL BYSTORM/BLACK ICE/RCA
40	53	2	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE

BETWEEN THE BULLETS

E-40: A FEW AT A TIME

The pairing of Bay Area rap veterans E-40 and Too Short produces three top 20 debuts on Top R&B/Hip-Hop Albums with *History: Function Music* (No. 9 with 6,000-plus copies, according to Nielsen SoundScan), *History: Mob Music* (No. 11, nearly 6,000) and *History: Mob Music and Function Music* (No. 16, 5,000). For Too Short, the openings mark his first visit to the top 20 since 2006's *Blow the Whistle* (No. 7). For E-40, multiple simultaneous high debuts have become a habit. Of the 25 albums E-40 has posted in his 19-year chart history, 13 have arrived in bunches since 2010. The first three *Revenue Retrievin'* albums took the Nos. 15, 17 and 32 spots in the April 17, 2010, issue, followed by another *Revenue Retrievin'* trio at Nos. 12, 13 and 37 exactly a year later. This year's April 14 frame had four *The Block Brochure* albums open at Nos. 8, 9, 10 and 13.

—Rauly Ramirez

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	14	#1 LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTOWN/IDJMG
2	4	14	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
3	6	7	GREATEST DIAMONDS GAINER	RHIANNA SRP/DEF JAM/IDJMG
4	2	20	DON'T WAKE ME UP	CHRIS BROWN RCA
5	7	9	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/IDJMG
6	5	18	2 REASONS	TREY SONGZ FEAT. TI SONGBOOK/ATLANTIC
7	3	18	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN G.O.D./RCA/REPUBLIC
8	8	16	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
9	9	8	I CRY	FLO RIDA POE BOY/ATLANTIC
10	10	13	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
11	15	11	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
12	11	29	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.D./RCA-FELLA/DEF JAM/IDJMG
13	12	22	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG
14	14	9	ONE MORE NIGHT	MAROON 5 A&M/DC/INTERSCOPE
15	18	7	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
16	13	16	I CAN ONLY IMAGINE	DAVID GUETA FEAT. CHRIS BROWN & LIL WAYNE WAVE A MUSIC/STARS/CAPITOL
17	23	8	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE/DCG/INTERSCOPE
18	32	2	VA VA VOOM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
19	22	4	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA/ATLANTIC
20	19	9	R.I.P.	RITA ORA FEAT. TINIE TEMPAH ROC NATION/COLUMBIA
21	16	20	WHISTLE	FLO RIDA POE BOY/ATLANTIC
22	24	4	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
23	21	6	DIE YOUNG	KESHA KEMOSABE/RCA
24	29	4	WHO BOOTY	JOHN HEART FEAT. IAMSU COOL KID CARTEL/EPIC
25	20	9	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
26	26	9	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/ONE
27	17	8	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
28	28	5	DON'T STOP THE PARTY	PITBULL FEAT. T.J.R. MR. 305/POLO GROUNDS/RCA
29	27	6	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
30	34	5	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
31	33	3	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
32	40	2	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/REPUBLIC
33	25	17	POUND THE ALARM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
34	38	3	WICKED GAMES	THE WEEKND XO/REPUBLIC
35	39	8	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
36	36	6	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
37	31	18	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
38	37	5	TOO CLOSE	ALEX CLARE REPUBLIC
39	NEW		REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
40	NEW		ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	19	#1 ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	2	12	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
3	6	9	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/IDJMG
4	4	18	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
5	9	10	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
6	8	29	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
7	5	14	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
8	7	23	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
9	3	22	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
10	11	8	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
11	12	14	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
12	14	11	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SUDE/DEF JAM/IDJMG
13	10	14	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
14	17	10	DON'T JUDGE ME	CHRIS BROWN RCA
15	15	9	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
16	13	19	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
17	16	6	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
18	18	5	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG
19	21	8	WICKED GAMES	THE WEEKND XO/REPUBLIC
20	23	3	GREATEST BALL GAINER	TI FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
21	20	4	DIAMONDS	RHIANNA SRP/DEF JAM/IDJMG
22	22	11	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/ONE
23	19	9	DIVE	USHER RCA
24	26	5	HOLD UP	CASH OUT FEAT. WALE BASES LOADED/EPIC
25	25	6	SORRY	CIARA EPIC

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	15	#1 ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	2	14	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
3	3	21	DON'T MIND	MARY J. BLIGE MATTIARCH/GEFEN/INTERSCOPE
4	5	10	GIRL ON FIRE	ALICIA KEYS RCA
5	6	34	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
6	4	36	PRAY FOR ME	ANTHONY HAMILTON MISTER'S MUSIC/RCA
7	7	25	FEELIN' SINGLE	R. KELLY RCA
8	8	9	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
9	10	9	TEARS OF JOY	FAITH EVANS PROLIFIC/ONE
10	12	3	GREATEST GAINER	MY LOVE IS ALL I HAVE CHARLIE WILSON RCA
11	11	18	BELIEVE IN US	MINT CONDITION CAGED BIRD/SHANACHIE
12	13	26	ALONE TOGETHER	DALEY FEAT. MARSHA AMBROSIOUS DALEY/MUSIC/REPUBLIC
13	15	19	GROWN FOLKS	THE BAR-KAYS FEAT. THE UNKNOWNNS JEA/RIGHT NOW
14	14	24	WHAT PROFIT	DWELLE RT/ONE
15	17	7	DIVE	USHER RCA
16	18	13	I WISH I KNEW	ALEX BOYD RCA
17	22	4	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
18	18	19	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
19	23	4	WHEN A MAN LIES	R. KELLY RCA
20	27	12	WRONG SIDE OF A LOVE SONG	MELANIE FONA SRC/REPUBLIC
21	26	6	I PROMISE	URBAN MYSTIC SOBE
22	21	15	YES	O PARKER NEWFAM/MALACO
23	20	10	WILDEST DREAMS	BRANDY CHAMELEON/RCA
24	30	3	BEST OF ME	TYRESE VOLTIRON RECORDZ/CAPITOL
25	29	9	LOVE ME NOW	MELANIE AMARO SYCO/EPIC

SEE SONGS: The most popular R&B and hip-hop songs, respectively, according to all-format Nielsen Broadcast Data Systems; sales data compiled by Nielsen SoundScan and streaming activity

HOT R&B/HIP-HOP SONGS™

Table with 10 columns: Rank, Last Week, Peak, Weeks on Chart, Title, Artist, Cert., Peak Position. Top entry: #1 Greatest Gainer/Digital, Airplay + Streaming Diamonds by Rihanna.



The track, which notches its 20th week in the top 10 on the list, recently surpassed 1 million downloads, according to Nielsen SoundScan. It's the 11th rap song to break seven figures this year.



The second new single off Pink Friday: Roman Reloaded—The Re-Up, due Nov. 20, debuts following the two-week chart run of "The Boys," featuring Cassie (No. 50 peak). On the Billboard Hot 100, another Reloaded track, "Va Va Voom," zooms 69-46 (see page 38).

Table with 10 columns: Rank, Last Week, Peak, Weeks on Chart, Title, Artist, Cert., Peak Position. Top entry: #18 Poetic Justice by Kendrick Lamar featuring Drake.

TOP R&B/HIP-HOP ALBUMS™

Table with 10 columns: Rank, Last Week, Peak, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entry: #1 NE-YO R.E.D.

Table with 10 columns: Rank, Last Week, Peak, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entry: #26 Greatest Gem by What Christmas Means.

RAP ALBUMS™

Table with 10 columns: Rank, Last Week, Peak, Weeks on Chart, Artist, Title, Cert., Peak Position. Top entry: #1 MEEK MILL Dreams And Nightmares.

BETWEEN THE BULLETS BACK TO THE TOP



After his last album, Libra Scale, debuted and peaked at No. 4 in 2010, Ne-Yo returns to the summit of Top R&B/Hip-Hop Albums with R.E.D. The set joins the remainder of Ne-Yo's releases, all of which opened at the top spot: In My Own Words (2006), Because of You (2007) and Year of the Gentleman (2008). On Hot R&B/Hip-Hop Songs, R.E.D.'s latest single, "Don't Make 'Em Like You" (featuring Wiz Khalifa), enters at No. 47. —Raully Ramirez

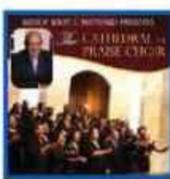
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	26	#1 REDEEMED	BIG DADDY WEAVE	FERVENT/WORD-CURB
2	2	23	FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG	
3	3	34	10,000 REASONS (BLESS THE LORD)	MATT REDMAN SIXSTEPS/SPARROW/EMI CMG	
4	4	11	I NEED A MIRACLE	THIRD DAY ESSENTIAL/PLG	
5	7	28	GOOD TO BE ALIVE	JASON GRAY CENTRICITY	
6	5	27	ME WITHOUT YOU	TOBYMAC FOREFRONT/EMI CMG	
7	6	27	LOSING	TENTH AVENUE NORTH REUNION/PLG	
8	10	15	GG ONE THING REMAINS	PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG	
9	8	62	WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	
10	9	16	JESUS IN DISGUISE	BRANDON HEATH MONOMODE/REUNION/PLG	
11	11	20	NEED YOU NOW (HOW MANY TIMES)	PLUMB CURB	
12	13	29	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORD-CURB	
13	12	18	ALL THINGS POSSIBLE	MARK SCHULTZ FAIR TRADE	
14	17	8	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
15	14	12	YOU ARE I AM	MERCYME FAIR TRADE	
16	16	10	YOUR LOVE NEVER FAILS	NEWSBOYS INPOP	
17	19	23	WHO YOU ARE	UNSPOKEN CENTRICITY	
18	22	16	GREAT I AM	PHILLIPS, CRAIG & DEAN FAIR TRADE	
19	23	17	EVEN IF	KUTLESS BEC/TOOTH & NAIL	
20	21	13	ONLY A MOUNTAIN	JASON CASTRO WORD-CURB	
21	20	14	NOT FOR A MOMENT (AFTER ALL)	MEREDITH ANDREWS WORD-CURB	
22	24	11	PROMISES	SANCTUS REAL SPARROW/EMI CMG	
23	25	20	I'M ALIVE	PETER FURLER SPARROW/EMI CMG	
24	28	3	KINGS & QUEENS	AUDIO ADRENALINE FAIR TRADE	
25	26	12	WE ARE FREE	AARON SHUST CENTRICITY	
26	29	8	RECKLESS	JEREMY CAMP BEC/TOOTH & NAIL	
27	31	4	YOU ARE	COLTON DIXON SPARROW/EMI CMG	
28	27	17	DON'T GIVE UP	CALLING GLORY SONGCURE	
29	30	14	RIGHT BESIDE YOU	BUILDING 429 ESSENTIAL/PLG	
30	33	7	HIS KIND OF LOVE	GROUP 1 CREW FERVENT/WORD-CURB	
31	32	20	BANNER OF LOVE	LUMINATE SPARROW/EMI CMG	
32	34	16	DON'T HAVE LOVE	HOLLY STARR ARTIST GARDEN	
33	35	4	ALREADY THERE	CASTING CROWNS BEACH STREET/REUNION/PLG	
34	36	18	YOUR PRESENCE IS HEAVEN	ISRAEL & NEW BREED INTEGRITY	
35	37	6	SHOW ME YOUR LIGHT	AUGUST RAIN ARM	
36	38	7	SLIP ON BY	FINDING FAVOUR GOTTEE	
37	40	5	LIVE IT OUT	ABANDON FOREFRONT/EMI CMG	
38	47	6	STAND	BRITT NICOLE SPARROW/EMI CMG	
39	41	14	HOLDING ON	JAMIE GRACE GOTTEE	
40	42	14	HOLD ME STILL	FOREVER JONES EMI GOSPEL	
41	46	4	YOU LOVED ME FIRST	MIKESCHAIR CURB	
42	39	18	WELL DONE	MORIAH PETERS REUNION/PLG	
43	49	8	TODAY	NEWWORLDSON PLATINUM POP	
44	RE-ENTRY		DRAW THE LINE	DISCIPLE FAIR TRADE	
45	RE-ENTRY		BRAND NEW DAY	KJ-52 BEC/TOOTH & NAIL	
46	48	16	ALL I REALLY WANT	ADAM CAPPA BEC/TOOTH & NAIL	
47	50	2	COME TO ME	JAMIE GRACE GOTTEE	
48	45	3	GOOD TIMES	MANIC DRIVE BEMA MEDIA	
49	NEW		HOLY (WEDDING DAY)	THE CITY HARMONIC KINGSWAY	
50	NEW		HUMAN	MANAFEST BEC/TOOTH & NAIL	

Veteran rock act Third Day claims its sixth No. 1 on Christian Albums, each of which has opened at the summit, as *Miracle* arrives with 29,000, according to Nielsen SoundScan. The new leader marks the act's third straight chart-topping studio set, a streak that began with *Revelation* in 2008.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	NOT SHOT DEBUT		#1 THIRD DAY	MIRACLE ESSENTIAL 10946/PLG	
2	2	7	VARIOUS ARTISTS	WOW HITS 2012 PROVIDENT/WORD-CURB 1616/EMI CMG	
3	3	56	CASTING CROWNS	COME TO THE WELL BEACH STREET/REUNION 10162/PLG	
4	1	2	FLYLEAF	NEW HORIZONS A&M/OUTTONE 017602/EMI CMG	
5	4	11	TOBYMAC	EYE ON IT FOREFRONT 0732/EMI CMG	
6	5	10	LECRAE	GRAVITY REACH 8234/INFINITY	
7	6	11	LEE STROBEL	THE AWAKENING NARRATED BY LEE STROBEL MARANATHA 2012 EMI CMG	
8	7	60	JAMIE GRACE	ONE SONG AT A TIME GOTTEE/COLUMBIA 70021/PLG	
9	8	4	FRANCESCA BATTISTELLI	CHRISTMAS FERVENT 080508/WORD-CURB	
10	9	25	MERCYME	THE HURT & THE HEALER FAIR TRADE 16020/PLG	
11	10	13	ISRAEL & NEW BREED	JESUS AT THE CENTER LIVE INTEGRITY/COLUMBIA 5063/PLG	
12	19	7	JEREMY CAMP	CHRISTMAS: GOD WITH US BEC 7898/EMI CMG	
13	21	4	STEVEN CURTIS CHAPMAN	JOY REUNION 10177/PLG	
14	17	5	BRANDON HEATH	BLUE MOUNTAIN MONOMODE/REUNION 10171/PLG	
15	11	48	MATT REDMAN	10,000 REASONS SIXSTEPS/SPARROW 7853/EMI CMG	
16	13	12	TENTH AVENUE NORTH	THE STRUGGLE REUNION 10163/PLG	
17	NEW		THE CATHEDRALS	MOODY RADIO PRESENTS... THE CATHEDRALS LIVE STONYTOWN 7429/PLG	
18	18	51	NEWSBOYS	GOD'S NOT DEAD INPOP 1592/EMI CMG	
19	16	7	MATTHEW WEST	INTO THE LIGHT SPARROW 7169/EMI CMG	
20	12	52	CHRIS TOMLIN	HOW GREAT IS OUR GOD SIXSTEPS/SPARROW 6364/EMI CMG	
21	NEW		THE O.C. SUPERTONES	FOR THE GLORY BEC 2560/EMI CMG	
22	44	9	GREATEST GAINER GATHER VOCAL BAND	PURE AND SIMPLE GAITHER 6700/EMI CMG	
23	22	25	BIG DADDY WEAVE	LOVE COME TO LIFE FERVENT 88798/WORD-CURB	
24	14	35	PASSION	PASSION: WHITE FLAG SIXSTEPS/SPARROW 6367/EMI CMG	
25	20	4	ANBERLIN	VITAL REPUBLIC 017512*/EMI CMG	
26	24	150	CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION 10135/PLG	
27	23	6	BETHEL MUSIC	BETHEL LIVE: FOR THE SAKE OF THE WORLD BETHEL/INTEGRITY/COLUMBIA 2014/PLG	
28	27	5	DAVID PHELPS	CLASSIC GAITHER 6154/EMI CMG	
29	26	59	VARIOUS ARTISTS	WOW HITS 2012 WORD-CURB/PROVIDENT-INTEGRITY 8055/EMI CMG	
30	NEW		NORTH POINT	LIVE: HERE + NOW NORTH POINT 6812/EMI CMG	
31	NEW		UNDEROATH	ANTHOLOGY 1989-2013 SOLID STATE/TOOTH & NAIL 0304/EMI CMG	
32	34	42	KARI JOBE	WHERE I FIND YOU SPARROW 3128/EMI CMG	
33	NEW		CHRIS TOMLIN	CHRISTMAS GIFT PACK SIXSTEPS/SPARROW 1451/EMI CMG	
34	43	33	BRITT NICOLE	GOLD SPARROW 7857/EMI CMG	
35	39	41	FOR KING & COUNTRY	CRAVE FERVENT 887997/WORD-CURB	
36	33	30	THOUSAND FOOT KRUTCH	THE END IS WHERE WE BEGIN TTK 70040	
37	15	5	KENNY ROGERS	AMAZING GRACE JOHN 3:16/GAITHER 6464/EMI CMG	
38	RE-ENTRY		VARIOUS ARTISTS	GOD SO LOVED LUCID 1217857 EX	
39	RE-ENTRY		BILL & GLORIA GAITHER	TENT REVIVAL HOME COMING GAITHER 6122/EMI CMG	
40	40	4	AUGUST BURNS RED	SLEDDY HILL A HOLIDAY ALBUM SOLID STATE 8543/EMI CMG	
41	32	19	HILLSONG	LIVE: CORNERSTONE HILLSONG/SPARROW 9302/EMI CMG	
42	29	3	HILLSONG	HILLSONG GAPEL: FOREVER REGN HILLSONG/SPARROW 8146/EMI CMG	
43	36	3	NEWSBOYS	LIVE IN CONCERT: GOD'S NOT DEAD SPARROW 025/EMI CMG	
44	31	00	NEEDTOBREATHE	THE RECKONING ATLANTIC 528053/WORD-CURB	
45	41	24	PHILLIPS, CRAIG & DEAN	BREATHE IN FAIR TRADE 6019/PLG	
46	NEW		MORMON CHORAL ORGANIZATIONS	0 HOLY NIGHT MORMON CHORAL ORGANIZATIONS 7781/003	
47	37	28	SELAH	HOPE OF THE BROKEN WORLD CURB 79250/WORD-CURB	
48	45	9	GROUP 1 CREW	FEARLESS FERVENT 888521/WORD-CURB	
49	46	2	CANTON JONES	KINGDOM BUSINESS 4 CALJO 8284/INFINITY	
50	28	6	KEITH & KRISTYN GETTY	HYMNS FOR THE CHRISTIAN LIFE GETTY/MUSIC 2681/EMI CMG	

Bishop Jerry L. Maynard's Cathedral Praise Choir makes its first chart appearance, debuting at No. 10 on Gospel Albums with a self-titled set (1,000 sold). Maynard is the senior pastor at Nashville's Cathedral of Praise Church of God in Christ.



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	23	#1 REDEEMED	BIG DADDY WEAVE FERVENT/WORD-CURB	
2	2	22	FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG	
3	3	32	10,000 REASONS (BLESS THE LORD)	MATT REDMAN SIXSTEPS/SPARROW/EMI CMG	
4	4	8	I NEED A MIRACLE	THIRD DAY ESSENTIAL/PLG	
5	5	26	ME WITHOUT YOU	TOBYMAC FOREFRONT/EMI CMG	
6	6	25	LOSING	TENTH AVENUE NORTH REUNION/PLG	
7	7	25	GOOD TO BE ALIVE	JASON GRAY CENTRICITY	
8	8	15	JESUS IN DISGUISE	BRANDON HEATH MONOMODE/REUNION/PLG	
9	9	17	ALL THINGS POSSIBLE	MARK SCHULTZ FAIR TRADE	
10	10	13	NEED YOU NOW (HOW MANY TIMES)	PLUMB CURB	
11	13	11	YOU ARE I AM	MERCYME FAIR TRADE	
12	14	11	ONE THING REMAINS	PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG	
13	12	26	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORD-CURB	
14	11	23	CENTER OF IT	CHRIS AUGUST FERVENT/WORD-CURB	
15	17	5	GREATEST GAINER WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	
16	16	20	SHOULD'VE BEEN ME	CITIZEN WAY FAIR TRADE	
17	18	10	YOUR LOVE NEVER FAILS	NEWSBOYS INPOP	
18	19	14	NOT FOR A MOMENT (AFTER ALL)	MEREDITH ANDREWS WORD-CURB	
19	21	15	EVEN IF	KUTLESS BEC/TOOTH & NAIL	
20	20	8	WHO YOU ARE	UNSPOKEN CENTRICITY	
21	23	8	ONLY A MOUNTAIN	JASON CASTRO WORD-CURB	
22	22	6	WE ARE FREE	AARON SHUST CENTRICITY	
23	24	8	GREAT I AM	PHILLIPS, CRAIG & DEAN FAIR TRADE	
24	26	3	PROMISES	SANCTUS REAL SPARROW/EMI CMG	
25	28	5	RECKLESS	JEREMY CAMP BEC/TOOTH & NAIL	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	14	#1 NEED YOU NOW (HOW MANY TIMES)	PLUMB CURB	
2	2	10	YOUR LOVE NEVER FAILS	NEWSBOYS INPOP	
3	3	27	ME WITHOUT YOU	TOBYMAC FOREFRONT/EMI CMG	
4	5	8	I NEED A MIRACLE	THIRD DAY ESSENTIAL/PLG	
5	4	25	LOSING	TENTH AVENUE NORTH REUNION/PLG	
6	6	27	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORD-CURB	
7	8	13	WHO YOU ARE	UNSPOKEN CENTRICITY	
8	7	12	LIVE IT OUT	ABANDON FOREFRONT/EMI CMG	
9	9	18	FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG	
10	15	7	HIS KIND OF LOVE	GROUP 1 CREW FERVENT/WORD-CURB	
11	20	7	GREATEST GAINER STAND	BRITT NICOLE SPARROW/EMI CMG	
12	16	13	EVEN IF	KUTLESS BEC/TOOTH & NAIL	
13	10	9	RIGHT BESIDE YOU	BUILDING 429 ESSENTIAL/PLG	
14	12	10	JESUS IN DISGUISE	BRANDON HEATH MONOMODE/REUNION/PLG	
15	17	6	PROMISES	SANCTUS REAL SPARROW/EMI CMG	
16	13	18	BANNER OF LOVE	LUMINATE SPARROW/EMI CMG	
17	14	11	DRAW THE LINE	DISCIPLE FAIR TRADE	
18	23	4	RECKLESS	JEREMY CAMP BEC/TOOTH & NAIL	
19	18	12	I WILL FIND YOU	JIMMY NEEDHAM FEAT. LECRAE INPOP	
20	24	6	BRAND NEW DAY	KJ-52 BEC/TOOTH & NAIL	
21	30	2	KINGS & QUEENS	AUDIO ADRENALINE FAIR TRADE	
22	NEW		YOU ARE	COLTON DIXON SPARROW/EMI CMG	
23	NEW		ONE THING REMAINS	PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG	
24	26	10	CHANGE MY LIFE	ASHES REMAIN FAIR TRADE	
25	22	19	WHEN MERCY FOUND ME	RHETT WALKER BAND ESSENTIAL/PLG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	14	#1 TAMELA MANN	BEST DAYS TILLYMANN 004	
2	2	10	LECRAE	GRAVITY REACH 8234/INFINITY	
3	6	14	ISRAEL & NEW BREED	JESUS AT THE CENTER LIVE INTEGRITY 85063/COLUMBIA	
4	20	43	GREATEST GAINER JAMES FORTUNE & FIYA	IDENTITY FVA WORLD/LIGHT 7365/EONE	
5	11	11	VASHAWN MITCHELL	CREATED4THS VMAN/EMI GOSPEL 88491/EMI CMG	
6	8	7	JONATHAN MCREYNOLDS	LIFE MUSIC TEHILLAN/LIGHT 7273/EONE	
7	9	2	VINCENT THARPE & KENOSIS	LIVE IN MEMPHIS EPM 403	
8	13	42	VARIOUS ARTISTS	WOW GOSPEL 2012 WORD-CURB/EMI CMG/VERITY 92014/RCA	
9	3	12	JOHN P. KEE AND NEW LIFE	LIFE AND FAVOR KEE 8271/NEW LIFE	
10	NOT SHOT DEBUT		BISHOP JERRY L. MAYNARD PRES. CATHEDRAL OF PRAISE CHOIR	THE CATHEDRAL OF PRAISE CHOIR JELAMA 8289	
11	16	27	MARY MARY	GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBIA	
12	15	15	J MOSS	VI...THE OTHER SIDE OF VICTORY PAJAM/VERITY 82072/RCA	
13	14	8	LE'ANDRIA JOHNSON	THE EXPERIENCE MUSIC WORLD GOSPEL 5609/MUSIC WORLD	
14	41	4	JAMES FORTUNE & FIYA	GRACE GIFT FIVA WORLD/LIGHT 7280/EONE	
15	19	33	MARVIN SAPP	I WIN VERITY 97017/RCA	
16	18	53	WILLIAM MCDOWELL	ARISE THE LIVE WORSHIP EXPERIENCE DELIVERY ROOM/LIGHT 2262/EONE	
17	12	22	CHARLES JENKINS & FELLOWSHIP CHICAGO	THE BEST OF BOTH WORLDS INSPIRED PEOPLE GOSPEL 3805/EMI CMG	
18	5	4	EARNEST PUGH	CHRISTMAS WITH EARNEST PUGH EPM 405	
19	22	2	CANTON JONES	KINGDOM BUSINESS 4 CALJO 8284/INFINITY	
20	17	20	MARVIN L WINANS	MARVIN L WINANS PRESENTS... THE PRAISE + WORSHIP EXPERIENCE (LIVE) 8289	
21	4	2	RENEE SPEARMAN FEATURING D.J. ROGERS</		

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	2	9	#1 SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FEAT. SIA WHAT A MUSIC	ASTRALWERKS/CAPITOL
2	9	6	SWEET NOTHING	DAVID GUETTA FEAT. ROBERTO VICCHINI	ASTRALWERKS/CAPITOL
3	10	5	YOUR BODY	CHRISTINA AGUILERA	RCA
4	8	8	I'M MOVING ON	ONO MIND TRAIN/TWISTED	
5	4	8	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/IDJMG
6	5	11	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN	ASTRALWERKS/CAPITOL
7	12	6	SOMETHING FOR THE WEEKEND	DAVE AUDÉ FEAT. LUCIANA	AUDACIOUS
8	11	9	DON'T FAIL ME NOW	MELANIE AMARO	SYCO/EPIC
9	18	3	DIAMONDS	RIHANNA SRP/DEF JAM/IDJMG	
10	15	4	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS	REPUBLIC
11	3	8	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC
12	1	11	SEND ME YOUR LOVE	TARYN MANNING FEAT. SUKHTAN + NED SHEPARD	CITRUSONIC STEREOPHONIC
13	16	5	LIVE WHILE WE'RE YOUNG	ONE DIRECTION	SYCO/COLUMBIA
14	7	13	MY EVERYTHING	NOELIA	PINK STAR/PCMC
15	17	5	DIE YOUNG	KESHA	KEMOSABE/RCA
16	14	14	R.I.P.	RITA ORA FEAT. TINIE TEMPAH	ROC NATION/COLUMBIA
17	6	10	EVERYTHING THAT I GOT	KRISTINE W & BIMBO JONES	FLY AGAIN
18	19	7	I DON'T DESERVE YOU	PAUL VAN DYK FEAT. PLUMB	VANDIT/CURB
19	23	4	SHE'S SO MEAN	MATCHBOX TWENTY	EMBLEM/ATLANTIC
20	27	5	WHERE DID YOU GO?	MORGAN PAGE, ANDY CALDWELL & JONATHAN MENDELSON	NETTWERK
21	26	8	ZOON BALOOMBA	DAVID LONGORIA	DEL DRD
22	21	10	EMERGENCY	AUDIO PINGPONG FEAT. SNOOP DOGG	CAIWEST MUSIC/WORKS
23	29	5	PICKING UP THE PIECES	PALOMA FAITH	EPIC
24	36	2	POWER PICK ANYTHING COULD HAPPEN	ELLIE GOULDING	CHERRYTREE/INTERSCOPE
25	24	10	WINNER	PET SHOP BOYS	ASTRALWERKS/CAPITOL

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
26	22	9	I WAS HERE	BEYONCÉ	PARKWOOD/COLUMBIA
27	30	3	PARKING LOT	NELLY FURTADO	MOSLEY/INTERSCOPE
28	20	9	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
29	28	9	BAD 2012	MICHAEL JACKSON FEAT. PITBULL	MJ/LEGACY/EPIC
30	31	4	INVINCIBLE	KELLY DIVAN	THEIA
31	38	3	GOLD	NEON HITCH FEAT. TYGA	REPRISE/WARNER BROS.
32	40	3	DANCING IN MY HEAD	ERIC TURNER VS AVICHI	CAPITOL
33	46	2	SUPERLOVE	LENNY KRAVITZ	ROADRUNNER/ATLANTIC/RRP
34	42	3	LOVE'S GOT A HOLD ON ME	KELLY DIVAN	THEIA
35	41	3	DON'T STOP THE PARTY	PITBULL FEAT. T.J.R.	MR. 305/POLO GROUNDS/RCA
36	25	14	BLOW ME (ONE LAST KISS)	PINK	RCA
37	35	6	FINALLY FREE	KIMBERLEY LOCKE	I AM ENTERTAINMENT
38	33	8	I'LL SAY IT	KATHY GRIFFIN	DONUT RUN
39	48	2	FIYACRAKA	KORRA-A DAUMAN	
40	13	13	TRIUMPHANT (GET 'EM)	MARIAH CAREY	ISLAND/IDJMG
41	47	2	TRESPASSING	ADAM LAMBERT	19/RCA
42	34	15	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
43	39	7	GOOD MORNING TO THE NIGHT	ELTON JOHN V. PNAU	MERCURY/CASABLANCA/REPUBLIC
44	HOT SHOT REBUT		THE CITY	MADEON	POP CULTURE
45	NEW		WANNA SAY	KAT GRAHAM	A&M/OCTONE/INTERSCOPE
46	32	10	CELEBRATE	MIKA FEAT. PHARRELL WILLIAMS	CASABLANCA/REPUBLIC
47	NEW		KEEP YOUR HEAD UP	AMORAY	KNOCKOUT FASHION
48	44	4	LIFE OF THE PARTY	BEX SYBASON	
49	45	16	HELLO	KARMIN	EPIC
50	NEW		SOMETHING ABOUT YOU	IRINA	CITRUSONIC STEREOPHONIC

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	2	#1 CALVIN HARRIS	18 MONTHS	CONCORD/UMG/SONY CLASSICAL
2	2	19	FLO RIDA	WILD ONES	PGE BOY/ATLANTIC 526672/AG
3	4	7	DEADMAU5	ALBUM TITLE GOES HERE	MAU5TRAP 78411/ULTRA
4	3	3	SWEDISH HOUSE MAFIA	UNTIL NOW	ASTRALWERKS 91713/CAPITOL
5	NEW		CRYSTAL CASTLES	CRYSTAL CASTLES (III)	CASABLANCA 017777/REPUBLIC
6	5	46	SKRILLEX	BANGARANG (EP)	BIG BEAT/SWLSA/ATLANTIC 528521/AG
7	NEW		KILL THE NOISE	BLACK MAGIC (EP)	OVNSLA DIGITAL EX
8	7	8	LINDSEY STIRLING	LINDSEY STIRLING	BRIDGETONE 01
9	6	63	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS 7880/CAPITOL
10	8	14	VARIOUS ARTISTS	NEW THAT'S WHAT I CALL PARTY	ANTHEM/UNIVERSAL/LEGACY/SONY MUSIC 8996/CAPITOL
11	11	73	LMFAO	SORRY FOR PARTY ROCKING	WILL JAM/CHERRYTREE/INTERSCOPE 019071/IGA
12	10	6	FLYING LOTUS	UNTIL THE QUIET COMES	WARP 10230*
13	12	33	MADONNA	MADONNA LIVE	NATION/INTERSCOPE 016658*/YIGA
14	13	63	KC AND THE SUNSHINE BAND	FLAMINGO WITH KC AND THE SUNSHINE BAND	RHINO FLAMINGO 52828/RHINO
15	15	56	M83	HURRY UP, WE'RE DREAMING	M83 9510*/MUTE
16	14	78	LADY GAGA	BORN THIS WAY	STREAMLINE/ONLINE/INTERSCOPE 015223*/YIGA
17	18	18	MARINA AND THE DIAMONDS	ELECTRA HEART	ELECTRA 53112H
18	19	23	KNIFE PARTY	RAGE VALLEY (EP)	BIG BEAT/ATLANTIC DIGITAL EX/AG
19	17	54	NERO	WELCOME REALITY	MTA/MERCURY/CHERRYTREE/INTERSCOPE 506271/IGA
20	RE-ENTRY		DIE ANTWOOD	TENSION	ZEF RECORDZ 70312*/DOWNTOWN
21	9	2	DELERIUM	MUSIC BOX OPERA	NETTWERK 30962
22	16	13	BLOOD ON THE DANCE FLOOR	EVOLUTION	DARK FANTASY 001/THE COLLECTIVE
23	RE-ENTRY		PURITY RING	SHRINES	4AD 3218*
24	24	2	ANDY STOTT	LUXURY PROBLEMS	MODERN LOVE 079*
25	RE-ENTRY		TIESTO	CLUB LIFE: VOLUME TWO	MIAMI MUSICAL FREEDOM 004

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	10	#1 DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN	ASTRALWERKS/CAPITOL
2	4	11	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/IDJMG
3	2	12	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
4	3	19	SPECTRUM	ZEDD FEAT. MATTHEW KOMA	INTERSCOPE
5	11	5	DIE YOUNG	KESHA	KEMOSABE/RCA
6	7	10	DON'T WAKE ME UP	CHRIS BROWN	RCA
7	5	8	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC
8	6	9	ALIVE	KREWELLA	KREWELLA/COLUMBIA
9	9	10	ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE
10	12	3	SOME NIGHTS	FUN. FUJELED BY RAMEX/RRP	
11	10	11	TOO CLOSE	ALEX CLARE	REPUBLIC
12	15	3	SWEET NOTHING	DAVID GUETTA FEAT. ROBERTO VICCHINI	ASTRALWERKS/CAPITOL
13	19	2	DIAMONDS	RIHANNA SRP/DEF JAM/IDJMG	
14	13	30	WHERE HAVE YOU BEEN	RIHANNA SRP/DEF JAM/IDJMG	
15	16	4	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS	REPUBLIC
16	20	2	I CRY	FLO RIDA	PGE BOY/ATLANTIC
17	8	12	BLOW ME (ONE LAST KISS)	PINK	RCA
18	NEW		DON'T STOP THE PARTY	PITBULL FEAT. T.J.R.	MR. 305/POLO GROUNDS/RCA
19	RE-ENTRY		SUPERLOVE	LENNY KRAVITZ	ROADRUNNER/ATLANTIC/RRP
20	22	4	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
21	NEW		ANYTHING COULD HAPPEN	ELLIE GOULDING	CHERRYTREE/INTERSCOPE
22	21	2	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC
23	18	14	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
24	RE-ENTRY		LONG TIME	JOHN DE SOHN	FEAT. ANDREAS MOE EPIC
25	23	4	BEAM ME UP (KILL-MODE)	CAZZETTE	AT NIGHT

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	3	#1 TONY BENNETT	VIVA DUETS	RPM 47210/COLUMBIA
2	2	7	DIANA KRALL	GLAD RAG DOLL	VERVE 017191*/AVG
3	3	61	TONY BENNETT	DUETS II	RPM 66253/COLUMBIA
4	4	52	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE	79764/CAPITOL
5	6	30	CHRIS BOTTI	IMPRESSIONS	COLUMBIA 6035Z
6	5	41	PAUL MCCARTNEY	KISSES ON THE BOTTOM	MPL/HEAR 33369*/CONCORD
7	7	37	ROBERT GLASPER EXPERIMENT	BLACK RADIO BLUE	NOTE 88333*
8	11	5	ELLA FITZGERALD	18 GREAT CHRISTMAS SONGS	CAPITOL 04579
9	9	24	MELODY GARDOT	THE ABSENCE	DECCA/VERVE 016810*/AVG
10	8	7	KURT ELLING	1619 BROADWAY: THE BRILL BUILDING	CONCORD JAZZ 3359/CONCORD
11	RE-ENTRY		STEVE TYRELL	I'LL TAKE ROMANCE	NEW ESHG 33274/CONCORD
12	10	48	SOUNDTRACK	MIDNIGHT IN PARIS	MADISON GATE 634B2 EX
13	NEW		JAN GARBAREK/EGBERTO GISMONTI/CHARLIE HADEN	MAGICO: CARTA DE AMOR	ECM 017261/DECCA
14	15	4	JOHN MCLAUGHLIN AND THE 4TH DIMENSION	NOW HERE	THIS MEDIA STARZ 037/ABSTRACT LOGIX
15	13	10	BIG BAD VOODOO DADDY	RATTLE THEM BONES	SAVOY JAZZ 17898*/JSLG

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	4	#1 KENNY G	THE CLASSIC CHRISTMAS	ALBUM ARTISTA 11211/LEGACY
2	2	7	EUGE GROOVE	HOUSE OF GROOVE	SHANACHIE 5197
3	4	5	ROBERT GLASPER EXPERIMENT	BLACK RADIO RECOVERED: THE REMIX	BLUE NOTE 40482
4	7	8	FOURPLAY	ESPRIT DE FOUR HEADS UP	33738/CONCORD
5	3	2	STREETWIZE	FEELIN' SEXY	SHANACHIE 5198
6	6	35	ESPERANZA SPALDING	RADIO MUSIC SOCIETY	MONTUNHEADS UP 33174/CONCORD
7	5	7	JONATHAN BUTLER	GRACE AND MERCY	RENDEZVOUS 5146/MACK AVENUE
8	10	14	MARCUS MILLER	RENAISSANCE 3	DELICES/CONCORD JAZZ 33794/CONCORD
9	15	27	RAHNI SONG	BREAKIN' THE RULES	QUEEN OF SHEBA/Y3K 91267/HUSH
10	12	22	BRIAN CULBERTSON	DREAMS	VERVE 016842*/VG
11	9	7	LEE RITENOUR	RHYTHM SESSIONS	CONCORD 33799
12	14	5	DON DIEGO	FUN AGO	MUZIK 1905
13	13	20	ROB WHITE	JUST KICKIN' IT	QUEEN OF SHEBA/HUSH 91273/URPHEUS
14	16	11	THE RIPPINGTONS	FEATURING RUSS FREEMAN	BUILT TO LAST PEAK 5165/EONE
15	18	21	PAUL HARCADISTE	THE CHILL LOUNGE: VOLUME 1	TRIPPIN' 'N' RHYTHM 57

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	12	#1 HOUSE OF GROOVE	EUGE GROOVE	SHANACHIE
2	3	8	SONNY MOON	FOURPLAY	HEADS UP/CMG
3	4	9	LATER TONIGHT	BRIAN CULBERTSON	VERVE
4	5	9	INNER CITY BLUES (MAKE ME WANNA HOLLER)	RICHARD ELLIOT	ARTISTRY/MACK AVENUE
5	2	14	MAGICAL	JONATHAN FRITZEN	FEAT. BONEY JAMES NORDIC NIGHTS
6	6	11	DON'T WALK AWAY	JONATHAN BUTLER	MACK AVENUE
7	13	7	THE VILLAGE	LEE RITENOUR	CONCORD/CMG
8	11	10	LET'S BOUNCE	NILS BAJAJ/TSR	
9	7	16	BETWEEN US	NICHOLAS COLE	CUTMORE
10	9	17	A DAY IN PARIS	CRAIG SHARMA	INNERSVISION
11	8	13	LATELY	ANITA BAKER	BLUE NOTE/CAPITOL
12	12	8	PANDORA'S BOX	CHRIS STANDING	ULTIMATE VIBE
13	10	19	ON YOUR FEET	JULIAN VAUGHN	TRIPPIN' 'N' RHYTHM
14	14	4	FINGERLERO	GEORGE BENSON	CONCORD JAZZ/CMG
15	15	7	MONTUNO BAY	MARC ANTOINE	FRAZZY FROG

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	9	#1 VARIOUS ARTISTS	SEVENTY SHADES OF GREY	THE CLASSICAL ALBUM CAPITOL 788
2	9	4	DANIEL HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN	RECOMPOSED BY MAX RICHTER	DG 017406/DECCA CLASSICS
3	NEW		MORMON CHORAL ORGANIZATIONS	O HOLY NIGHT	MORMON CHORAL ORGANIZATIONS 7781003
4	7	2	JENNY OAKS BAKER	NOEL CAROLS OF CHRISTMAS PAST	SHADOW MOUNTAIN 5822348
5	3	5	LANG LANG	THE CHOPIN ALBUM	SONY CLASSICAL 48990/SONY MASTERWORKS
6	4	6	MORMON TABERNACLE CHOR W/ ORCH. AT TEMPLE SQUARE	ONCE UPON A CHRISTMAS	MORMON TABERNACLE CHOR 5822348
7	6	7	ANDRAS SCHIFF	JOHANN SEBASTIAN BACH/ECM NEW SERIES/ECM	017307/DECCA
8	NEW		JOYCE DIDONATO	DRAMA	QUEENS VIRGIN CLASSICS 02654/EMI CLASSICS
9	2	25	SOUNDTRACK	MOONRISE KINGDOM	FOCUS FEATURES 718852/ABKCO
10	8	36	VARIOUS ARTISTS	LIFESPACES: CLASSICAL STRESS RELIEF	LIFESPACES 5010 EX/MOOD MEDIA
11	10	2	ALISA WEILERSTEN/DANIEL BARENBOIM/STAATSKAPPEL BERLIN	ELGAR/CARTER: CELLO CONCERTO	DECCA DG 017930/DECCA CLASSICS
12	NEW		SIR GEORG SOLTI	WAGNER: DER RING DES NIBELUNGEN	DECCA DG 017495/DECCA CLASSICS
13	RE-ENTRY		ANDERSON + ROE	WHEN WORDS FADE	STEINWAY & SONS 30066/ARKIVMUSIC
14	RE-ENTRY		JOHN MORRIS RUSSELL/CINCINNATI POPS ORCH.</		

HOT LATIN SONGS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 ALGO ME GUSTA DE TI by Wisin & Yandel.

LATIN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Top entry: #1 GG BALADA (TCHETCHERETCHETCHE) by Gustavo Lima.

TOP LATIN ALBUMS

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, TITLE. Top entry: #1 ROMEO SANTOS THE KING STAYS KING.

REGIONAL MEXICAN AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 SOLO VINE A DESPEDIRME by Gerardo Ortiz.

TROPICAL AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 BALADA (TCHETCHERETCHETCHE) by Gustavo Lima.

LATIN POP AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 ALGO ME GUSTA DE TI by Wisin & Yandel.

LATIN RHYTHM AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Top entry: #1 ALGO ME GUSTA DE TI by Wisin & Yandel.

Following his performance of Jose Alfredo Jimenez's mariachi classic on "The Voice," Julio Cesar Castillo bows atop Regional Mexican Digital Songs with "El Rey" (see page 39), selling 4,000, according to Nielsen SoundScan.



BETWEEN THE BULLETS TWO NEW LATIN NO. 1s



Romeo Santos posts his second Top Latin Albums No. 1 as The King Stays King: Sold Out at Madison Square Garden bows with 6,000 copies, according to Nielsen SoundScan—the third live set to top the tally this year.

HOT LATIN SONGS: The most popular Spanish-language songs, according to all-format audience impressions measured by Nielsen SoundScan and streaming activity data from online music sources...

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	1	CANDY ROBBIE WILLIAMS FARRELL	
2	2	SKYFALL ADELE XL	
3	4	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
4	3	DIAMONDS RIHANNA SRP	
5	5	BENEATH YOUR BEAUTIFUL LABRINTH FT. EMELI SANDE SYCO	
6	6	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
7	NEW	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA	
8	9	ONE MORE NIGHT MADONN 5 A&M/UCTONE	
9	10	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
10	8	SWEET NOTHING CALVIN HARRIS FT. FLORENCE WELCH FLY EYE	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) NOVEMBER 24, 2012	
1	NEW	KITAGAWA KENJI NMB48 YOSHIMOTO R AND C	
2	1	UZA AKB48 KING	
3	24	THINK'ABOUT IT! THE SECOND FROM EXILE RHYTHMZONE	
4	20	AOI HARU BACK NUMBER UNIVERSAL	
5	58	ANSWER FLUMPOLA-SKETCH	
6	NEW	ALWAYS KANA NISHINO SONY	
7	47	WHAT COULD HAVE BEEN LOVE AEROSMITH SONY	
8	RE	HIKARIE MIWA SONY	
9	19	REVERB YUN CHI NIPPON CROWN	
10	NEW	DEEPNESS MISIA ARIOLA	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 24, 2012	
1	NEW	TAKE THE CROWN ROBBIE WILLIAMS FARRELL/ISLAND	
2	NEW	DU BIST GUT NENA LAUGH+PEAS	
3	NEW	HINTER BLAUEN AUGEN FLER MASKULIN	
4	2	MUSIC DAVID GARRETT DECCA	
5	3	BALLAST DER REPUBLIK DIE TOTEN HOSEN JKP	
6	6	SEED SEED DOWN/BEAT	
7	NEW	MUSIC FROM ANOTHER DIMENSION! AEROSMITH COLUMBIA	
8	7	LICHTER DER STADT UNHEILIG INTERSTAR/FANSATION	
9	1	MTV UNPLUGGED II DIE FANTASTISCHEN VIER SONY MUSIC	
10	NEW	MUSIC FOR A BIG NIGHT OUT SCOOTER SHEFFIELD TUNES	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 24, 2012	
1	NEW	TAKE THE CROWN ROBBIE WILLIAMS FARRELL/ISLAND	
2	NEW	MAGIC OF THE MOVIES ANDRE BELAND HIS JOHANN STRAUSS ORCHESTRA ANDRE REUE/DECCA	
3	NEW	EVOLUTION JLS RCA	
4	1	18 MONTHS CALVIN HARRIS FLY EYE/COLUMBIA	
5	NEW	STRONGER TOGETHER MILITARY WIVES DECCA	
6	3	OUR VERSION OF EVENTS EMELI SANDE VIRGIN	
7	2	THE ABBEY ROAD SESSIONS KYLIE MINOGUE PARLOPHONE	
8	9	FALL TO GRACE PALOMA FAITH RCA	
9	7	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/ISLAND	
10	NEW	OPERA ANDREA BOCELLI SUGAR/DECCA	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	1	SKYFALL ADELE XL	
2	3	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
3	2	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
4	4	DIAMONDS RIHANNA SRP	
5	5	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
6	NEW	PARLER A MON PERE CELINE DION SONY MUSIC	
7	6	DOWN THE ROAD CZCN AND ON	
8	NEW	AVEC TOI AXEL TONY FT. TUNISIANO GYM/EALL	
9	7	COUPS ET BLESSURES BB BRUNES TOT DJ TARD	
10	10	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN) NOVEMBER 24, 2012	
1	NEW	SANS ATTENDRE CELINE DION SONY MUSIC	
2	1	RED TAYLOR SWIFT BIG MACHINE/OPEN ROAD	
3	2	MERRY CHRISTMAS, BABY ROD STEWART VERVE	
4	NEW	MUCH DANCE 2013 VARIOUS ARTISTS UNIVERSAL	
5	4	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	
6	NEW	MUSIC FROM ANOTHER DIMENSION! AEROSMITH COLUMBIA	
7	5	ON THIS WINTER'S NIGHT LADY ANTEBELLUM CAPITOL NASHVILLE	
8	3	LEAD WITH YOUR HEART THE TENORS UNIVERSAL	
9	17	MES AMOURS MES AMIS PAUL DARAICHE MP3	
10	9	THE TRUTH ABOUT LOVE PINK RCA	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) NOVEMBER 24, 2012	
1	1	1,2,3,4 LEE NA YI YG ENTERTAINMENT	
2	2	I WILL SHOW YOU ALLEE YMC ENTERTAINMENT	
3	5	OFFICIALLY MISSING YOU, TOO GEEKS, SOYU LOEN ENTERTAINMENT	
4	3	PLEASE DON'T K.WILL STARSHIP ENTERTAINMENT	
5	39	THINGS THAT I COULDN'T SAY NOEL ITM ENTERTAINMENT	
6	7	SO CUTE BYUL WITH KWON JUNG YEOL OF WCMJ QUAN ENTERTAINMENT	
7	4	? (Q MARK) PRIMARY FT. CHOZA OF DYNAMIC DUO, DON'T JAMCEA CULTURE	
8	8	AFTER TURNING INTO DUST JUNG JOON YOUNG & ROY KIM C.J.E&M	
9	6	I DON'T NEED MAN MISS A AD ENT & JYP ENT	
10	9	MEN ARE ALL LIKE THAT KIM JONG KOOK JK ENT. & CJ E&M	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 24, 2012	
1	1	RED TAYLOR SWIFT BIG MACHINE/MERCURY	
2	4	THE TRUTH ABOUT LOVE PINK RCA	
3	2	CHILD OF THE UNIVERSE DELTA GOODREM SONY MUSIC	
4	NEW	TAKE THE CROWN ROBBIE WILLIAMS FARRELL/ISLAND	
5	NEW	18 MONTHS CALVIN HARRIS FLY EYE/COLUMBIA	
6	5	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/ISLAND	
7	NEW	ESSENTIAL OILS MIDNIGHT OIL COLUMBIA	
8	3	ATLAS PARKWAY DRIVE RESIST	
9	8	BIRDY BIRDY 14TH FLOOR	
10	NEW	MERRY CHRISTMAS, BABY ROD STEWART VERVE	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	2	SKYFALL ADELE XL	
2	6	CANDY ROBBIE WILLIAMS FARRELL	
3	1	LET HER GO PASSENGER BLACK CROW	
4	4	DIAMONDS RIHANNA SRP	
5	3	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
6	5	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	
7	7	BEAUTY & DE BRAINS NIELSON PACEMAKER	
8	NEW	WALLPAPER STAYGOLD FT. STYLE OF EYE & POW MAGNETRON/VOF	
9	8	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
10	10	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	1	SKYFALL ADELE XL	
2	4	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
3	2	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
4	6	DIAMONDS RIHANNA SRP	
5	3	CANDY ROBBIE WILLIAMS FARRELL	
6	NEW	THE FINAL COUNTDOWN CHIARA SONY MUSIC	
7	5	MUSICA FLY PROJECT NET'S WORK & SONGS	
8	NEW	TRY PINK RCA	
9	NEW	TENSIONE EVOLUTIVA JOVANNOTTI MERCURY	
10	8	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APRO/NIELSEN) NOVEMBER 17, 2012	
1	1	AGAPE AMOR DIVINO PADRE MARCELO ROSSI SONY MUSIC	
2	RE	MEUS ENCANTOS PAULA FERNANDES UNIVERSAL	
3	2	CARROSSEL VARIOUS ARTISTS BUILDING	
4	4	OUSADIA E ELEGRIA THIAGUINHO SOM LIVRE	
5	3	REAL FANTASIA IVETE SANGALO UNIVERSAL	
6	5	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
7	7	SAMBO SAMBO RADAR	
8	9	AO VIVO: EM FLORIPA VITOR & LED SONY MUSIC	
9	6	SENSACOES PERICLES SOM LIVRE	
10	10	RACA NEGRA E AMIGOS AO VIVO RACA NEGRA SOM LIVRE	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	2	TANTO PABLO ALBORAN TRIMECA	
2	1	TE VOY A ESPERAR JUAN MAGAN FT. BELINDA SONY MUSIC	
3	3	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
4	4	LAGRIMAS DESORDENADAS MELENDI WARNER	
5	6	DIAMONDS RIHANNA SRP	
6	8	YOU ARE NOT ALONE ROBERT RAMIREZ FT. JAVI NIEVES & MAR AMATE E-STAR	
7	7	TE PINTARON PAJARITOS YANDAR & YOSTIN FT. ANDY RIVERA WE LOVE ASERE	
8	5	ANGELITO SIN ALAS GIRL ON FIRE	
9	RE	SKYFALL ADELE XL	
10	9	OLVIDARTE FELIPE SANTOS FT. CALI Y EL DANDEE WARNER	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	2	SKYFALL ADELE XL	
2	1	DIAMONDS RIHANNA SRP	
3	3	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
4	5	SONNENTANZ KLANGKARUSSELL UNIVERSAL	
5	4	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
6	7	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN	
7	6	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	
8	NEW	CANDY ROBBIE WILLIAMS FARRELL	
9	8	TRY PINK RCA	
10	9	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	1	SKYFALL ADELE XL	
2	2	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
3	4	DIAMONDS RIHANNA SRP	
4	5	INFINITY INFINITY INK CROSSTOWN	
5	3	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
6	6	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
7	10	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA	
8	7	C'EST LA VIE KHALED AZ	
9	NEW	LIGHTS ELLIE GOULDING POLYDOR	
10	8	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	2	JAG OCH MIN FAR MAGNUS UGGLA EVA	
2	7	EN APA SOM LIKNAR DIG DARIN EVA	
3	3	HANDERNA MOT HIMLEN PETRA MARKLUND RAZZIA	
4	8	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
5	9	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
6	5	SKYFALL ADELE XL	
7	1	HAR KOMMER NATTEN MISS LI EVA	
8	4	STOCKHOLM DARIN EVA	
9	NEW	CANDY ROBBIE WILLIAMS FARRELL	
10	NEW	I CAN'T GET YOU OFF MY MIND DARIN EVA	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS) NOVEMBER 24, 2012	
1	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
2	2	CON QUIEN SE QUEDA EL PERRO? JESSE & JOY WARNER	
3	12	MANIAS THALIA SONY MUSIC	
4	3	WHISTLE FLORIDA POE BOY/ATLANTIC	
5	8	LA TORTENTA ALEKS SYNTEK SONY MUSIC	
6	9	INFIEL GERMAN MONTERO FONOVISA	
7	4	AIRE SOY MIGUEL GOSE & XIMENA SARINANA WARNER	
8	7	CORAZON BIPOLAR PATY CANTU CAPITOL	
9	5	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA	
10	14	DON'T STOP THE PARTY PITBULL FT. TJR MR. 305/POLO GROUNDS/RCA	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	1	BENEATH YOUR BEAUTIFUL LABRINTH FT. EMELI SANDE SYCO	
2	2	CANDY ROBBIE WILLIAMS FARRELL	
3	NEW	LITTLE THINGS ONE DIRECTION SYCO	
4	3	DIAMONDS RIHANNA SRP	
5	5	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
6	4	SKYFALL ADELE XL	
7	7	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
8	6	SWEET NOTHING CALVIN HARRIS FT. FLORENCE WELCH FLY EYE	
9	NEW	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA	
10	RE	WINTER SONG SARA BAREILLES & INGRID MICHAELSON HOTEL CAFE	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	2	THRIFT SHOP MACKLEMORE & RYAN LEWIS FT. WANZ MACKLEMORE	
2	5	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
3	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
4	7	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD	
5	4	DIAMONDS RIHANNA SRP	
6	6	BEAUTY AND A BEAT JUSTIN BIEBER FT. NICKI MINAJ SCHOOLBOY/RAVONND BRAIN	
7	8	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA	
8	3	SWEET NOTHING CALVIN HARRIS FT. FLORENCE WELCH FLY EYE	
9	9	TRY PINK RCA	
10	NEW	LITTLE THINGS ONE DIRECTION SYCO	

PORTUGAL		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 24, 2012	
1	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	

NOV 24 2012 SINGLES & TRACKS SONG INDEX

2 REASONS (April's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI/No Quinceyence Music Publishing, BMI/Downtown DMP Songs, BMI/Left Field Music, BMI/Bar Raising Tracks, BMI/Domani And Ya Majesty's Music, ASCAP/WB Music Corp., ASCAP/Timeshare Publishing, BMI/Kyle Stewart Publishing Designee, BMI), AMP/H100 56; RBH 14

365 DAYS (Piano Music, Inc., BMI), LT 33

50 WAYS TO SAY GOODBYE (Blue Lamp Music, ASCAP/EMI April Music, Inc., ASCAP/Pamoni Music, ASCAP/Stellar Songs Ltd., PRS/EMI Blackwood Music Inc., BMI), HL, H100 24

A

ADICTO (Serca Music Publishing Inc., BMI), LT 41

ADIVINA (DEL Melodies, BMI), LT 48

ADORN (MJP Music, ASCAP), H100 17; RBH 3

ALGO ME GUSTA DE TI (Universal Music, Inc., ASCAP/WY Artist Music Publishing, BMI/Covary WY Publishing, ASCAP/Songs Of Universal, Inc., BMI/NappyFun Music, BMI/Universal Music - Z Songs, BMI/Culture Beyond Ur Experience Publishing, BMI), LT 1

ALGUIEN (WB Music Corp., ASCAP), LT 50

AMERICAN HEART (BMG Gold Songs, ASCAP/Glassbean, ASCAP/We Jam Writers Group, ASCAP/BMG Rights Management (US) LLC, ASCAP/Sony/ATV Tree Publishing, BMI/Beavertime Tunes, BMI), HL, CS 48

AMOR CONFUSO (DEL Melodies, BMI), LT 17

AMOR REAL (New Era Entertainment Publishing, BMI/Gacho Music Publishing, BMI/WY Artist Music Publishing, BMI), LT 25

ANYTHING COULD HAPPEN (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Tunes LLC, ASCAP/Global Talent Publishing, PRS), HL, H100 58

AS LONG AS YOU LOVE ME (Rodney Jerkins Productions, BMI/EMI Blackwood Music Inc., BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Sony/ATV Songs LLC, BMI/Three Dimension, BMI/Dieber Time Publishing, ASCAP/Universal Music Corporation, ASCAP/FF To Def Publishing, LLC, BMI/The Ball Music, BMI), HL, H100 12

B

BACKSEAT FREESTYLE (Not Listed) RBH 36

BALADA (TCHÉ TCHERRE TCHÉ TCHÉ) (Som Livre Ediciones Musicas Ltd., SACM/Sony/ATV Discos Music Publishing LLC, ASCAP), LT 2

BALL (Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Foray Music, SESAC/Rico Love Is Still A Rapper, SESAC/Usher JV SESAC Publishing Designee, SESAC/E Hood 86 Music, SESAC/Grandria's Boy, SESAC/Young Money Publishing Inc., BMI), AMP/H1, H100 85; RBH 21

BANDZ A MAKE HER DANCE (Sounds From Earthdrummers, ASCAP/Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Felnoise Publishing, BMI/Bug Music, Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), AMP, H100 35; RBH 6

BATTLE SCARS (Hey Lu Chill Music, BMI/Heavy As Heaven Music, BMI/Songs Of Universal, Inc., BMI/Universal-Songs Of PolyGram International, BMI/Universal Music Publishing Pty Ltd, APRA/Peace Pourage Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 46

BEAUTY AND A BEAT (MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Anton Zaslavski, GEMA/Kobalt Music Publishing America, Inc., ASCAP/Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI), HL, H100 38

BEER MONEY (Warner-Tamerlane Publishing Corp., BMI/Against The Wind Publishing, BMI/Songs Of The Com, BMI/Southern Independent Music Publishing, LLC, BMI/Internal Combustion Music, BMI/Kickin' Gads Music, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI), AMP/H1, CS 12; H100 67

BEER WITH JESUS (EMI Blackwood Music Inc., BMI/Check On The Line Music, BMI/4-Forty Music, BMI/13th Avenue Music, BMI/Songs Of StyleSonic, SESAC/Melvin's Pistol Music, SESAC), AMP, HL, CS 30

BEGIN AGAIN (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 19; H100 71

BESOS AL AIRE (Latin Power Copyright, SESAC/Latin Power Music, Inc., BMI/Songs Of Latin Power, BMI), LT 34

BETTER DIG TWO (Tunes Of Bigger Picture, ASCAP/Vista Loma Music, ASCAP/Crazy Water Music, ASCAP/Little Blue Egg, ASCAP/ReHits Music, Inc., ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Unfair Entertainment, ASCAP), CS 13; H100 64

BIRTHDAY SONG (Ty Epps Music, ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Sony Digital Music Group, BMI/24/7 Bungalow, BMI/Inving Music, Inc., BMI/B Whazzy Publishing, BMI/Hip Hopville USA Music, BMI/Great South Bay Music, BMI), HL, H100 53; RBH 11

BITCH, DON'T KILL MY VIBE (Not Listed) RBH 33

BLOW ME (ONE LAST KISS) (EMI Blackwood Music Inc., BMI/Phik Inside Publishing, BMI/Kurstin Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 16

BLOWN AWAY (Global Dog Music, ASCAP/LunaLight Music, ASCAP/Big Loud Songs, ASCAP/Angel River Songs, ASCAP), AMP, CS 3; H100 25

BRING IT ON HOME (Sony/ATV Tree Publishing, BMI/Buttalo Prairie Songs, BMI/EMI Blackwood Music Inc., BMI/Rhettneck Music, BMI), HL, CS 46

EL BUEN EJEMPLO (Dulce Maria Music, SESAC/Editora de Ideas, SESAC), LT 29

C

CABECITA DURA (Arpa Musica, LLC, BMI/Ferca Publishing, BMI), LT 8

CALL ME MAYBE (Jeppen Music Publishing, SOCAN/Regular Monkey Productions, SOCAN/Tavish Cosne, SOCAN), AMP, H100 27

CATCH MY BREATH (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Chrysalis One Music, LLC, ASCAP/Dejanoon Music, ASCAP/BMG Rights Management (Ireland) Limited, IPRD/Windora Drive Productions, ASCAP), AMP, H100 96

CELEBRATION (Sony/ATV Songs LLC, BMI/BabyG-ame Music, BMI/Culture Beyond Ur Experience Publishing, BMI/Songs Of Universal, Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Wiz Khalifa Publishing, BMI/Dade Co. Project Music, Inc., BMI), AMP/H1, RBH 30

EL CERRITO PLACE (Gatin Music, BMI), CS 22; H100 82

CLIQUE (Hir-Boy Music, BMI/You Can't Teach Bitch The Shit, BMI/Songs Of Universal, Inc., BMI/FF To Def Publishing, LLC, BMI/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Center Boys Music, ASCAP/Copyright Control), HL, H100 15; RBH 2

COME WAKE ME UP (Warner-Tamerlane Publishing

Corp., BMI/Little Beluga Music, BMI/Warner/Chappell Music Scandinavia AB, STIM/WB Music Corp., ASCAP), AMP, CS 8; H100 57

CON QUIEN SE QUEDA EL PERRO? (Warner/Chappell Music Mexico, SACM/Mostlyadsongs, ASCAP/WB Music Corp., ASCAP), LT 37

CONVENCEME (EMI April Music, Inc., ASCAP/Hecho A Mano Ediciones, SGAE/Sociedad General De Autores De Espana, SGAE/MaruffoMusic, BMI/Universal Music Unica Publishing, BMI), LT 46

COWBOYS AND ANGELS (Big Music Machine, BMI/Golden Bears Music, BMI/Sony/ATV Tree Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Contaminant Music, BMI/Made For This Music, BMI), AMP/H1, CS 24

CREEPIN' (Sony/ATV Tree Publishing, BMI/Sinmerlina Music, BMI/Warner-Tamerlane Publishing Corp., BMI/The Good The Bad The Ugly Publishing, BMI), AMP/H1, CS 16; H100 67

CRUISE (Big Loud Mountain, BMI/Big Loud Bucks, BMI/Big Red Toe, BMI/Deep Fried Dreams, BMI/Dick Janells, BMI/Artist Revolutio, SESAC), CS 2; H100 18

CRYING ON A SUITCASE (Writers Of Sea Gayle Music, BMI/EMI Blackwood Music Inc., BMI/Little Dooley Music, BMI/Songs Of Peer Ltd., ASCAP/Team Thrash, ASCAP), AMP/H1, CS 29

D

DANCE FOR YOU (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Universal Music Corporation, ASCAP/EMI April Music, Inc., ASCAP/B-Day Publishing, ASCAP), AMP/H1, H100 80; RBH 20

DESDE QUE SE FUE (Julica Brothers Music Inc., BMI/Sony/ATV Latin Music Publishing, LLC, BMI), LT 30

DETRAS DE MI VENTANA (Sony/ATV Discos Music Publishing LLC, ASCAP/Sony/ATV Mexico, S.A. De C.V.), LT 35

DIAMONDS (EMI Blackwood Music Inc., BMI/Matza Ballack Music, BMI/Where Da Kasz At, BMI/EMI April Music, Inc., ASCAP), HL, H100 2; RBH 1

DICED PINEAPPLES (4 Blunts Lit At Once Publishing, BMI/EMI Blackwood Music Inc., BMI/Heartfelt Productions LLC, BMI/Songs Of Universal, Inc., BMI/Dead Stock Music, BMI/WB Music Corp., ASCAP/Live Write LLC, BMI), AMP/H1, H100 74; RBH 16

DID IT FOR THE GIRL (Super Effusion, BMI/Big Music Machine, BMI/Baten 'N' Hooks Music, BMI/Songs Of Universal, Inc., BMI/House Of Sea Gulls Music, ASCAP/Big Red Toe, BMI/Big Loud Bucks, BMI/Amarillo Sky Songs, BMI), HL, CS 21; H100 78

DIE YOUNG (Dynamite Cap Music, BMI/Where Da Kasz At, BMI/Kaszy Money Publishing, ASCAP/Matza Ballack Music, BMI/WB Music Corp., ASCAP/FBR Music, ASCAP/Bearvon Music, ASCAP/Oneirology Publishing, ASCAP/Prescription Songs, LLC, ASCAP), AMP, H100 3

DIOSA DE LOS CORAZONES (Los Magnificos Music Publishing, LLC, BMI/Songs Of Universal, Inc., BMI/FF To Def Publishing, LLC, BMI/Dwane M. Weir II, BMI/Sean Michael Anderson Music LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Chop Publishing, ASCAP/WB Music Corp., ASCAP/AIX Music Publishing, BMI/Comper Music, ASCAP/EMI April Music, Inc., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Andrea Martin Publishing Designee, ASCAP/Rob Kirelski Publishing Designee, ASCAP/Noah Goldstein Publishing Designee, ASCAP), AMP/H1, RBH 35

E

DON'T JUDGE ME (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Tre Ball Music, BMI/Three Dimension, BMI/Sony/ATV Songs LLC, BMI/MussyMusic, SOCAN/Mark Reilzer, SOCAN), HL, H100 88; RBH 23

DON'T MAKE ME LIKE YOU (Universal Music - Z Tunes LLC, ASCAP/Pen In The Ground Publishing, ASCAP/H Money Music, ASCAP/EMI April Music, Inc., ASCAP/Wiz Khalifa Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/H1, RBH 47

DON'T RUSH (Titawaird Music, BMI/Carnival Music Group, BMI/Bluewater Music Services Corporation, BMI/Lindsay Dawn Chapman, ASCAP), CS 23; H100 89

DON'T STOP THE PARTY (Abuela y Tia Songs, BMI/Sony/ATV Songs LLC, BMI/Rising Music Ltd., BMI/MIA DJ Chino, BMI/Jorge Gomez Martinez, BMI/Catherine's Peak Music, BMI), HL, H100 91

DON'T WAKE ME UP (Culture Beyond Ur Experience Publishing, BMI/Songs Of Universal, Inc., BMI/Jean Baptiste Music, ASCAP/Cherry Lane Music Publishing Company Inc., ASCAP/Melissa Music Publishing, BMI/Michael McHenry Music, BMI/Downtown DMP Songs, BMI/Discovery One, ASCAP/Guarilla Studios Limited, ASCAP/Borrow Gang, ASCAP/S-Useek Songs, ASCAP/Universal Music Corporation, ASCAP/Priscilla Renea Productions, BMI/Power Pen Associated, ASCAP/WB Music Corp., ASCAP/Ultra Empire Music, BMI/Basic Studio S.R.L., SIAE/Cock-Ar-Ear Productions, SIAE/ON Limits srl, SIAE), AMP/H1, H100 11

BLOW ME (ONE LAST KISS) (EMI Blackwood Music Inc., BMI/Phik Inside Publishing, BMI/Kurstin Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 16

BLOWN AWAY (Global Dog Music, ASCAP/LunaLight Music, ASCAP/Big Loud Songs, ASCAP/Angel River Songs, ASCAP), AMP, CS 3; H100 25

BRING IT ON HOME (Sony/ATV Tree Publishing, BMI/Buttalo Prairie Songs, BMI/EMI Blackwood Music Inc., BMI/Rhettneck Music, BMI), HL, CS 46

EL BUEN EJEMPLO (Dulce Maria Music, SESAC/Editora de Ideas, SESAC), LT 29

F

FASTEST GIRL IN TOWN (Sony/ATV Tree Publishing, BMI/Phik Dog Publishing, BMI/Ten Ten Music Group, Inc., BMI), HL, CS 8; H100 52

FEEL AGAIN (Midnite Miracle Music, ASCAP/Nelvet Hammer Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Acormtan Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Butterfoot Music, ASCAP/Blatnstrout Music, BMI/Panot Games Publishing, ASCAP), AMP/H1, H100 45

FINALLY FOUND YOU (Artist Publishing Group East, SESAC/W.B.M. Music Corp., SESAC/Artist Publishing Group West, ASCAP/WB Music Corp., ASCAP/Musicallstars BV, BUMA/R3hab Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/S3cno, BUMA/TALPA Music Publishing, BUMA/EP Music, ASCAP/Samuel Adams Warner Publishing, ASCAP/Tervey Music, BMI), AMP/H1, H100 37

FKIN PROBLEMS** (ASAP Rocky Music Publishing LLC, BMI/Sony/ATV Songs LLC, BMI/Mavor & Moses LLC, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Herbicious Music, ASCAP/Black Fountain Music, ASCAP/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Young Money Publishing Inc., BMI/Ty Epps Music, ASCAP/Top Dawg Music, ASCAP/Hard Working Black Folks, ASCAP/WB Music Corp., ASCAP), AMP/H1, H100 79; RBH 19

FREEDOM (Not Listed) RBH 31

G

GANGNAM STYLE (J.S. Park Publishing Designee, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/Sony/ATV Music Publishing, KGMCA), HL, H100 5

GENTE BATALOSA (Andaluz Music, BMI/De Calibre Music, BMI), LT 18

GET YOUR SHINE ON (Big Loud Mountain, BMI/Big Red Toe, BMI/Amarillo Sky Songs, BMI/Angel River Songs, ASCAP), CS 49

GIRL ON FIRE (Lellow Productions, ASCAP/EMI April Music, Inc., ASCAP/WY Above Music, BMI/Sony/ATV Songs LLC, BMI/Linden Springfield, BMI/Songs Of The Knight, ASCAP/Spirit Two Music Inc., ASCAP/EMI Blackwood Music Inc., BMI), AMP/H1, H100 28; RBH 5

GIVE YOUR HEART A BREAK (Lerk Awake, ASCAP/Jetaton Music, ASCAP), AMP, H100 49

GOODBYE IN HER EYES (Weinerhold Music, BMI/Alf Dub Music, BMI/Angelika Music, BMI/Southern Ground, BMI/Brighter Shade, BMI), CS 11; H100 61

GOOD TIME (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP/Stylishly Flytshing Publishing, BMI/Songs Music Publishing, LLC, BMI/Songs For Beans, BMI/Bryanlee Songs, BMI), AMP/H1, H100 19

GUAP (Songs Of Universal, Inc., BMI/FF To Def Publishing, LLC, BMI/Dwane M. Weir II, BMI/Sean Michael Anderson Music LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Chop Publishing, ASCAP/WB Music Corp., ASCAP/AIX Music Publishing, BMI/Comper Music, ASCAP/EMI April Music, Inc., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Andrea Martin Publishing Designee, ASCAP/Rob Kirelski Publishing Designee, ASCAP/Noah Goldstein Publishing Designee, ASCAP), AMP/H1, RBH 35

H

HALL OF FAME (Imagem Music, BIEM/jam.composing, LLC, BMI/Universal Music - Z Songs, BMI/BMG Silver Songs, SESAC/Copyright Control), HL, H100 50

HARD TO LOVE (Mike Curb Music, BMI/Dandon Ravich Music, BMI/Dover The Bar Music, BMI/ST One Songs, ASCAP/Ariose Music, ASCAP/EMI Christian Music Group, ASCAP), AMP/H1, CS 6; H100 34

HASTA QUE TE CONOCI (Arabella, ASCAP/Universal Music - MGB Songs, ASCAP), LT 43

HEART ATTACK (Matza Ball Music, BMI/Where Da Kasz At, BMI/EMI Foray Music, SESAC/Rico Love Is Still A Rapper, SESAC/Usher JV SESAC Publishing Designee, SESAC/April's Boy Music, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/H1, RBH 18

HO HEY (The Lumineers, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), H100 13

HOLD UP (Bizzy Boy South, BMI/Dead Stock Music, BMI/Warner-Tamerlane Publishing Corp., BMI/S-Cook, BMI/Close Range Publishing, BMI), AMP, RBH 50

HOME (CYP One Publishing, ASCAP/Downtown Music Publishing LLC, ASCAP/Falling Art Music, ASCAP/Razor & The Music Publishing, LLC, ASCAP/Dreynyah Music, BMI), AMP, H100 14

HOW COUNTRY FEELS (Warner-Tamerlane Publishing Corp., BMI/Boatwright Baby, BMI/February 4 Music, BMI/Permusic III Ltd., BMI/Songs Of Peer Ltd., ASCAP/Team Thrash, ASCAP), AMP, CS 20; H100 75

I

I CAN ONLY IMAGINE (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/The Ball Music, BMI/Artist Publishing Group East, SESAC/Universal Tunes, SESAC/Sony/ATV Songs LLC, BMI/Shapiro, Bernstein & Co., Inc., ASCAP/What A Publishing LTD, SACEM/Piano Songs, BMI/Talpa Music BV, STEMRA/Rister Editions, SAGEM/W.B.M. Music Corp., SESAC/SILX Music, SESAC), AMP/H1, H100 86

ICE (Team S Dot Publishing, BMI/Songs Of Universal, Inc., BMI/If You Don't Need Me Don't Leave Me Publishing, BMI/EMI Blackwood Music Inc., BMI/Sony/ATV Tunes LLC, ASCAP/Gal Publishing, ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/H1, H100 99; RBH 27

I CRY (Mail On Sunday Music, ASCAP/E-Class Publishing, BMI/Schweezy Beats Publishing, ASCAP/Panic Attack Publishing, ASCAP/Artist's Publishing Group West, ASCAP/WB Music Corp., ASCAP/Scream Gems-EMI Music Inc., BMI/DWARF VILLAGE MUSIC, ASCAP/Colegma-EMI Music Inc., ASCAP/Rutland Road Music, ASCAP/Serious Scriptures, ASCAP/Sony/ATV Songs LLC, BMI), AMP/H1, H100 10

IF I DIDN'T HAVE YOU (Legends Of Magic Mustang Music, SESAC/Bargaina Music, SESAC/Sony/ATV Cross Keys Publishing, ASCAP/Becky's Boy Music, ASCAP/Sony/ATV Tree Publishing, BMI), HL, CS 34

IF I DIDN'T KNOW BETTER (EMI Blackwood Music Inc., BMI/Mr. Bright Sunshine, BMI/Arum Rae Valkonen Publishing Designee, BMI), HL, CS 42

I FOUND YOU (Not Listed) H100 95

I KNEW YOU WERE TROUBLE (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI/MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), HL, H100 73

I LIKE GIRLS THAT DRINK BEER (Tokaco Tunes, BMI/Bobby's Lyrics, Land and livestock, BMI/Do

Write Music, LLC, BMI), CS 41

I LUV DEM STRIPPERS (Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Harajuku Barbie Music, BMI/Songs Of Universal, Inc., BMI/Great South Bay Music, BMI/Hip Hopville USA Music, BMI/Royalty Music, ASCAP), HL, RBH 49

I'M DIFFERENT (Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Pay DJ Mustard Publishing, ASCAP/North Hudson Music, ASCAP), RBH 29

INCONDICIONAL (Warner-Tamerlane Publishing Corp., BMI/Songs Of Top Stop Music Publishing, BMI/Pentius Music Publishing, BMI), LT 4

IT'S TIME (KIDinaKORNER Publishing, ASCAP/Songs Of Universal, Inc., BMI/Imagine Dragons Publishing, BMI), HL, H100 23

I WILL WAIT (Universal Tunes, SESAC), HL, H100 36

J

JUST WANNA ROCK N' ROLL (Big Red Toe, BMI/Amarillo Sky Songs, BMI/Big Loud Songs, ASCAP/Angel River Songs, ASCAP), CS 47

JUST WHAT I AM (Elbie's Baby Boy Publishing, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/S.L.A.B Entertainment LLC, ASCAP), RBH 44

KICK IT IN THE STICKS (EMI Blackwood Music Inc., BMI/Rhettneck Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Indiana Angel Music, BMI/WB Music Corp., ASCAP/Get A Load Of This Music, ASCAP), AMP/H1, CS 45

KISS TOMORROW GOODBYE (Sony/ATV Tree Publishing, BMI/Peanut Mill Songs, BMI/Chrysalis Songs, BMI/Big Motor, BMI/Crazy Water Music, ASCAP/Little Blue Egg, ASCAP), HL, CS 4; H100 31

L

LA MISMA GRAN SENORA (Maximo Aguirre Music Publishing, SACM), LT 45

LA PREGUNTA (Not Listed) LT 40

LATELY (Universal Music - MGB Songs, ASCAP/Zovetion Music, ASCAP/Penny Funk, BMI/Sevier Summit Music, BMI), HL, RBH 57

LET ME LOVE YOU UNTIL YOU LEARN TO LOVE YOURSELF (Universal Music - Z Tunes LLC, ASCAP/Pen In The Ground Publishing, ASCAP/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Copyright Control/EMI Music Publishing Ltd, PRS), HL, H100 8

LET THERE BE COWGIRLS (Tunes Of Bigger Picture, ASCAP/Songs Of Category 5, SESAC/De Write Music, LLC, BMI/Tunes Of RPM, SESAC), CS 38

LIGHTS (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Tunes LLC, ASCAP/Global Talent Publishing, PRS/Major 3rd Music Publishing Ltd, PRS/BMG Rights Management (UK), PRS/BMG Platinum Songs, BMI), HL, H100 21

LIMBO (Los Cangris Publishing, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Kob Publishing, ASCAP/EMI Blackwood Music Inc., BMI/Blue Kraft Music Publishing, BMI), LT 10

LIVE WHILE WE'RE YOUNG (2101 Songs, BMI/Sony/ATV Songs LLC, BMI/BMG Gold Songs, ASCAP/Chrysalis One Music, LLC, ASCAP/MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), HL, H100 42

LLEVAME CONTIGO (Mayimba Music, Inc., ASCAP/Palabras De Romeo, ASCAP), LT 12

LOCKED OUT OF HEAVEN (Mars Force Music, ASCAP/BMG Rights Management (US) LLC, ASCAP/Roc Nation Music, ASCAP/Music Family-nem LP, ASCAP/EMI April Music, Inc., ASCAP/Ty Plane Music, ASCAP/Universal Music Corporation, ASCAP), AMP/H1, H100 6

LOVIN' YOU IS FUN (Sony/ATV Tree Publishing, BMI/Beavertime Tunes, BMI/Love Monkey Music, BMI), HL, CS 18; H100 70

M

M.A.A.D CITY (Not Listed), AMP, RBH 38

MADNESS (Loosechord Ltd., PRS/Warner-Tamerlane Publishing Corp., BMI), AMP, H100 63

MENTIROSA (Universal Music - MGB Songs, ASCAP), LT 47

MERCY (Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/RLF Music, ASCAP/Songs Of Universal, Inc., BMI/FF To Def Publishing, LLC, BMI/Neighborhood Pusha Publishing, BMI/Sony/ATV Songs LLC, BMI/Ty Epps Music, ASCAP/Copyright Control/Royne Music, ASCAP/The Royalty Network, ASCAP/Universal-PolyGram International Publishing, ASCAP/Dub Plate Music Publishing Ltd., ASCAP/You World Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 47; RBH 9

MERRY GO ROUND (Warner-Tamerlane Publishing Corp., BMI/351 Music, BMI/Want A Fresh One Music, ASCAP/Black River Entertainment LLC, ASCAP/Universal Music Corporation, ASCAP/Smack Ink, ASCAP), AMP/H1, CS 32

MIENTRAS TANTO (Mostlyadsongs, ASCAP/WB Music Corp., ASCAP), LT 24

MI PROMESA (Productora de Talentos, BMI), LT 9

MIRANDO AL CIELO (Roberto Tapia Publishing, BMI), LT 5

MISSIN' YOU CRAZY (Bill Butler Music, BMI/EMI April Music, Inc., ASCAP/Funky Merle Music, ASCAP/The Song Factory, LLC, ASCAP/Golden Vault Music, ASCAP), HL, CS 35

MONEY TREES (Not Listed) RBH 40

MY MOMENT (Tyrae Simmons, ASCAP/Drema Like The DJ, ASCAP/Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Fover Rich, ASCAP/Music & Dreams Publishing, ASCAP/WB Music Corp., ASCAP/Maybach Music Group, ASCAP/Onaj Publishing, ASCAP/Universal Music Corporation, ASCAP/Brother Bag Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/H1, H100 100; RBH 28

N

NO LIE (Ty Epps Music, ASCAP/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Sounds From Earthdrummers, ASCAP), HL, RBH 10

NO ME COMPARES (Warner Chappell Music Spain S.A., SGAE/WB Music Corp., ASCAP/Gazul Producciones S.L., ASCAP), LT 36

NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS (EMI Blackwood Music Inc., BMI/Crown P Music Publishing, BMI), LT 28

NO WORRIES (Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Blackwood Music Inc., BMI/If You Need Me Don't Leave Me, BMI/Money Mack Music, BMI), AMP/H1, H100 54; RBH 12

NUBE BLANCA (EMI Blackwood Music Inc., BMI/Universal Music S.A. de C.V., SACM), LT 44

O

ONE MORE NIGHT (Sudger Music, BMI/Universal Music - Careers, BMI/MXM Music AB, BMI/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 1

ONE OF THOSE NIGHTS (Universal Music - Careers, BMI/Big Red Toe, BMI/Amarillo Sky Songs, BMI/Big Loud Bucks, ASCAP/Big Loud Bucks, BMI/Angel River Songs, ASCAP), HL, CS 36

THE ONE THAT GOT AWAY (EMI Blackwood Music Inc., BMI/String Stretcher Music, BMI/Universal Music - Careers, BMI/Shitake Maki Publishing, BMI/Vibe Room Music, BMI/Jimbalaya Music, BMI/BPJ Administration, BMI), HL, CS 7; H100 51

THE ONLY WAY I KNOW (Old Desperados, LLC, ASCAP/Carol Vincent And Associates, LLC, ASCAP/NZD Publishing Company, Inc., ASCAP/WB Music Corp., ASCAP/Get A Load Of This Music, ASCAP), AMP, CS 25; H100 93

P

PASARELA (Los Cangris Publishing, ASCAP), LT 19

PAYPHONE (Sudger Music, BMI/Universal Music - Careers, BMI/Matza Ball Music, BMI/Where Da Kasz At, BMI/Maru Cha Cha, BMI/Lotzah Balls Soup, BMI/E A R Entertainment LTD, ASCAP/BMG Ruby Songs, ASCAP/MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Wiz Khalifa Publishing, BMI), AMP/H1, H100 39

PEGAITO SUAVECITO (Sony/ATV Latin Music Publishing, LLC, BMI/Roberto Testa Publishing, SOCAN/Keith Kanashiro Publishing, SOCAN/Spanlight World Publishing, BMI), LT 27

POETIC JUSTICE (Not Listed), AMP, H100 94; RBH 26

POP THAT (Kharbouch Lute Publishing Designee, BMI/First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Rock & Lee Music, ASCAP/Music Of Ever Hip-Hop, BMI/BMG Rights Management, BMI/4 Blunts Lit At Once Publishing, BMI), AMP/H1, H100 40; RBH 7

POR QUE LES MIENTES? (Sony/ATV Discos Music Publishing LLC, ASCAP/Tito El Patron Publishing, ASCAP/On Fire Inevitable Publishing, ASCAP), LT 7

POUND THE ALARM (Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/Songs Of RedOne, BMI/Sony/ATV Songs LLC, BMI/2101 Songs, BMI), HL, H100 76

EL PRIMER LUGAR (Universal Music - MGB Songs, ASCAP/Universal Music Mexico S.A. de C.V., SACM), LT 11

PUT IT DOWN (Galassi Foreign Floss Publishing, Inc., BMI/Team S Dot Publishing, BMI/Songs Of Universal, Inc., BMI/Dem Jointz Music, BMI/Culture Beyond Ur Experience Publishing, BMI), HL, H100 77; RBH 17

R

RADIOACTIVE (KIDinaKORNER Publishing, ASCAP/Songs Of Universal, Inc., BMI/Imagine Dragons Publishing, BMI), HL, H100 83

READY OR NOT (Seven Peaks Music, ASCAP/Take It To The Bridge Music, ASCAP/Roddis Music, ASCAP/Songs Of Kobalt Music Publishing America, Inc., BMI/Here's Lookin' At You Kidd Music, BMI/Sony/ATV Songs LLC, BMI/Fueled By Music, BMI/Warner-Tamerlane Publishing Corp., BMI/ChrisSamSongs, Inc., BMI/Nickel Sho Music Co., Inc., BMI), AMP/H1, H100 98

RED (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 33

REMEMBER YOU (Wiz Khalifa Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/CG&Co Inc., SOCAN/EBA, SOCAN/Hear The Art, SOCAN/M&D Publishing House, SOCAN/CP Records, SOCAN/Virginia Beach Music Publishing, ASCAP/WB Music Corp., ASCAP/Goldaddy Music, BMI/Major Tom's Music, BMI), AMP, RBH 34

REPRESENTIN' (Ludacris Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/EMI Blackwood Music Inc., BMI/Justinub Music, BMI/Rico Love Is Still A Rapper, SESAC/W.B.M. Music Corp., SESAC/Jesse Jay Music, ASCAP/Reach Music Publishing, Inc., ASCAP/Outlandish Pursuit, BMI/Rebel Made LLC, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Retromono Publishing, BMI), HL, RBH 32

REST OF MY LIFE (Not Listed) H100 72

EL REY (Not Listed) LT 49

S

SAME LOVE (Macklemore Publishing, BMI/Ryan Lewis Publishing, BMI/Mary Lambert Publishing Designee, ASCAP), RBH 45

SAN LUNES (Marcha Musical Corporation, BMI), LT 21

SAY GOODNIGHT (Songs Of Universal, Inc., BMI/Kreative Songs, BMI/Music Of Stage Three, BMI/Gutter-N-Grace Music, BMI/Roger's Dream Music, BMI/M2G Chrysalis Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Mr. Bright Sunshine, BMI), HL, CS 39

SIN MEDIO (Tree Productions, SESAC/Sony/ATV Timber, SESAC/Red Traxx Music, ASCAP/3DK Tome Publishing, ASCAP/Copyright Control), LT 42

SIN RESPIRACION (Idea Enterprises, Inc., BMI/Editora de Ideas, SESAC/Editorial LGA, SESAC/Avani Music Publishing, SESAC), LT 16

SIN TI (I DON'T WANT TO MISS A THING) (Real-songs, ASCAP), LT 39

SKYFALL (Universal Songs Of PolyGram International, BMI/EMI Blackwood Music Inc., BMI/EMI Music Publishing Ltd., PRS), HL, H100 33

SOLO VINE A DESPEDIRME (DEL Melodies, BMI/BadSin Publishing, BMI), LT 3

SOMEBODY'S HEARTBREAK (Songs Of Universal, Inc., BMI/Universal Music - Careers, BMI/High Powered Machine Music, BMI/Happy Little Man Publishing, BMI), HL, CS 28

SOMEBODY THAT I USED TO KNOW (Op Shop Songs Pty Ltd, APRA/Kobalt Music Services Australia Pty Ltd, APRA/Songs Of Kobalt Music Publishing America, Inc., BMI/Unicappell Music, Inc., BMI), AMP, H100 29

SOME NIGHTS (WB Music Corp., ASCAP/FBR Music, ASCAP/Bearvon Music, ASCAP/Rough Art, ASCAP/Shira Lee Lawrence Rick Music, BMI/Way Above Music, BMI/Sony/ATV Songs LLC, BMI), AMP/H1, H100 4

SORRY (C. Harris, ASCAP/Royalty Rightings, ASCAP/Universal Music Corporation, ASCAP/Pretty Girls And Big Love Songs, BMI/Songs Of Universal, Inc., BMI/Elvis Lee Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 48

SOUTHERN COMFORT ZONE (House Of Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP/Don't Have To Be Music Publishing, ASCAP), HL, CS 17; H100 88

SWIMMING POOLS (DRANK) (WB Music Corp., ASCAP/Hard Working Black Folks, ASCAP/Top Dawg Music, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Brother Bagz Publishing, BMI), AMP, H100 20; RBH 4

T

TAKE A LITTLE RIDE (Music Of Cal Iv, BMI/Big Red Toe, BMI/Big Loud Bucks, BMI/Amarillo Sky Songs, BMI/Chrysalis Songs, BMI/Jim McCormick Music, BMI/BMG Chrysalis Music Publishing, BMI), CS 15; H100 66

TAKE A WALK (Boat Builder Music Publishing LLC, BMI/Sony/ATV Songs LLC, BMI), HL, H100 80

THE A TEAM (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Songs LLC, BMI), HL, H100 26

TELESCOPE (Castle Bound Music, Inc., SESAC/Wiz Wiz Publishing, BMI/Ryan Lewis Publishing, BMI), H100 55; RBH 13

TIENES QUE CREER EN MI (EMI April Music, Inc., ASCAP/Nick James Songs, ASCAP/Sony/ATV Songs LLC, BMI/The Ball Music, BMI/Monnam, ASCAP/627 Music Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), LT 38

TIL MY LAST DAY (Tunes Of Bigger Picture, ASCAP/Bigger Picture Group, LLC, ASCAP/Big Music Machine, BMI/Double Barrel Ace Music, BMI/EMI April Music, Inc., ASCAP/Songs Of Countrywood, ASCAP), HL, CS 10; H100 60

TIP IT ON BACK (Magic Mustang Music Inc., BMI/EMI Blackwood Music Inc., BMI/Ross Coppenham, SOCAN/4 Tunes Music Publishing Limited, BMI/EMI April Music, Inc., ASCAP/Jon Mark Nitz Music, ASCAP), HL, CS 77

TITANIUM (EMI Blackwood Music Inc., BMI/Long Lost Brother Management Ltd, PRS/TAI PA Music Publishing, BUMA/Piano Songs, BMI/Sony/ATV Songs LLC, BMI/Shapiro, Bernstein & Co., Inc., ASCAP/What A Publishing LTD, SACEM/Tenor Music, BMI/EMI Music Publishing Ltd., PRS), HL, H100 44

TOO CLOSE (Pure Groove, BMI/Warner-Tamerlane Publishing Corp., BMI/Universal-PolyGram International Publishing, ASCAP), AMP/H1, H100 9

TORNADO (EMI Blackwood Music Inc.,

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: RCA Records promotes **Keith Naftaly** to executive VP/head of A&R. He was senior VP of A&R at RCA/Jive Label Group.

Warner Bros. Records taps **Alex Wilhelm** as director of A&R. He ran the website *Crazed Hits*.



PUBLISHING: Sony/ATV Music Publishing promotes **Walter Jones** to VP of urban music. He was director of A&R.

Warner/Chappell Music names **Ben Vaughn** executive VP of Warner/Chappell Nashville. He was executive VP/GM of EMI Music Publishing Nashville.

The National Music Publishers' Assn. appoints **Mark Fried** to its board of directors. He is founder/president of Spirit Music.

TOURING: VenuWorks taps **Andy Long** as VP of events and entertainment. He will head up the facility management company's new booking and promotions division, scheduled to launch in early 2013. He was regional VP.

RELATED FIELDS: Entravision Communications announces a new management structure: **Jeffrey A. Liberman**, previously president of Entravision's radio division, is promoted to COO; **Mario Carrera**, formerly senior VP of Spanish-language TV, is promoted to chief revenue officer; and **Esteban Lopez Blanco**, formerly executive director of interactive, is now chief strategy officer.

Graphite Media names **Tim Pearson** managing director. He was head of marketing and events for music titles at IPC Media.

—Edited by Mitchell Peters

GOODWORKS

CHRIS BROWN LAUNCHES FOUNDATION

After years of philanthropic work, Chris Brown has officially launched his Symphonic Love Foundation. The organization aims to create programs and grants through two focus areas: art and love.

"People are going to see a different side of Chris, what he's really like and how he's been giving back since he was a kid," Brown's philanthropic adviser Bruce Richman says. "He wants to inspire fans and be a role model. The only way to do that is to show them who you really are."

In 2007, at age 17, Brown entered philanthropy by donating a portion of his tour proceeds to St. Jude Children's Research Hospital. Since then, the R&B singer has given time and money to charities close to his heart. This year, Brown has already set aside more than \$200,000 in grants for such organizations as the Debbie Allen Dance Academy, Heart of Los Angeles, Jenesse Center and Break the Cycle.

Richman says that Brown doesn't just write a check: He also gets involved with the nonprofits: "He engages with his nonprofit partners and inspires his fans to get involved all over the world."

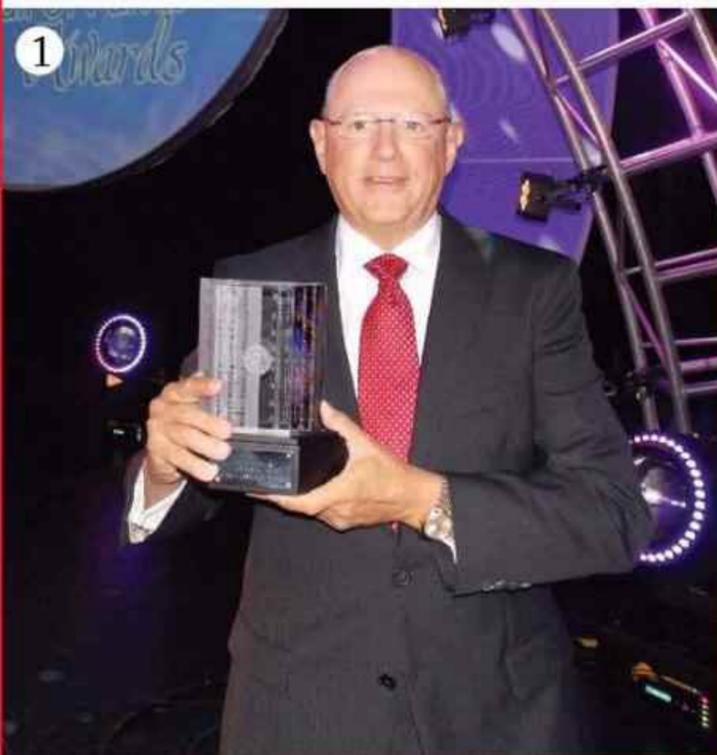
Leading up to the early-November launch of the foundation, Brown rallied fans in more than 18 countries to give back to their communities. The activities included walks for breast cancer and lupus, school and garden renovations, recycling, and food and clothing donations. The foundation's website also provides resources and information about various nonprofits.

Brown is also working with his mother and aunt to build an arts and recreation center in his hometown of Tappahannock, Va. "There really aren't a lot of places for kids to play, be creative, have fun and express themselves," Richman says. "We're in the budgeting process and have a couple different plans we'll be announcing. We'll probably be breaking ground this summer." —Mitchell Peters

WOMAN OF THE HOUR

TAYLOR SWIFT, reigning queen of the Billboard 200 for a third consecutive week, recently received another accolade: three Vevo Certified Awards. The honors commemorate her music videos "You Belong With Me," "Love Story" and "Mine" exceeding the 100 million views milestone. Handling the presentation: Vevo senior VP of music programming, talent and operations **DOUG McVEHIL**.

PHOTO: CHRISTOPHER POLK/GETTY/WIREIMAGE



1 NEDERLANDER CONCERTS CEO ALEX HODGES proudly displays his award as a newly inducted member of the Georgia Music Hall of Fame. He joins a distinguished roster of 2012 inductees that included Sugarland's Jennifer Nettles and Kristian Bush, and songwriter Gary Rossington.

PHOTO: COURTESY OF NEDERLANDER CONCERTS

2 WHILE IN LAS VEGAS for Centric/BET Networks' Soul Train Awards (airing Nov. 25), RCA Records' urban department hosted a luncheon for **CHARLIE WILSON**, who's back on the charts with "My Love Is All I Have." From left: RCA senior VP of urban promotion **GEO BIVINS** and senior VP of A&R **WAYNE WILLIAMS**, Earth Wind & Fire's **VERDINE WHITE**, **BILL WITHERS**, Sunseeker Media CEO **BART PHILLIPS**, Wilson, singer **TAMAR BRAXTON**, Centric executive VP **PAXTON BAKER**, Streamline Records president **VINCE HERBERT**, Clear Channel senior VP of urban programming **DOC WYNTER** and Wilson's manager **MICHAEL PARAN**. PHOTO: CHRISTOPHER MITCHELL

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To submit your photos for consideration, please send images to backbeat@billboard.com.

CAUSE AND EFFECT

Take That frontman and U.K. "X Factor" judge **GARY BARLOW** (center) was hailed as a "national treasure" by the Prince of Wales upon receiving the prestigious Music Industry Trusts Award in London (Nov. 5). Friend and fellow musician **ELTON JOHN** bestowed the honor at the 21st annual charity event benefiting the Nordoff Robbins charity and the BRIT Performing Arts & Technology School. Joining the pair is Universal Music U.K. chairman/CEO **DAVID**

JOSEPH. PHOTO: JOHN MARSHALL



1 GUNS N' ROSES KICKED OFF their "Appetite for Democracy" residency at the Joint inside the Hard Rock Hotel & Casino on Nov. 2. Participating in the evening's revelry are (from left) Guns N' Roses members **RICHARD FORTUS, TOMMY STINSON** and **CHRIS PITMAN**; AEG Live Las Vegas VP of booking **BOBBY REYNOLDS**; GNR's **AXL ROSE, FRANK FERRER, DJ ASHBA** and **DIZZY REED**; Hard Rock Hotel & Casino VP of entertainment **PAUL DAVIS**; the band's **RON "BUMBLEFOOT" THAL**; and AEG Live marketing director **SUZANNE RICHARDSON** and VP **JOHN NELSON.**

PHOTO: ERIK KABIK/RETNA



2 SIRIUSXM BRASS AND LISTENERS caught up with Aerosmith on Nov. 2 during a special live studio chat, "SiriusXM's Town Hall With Aerosmith." Lining up before the sit-down are (standing, from left) SiriusXM Classic Vinyl PD **JOEY BLACK** and senior VP of promotions, event marketing and talent relations **ROSS ZAPIN**; Aerosmith members **BRAD WHITFORD, STEVEN TYLER** and **JOE PERRY**; SiriusXM VP of brand management **RANDY DRY**; Aerosmith's **JOEY KRAMER** and **TOM HAMILTON**; and SiriusXM VP of talent and industry affairs **STEVE LEEDS** and (kneeling) VP of music programming **GREGG STEELE.** PHOTO: KEVIN MAZUR

PHOTO: KEVIN MAZUR



3 TO HELP MARK THE LAUNCH of HP Connected Music, No Doubt performed a private showcase in Paris on Nov. 6. Coming together for the occasion are (from left) No Doubt members **ADRIAN YOUNG** and **GWEN STEFANI**; HP managing director for Europe, the Middle East and Africa **ERIC CADOR**; Universal Music Group International global head of new business development **OLIVIER ROBERT-MURPHY**; and No Doubt's **TOM DUMONT** and **TONY KANAL.**

PHOTO: JC CASLOT/EFFIKAS

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