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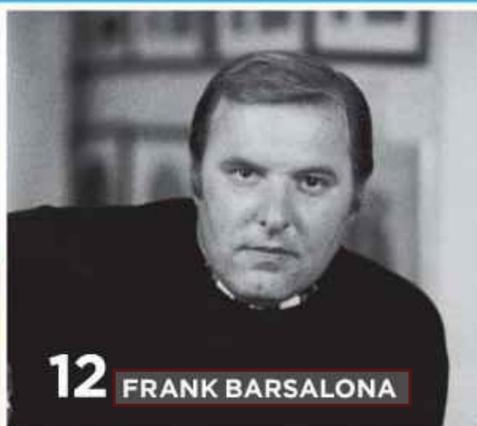
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360 DEGREES OF BILLBOARD

HOME FRONT



Online

WOMEN IN MUSIC

Nov. 30 marks Billboard's annual Women in Music event, this year featuring Woman of the Year Katy Perry and Rising Star Carly Rae Jepsen. Visit Billboard.com for full coverage including video, photos, Q&As and news.

HOLIDAY MUSIC

'Tis the season for Billboard.com's Holiday Music Central, featuring the Holiday Songs and Holiday Albums charts, gift guide and more.

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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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UP FRONT

RETAIL BY ED CHRISTMAN

Grey Is The New Black

Black Friday music sales at major retailers dipped. But there were bright spots, including Target and Amazon, vinyl's ongoing revival and the positive impact of Record Store Day

Black Friday ain't what it used to be.

U.S. music sales last week were flat when compared with the same time frame last year, according to retailers who spoke with Billboard. But some merchants appear to have enjoyed banner sales.

According to sources, Target and Amazon rocked sales last week, particularly during the Black Friday weekend, and indie merchants are reporting strong numbers too, thanks to exclusive Record Store Day releases.

However, the trend by major chains to open on Thanksgiving Day diluted Black Friday's sales punch, some retailers say.

"There is no such thing as Black Friday anymore," one music retailer says. "I am now calling it 'Grey Friday.'"

That merchant says that overall traffic was down on Friday, probably because so many people were out shopping on Thanksgiving.

Label sales executives report that the Target chain had a great holiday weekend, but music sales weren't so good at Walmart and Best Buy.

"It sounds like Target showed everybody up," a major-label head of sales says. "During the holiday, they schooled the other accounts in how to promote music."

For Black Friday, both Target and Walmart featured \$5 titles from Kelly Clarkson, Jason Aldean and Usher, among others.

In a sign of music's waning importance with some retail-

ers, Best Buy's Black Friday circular for the first time didn't feature any music titles.

According to Nielsen SoundScan, album sales were down 0.4% for the week ended Nov. 25. Within that figure, digital album sales were up 12.3%, but that's below the 14.9% growth the format has posted so far this year. On the other hand, digital track sales were up 9.1% for the week, when compared with sales for the corresponding week in the prior year.

Meanwhile, the "Grey Friday" merchant reports that at his company, the weekend sales were off 2% on a comparable-store basis.

Newtown, Mass.-based Mike Dreese reports that the 28-unit Newbury Comics chain had an 8% comparable-store increase in sales for Black Friday but that was driven mainly by fashion, while music sales are declining. He says his online store's CD sales dramatically decreased, and DVD sales are off worse than CDs.

"The jig is up—music sales can only fall to zero while fashion sales were up about 40% and can only keep growing," Dreese says. "[Physical] media sales will suck next year when all the people who get iPads and tablets for Christmas start getting their entertainment from those gifts. iPads and tablets will eat into physical sales next year." The chain's only good music news was its vinyl sales, which were up about 30% for the week.

The Record Store Day coal-



One merchant says overall traffic was down on Black Friday, possibly due to some stores opening on Thanksgiving.

tion was supported on Back to Black Friday to the tune of 90 releases, mainly vinyl, including 7-inch titles from Captain Beefheart & His Magic Band and David Bowie; albums from Joan Jett, Joe Strummer and Mogwai; and EPs from the Rolling Stones and Norah Jones.

The hottest items, according to Michael Kurtz, who heads up the Department of Record Stores (formerly known as the Music Monitor Network), were singles from the White Stripes and a Lumineers EP. He says that on average sales at indie stores reporting to Record Store Day were up at least 10% on a comparable-store basis. That's on top of last year when Back to Black Friday took off and produced a 50% increase in sales

at some merchants.

Online CD sales also were up 2% in a week when overall CD sales were down 5%, according to SoundScan, apparently led by Amazon, which was more aggressive than usual. In addition to its usual array of low prices, the retailer featured rotating titles that were on sale for three- to five-hour periods from Thanksgiving Day through Cyber Monday.

"Amazon was the best-prepared retailer I have ever seen for Black Friday weekend," a veteran label sales exec says. "They had something going all the time."

"Amazon was out there hav-

ing a good time over the holidays," says Super D VP of retail sales Tim Hinsley, who monitors the wholesaler's online stores and its fulfillment for other online CD retailers.

Consequently, he says that Super D tried to avoid the titles that Amazon was pushing and pick niche titles to push to its customers.

Cyber Monday was bigger than Black Friday, but if one counts the "leakage" from Thanksgiving Day, then the latter was the bigger sales day, according to Hinsley. "Orders started piling in at about 7 p.m. on Thanksgiving," he says, "and didn't stop until about 1 in the morning." ...

>>> APPLE RELEASES ITUNES 11

With just a day to spare before its second deadline, Apple released the newest version of iTunes on Nov. 29, one that gives users the ability to stream their entertainment from the Internet through iCloud. The release came after the technology giant in October announced it would delay its iTunes 11 launch by a month in order to "get it right." Other new or updated elements include a new "edge-to-edge" design for iTunes that's meant to take better advantage of screen space, an "up next" display to make it easier for users to see which songs are playing next, a smaller player that takes up less screen space and improved search.

>>> EMI PUBLISHING CATALOG DOWN TO FOUR SUITORS

With one bid still outstanding, the auction to sell off a portion of EMI's publishing catalog is now down to four suitors. According to sources, those still in contention to buy the portfolio of songs are BMG Rights Management, France's Because Music and a joint bid from Kobalt Music Group and G2 Investment Group. Warner Music Group is expected to turn in its second-round bid by the end of the week. The publishing assets have a net publisher's share of \$12.5 million, sources say.

>>> WHO TO PLAY, CASH HONORED AT GRAMMY NOMS CONCERT

The Who, Hunter Hayes, the Band Perry and Dierks Bentley have been added to the lineup for the Grammy Award nominations concert taking place Dec. 5 in Nashville. The Band Perry and Bentley will perform a special tribute to the late Johnny Cash. They join previously announced performers Luke Bryan, fun., Maroon 5 and Ne-Yo.

Reporting by Ed Christman, Alex Pham and Billboard staff.

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A&R BY GARY TRUST

Incon-sequential?

Why an album's track order still matters in an age of digital consumption for artists, A&R execs and streaming companies

The sequencing of tracks on an album may have long been subject to artists' creative muses in the heyday of vinyl and CDs, but, according to A&R and streaming services decision-makers, song order can still have far-reaching impact on acts' and labels' bottom lines.

As digital music becomes the primary avenue by which many fans discover, sample, engage and share an album, label executives are paying closer attention to whether the track order of an album has grown or diminished in importance outside of the physical format.

In particular with subscription services like Spotify or Rhapsody, which pay labels on an agreed per-play basis, there has been interest to see if the order of tracks could have a significant enough effect on payouts made.

Throughout the rock era, an album's track order has often been based on what has caught an artist's fancy, shaped by such elements as feel and flow. "I never like to put two happy songs in a row or two of the same kind of sadness in a row," Taylor Swift told Billboard, referring to how she decided the order of cuts on her recent Billboard 200 chart-topper, *Red*. "It's just about establishing [a sequence that] sounds like that's the order of things. It's a gut-feeling thing."

In other cases, it's even simpler; Billy Joel reportedly set the sequence for his 1993 Billboard 200 No. 1 *River of Dreams* based on the order in which he wrote each song (with "Famous Last Words" serving as a logical closer for the album).

The Oct. 13 On-Demand Songs chart served, however, as a stark example that artists and labels may want to revisit the importance of songs' spots on albums. That week, as Mumford & Sons' sophomore set, *Babel*, debuted atop the Billboard 200 (with 600,000 copies sold, according to Nielsen SoundScan), 11 of the 12 cuts on its standard edition roared onto On-Demand Songs. More noticeably, the order of the songs on the album almost mirrors that in which they bowed on the subscription streaming tally that week. Lead single "I Will Wait" started at No. 15, followed by the title cut at No. 16 and "Whispers in the Dark" at No. 21. The tracks are the third, first and second on the set, respectively.

The album's next four titles—"Holland Road," "Ghosts That We Knew," "Lover of the Light" and "Lovers' Eyes"—entered On-Demand



"In general, we advise our bands not to bury their singles and most commercial tracks toward the end of an album. Start out with your hit. In other words, don't be too smart for the room. Captivate people quickly. Then, they can dive into the rest of the record."

—DANIEL GLASS, GLASSNOTE RECORDS



Songs at Nos. 24, 28, 32 and 35, respectively, with tracks nine through 12 arriving also almost identically to their album placement. (Closer "Not With Haste" just missed the survey that week, although it debuted in the following frame at No. 41.)

Such data suggests that the earlier a song appears on an album, the more likely a listener is to stream it. At the same time, a music consumer's attention span may be even shorter than any artist wants to believe. "Everyone's doing 20 different things at once: listening to music, watching TV, and probably while on their iPad," Rdio content marketing manager Kelli Fannon says. "When it comes to tak-

ing an hour to listen to an album in its entirety, I have all the best intentions in the world myself. But, ultimately, I can only get through the first three or four songs before the phone rings, or someone asks me a question, or I have a meeting I have to run to . . . Then, I really do want to go back and hear that album, so I'll start back over at the first track. It may take me three or four times before I get all the way through."

Very possibly, too, for equally time-crunched Rdio subscribers.

Warner Bros. executive VP of A&R Jeff Fenster echoes that long before a listener faces such time constraints, acts hoping to get signed would do well to realize that

they have only so long to make a memorable first impression with label leaders whom they hope to impress. "If I get a demo and the act has got great songs at Nos. 6 and 7 on it, there's a very good chance that I will never hear those," he says.

Ultimately, Fenster says, while an album's song sequence is key, it doesn't trump the most important factor toward an artist attaining success: quality. "If something's intriguing, then I might listen to 13 songs. A lot of it is just, 'Does this make me want to listen to more or not?'"

A set's sequence likely isn't the sole driver of how fans consume albums. Just because the title track is the lead

cut on *Babel* doesn't necessarily mean that's the only reason that it debuted so high on On-Demand Songs, according to Glassnote founder/president Daniel Glass. "Babel" was the one song that fans had never heard Mumford & Sons play live before. Their other new songs were played in some shape or form over their past two years of touring. That's my theory as to why it did so well. It truly was a brand-new song."

Still, Glass agrees that it pays to place a hit or potential single early on an album, a practice that, he says, has roots in in-store play in trying to nudge shoppers toward the counter as quickly as possible.

"In general, we advise our bands not to bury their singles and most commercial tracks toward the end of an album," he says. "I heard Paul Simon speak once to an audience of producers and songwriters. He said, 'Start out with your hit,'" Glass recalls. "In other words, don't be too smart for the room. Captivate people quickly. Then, they can dive into the rest of the record and find out more nuances and subtleties as they go."

Then again, Joel's No. 3-peaking Billboard Hot 100 hit "The River of Dreams" and Swift's "We Are Never Ever Getting Back Together," her first Hot 100 No. 1, appear eighth on *River of Dreams* and *Red*, respectively. Of course, both acts were clearly established at the time of each release, suggesting that stacking singles early on a set may be more vital to newer acts seeking to establish themselves.

The best lesson to take from studying albums' track sequences may be that even in an era of streaming, in which listener behavior seemingly reflects a tendency to sample only portions of releases, the album format appears to have a bright future. According to the Oct. 13 On-Demand Songs chart, the 11 cuts that debuted from *Babel* each totaled robust sums of between 555,000 and 330,000 on-demand streams, according to Nielsen BDS. "The fairly even distribution of listens across all the tracks on that record means that people are enjoying that music as a cohesive collection," says Ken Parks, U.S.-based chief content officer/managing director at Spotify.

"For artists that tell a story with an album, with an intro, a pacing, a mood that's set and a narrative that's being told, that's great news," Parks says. "They can still make that music available as they intend to tell that story and still expect that people are going to listen to it."

Let's Hear It For The Girls

A strong female showing at the Latin Grammys belies an indifferent chart performance in recent years. A variety of styles is key

For nearly three years, women have been conspicuously absent from Billboard's Latin music charts.

Since the beginning of 2010, only six titles by female acts have hit No. 1 or No. 2 on the Top Latin Albums chart. So far this year, only two have done so: **Ednita Nazario** and the late **Selena**.

Radio-wise, things were only slightly better. Since the beginning of the year, only three female soloists—**Gloria Estefan**, **Paulina Rubio** and, last month, **Leslie Grace**—have topped the Latin Airplay chart, each for only a week. Even if one adds women as featured acts—**America Sierra** with **3BallMTY**, **Natti Natasha** with **Don Omar** and **Jennifer Lopez** with **Wisin & Yandel**—out of 47 chart weeks, women have occupied only eight at No. 1.

However, the recent Latin Grammy Award wins by sibling duo **Jesse & Joy** (Joy, the sister, is the lead voice), who took home best contemporary pop vocal album and record and song

of the year, and **Carla Morrison**, who won best alternative album, highlight a different kind of female Latin act: one who is more down to earth, less glamorous and easier to relate to in terms of looks and lyrics. These are the kinds of acts who are beginning to gain traction on the charts and which may appeal to a young, female buyer.

"Girls really have to relate to the lyrics. They have to relate to [the singer]," says Sony Music Latin managing director **Nir Seroussi**, whose roster includes veteran chanteuse Nazario, **Shakira** and younger acts like pop singer/songwriter **Kany Garcia**, also a Latin Grammy nominee. "As an industry, pop music in the Latin world really came from fabricating artists. That moment's passed. Today, everything has to be credible."

Joy, Morrison and Garcia all embody such credibility. Joy, averse to makeup, still does her own hair and resembles a cute, wholesome

high school student when she plays her guitar. Like Joy, Garcia has never pranced onstage in sexy outfits. Instead, she revels in well-crafted music and lyrics that follow the singer/songwriter tradition. Morrison is even less traditional for a Latin act. Full-figured and tattooed, her single "Eres Tu" (It's You) is a beautiful love song about a

gay male couple on their wedding day.

"In the beginning I was told Carla's songs were too sad and she didn't have the 'looks' to make it," says **Gil Gastelum**, who signed Morrison to his indie label Cosmica Records and found an avid audience for her. "Go to a festival such as Vive Latino and see the thousands and thousands of people that make up Carla's audience—they're the very same that watch the telenovelas, the variety and musical shows—but they're relating to someone who looks, thinks and hurts like them."

The most overtly commercial of this new crop of female acts is **Leslie Grace**, a young Christian singer who began singing bachata at the suggestion of her producer **Sergio George**, who signed her. But as much as Grace's style was carefully mapped out, her wholesome, girl-next-door persona was not.

"A key is the audience can't feel threatened," Seroussi says. "If you take your boyfriend to the show, there has to be a 'this girl is cool' factor." ...

Latin Notas

LEILA COBO



CARLA MORRISON is part of a new breed of female Latin pop artists.

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

Latin Biz Honors Songwriters

Industry luminaries throw weight behind Hall of Fame initiative

Desmond Child has written and produced music for some of the industry's most recognized acts from Aerosmith to Ricky Martin. But forming the Latin Songwriters Hall of Fame (LSHOF) may be his biggest creation.

Along with producer/songwriter Rudy Perez, the president of the newly formed nonprofit, Child will serve as chairman/CEO of the organization that serves to recognize veteran Latin songwriters while helping usher in a new generation of music scribes.

Much in the way the Recording Academy helped launch the Latin Recording Academy, Child and Perez have been spreading the word about their vision and bringing onboard such volunteers as music mogul Emilio Estefan Jr., Academy Award-winning composer/ASCAP chairman/president Paul Williams and ASCAP CEO John LoFrumento. (Billboard publisher Tommy Page and Leila Cobo, executive director of content and programming for Latin music and entertainment, are also on the board.)

"Rudy and I wondered why there wasn't an international organization

honoring Latin songwriters," Child says. "It didn't exist in the world until this moment. It is our mission to celebrate Latin songwriters throughout the world in every genre of music."

Dozens of volunteers in recent months have been meeting in Miami to prepare a significant 2013 launch that will include partnering with the Billboard Latin Music Conference in April.

On Dec. 4, 24 nominees will be announced during a press conference at the Bacardi Building in Miami. On Jan. 28, five inductees will be named along with other award categories, and on April 23 a ceremony will be held to honor the inductees. Organizers are seeking a Spanish-language network to air the event.

Additionally, the LSHOF executive board is looking to establish an interactive museum in Miami similar to the Grammy Museum in Los Angeles, which offers special programs and showcases to the general public.

Linda Moran, president/CEO of the Songwriters Hall of Fame (SHOF) founded in 1969, says the biggest hurdle for the new organization will be sustaining the momentum throughout the year in light of tight budgets, while creating programming and a yearly fund-raising gala. While the LSHOF mirrors its sister group, they operate independently of each other.

"It takes a long time to establish an organization," Moran says. "But Latinos should be proud and should support this. It's not about the ego or a vanity thing. It's very commendable that Desmond and everyone involved is stepping up."

Moran believes that it's a matter of time before the LSHOF begins to grow and move forward with partnerships, sponsors and contributions that will help it expand.



DESMOND CHILD

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EN BREVE

TERRA TO STREAM SANZ CONCERT

Spanish singer **Alejandro Sanz's** Miami concert on Dec. 6 will stream live on Terra.com. The Universal Music Latin Entertainment artist can be seen in the Terra Live Music concert—presented by American Family Insurance, Kia, Pepsi and T-Mobile—on several platforms. The performance, at Bamboo in Miami Beach, will be accessible online and through mobile devices and tablets in 19 countries including the United States and Spain. The show is part of an ongoing series that is also available on demand.

'VICENTE FERNANDEZ' FILM OPENS DEC. 7

Seven months after its premiere at the Newport Beach (Va.) film festival, "The Man Who Shook the Hand of Vicente Fernandez," starring the late Ernest Borgnine in his last performance, will open in select theaters on Dec. 7 just in time for awards season. The Academy Award-winning actor, who died in July at 95, plays retired radio DJ Rex Page who becomes the hero at a nursing home after the Latino staff discovers that he once met popular Mexican singer Vicente Fernandez. The comedy, written and directed by Elia Petridis, is distributed by Indican Pictures.

JULIO IGLESIAS, HAITI PRESIDENT MARTELLY TEAM FOR CHARITY

Haitian President Michel Martelly will join Julio Iglesias during a Dec. 28 fund-raising concert in the Dominican Republic. The pair will sing one song in English and one in Spanish at the event in La Romana, the country's third-largest city. The song titles will remain unannounced until the night of the event. Funds raised from the concert will go to the Rose and White Foundation, which was founded by Martelly, a well-known musician in Haiti, and his wife, Sofia, to help Haiti's poor and disenfranchised.

—Justino Águila

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The Myth Of The Penny Pinchers

Galaxie 500's Damon Krukowski is the latest artist to bemoan streaming services' slim payouts—which would be fair if all the details were right

Damon Krukowski, a member of indie-rock band Galaxie 500 and later Damon & Naomi, captured the industry's attention this month with an articulate piece for Pitchfork that dissected Galaxie 500's royalty statements and criticized the speculative nature that drives today's digital music businesses.

Unfortunately, the article is filled with errors and questionable logic. Not only does Krukowski compare apples and oranges, he expects quite a lot from a decades-old catalog.

Krukowski's article targeted Pandora and Spotify, which both have multibillion-dollar valuations in spite of the losses they amass each quarter. Pandora is a public company with a market capitalization of \$1.3 billion. Spotify's latest round of fundraising valued it at \$3 billion, a highly speculative figure for a company yet to prove its business model can work on a global scale.

Their minute royalties drew as much ire as the companies' business models. Krukowski wrote that selling one LP equals 312,000 plays on Pandora and 47,680 on Spotify. He also wrote that selling 1,000 copies of a 7-inch of the Galaxie 500 song "Tugboat" would earn the band as much as 13 million streams from Spotify. All three claims are wrong.

Let's use the numbers given in the article. Krukowski writes that his BMI royalty check showed the three writers of "Tugboat" received 21 cents for 7,800 plays on Pandora and \$1.05 for 5,960 plays on Spotify. That works out to per-stream royalties of \$0.000027 and \$0.000176, respectively.

Those are incredibly small numbers, but they represent one of two copyrights that gets less revenue for online streaming.

Krukowski focused on the royalties associated with the performance of the composition (the source of his numbers was the royalty check from BMI, one of three performing rights organizations in the United



To match the revenue generated from 13 million streams on Spotify, DAMON KRUKOWSKI (right) of Galaxie 500 would have to sell 1,000 7-inches of the band's "Tugboat" for \$59.94 each.

States). The other copyright, for the sound recording, generates much more revenue. A subscription service like Spotify pays publishers the greater of 10.5% of revenue, 21% of total cost or 18 cents per subscriber. That amount is inclusive of payments to PROs. The rest—a much larger amount—goes to the owner of the sound recording.

Elsewhere in the article, Krukowski notes the band received \$0.004611 per stream from Spotify. Using this royalty rate, the correct streams-for-LPs ratio works out to 1,822 for Spotify and 7,636 for Pandora. The numbers are less if mechanical royalties are deducted from the \$8.40 wholesale price Krukowski used in his calculations. (Profit is another matter. Vinyl is costly to manufacture and ship. Digital is more cost-efficient.)

The band would have to sell each 7-inch for \$59.94 to gross the \$59,943 it would generate from 13 million streams on Spotify. Krukowski once again confused Spotify's smaller songwriter royalty with the larger royalty paid to the owner of the sound recording.

The basic logic behind the article is a bit troubling. Selling 7-inch singles in 1988 and streaming music in 2012 aren't mutually exclusive. Galaxie 500 has monetized the music when originally released—and since reissued—on physical formats and continues to monetize it today through digital formats, too.

Popular songs get high listening volume. Mumford & Sons' *Babel* generated 8 million streams on Spotify alone in its first week of release—equal to \$40,000 at 0.5 cents per stream. *Babel* sold 600,000 units that week, according to Nielsen SoundScan. In 2012, hit songs were routinely streamed 1 million times apiece per week at the services tracked by Nielsen (not including YouTube).

Galaxie 500 is a respected but underground band whose peak sales and listening years are in the past. Its streaming volume is commensurate with its current sales volume. *Today*, the 1988 album that contains "Tugboat," sells a dozen or two units in the United States in a typical week, according to SoundScan. *On Fire* (1989) does slightly better.

The access-based models of Pandora and Spotify are on a different timeline than purchases. A purchase provides a one-time payment. A buyer will never pay a royalty for listening to those songs. Access models pay by the listen. Royalties add up as people listen throughout years and decades.

The most important equation here is volume x royalty rate = revenue. If *Today* were released today, Galaxie 500 would be adored by Pitchfork, featured on NPR and streamed in far greater volume. The per-stream royalties paid by Pandora and Spotify may seem better and fairer if far more people were listening.

Digital Domain

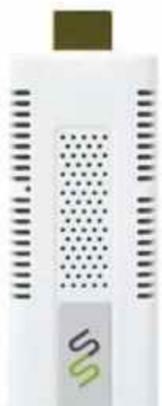
GLENN PEOPLES



SMART TUNES

Music has been slow to penetrate the digital living room. Americans have fallen in love with videogames and Netflix but haven't warmed to enjoying music audio and video on their big-screen TVs. Favi Entertainment's SmartStick is an inexpensive way to enjoy music apps on a TV. The Wi-Fi-enabled device plugs into a TV's HDMI port and accesses such apps as Google Music, YouTube, Spotify and Rhapsody through the Android operating system.

The 4GB version sells for \$49.99, while an 8GB edition costs \$79.99. The SmartStick is available at Amazon, Radio Shack, Best Buy and Newegg. —GP



BITS AND BRIEFS

GOOGLE MUSIC GOES PAN-EUROPEAN

Google Music was the first digital service to reach a deal with Armonia, a Pan-European hub created by collection societies SACEM, SGAE and SIAE to facilitate licensing of digital services. Armonia has the rights for digital and mobile uses for more than 5.5 million works in 31 countries, thus offering services a less fragmented experience. "Music users all around the world will be able to access their songs in a quicker and easier way," SGAE chairman Anton Reixa said in a statement. "Online and mobile services are currently the future of music."

WIMP DEBUTS 'FREEMIUM' SUBSCRIPTION

Aspiro, maker of the WIMP subscription service, has introduced in Denmark a "freemium" version while partnering with Politken, one of the country's largest daily newspapers. The new

edition of WIMP will allow readers to listen to the service while reading a digital version of the newspaper. Scandinavian newspaper publisher Schibste is an investor in Aspiro. Often bundled with cable and Internet service, WIMP has 350,000 subscribers in Norway, Sweden, Denmark and, as of Nov. 6, Poland.

SONY SLASHES MUSIC UNLIMITED PRICE

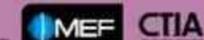
Sony Music Unlimited, Sony's on-demand subscription service, will for a limited time offer consumers a one-year subscription for \$59.99—\$60 off the current yearly price of \$120. PlayStation Plus members can get a full-year subscription for just \$12. PlayStation Plus costs \$17.99 for three months or \$49.99 for a year. Music Unlimited works on a variety of Sony devices—PlayStation 3, PlayStation Vita, Blu-ray players and Bravia TVs—as well as Android mobile phones and tablets and on the Web.

RINGTONES™

DEC 8 2012 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ORIGINAL ARTIST
1	1	10	#1 GANGNAM STYLE	PSY
2	2	14	CRUISE	FLORIDA GEORGIA LINE
3	3	21	WHISTLE	FLO RIDA
4	6	8	DIAMONDS	RIHANNA
5	4	25	PONTOON	LITTLE BIG TOWN
6	5	16	ONE MORE NIGHT	MAROON 5
7	7	35	CALL ME MAYBE	CARLY RAE JEPSEN
8	8	24	NO LIE	2 CHAINZ FEATURING DRAKE
9	9	29	WANTED	HUNTER HAYES
10	10	19	TAKE A LITTLE RIDE	JASON ALDEAN
11	11	6	NO WORRIES	LIL WAYNE FEATURING DETAIL
12	26	41	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY
13	20	11	GIRL ON FIRE	ALICIA KEYS FEATURING NICKI MINAJ
14	14	62	SEXY AND I KNOW IT	LMFAD
15	12	14	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT
16	15	17	TURN ON THE LIGHTS	FUTURE
17	13	17	BLOWN AWAY	CARRIE UNDERWOOD
18	17	7	BANDZ A MAKE HER DANCE	JUICY J FEATURING LIL WAYNE & 2 CHAINZ
19	19	15	ADORN	MIGUEL
20	16	37	DRUNK ON YOU	LUKE BRYAN

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.



BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,206,376 \$400/\$75	ANDREA BOCELLI, KATHERINE JENKINS, MARIA ALEIDA MGM Grand Garden, Las Vegas, Nov. 24	11,142 12,282	Frank J. Russo, Gelb Promotions
2	\$1,933,430 (3,934,034 reais) \$294.88/\$137.61	LINKIN PARK, CHARLIE BROWN JR. Arena Anhembi, São Paulo, Oct. 7	19,745 32,582	T4F-Time For Fun
3	\$1,716,348 \$350/\$75	ANDREA BOCELLI, KATHERINE JENKINS, MARIA ALEIDA HP Pavilion, San Jose, Calif., Nov. 23	11,821 12,440	Frank J. Russo, Gelb Promotions, AEG Live
4	\$1,255,360 (\$1,246,209 Canadian) \$96.66/\$39.77	JUSTIN BIEBER, CARLY RAE JEPSEN, THE WANTED Bell Centre, Montreal, Nov. 26	15,870 sellout	AEG Live
5	\$1,219,161 \$500/\$65	AUSTIN FAN FEST POWERED BY MOBIL 1: AEROSMITH, CHEAP TRICK Frank Erwin Center, Austin, Nov. 16	8,816 11,977	Circuit of the Americas, In-house
6	\$1,215,980 (2,474,789 reais) \$343.94/\$147.40	LINKIN PARK Citibank Hall, Rio de Janeiro, Oct. 8, 10	12,452 13,761 two shows	T4F-Time For Fun
7	\$1,181,680 (£735,191) \$146.27/\$81.97	GEORGE MICHAEL Manchester Arena, Manchester, England, Oct. 9	8,756 9,544	Marshall Arts
8	\$1,178,456 \$89.50/\$39.50	JUSTIN BIEBER, CARLY RAE JEPSEN Palace of Auburn Hills, Auburn Hills, Mich., Nov. 21	15,469 sellout	AEG Live
9	\$1,173,330 (£733,228) \$63.21/\$47.40	NICKI MINAJ, TYGA Manchester Arena, Manchester, England, Oct. 22, Nov. 2	18,589 22,349 two shows	Live Nation, SJM Concerts
10	\$1,119,536 (£866,174) \$125.37/\$80.14	LADY GAGA, THE DARKNESS, LADY STARLIGHT Mediolanum Forum, Milan, Oct. 2	10,753 sellout	Live Nation Global Touring, Live Nation Italy
11	\$1,107,200 (2,257,630 reais) \$382.53/\$193.18	YANNI Credicard Hall, São Paulo, Oct. 11, 13-14	6,819 9,222 three shows	T4F-Time For Fun
12	\$1,104,550 (\$1,000,849 Canadian) \$95.31/\$39.63	JUSTIN BIEBER, CARLY RAE JEPSEN, THE WANTED Scotiabank Place, Ottawa, Nov. 23	13,696 sellout	AEG Live
13	\$1,088,012 (£836,790) \$117.02/\$71.51	LADY GAGA, THE DARKNESS, LADY STARLIGHT Palais Nikaia, Nice, France, Oct. 3-4	13,169 two sellouts	Live Nation Global Touring, Live Nation France
14	\$1,029,318 \$85/\$39.50	JUSTIN BIEBER Consol Energy Center, Pittsburgh, Nov. 20	14,263 sellout	AEG Live
15	\$947,630 \$98/\$66/\$32	BRUCE SPRINGSTEEN & THE E STREET BAND CenturyLink Center, Omaha, Neb., Nov. 15	10,269 sellout	Jam Productions
16	\$941,922 (\$918,572 Australian) \$102.49	MAROON 5, THE CAB, EVERMORE Sydney Entertainment Centre, Sydney, Oct. 13	10,401 sellout	Frontier Touring
17	\$936,474 (\$916,247 Australian) \$91.97	MUMFORD & SONS, EDWARD SHARPE & THE MAGNETIC ZEROS, WILLY MASON Sydney Entertainment Centre, Sydney, Oct. 18	11,525 sellout	Secret Sounds
18	\$928,121 \$97/\$33	SOUTHERN GROUND MUSIC & FOOD FESTIVAL: ZAC BROWN BAND & OTHERS Riverfront Park, Nashville, Sept. 21-22	12,730 two sellouts	Jam Productions, Outback Concerts, Sound Events
19	\$924,124 (1,876,800 reais) \$196.98/\$59.09	ROBERT PLANT Espaço das Américas, São Paulo, Oct. 22-23	9,395 12,010 two shows one sellout	Evenpro/Water Brother/XYZ Live
20	\$907,482 \$254/\$69	VICENTE FERNANDEZ, VICENTE FERNANDEZ JR. Patriot Center, Fairfax, Va., Sept. 28	7,144 9,617	Viva Entertainment
21	\$878,919 (£690,090) \$126.73/\$75.78	UDO JÜRGENS O2 World, Berlin, Nov. 10	9,997 12,340	Concertbüro Zahlmann, United Promoters
22	\$843,557 \$95/\$25	EL GRAN COMBO Coliseo de Puerto Rico, Hato Rey, Nov. 11	12,791 13,816	Cesar Sainz LVR Events
23	\$839,296 (£648,115) \$232.45/\$83.53	JENNIFER LOPEZ, STOOSE O2 World, Berlin, Oct. 13	9,296 10,711	Concertbüro Zahlmann, United Promoters
24	\$829,220 \$179.50/\$129.50/ \$85/\$45	GUNS N' ROSES The Joint, Hard Rock Hotel, Las Vegas, Nov. 7, 9-10	9,082 9,908 three shows	Concerts West/AEG Live
25	\$815,040 (\$797.72 Australian) \$254.60/\$101.23	LONG WAY TO THE TOP TOUR Rod Laver Arena, Melbourne, Australia, Oct. 5	6,141 7,848	Chugg Entertainment
26	\$787,863 (\$784,751 Canadian) \$99.89/\$64.76	JOURNEY, PAT BENATAR & NEIL GIRALDO, LOVERBOY Bell Centre, Montreal, Nov. 5	9,698 10,172	Live Nation, evenko
27	\$768,673 (£593,304) \$84.21/\$51.82	LIONEL RICHIE Sportpaleis, Antwerp, Oct. 5	11,253 14,498	Live Nation
28	\$767,578 (719,650 francs) \$133.32/\$69.33	ANDRÉ RIEU Hallenstadion, Zürich, Oct. 12	7,205 7,353	André Rieu Productions, RTK
29	\$763,141 \$59.50/\$39.50	RED HOT CHILI PEPPERS, JANELLE MONAÉ American Airlines Center, Dallas, Oct. 2	14,145 sellout	Live Nation
30	\$747,851 \$125/\$48.50	KEVIN HART Oracle Arena, Oakland, Calif., Oct. 5	11,439 12,676	Live Nation
31	\$734,350 \$69.50/\$31.50	ZAC BROWN BAND, BLACKBERRY SMOKE, LEVI LOWREY Target Center, Minneapolis, Nov. 10	13,360 sellout	Frank Productions, G.A.M.E.
32	\$727,208 (£451,500) \$56.37	NICKELBACK, DAUGHTRY Manchester Arena, Manchester, England, Oct. 4	12,900 14,936	Live Nation
33	\$694,839 (1,420,238 reais) \$146.27/\$97.85	LINKIN PARK Gigantinho, Porto Alegre, Brazil, Oct. 12	7,687 10,356	T4F-Time For Fun
34	\$692,173 (£535,133) \$102.18/\$63.38	JULIO IGLESIAS Sportpaleis, Antwerp, Belgium, Oct. 28	8,208 9,810	Benelive
35	\$691,385 (1,402,377 reais) \$123.25/\$32.05	ROBERT PLANT Gigantinho, Porto Alegre, Brazil, Oct. 29	8,550 10,000	Evenpro/Water Brother/XYZ Live

UPFRONT



The Because We Can tour will be the fourth time JON BON JOVI has partnered with promoter AEG Live.

Price Is Right

Bon Jovi tour offers wider range of ticket prices in order to have something for everyone

Bon Jovi's upcoming Because We Can tour will feature more than 1,000 tickets in each market priced below \$20 before service fees—because it can.

One of the reasons the band can is because more aggressive pricing for the top 10% of the house allows Bon Jovi to price conservatively for the other 90%. And the consistency of having the same promoter tour after tour—Because We Can will be Bon Jovi's fourth straight run with AEG Live—allows the band to market, route and strategically scale the house, with each party possessing a depth of knowledge about the other.

Offering tickets for less than \$20 is a statement-making move for a band that owns the global touring gravitas of Bon Jovi. "And there are a lot of those \$20 tickets. It's not like it's just the two back rows in the upper bowl," AEG Live CEO **Randy Phillips** says. "In the worst-case scenario, depending on the size of the building, there are 1,100 tickets at that price, and it can go as high as 1,900."

There will be seven price tiers for the tour. With slight variables according to the market, the scaling is \$19.50, \$29.50, \$49.50, \$59.50, \$99.50 and, on the upper end, \$129.50-\$185. "With seven price categories, it's almost like dynamic pricing," Phillips says.

On average, about 10% of tickets will cost less than \$20 for Bon Jovi's arena shows.

Multitiered pricing has fallen in and out of favor during the past 20 years, but the current trend is one of simplicity, offering only a handful of different prices. Seven price points is a lot, and Phillips says the strategy comes straight from band frontman and "CEO" **Jon Bon Jovi**. "Jon's theory is there should be something for everybody," Phillips says.

Even before it began doing tour deals with AEG Live, Bon Jovi had found a new gear in this millennium, with more than 500 shows at stadiums and arenas around the globe since 2000 moving nearly 13 million tickets, resulting in a box-office gross just shy of \$1 billion, according to Billboard Boxscore. Bon Jovi tours have finished as Billboard's highest-grossing tour of the year twice in three years, 2008 and 2010, a feat accomplished by only **the Rolling Stones**

and **the Grateful Dead**. The band's most recent world tour, *The Circle*, wrapped in the summer of 2011 with a total gross of \$339,455,339—eighth among the highest-grossing tours in history.

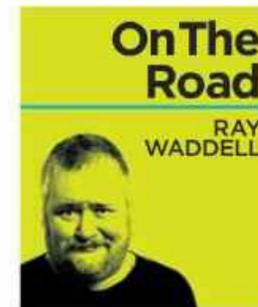
Now Bon Jovi, booked by **Rob Light** at Creative Artists Agency, has reached that special class of touring act that sells out virtually every show, as trends come and go. The band's tours are lengthy and global in scope; the last was nearly 140 shows, and Phillips says Because We Can will be of a similar scale: "When they go out, they go out."

The 2013 tour will be the fourth in seven years for AEG Live and Bon Jovi. Asked about the benefits of such consistency, Phillips says, "The negotiating process is very quick. It's me asking [business manager] **Gerry Edelstein** and [manager] **Paul Korzilius**, 'What do you want?' We're dealing with a band you know will

sell every ticket available, so that makes it a lot easier to cut a deal."

Though tickets for U.S. dates began going on sale Nov. 30, Bon Jovi's next album isn't due until the spring. (The tour begins Feb. 9 at Mohegan Sun Arena in Uncasville, Conn.) So, in this case, the tour on-sales help set up the album launch, a "new normal" in today's world where the most successful touring acts don't need current hits to drive ticket sales. "If you don't have to worry about demand, if you know the demand is going to be there, then it allows you to use the tour as a marketing platform for other parts of the brand, like albums, merch, online offerings, digital downloads," Phillips says. "It also really helps when you can plan as far in advance as we do. It's a perfect scenario, like if you were running a business and doing a project launch. We have that with Bon Jovi."

Early indications are that another blockbuster, even a top 10 tour, is in the works with Because We Can. "We went on sale in the U.K. with a bunch of stadium dates, and we're far ahead of the last tour," Phillips says, "and that's without new product. That gives us great confidence for what we're going to do [stateside]."



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

OBITUARY BY RAY WADDELL

Frank Barsalona

1938–2012

MORE THAN ANY SINGLE PERSON, Frank Barsalona—the pioneering founder of the Premier Talent booking agency—helped turn rock’n’roll into a viable, consistent business where artists could have lengthy and lucrative touring careers. Examining the evolution of the thriving, complex touring platform that artists enjoy today, all roads lead back to Barsalona, who died from complications of Alzheimer’s disease on Thanksgiving Day. He elevated the role of the agent like none before him and, most believe, none since.

“[Barsalona] changed the image of a cigar-smoking, pinky-ring-wearing hustler into one that reflects intelligence, career development, smart deal-making and an ability and recognition of the need to be involved with every facet of an artist’s life,” Creative Artists Agency managing partner Rob Light said when Billboard recognized Barsalona as a Legend of Live in 2007. “Any of us who proudly make a living calling ourselves agents owe a big debt of gratitude to Frank Barsalona.”

As a trailblazer, Barsalona’s impact extended far beyond agents into the entire live business, including artists, managers, venues and, most important, promoters. The seeds that produced the modern concert industry were planted by Barsalona decades ago, and though he effectively quit the business in 2002 when he merged Premier with what was then the William Morris Agency, Barsalona’s impact is still very much felt today by those he touched in the world he played a role in building. Following are the ways Barsalona indelibly changed the live music business.

1. BUILDING LIVE POPULAR MUSIC INTO A CREDIBLE, SUSTAINABLE BUSINESS

As a young agent at New York-based GAC, Barsalona booked the first U.S. appearances by the Beatles, the Rolling Stones, the Yardbirds and others, and quickly saw the potential of live rock. Unhappy with both his and rock’s status at GAC, Barsalona started Premier Talent in 1968 with a small roster that included the Who, Herman’s Hermits and Mitch Ryder, and immediately set about getting rock acts better pay and better performance settings. Barsalona focused on British talent at first, because Premier wasn’t established enough to compete for the top American rock acts. “The other American agents weren’t so prominent over there—I worked on a more even level in London,” Barsalona told Billboard in 1984.

Barsalona was a pioneer, first of all, “in recognizing that rock’n’roll was a significant business, and the acts were talented and not throwaways,” Barbara Skydel, the late agent who began her storied career with Barsalona at Premier, told Billboard in a 2007 interview. “Frank realized when he left GAC that his bosses were wrong—these bands had longevity, if they were handled properly, if there was artist development instead of getting the last penny prematurely and killing the act’s career before it even began.”

Barsalona saw what could be. “Going back to the ‘60s, Frank was a man with a vision,” says Jon Landau, longtime manager of Premier client Bruce Springsteen. “He wanted to take the representation of rock artists to a whole new level, wanted to find new promoters and new venues to place them with. He wanted to bring the highest ethical standards to the business. All of this, and more, he accomplished.”

2. ORGANIZING AND DEVELOPING PROMOTERS

Despite playing a huge role in developing modern agenting, Barsalona’s most lasting legacy will probably be organizing—and to a degree legitimizing—a scruffy group of freewheeling pirate promoters that weren’t inclined to work together much without Barsalona’s influence.

“Frank built a network of regional buyers that established a reliable business platform for touring artists that had not existed previously,” Boston promoter Don Law told Billboard in 2007. “Before Frank, talent was bought by bar owners or club owners who insisted in writing on five or more future options as a precondition for an artist to play in their club or market. Frank ended the practice of options and replaced it with an honor system that was built on a recognition of a buyer’s investment of time, staff, cash and resources in the risky development of an artist’s performance equity in the market.”



FRANK BARSALONA in New York in 1978.

Agents needed a go-to list of proven promoters they could turn to in routing a North American tour. The promoters invested money and sweat equity in artists’ careers, got the job done and became repeat customers.

“For the first time, we gave credibility to young promoters,” Barsalona told Billboard in 1984. “It was our philosophy that if we could work on the act together with the promoters in the various cities, get the promoter to help us with local radio exposure, with the underground press, to supplement the record company in making sure that the albums were in the stores, then we could have a successful cooperative relationship in breaking the act. And the philosophy behind that was that if everything went well, if the act was satisfied, then the relationship would continue as the act became more successful and moved into larger venues.”

Most of the promoters whose companies were consolidated by SFX in the late ‘90s—many of which are still with Live Nation—were “the young guys that Frank started in the territorial business,” Skydel told Billboard in 2007. “He’d say, ‘If you do a good job, the acts like you, and if the offers are what they should be, you’ll have the act.’ That promise was fulfilled to the benefit of the whole team: the artist, the manager, the agent and the promoter.”

The concept of “history” was born. Barsalona was loyal to promoters if they built a much-coveted history with an act, which proved to not

only be good behavior, but good business. “This preserved the artist’s leverage and control over its future appearances, while fairly rewarding the inherently risky investment of the buyer,” Law told Billboard in 2007. “This system is now referred to in the live appearance business as ‘history,’ and still provides the basic underpinning of the modern talent agency system. We owe this all to Frank.”

3. BUILDING HEADLINERS AND CAREERS

As Barsalona’s reputation for providing solid paychecks and quality presentation for artists grew, in time most of the biggest names in ‘70s and ‘80s rock gravitated to Premier, and the system fed itself. Springsteen, Led Zeppelin, the J. Geils Band, Grand Funk Railroad, U2, Tom Petty & the Heartbreakers, Van Halen and others joined the most impressive roster in rock, and Premier suddenly had huge leverage in its own right.

Barsalona was successful because he graduated acts from clubs to arenas and stadiums. “He knew how to nourish and develop artists, and he cared about every one of them,” Landau says. “He is the only talent agent ever admitted into the Rock Hall of Fame, and I doubt there will ever be another.”

Barsalona’s passion for his clients was contagious. “I don’t think U2 would have enjoyed the kind of success we have had without Frank Barsalona building it with us,” says U2’s Bono,

who describes Barsalona as “one of maybe 10 in the business who believed in U2 as much as we did, and cajoled and crooned his peers into doing the same.”

4. ELEVATING THE ROLE OF TOURING IN A CAREER—AND AS A BUSINESS

Touring became a critical revenue stream for recording artists, and one that existed outside the record labels’ control. Barsalona created a network of venues and promoters coast to coast, and graduated acts from clubs to the first rock shows at large sports arenas. The birth of “arena rock” can in no small part be traced directly to Barsalona, and live became big business.

The financial upside and business cred grew not only for artists but also agents, promoters and venue operators. The one-promoter/one-city model “gave our business an incredible amount of stability, which until that time was lacking,” legendary Philadelphia promoter Larry Magid told *Billboard* in an earlier interview.

Arena rock needs arenas, and Barsalona was among the first to look at the arenas as partners, as opposed to just the guys who provided the roof. Peter Luukko, president of Philadelphia-based venue management firm Comcast-Spectacor, says Barsalona “was the first agent to work not only with promoters but with the buildings. Frank and the whole crew at the agency always wanted what was best for the artist.”

5. DEVELOPMENT OF EXECUTIVE TALENT

The list of careers Barsalona directly affected is a long one, and working with Barsalona was a key rite of passage for entry into the big leagues. “He offered me my first job, he sold me my first national acts,” recalls Irving Azoff, chairman/CEO of Live Nation Entertainment and Front Line Management, who describes Barsalona as a “principled and classy guy.”

Many of today’s power players learned the game from Barsalona. “Over many late nights sitting in his office, as he told me his stories, after everyone had gone home, he gave me my education in the business,” U2 manager Paul McGuinness says.

Barsalona jump-started no one’s career more than Skydel, his key partner at Premier, who was given an opportunity by Barsalona in 1968 when female players in the rough-and-tumble rock ‘n’ roll business were scarce. She went on to finish her career at William Morris Endeavor as one of the most respected agents in the business at the time of her death in 2010.

“[Barsalona] was so ahead of his time as far as recognizing a woman,” Skydel once told *Billboard*, adding that she thrived under his tutelage. “His integrity was probably one of the most important lessons for any young kid to absorb. He was very generous in his philosophy, not only to me.”

Barry Bell, the Premier agent who handled Springsteen (and who still does to this day with Creative Artists Agency), was one of the beneficiaries of Barsalona’s generosity. “I learned so much from him in my 24 years at Premier,” he says. “He was someone everyone looked to for advice because of his insight and intelligence.”

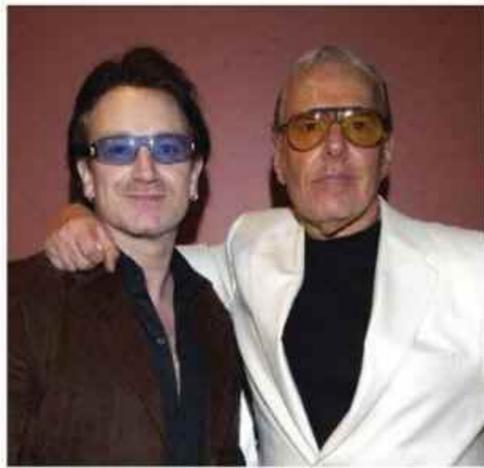
The promoters Barsalona fostered, of course, had to get the job done, but by providing them

with the top talent and remaining loyal, he directly helped build promoters’ credibility as viable businessmen. Indirectly, that credibility and track record of doing solid business made millions of dollars for those included in the SFX-led promoter consolidation of the ‘90s, particularly those that had joined the real estate game with venues.

Barsalona’s network was a club, a family, to which membership was indeed a privilege. “Frank and Premier were the royalty in the live concert business before there was a business,” says Phoenix promoter Danny Zelisko, who first worked with Barsalona through his Evening Star firm, then became part of Live Nation and now heads Danny Zelisko Presents. “It was hard to get into their Rolodex, and then impossible to get out—not that you would want to. This was a family you wanted to be welcome in.”

But much of Barsalona’s legacy isn’t easily quantifiable. Perhaps his greatest gift to the touring industry was, in organizing a group of fiercely territorial risk-takers blessed with keen business sense and rewarding their success with loyalty, cultivating a sense of “we’re all in this together” synergy. Barsalona’s skill and patience in routing a coast-to-coast tour with these young promoters can’t be overstated.

“We needed somebody with a strong direction, and that’s what Frank provided for us,” Magid said. “He was able to keep us focused. That was crucial, because we were just young guys trying to find our way. There had to be somebody that was capable of leading that charge up the hill.”



FRANK BARSALONA with BONO in 2002 (above) and with STEVEN VAN ZANDT in 2005

Through harnessing rock’s anti-authoritarian counterculture and the general sense of revolution that engulfed both music fans and those who staged it before the money got crazy, Barsalona and those he worked with brought magic to the business and created history in more ways than one.

With the birth of the mega-tour, the stakes got so high that the established system no longer made financial sense for the biggest bands. “In 1997 when costs were even higher [than U2’s 1991-92 Zoo TV tour] . . . we changed the business model, and decided to invite bids from interested parties who would underwrite the whole world tour and shoulder the financial risk that the band had hitherto taken,” McGuinness says. “This meant working without an agent, and I had the painful task of informing Frank and Barbara that U2 were no longer Premier clients.”

U2 began working with global promoters Michael Cohl and Arthur Fogel, at what was then called TNA. “Though Michael is no longer part of the organization, TNA became [part of] SFX, that became Clear Channel Entertainment, and the current Live Nation concert organization is, in many ways, the successor to Frank Barsalona’s network,” McGuinness says. “We are still working with Arthur Fogel, who first played U2 in the El Mocambo in Toronto in 1980, a date booked by Premier.”

In some ways, Barsalona was a victim of his own success in helping build a band so big that the finances of loyalty, though respected, were no longer prudent. The fact that loyalty itself, and its relative strength and value, are still part of the conversation more than 30 years on is a testament to the solid foundation built upon Barsalona’s ideals.

So does history still matter in an area where the check often rules and national touring deals are commonplace? While some hold that concept has gone the way of the dinosaur, others say that part of Barsalona’s legacy is intact. “[History] absolutely exists,” says Washington, D.C., independent promoter Seth Hurwitz, president of I.M.P. “My ads are filled with acts that we did from the ground up. The only people that say [history] doesn’t exist are the same ones that screwed you for some other reason before.”

An Eye For Premier Talent

Barsalona’s ability to spot rock stars on the rise helped build both his agency and legendary careers



Frank Barsalona was the first to book the Beatles, the Rolling Stones and the Yardbirds in the United States. He founded Premier Talent in 1968 with a small roster that included the Who and Mitch Ryder.



In the ‘70s, the Premier roster included some of the biggest touring acts of the era, like Led Zeppelin and Grand Funk Railroad, and a rising star named Bruce Springsteen. “He knew how to nourish and develop artists, and he cared about every one of them,” Springsteen’s manager Jon Landau says. “He was a deep friend to Bruce and myself. I was thrilled to have the chance to work with him for so many years, and our thoughts are with his incredibly supportive wife June and their beautiful daughter Nicole.”



Barsalona met with U2 manager Paul McGuinness while the band was still recording its first album. “Working with Frank, as U2 did, it was like you were in his family,” Bono says.

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Jon Bon Jovi recorded two songs for the movie "Stand Up Guys" starring **CHRISTOPHER WALKEN**, **ALAN ARKIN** and **AL PACINO**.

Oscar Time

As campaign season kicks off in Hollywood, music will play an even bigger role this year

Jon Bon Jovi gave a short solo show two days before Thanksgiving to 80 people packed into the Mint, an unassuming club on Pico Boulevard in Los Angeles. The performance capped a whirlwind 24 hours in Los Angeles that, one could say, kicked off the season.

No, not Christmas or Thanksgiving. It's Academy Awards campaign time in Los Angeles and Bon Jovi, with two songs in the dark comedy "Stand Up Guys," is one of the first established artists to start promoting his work.

In two nights and a day, Bon Jovi told the story of his involvement with the film to an audience of composers and lyricists at a press conference with the Hollywood Foreign Press Assn. and in one-on-one interviews with eight other journalists. "This is unique," he said in a Four Seasons suite converted into a TV studio. "Nothing like promoting an album."

Expect to see **Keith Urban**, **Neil Finn**, **Diane Warren** and other potential contenders on the campaign trail in the coming weeks. Campaigns have commenced for songs by **Graham Parker**, **Dave Stewart** and **Peter Asher**, **Rufus Wainwright**, **Karen O** and **Florence Welch**. **Dolly Parton**, **Willie Nelson** and **Paul Williams** are possibilities if voters remember earlier in the year; **R. Kelly** had a track associated with **Whitney Houston** in "Sparkle." And, of course, there's **Adele's** James Bond theme, "Skyfall."

Unlike the Grammys, campaigns to secure an Oscar nomination are highly visible affairs with meet-and-greets, screenings, live performances and more from mid-November up to just days before Christmas. Once nominations are announced Jan. 10, the process resumes though with far fewer participants.

Music stands to have a far larger presence this year, owing mostly to a revamp in the rules for original song. The Academy of Motion Picture Arts and Sciences' convoluted system, which last year resulted in a category with only two nominees, both from animated features, will again have five contenders like most every other category.

Last year's uproar over the two nominations, Bon Jovi says, "reminded me of having done this. I didn't seek this out thinking, 'Oh, I could win an Oscar next year.' It was the opposite. I remembered having gone through the process 22 years ago"—when he was nominated for "Young Guns II"—"and then all the uproar jarred me to pay attention. It led me to say, 'Are there any scripts going for next year?'"

In Hollywood, whether it's vying for media attention or getting a script sold, one needs a good story. And Bon Jovi

has a good one to tell.

He read only one script: "Stand Up Guys." And when he instantly came up with a song for the end credits, "Not Running Anymore," it was more than three months before the film was scheduled to start shooting with **Fisher Stevens** directing **Al Pacino**, **Christopher Walken** and **Alan Arkin**. It gave him time to write another song.

As unusual as it is for a songwriter to write from the script, Bon Jovi made another uncommon journey and visited the film set. Convinced he needed to stay within the skin of the characters—he used the first line of dialogue to start his tune "Old Habits Die Hard"—Bon Jovi resisted the urge to talk to any of the stars. But he remembered his experience with **Emilio Estevez** for "Young Guns II" where he wound up writing 10 songs.

"When I went to the set I started to envision a third and fourth and more, and [producer] **Tom Rosenberg** had a certain vision for the rest of the source music," which would largely be '70s soul records. Rosenberg's direct words, Bon Jovi recalls, were, "These will be the only original songs in my film. I love them—we're done." There was no need for me to go on."

Not quite.

Bon Jovi, who wasn't paid for the songs or recording sessions but retains the copyrights, felt the recording of "Old Habits Die Hard" didn't match the pace of the film where it was placed. He booked

time at Jim Henson Studios in Los Angeles, grabbed musicians in the hall and recorded the song again.

After returning to his New Jersey home, Bon Jovi says he felt there was a need for other versions for a soundtrack album, which Lakeshore Records will release. He went to Nashville and did versions with acoustic guitar, bass and drums. "I loved the songs so much," he said. "I had to do it again."

Sound + Vision

PHIL GALLO



FOR THE RECORD

■ In the Dec. 1 issue, an article about **One Direction's** new album, *Take Me Home*, should have stated that the album's first sales week was the third-largest debut week of 2012, not the third-biggest overall sales week.
 ■ Also in the Dec. 1 issue, the title of **Asher Monroe's** new single, "Here With You," was misstated in the **Spotlight On** feature.

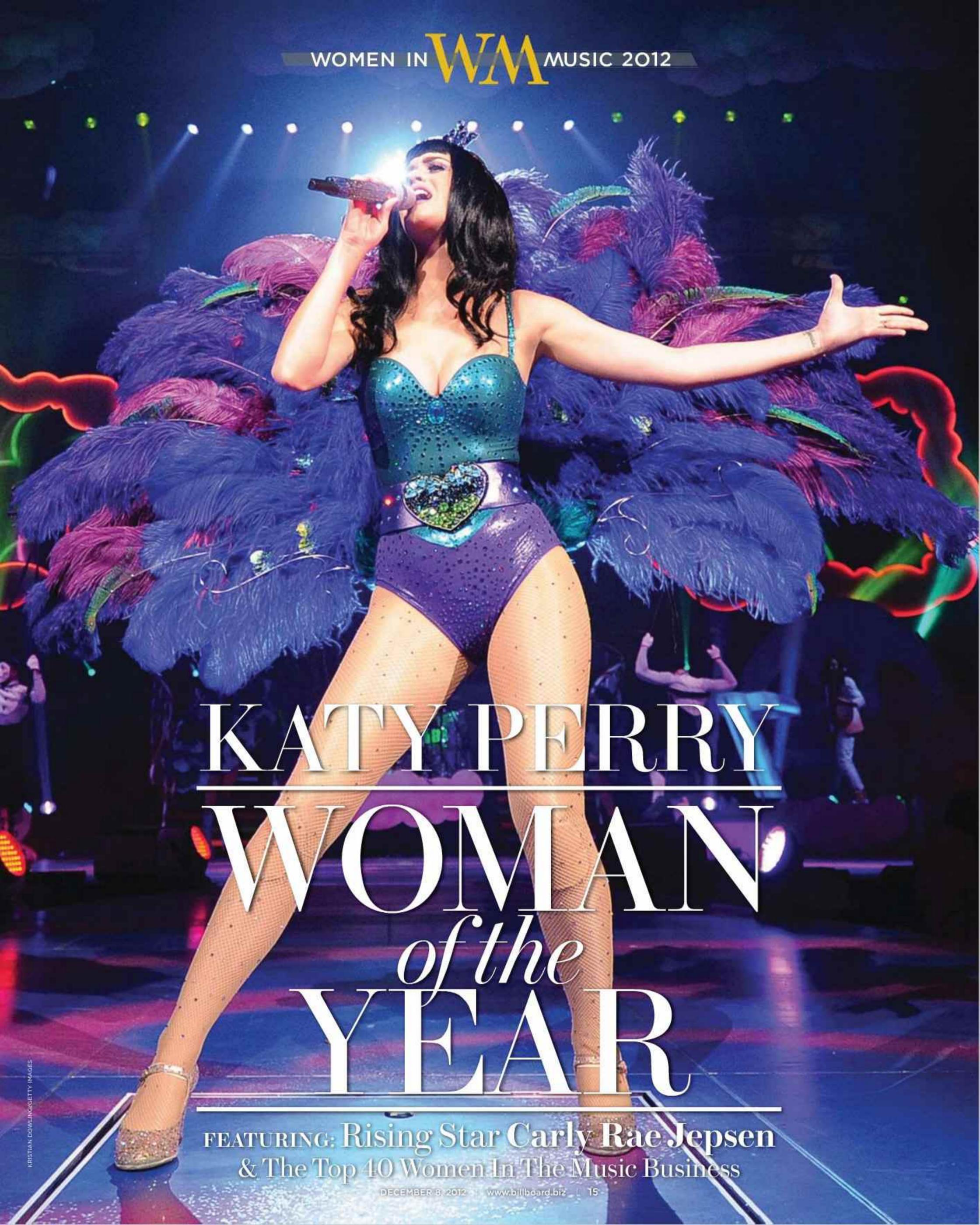
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KATY PERRY
WOMAN
of the
YEAR

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FROM THE EDITOR

Katy Perry became Billboard's Woman of the Year on Tuesday, June 26. Neither she nor her management had any idea this was the case, but these are quibbling details. I'd gone to Los Angeles to attend the Pepsi and Billboard Summer Beats concert she was headlining as part of premiere night for her movie "Katy Perry: Part of Me." The biopic tells the story of her first major, international arena tour. The concert was amazing—thousands of fans cheering from Hollywood Boulevard—which was shut down for hours—but also from nearby apartment windows and rooftops. And why not? Her last album alone had a record-tying (some guy named Michael Jackson did it with his 1987 album *Bad*) five No. 1 songs on the Billboard Hot 100.

It turned out to be the movie that spoke even more loudly, though. Walking into the theater after the concert, I was ready for some lightweight fun. And there were plenty of light-hearted moments in the film—who doesn't adore Katy's grandmother at this point?—and lots of great music. But the movie ended up being unexpected in one key way: It was real. In a way that most fans and even many in the business never get to see, the film shows how hard it can be for a young woman—for any human—to be on the road for weeks at a time, trying to balance a professional career and a personal life. There's a breathtaking scene where Katy is crying on a bed in a dressing room, exhausted and emotionally spent. Eventually she makes her way onto a lift under the arena stage, wiping away tears. But in the blink of an eye, as she rises above into a world of rainbow colors and peppermint-swirl costumes, she's all smiles for the adoring masses. When you're a pro, the show always goes on. I left the movie theater inspired by that thought, and by Katy's strength, as did so many others around the country and the world. The staff discussed the Woman of the Year idea and within a week or two we had reached out to her management.

Inspiration takes many forms. Carly Rae Jepsen, this year's Rising Star, was a bit of a journeywoman after becoming a finalist on the 2007 season of "Canadian Idol." But one song and a Bieber tweet or two later, and "Call Me Maybe" arguably became *the* story of 2012. What famous person didn't cover or pay homage to that song this year? And let's not lie about all the times you sang it in the car or at the office when you thought no one could hear. But perhaps most significantly, this song was a hit because fans on YouTube demanded it was, before any gatekeeper dared make an argument to the contrary. Now, much to Carly's credit she's proved to be more than one song, as "Good Time," her duet with Owl City, cracked the top 10 of the Hot 100. Her third single, "This Kiss," is now climbing the Mainstream Top 40 chart in its second week at radio.

Toughness and inspiration also abound on our Women in Music executive list. Now in its eighth year, Billboard's Women in Music report exists to inspire and to recognize the inspiration, achievements and talents within the ranks of female executives in the music business. The event began at a time when the boardrooms at entertainment and media companies were overwhelmingly male, and sadly, that time is still here. But it has been incredible to watch the contributions women are making to grow this business. What began as an honor for 20 women grew to 30, and last year expanded to 40 positions. Billboard's senior editors read and scored each nomination to produce this list, and believe me when I say that we could extend it to 60 or more and still have rain-making talent at every number.

So, congratulations to those who are honored this year. Those who came close should be energized to know that more than one-third of the women on the 2012 list are new from last year's ranking. Please, let the success of these women inspire you. Make this business and community a better place, not just for you, but for the future generations who aspire to your positions of success and influence. We'll be keeping score.

—Bill Werde
Editorial Director, Billboard



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OVER THE RAINBOW

In an exclusive interview, Katy Perry talks with Billboard's Gail Mitchell about her remarkable success, the female artists who inspire her, the plans for her next album—and how she keeps her sanity with "a lot of females around me." See a video of the interview on Billboard.com.

GLOBALLY FOCUSED

EMI partnered with Perry to achieve worldwide success.

SIDE STAGE TO SUPERSTAR

Live performance has propelled Perry's rise.

KATY'S TOP SONGS

An exclusive recap of Perry's top 10 hits on the Billboard Hot 100 and a look at the chart records she's breaking.

BREAKING BORDERS

Katy Perry is a global touring sensation.

CLEAR VISION

How Direct Management Group helps Perry reach her goals.

KATY'S TOP BOXSCORES

International shows have boosted her tally.

LOVE AT FIRST KISS

Capitol/EMI's embrace of an "incredibly gifted" artist.

CARLY RAE JEPSEN RISING STAR | 41

'AN IMPOSSIBLY WONDERFUL YEAR'

"... And it just keeps getting better," the singer tells Billboard's Jason Lipshutz, who traces Jepsen's path to success, with perspective from her manager Jonathan Simkin of 604 Records and Scooter Braun of Schoolboy Records.

WOMEN BEHIND CARLY

Scooter Braun singled out Laura Hess and Kesi Smyth for helping Carly's climb.

DIALING DIGITS

A look at Jepsen's achievement—by the numbers.

WOMEN IN MUSIC | 47

BILLBOARD'S TOP WOMEN IN MUSIC

Our annual roster of 41 honorees—with one statistical tie—was ranked by Billboard editors who chose from among scores of nominations to present this list of top female executives driving our business forward.

WOMEN'S RIGHTS

Billboard recognizes contributions of key execs from the performing rights organizations.

WOMEN OF TALENT

Execs excel in CAA's team culture.

SOCIAL WOMEN

Leaders in the new world of digital engagement.

FOLLOW OUR EVENT

Find updates from our invitation-only Women in Music event on Nov. 30 on Twitter (#womeninmusic) and watch for coverage on Billboard.com and Billboard.biz.



OVER THE RAINBOW

Billboard's **WOMAN OF THE YEAR** honor
caps a magical 2012 for Katy Perry

BY GAIL MITCHELL

Sitting back on a comfy sofa at the Chateau Marmont in West Hollywood, Katy Perry is chatting about nail art. ✦ In place of the election-themed nails she sported Oct. 7 at a campaign fund-raiser for President Obama, the singer/songwriter is flashing a vampire-design manicure. The occasion this time is her similarly themed early birthday bash the following evening at Hollywood's Magic Castle. ✦ "Nail art is very trendy now, but I started getting into it when I went to Japan seven years ago," says Perry, who turned 28 on Oct. 25. "I love showing my feelings and my support through my nail beds," she adds with a laugh. "God is in the details." ✦ So true: right down to the sunflower pin and earrings accessorizing Perry's black-skirted dress, as well as the gold-buckled ruby flats she's wearing. In fact, the accessory motif calls to mind another wide-eyed female who suddenly finds herself somewhere over the rainbow.

✦ While Dorothy lands far from Kansas in a mythical world called Oz, Perry's whirlwind journey beyond the rainbow has catapulted the singer into a world just as mythical: pop stardom.

When Perry accepts Billboard's 2012 Woman of the Year award on Nov. 30 at Capitale in New York, it will be the culmination of a heady year for the visionary talent.

The Santa Barbara, Calif., native not only set several chart records, she starred in, produced and released a 3-D feature film, "Katy Perry: Part of Me," and sold out 124 arenas on the worldwide California Dreams tour documented in that concert film.

Paving the road to success: Perry's sophomore album, *Teenage Dream*. The 2010 release became the colorful artist's first No. 1 when it debuted atop the Billboard 200. It has since logged more than 100 weeks on the chart and sold 2.6 million copies in the United States, according to Nielsen SoundScan.

In addition to holding the record for the most consecutive weeks (69) with at least one title in the Billboard Hot 100's top 10 (2010-11), Perry is the only woman to score five Hot 100 No. 1s from one album (*Teenage Dream*) in the chart's 54-year history.

Between her career and rallying support for Obama during his campaign, Perry is just as adamant about giving back. She has helped fund charity efforts for the Children's Health Fund, Generosity Water, the Humane Society, the Red Cross, Make-a-Wish Foundation, the "Night of Too Many Stars"

benefit for autism programs and MusiCares. On behalf of the lattermost organization, she donated royalties from her hit single "Part of Me" to the tune of \$250,000.

Together with "American Idol" producer Nigel Lythgoe, Perry was honored by the Dream Foundation on Nov. 16 for her charity work. Up next: a performance at the Dec. 4 "Celebration of Carole King and Her Music" in Los Angeles, with proceeds benefiting Paul Newman's Painted Turtle camp.

And that's not counting Perry's entrepreneurial pursuits. On Nov. 28, she and Coty confirmed plans to produce and distribute her fragrance line, which includes previous scents Purr and Meow. She's also planning the launch of her own label while delving into her new role as creative partner/investor in Popchips, a health-focused snack food.

All this activity is a far cry from less than five years ago. The pastors' daughter had been dropped by three labels—Columbia, Island Def Jam and gospel indie Red Hill—before she clicked in 2008. That's when Capitol released her breakthrough debut, *One of the Boys*, featuring the saucy single "I Kissed a Girl."

During a freewheeling 90-minute conversation over chopped chicken salad, Perry reflects on life thus far from over the rainbow.





KANYE WEST and KATY PERRY during the shoot for the video to "E.T." Below, from left: single cover art for "E.T.," "The One That Got Away," "Teenage Dream" and "California Gurls."



KATY'S TOP SONGS

Perry's record-setting Hot 100 streak
By Keith Caulfield

Woman of the Year Katy Perry has been a tireless hitmaker on the Billboard Hot 100 since her debut on the tally in 2008. The singer/songwriter arrived on the list on May 24 of that year with her controversy-stirring "I Kissed a Girl." In less than two months, the song shot to No. 1, marking the first of thus far seven chart-topping singles.

Along the way, Perry became the first woman to score five No. 1s on the Hot 100 from a single studio album. 2010's *Teenage Dream* yielded the chart-toppers "California Gurls" (featuring Snoop Dogg), the title track, "Firework," "E.T." (featuring Kanye West) and "Last Friday Night (T.G.I.F.)." She added another smash single from the set with "The One That Got Away," which reached No. 3 on Jan. 7.

Perry's Hot 100 dominance continued into this year, thanks to the reissue of *Teenage Dream*. Among the set's bonus tracks were the singles "Part of Me" and "Wide Awake." The former debuted at No. 1 on the Hot 100 on March 3, shortly after she premiered the tune on the Grammy Awards. "Part of Me" was only the 21st single to debut at No. 1 in the chart's 54-year history, and Perry's first to open in the top slot.

Following "Part of Me," Perry's next single was "Wide Awake"—the end-credits song in her "Part of Me" documentary. The single debuted June 9 at No. 35, and rose as high as No. 2 on the Hot 100, giving Perry 11 top 10s thus far.

On Billboard's exclusive top 10 countdown of Perry's top 10 Hot 100 singles, "E.T." ranks at No. 1, edging out "Firework," which lands at No. 2. The former spent five weeks at No. 1 (13 total in the top three) and 30 weeks on the tally altogether. All seven of her No. 1 singles are among her top 10 hits to date.

Rank	Title	Peak Position	Debut Date	Label
1	E.T.*	No. 1 (5 weeks)	Sept. 4, 2010	Capitol
2	Firework	No. 1 (4)	Nov. 6, 2010	Capitol
3	California Gurls**	No. 1 (6)	May 29, 2010	Capitol
4	I Kissed a Girl	No. 1 (7)	May 24, 2008	Capitol
5	Hot N Cold	No. 3	July 5, 2008	Capitol
6	Teenage Dream	No. 1 (2)	Aug. 7, 2010	Capitol
7	Last Friday Night (T.G.I.F.)	No. 1 (2)	Sept. 11, 2010	Capitol
8	Wide Awake	No. 2	June 9, 2012	Capitol
9	The One That Got Away	No. 3	Oct. 29, 2011	Capitol
10	Part of Me	No. 1	March 3, 2012	Capitol

* featuring Kanye West
** featuring Snoop Dogg

This ranking is based on actual performance on the weekly Hot 100 chart through the Nov. 17 issue. Songs are ranked based on an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least. To ensure equitable representation of the biggest hits from each era, certain time frames were weighted to account for the difference between turnover rates from those years.

What was your first reaction to being chosen Billboard's Woman of the Year?

I'd thought my year was over, that it was time to pass the baton. But I guess I get to hold onto it until the end of the year [laughs]. It's truly a lovely compliment. Seeing who has been honored in the past—Beyoncé, Taylor Swift and others—I'm in good company.

With such an honor comes talk of being a role model. How does that make you feel?

I'd like to change the phrase "role model" to "inspiration." "Role model" puts you on a pedestal that no one can really live up to. For me, aspiring to be an artist at a young age, I didn't think about being a role model. But I definitely thought about being an inspiration. So I hope that I am an inspiration, especially with my work ethic and my ability to overcome obstacles.

It might mean inspiring someone to be more creative, more honest or have more integrity. All I want to do is encourage people and make them feel. It's not always going to be feeling good. Sometimes it's going to be, "We need to push that out, we need to get through that." And the only way we're going to get through that is a bucket of tears.

Which female artists inspire you?

Patti Griffin and Jonatha Brooke are among my favorites. I just listened to [Brooke's] *10 Cent Wings* from top to bottom. It gives me the same inspired feeling as the first time I listened to it. And I'm really into Bonnie Raitt right now. I tried to cover "I Can't Make You Love Me" for a couple of charities: the Hammer Museum and AMFAR. I listened to a couple of her records when I went to Asia for a few weeks. There was an opportunity to take a three-hour hike up this volcano. And the whole time I was hiking—starting at 3 a.m. and seeing the sun rise at 6 a.m. on the mountaintop—I was only listening to Bonnie.

I listened to a lot of Edith Piaf when I was growing up; my mom speaks French. There was a very weird "hall pass" with Piaf, Billie Holiday, Ella Fitzgerald—that type of music—because there was this idea that that music is more harmless than Madonna. But really, Billie singing about heroin—and Edith was probably singing about that or something of that nature even if it was in a different language [laughs].

In terms of current artists, there's Sia and another new artist I love, Jessie Ware. She's English and has the most incredible gospel kind of voice. One of my friends is in this side project called JJAMZ, lead vocalist Z Berg from the Like. She's a frank person. I love her style. And I've always loved Fiona Apple and Alanis Morissette. Those are my heroes.

Why are they your heroes?

Fiona because she's a little bat-shit crazy and not afraid to show it. We're all a little bat-shit crazy: She just takes the words out of your mouth. That's the thing with songwriters. When they succeed it's because it's on the tip of everybody's tongue; everybody is feeling the same thing. And Alanis has always been one of my favorites because *Jagged Little Pill* was the most perfect female record ever made. There's a song for anyone on that record; I relate to all those songs. They're still so timeless.

What have the last two years been like for you?

It feels like the record that never ends [laughs]. I'm glad I'm still alive—27 has been a very testing year. I feel I'm in the same position I was in after I made the first record. I toured [on] that and then made the second record and toured that. Now I'm at an in-between position again. But I'm not scared or feeling uncertain. It's still about coming from a very honest place to reconnect with my core.

Working with Glen Ballard, Tricky Stewart and others, what songwriting lessons have you taken to heart?

Honesty has always been the best songwriting policy for me. To come from an honest place and connect with the truth. You may say things that sometimes hurt but someone out there will be like, "Oh, my God, I needed to hear that." I like being an inspiration and coming off as a strong female, but I don't feel that way every day. And that's OK.

Sometimes I feel artists get so wrapped up in trying to have strong, inspirational messages, and not everyone feels that way. There needs to be a balance.

What other elements are essential to you as a songwriter?

Color. I love idioms and old sayings, puns and humor. I love language. I'm one of those people who is really interested in the definition of a word and its synonyms. Every day I'm asking everybody I'm hanging out with what something means and what it means to them. Even if it's a word I've heard over and over. I'm a hoarder of words. I have a little recorder that I put everything on and have it transcribed by someone I trust because it can get very interesting on that recorder. I have lists of titles, whatever I'm feeling.

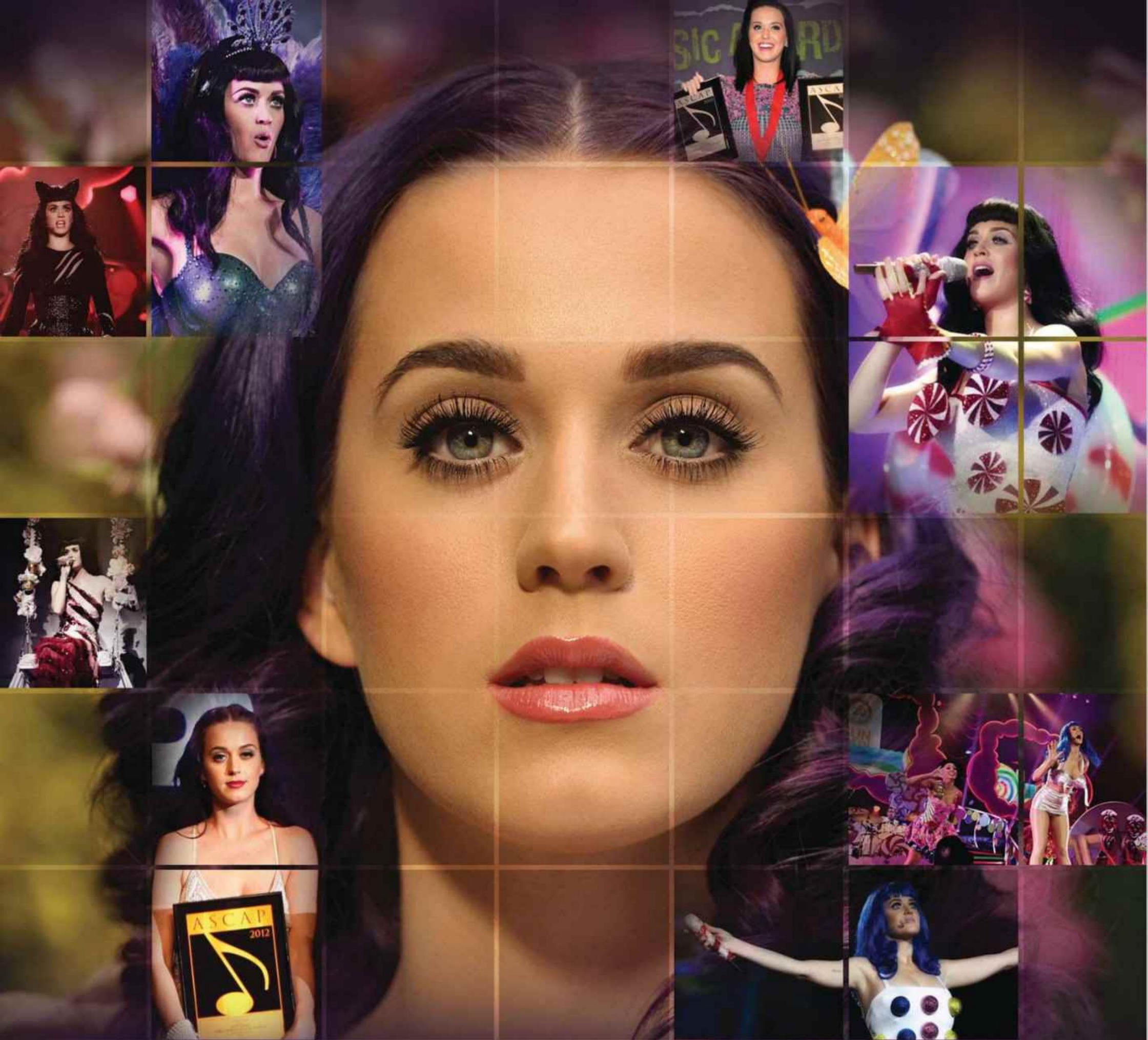
I've had pretty intense arguments with producers and others about lyrics. Some people don't think that they matter. I'm like, "You've got to be crazy." There is kind of a math and science about a perfect pop song. But I would prefer doing math, science—and heart. Lyrics can end up on T-shirts, on the inside of wedding rings. They're important. Anyone who says beats are more important obviously doesn't have a heart. They are tin men [laughs].

Hearing any new trends?

Women in pop music have been ruling the game for a while. But I feel there's a stripped-down, 1970s vibe that's coming. How many more songs can we hear that sound like a monster truck rally? I enjoy some of it, but radio is starting to sound a bit the same. Like I'm excited for "Begin Again" by Taylor Swift. That's my song right now. It's so genius, so perfect. I feel there's going to be a bit more heart, hopefully. I don't mind the dubstep stuff but there's no emotional connection. I just want to actually hear a song that has no "swell" even for just one minute. Can you imagine?

How do you advise young women who want to break into the industry as you did?

Pick up an instrument, go to a songwriting class, start playing at open mics, cafes or farmers markets—places that aren't scary or threatening. People will either listen or they won't. But they're not there **continued on >>p22**



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from >>p20 specifically to listen, they're there to get avocados. That's what I did. Let individuality lead you. Don't try and make a song that sounds like "Call Me Maybe" because that already happened.

You also read Don Passman's book "All You Need to Know About the Music Business" at age 13, which isn't typical reading for a teenager.

I got this seed of an idea that I was going to do what I'm doing now when I was 9. By 15 I had left high school. So by 13, I was four years in and pretty aggressive with it. I swear it was like Chinese water torture for my parents, saying, "I can do this, let me do this, let me prove it." People were reacting at my shows. It wasn't just my friends and family. And we were getting really good feedback from Nashville. I would go there a lot, learning how to play and write. That's when someone gave me that book or I found out about it. And I marked it up, just trying to do whatever I could.

At one point, didn't you receive offers to sell your publishing?

Yes, someone was offering on the lower scale of six figures. My car was impounded and I couldn't get it out. But I didn't do it. I'd given myself a plan: If I didn't have the opportunity I wanted by the time I was 25, then I was going to do something else. Or maybe I would have taken a publishing deal then. But I've always had this really blind ambition. That has been my compass. When people in the industry were telling me "no," all the people in the audience were telling me "yes."

And the industry doesn't buy the records. The audience buys the records. I'm very happy I didn't take the quick money. I don't have a 360 deal and I don't have a publishing deal so I feel like I'm a rare bird. And I never really got big advances with my other record deals.

And if things hadn't worked out by the time you were 25?

I don't think I would have ever left music. Music is my sixth sense. But maybe I would have let go of the game of it all, trying to participate and win. Maybe I'd have gone into the woods and had babies, wearing no shoes and playing on my guitar. But I think I'll still actually do that. I'm very excited to get to that part of my life.

You've announced plans for your own label. Any details yet?

There are some artists in mind, but I'm not ready to talk about the label just yet. As you know, there's been a big transition from EMI to Universal with Lucian Grainge and Steve Barnett. I'm very pleased that they are keeping

Capitol intact, what I call the dream team with [Capital executive VP of marketing/promotion] Greg Thompson. I can't imagine working with another set of people. I share everything I have with all of them. They own it just as much as I do. It takes an army to go into battle, and I couldn't have done it without them.

Going back to my own label, I don't have time to sign whatever is popular at the moment and see if it sticks. People are offering me a lot of K-pop, J-pop, Z-pop, whatever pop is happening. I'm like, "That's cool," and I enjoy the fun factor of it. But I need the music to translate. I need the music to be able to be sung. I want lyrics where it doesn't matter what language you speak. Those are the songs I want. Those are the artists I want. I'm open to a lot of stuff. But I will be really selective.

You've said you want to take time off to recharge. How much time?

It's a bit of a different game because we have some new [corporate] parents. So I have to respect that. But I'm also an adult and what I'm not going to do is hurry up to fail, to shoot myself in the foot. I need to live so I have something worth singing about. That's always been the case for me.

So at this point are you even thinking about the next album?

I have lots of songs and ideas. I know exactly the record I want to make next. I know the artwork, the coloring and the tone, but I'm not in the studio yet. So it's a little like painting the baby's room blue before knowing it's actually a boy. I have to let the music take shape first. I even know what type of tour I'm doing next. I'll be very pleased if the vision I have in my head becomes a reality. But I have to honor the music.

I won't try and duplicate what I did last time. That would be silly. It's not of any interest for me to try and outdo myself at every corner. Eventually you just like pop, explode. It's like a Jenga game. How tall can you get before you just fall the fuck over?

I am doing little things here and there. I was just in the studio with another artist and it turned out all right. I'm going to start dusting off the wheels just a little: [I'm] going in with a couple of people in November and try out fun collaborations that maybe people wouldn't imagine.

Is one of those people Rihanna?

There's a lot of talk around that type of thing for me and her. It couldn't be just like whatever. It has to be great because she and I don't really like to lose.

While fun and inspirational, your film also carried a cautionary message: Be careful what you wish for. Do you agree?



A determined young woman, KATY PERRY posed for a studio portrait session in 2002 with producer/songwriter GLEN BALLARD.

Absolutely. I had the idea in winter 2010 because I felt people were really reacting to the album, that a big wave was coming. And I wanted to catch it. I brought it all upon myself. I knew I had complete control. It wasn't upsetting because if I didn't want [something filmed], I'd just say, "Get out of here." And I was glad to show that side. There's a lot of extra footage and maybe one day that extra footage will be out there. But the movie did the right thing. It helped support my music with a visual perspective and it showed the truth, the reality of what goes on behind the scenes and how you have to really have some armor. I really think it's by the grace of God that I got through it.

Did you learn something about yourself that you didn't know before?

Yes: I am human and I will break [laughs]. I come from a very religious family but I don't necessarily adopt all those things. But I truly believe the only thing that got me through was God's grace.

In astrology, there's something called "the return of Saturn" [which is considered a milestone to adulthood]. My return of Saturn started, I think, at 27.

When Saturn is in your sign, it teaches you a lot of lessons and it's usually there for like three years. I'm learning a lot of lessons and applying them to my life. Finally, for the first time in my life, I feel like I'm growing up, and I'm enjoying it. My taste buds are changing, so I'm excited about that. But I'm the type of person who has to learn everything on her own. Nobody can say it for me. I want to experience it on my own. Sometimes I want to see the darkness to know that it really exists [laughs].

What are some examples of your taste buds changing?

I'm actually more interested about what's going on outside of my bubble than what's going on inside my bubble. I am excited to get involved with other organizations and people making an impact on the world outside of the entertainment industry. Just like I used to go to certain places but they're of no interest to me anymore, I find other things are more important: great friendships, wonderful dinners, doing things for others, seeing the reactions of other people. Just being more present.

Any other film projects in the works?

I am in "Smurfs 2." [Perry was the voice of Smurfette in "Smurfs" in 2011.] Christina Ricci is the voice of my female nemesis. I want to do stuff that's a little unrecognizable, the self-deprecation kind of humor where I don't always have to be lit so perfectly. I know I can be like the pretty girl, the teasing kitten. But what I want to do is be like a Jerri from Amy Sedaris' ["Strangers With Candy"]. I just want to kind of transform. I did that on this TV show called "Raising Hope." I played a character named Rikki who had tight, permed red hair. She was an officer wearing no makeup, with a slight 'stache. It was funny. It's nice to be able to lose yourself in that type of thing. But I mostly want to work with select directors. I won't be able to come in like I did with my documentary and have final cut. It's so much more of a communal process. So you have to be careful.

How did your association with Popchips come about?

The Popchips thing is fun and natural. I tweeted about it. And sometimes when I tweet, people react. Whatever I

continued on >>p24

"I have lots of songs and ideas. I know exactly the record I want to make next. I won't try to duplicate what I did last time. That would be silly."



2012 Billboard
WOMAN
of the **YEAR**

Congratulations
Katy Perry,
You are the cat's meow!

WE ARE HONORED
TO HAVE YOU
AS PART OF
THE COTY FAMILY.

COTY

from >>p22 do, I want to be really creative with it. I don't want it to be, "Here's my face, here's a picture, use that." I'm always involved, overly involved.

In this instance, I got to create my own flavor and it's very my style [laughs]. Right now, I'm coming around to the idea of having my own fashion line. I'll probably work on that with my stylist, Johnny Wujek. We're thinking about it, but it takes a lot of preparation. I'm not just going to lend myself to a department store.

What's happening with your fragrance line?

Coty has become my partner. I have Purr and Meow already. We are working on the next fragrance, which is almost finished.

Will Coty unveil it this year?

No, next year. Everything is like a year off. It's not because we need the year. It just takes that much time.

You became very involved this year in the presidential election as well as various charitable activities.

As I said earlier, one of my favorite things is watching other people's reactions: making memories not by myself but with other people. That's the memory I hold. If you have something cool and keep it to yourself, then you don't know the value of how cool it is.

Young kids forget that they do have opportunities to make a difference. I've got so much and have so much opportunity, I would be foolish not to share that. And now I've been able to actually have the time to do things.

So if you need me and I can help, let me help. I'm also starting my own foundation very soon. As with everything else, it takes time to get it right. But I'm very excited about this next year.

Looking back, what was the best and the worst thing to come out of the last two years?

The best thing was being able to see my vision realized, the thing I stood by for so long that was constantly knocked. Not all of my songs are important because they're not. Some are just fun, bar-hopping songs. But I know "Firework" is important. I know those nuggets are really why I've written all the other songs and gone through all this other stuff.

I see the effect it has on people. I love that I'm able to dream up things and make them reality, whether it's pink cotton candy clouds floating across the audience or that I get to donate a quarter of a million dollars to MusiCares.

The worst was it being a test of my sanity. You just have to always keep one foot out and be aware of all the people you're putting around you, their intentions and motives. I try to never let my intuition be muddled. I keep all the same people I've had around me. I love my family, and my sister is a ball-buster. She's my warden. She and my best friend, Shannon, are why I have lived through this year. It's a bit of an estrogen fest with me. I keep a lot of females around me. But I love that. I love a woman who can be friends with a woman and isn't afraid of another woman. I believe in sisterhood.

CLEAR VISION

How Direct Management Group helps Perry reach her goals

BY GARY GRAFF

When Katy Perry first visited the Los Angeles offices of Direct Management Group in early 2004, she did cartwheels.

"And then the splits," manager Bradford Cobb recalls. "She didn't stop for the receptionist."

"That makes you pay attention," co-manager Martin Kirkup adds with a laugh.

And that's exactly what Kirkup, Cobb and the Direct Management Group team have been doing ever since, helping to guide Perry through the challenges of her early career to her current status as global superstar. Pleased? You betcha. Surprised? Well... not entirely.

"To us, it's not remarkable that she's hugely successful—without sounding like wise-asses, that's why we signed her," Kirkup says. "We really believed in her and felt she had huge potential."

"What's amazing is this all happened in four years," he adds. "It's been a really fun trip for all of us."

And, Kirkup and Cobb hasten to add, their primary job has been to follow Perry's lead and help her realize the vision she brings to them.

As Cobb—who was introduced to Perry by producer/songwriter Glen Ballard—puts it, "Nobody 'made' Katy Perry. It makes us cringe when we hear people who don't know or don't realize Katy writes her songs."

"From the personality in each of them, it's clear to anybody who's paying attention that she is the driving force behind what she does creatively. Almost all the creative decisions are Katy's. When she asks our opinions we'll give it, and sometimes we offer it unsolicited. She's involved in business decisions, too, but she trusts us to make good business decisions for her and, creatively, it's all Katy."

Kirkup adds, "One of the big misapprehensions people outside the business, and some inside, have is that record labels or managers or somebody else has a Svengali kind of influence or a magic wand."

"That pretty much doesn't happen—and certainly not with Katy," he says. "You're much better off with an artist who has a really strong vision and gives you something you can work and build with."

Perry unquestionably had that when she

came to Direct Management Group. Cobb and Kirkup still marvel at hearing such songs as "Ur So Gay" and "Thinking of You" at their initial meetings, and how, Cobb says, "she'd keep coming back and play us something new she had that would be really, really good."

But the vision wasn't clicking with Columbia Records, where Perry was under contract at the time while working with Ballard.

The management company inherited a challenging situation, and job one was to navigate

that in Perry's best interest.

"It was very difficult," Kirkup says. "There were people there who really got Katy and really believed in her, but there were a lot of decision-makers who really didn't get it and who were unwilling to fully commit. We finally had to have a conversation... And we had the greatest respect for them. They thought about it, and they let her go."

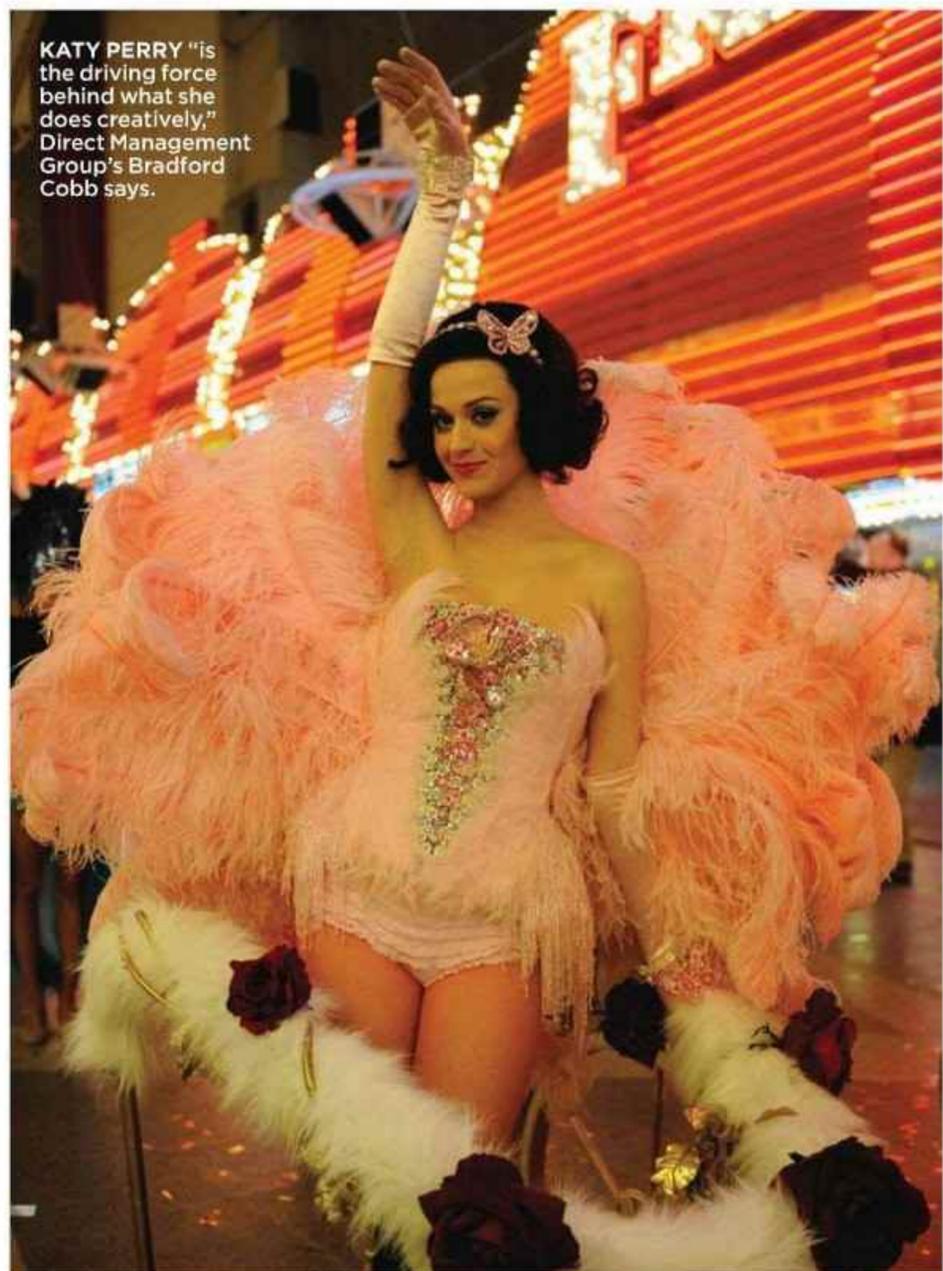
Ironically, Cobb notes, Perry had just written her next two songs: "I Kissed a Girl" and "Hot N Cold," which, of course, both became No. 1 hits on the Billboard Hot 100.

While her management company looked for a new deal—eventually landing Perry at EMI, where then-Capitol Music Group CEO Jason Flom "got it straight away"—Kirkup and Cobb also worked to keep Perry's spirits up. "There were discouraging moments," Cobb says, "because when you're [20], a month seems like a year."

Nevertheless they kept her busy, continuing to write songs but, more importantly, playing live around Los Angeles, especially at the Hotel Cafe.

"Some of our advice to her was to really hone her skills—skills she already had, but to keep playing and getting better and better as a live performer," Kirkup recalls.

"We didn't have to motivate her; she motivated herself. She'd come in every couple of weeks and bring her acoustic guitar into our office and say, 'You guys have to hear this,' and have something new to **continued on >>p26**



KATY PERRY "is the driving force behind what she does creatively," Direct Management Group's Bradford Cobb says.

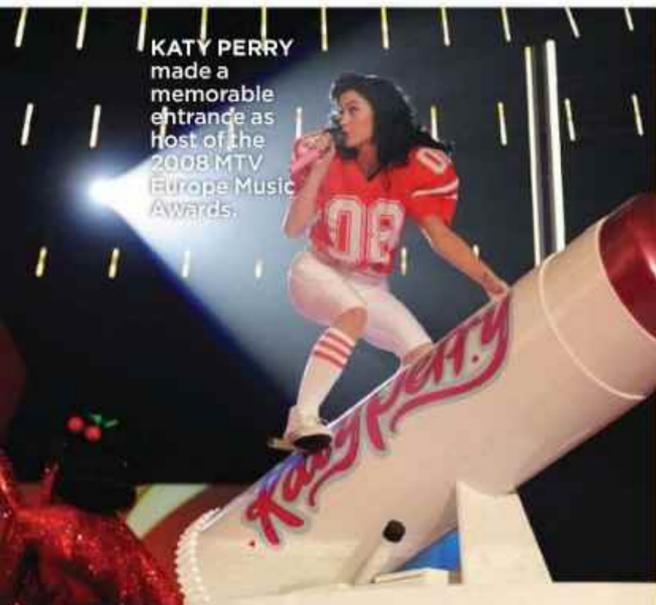
FRANK MICELOTTA/EMI



Super. Star.

Congratulations to
Billboard's Woman of the Year.
Katy, we're proud to be a part
of your universe.





KATY PERRY made a memorable entrance as host of the 2008 MTV Europe Music Awards.

LOVE AT FIRST KISS

Capitol/EMI's embrace of an 'incredibly gifted' artist

BY GARY GRAFF

from >>p24 play for us. It was always exciting. There was never a feeling we were floating dead in the water."

The live regimen came in handy when Perry signed on for the 2008 Vans Warped tour, an eyebrow-raising move. But Cobb says that "doesn't seem far-fetched to us, even to this day."

Kirkup notes there's "a real punk ethos with Katy," as well as a fearlessness to put herself in a position where her tuneless if cheeky pop wasn't necessarily the norm. "Getting up there onstage and winning over a crowd who were there to see punk bands every day was something she relished," he says.

Another key move came in November 2008, when Direct Management Group offered Perry for the MTV Europe Music Awards after the previously scheduled host pulled out.

"This was just after 'I Kissed a Girl' had become a hit. She was barely on the radar," Kirkup recalls. "We and the international guys at EMI pushed very hard and gave them the pitch about how great she could be as a host—and, bless them, they took a huge leap of faith and let her do it."

Ascending from the floor on a giant stick of cherry ChapStick, Perry killed it that night in Liverpool, England, picking up the best new act trophy in the process. She was, not surprisingly, invited back to host the next year's show in Berlin.

Kirkup and Cobb also note that Perry had "a laser-sharp focus" on what she wanted to do with *Teenage Dream*, working on the album in quick fashion.

"I was a little surprised that the direction was so pop, but she knew exactly what she wanted and she never wants to repeat herself. We trust her vision, and after that our job is to make sure it's fulfilled."

What Perry does next will be "guided by the music," according to Kirkup. She's writing again, and as usual, Cobb says, "she has a very clear sense of what she wants to accomplish. Once she records some songs, we'll start formulating a plan with her."

And, Kirkup predicts, Perry's trajectory will continue in an upward direction.

"There's a whole team of people here that works on her 24/7," he says, "and all of us know you've only seen the tip of the iceberg so far. There is so much more talent the world has not yet seen from Katy, so much depth, that we're very confident when we think about what's ahead for her."

Katy Perry certainly began her relationship with Capitol/EMI Records on a provocative note—or is it all new artists that favor a first single about kissing someone of the same gender?

Executive VP of marketing/promotion Greg Thompson remembers there was "some spirited discussion" about whether "I Kissed a Girl" should be the calling card from Perry's first album for the label, *One of the Boys*, in 2008.

"We definitely had a few people that pushed back on us," Thompson recalls. "I seem to remember a little [protest] rally in a Beaumont, Texas, parking lot. But Katy believed in it, and we believed in it—and her—so you have to kind of make the decision that the song is just so great that even if it ruffles a few feathers, the passion that will come on the other side of the spectrum will more than compensate for any backlash.

"The song was a huge hit," he adds, "and

it began a series of undeniable hit singles for her."

It also set the tone for Perry's relationship with the company, a mutual fearlessness built on well-crafted material and gut instincts that's led to domestic sales of 4.1 million albums and 50 million singles, according to Nielsen SoundScan, as well as 11 top 10 singles on the Billboard Hot 100. That includes five No. 1s from 2010's *Teenage Dream*, making Perry the only woman with five No. 1s from one album.

"What's happened here is that you have an incredibly gifted individual at the core of it all," Thompson says. "She's not just somebody with a nice voice or who plays a nice guitar. She's the complete package—and not just as an artist, but as an individual."

EMI senior VP of marketing Bob Semanovich felt that way when he first met Perry during her time with Columbia Records, where, as she did with her managers, she introduced herself by doing a cartwheel into his office for their first meeting.

"She just had that thing, that star power. She just lit up the room," he recalls. "She was incredibly engaging. I remember I went home that day and said, 'Wow. I just met one of the biggest pop stars in the world.'"

That, of course, wouldn't happen until Perry got to EMI after a fruitless tenure with Columbia, and Island Def Jam before it.

"Most artists would've packed it up after the first couple labels, but [Perry] is very persistent," Thompson says. "She's got an incredible work ethic, and she finally got in a position to put all the pieces together and surround herself with people that could bring all of that to the world's attention."

As the chart-topping success of "I Kissed a Girl" established Perry as a star, and ultimately superstar presence, it also helped put EMI in a position to approach each of her subsequent singles with a sense of event.

"We create individual marketing plans for each song and video," Semanovich says. "We try to find something unique . . . and we create really ro-

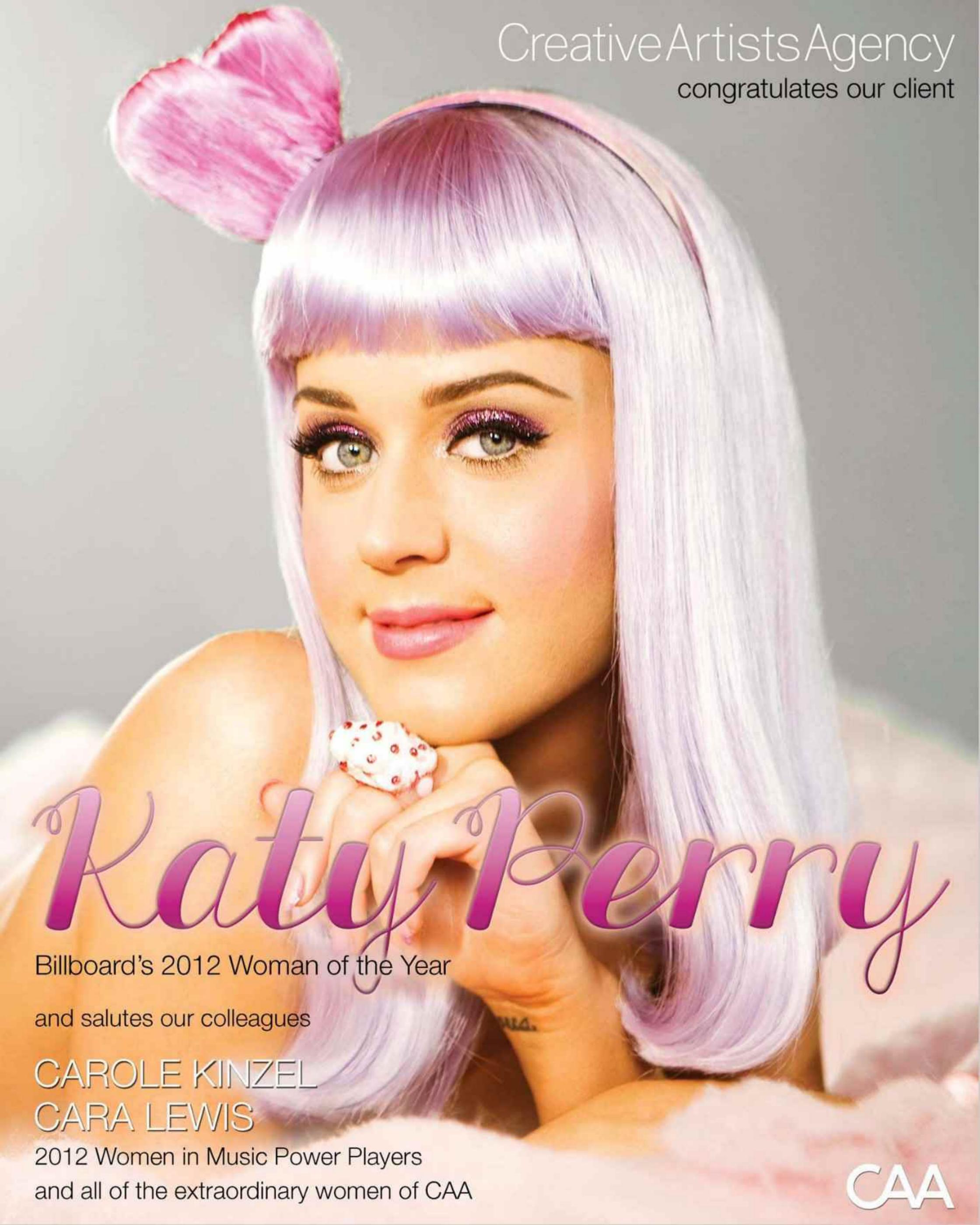
continued on >>p28



The many faces of KATY PERRY: press photos from throughout her EMI releases.

TOP: KEVIN MAZUR/WIREIMAGE/GETTY IMAGES; BOTTOM, FROM LEFT: EMMA SUMMERTON, MIKE RUIZ, MICHAEL ELINS, EMMA SUMMERTON

CreativeArtistsAgency
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Katy Perry

Billboard's 2012 Woman of the Year

and salutes our colleagues

CAROLE KINZEL

CARA LEWIS

2012 Women in Music Power Players

and all of the extraordinary women of CAA

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from >>p26 bust plans around each one. The most important thing people need to know is this is Katy's vision. All of the videos are her idea or she has an idea and then we work with a director to expand upon her idea. But it's all Katy, and our job is to get Katy's vision out to the world."

During those campaigns, EMI has made extensive use of its social media reach and Perry's own platforms, launching the releases to her 28 million Twitter followers and 48 million Facebook friends. The company has also found strategic partners for the rollouts; the particularly extravagant campaign for "E.T." placed a Perry hologram on "Entertainment Tonight," while replicas of the video's Martians paraded around the streets of New York with QR codes on their backs, which allowed passersby to get a look at the clip. Fans could also download their own Martian masks and post pictures of themselves wearing them.

EMI was also able to parlay Kathy Beth Terry, Perry's adolescent alter ego in the "Last Friday Night (T.G.I.F.)" video, into its own independent identity.

"You want to create momentum in anticipation for the video," Semanovich says. "Wherever you premiere it, people are going online and watching it. So we try to launch them on as many platforms as we can, simultaneously around the world: online, broadcast TV, all different opportunities that present themselves. We know everything ends up online

anyway, so it's a matter of what else you can use for maximum impact."

Thompson says that throughout the *One of the Boys* album cycle and then into *Teenage Dream* and Perry's "Part of Me" 3-D film, "it became pretty exciting when we started to see the way the public was eating up single after single. I can't say we laid it out in advance and everything went exactly as planned. It was pretty smooth the way it rolled out, but we did spend a lot of time taking a look at things, constantly."

Perry herself, he adds, "is very involved and very aware. She has great instincts. She was extremely passionate about 'E.T.,' for instance, and that was a home run."

Thompson acknowledges that, given Perry's success to this point, "obviously the bar is set pretty high for her." He notes that "some people would argue that she shouldn't go away at all." But at the same time Perry's current break will refresh all concerned as she prepares to start recording again.

"It's rolled really well, and the film was a fantastic way to end the cycle for *Teenage Dream* and to really leave people hungry for more," Thompson says. "She has accomplished so much that what's next for her is to go and follow her heart and make another great record—which I have no doubt she will."

"And then it's up to the team to work with her to live up to what we've been able to do so far," Thompson adds. "We can't wait."...



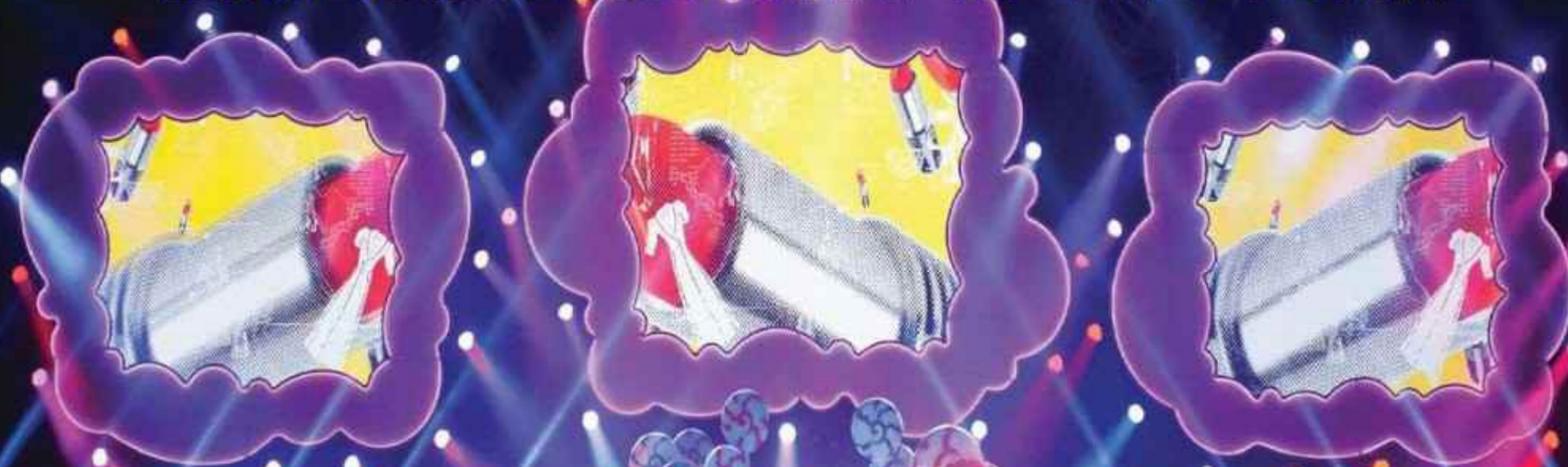
In the film "Katy Perry: Part of Me," the singer's grandmother, ANN HUDSON, is a lovable presence.

"I remember I went home and said, 'Wow, I just met one of the biggest pop stars in the world.'"

—Bob Semanovich, Capitol/EMI

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Upstaging congratulates Katy Perry. BILLBOARD WOMAN OF THE YEAR!



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Backstage Whisky A Go Go (WAGG,) Paris
October 11, 2003

Dear Katy,
From Paris to the World!
Love,
Glen Ballard

GLOBALLY FOCUSED

EMI partnered with Perry to achieve worldwide success

BY GARY GRAFF

Teenage dreams, extraterrestrials, Daisy Dukes, bikinis on top and girls kissing girls: Apparently all have appeal beyond Katy Perry's homeland—and, in fact, translate well all over the planet.

During the course of her two Capitol/EMI releases, the singer has become a global superstar, selling more than 5.4 million albums outside of the United States, according to her label, and logging No. 1 singles in the United Kingdom, Australia and beyond.

Teenage Dream topped the charts in 10 countries other than the United States, ac-

ording to the label, with sales certifications in 36 nations. She won a BRIT Award for international female solo artist and an MTV Australia best breakthrough award, both in 2009, along with three MTV European Music Awards. Perry was nominated for another five EMAs this year.

Perry has also received awards in such countries as Brazil, the Philippines, Poland, Hungary and Spain.

"From the get-go, as 'I Kissed a Girl' started to break in America, we had our eye on Katy and her international potential," EMI senior VP of international marketing Matthew Tilley says. "Katy and her manage-

ment are both globally focused and understand what international markets can mean to her career, so EMI geared up early on to make it a worldwide project."

Initially, the greatest challenge for Tilley and his team was timing. Shortly after *One of the Boys* was released in June 2008 Perry set out on the Vans Warped tour, which limited her ability to work international markets for a while. But Tilley used that as an advantage, bringing EMI staffers and select international media to the States to see her play at a Warped stop in Miami.

"It could have been easy to pigeonhole Katy with a bunch of other female artists, but once

you've seen her actually play with the band, play guitar and really sing on the back of a trailer on the Warped tour, that really distinguished her," Tilley recalls. "I thought it was important for people to see her in that environment and go, 'Oh, OK, maybe this isn't just another pop girl kind of thing.'"

Meanwhile, the domestic success of Perry's single "I Kissed a Girl" was generating excitement overseas, and Tilley—who was holding back the single's international release until September, when Perry would be available—had to cool a few jets. "I started to get calls from even some of the small markets saying, 'My radio stations called me about this track. They want play it now. We need to go now!' I had to tell them, 'Everyone needs to stay calm. We've done this before. It shouldn't be that tricky.'"

The good news, of course, was that "when you felt that pull from media you know you're not even going to have to work them on that song. It's just going to go. And that's just what happened," Tilley says. "Then you have to go manage it so it's not just about the hit. You have to project the artist and who she is and make people know and understand."

Perry began playing internationally in fall 2008, winning friends as "I Kissed a Girl," "Hot N Cold" and "Waking Up in Vegas" made their way up the charts in several countries—and often reached No. 1. And that meant the global pump was primed for *Teenage Dream* when it rolled out in August 2010. "It was like, 'OK, we now need to gear up for a full-on superstar launch,'" Tilley says.

That included bringing staffers to Miami again, this time for an album playback and strategy discussion. "We wanted to get her out to as many places as we could and working with as many partners as we could," Tilley says. Perry made early-cycle promotional trips to the United Kingdom, Japan and Australia, where she did TV and press interviews to generate early buzz. EMI teamed with MasterCard for the Australian campaign, while T-Mobile came onboard for Europe, particularly Germany. "It was just about, again, spreading the word far and wide as much as possible: 'Remember this artist? Here's another great single.' We just wanted to keep her out there."

The California Dreams tour, meanwhile, started in Portugal in February 2011 and spent three months abroad before coming to North America, which earned Perry an EMA for best live act. The tour then hit South America and returned to Europe before year's end, wrapping up in Indonesia and the Philippines in January 2012. The "Katy Perry: Part of Me" documentary that was released around the world during the summer has grossed \$7.1 million overseas.

"The movie was a great way to cement her status," Tilley says. "Not many pop stars get movies made about them, and this was a way to reach people who maybe wouldn't spend money to go see a show but would pay for a movie ticket or rent a DVD. It shows every side of her career and personality and the fact she had some serious bumps on the way to her [success]. It wasn't all easy or an overnight sensation. **continued on >>p32**



KATY PERRY'S victories at the MTV Europe Music Awards confirmed her international appeal.



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On her global California Dreams tour, KATY PERRY performed at the 2011 Rock in Rio festival in Brazil.

from >>p30 That's a really good message to get out there."

Tilley does feel that "it's an important thing for all of us that [Perry] get a decent break. It's OK that the marketplace gets a little bit of a moment away from Katy; we've had eight singles in a row, so with No. 9 you might have people saying, 'Really? Come on, now.'" Nevertheless, he anticipates significant excitement when Perry delivers her

next project.

"As soon as we know that music is going to be ready we'll start gearing up that machine again," Tilley says. "We'll get the key players in a room and start to figure things out. It's daunting in a way: How do you top [Teenage Dream]? But every time you roll out a superstar artist launch, that's what you do—sit in a room and say, 'How do we top that?'"

"The choice of Katy Perry as Billboard's Woman of the Year is inspired. For sheer girl power, get-up-and-go stamina and not letting the bastards get you down, Katy Perry is an example to all of us, and she is so lovely with it. She is so nice. She is a great role model for lots of businesswomen because she is running a business called Katy Perry."

—ANDRIA VIDLER, EMI MUSIC U.K.

BUDA HENDES/LA TINCANTENT/GETTY IMAGES

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20247

SIDE STAGE TO SUPERSTAR

Live performance has propelled Perry's rise

BY MITCHELL PETERS

Katy Perry takes advantage of her downtime on tour by exploring the city where she's booked to perform.

In the hours before showtime, she says, "I pull the bikes off the bus and we go riding. I put on my baseball cap and sunglasses and go grab a coffee."

But the disguised outings also allow Perry to give unsuspecting fans a story they'll never forget. "I go look around at the different parks and give tickets away," she says, "and people don't know it's me."

Indeed, Perry's commitment to super-serving fans has played a significant role in helping her graduate from the side stage of the 2008 Vans Warped tour to headlining sold-out arenas across the world just three years later.

"The growth is geometric," says Brian Mur-

phy, a veteran concert promoter with Golden-voice/AEG Live. "She's not growing [at a rate of] one plus one equals two; she's growing at a rate of one plus one equals five."

Perry's most recent jaunt, the California Dreams tour, ranked 13th on Billboard's top 25 highest-grossing tours of 2011. The arena trek earned \$48.8 million from 98 concerts that drew more than 1 million fans, according to Billboard Boxscore.

California Dreams supported Perry's second album, *Teenage Dream* (2010), which debuted at No. 1 on the Billboard 200 and has sold 2.6 million copies, according to Nielsen SoundScan.

Direct Management Group's Steve Jensen, who manages Perry with Martin Kirkup and Bradford Cobb, began working with the artist about nine years ago. Early on, Perry performed acoustically at such intimate Los Angeles clubs as the Mint and Hotel Cafe, and hadn't yet ad-

opted her larger-than-life pop star persona.

"That was when she had 'Ur So Gay' and those early songs. She did them acoustically, so there wasn't the whole pop hoopla," Jensen says. "Katy is basically a singer/songwriter. The whole pop thing came along by accident, in a way."

Perry got her first taste of life on the road during a side-stage slot on the Warped tour, performing alongside such bands as Gym Class Heroes, Against Me!, Pennywise and 3OH!3. Perry's appearances on the traveling punk-rock festival coincided with the summer release of her major-label debut, *One of the Boys*, which has sold 1.5 million copies.

"We thought it would be appropriate for her to go on the Warped tour because, let's face it, although it's a skateboard/rock/alternative culture, there are a lot of pop elements to it," Jensen says. Pop-rock-leaning Warped graduates have included the likes of Gym Class Heroes and No

Doubt. "We felt Katy was a pop artist with a bit of an edge as well."

Warped tour founder Kevin Lyman was instantly sold on Perry after then-Capitol Music Group CEO Jason Flom showed him some music videos on her website and played the song "Ur So Gay." "I literally wrote an offer right there for her to play the Warped tour," Lyman says. "No one had told me about the record or anything. She comes off as a punk, like the same attitude we all had."

Midway through the Warped tour, Perry's breakthrough single "I Kissed a Girl" began getting traction at radio. Lyman remembers the artist having to wake up at 6 a.m. to promote the song on radio and TV. "She'd play early one day because she'd have to fly somewhere to do something for someone," he says, noting that Perry would also spend countless hours signing autographs at her booth. "But she didn't miss a Warped show."

"I Kissed a Girl" went to No. 1 on the Billboard Hot 100 in July of that year.

Mitch Rose, the head of the music department at Creative Artists Agency, says the Warped tour strengthened Perry's live performance skills and helped legitimize her as more than just a pop act.

"It had a tremendous impact on making her an artist for everyone and not just a pop star," says Rose, who books Perry with CAA's Jbeau Lewis. "She got down and dirty, hung with the kids and other bands, and crowd-surfed—which is who Katy is."

Perry spent the re- **continued on >>p36**



CONGRATULATIONS TO
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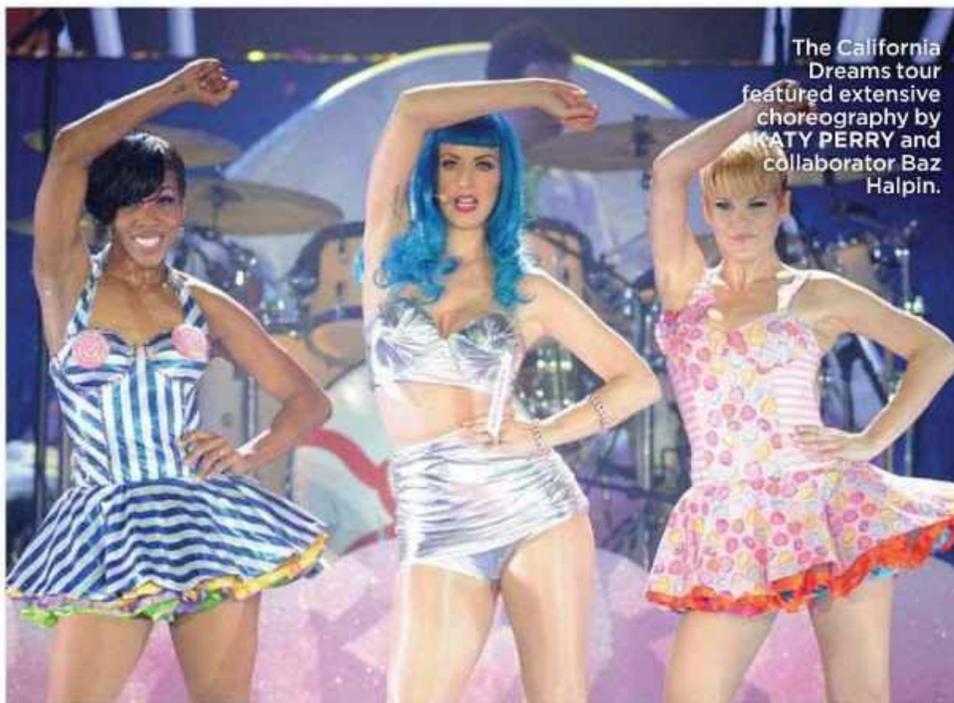
from >>p34 mainder of 2008 working internationally to promote *One of the Boys*. By the end of that year, she had two hits in the United States with "I Kissed a Girl" and "Hot N Cold," which peaked at No. 3 on the Hot 100 in November. With buzz building at radio, Perry's team decided the next logical step was a headlining North American tour of large clubs and theaters.

"You don't want to put someone in a big building that doesn't have the experience of playing in bigger buildings, because it can really backfire on you," Jensen says. "Not only did we want to play small buildings in order to make it exciting for the audience, but we wanted to also give Katy the chance to hone her performing skills."

The Hello Katy tour launched in January 2009, playing such venues as the Commodore Ballroom in Vancouver, the Fillmore in San Francisco, the Wiltern in Los Angeles and Irving Plaza in New York. Twenty-four North American dates reported to Boxscore grossed \$1 million and drew nearly 52,000 people.

Tickets to the tour were priced no higher than \$20, "which is a rarity for an artist of her stature at that point," CAA's Lewis says.

After nearly a year of promotion behind *Teenage Dream* and numerous hits building at radio, Perry became the first musical artist to appear on Facebook's live video streaming channel when she announced the ambitious California Dreams tour in January to more than 1.4 million viewers. When gauging the demand for booking her first North American arena-headlining trek, Perry's camp looked to the touring success



The California Dreams tour featured extensive choreography by KATY PERRY and collaborator Baz Halpin.

she was having in Europe and Australia. "We had a bit of experience in Europe and Australia to make us feel confident in the States," Jensen says. By the arrival of her stateside tour in June 2011, Perry had six No. 1 hits on the Mainstream Top 40 chart.

Perry's team again kept tickets affordable for the California Dreams tour. "Ticket prices were no higher than \$45," Jensen says. "We wanted the fans to see Katy without having to spend a crazy amount of money. We'll continue that philosophy of keeping ticket prices reasonable."

Additionally, Perry treated fans to meet-and-

greet after each show on the tour. California Dreams also helped fund charity efforts for the Children's Health Fund, Generosity Water, the Humane Society and the Red Cross.

Instead of partnering with a single national concert promoter, Perry's team worked with multiple North American promoters on California Dreams, including Beaver Productions, I.M.P., AEG Live, Live Nation and Jam Productions.

"Steve Jensen and the managers have had 20-plus-year relationships with a lot of promoters," Rose says. "[They] wanted to honor those relationships and knew that some of the promot-

ers do an incredible job in their local markets and better than a national promoter would."

To help carry out her fun and quirky vision for California Dreams, Perry tapped Silent House Productions owner Baz Halpin as the tour's creative director and production designer. After months of collaboration with Perry, Halpin came up with a two-hour performance split into five acts featuring colorful dance numbers, dazzling costume changes and a magical "Candy Land"-themed stage production. "Katy is without a doubt one of the most unique people I've worked with. She's also one of the smartest," Halpin says. "Although everything with her seems fun, frivolous and lighthearted, she syncs out every detail. She has an incredibly clear vision of what she wants."

California Dreams was documented in "Katy Perry: Part of Me," the 3-D concert film that Perry both starred in and produced. Released by Paramount on July 5, "Part of Me" is the fourth-highest-grossing music concert film in history, according to figures compiled by Box Office Mojo. Paramount reported grosses of \$25.3 million during its eight weeks of theatrical release in the United States. The film grossed another \$7.1 million overseas.

Perry's future touring plans haven't yet been decided, but Jensen estimates that her next proper tour will arrive in 2014. "We're starting to talk to people now about it, but it's still very early days."

Additional reporting by Gail Mitchell.

KRISTIAN DOWLING/GETTY IMAGES

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BREAKING BORDERS

Katy Perry is a global touring sensation

BY JULIANA KORANTENG

In touring markets outside the United States, promoters and fans can't get enough of America's current pop sweetheart, Billboard Woman of the Year Katy Perry.

"She's hot everywhere right now," says Emma Banks, a senior agent at Creative Artists Agency (CAA) who books Perry's shows from the London office.

"We're seeing a massive interest in China and India. These places are catching up with other markets, such as Australia, New Zealand, Germany, the U.K. and South America, where she's already done amazing business. She has established herself as a global superstar," Banks says.

Perry appears to have hit all the right live-music notes internationally.

Her shows sold 1.6 million tickets worldwide for the California Dreams tour, which ran Feb. 20, 2011, through Jan. 22, 2012, according to her management company, Direct Management Group.

Of the total, 750,000 tickets were sold in North America, including Canada; plus more than half

a million in Europe, including 263,000 in the United Kingdom. Another 125,000 were sold in Australia and 200,000 were bought in the rest of the world.

She leapt straight to No. 13 on Billboard's list of 2011's top 25 tours, garnering gross revenue of \$48.6 million, according to Billboard Boxscore.

Ever since her 2008 album *One of the Boys* achieved chart success internationally, Perry has been a favorite on the live circuit outside the United States.

That album was supported by the 89-date Hello Katy tour that ran Jan. 23-Nov. 29 in 2009. Most of her shows were in Europe, followed by a handful in Japan and Australia. By the time *Teenage Dream* came out in 2010, Perry was in greater demand from Australia to the United Kingdom.

When the California Dreams tour launched in February 2011, a South American leg was added to her itinerary, evidence of her expanding fan base.

Apart from those two tours and appearances at the premieres of her concert movie, "Katy Perry: Part of Me," Perry has made a se-

ries of significant one-off appearances to stay connected to fans around the world.

In Germany, she performed at the music industry's annual Echo Awards. In the city of Chennai, India, she performed her first gig in that country as an opening act for the fifth season of the Indian Premier League (IPL) cricket tournament, one of India's biggest sports events with an international following.

On May 16, she sang at AIDS charity event the Life Ball in Vienna, followed by a performance at the Singapore leg of the Formula 1 Grand Prix motor-racing competition in September. And on Dec. 8 she will sing at the World Parachuting Championships held at Meydan Grandstand and Racecourse in Dubai in the United Arab Emirates, her first live concert appearance in the Middle East.

Her constant cheerfulness, outré but sophisticated stage attire, sparkling microphones, pink and turquoise dyed hair, and strong work ethic—all have helped win over music fans in different countries and cultures.

And, Banks says, those traits are part of Katy

Perry the brand and Katy Perry the person. When she plays, she makes sure the fans know she's there for them, illustrated by her wearing a Brazilian flag during the Rock in Rio festival last year. She also performed with Bollywood dancers at the IPL game.

"Katy is driven and focused. She had dreams for what she wanted to achieve and how she wanted to present herself to the world and, with a great management team, she's not made a wrong move," Banks says. "What you see is not an act."

And that appears to be the consensus among international promoters. Salomon Hazot, CEO of Nous Productions, a subsidiary of Warner Music France, arranged for two sellout concerts at the 6,300-capacity Zenith de Paris, yielding \$767,981 in ticket sales, according to Boxscore.

"She is so popular, we could have filled the venue for a whole week. The peak of our mountainous chain is the artist; if everyone is in a good mood, it is because she is," Hazot says, adding that the next time Perry comes over, the team is going after the 17,000-capacity Palais Omnisports de Paris-Bercy.

Scumek Sabottka, CEO of Berlin-based MCT Agentur, which has organized Perry's German concerts, adds: "She takes care of you. She consults us, always eager to know who her fans in Germany are. She's also great to the local media and TV presenters, who love the fact that she knows her own mind."

Her stints in Germany range from the 900-capacity Postbahnhof club on Sept. 17, 2008, to the 6,500-capacity Max-Schmeling-Halle arena in March this year.

Additionally, Perry has the U.K. ticket tills ringing. Boxscore data shows that her sellout at England's National Indoor Arena in Birmingham on Oct. 26, 2011, grossed \$597,315. It was promoted by Kilimanjaro Live, an affiliate of AEG Live.

In the same month, her performances grossed \$679,914 in one night at the Manchester Evening News Arena in North England and nearly \$1.5 million for two nights at London's O2, according to Boxscore. They were respectively promoted by SJM Concerts and Live Nation.

Australians can't get enough of Perry, Live Nation Australasia president/CEO Michael Coppel says. Coppel started working with her when he operated his own company, Michael Coppel Presents, before it was bought by Live Nation. He played it safe with Perry in 2008 and 2009 when he promoted shows in Sydney, Melbourne and Brisbane at venues with capacities ranging from 1,300 to 1,500.

After *Teenage Dream* became a hit, more than 24,000 fans attended two sold-out concerts at the Rod Laver Arena in Melbourne in April 2011, while nearly 24,000 saw her at the Brisbane Entertainment Centre on May 5 and May 15. Ticket sales generated \$2 million-plus at each show, according to Boxscore.

"Normally, promoters on the ground are pushed to do more than we're comfortable with, and her management and agents wanted to be cautious with the number of shows she played that year. I, on the other hand, was bullish," Coppel says. "In my view, she's only skimmed the surface of what she's capable of."

Memo Parra, director of international events at OCESA-CIE, the Mexican live entertainment promotion giant, organized a show at the Auditorio Telmex in Guadalajara last September followed shortly by another at the Palacio de los



Smile! **KATY PERRY** takes time for photos and autographs with fans as she arrives for the Japan premiere of "Katy Perry: Part of Me."

Deportes in Mexico City. He says, "Even if she had no single or album out, word-of-mouth will bring the fans back because her past shows were so amazing."

While all agree that Perry's personality drives the brand, Banks explains that careful strategizing, especially for ticket prices, is indispensable.

Last year, average ticket prices for her gigs ranged from \$20.47 to \$241.47, depending on the targeted audience and the currency exchange rate. However, considering the large number of school-age kids among her fans, Banks says getting the overseas pricing right is critical.

"We always make sure they are affordable. There are young kids who want to see her, who rely on their parents or a relative to pay for the tickets. You've got to keep that in mind. So you can't have a one-size-fits-all attitude. We spend a lot of time examining the relative prices."

And the strategy works. After performing in front of 80,000 at Brazil's Rock in Rio on Sept. 23, Perry played one night at the Chacara do Jockey race course in São Paulo two days later and collected more than \$2 million in ticket grosses, according to Boxscore.

The marketing campaigns for the shows aren't taken for granted either.

"Given all she brings to the table—hit songs, fantastic videos, the unique fashion style—it is a must with Katy to come out with all guns blazing on radio, TV spots, magazine coverage," says Phil Rodriguez, partner/senior VP of talent and touring at promotion firm XYZ Live in São

Onstage in Melbourne, Australia, one of many international markets KATY PERRY has conquered.



Paulo. "That said, social media is a must. She has a huge community of followers in Brazil."

One local online community is the EMI Music-operated KatyPerry.com.br website, where she has more than 115,000 Twitter followers and 54,000-plus Facebook likes. PortalKatyPerry.com.br, set up by local fans, exceeds 55,000 likes and 26,000 Twitter followers.

Renowned for tweeting directly to her devotees, Perry is followed by more than 82 million fans globally on her social media pages, including 28 million-plus Twitter followers, according to London-based international digital media analytics company Musicmetric.

On Nov. 1, Musicmetric calculated that the content on Perry's social media pages had accumulated 2.3 billion plays (mostly music) since she opened the accounts.

"The Katy Perry she has created isn't a million miles away from the Katy Perry that she really is, and that shows. That authenticity has made her stand out," says Marie-Alicia Chang, business development director for Musicmetric.

So what's next for Perry on her international touring docket?

CAA's Banks says, "She's officially off tour. But over the next year, I'm hoping there'll be material from a new album. And based on the last two to three years, we can look at the whole globe for the best time for her to go and perform in places. It's all a tribute to her, the songs and the way the team around her work. I think she's a 21st-century Renaissance woman." ■■■

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KATY'S TOP BOXSCORES

International Shows Boost Tally

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,228,150 (\$2,059.31 Australian) \$90.40	KATY PERRY, ZOWIE Rod Laver Arena, Melbourne, Australia, April 28-29, 2011	24,649 two sellouts	Michael Coppel Presents
2	\$2,107,890 (\$1,948,665 Australian) \$108.06	KATY PERRY, ZOWIE Brisbane Entertainment Centre, Brisbane, Australia, May 5, 15, 2011	23,910 27,144 two shows	Michael Coppel Presents
3	\$2,105,710 (3,924,150 reais) \$241.47/\$53.66	KATY PERRY, NATALIA KILLS Chacara do Jockey, São Paulo, Sept. 25, 2011	22,784 24,500	Evenpro/Water Brother/XYZ Live
4	\$2,031,140 (\$1,864,085 Australian) \$108.85	KATY PERRY, ZOWIE Sydney Entertainment Centre, Sydney, May 4, 14, 2011	22,834 24,146 two shows	Michael Coppel Presents
5	\$1,474,670 (\$937,500) \$4719	KATY PERRY, OH LAND O2 Arena, London, Oct. 14-15, 2011	31,250 31,708 two shows	Live Nation
6	\$1,435,140 (\$1,818,457 New Zealand) \$78.84	KATY PERRY, ZOWIE Vector Arena, Auckland, New Zealand, May 7-8, 2011	22,905 23,938 two shows	Michael Coppel Presents
7	\$1,260,890 (\$1,242,625 Canadian) \$50.23/\$29.93	KATY PERRY, MARINA & THE DIAMONDS, DJ SKEET SKEET Air Canada Centre, Toronto, June 29-30, 2011	28,794 two sellouts	Live Nation
8	\$945,534 \$49.50/\$34.50	KATY PERRY, ROBYN, DJ SKEET SKEET Nokia Theatre L.A. Live, Los Angeles, Aug. 5-7, 2011	20,769 three sellouts	Goldenvoice/AEG Live
9	\$935,460 (\$678,765) \$55.13/\$48.24	KATY PERRY O2, Dublin, Nov. 7-8, 2011	18,250 two sellouts	MCD
10	\$803,497 (\$732,730 Australian) \$109.55	KATY PERRY, ZOWIE Adelaide Entertainment Centre, Adelaide, Australia, May 2, 2011	8,805 9,426	Michael Coppel Presents
11	\$767,981 (\$549,225) \$63.21	KATY PERRY Zénith, Paris, March 7-8, 2011	12,149 two sellouts	Nous Productions
12	\$719,219 (\$689,328 Canadian) \$58.20	KATY PERRY, JANELLE MONAE, DJ SKEET SKEET Scotiabank Saddledome, Calgary, Alberta, July 16, 2011	12,357 12,727	in-house
13	\$707,031 (8,730,886 pesos) \$145.76/\$20.24	KATY PERRY, NATALIA KILLS, DJ SKEET SKEET Palacio de los Deportes, Mexico City, Sept. 3, 2011	16,869 16,884	OCESA-CIE
14	\$706,342 (\$663,687 Australian) \$106.32	KATY PERRY, ZOWIE, DJ SKEET SKEET Newcastle Entertainment Centre, Newcastle, Australia, May 13, 2011	7,043 7,407	Michael Coppel Presents
15	\$700,273 (\$509,356) \$56.79	KATY PERRY Wiener Stadthalle, Vienna, Feb. 27, 2011	12,332 12,570	Live Nation
16	\$679,914 (\$421,717) \$45.29/\$44.34	KATY PERRY, OH LAND, SIDE VIEW Manchester Evening News Arena, Manchester, Oct. 31, 2011	15,429 sellout	SJM Concerts
17	\$670,037 (\$642,231 Canadian) \$49.49	KATY PERRY, JANELLE MONAE, DJ SKEET SKEET Rogers Arena, Vancouver, July 19, 2011	13,539 13,906	Live Nation
18	\$633,530 (7,848,360 pesos) \$118.27/\$24.47	KATY PERRY, NATALIA KILLS, DJ SKEET SKEET Arena Monterrey, Monterrey, Mexico, Sept. 5, 2011	9,944 9,958	Zignia
19	\$631,978 \$47.50/\$39.50	KATY PERRY, MARINA & THE DIAMONDS, DJ SKEET SKEET Wells Fargo Center, Philadelphia, June 24, 2011	14,391 sellout	Beaver Productions
20	\$620,394 (\$595,007 Canadian) \$46.21	KATY PERRY, MARINA & THE DIAMONDS, DJ SKEET SKEET Scotiabank Place, Ottawa, Ontario, July 3, 2011	13,426 13,596	in-house
21	\$607,562 (\$584,827 Canadian) \$51.42/\$41.04	KATY PERRY, MARINA & THE DIAMONDS, DJ SKEET SKEET Bell Centre, Montreal, July 2, 2011	12,906 13,570	evenko
22	\$600,540 (\$572,895 Canadian) \$51.89/\$41.41	KATY PERRY, JANELLE MONAE, DJ SKEET SKEET Rexall Place, Edmonton, Alberta, July 17, 2011	13,701 13,750	Live Nation
23	\$599,319 \$45/\$36	KATY PERRY, JANELLE MONAE, DJ SKEET SKEET KFC Yum! Center, Louisville, Ky., Sept. 10, 2011	13,555 sellout	The Messina Group/AEG Live
24	\$598,316 (7,443,590 pesos) \$152.47/\$22.71	KATY PERRY, NATALIA KILLS, DJ SKEET SKEET Auditorio Telmex, Guadalajara, Mexico, Sept. 1, 2011	8,451 8,578	OCESA-CIE
25	\$597,314 (\$373,478) \$44.78	KATY PERRY, YELLE, OH LAND National Indoor Arena, Birmingham, England, Oct. 26, 2011	13,581 sellout	Killmanjaro Live/AEG Live

Call Carly Rae Jepsen,
definitely,
**BILLBOARD'S
RISING STAR**
of 2012

BY JASON LIPSHUTZ

‘AN
IMPOSSIBLY
Wonderful YEAR’

Carly Rae Jepsen describes the evening of Sunday, Nov. 11, as a “Cinderella night”—and one that would’ve been unimaginable a year ago.

At the 2012 MTV Europe Music Awards held in Frankfurt, Jepsen’s “Call Me Maybe” was nominated for song of the year, alongside hits like fun.’s “We Are Young,” Gotye’s “Somebody That I Used to Know” and Rihanna’s “We Found Love.”

Those three songs spent a combined 24 weeks atop the Billboard Hot 100, but Jepsen’s smash, which held onto the peak position for nine frames last summer, was too undeniable to defeat. After performing “Call Me Maybe” earlier in the evening, Jepsen strode onstage in a flowing silver gown to collect the song of the year prize, and made sure to let the moment sink in.

“I had shivers up and down my spine the whole night,” Jepsen says the day after the awards. The 26-year-old, who also earned the MTV Europe Music Award for PUSH artist of the year, met 2011 Billboard Woman of the Year Taylor Swift at the awards show, and received a Twitter shout-out from her pal Justin Bieber for the pair of wins.

“It’s been such an impossibly wonderful year,” she says, “and it just keeps getting better.”

Last November, Jepsen was still throwing wishes in wells: As a modestly successful pop singer from Mission, British Columbia, Jepsen had just released a single, “Call Me Maybe,” that had quietly debuted on the Canadian Hot 100. But the year that followed has been a fairytale for the artist, earning her a spot alongside the world’s biggest mainstream music stars through a pair of smash singles, a top 10 album debut, a slot on a best-selling arena tour and, most important, the arrival of a genuinely sweet pop persona.

Jepsen’s wholly organic path to success—marked by, but not defined by, the impossibly catchy song of the summer—has earned her the 2012 Billboard Rising Star award. The singer/songwriter is set to receive the honor at Billboard’s Women in Music event on Nov. 30 in New York.

In hindsight, the success of “Call Me Maybe” was staggering. Since making its debut on the Hot 100 in early March and reaching the summit 15 weeks later, the single has sold 6.1 million downloads, according to Nielsen SoundScan, making it the second-biggest-selling digital song of 2012. The track ruled top 40 radio for the summer season and beyond, garnering an astounding 2.4 billion in cumulative audience on Billboard’s Hot 100 Airplay chart, according to Nielsen BDS. In September, Billboard named “Call Me Maybe” its Song of the Summer, making Jepsen the first artist to claim the honor with a first Hot 100 hit since Katy Perry won with “I Kissed a Girl” in 2008.

The song’s refrain, marked by streamlined strings and a flirtatious phone-number swap, inspired viral tributes from the all-male Harvard baseball team, the U.S. Olympic swimming team, Perry and Bieber, who eventually helped sign Jepsen to his Schoolboy Records label (along with Interscope and her Canadian label 604 Records) last February. But as 2012 progressed, Jepsen’s appeal spread outside of her lone smash: “Good Time” paired the singer with “Fireflies” artist Owl City, and the collaboration has sold 2 million downloads, according to SoundScan.

Both songs previewed *Kiss*, Jepsen’s sopho-



“I had shivers up and down my spine the whole night,” CARLY RAE JEPSEN says of the 2012 MTV Europe Music Awards where KIM KARDASHIAN presented her with the award for best song.

more album released in September, and a more radio-friendly departure from the acoustic-leaning songwriting of her 2008 debut, *Tug of War*. Fortunately, the singer had already been shifting her creative focus before “Call Me Maybe” took off, and the hook-filled “Kiss” is the work of an artist comfortable in her own skin.

“There’s been a natural progression from folk to pop that’s been happening for a while,” Jepsen says. “And ‘Call Me Maybe’ was the first time that I really embraced it, and saw that it could be embraced by other people too.”

The mainstream opportunities have been plentiful following “Call Me Maybe,” from performances at this year’s Billboard Music Awards and MuchMusic Video Awards to an opening slot on Bieber’s *Believe* tour, which began Sept. 29.

Through Nov. 12, the North American leg of the arena trek has attracted 400,097 fans to 28 sellouts, according to Billboard Boxscore, and Jepsen has been front and center, utilizing big-budget stagecraft while presenting *Kiss* tracks to thousands of screaming fans.

But as Jonathan Simkin, co-founder of 604 Records and Jepsen’s manager since 2007, points out, the singer/songwriter’s mainstream pop moment would not have been sustainable if she had strayed from her musical instincts. Simkin has helped build the durable careers of Nickelback and Theory of a Deadman—as well as been associated with acts like Len and Daniel Powter who couldn’t move past their lone hits—and believes that success is based on more than presenting one great song to the masses.

“Trying to ‘stay true to what you are’ sounds kind of corny, but there’s a lot of pressure in this business to make spur-of-the-moment decisions,” Simkin says. “[Jepsen is] a real artist—she writes this stuff. And I’ve always said to her,

‘Write what feels honest to you.’”

Jepsen has been honing her craft ever since placing third on “Canadian Idol” in 2007 and starting to work on *Tug of War*. The “Idol” stint prepared her for larger audiences, but in the years preceding “Call Me Maybe,” Jepsen worked tirelessly to improve her songwriting. Simkin says Jepsen would constantly volunteer to co-write with her labelmates, while 604 Records project manager Kesi Smyth recalls “listening parties” in the back lounge of the label’s office, where Jepsen would invite friends and family in to give feedback on her ideas.

“She would sit down and play 20 different acoustic songs for us, just to plan her next direction,” Smyth says.

“Call Me Maybe,” the first single from a planned second album titled *Curiosity*, trumpeted that next direction when it was released as a single in Canada last September. After slowly accruing airplay in her native country, the song picked up steam when fellow Canadian Bieber told his 15 million Twitter followers last December that “Call Me Maybe” was “possibly the catchiest song I’ve ever heard.”

Scooter Braun, Bieber’s manager and the head of Schoolboy Records, quickly arranged a meeting with Jepsen, and was impressed by her work ethic and songwriting prowess.

“I saw her doing some acoustic stuff and I listened to some of the songs that she wrote, and I said, ‘There’s a real artist here,’” Braun says. The man behind Bieber’s global success soon brokered a deal with Simkin to let his Schoolboy imprint and Interscope Records sign Jepsen to a U.S. deal, while 604 would remain her label home up north and Simkin would stay her manager. *Curiosity* was released as a six-song EP in Canada in February, **continued on >>p44**

DIALING DIGITS

Jepsen’s success by the numbers

9

Weeks that “Call Me Maybe” topped the Billboard Hot 100

6.1 million

Downloads of the single, according to Nielsen SoundScan

2.3 billion

Cumulative audience for “Call Me Maybe” on Billboard’s TK chart, according to Nielsen BDS

28

Sellouts on Justin Bieber’s *Believe* tour on which Jepsen was the opener (through Nov. 12), according to Billboard Boxscore

400,097

Ticket buyers for the *Believe* tour (through Nov. 12), according to Boxscore



Congratulates

SCHOOLBOY/ 604/ INTERSCOPE ARTIST

CARLY RAE JEPSEN

AND

BRENDA ROMANO

ANJULA ACHARIA-BATH

BILLBOARD'S WOMEN IN MUSIC 2012

from >>p42 and Jepsen's focus shifted to a proper full-length.

As "Call Me Maybe" crept up the U.S. Hot 100 beginning in early March, stateside TV appearances on MTV, "The Ellen DeGeneres Show" and "Late Night With Jimmy Fallon" followed. Meanwhile, Jepsen was constantly writing new material and rejiggering segments of existing compositions.

"My writing process is chaos—I like being up in the middle of the night in a hotel room and coming up with an idea," Jepsen says. The artist's new U.S. label partners also helped pair Jepsen with veteran writers and producers like Toby Gad, Bonnie McKee and RedFoo of LMFAO, while longtime collaborators like "Call Me Maybe" co-writers Josh Ramsay and Tavish Crowe also scored their share of credits on *Kiss*.

"It was never about fitting into a stereotype with her," Interscope Geffen A&M Records vice chairman Steve Berman says of Jepsen's label debut. "It was about putting together the best collection of music and art that was authentic and true to her... and we went through so many collaborations. It was important to give her access to as many songs and writers as we possibly could."

When "Call Me Maybe" began its run atop the U.S. Hot 100 in June, Braun—who had notched top 10 hits with acts like Bieber, Asher Roth and the Wanted—finally was associated with a No. 1 song, a moment he calls "mind-blowing."

But instead of resting on its laurels, Jepsen's team released "Good Time" with Owl City less than two weeks later. The sunny track soundtracked the second half of the summer, peaking at No. 8 on the Hot 100 and officially keeping Jepsen out of "one-hit wonder" territory.

On Sept. 18, Jepsen released the album *Kiss*, a buoyant pastiche of radio pop that was led by the shimmering single "This Kiss" (115,000 downloads, according to SoundScan). The album debuted at No. 6 on the Billboard 200, and 11 days after it hit stores, Jepsen was in Glendale, Ariz., performing some of its just-released deep cuts to a packed arena on Bieber's *Believe* tour.

"It was like being in those old bars and cafes,

where you're hoping to grab the attention of the people in the room," Jepsen says of the tour's first shows. The singer began studying video of her performances and adjusting her stage show accordingly. Now, she feels more comfortable commanding arenas, as audiences have had time to learn her new material.

"On the first night, it felt like one or two kids knew the words to 'This Kiss,' and by the second night, a few more. A month in, everyone was singing along to it, and it was a cool process to witness," she says.

Simkin describes Jepsen's stint on the Bieber tour, which will continue into 2013, as "amazing, but also limiting in some ways." The shortened set time of an opening act has kept the singer from performing more than 10 songs at a time, and Jepsen's team predicts that next year will be filled with more headlining opportunities in markets like Japan and Europe. A follow-up single to "This Kiss" hasn't yet been chosen, as the single's music video arrived in late October and the song is continuing to impact top 40 radio. Meanwhile, Simkin says endorsement offers are "coming in from all over the place," with companies hoping to latch onto Jepsen's happy-go-lucky image.

And of course, a writer as prolific as Jepsen is still staying busy: Four new songs have been written on the road, and the artist says that she's still drawing inspiration from electro-pop acts like La Roux, Robyn and Dragonette. "I could see [myself] wanting to go a little fancier with the next look," she says, "and later on, many years from now, I'd be anxious to get back and go very folk-y again."

For now, however, Jepsen is reveling in the realized dreams of stardom she's had since she was 7. "Call Me Maybe" has guided her into the limelight, and with a tenacious dedication to her craft, Jepsen's Cinderella moment won't be striking midnight anytime soon.

"She knows that this was a big year, but she doesn't want it to end," Braun says. "She wants to push herself—she wants to see how far she can take it." ◆◆◆

WOMEN BEHIND CARLY

A look at two team members supporting Jepsen's rise

A host of men and women have supported Carly Rae Jepsen on her remarkable rise in 2012. At Billboard's request, Schoolboy Records CEO Scooter Braun, whose label has released Jepsen in the United States through Interscope Records, singled out two of the women for this issue. Here's a look at the roles and experience of Interscope Geffen A&M's Laura Hess and Kesi Smyth at 604 Records, Jepsen's label in Canada.

Laura Hess first met Carly Rae Jepsen in February, when the singer signed her deal in the United States with Schoolboy/Interscope and before "Call Me Maybe" graced the U.S. Billboard Hot 100.

Since then, Jepsen's marketing director at Interscope Geffen A&M has watched her label; Justin Bieber's label, Schoolboy Records; and the singer's Canadian home, 604 Records, work together to guide the pop star toward success.

"It's a fantastic team," Hess says, "and it's been a team effort on every front, with Justin and Schoolboy Records kicking this whole thing off, and 604 Records bringing her success in Canada before. The three of us cover all the bases together."

Hess is used to handling multifaceted music products: After graduating as a voice major from the University of Colorado, she moved to San Francisco in 1999 and got a job at Liquid Audio, where she helped oversee the pre-iTunes digital music boom while working across the street from the Napster offices. Later, as a director at MP3.com, Hess worked closely with labels to set up online premieres for artists that included 50 Cent and U2, and eventually got a job offer from one of those labels, Interscope.

"The main difference is that, at a label, I'm dealing with the artists and managers directly and running point on branding artists as my marketing... It's really nice to be that close to the creative process," Hess says.

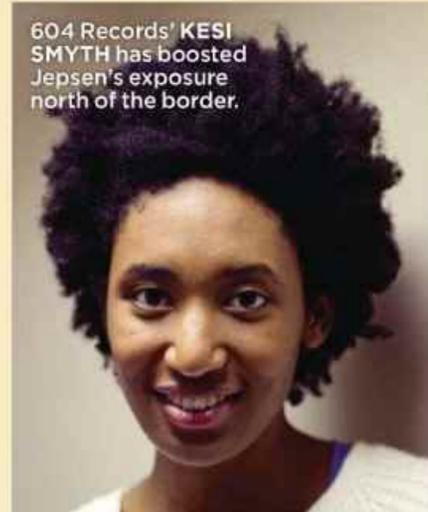
Now, Hess oversees the marketing strategies of major acts like OneRepublic, Rise Against, Robyn and Michael Kiwanuka, along with Jepsen.

At 604 Records, project manager Kesi Smyth has also played a big role in increasing Jepsen's exposure, specifically in the singer's native Canada.

Smyth started at 604 eight years ago, when the Vancouver-based boutique label was managed by a group of four people. Because 604 was so tiny, Smyth received opportunities to oversee artists in various genres, including "Canadian Idol" runner-up Jepsen.

"We [at the label] all had to step up and do everything, and I got to ex-

604 Records' KESI SMYTH has boosted Jepsen's exposure north of the border.



"It's a fantastic team," Interscope Geffen A&M's LAURA HESS says of those working with Jepsen.



perience many different parts of this industry—not just management-wise and label-wise, but figuring out how to get our bands recognized," Smyth recalls. "When Carly came in, I snapped her up, because I really wanted to work with a female artist at the time. I'm lucky that happened."

As "Call Me Maybe" mania continued to swell, Schoolboy and Interscope worked closely with Smyth and the rest of 604, which now includes 12 full-time project managers.

Smyth says Jepsen's career now takes up most of her focus, but adds that she wouldn't be surprised if another 604 act—perhaps pop-rock group Mariana Trench, which is led by "Call Me Maybe" producer Josh Ramsay—achieves mainstream success in the United States. "If this year has taught me anything," Smyth says, "it's to be prepared for anything." —JL



CARLY RAE JEPSEN'S opening spot on Justin Bieber's *Believe* tour brought her before more than 400,000 fans.



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Carly Rae Jepsen

“You have always
been a star to us...
Congratulations Carly!
We're all so proud of you!”

Jonathan Simkin

-Jonathan Simkin
and everyone at 604 and SAM

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EXECUTIVE VICE PRESIDENT &
CHIEF FINANCIAL OFFICER,
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CONGRATULATIONS!
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**FROM YOUR FRIENDS AT
LIVE NATION ENTERTAINMENT**



WOMEN IN MUSIC 2012

Competition is nothing new to executives in the music business. But those who put forth their achievements to vie for a place on Billboard's annual Women in Music list face a different kind of competition.

Here, hits by record companies are weighed against deals by music publishers, ratings by radio programmers are considered against new technologies launched by digital companies, and breakthrough branding partnerships are put up alongside boxscore records by live tours.

All these achievements and more are considered—and ultimately ranked—before Billboard presents our annual Women in Music list in our Power Players series. This year,

we once again received nominations for nearly 200 executives. A team of Billboard editors then methodically reviewed the nominations, numerically ranking the nominees on their achievements in the past 12 months. (A statistical tie results in 41 honorees and one shared slot on our list.)

Each year, the competition also gets keener, as new executives rise to prominence and vie for this honor. More than one-third of this year's honorees didn't appear on our 2011 list.

This year, we also sought to expand the recognition offered by our Women in Music report. Within, you'll find breakout stories on the women of the performing rights organizations, women who are making a difference in social media and

the women of Creative Artists Agency, a company whose female-driven, team-focused success we deemed worthy of a shout-out.

There's no question that numerous accomplished executives didn't make this list. But the selection of the honorees featured here represents the collective ranking and judgment of Billboard's editors.

As we've noted each year, this list reads like a roster of the top people in the music business who happen to be women. The range of their achievements reflects the overall impact of all the women in our industry.

We once again congratulate them as we present this year's Women in Music report. —Thom Duffy



Julie GREENWALD

CHAIRMAN/COO, ATLANTIC RECORDS GROUP
ATLANTICRECORDS.COM
@ATLANTICRECORDS

"A FANTASTIC YEAR"

1 "I never take for granted the ability to break new artists," Atlantic Records Group chairman/COO Julie Greenwald says. Still, "2012 was a great year for us. Fun. really exploded and we put them on the map, as well as Ed Sheeran and Grouplove. I'm also super fortunate to work with great established acts like Jason Mraz, Zac Brown Band, Flo Rida and Trey Songz, who all had a fantastic year." Greenwald maintains her status as the highest-ranking woman executive at a U.S. record company, and is No. 1 on Billboard's Women in Music list for the third consecutive year. Meanwhile, Atlantic has a year-to-date total album market share of 7%, up from 6.7% in 2011, according to Nielsen SoundScan, thanks to the success of these acts and others. Current total album sales have topped 917,000 for fun., 247,000 for Sheeran, 143,000 for Grouplove, 4.2 million for Mraz, 5.7 million for Zac Brown, 949,000 for Flo Rida and 2.9 million for Songz. Greenwald heads Atlantic Records Group with chairman/CEO Craig Kallman, whom she memorably once described as "the mad scientist in the studio with the artists." The two shared the No. 28 slot on Billboard's Power 100 list published in January, but she gives her colleagues at Atlantic most of the credit for her label's ongoing success. "The great thing about Atlantic is it's not the same company we were in 2011 because we're constantly shifting bodies between departments, because we're thinking about what our artists need, to give them the best opportunity to be seen and heard by the tastemakers. We've constantly evolved, and I love that." Like any major label in today's market Atlantic enjoys the advantages of its size and scale but recognizes the need to operate in a far more nimble fashion—as Greenwald says, to "move like a tightly knit indie responding to what the market is looking for." —Yinka Adegoke

JULIE GREENWALD PHOTOGRAPH BY ROBYN TWOMEY



JODY GERSON

Jody GERSON

CO-PRESIDENT, SONY/ATV MUSIC PUBLISHING
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MERGER MANAGEMENT

2 One of the first major initiatives to follow the Sony/ATV-EMI merger was a gathering in Miami of songwriters from both publishing companies to begin work on Enrique Iglesias' next album. Sony/ATV co-president Jody Gerson and her staff set up a writing camp, putting a half-dozen writers in three studios for two weeks. The sessions produced his single "Finally Found You," and a similar gathering of songwriters was set for early December. "It was the first opportunity to put people together—we'll be doing more of that," Gerson says. "The challenge is to match people and focus writers on a very specific task. The artist is really invested. There's direct feedback and the opportunity to have relationships with artists and writers. Put 10 writers in two studios and you hope two or three jell and maybe new teams form." Responsible for Sony/ATV's film, TV and videogames departments as well as the West Coast creative department, Gerson this year signed writers including Azealia Banks, Elle Varner and Sammy Adams. Following the Sony/ATV and EMI union, Gerson focused on the merging of A&R staffs and then placements in TV networks' fall season promos and trailers. The key reason? "It's marketing department money, not film budgets," Gerson says. In Billboard's most recent Publishers Quarterly tally, Sony/ATV was the top-ranked publisher with a 25.7% share, boosted by its administration of EMI Music Publishing. —Phil Gallo

Kathy WILLARD

EXECUTIVE VP/CFO, LIVE NATION ENTERTAINMENT
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WATCHING THE BOOKS

3 As executive VP/CFO of Live Nation Entertainment, Kathy Willard runs the books of the world's largest live entertainment promoter, ticketing leader and artist management company—a business that connects more than 200 million fans across all its platforms in 41 countries. Consider the scope of these financials: Live



KATHY WILLARD

Nation has more than 6,600 employees globally, promotes 22,000-plus concerts, partners with 12,000 ticketing clients and represents more than 250 artists with 90 top managers. Willard oversees the financial operations of Live Nation, and has been key to managing cost savings and the balance sheet to help drive profitability and shareholder value. In 2012, Live Nation was active in global expansion, absorbing the leading concert promoter in Australia, launching concert promotion operations in South Korea and partnering with the leading concert promoter in Japan for live events. Other acquisitions in the year include Creamfields and Hard Events, which have further established Live Nation's position in EDM. Willard was instrumental in the completion of these deals and the integration of these entities into the overall corporate financial structure. In 2012, Willard helped Live Nation to further improve future free cash-flow growth with a debt refinancing completed in August, which will reduce its annual interest costs by more than \$10 million. Her management of the financial operations has helped ensure Live Nation's positive growth and efficient use of a \$125 million capital budget. —Ray Waddell

Julie SWIDLER

EXECUTIVE VP OF BUSINESS AFFAIRS/
GENERAL COUNSEL, SONY MUSIC ENTERTAINMENT
SONYMUSIC.COM • @SONYMUSICGLOBAL

CREATIVE DEAL-MAKING

4 As Sony Music executive VP of business affairs/general counsel, Julie Swidler is tight-lipped by trade. "I'm always embarrassed when I'm asked about my year—because of what I do, I can't really talk about it," says Swidler, a multiple Women in Music honoree. Get her on the phone to talk specifics and she'll start to float one of her accomplishments, only to back off after thinking better of it. "I'm sorry, I can't talk about that either," she'll say. What she can say is that as a key member of Doug Morris' global management team, she spent the bulk of 2012 continuing "to execute Doug Morris' vision of a more creative-centric company." As for what that means? "We did a number of hybrid deals with creatives across all of our labels and across all genres to make us more competitive in the creative sphere and bring more creative into the company." Her nomi-

nation for this list submitted by Sony Music refers to one of those deals: the creation of Kemosabe Records with Dr. Luke. The goal of such deals? "To incentivize people at the highest levels to make sure that we bring in new ideas," she says. Swidler oversees the business and legal aspects of Sony Music's operations on a global basis and advises the company on major corporate transactions, key label signings and renegotiations, strategic alliances in the digital space and new business opportunities in TV and branding. "We've done a lot to engage everyone on our team on how the business is changing and the importance of digital radio, both in supporting its growth and in protecting our assets," says Swidler, who also plays an important role in the RIAA and ILC Legal committees and oversees the company's global government relations activities. "Regardless of the changes in our business," she adds, "I have not lost my passion for the business of music." —Benjamin Meadows-Ingram

Debra RATHWELL

SENIOR VP, AEG LIVE
AEGWORLDWIDE.COM • @AEGWORLDWIDE

800-PLUS SHOWS

5 Debra Rathwell's more than 30 years of dedication to her craft has made her one of the most respected and admired executives in the live music industry. As senior VP of AEG Live, Rathwell heads up the East Coast office for the world's second-largest promoter, where she focuses on both one-off shows and AEG Live tours. With her staff, Rathwell oversees a large territory, stretching from the Carolinas to Canada, averaging about 800 shows each year. This year was packed with highlights for Rathwell, among them: opening the Williamsburg Waterfront in Brooklyn with a new summer season, presenting the Mann Center concert series in Philadelphia and the Global Festival on the Great Lawn in Central Park featuring Neil Young, Foo Fighters, the Black Keys and more. On the touring front, Rathwell's office just wrapped a successful Il Divo tour of the United States and Canada, and sold-out arena tours of Canada with John Mellencamp and American Idols Live! Justin Bieber began his worldwide tour in September on the West Coast, Carrie Underwood is teed up for the East Coast, and in November, the Who em-



JULIE SWIDLER



LIA VOLLACK

barked on the high-profile *Quadrophenia* tour. Other fall tours include *So You Think You Can Dance*, *Wiz Khalifa* and *Jackie Evancho*. For next year, *Bon Jovi* is gearing up for a tour in 2013 with several East Coast dates, and Rathwell's office continues to explore new opportunities while working with existing clients for tours for the year ahead. —RW

Lia VOLLACK

PRESIDENT OF WORLDWIDE MUSIC/EXECUTIVE VP OF THEATRICAL, SONY PICTURES ENTERTAINMENT
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FORGING A BOND

6 More than 18 months ago, Lia Vollack suggested Adele as a vocalist for the next James Bond film, a perfect stylistic fit for 007's 50th anniversary. The idea thrilled Bond producers and the singer as well. During those 18 months, however, Adele's album *21* exploded in sales. "She and [songwriter/producer] Paul Epworth took a long time [with the new Bond theme]



DEBRA RATHWELL

because they wanted to make sure they were getting it right," says Vollack, president of worldwide music for Sony Pictures Entertainment. "As we were going through the process, [21] kept getting bigger and bigger and, after her touring and break, she got to a place where she wanted to be creatively satisfied with the song and make sure everyone else felt it was the right song." According to Nielsen SoundScan, "Skyfall" has sold 871,000 downloads and was the Greatest Gainer/Digital on the Billboard Hot 100 for the week ending Dec. 1. The latest Bond theme hit crowns a year that also included Vollack's shepherding of Pittbull's "Men in Black 3" track, overseeing the music for Sony Pictures' 20-plus releases and taking on a new role as executive VP of theatrical, with Sony theater properties. She takes particular delight in getting a new Dr. Luke signing, 15-year-old Becky G., into "Hotel Transylvania." "It's really gratifying to work with new artists and to give them exposure," she says. "It's not just stars. A lot of people here are open to bringing new acts to the table." —PG



MELISSA LONNER

Melissa LONNER

SENIOR PRODUCER OF NBC NEWS AND SPORTS, NBC UNIVERSAL
TODAY.COM • @STUDIOIAMELISSA

HURRICANE AID

7 In the proverbial dance of chicken and egg, NBC news and sports senior producer Melissa Lonner is a master choreographer. The longtime music producer of NBC's "Today," Lonner not only excels in spotting talent early but also finessing the power of morning TV to catapult careers into the mainstream. In March, Brit boy band One Direction drew an unprecedented 15,000-plus people to the show's plaza before the group's debut album even hit in the United States. In September, PSY went from Internet sensation to iTunes topper immediately after his "Today" slot. Competition is a motivator; "Today" is in a heated ratings battle with "Good Morning America." But "Today" ruled the summer, as Lonner helmed the opening ceremony of the Olympics in London as well as morning show coverage of the games, which broadcast "to a greatly expanded audience," she says. "We were lucky to have access to so many amazing British talents for the opening ceremony, starting with director Danny Boyle. We were thrilled to be able to bring his uniquely memorable showcase of England to the world." More recently, Lonner and "Today" helped lure Aerosmith, Bruce Springsteen, Bon Jovi, Billy Joel and others for the "Hurricane Sandy: Coming Together" telethon hosted by "Today" co-anchor Matt Lauer. Veteran acts "can take years and years to lasso... I had to pinch myself to believe they were actually going to be here."

—Cathy Applefeld Olson

LONNER: PETER KRAMER/NBC

ATLANTIC RECORDS



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LIVIA TORTELLA

Sharon DASTUR

PD, WHTZ (Z100) NEW YORK, CLEAR CHANNEL RADIO
Z100.COM • @Z100NEWYORK

HITS AND BREAKOUTS

8 WHTZ (Z100) New York PD Sharon Dastur took the path of many, arriving in the Big Apple early in her career with a dream, ambition and talent. It was 17 years ago when she took a job as program coordinator at WHTZ. Unlike most, however, she's reached the top of her field, rising through the ranks to become the station's first female PD. Dastur has since helped make WHTZ one of the premier top 40 stations in the country, touting an average of 5 million listeners, according to Arbitron. In the past year, her oversight has boosted ratings by 20%-25% over that of 2011 thanks to a balance of established and fresh artists in rotation. "First and foremost, we play the hits. We have such a large audience in the tri-state area that listens to us, and we always want to make sure that we're playing the biggest hits and the music they want to hear," Dastur says. "We feel like we help break a lot of artists, which is hard to do in market No. 1." Additionally, Dastur has nurtured the station's annual Jingle Ball concert, previously headlined by Lady Gaga, Justin Bieber and One Direction. Most recently, an auction of eight tickets for Rosie's Theater Kids pulled in \$150,000. "It's gotten to the point where artists are actually begging to be on the lineup just because they want the attention that we and the world give it," she says. "We're very proud of what we've been able to do musically as a station." —Steven J. Horowitz

Brenda ROMANO

PRESIDENT OF PROMOTION,
INTERSCOPE GEFFEN A&M RECORDS
INTERSCOPE.COM • @INTERSCOPEPROMO

CHART-TOPPING THRILLS

9 In her 17th year at Interscope Geffen A&M, president of promotion Brenda Romano continues to steer the careers of such acts as Eminem, Lady Gaga, Dr. Dre and U2. In 2012, Romano developed promotional strategies and led campaigns across radio formats for No. 1 songs by Maroon 5, LMFAO, Carly Rae Jepsen and Ellie Goulding. Jepsen's "Call Me Maybe" was no mere hit: It became one of 2012's pop culture touchstones. The 13-month climb to No. 1 for Goulding's "Lights" is one of the top artist development stories of the year. IGA's four No. 1s on Billboard's Mainstream Top 40 chart are the most by any label this year. "It's always a thrill when a song goes to No. 1, but the paths for these songs were as unique and different as the art-

ists themselves—and that's what made it so fulfilling for all of us," Romano says. This past year, she also played a pivotal role in developing Interscope's roster of burgeoning acts, including Imagine Dragons, Lana Del Rey, "American Idol" winner Phillip Phillips and Zedd. Successfully promoting songs to radio was far from her only accomplishment: Romano also developed brand strategies at radio for Beats by Dr. Dre headphones, the top-selling headphone brand developed by Dr. Dre and IGA chairman Jimmy Iovine. —Melinda Newman

Livia TORTELLA

CO-PRESIDENT/COO, WARNER BROS. RECORDS
WARNERBROSRECORDS.COM • @LIVIA_WBR

ROSTER REACH

10 Two years into her tenure as Warner Bros. co-president/COO, Livia Tortella can point to a wide scope of victories during the past year that fulfill the label's mandate to develop global

touring artists. "Look at Gary Clark Jr., whose album debuted at No. 6," she says of the guitarist signed to a 360 deal. "There's no radio song driving that. It's touring and word-of-mouth, and he's already a bona fide headliner here. That was a two-year setup." She points to other building artists, like Kimbra, who, after coming to prominence on Gotye's smash "Somebody That I Used to Know," is spreading her wings and selling out her own shows in the United States. Don't even get Tortella started on Green Day's ambitious decision to release three albums over a three-month period. "I'm exhausted just talking about it," she jokes, before noting that Warner's direct-to-consumer campaigns have grown exponentially the past year. "GreenDay.com was the second-highest retailer for preorders for all three albums," she says. Add in continued success from acts like Linkin Park, Black Keys and Muse, as well as rapper Meek Mill (through Rick Ross' Maybach Music), and it's easy to see why Tortella is bullish on the label's diverse roster. Going forward, expect to see increased emphasis on direct-to-consumer growth, whether for vets like Neil Young or newer acts like Tegan & Sara. "Online is where it all comes together," Tortella says. —MN

Amanda MARKS

GLOBAL HEAD OF DIGITAL ACCOUNTS,
UNIVERSAL MUSIC GROUP
UNIVERSALMUSIC.COM • @UMG

TAKING DIGITAL GLOBAL

11 Amanda Marks, global head of digital accounts for Universal Music Group, is an early record-label innovator in the digital space and, today, the highest-ranking major-label female executive in the digital arena. The past 12 months, Marks says, have provided the industry with the largest digital expansion ever. UMG's digital sales force now deals with accounts in 157 markets, up from 77 this time last year. Marks' team sits in between UMG's operating companies and the accounts, including the industry's most important digital players, such as iTunes, Spotify, Google, Vevo and Amazon. "We help our operating companies with strategic decisions regarding our accounts around the world," she says. In turn, Marks says she has maximized UMG's global sales by supporting the company's digital music partners with their international expansion



SHARON DASTUR



BRENDA ROMANO



AMANDA MARKS



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WOMEN
RULE.**

JULIE GREENWALD, ALEXANDRA PATSAVAS, LIVIA TORTELLA

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DEBRA LEE

efforts. When digital music players enter new markets, her team advises them on repertoire, marketing opportunities and the particularities of each market. "We try to help our accounts grow their business as best we can from our vantage point," she says. Worldwide digital revenue for UMG experienced double-digit growth in the same period, including sales from many countries that previously didn't generate significant digital revenue. "It is enormously exciting as digital achieves the true globalization of the music business," Marks says. "The real story for 2012 is the incredible growth of the digital business, even in some markets which individually might not be enormous but in aggregate are producing significant revenue." —Ed Christman

**Debra
LEE**

CHAIRMAN/CEO, BET NETWORKS
BET.COM • @BET

RATING GAINS

12 Under the leadership of BET Networks chairman/CEO Debra Lee, flagship channel BET continues to post viewership and ratings gains, according to Nielsen, through a diverse slate of original programming, awards shows, specials and other initiatives. One of the most noteworthy of those initiatives: BET's Music Matters campaign, which identifies emerging artists to watch. The 2012 list included Kendrick Lamar, who recently debuted at No. 2 on the Billboard 200. Also giving BET a boost this year was No. 1 gospel competition show "Sunday Best"; the seventh annual Hip Hop Awards, which attracted 3.1 million viewers and a 2.3 rating, according to Nielsen; and the debut of Keyshia Cole's reality show, "Keyshia & Daniel: Family First." The series launched to the tune of 2.9 million viewers and a 2.2 rating. The BET Awards continue to rank among the top three cable award shows every year, while music variety program "106 & Park" remains No. 1 in that arena among adults 18-49 for 21 consecutive quarters. Beyond the core BET channel, of course, Lee oversees a diverse group of branded businesses including BET.com, BET Digital Networks, BET Event Productions, BET Mobile, BET Home Entertainment and BET International. In January, Billboard included Lee in the Power 100 countdown of the most important executives in the music business. —Gail Mitchell

WOMEN'S RIGHTS

Billboard recognizes contributions of key execs from the performing rights organizations

BY THOM DUFFY

The performing rights organizations—ASCAP, BMI and SESAC—play a crucial role in the financial health of the music industry, paying performance royalties to songwriters, composers and publishers. At each of the PROs, numerous female executives and staff contribute to their success of the mission of those organizations, protecting copyright and supporting the creative community. This year, the following executives were singled out by their respective organizations for the importance of their work and Billboard is honored in our Women In Music issue to recognize their contributions.

LAUREN IOSSA

SENIOR VP OF COMMUNICATIONS AND MEDIA
ASCAP



For Lauren Iossa, senior VP of communications and media at ASCAP, the challenge of conveying information in the digital age to the PRO's members is

clear. "You have to be always evolving," she says, "always looking at the newest place people are congregating in the online world, and finding a way to meet them there."

Under Iossa, ASCAP's media channels, both traditional and digital, have hit new highs. ASCAP's Playback magazine has increased its ad revenue by 15%. ASCAP.com has 3 million monthly visitors with greater use of video. A monthly e-newsletter now reaches 170,000. And ASCAP's robust social media feeds engage members in advocacy efforts to protect copyright.

Iossa also oversees ASCAP's advertising, sponsorship, events and affiliate member benefit programs. She negotiated marketing and media partnerships in the past year valued at more than \$650,000 with 40 media outlets, including the PBS TV series "Sun Studio Sessions."

But if asked to cite one highlight of the past year, Iossa focuses on ASCAP's eighth annual "I Create Music" Expo. More than 18,000 songwriters and composers have benefited from the expo's networking and education opportunities, including top songwriters in every genre—from Tom Petty and Randy Newman to Justin Timberlake and Quincy Jones to Dr. Luke and Ryan Tedder.

"We made a big leap with the Expo this year," Iossa says. "It's attracting more people and more sponsors. Plus, we've had such incredible support from the top members of ASCAP who participate. It's become a high-level discussion and it's become very meaningful for our members who attend." The 2013 Expo takes place April 18-20 in Los Angeles.

ALISON SMITH

SENIOR VP OF PERFORMING RIGHTS
BMI



BMI senior VP of performing rights Alison Smith can describe her position succinctly: "My role is to make sure when songwriters write songs and com-

posers score music for film or television programs that they, and their publishers, get paid for those performances—when they are used in virtually any media now, across multiple spectrums."

But that summary belies both Smith's international recognition as a copyright expert and the complexities of royalty payments in the digital age. Or as Smith says, her reference to "multiple spectrums" is "definitely the add-in from years past."

Her responsibility also includes analyzing how such deals as the Sony/ATV-EMI merger will affect BMI payments. While she cannot discuss specifics, "as an overseer of both administration at BMI and distribution, that is very much in my wheelhouse, and I'm involved in virtually all those discussions from multiple angles." This year Smith and her team also oversaw the introduction of a state-of-the-art cable TV royalty distribution methodology that weighs Nielsen audience data to help calculate payments and "has been extremely well-received," Smith says.

She can recall when PROs needed only to track broadcast performances on radio, network and local TV, and a handful of emerging cable outlets. Now streaming music services are the latest medium to draw Smith's focus. "We just got out our first Spotify distribution," Smith says, "and we're very proud of turning that around very quickly."

A BMI colleague has said: "Follow the dollar. The performing right income stream has represented the steadiest support for creators in the new Wild, Wild West music industry and Alison Smith is there, watching every penny."

ELLEN BLIGH TRULEY

VP OF CORPORATE RELATIONS
SESAC



"Multitasking. It's all about multitasking," quips Ellen Bligh Truley, VP of corporate relations at SESAC, when asked about managing marketing,

publicity, event production and digital communications for the PRO. In fact, Truley quickly credits her "wonderful team. That is critical to being able to juggle all those things at once."

At SESAC—which counts songwriters from Bob Dylan and Neil Diamond to the Avett Brothers and Mumford & Sons among its members—Truley plays a key role in more than 250 SESAC-supported events and is producer of all SESAC happenings including its awards for pop, country, Christian, jazz, Latin, film and TV, as well as the annual songwriter boot camp.

She drove SESAC's branding at this year's Grammys on the Hill event and, also in the branding realm, helped close sponsorship deals with Land Rover, Maker's Mark, Icelandic Glacial Water and Red Bull, all boosting the PRO's profile.

Truley's department creates the award-winning quarterly SESAC magazine but she also has been deeply involved this year in the design and launch of SESAC's latest social media and mobile marketing initiatives.

And those channels were put to great use to convey SESAC's big news this year: its announcement that it has moved to monthly radio performance royalty distributions—the only PRO in the United States to do so.

At the SESAC Nashville Awards on Oct. 28, president/CEO Pat Collins' reminder of the move was met with a "roar of applause," Truley says. "Then strategically, we put that on social media and it was on fire. I've never seen such a response."



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CAROLE KINZEL

**Julie
PILAT**

PD, KYSR (98.7 FM) LOS ANGELES;
ASSISTANT PD/MUSIC DIRECTOR, KIIS (102.7)
LOS ANGELES: CLEAR CHANNEL RADIO

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MUSIC AND MENTORING

13 As PD of alternative KYSR (98.7 FM) and assistant PD/music director of top 40 KIIS (102.7) Los Angeles, Julie Pilat remains a key proponent of modern-rock crossover hits by such acts as the Lumineers, Neon Trees and Grouplove. "It's not like every day I'm putting on my KIIS hat or 98.7 hat. I just focus on music," she says. It's a philosophy that's fared well, as evidenced by the ratings. KIIS remains No. 1 in Los Angeles, according to Arbitron, while KYSR remains a viable alternative to KROQ. Pilat has also been involved in parent company Clear Channel's iHeartRadio Internet radio programming and artist integration initiatives, including one focusing on hip-hop artist Mac Miller, who topped the Billboard 200. In addition, Pilat has worked on station concerts, including KIIS' Wango Tango and the 98.7 Penthouse at the Historic Hollywood Tower, which has played host to Florence & the Ma-

chine, Gotye and others. In November 2011, Clear Channel announced a new brand management team, an initiative that gave Pilat the new additional role of brand coordinator for active rock and alternative. Between it all, she's found time to continue her involvement in A Place Called Home's mentoring program and the Stars & Strikes celebrity bowling and poker events for charity. —Craig Rosen

**Carole
KINZEL**

AGENT, CREATIVE ARTISTS AGENCY
CAA.COM

COACHELLA CHAMPION

14 Carole Kinzel of Creative Artists Agency ranks among the leading agents of all time from either gender. Take, for example, the Coachella festival in Indio, Calif., where Kinzel is widely recognized for her critical support in its early days and ongoing contributions to the lineup. Coachella 2012 featured Kinzel clients Radiohead, Florence & the Machine and the Rapture, as well as such breaking acts as We Are Augustines and Band of Skulls. Far beyond the California desert, this past year Kinzel helped orchestrate the strategy behind Radiohead's North American run, which was one

of the most successful tours of 2012. Kinzel has been instrumental in building Florence & the Machine's touring profile, this year helping them move from 2,000-seat theaters in the spring to 20,000-seat venues this fall. And with Kinzel there's always more to come. New Order, whose first U.S. tour since 2005 sold out in seconds, is set to return for a more extensive run in 2013. Also on tap for early next year are tours by clients the Cure, Atoms for Peace, Matchbox 20 and Lana Del Rey. Blessed with savvy instincts and great ears, Kinzel can identify and develop emerging talent at the earliest stages, with acts like Florence & the Machine, Del Rey, Deap Vally and T. Mills all signed by Kinzel prior to having U.S. record deals. Kinzel also continues to work with such established acts as Melissa Etheridge, George Michael, Tori Amos, Tears for Fears, Corinne Bailey Rae, Crosby Stills & Nash, Maroon 5, Jackson Browne and Lifehouse. —RW

**Jackie
WILGAR**

EXECUTIVE VP OF MARKETING,
LIVE NATION ENTERTAINMENT

LIVENATION.COM • @JACKIEWILGAR

SPINNING TURNSTILES

15 Live Nation Entertainment executive VP of marketing Jackie Wilgar does what great marketers do in the live business: sell more tickets. During the summer, Live Nation says Wilgar's leadership has driven more than \$22 million in ticket sales. For this five-year veteran of Live Nation, game-changing marketing tools and her social, digital and mobile teams have proved successful across multiple platforms. Wilgar first introduced the Live Nation 4 Pack ticket offer, for example, demonstrating how strategic promotions can drive an estimated 30% increase in incremental sales per show. The program has helped 200 concerts sell more than 500,000 tickets in 2012. Wilgar created and guided the teams responsible for a 90% increase in Live Nation's social footprint, which now reaches almost 4 million people, and has driven \$9 million in ticket revenue year to date. Wilgar also introduced targeted "push" marketing programs, with targeted email promotions. Through her programs, and thanks to the teams that she has guided to implement them, Live Nation has seen an average per-show increase of 15% in concert ticket sales for 2012. That's great marketing with results. —RW

and Hoodie Allen, among many others. It's a roster that's growing, with recent signings including Theophilus London, Iggy Azalea, Angel Haze, Ca\$h Out, Chip Tha Ripper and Travis Scott. Highlights for Lewis' clients during the past year? There have been plenty. Eminem returned to perform in Japan for the first time in eight years and played his first show in Korea. Pitbull headlined his first shed tour with DJ Havana Brown, after earlier headlining a 13-city sold-out tour in Canada, supported by Flo Rida. He also played his first two sold-out shows at New York's Radio City Music Hall. Q-Tip established a new DJ residency dubbed "offline" at Irving Plaza in New York. Chiddy Bang headlined clubs and supported Wiz Khalifa and Mac Miller. Badu toured theaters and festivals throughout Europe this summer. And Jacob Latimore was the support act for Mindless Behavior on its sold-out 2012 summer theater tour. CAA, needless to say, is glad Lewis made her move. —RW



JULIE PILAT



JACKIE WILGAR



CARA LEWIS

**Cara
LEWIS**

AGENT, CREATIVE ARTISTS AGENCY
CAA.COM

A BOLD MOVE

17 Cara Lewis, who joined Creative Artists Agency as a music agent in January after a 23-year career at William Morris Endeavor, is widely regarded as the top agent in urban music. Her roster boasts such artists as Eminem, Kanye West, Pitbull, Ne-Yo, T.I., Lupe Fiasco, B.o.B, Rita Ora, the Roots, Erykah Badu, Jill Scott, Chance the Rapper, Cyhi the Prynce

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Marsha VLASIC

SENIOR VP OF CONCERTS/HEAD OF CONTEMPORARY ROCK, ICM PARTNERS
ICMTALENT.COM

ROCK ON

16 ICM Partners senior VP of concerts/head of contemporary rock Marsha Vlasic says she has had much to be thankful for in the past two years. You could start with the launch of Neil Young & Crazy Horse's reunion tour at San Francisco's Outside Lands Music and Arts Festival in August. But Vlasic also has presided over successful 2011-12 tours by the Gaslight Anthem, Cage the Elephant, Regina Spektor, Ben Folds Five and Iggy & the Stooges. "All of my clients have worked this year," she says, "and everything is in a nice place." Vlasic also welcomed two new clients this year: Band of Horses and Silversun Pickups. But one of her biggest thrills of 2012 was securing Young as a headliner of the Global Citizen Festival in New York's Central Park. In addition to Young, the event—which attracted 60,000 people—featured performances by Foo Fighters, the Black Keys and others. "It was a really great feeling that my client was willing to do it and we were able to redo everything on his schedule for such a worthy cause," Vlasic says of the Sept. 29 charity concert. "This was pretty major, because they needed the icing on the cake. They had a great show, but needed one more big attraction." Another highlight this year was her booking role in the annual Bridge School Benefit Concert, which celebrated its 26th year in October, and was offered online this year as a pay-per-view event. "As long as I'm breathing I will always continue to be a part of that event," she says. Looking ahead, Vlasic says 2013 will be an "enormous" year for Muse, which will embark on a U.S. arena tour in January. Folds and Elvis Costello may be planning symphony performances as well, she notes. Additionally, Vlasic is "always looking to take on new clients and grow new talent in a very difficult time," she says. —*Mitchell Peters*



TIFANIE VAN LAAR-FREVER

Tifanie VAN LAAR-FREVER

SENIOR BUYER, WALMART
WALMART.COM • @WALMART

HELPING SAVE THE CD

18 Tifanie Van Laar-Frever, senior buyer at Walmart, the largest seller of CDs in the United States, has helped transform its \$5 CD bin into the premier brick-and-mortar power position in retail. That bin single-handedly appears to be helping the CD prolong its life span. While CD sales declined at an 18%-20% rate for four years in a row up to 2010, Walmart has helped slow the decline, with the format down 13.8% so far this year. Music has also made a comeback within Walmart itself, which sells some 25% of all CDs in the nation. The chain had adopted a "clean aisle" approach in which temporary corrugated bins were removed from stores. But this year, Walmart refocused on music by bringing such fixtures and endcaps back to Action Alley, the location outside the music department that is heavily trafficked by the chain's 140 million shoppers every week. Another strategy picking up steam under Van Laar-Frever's leadership is its ZinePak deluxe initiative, which gives customers extra value by providing a magazine with stories and information on the artist. And consider this: Van Laar-Frever has been in her music role at Walmart for just a year as of this summer. —*EC*

Ethiopia HABTEMARIAM

EXECUTIVE VP/HEAD OF URBAN MUSIC, UNIVERSAL MUSIC PUBLISHING GROUP;
SENIOR VP, MOTOWN RECORDS

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@HABERSMASHER

RELAUNCHING AN ICON

19 After a year of rebuilding, Ethiopia Habtemariam is excited to "get the ball rolling" on the revamped Motown, where she



ETHIOPIA HABTEMARIAM

holds the title of senior VP, concurrent with her role as Universal Music Publishing Group executive VP/head of urban music. The iconic Motown label marked its formal re-emergence Nov. 6 with the new studio album *R.E.D.* from singer/songwriter (and Motown senior VP of A&R) Ne-Yo, which debuted at No. 4 on the Billboard 200. The album sets the tone for a host of 2013 projects from a newly honed 15-act roster that includes Stevie Wonder, Erykah Badu, Kem, Chrisette Michele and B. Smyth. "My goal is to just have quality music—nothing that's for the moment or following a trend," Habtemariam said in July when she was an honoree on Billboard's inaugural Urban Power List. The same holds true in her roles at UMPG. Her signings, ranging from Justin Bieber, Chris Brown and J. Cole to Big Sean and Hit-Boy, have prompted a string of hits and multimillion-dollar results while reflecting her "focus on the future." The Atlanta native believes her dual responsibilities represent the future of the business. "I put a lot of pressure on myself because I feel a level of responsibility for showing the next generation of executives the potential and amount of opportunity you can have. I take that very seriously." —*GM*

HABTEMARIAM: DEREK BLANKS



**Bozoma
SAINT JOHN**

DIRECTOR OF CULTURAL BRANDING, MUSIC AND ENTERTAINMENT, PEPSICO
PEPSI.COM • @SAINTBOZ

SUPER BRAND, SUPER BOWL

20 Pepsi is one of music's most powerful brands—second only to Coca-Cola, in fact, on Billboard's 2012 Maximum Exposure list—and it's also one of the most active. The brand's \$60 million in "X Factor" marketing support was enough to boost Warner Bros. singer Outasight up the Billboard Hot 100. Nicki Minaj was chosen as the face of the brand's first global ad campaign ("Live for Now"). Michael Jackson's *Bad* received a major celebration for its 25th anniversary through a commemorative soda can and accompanying concert. One Direction, Melanie Amaro and Calvin Harris have also received heavy Pepsi advertising support around new singles and albums. And Pepsi teamed with Billboard to present the "Summer Beats" concert series that began with Katy Perry in Hollywood at the premiere of her film "Katy Perry: Part of Me." PepsiCo director of cultural branding, music and entertainment Bozoma Saint John says, "We really want to act as a thread to find all the connections we can between the artist, label and retailer." Up next is the Super Bowl halftime show, featuring previous Pepsi pitchwoman Beyoncé. Saint John, who joined Pepsi from Spike Lee's ad agency Spike DDB shortly after Beyoncé's first spot in 2003, is hopeful the singer will renew her relationship with Pepsi. "She's so focused on everything coming out for Super Bowl right now, but after that's done we can start talking."

—Andrew Hampp

**Linda
NEWMARK**

EXECUTIVE VP/HEAD OF ACQUISITIONS AND STRATEGIC PROJECTS, UNIVERSAL MUSIC PUBLISHING GROUP
UMUSICPUB.COM • @UMPG

FROM ELMO TO RUN-D.M.C.

21 Linda Newmark, executive VP/head of acquisitions and strategic projects for Universal Music Publishing Group, has had a busy year. She's signed significant administration deals with Sesame Workshop for its catalog and future works, the Protoons/Promuse catalogs (which includes the works of Run-D.M.C.), Canadian production company Alliance Films and Charles Thompson/Black Francis/Frank Black to extend an administration agreement that includes the Pixies catalog. Acquisitions have included various works by Erick Sermon of EPMD, among others. Newmark says one of the best things about her job is working on different types of deals and diverse music genres. "In one deal, you are discussing songs recorded by Elmo [from "Sesame Street"] and in another

you are dealing with songs by Run-D.M.C.," she says. "I enjoy finding a lot of interesting and iconic music that we can acquire or represent." A personal highlight for her this year was working with a new management team, with UMPG now led by chairman/CEO Zach Horowitz and president Evan Lamberg. —EC

**Melissa
ORMOND**

PRESIDENT, MSG ENTERTAINMENT
THEGARDEN.COM • @MSGNYC

TENDING THE GARDEN

22 Melissa Ormond, a 25-year veteran of the live entertainment business, became president of MSG Entertainment last year after serving as the division's COO since 2008. In her new role, Ormond oversees booking and production operations at such coveted New York music venues as Madison Square Garden, the Theater at Madison Square Garden, Radio City Music Hall and the Beacon Theatre, as well as the Forum



LINDA NEWMARK

in Inglewood, Calif.; the Chicago Theatre; and the Wang Theater in Boston. In 2011, numerous MSGE venues ranked among the highest-grossing buildings around the world, according to Billboard Boxscore. Madison Square Garden, which is in the midst of an extensive renovation and "transformation," placed sixth on the year-end arena tally, grossing \$58.2 million and drawing more than 670,000 people for 48



MELISSA ORMOND

events. Radio City Music Hall, the Theater at MSG, Beacon Theatre and Chicago Theatre also ranked in the top 10 of their respective venue-capacity categories. Ormond expects to achieve similar success in 2012. "Despite a lot of challenges from an economic standpoint, and some parts of the country having a more difficult time than others, we feel very fortunate about where we are after the last year." —MP

KEEP SHINING, BOZ!



We would like to congratulate Bozoma Saint John on all her accomplishments and thank her for her continued dedication to keeping Pepsi at the forefront of Pop Culture.

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JENNA ADLER, CAROLE KINZEL and MARLENE TSUCHII (from left) at CAA's Los Angeles offices.

WOMEN OF TALENT

Execs excel in CAA's team culture

BY RAY WADDELL

Rob Light, managing partner and head of music at Creative Artists Agency, had a change of heart this year regarding Billboard's Women in Music issue. And, as with most big decisions at the company, his change came from listening to his team. ¶ In the past, Light and CAA have simply opted out of the Women in Music nomination process, which specifies that executives must be nominated as individuals, not as members of a team. Since Light and CAA have preferred to focus on the firm's teamwork ethic, they previously declined to submit individual nominations.

"We've always felt that CAA's culture has been team-oriented, and I think we embody that better than anyone in the business," Light says. "So when you single out individuals, it sort of takes away from the culture that we're all working on projects together.

"At the same time," he adds, "I'm blessed to have 15 amazing women who work with me who do great work and interact with each other in a great way. For us it's always been about all of the women here and never about one, so that's why we opted out in the past."

But when the Women in Music issue came out each year with no representation from CAA, well, that seemed a shame to Light.

"I basically talked to my whole staff, asked them, 'How does everybody feel? For years, we haven't been included. Are you all comfortable if we nominate everyone and then sort of live with the way the die falls?'"

"Everyone felt—which is the beauty of this team—'Yes, let's nominate five, and we'll accept what Billboard decides. At least, we can then talk about somebody from CAA

that is included. And knowing you nominated all of us feels good.' It was a group decision."

Of the five women nominated by CAA, two made this year's Women in Music list: Cara Lewis, the highly regarded R&B/hip-hop agent who previously made the list when she was an agent at William Morris Endeavor, and legendary agent Carole Kinzel, who is among the most respected agents in the business, period.

Even so, Light is loathe to disregard the success of the other executives nominated by CAA:

Marlene Tsuchii has helped drive CAA's growth in international touring, particularly in comedy. Her clients include Phoenix, Two Door Cinema Club, Beck, Daft Punk, Tool, Beastie Boys, Air, the Stone Roses, Foo Fighters, Red Hot Chili Peppers and Tenacious D, along with comics Russell Peters, Jeff Dunham, Chris Tucker and Sarah Silverman.

Jenna Adler is the agent navigating the tours of Akon, Deftones, Green Day, Grouplove, Imogen Heap, Joss Stone,

Lenny Kravitz and Yeah Yeah Yeahs, among many others.

Emma Banks, working alongside Mike Greek, oversees CAA's London office, which five years ago was the first full-service American agency to open its doors in London and has grown from a staff of three to 25. Among Banks' artists is Billboard Woman of the Year Katy Perry.

Of course, Light is reluctant to stop with those five nominations.

"It killed me because we didn't include [marketing agent] Alison McGregor, who is unbelievable at what she does in being the first ever marketing executive at a talent agency," he says. "And we didn't include Erin Culley, who is a film talent agent who only does musicians, who is a specialist in doing crossover and has become one of the most impactful human beings in the business."

The agent business is notoriously tough, regardless of gender, and CAA does indeed seem to provide a platform where

women thrive.

CAA just aims to "empower the best people to do their best work," Light says. "That so many of them happen to be women is just a function of them being really talented, regardless of their sex. If you try to hire great people and give them an environment where they can be great, then you tend to win."

Light points out that, with performance often an artist's biggest source of revenue, the agent's role is more important than ever.

"I've been blessed to have a staff that looks at the world with a big-picture point of view, and at the same time really focuses on details," he says.

"These are all women who in their own particular ways have done that. This notion of teamwork is real. We're sitting around strategizing how to get better and be better and what we should be doing for clients."

Light can easily cite the accomplishments of the women at CAA because "I'm in the trenches every day here, and I could rattle off five more women just as easily. They're all incredibly unique people, but they all do slightly different things, and when you bring them all together you think, 'Shit, this is a great business to be in, and I get to work with really smart people.' They've all had good years, [but] they work hard every year. We're just acknowledging it this year because we finally nominated somebody."

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Billboard's Women in Music 2012



SARA NEWKIRK

**Sara
NEWKIRK**

PARTNER, WILLIAM MORRIS ENDEAVOR
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CLIENT INTEGRATION

23 A principal in William Morris Endeavor's music department, WME partner Sara Newkirk describes herself as the quarterback of a team that oversees the careers of such artists as Usher, Lady Gaga, Bruno Mars, Carly Rae Jepsen and Pharrell Williams. A six-year WME veteran, Newkirk currently runs the non-touring initiatives for the talent firm's music department, where she manages the branding and marketing efforts for numerous clients. She recently secured Gaga's big-screen debut in director Robert Rodriguez's upcoming film "Machete Kills" and crafted marketing-focused deals for Williams, which include a new clothing line, a book and a YouTube channel. "Many artists are multi-hyphenates and that's something we work hard on building out," Newkirk says. "That's a key initiative of mine." In addition to connecting artists with the non-musical departments at WME, Newkirk couples clients with other company entities and associates. "WME is on the forefront of partnering, investing, buying and creating side companies," she says. "I work closely with the people who do that here to integrate our clients into said companies." —MP

**Alexandra
PATSAVAS**

OWNER, CHOP SHOP MUSIC GROUP
CHOPSHOPRECORDS.NET
@CHOPSHOPMUSIC

'TWILIGHT' AND MORE

24 *The Twilight Saga: Breaking Dawn—Part 2* is the final chapter in one of the most successful soundtrack series in history, and each of the five albums has been supervised by Chop Shop Music Group owner Alexandra Patsavas. With tracks from Green Day, Passion Pit, Ellie Goulding, Feist and others, *Breaking Dawn—Part 2* debuted at No. 3 on the Billboard 200 and sold 93,000 units in its first week, according to Nielsen SoundScan. It's following the successful path of the first four installments. Last year's *Breaking Dawn—Part 1* has sold more than 560,000 copies, while 2010's *Eclipse* is up to 619,000 following 2009's *New Moon* at 1.3 million and 2008's *Twilight* with 2.8 million in sales. Patsavas considers it a privilege to work on the series and "follow [author] Stephenie Meyer's lead," but the "Twilight" albums are only one part of Patsavas' accomplishments. Other recent films include the alt-leaning "The Perks of Being a Wallflower" and "Fun Size," while she continues to exert her influence in TV music with "Gossip Girl," "Scandal," "The Carrie Diaries" and more. Patsavas also keeps nurturing new acts—such as Milo Greene, Scars on 45 and Anya Marina—on her Chop Shop imprint. —CR



ALEXANDRA PATSAVAS



ANDRIA VIDLER

**Andria
VIDLER**

CEO, EMI MUSIC U.K.
EMIMUSIC.COM
@EMIMUSICGLOBAL

SUCCESS AMID CHANGE

24 By her own admission, 2012 has been "a strange year" for EMI Music U.K. CEO Andria Vidler. While the EMI-Universal merger put an undeniable strain on operations, the label reports that its domestic market share grew to its highest level in four years and its artist album share is at a five-year high. "I am incredibly proud of what the team achieved," Vidler says. "We have been able to put what's been going on around us corporately to one side." She cites landing three of the year's top 10 best-selling albums in the United Kingdom—Coldplay's *Mylo Xyloto*, David Guetta's *Nothing but the Beat 2.0* and Emeli Sandé's *Our Version of Events*—among her proudest achievements. Other accomplishments include increasing EMI's catalog market share (from 14.8% to 15.3%) and sustained growth in revenue from new income streams. More than one-third of EMI U.K.'s gross margin is now generated from areas outside music sales, according to the label. "I've been lucky enough to have a fantastic team that is loyal to EMI, loyal to me and above all else loyal to our artists," Vidler says. —Richard Smirke

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ZAHAVAH LEVINE

**Zahavah
LEVINE**

DIRECTOR OF CONTENT PARTNERSHIPS,
GOOGLE PLAY/ANDROID
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WORK AND PLAY

25 Zahavah Levine, director of content partnerships at Google Play/Android, has long been at the forefront of new digital business models. Early on, she helped RealNetworks build Rhapsody into the first independent music subscription service. Later, as chief counsel for YouTube, she oversaw licensing and copyright and rights management policies and worked with rights-holders to build YouTube into a new model for online music. Now at Google Play, Levine leads a team that handles licensing, label relations and label support. Google Play has expanded greatly under her watch. It now



DIANA MOGOLLÓN

offers the music of three major labels and many indies. The store is about to launch in five European markets: the United Kingdom, France, Italy, Germany and Spain. And it offers users innovative features, such as a free scan-and-match online song

locker. Levine says her greatest success has been the people around her. "My proudest accomplishment at Google Play, in addition to launching a great new music ecosystem for millions of Android users in the U.S. and Europe, is assembling a world-class team of digital music experts who consistently knock it out of the ballpark."

—Glenn Peoples

**Diana
MOGOLLÓN**

GM, MUN2
MUN2.TV
@MUN2

LATIN MUSIC BOOSTER

26 In her second year at the helm of mun2, GM Diana Mogollón saw the bilingual network report its highest ratings and revenue in its 11-year history. "We've had double-digit growth [in ratings]," Mo-

gollón says. The growth is key, because at a time when other major Latin networks are decreasing their music-centric content, mun2 is increasing its own. "If you were to go into a lab and dissect mun2, music and lifestyle are core to our brand and our success. Whether it's music programming or specials, we are doubling down on unique product." This includes season two of "I Love Jenni" (featuring Jenni Rivera) and the newly launched programs "Larrymania" (featuring Larry Hernandez) and "DUB Latino," a weekly magazine show hosted by norteño star Gerardo Ortiz. Production is also under way for another reality show with regional Mexican band Alerta Zero (featuring former members of Alacranes Musical), and there are plans to expand long-running programs "Reventón" and "18 and Over." "We've really found our groove over the last two-and-a-half years," Mogollón says. "The power of Hispanics is huge and no one else is linking music like we do." —Leila Cobo

ZAHAVAH LEVINE PHOTOGRAPH BY ANNIE TRITT

Congratulations!

Jennifer Breithaupt

SVP Entertainment Marketing, Citi

From your friends at
Live Nation Entertainment





Kelly RICH

SENIOR VP OF SALES, MARKETING AND INTERACTIVE, BIG MACHINE LABEL GROUP
BIGMACHINEGROUP.COM
@BIGMACHINE

TAYLOR, AND MORE

27 Big Machine Label Group senior VP of sales, marketing and interactive Kelly Rich doesn't have to look far for an example of success under her watch. Taylor Swift's new album, *Red*, sold 1.2 million copies in its first week, according to Nielsen SoundScan. It was the biggest debut since 2002, making Swift the first artist in a decade to land back-to-back debut weeks of 1-million-plus sales. "What we were able to accomplish with Taylor was amazing and unforgettable," Rich says. As

proud as she is of that, Rich says the label has a lot more to be excited to about, including the success of new duo Florida Georgia Line, the forthcoming sophomore release from the Band Perry, the signing of superstar Tim McGraw ("That alone is wonderful," she says), the rise of Brantley Gilbert and Rascal Flatts' latest album, *Changed*, which has sold 401,000 units. In addition to overseeing all of the sales and marketing of Big Machine artists, Rich leads the company's interactive and digital efforts, including social media. BMLG's Twitter followers, for the label and all its artists, have increased 104% from year to year, now totaling almost 23 million, led by Taylor Swift's fans. —Ken Tucker

Marcie ALLEN

PRESIDENT, MAC PRESENTS
MACPRESENTS.COM
@MARCIEALLEN

TRACKING IMPACT

28 Marcie Allen, president of MAC Presents, her sponsorship and live events agency, broke new ground in 2012. Three years after moving the company to New York from Nashville, MAC Presents has ventured into the fashion world by working with designer Rag & Bone. MAC launched the new Samsung Galaxy Note with a performance by Band of Horses at a Rag & Bone-hosted party backed by a print and commercial campaign shot by Danny Clinch. Among the performances MAC Presents booked in the last year were the Band Perry for Samsung/

AT&T at the Cotton Bowl, Nickelback for the AT&T Developer Summit and Pitbull for AT&T at BlackBerry World. Social media has opened up brand involvement beyond tour sponsorships. Allen points to MAC Presents' launching of Nokia Music with AT&T through a sponsorship with Green Day that has garnered more than 165 million social media impressions. "All the programs we did this year were heavily based in social media," she says. "There has to be value. You have to be able to measure and track sales. You can do that with social media." —GP

Kathy SPANBERGER

PRESIDENT/CEO, PEERMUSIC
PEERMUSIC.COM
@KATHYSPANBERGER

DEAL-MAKING FIREWORKS

29 For peermusic president/CEO Kathy Spanberger, the last 12 months have involved a lot of deal-making. She and her team signed writer Tyrese Gibson and a co-publishing deal for the band Dead Sara, and worked with peermusic Nashville creative director Michael Knox (Jason Aldean's producer) to ink a co-publishing agreement with Neil Thrasher. Hits from Thrasher include Aldean's "Tattoos on This Town" and "Fly Over States" and Rascal Flatts' "Banjo." In addition, peermusic acquired 2412 Music, the company that achieved enormous success with songwriter Ester Dean on such hits as Katy Perry's "Firework." In the Latin genre, peermusic is



enjoying success with Juanes' "MTV Unplugged" album, has new releases coming from Anahi and Gloria Trevi, and continues to work closely with songwriter Chayanne. Among the year's highlights, Spanberger cites winning BMI's urban song of the year award for Nicki Minaj's hit "Super Bass," on which Dean was a co-writer. "[It] is a nice accomplishment for an independent publisher," she says. "The company's songs has been nominated in the past but we finally got there." Looking ahead, peermusic is expecting big things from Daniel James, who is signed out of the company's Stockholm office. "He is working with Mutt Lange, so hopefully we will have some U.S. hits coming next year," she says. "We have also signed a joint-venture deal with 1500 or Nothin', an urban production group consisting of James Fauntleroy and Larrance Dopson." —EC

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LISA WORDEN

Lisa WORDEN

ASSISTANT PD/MUSIC DIRECTOR, KROQ LOS ANGELES, CBS RADIO

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MODERN ROCK MOVER

30 After serving as music director of KROQ Los Angeles for the past 17 years, Lisa Worden took on the additional title of assistant PD in June to reflect the duties she'd actually been performing for some time at the station. As Worden says, "KROQ is such an institution and a brand," and it remains the most influential modern rock station in the nation. It also now boasts Los Angeles' longest-running morning show, the No. 2-rated "Kevin & Bean," following the retirement of cross-town rivals Mark & Brian. And yet the station has been able to maintain its edge and dominance in the ratings, largely because of Worden's groundbreaking yet accessible music picks. Recent breakout acts include Alex Clare, Neon Trees, Grouplove and Macklemore & Ryan Lewis. Worden also remains heavily involved in the station's two flagship annual concerts, Acoustic Christmas and the Weenie Roast, which annually draw top-name talent and raise thousands for charity. This year, the station also took live music inside its own walls with the launch of the Red Bull Sound Space, which has been broken in with performances by Coldplay, the Black Keys, M83 and others. —CR

Mary Ann McCREADY

PRESIDENT, FLOOD BUMSTEAD MCCREADY & MCCARTHY

FBMM.COM @NASHVILLEROX

OPPORTUNITY KNOCKS

31 "Business management is the best of all worlds to the extent that when you have artists selling a lot of records like we do, selling tickets, touring and [selling] merchandise, there's a lot of work to do," says Mary Ann McCready, president of Flood Bumstead McCready & McCarthy, whose



MARY ANN MCCREADY

clients include Keith Urban, Kings of Leon, Hunter Hayes, Miranda Lambert, Scotty McCreery, Eric Church, Trace Adkins, Alabama Shakes and Blake Shelton. "Artists are busy with insurance, estate planning, investments, their union requirements, acquisitions of real estate and sponsorships opportunities. We have a whole function here that evaluates those opportunities for them. It's been a great year." FBMM, which McCready founded in 1990, has increased its staff by 10% for the second consecutive year. "Nashville is so hot right now," says McCready, a trustee of the Country Music Hall of Fame who also works with the Nashville Music Council and MusiCares. "Jack White got the first Ambassador Award from the Music Council. Kings of Leon got it this year. Those are not names that you would typically associate with Nashville. The diversity continues to increase. The work that the music industry and the city are doing together is making a huge difference." McCready sums up her work by saying, "To see clients succeed, have fun with their money, accomplish goals that mean something to them and put money away in a conservative fashion for later, that's as good as it gets for me. That's what it is all about." —Deborah Evans Price

Jennifer BREITHAUPT

SENIOR VP OF ENTERTAINMENT MARKETING, CITI

CITI.COM @CITI

CONCERTS IN THE CITI

32 When Citi first partnered with Live Nation for exclusive tour presales in 2007, the financial services company accounted for a small part of the top promoter's overall ticket sales. Cut to 2012, and Citi has become a much more significant piece, helping artists like Madonna sell more than 17 million tickets during the presale alone. But giving card members exclusive access to tickets is only one part of the strategy Jennifer Breithaupt has been spearheading for the last five years as Citi senior VP of entertainment marketing. The company has been doubling down on creating exclusive events, including card-member-only concerts with the likes of Maroon 5 and



JENNIFER BREITHAUPT

"To see clients succeed, accomplish goals that mean something to them and put money away in a conservative fashion for later, that's as good as it gets for me."

MARY ANN MCCREADY, FLOOD BUMSTEAD MCCREADY & MCCARTHY

Alicia Keys, increasing its overall events across music, sports, dining and family by 23% this year. Keys is also the face of a current Citi TV campaign that showcases her single "Girl On Fire," while acts like Carlos Santana and the Fresh Beat Band are key parts of a current promotion. "Music has universal appeal and it empowers stories," Breithaupt says. "Creating memorable moments through exclusive artist experiences before and after concerts has really helped us engage customers in a unique way and build loyalty and preference." —AH

Amy DOYLE

EXECUTIVE VP OF MUSIC AND TALENT, MTV

MTV.COM @MTV

ACROSS ALL SCREENS

33 The mtvU Woodie Awards relaunched in March as a live event during South by Southwest with a live stream of performances from Steve Aoki, Kimbra, Chiddy Bang and others. "That's a good example of how we have perfected connecting our music initiatives across our platforms and even on the ground," MTV executive VP of music and talent Amy Doyle says. "We went back to SXSW and expanded the Woodies to an expression across all our screens. Engaging artists to fans, bringing the fans behind the scenes, is something we try to provide in a way [that fans] never have before." Doyle's goal at MTV is to provide a music experience that cannot be achieved elsewhere and she feels the channel has "developed a lot of credibility as a crystal ball," citing early involvement with Walk the Moon, fun. and ASAP Rocky. "The mil-



AMY DOYLE

lennials love all kinds of music, and what's exciting about that is their tastes can't be put into a single box. It's not like it used to be where we would cater to rock fans one way and hip-hop another. We don't have to limit the types of artists because they want to be introduced to everybody." —PG

Alison DONALD

CO-PRESIDENT, COLUMBIA RECORDS U.K.

COLUMBIA.CO.UK @COLUMBIAUK

SHARED SUCCESS

34 It's been little more than a year since Alison Donald left her post as managing director of Chrysalis Music, where she'd been for a decade, to join Columbia Records U.K. Initially appointed senior director of A&R, Donald made an immediate impact and was promoted to co-president of the label on May 1, sharing the top role with Mark Terry. Together, they have led the label to strong domestic success, scoring No. 1 albums with the Vaccines' *Come of Age* and Calvin Harris' *18 Months*, which spawned six top three U.K. singles (two of them No. 1s), including his Billboard Hot 100 smash with Rihanna, "We Found Love." Columbia U.K. also led the way in breaking Rita Ora as a global star, landing the singer two chart-topping singles and a No. 1 debut album. Illustrating her widely praised A&R skills, Donald's first signing was Grammy Award winners the Civil Wars for a deal outside North America. Donald has equally high hopes for new Columbia artists Tom Odell, Lucy Rose, Chloe Howells, Little Nikki and Madeon. "Columbia Records is 125 years old," Don-



We've been singing Jennifer's praises for a long time.

Citi would like to congratulate Jennifer Breithaupt, and all of this year's recipients, for being honored as *Billboard's Women in Music*. Jennifer's achievements in bringing Private Pass® entertainment to our customers deserve praise, admiration and a standing ovation.

SOCIAL WOMEN

Leaders in the new world of digital engagement

BY ALEX PHAM

WITH SOCIAL MEDIA TRANSFORMING every corner of the music industry, in this Women in Music issue, Billboard chose to salute four executives who are at the forefront of this new era of digital connection.



ALISON DONALD



LYNN HAZAN

ald says. "Our job is to continue building its legacy by signing the finest artists that we can find." —RS

Lynn HAZAN

GM/CFO, EPIC RECORDS
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GETTING HITS TO MARKET

35 Since joining Epic Records in January as GM/CFO, Lynn Hazan has spearheaded efforts at the label to staff up to support some 40 new artist signings, as well as the company's existing roster, under the leadership of chairman/CEO Antonio "L.A." Reid. In July 2011, Reid arrived with responsibility to restructure and revitalize Epic. "L.A. is the hitmaker and he supplies the vision," Hazan says. "My job is to help surround him with an operation that gets the hits to market." Epic's year-to-date total album market share is 2.7%, up from 2.6% in the previous year, according to Nielsen SoundScan. Since coming onboard, Hazan has revamped all of the operating departments including finance, A&R administration, release planning, sales and licensing, and helped reshape the composition of marketing. In addition to finance, she oversees legal and business affairs, human resources, A&R administration, sales budgeting and music licensing. Previously, Hazan made Billboard's Women in Music list as executive VP/GM of both RED Distribution and the Independent Online Distribution Alliance. —EC



TATIANA SIMONIAN

HEAD OF MUSIC INDUSTRY RELATIONS, TWITTER

@TWITTERMUSIC

Tatiana Simonian's potent combination of perspectives as a musician (she's part of an indie band called Nitemute) and self-described "nerd" gives her an insider's view into how artists can leverage her company. Her career in digital marketing began in 2006, when she helped promote the Smashing Pumpkins' *Zeitgeist* album on the Web. Today, she's Twitter's liaison to the music industry, helping artists and music companies find their voice among the platform's 140 million active users. She also runs the @TwitterMusic account, which started in October 2011 and now has close to 1.9 million followers. There's a sizable appetite for music-related content on Twitter, as evidenced by the statistic that half of all its users follow at least one musician or band. What's next for 2013? Simonian believes live events will be a primary driver of social media. "There's so much opportunity for social media in the live music space," she says. "The fans are all there on their phones and many of the artists are documenting their experience live from the stage as well, right on Twitter. When artists share their stories, their tweets become your front-row seat to music's biggest moments."



GRETCHEN FOX

VP OF SOCIAL MEDIA, NORTH AMERICAN CONCERTS DIVISION, LIVE NATION ENTERTAINMENT

@LIVENATIONSHOWS

Gretchen Fox, VP of social media in the North American concerts division of Live Nation Entertainment, thrives on results. In the past year, the efforts of Fox's social media team have yielded a 363% increase in ticket sales through such social channels as Live Nation's Concert Calendar app on Facebook. In addition, they've increased traffic from social platforms to Live Nation's online properties 155% and bumped up engagement, including Facebook comments, likes and shares, by 495%. Fox offers guidance to Live Nation's 16 regional offices with social media expertise, best practices and tools to promote shows happening in more than 55 Live Nation venues throughout North America. Looking back on the year, Fox cites Facebook's rollout of Promoted Posts and Sponsored Stories as one of social media marketing's biggest wins of 2012, because it allowed brands to cross-promote earned and paid media "holistically." For 2013, Fox believes "big data" will take center stage. "With big companies like Google and Adobe acquiring social software companies, we are closer than ever to merging data from disparate places to better allow predictive analysis and minimize the manual matching of different data sets," she says.



RAE CLINE

SOCIAL MARKETING DIRECTOR, AEG LIVE

@AEGLIVEEVENTS

AEG Live social marketing director Rae Cline has had a broad career in music marketing, having clocked nearly two decades in the business working for commercial radio stations and record labels as well as concert promoters. As a result, Cline is inclined to value voice and language over pure analytics. What will win in social media is "simplicity and authenticity," Cline says. "Fans don't want hype. They want information and entertainment, presented cleanly." Case in point: Cline says she and her team have been "nerding out" on Facebook ads to see if they can increase the number of people who click on them. "The onus is really on the creative—coming up with social ads that will garner heavy engagement on mobile and in the newsfeed. We're seeing those numbers skyrocket." How much? AEG's Facebook ads have gone from an average of a 0.8% click-through rate to consistently hitting 3%-5%. Some ads have seen as much as 12% of users clicking through. Cline's formula: "The right image, the right words, short and sweet." As the social media director for the world's second-largest concert and live events promoter, Cline directs more than \$1 million in advertising on social media platforms.



MARIA-ALICIA CHANG

CO-FOUNDER/HEAD OF BUSINESS DEVELOPMENT, MUSICMETRIC

@MUSICMETRIC

If data is king, then Maria-Alicia Chang is the queen of data when it comes to measuring social media efficacy. As co-founder of London-based Musicmetric, Chang has been at the forefront of social media metrics since 2008 when she co-founded the company with CEO Gregory Mead. Today, more than 600,000 artists use Musicmetric to track their online data in real time—everything from fan demographics and geographic distribution to the "sentiment" of critics' reviews of their music. This year, Chang's company added a novel feature: BitTorrent tracking. What Musicmetric discovered is that not all downloads facilitated by BitTorrent are illegal: In the first half of 2012, close to 100 million files downloaded using the BitTorrent protocol were perfectly legitimate, the company estimates. Many artists are now tracking, and some are even encouraging, BitTorrent activity around their music as a measure of "hotness." Because Musicmetric can zero in on the geography of file sharing, artists can create "heat maps" that help them see where their fans are located when deciding where to tour. As for 2013, Chang plans to devote more resources to predictive analytics. "In a world where demand must be satiated instantly," she says, "directing the consumer to what they want and where they want it is a vital skill." ■■■

Congratulations

Carla Wallace



FROM THE WRITERS & STAFF AT **Big Yellow Dog Music** BIGYELLOWDOGMUSIC.COM

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LURING LISTENERS

36 The first place to hear new albums from Fiona Apple, Passion Pit and Miguel this year wasn't Pitchfork, Rolling Stone or MTV. Instead, it was NPR Music's "First Listen," a program that has lured more than 1 million listeners per album to preview an artist's full project days, and often weeks, before release. That initiative is one of many that Amy Schriefer oversees as senior product manager at NPR Music, as the public media company seeks to deepen its ties with the music industry. Whether it's a festival and concert program that brought partnerships with South by Southwest, CMJ, Celebrate Brooklyn and New York's Le Poisson Rouge this year or the summer road show for NPR's popular "All Songs Considered," Schriefer has been taking the on-air experience directly to listeners and seeing the benefit for the par-

ent organization. "There is definitely a growing, new audience for public radio," she says. "We've been doing more research into our audience and it's younger than any listener for any other NPR program. We're reaching more diverse audiences and that's been really satisfying to see." —AH

Carla WALLACE

CO-OWNER/GM, BIG YELLOW DOG MUSIC
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HITS WITH BITE

37 It has been a huge year for Big Yellow Dog Music co-owner/GM Carla Wallace. The independent publishing company has enjoyed a hot streak of country hits, including "Drunk on You," which topped Billboard's Hot Country Songs chart for Luke Bryan; "Blown Away," which peaked at No. 2 for Carrie Underwood; and "Love's Gonna Make It Alright," which George Strait took to No. 3. "I have a blast every day," Wallace says. "Since January, we have had songs on the

chart every week." Aside from the aforementioned hits, she adds that "we had singles from Gloriana, Lady Antebellum and the new Darius Rucker single, 'True Believers.'" Big Yellow Dog Music also has three songs on Tim McGraw's upcoming label debut for Big Machine. The publisher achieved more than 15 TV placements and placed songs in major films including "The Bourne Legacy." Internationally, the company has a song on Susan Boyle's current album and in the musical about the U.K. singer's life. "I keep thinking that it can't get any better, and it does," Wallace says. "It's [about] developing new talent and finding the next big writer, artist or producer." —Chuck Dauphin

Kate McMAHON

VP/SENIOR DIRECTOR OF MARKETING,
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AEG.LIVE.COM
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MARKETING FOR MESSINA

38 Kate McMahon, VP/senior director of marketing for the Messina Group/AEG Live, started 2012 with a bang: working on 10 sold-out George Strait dates promoted by TMG founder Louis Messina. The tour, also featuring Martina McBride, grossed \$9.6 million and drew more than 141,000 fans, according to Billboard Boxscore. McMahon's next project for TMG was one of the biggest tours of the year, and the biggest of her career to date: The Brothers of the Sun tour, featuring Kenny Chesney and Tim McGraw, played 23 National Football League and Major League Baseball stadiums. The show at MetLife Stadium in East Rutherford, N.J., is now billed as the largest ticketed country event in New York/New Jersey history, with 56,285 tickets sold. Overall, the tour grossed more than \$96.5 million and was attended by more than 1.1 million fans. "It was just 23 shows," McMahon says with a laugh. "That's crazy. And we only did 10 George shows, so that's 33 total. That's the fewest I've done in my career. I'm like, 'Wow. Very efficient, Kate,'" she quips. The BOTS tour featured a number of promotional and sponsored elements managed by McMahon, including partnerships with American Express, Corona Light, Costa Sunglasses and GAC. —KT

Anjula ACHARIA-BATH

CEO, DESI HITS
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@DESIHITS

CROSSING CULTURES

39 Desi Hits CEO Anjula Acharya-Bath has built her career on bridging the pop culture gap between Bollywood and Hollywood. Following an initial stint as co-founder of search firm Merchant McKenzie, the U.K.-raised entrepreneur moved to the United States to launch the site DesiHits.com with her husband, Ranj Bath. The

online destination has since grown into a multimedia platform and Acharya-Bath has raised capital from investors, including Interscope Geffen A&M chairman Jimmy Iovine. She helped introduce Lady Gaga to Indian audiences by placing her on TV shows with 40 million viewers and helped guide Enrique Iglesias' tour of India in October. Using her contacts, Acharya-Bath now plans on flipping the cultural switch to bring Bollywood star Priyanka Chopra to U.S. audiences and other international markets. "What's exciting is that we're developing new models and revenue streams in an industry that needs picking up and change," Acharya-Bath says, adding that the company is also focusing on apps and mobile markets. "I'm very much about bringing technology to artists. India is obviously a big component in the tech scene. I'm about pulling these two worlds together." —SJH



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**Beka
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ADVANCED ALTERNATIVE MEDIA
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SUPPORTING THE DOCTOR

40 For Beka Tischker, clients take first priority. Joining Advanced Alternative Media as a manager for producers and writers almost two years ago, Tischker has supported the careers of Kool Kojak (Ke\$ha's "Blow"), Emily Wright (Karmin's "Brokenhearted") and premier hitmaker Dr. Luke, recently landing him placements on One Direction's "Rock Me" and Cher Lloyd's latest single, "Oath" (featuring Becky G). Tischker came to AAM after nearly six years as head of A&R at Razor & Tie. At AAM she has signed songwriter Julie Frost (Madonna's "Masterpiece") and is working on establishing a presence for the company in Nashville, where she attended Belmont University. But Tischker says that despite her personal success, her focus always remains on her roster. "The goal is to really take my clients to the next level and bring in the next level of superstars in terms of signing those clients, identifying who's out there and who needs help, and bringing those guys into the family at AAM," she says. "It's about being honest. It sounds so simple, but it's about being honest and being straight-up with people." —SJH

MENTOR MEMORIES
EXECUTIVES CREDIT THOSE WHO
OFFERED GUIDANCE

Who had the greatest influence on the careers of our Women in Music? This year, we asked our honorees to tell us who they consider their mentors, and why. Their answers are often moving and surprising. And you'll find their replies exclusively at billboard.biz/2012womeninmusic.



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Memory Tapes return with third album

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Miller, Lauderdale cut country throwbacks

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Aaron Neville talks new project, classics

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El Bambino scores again

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MUSIC

HIP-HOP BY BONSU THOMPSON

COMPUTER LOVE AND HATE

OutKast's Big Boi has a new LP—and a double-edged relationship with the Internet

New York has Big Boi seated on the brink of speechlessness. That seat currently rests inside a Mercedes-Benz executive coach van, where the accessible half of Southern hip-hop's iconic duo, OutKast, spent most of the past week zipping to and from interviews, performances and album-listening events. This brisk November morning precedes Big Boi's final afternoon of promotion before he flies back home to Atlanta, and the usually loquacious Antwan Patton is groggy, economic with his speech and fed up with the Big Apple.

Once conversation arrives at the root of Big Boi's irritation, it's discovered that his issue isn't with New York as a whole, or even his unrelenting schedule—it's just the city's online media. During the week's publicity run, he was asked why partner André 3000 remained absent from his new album. With pure sarcasm, Big Boi replied that André was too busy fulfilling endorsement obligations for Gillette. The next day, fallacious headlines like "How a Razor Came Between Big Boi and André 3000" emerged online. Big Boi felt violated, and unappreciated. Now he's shutting down. "I've been a liaison [for OutKast fans] because Dre wasn't saying [anything]," he says. "So now, [because] y'all want to twist my words up, no more OutKast answers from the kid."

Ironic that the 37-year-old fell victim to the Web's subjective ethics while promoting a second solo album (he considers it his third, counting *Speakerboxxx*, his half of OutKast's 2003 diamond-selling double disc, as his first), whose title *Vicious Lies and Dangerous Rumors* (Dec. 11, Def Jam) was inspired by that very subjection. "The world is really run by the Web," Big Boi says. "There's so much information out there that you can click and keep going down the rabbit hole finding stuff. On the other side, there's social media, where anybody can put anything out, whether it's out of context [or not]."

For 19 years, Big Boi has managed to voice the

times between lyrical acrobatic exhibitions. On his latest, the avid tweeter and Instagramer used today's digital era as his podium with a new-age score to support. Much of the LP's busy soundscape comprises funky electro sonics and plenty of bass, fluctuating its feel among current, chaotic and OutKast nostalgic. This is attributed to a couple of things—old and new. History states that Big Boi and André have made a multiplatinum career on constant innovation with a yawning disinterest in industry vogue.

The scoop is that after releasing his last solo album, 2010's *Sir Luscious Leftfoot: The Son of Chico Dusty* (No. 3 on the Billboard 200), Big Boi toured for 18 months, hitting festivals like Glastonbury, finding new education and inspiration abroad. "They play all types of different music [overseas]," he says. "We're the only ones being programmed to like the same seven, eight songs. I'm just a product of my environment, and it comes out in the music."

Touring has opened Big Boi's ears, optics and network to new artists and subgenres. What shines most about his new album is half of it features subterranean acts. While vets like Kelly Rowland guest on lead single "Momma Said" and ASAP Rocky adds youthful swagger to the trippy "Lines," Swedish act Little Dragon appears on two cuts and indie pop duo Phantogram on three others. Ironically, Big Boi discovered the latter group online. "I was on the computer and their song 'Mouth Full of Diamonds' popped up on one of those ads," Big Boi says. "So I Shazamed it, found out who it was and then put it on my BigBoi.com."

"We freaked out, like, 'Holy shit, Big Boi likes one of our songs,'" Phantogram vocalist Sarah Barthel says. "We started tweeting each other and then were playing a couple of the same festivals, so we started hanging out and letting him know that we were down to collab."

In January, Big Boi flew the New York act down to his Stankonia studio for a week. The



BIG BOI collaborated with such bands as Little Dragon and Phantogram on his new album.

results—"Lines," the spacey "Objectum Sexuality" and EDM-flavored "CPU"—established the album's core sound. "Big Boi was looking for more of a dichotomy, more contrast by working with other artists," Phantogram's Josh Carter says. "The tracks that we did with him came out so special because of that juxtaposition." Big Boi adds: "I'm into creating something that I've never created before."

The artist navigates today's landscape with the same courageous "art first" mentality that he and André owned while calling themselves

"ATLiens" during Sean Combs' champagne and Versace peak. As co-owner of a legendary legacy, he's aware that he's playing with house money—" [When you sell diamond] you don't have to ever make another album"—albeit his drive to win is still pimp pure: That Cadillac is just a bit more digitized.

"There's so much piracy that the music is basically free," he says. "Today's music game is about concerts and merchandising. You still have to make dope [music] though. So if they keep buying, then I'm supplying [laughs]."

MUSIC

ROAD WORK

Floetry in motion: Indie rapper/singer/spoken-word artist **Dessa** hits the road for a five-date swing this winter. The MC continues to support last year's *Castor, The Twin* (**Doomtree**). Booked by **Christian Bernhardt** of the **Agency Group**, the tour will make stops at **Schubas Tavern** in Chicago (Jan. 8), **Shadow Lounge** in Pittsburgh (Jan. 10) and **Stage 48** in New York (Jan. 12) . . . Lone wolves: On the heels of its critically hailed new LP, *Lonerism* (**Modular**), Australian psychedelic group **Tame Impala** will embark on a world tour booked by **Alastair Green of Artist Voice** (Australia, New Zealand) and **Kevin French of Paradigm** (the Americas). The run kicks off *Down Under* at the **Forum Theatre** in Melbourne (Dec. 5-6), with stops at the **HQ Complex** in Adelaide (Dec. 11) and New Zealand's **Rhythm and Vines Festival** in Gisborne (Dec. 29). North American dates include **Terminal 5** in New York (Feb. 19), **Orange Peel** in Asheville, N.C. (Feb. 22), **Fitzgerald's** in Houston (Feb. 25) and **Kool Haus** in Toronto (March 9) . . . Peachy keen: **Mark Oliver Everett**, frontman of **Eels**, heads out in support of his forthcoming 10th studio LP, *Wonderful, Glorious* (**Vagrant**). Booked by **Bruce Solar** and **Rob Zifarelli** of the **Agency Group**, the tour will land at the **Observatory** in Santa Ana, Calif., on Valentine's Day, before making stops at **Phoenix Concert Theatre** in Toronto (Feb. 25), **Paradise** in Boston (Feb. 27) and **Variety Playhouse** in Atlanta (March 5). Overseas dates include the **Dome** in Brighton, England (March 25), **Paradiso** in Amsterdam (April 1) and **Cirque Royal** in Brussels (April 10) . . . Feel good time: Electro-pop guru **Jamie Lidell** has prepped a world tour to support his upcoming self-titled *Warp* release. Booked by **Tom Windish** of the **Windish Agency** (North America) and **Peter Elliott** and **Nathalie Blue** of **Primary Talent** (European Union), the tour will kick off at **Heaven** in London (March 8) and make stops at **AB** in Brussels (March 17), **Salon Iskv** in Istanbul (March 23) and the **Independent** in San Francisco (March 29).

—Nick Williams

INDIE BY EMILY ZEMLER

FORGET ME NOT

Chillwave poster boy Dayve Hawk adds layers upon layers on *Memory Tapes*' sprawling third LP

Dayve Hawk, the musician behind New Jersey indie outfit *Memory Tapes*, went into his latest album, *Grace/Confusion*, with specific intent. The disc, due Dec. 4 on Carpark, began almost as a reaction to previous set *Player Piano* (2011). Where Hawk focused on stripping away his electronic tendencies on his last release, the new album (his third) is an exercise in abundance, which, as it turned out, needed its own boundaries.

"The starting point was to not have any limitations," Hawk says. "But at the same time I was just directionless and confused, and I had a lot going on in my life. So the freedom didn't feel liberating—it felt confusing. I decided to try to make the kind of record that people make when they disappear into their mansion with piles of cocaine and completely lose all touch. But obviously I would do it intentionally and allow myself to make an overwrought, prog album."

The result is expansive and occasionally strange, featuring only six tracks, several of which clock in at eight minutes-plus. Carpark unveiled "Sheila" as the album's flagship track, releasing it online in early October. The song is eight-and-a-half-minutes long, an unlikely length for a "single." But Hawk is aware that his music doesn't fit into the traditionalist landscape of the music industry, even in the digital era.

"With this record you just have to be prepared," Hawk says. "Going into it I knew there's no single on the record really; there's nothing that's particularly going to work on the Internet. That's largely how people are going to hear my music and that's all about things being fast and things being easy, and this isn't really a fast or an easy record. It's the sort of thing you have to let grow on you and give it time. I don't think I

really concerned myself with how it was going to go over because it would have been a lost cause."

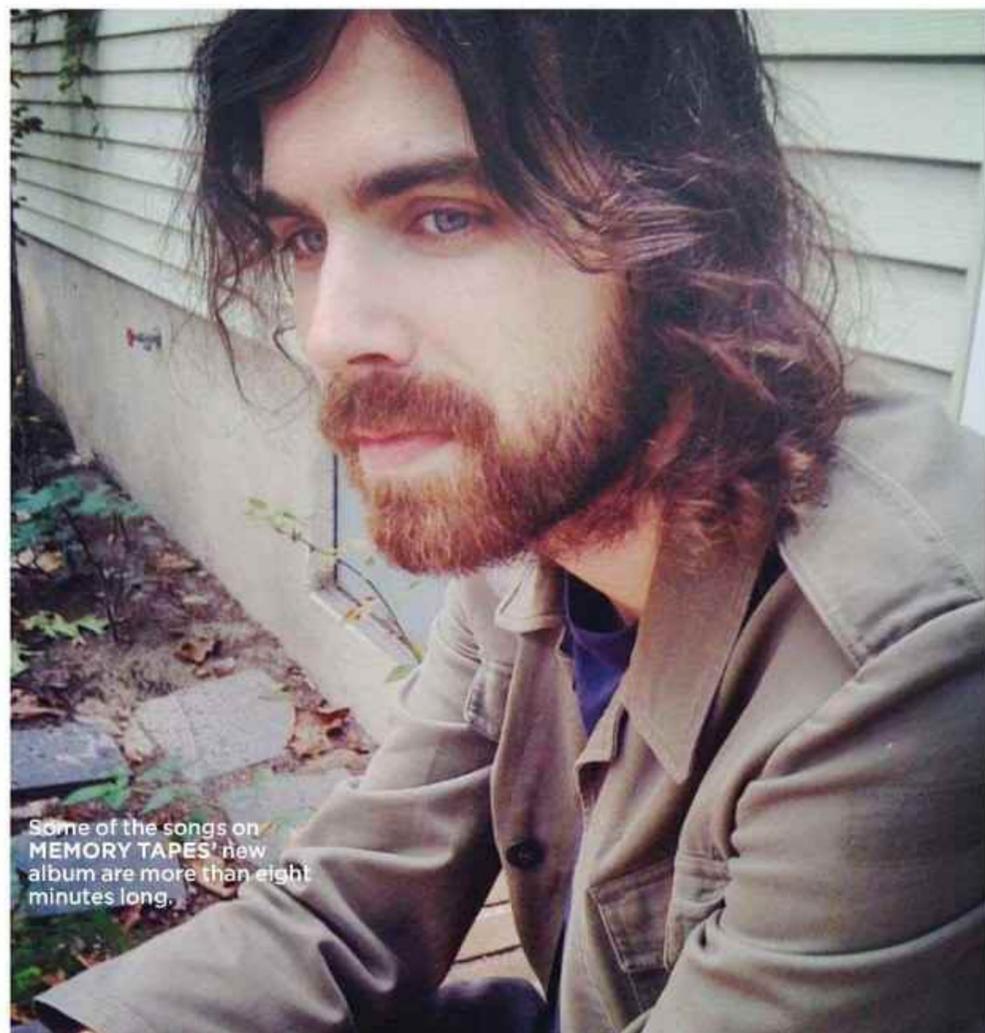
For Carpark, though, *Memory Tapes* isn't a challenge when it comes to the online community. Label president Todd Hyman says the focus is on music listeners who read sites like Pitchfork and *Gorilla Vs. Bear*, and those who might already have the patience to listen to lengthy tracks online.

"We did have Dayve make a radio edit version of 'Sheila' for European radio, but when we're putting something out on the Internet we don't feel like we have the same kind of restraints," Hyman says. "So we can just do whatever we want with the original version. People who listen to it [online] hopefully won't have the same short attention spans that people who program commercial radio feel the need to comply with."

Hawk has also been able to skirt the idea of a focus track by releasing a series of mixes during the fall and winter that include unreleased songs, B-sides and remixes, as well as music from *Grace/Confusion*. For Hawk, it's a way of organically offering new material without "inundating people with new songs."

Hawk says he's already working on new music and hopes to release another album within the next few months, and that he's also not that interested in touring. Although he will hit the road early next year, he plans to keep his live performances to a minimum. In the meantime, however, fans can expect a video for "Sheila," which was edited down to five minutes for the sake of the clip. Which is still fairly long.

"I've been doing this for so long that you end up falling into whatever habits you have when you work," Hawk says. "So I always went back to that idea of, 'Well, how do I push this song outward and just overcomplicate it?'"



Some of the songs on *MEMORY TAPES*' new album are more than eight minutes long.



BUDDY MILLER (left) and **JIM LAUDERDALE** cover songs by such acts as Doc Watson, Joe Tex and Patty Loveless on *Buddy & Jim*.

COUNTRY BY PHIL GALLO

Finding The Groove

Buddy Miller and Jim Lauderdale carve out time to cut a throwback country release

Three days, maybe three-and-a-half, was all Buddy Miller asked Jim Lauderdale to clear out on his calendar so they could concentrate on an album that, while not quite a tribute, would recall the country male duos of 50 years ago.

Miller, who says he goes "groove hunting" when he's looking for songs to cover, gave Lauderdale a list of 50 songs to consider recording for *Buddy & Jim*, (Dec. 11, New West). By the time they entered the studio, it was no longer a covers project but one that

6 QUESTIONS with AARON NEVILLE

by GAIL MITCHELL

His soothing tenor has crooned its way to 19 Grammy Award nominations in 11 genres, including R&B, gospel and country. Now Aaron Neville is focusing on his doo-wop roots for *My True Story*, his first album with Blue Note Records (Jan. 22, 2013). Co-produced by Blue Note president Don Was and the Rolling Stones' Keith Richards, the 12-song set revisits classics like "Tears on My Pillow," "Under the Boardwalk," "Ting-a-Ling" and "Work With Me Annie." Helping the self-described student of doo-wop-ology take the music forward: a spirited rock'n'roll band including Richards, fellow guitarist Greg Leisz (Beck) and drummer George Receli (Bob Dylan). Members of the group and special guests performed at New York's Brooklyn Bowl on Nov. 28 for "Aaron Neville: My True Story." PBS taped the special concert for airing in March.

1 Why a doo-wop album now?

It's something I've wanted to do for so long. If you listen to my music, everything I do has some kind of doo-wop inflection in it. From back in the day, that music has always been like magic to me. It's stayed in my heart and has helped mold who I am. Don, who I've worked with before, picked up on how I wanted to do such a record. The first thing that came to his mind was Keith Richards. Be-

cause while Don was doing the Rolling Stones' *Voodoo Lounge*, he was rooming underneath Keith and remembers Keith playing the Jive Five's "My True Story" on a loop. It's one of my favorite songs, so that made it easy.

2 Many of these songs are classics. How do you put your own stamp on them?

I wanted to be true to the songs but also wanted to put my own

connected the spirit of '50s male duos with the unique pairing of Lauderdale and Miller.

"I knew I wanted all two-part harmony and we pretty much did that," Miller says.

Whittling the list down to 15 or 16 songs was easy compared with finding three days to spend together when they weren't working on other projects. Lauderdale has finished five projects, only one of which has been released—a bluegrass album made with Grateful Dead lyricist Robert Hunter. In the can are albums' worth of recordings with the North Mississippi Allstars, Nick Lowe's band and a group led by Nashville legends James Burton and Al Perkins.

Miller, meanwhile, recently finished producing Richard Thompson's next album—his first for New West—spent six months recording with Robert Plant, worked with T Bone Burnett on ABC's "Nashville" and is regularly working with his wife, Julie, on new music. Annually, the two partner for the Americana Honors and Awards show: Lauderdale hosts while Miller leads the band.

"We met in New York 33 years ago," Lauderdale says, reciting the names of a few Manhattan clubs where burgeoning alt-country acts could get booked. "I was knocked out when I first heard him. We all played with various bands, but, to me, he was the king of the scene. We've known each other so long now we have an instinctual knowledge of where the other is going to go. Having a good blend tone-wise helps, too."

The tones that Miller and Lauderdale relied on in the making of *Buddy & Jim* owe to brother acts like the Louvins, Everly's and Delmores; Johnnie & Jack, who had 15 top 20 country singles be-

tween 1951 and 1962, were Miller's favorites of the male duos, partly owing to them enhancing their country sound with rumba and other exotic elements. Only one Johnnie & Jack tune, "Down South in New Orleans," made the cut along with tracks made famous by bluegrass guitarist Doc Watson ("The Train That Carried My Gal From Town"), soul singer Joe Tex ("I Want to Do Everything for You"), '30s guitar-fiddle band the Mississippi Sheiks ("Lonely One in the Town") and Patty Loveless (the Lauderdale-Miller track "Looking for a Heartache").

"We look at music the same way," Miller says, explaining the variety of the repertoire and why their sessions—with pedal steel guitarist Russ Paul, fiddler/mandolinist Stuart Duncan, bassist Dennis Crouch and drummer Marco Giovino—went so smoothly. "We don't categorize, [like], 'Here's an R&B song, here's a country song.' It's just a cool song. I remember Jim opened a show at [North Hollywood honky-tonk] the Palomino with a James Brown song. It made sense to me, it was so natural."

While *Buddy & Jim* does have the appearance of a side project, it will not have the limited promotion of Miller's *Majestic Silver Strings*, an all-star album with Bill Frisell, Marc Ribot and Greg Leisz who played only one show together. Miller and Lauderdale are booked for the Cayamo Cruise in mid-January and have nine February dates set, mostly on the East Coast.

"I will be surprised if we don't add more dates before that," Lauderdale says. "It all depends on Buddy's schedule." Miller adds: "I really want to tour this thing. I love hanging out with Jim."

HINDER'S "Lips of an Angel" hit No. 3 on the Billboard Hot 100 in 2007.



ROCK BY EMILY ZEMLER

BACK TO BASICS

Hinder rocks hard and the fans eat it up

For Hinder's fourth album, *Welcome to the Freakshow*, Republic Records isn't concerned with changing the rules of the promotion game. Instead, the label's strategy for the project, due Dec. 4, is pretty straightforward. What Republic co-president/COO Avery Lipman calls "a meat-and-potatoes approach—radio, retail, press."

"We took a view of the landscape out there and there's really not many hard rock albums being released," Lipman says. "Part of the marketing plan and strategy is to provide the marketplace with what we feel is a much-needed new piece of great product."

VP of marketing Frank Arigo agrees. "We're not getting away from the basics on this one," he says. "We feel that there is room for a hard rock record that's not out there right now. That's why we picked this time for it to be released."

The album itself is an equally straightforward in-your-face radio rock album that focuses on surging guitar riffs and anthemic vocals. Which isn't to say that Hinder wasn't interested in evolving its aesthetic. The band, which has sold 3.6 million albums, according to Nielsen SoundScan, wrote 30 new songs beginning late last year and recorded them in its own studio in Oklahoma City. Co-produced by drummer Cody Hanson and Marshall Dutto, the album brings in a sonic diversity that singer Austin Winkler feels wasn't present on the group's first three albums, including 2010's *All American Nightmare*, which bowed at No. 27 on the Billboard 200.

"We're a band that's been around since 2001," Winkler says. "We've been a signed band that's touring for seven years. You get on the road and there's some confidence built in there. Once you go into the studio after that you have a more established success that gives you some freedom. We're willing to try new things now."

Lead single "Save Me," which the label says was an obvious choice, arrived in late August and jumped into rotation on active rock radio stations by mid-September. The single barometer for Hinder is high, however. In 2007, "Lips of an Angel," from the band's major-label debut, *Extreme Behavior*, hit No. 3 on the Billboard Hot 100. Not bad for a song that became a single only at the behest of Hinder's fans—an approach to picking singles that the band and label have applied since. *Welcome to the Freakshow's* next single may also be crowd-sourced.

"No one really saw that one coming," Lipman says of "Lips of an Angel." "If you'd asked everyone in the room, no one would have said 'the ballad.' So we have a good history with that and certainly would be open to it. That's something that's being discussed."

"We really want to know what the fans think," Winkler adds.

The band engaged the "Hinder army" a week prior to album release with a Facebook song-unlock program and will continue fostering engagement post-release. The strong fan involvement, especially online, has been a bit surprising for the label considering Hinder's demographic.

"They were our first viral group," Lipman says of the band, which will play a string of dates in December and is confirming both headlining and support runs for next year. "On the surface you see a hard rock group and you wouldn't think that they were necessarily digitally savvy, but they are, and their fan base is unexpectedly active online. So it's that one-two punch of radio and their direct connection with their fans."

Winkler expects that fan base to grow with the new release. "*Welcome to the Freakshow* has a very fitting title because all the songs are extremely different," he says. "We pulled off a song for everybody."



when this song was out." If you listen, you can hear their smiles. Everybody was smiling the whole session.

3 Some 23 songs were recorded. Which ones didn't make the cut?

"Daddy's Home," "Your Precious Love," the "Day-O" song and "Whatcha Gonna Do" by Clyde McPhatter & the Drifters—one of the first songs I sang with my brothers' group. I'm hoping for a few sequels to this project. Doo-wop is in my veins. I can wake up at 3 a.m. with a doo-wop

song in my head and I have to sing the whole song a few times before I can go back to sleep. This morning it was "Sincerely."

4 The Neville Brothers' Hollywood Bowl shows were billed as the group's last. Is that true?

Well, never say never. But I'm venturing off on my own now.

5 Among your solo efforts, what pivotal moment

stands out?

Working with Linda Ronstadt on "I Don't Know Much" [from 1989's Grammy-winning *Cry Like a Rainstorm, Howl Like the Wind*]. I told her in the studio, "Meet you at the Grammys," and sure enough... The video we did got people talking all kinds of crazy stuff, like we had a thing going. We didn't have no thing going. The director told us that if we didn't make the video look real, there was no sense in doing it. So we made it look real [laughs].

6 From your vantage point, how has the industry changed the most?

I never look at that. I just want to get in and record. Whatever is happening is happening, and I can't do anything about it. So I just want to roll with the flow. I'm glad to still be doing it. I feel blessed because so many people fall by the wayside, and you never hear from them again. But I'm still around. Besides another doo-wop project or two, I want to do more country, a standards album and a tribute album to Nat "King" Cole one day. I want to keep on doing this until I can't do it anymore.

"ism" into it, my own feelings. It was about the vocals that doo-wop songs center around, but also about highlighting the musical side. The band was just so great. They'd listen as I explained what I wanted and then follow those directions. I'd even do some dancing to get my point across [laughs]. I had to give them the atmosphere, like, "This is how I hear it, man. I'm 12 years old and walking through the projects

ALBUMS

ELECTRONIC

JUNKIE XL

Synthesized

Producer: Tom Holkenborg
Nettwerk Records

Release Date: Nov. 27

On sixth album *Synthesized*, Dutch-born producer Junkie XL (real name: Tom Holkenborg) lives up to his tuned-in, dropped-out pseudonym. There's a Timothy Leary sample on "Leave Behind Your Ego," tracks called "Take Off on Molly's E" and "Twilight Trippin'," and heavy psychedelia throughout—whether it be with trance-y synth swells or epic '70s guitar breakdowns. XL is a product of EDM's first state-side wave, the "electronica" explosion of the late '90s, when Fatboy Slim used an acid house smiley-face logo, and the U.K. Summer of Love was just a decade past. The line between hippie and raver, partying and subversion, was thinner back then. But while his perspective might be obscure to the fun-focused ragers of today, his production prowess should give them pause. *Synthesized* sports a collaboration with Curt Smith that sounds like a new Tears for Fears song. And "Gloria," featur-



KE\$HA

Warrior

Producers: various
RCA Records

Release Date: Dec. 4

Amid a sleepless night of screwing around, Ke\$ha doesn't "wanna think about what's gonna be after this." It's exactly the kind of sentiment we'd expect to hear from the defiant partymeister behind 2010's *Animal* and follow-up EP *Cannibal*. Ke\$ha kicks off in high gear at the start of new album *Warrior*, starting with "C'mon," the single "Die Young," "Crazy Kids" and ex-lover diss track "Thinking of You." Surprisingly, however, much of the set is mature, measured and at times experimental. "Wherever You Are" and "Supernatural," the latter built on the melody of Nik Kershaw's "Wouldn't It Be Good," are unconditional love songs, while melodic



rocker "Wonderland" is propelled by Black Keys drummer Patrick Carney. And "Dirty Love" with Iggy Pop is soulful garage-rock fun. Members of the Strokes contribute to the kinetic "Only Wanna Dance With You" and the chill ambience of "Love Into the Light" is so patterned after Phil Collins' "In the Air Tonight" that he should have gotten co-writing credit. The deluxe edition, meanwhile, finds Ke\$ha going all-out EDM for "Out Alive" and getting airy with the Flaming Lips and Ben Folds on "Past Lives."—GG

ing labelmate Datarock, is an ode to an awesome '80s girl. But there's also "Bonzei" and "Klatshing!," blistering electronic instrumentals that belong on any headlining DJ's festival set list. He might remember the '90s, but Junkie XL can satisfy the new EDM fan just fine.—KM

R&B

ALICIA KEYS

Girl On Fire

Producers: various
RCA Records

Release Date: Nov. 27

Alicia Keys begins her fifth album with the declaration, "I'm not who I was before." Since the release of 2009's *The Element of Freedom*, Keys has experienced some major life changes, including her marriage to Swizz Beatz and the birth of their son, Egypt. Her latest, *Girl On Fire*, creatively stretches beginning with a classically tinged solo piano intro, "De Novo Adagio," and works through the sultry jazz of "When It's All Over," the hip-hop flavors of "New Day" and the Billy Squier-sampling "Girl On Fire (Inferno Version)" (featuring Nicki Minaj). Elsewhere, there's cushy pillow talk with Maxwell on "Fire We Make" and the sweet melodicism of "Listen to Your Heart." The set also finds Keys collaborating on writing/production with Beatz, Babyface, John Legend and Frank Ocean, while upstart Emeli Sandé rides composing shotgun on three tracks. "Tears Always Win" (co-written with Bruno Mars) is another highlight with buoyant old-school soul-pop

charm and a gospel-tinged chorus. Keys slightly falters on "Limitedless," a messy, genre-blending exercise that seems more confused than ambitious, but that hardly undermines the rest of her achievement here.—GG

Producer: Adam Kasper
Loma Vista Recordings

Release Date: Nov. 13

Remember the mid-'90s? That bygone era when a rock single had radio programmers salivating and gnarly, slap-you-in-your-face guitar riffs and stomping beats? Chris Cornell does. And judging by *King Animal*, Soundgarden's first studio album in

ROCK

SOUNDGARDEN

King Animal



PALOMA FAITH

Fall to Grace

Producers: various
Epic Records

Release Date: Dec. 4

If you build a triangle using Adele, Ellie Goulding and the late Amy Winehouse at the points, Paloma Faith would fit right in the middle. The British singer/songwriter/actress belts it out soul style with a smoky timbre and shows an appreciation for electronic ambience on sophomore album *Fall to Grace*. With production by Nellee Hooper (Madonna, Björk, Massive Attack) and Jake Gosling (Ed Sheeran, One Direction), the set is more cohesive than 2009 debut *Do You Want the Truth or Something Beautiful?* The new album's standouts—aching first single "Picking Up the Pieces," vibey "Let Me Down Easy," gospel-referencing "Let Your Love Walk In" and buoyant "Freedom"—vault her into the upper echelon of the United Kingdom's blossoming batch of pop-soul divas. Faith's cover of INXS' "Never Tear Us Apart" establishes the artist as a romantic realist, balancing heartbreak with a naturally optimistic inclination. "It takes two imperfect people to dance a sweet ballet," she sings in the clubby "Blood Sweat and Tears." Faith represents both sides with admirable candor and empathy.—GG



BUDDY MILLER & JIM LAUDERDALE

Buddy & Jim

Producer: Buddy Miller
New West Records

Release Date: Dec. 11

Known as Nashville mavericks, Buddy Miller and Jim Lauderdale have each become Americana institutions in their own right during the last couple of decades. But *Buddy & Jim* marks the first time these twin titans of country have ever joined forces for a full-length album. Lauderdale has been turning out his own idiosyncratic sound for more than 20 years, as well as writing tunes for everyone from Vince Gill to the Dixie Chicks. Miller's résumé includes a string of cult-classic albums on his own—and with wife Julie Miller—and most recently, guitar, bandleading and production duties with Robert Plant's Band of Joy. When they put their pipes and pens together, these two Music City stalwarts turn out tunes like the slow-burning, soul-tinged "That's Not Even Why I Love You," the lusty roadhouse stomper "Looking for a Heartache Like You" and the chugging country-rocker "I Lost My Job of Loving You." But they also tackle obscure covers like early R&B wailer Jimmy McCracklin's "The Wobble" and '50s country duo Johnnie & Jack's "Down South in New Orleans" with a captivating enthusiasm.—JA

16 years, the banshee-roaring singer hopes fans do, too. This isn't some nostalgia trip. Rather, the grunge gods' first release on longtime label executive Tom Whalley's new Loma Vista Recordings (a partnership between his Seven Four Entertainment and Republic Records) is an ageless head-rattling beast—self-aware it's the odd man out, yet still roaring like a prescient titan of sludge. "I got nowhere to go and it seems I came back," Cornell yelps on first single "Been Away Too Long." Unsurprisingly, the best moments are the heaviest: In "Blood on the Valley Floor," guitarist Kim Thayil unspools a death-march axe assault. And during the bruising "Non-State Actor," bassist Ben Shepherd and drummer Matt Cameron power the propulsive chug with Cornell intoning that Soundgarden is back—and ready to "settle for everything."—DH

NEW & NOTEWORTHY

THE JAM

The Gift: 30th Anniversary Deluxe Edition

Producer: Peter Wilson
Polydor (U.K.)/UME

Release Date: Dec. 4

Most bands have already become spent forces by the time they break up, but the Jam went out at the top of its game. The British trio's sixth and final album, *The Gift*, was closely followed by its dissolution, but for the 30th anniversary of the project's release, a deluxe boxed set reissue highlights and expands on the achievements of the original. Led by singer/songwriter/guitarist Paul Weller, the Jam emerged in the late '70s with a fervid blend of punk energy and '60s Mod style, but by the time the band got around to *The Gift*, it had graduated to highly sophisticated songcraft and was trying on a greater variety of styles than ever before. From funky, danceable tracks like "Precious" to the serpentine instrumental "Circus" and '60s Motown homage "Town Called Malice," the Jam moved all over the map without missing a step.—JA

REVIEWS

SINGLES



BIFFY CLYRO

Black Chandelier (4:06)

Writers: Biffy Clyro, S. Neil

Producers: GGGarth, Biffy Clyro

Publisher: Good Soldier Songs administered by Warner/Chappell

14th Floor

Biffy Clyro doesn't make especially weird music, but it's a very weird band: During the course of six studio albums, the Scottish rock band has veered among snot-nosed punk aggression, neo-prog technicality and arena-pop hummability. The band's previous LP, 2009's *Only Revolutions*, spawned a handful of hit singles overseas, but "Black Chandelier," Biffy Clyro's tuneful lead single off its 2013 album, *Opposites*, sounds like its first sure-fire worldwide smash. At first, the simplicity is jarring—the song commences with a round of chirpy vocal harmonies, giving way to a reflective verse that calls Keane to mind. "When it's just the two of us—only the two of us, I could die," frontman Simon Neil sings as the chorus erupts into a wide-screen singalong. Biffy Clyro hasn't "sold out," but the group has amplified its accessibility.—RR

ROCK

TADDY PORTER

Fever (2:51)

Producers: Mark Neill, Dave Cobb

Writers: various

Publishers: Primary Wave Music, Tea and Sympathy Songs, Mark Neill (BMI) Primary Wave Records

"Fever" serves as a reminder that the modern-rock powers that be—radio programmers and TV music supervisors among them—are pretty big on the Black Keys and just about anything bluesy/retro right now. Taddy Porter's

new album (*Stay Golden*, due Feb. 26 on Primary Music) was co-produced by Mark Neill, who's manned records from both the Keys and frontman Dan Auerbach, and "Fever" would love to scoop up some of that audience. Under the microscope of rock subgenres, the single is more in tune with the soul revivalism of the Heavy or Fitz & the Tantrums, with its primal guitar line lead-

ing and organ echoing in the background. Taddy Porter's 2010 self-titled debut was composed of more straightforward rock, but "Fever" unfurls like a Kings of Leon track with a little more soul, especially when frontman Andy Brewer belts out its title in the chorus.—CP

COUNTRY

LEE BRICE

I Drive Your Truck (3:52)

Producers: Kyle Jacobs, Matt McClure, Lee Brice

Writers: J. Alexander, C. Harrington, J. Yeary

Publishers: various Curb Records

With his latest single, "I Drive Your Truck," Lee Brice delivers an emotional punch that's hard to shake. This is a heart-sinking ballad about learning how to cope with the loss of a loved one, as songwriters Jessi Alexander, Connie Harrington and Jimmy Yeary flesh out the range of emotion by touching on poignant specifics. As Brice drives the truck around, a "half-empty bottle of Gatorade," "that dirty Braves cap on the dash" and an "old Skoal can and cowboy boots" bring back memories that lead the singer to reminisce, "You'd probably



WILL.I.AM FEATURING BRITNEY SPEARS

Scream & Shout (4:44)

Producer: Lazy Jay

Writers: W. Adams, J. Martens, J. Baptiste

Publishers: various Interscope Records

Black Eyed Peas frontman Will.i.am has had some trouble setting a release date for his next solo album, *#willpower*, especially after the first taste of the full-length, "T.H.E. (The Hardest Ever)" with Jennifer Lopez and Mick Jagger, was essentially dead on arrival. "Scream & Shout" fares considerably better, with another high-profile guest vocalist dutifully serving her purpose and a beat so elastic that it's hard to pin down on one listen. Britney Spears, repaying Will.i.am the favor for his turn on her "Big Fat Bass," has her voice robotically altered and relegated to the background, until the infamous "It's Britney, bitch" drop from "Gimme More" adds some of her personality to the track. Will.i.am probably could have utilized Spears' presence more efficiently, but the single's goal of inspiring awkward dance moves through its impossibly straightforward chorus—"I wanna scream, and shout, and let it all out!"—is soundly accomplished. "Scream & Shout" might not invade wedding playlists as readily as the Peas' "I Gotta Feeling," but it's strong enough to pop up at a bar mitzvah or two.—JL



punch my arm right now/If you saw this tear rolling down my face." With Brice's current single "Hard to Love" riding high on Billboard's Hot Coun-

try Songs chart, "I Drive Your Truck" is a smartly sentimental follow-up from sophomore disc *Hard 2 Love*.—JM

TAYLOR SWIFT

I Knew You Were Trouble (3:39)

Producers: Max Martin, Shellback

Writers: T. Swift, M. Martin, Shellback

Publishers: various Big Machine

"I Knew You Were Trouble" is more than just the pop-oriented follow-up to Taylor Swift's massive Max Martin/Shellback single "We Are Never Ever Getting Back Together." To many EDM purists, the sound of the reigning queen of country-pop utilizing a chorus that bears traces

of Skrillex-esque wobble signifies the beginning of the end of dubstep's mainstream crossover. But strip away the trendy production tricks, and fans are still left with an insidiously catchy pop kiss-off that surprisingly points the blame finger at Swift herself for falling for the titular playboy. Featuring some of Swift's most confident (if overly tweaked) vocals layered atop as many Martin/Shellback hooks as there are tempo changes, "Trouble" would be ill-suited if produced within the framework of a banjo and steel guitar. It's perhaps the final evidence that Swift has all along been a pop star who happens to appeal to country audiences—never the other way around.—AH



TWENTY-ONE PILOTS

Holding On to You (4:27)

Producer: Greg Wells

Writers: various

Publishers: various Fueled by Ramen

Twenty-One Pilots make the sort of saccharine punk-rap

that high schoolers gobble up, and that those who pretend to be beyond that scene will secretly devour with equal avidity. Singer Tyler Joseph and drummer Josh Dun, who make up the Ohio crew, inked a deal with Fueled by Ramen earlier this year—the result of a grass-roots work ethic and hyperactive live gigs—and in January comes *Vessel*, their debut full-length. "Holding On to You" is a wind-up-toy of a single underpinned



by sprightly synthesizer riffs, a singsong chorus and Joseph spitting like-minded syllables about self-preservation. "Bet a lot of me was lost/T's uncrossed and I's undotted/I fought it a lot and it seems a lot/Like flesh is all I got," he confesses early on. Don't expect to uncover life's deeper meanings—or even intricate rhymes—from Twenty-One Pilots, but expect to at least be entertained.—DH

LEGEND & CREDITS

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OLLY MURS' breakthrough U.S. hit, "Heart Skips a Beat," has sold 237,000 copies.

CLUB '21'

Adele album reaches 10 million sales threshold

Adele's *21* joins an elite group of albums this week, as the XL/Columbia set passes the 10 million U.S. sales mark, according to Nielsen SoundScan. It becomes one of only 21 titles to reach the threshold since SoundScan started tracking sales in 1991.

21 reached the 10 million mark in only its 92nd week of release (see *Over the Counter*, page 85). The last set to hit 10 million faster was 'N Sync's *No Strings Attached*, which hit diamond status in its 43rd frame in January 2001.

So, *21* is the 21st album to sell 10 million copies, and becomes the 21st-biggest album of the SoundScan era. Clearly, 21 is a very lucky number for the pop diva. In a statement released by Columbia Records, Adele said, "What an incredible honor. A huge, huge thank you to my American fans for embracing this record on such a massive level."



ADELE'S *21* took 92 weeks to reach diamond status.

21 debuted at No. 1 on March 12, 2011, and spent 24 nonconsecutive weeks atop the tally—the most in the SoundScan era. It hasn't left the chart's top 40 since, earning 80 weeks in the top 10. This week, the set moves 31-35.

Since 1991, the highest-selling album, according to SoundScan, is Metallica's self-titled 1991 release, which has moved 15.8 million. Shania Twain's *Come On Over* is second with 15.5 million, and Alanis Morissette's *Jagged Little Pill* is third with 14.8 million. —Keith Caulfield

DIAMOND JUBILEE

Here are the albums that have racked up 10 million in U.S. sales and the time it took to reach the diamond mark.*

Artist	Title (Release Year)	Sales	Duration (Weeks)
Metallica	"Metallica" (1991)	15.8 million	337
Shania Twain	"Come On Over" (1997)	15.5 million	96
Alanis Morissette	"Jagged Little Pill" (1995)	14.8 million	66
Backstreet Boys	"Millennium" (1999)	12.2 million	39
The Beatles	"1" (2000)	12.11 million	227
Whitney Houston/Soundtrack	"The Bodyguard" (1992)	12.1 million	72
Santana	"Supernatural" (1999)	11.7 million	60
Creed	"Human Clay" (1999)	11.6 million	93
Bob Marley & the Wailers	"Legend" (1984)	11.2 million	18 years**
'N Sync	"No Strings Attached" (2000)	11.1 million	43
Norah Jones	"Come Away With Me" (2002)	10.9 million	259
Celine Dion	"Falling Into You" (1996)	10.8 million	160
Eminem	"The Marshall Mathers LP" (2000)	10.7 million	343
Britney Spears	"...Baby One More Time" (1999)	10.6 million	106
Hootie & the Blowfish	"Cracked Rear View" (1994)	10.3 million	442
Soundtrack	"Titanic" (1997)	10.2 million	263
Backstreet Boys	"Backstreet Boys" (1997)	10.13 million	226
Eminem	"The Eminem Show" (2002)	10.12 million	489
Usher	"Confessions" (2004)	10.04 million	433
Linkin Park	"Hybrid Theory" (2000)	10.03 million	617
Adele	"21" (2011)	10.02 million	92

* 1991-PRESENT, THROUGH THE WEEK ENDING NOV. 25
 ** 11.2 MILLION SINCE 1991; EARLIER SALES NOT INCLUDED

MURS: COLUMBIA RECORDS; ADELE: STEVE GRANITZ/WIREIMAGE.COM; FRENCH MONTANA: SHAREIF ZIVADAT

POP BY RICHARD SMIRKE

Perfect Timing

British 'X Factor' singer scores fourth U.K. No. 1 to prep U.S. bow in 2013

The next phase in Olly Murs' much-anticipated North American push will have to wait a little while longer. Originally due to release his first U.S. album, *Right Place, Right Time*, on Dec. 4 through Columbia Records, the 28-year-old's stateside debut has been postponed until next spring to ensure that the British singer can commit all his energies into breaking the United States.

In the meantime, the former U.K. "X Factor" star is, once again, riding high in his home country. Murs' new single, "Troublemaker" featuring Flo Rida, debuted atop the U.K. singles chart in the week ending Nov. 25 with first-week sales of 121,000, according to the Official Charts Co. It's the singer's fourth U.K. No. 1, following previous chart-toppers "Please Don't Let Me Go," "Heart Skips a Beat" and "Dance With Me Tonight."

"Troublemaker" is the lead track from Murs' third U.K. studio set, *Right Place, Right Time* (Epic/Syco Music). His two previous albums, *Olly Murs* (2010) and *In Case You Didn't Know* (2011), debuted at Nos. 2 and 1, respectively. And *Right Place, Right Time* is on course to debut at No. 1. Not that Murs is taking anything for granted.

"I've still got loads to prove to people," the Essex-born singer says. "Hopefully this is the album that will turn more heads in my direction." For his new album, Murs says he wanted to move away from the ska- and Motown-influenced sound of his previous records and create "something a bit cooler, more anthemic and bigger than what I have done before."

Writing sessions for *Right Place, Right Time* commenced in March with Murs recruiting proven hitmakers Steve Robson, Claude Kelly, Wayne Hector, Andrew Frampton and Ed Drewett to co-write the 12-track album, which mixes skyscraping melodies (the Coldplay-esque "Loud & Clear"), breezy uptempo pop ("What a Buzz," "Head to Toe") and grandly catchy orchestral torch-songs ("Dear Darlin'," "Army of

Two"). Flo Rida's guest spot on "Troublemaker" came about when Murs' team sent the U.S. star an email proposing the collaboration. "We just aimed big," Murs says. "I thought Flo Rida would be amazing on it—he's a bit of a troublemaker himself, and he's got a cool vibe about him. He came back and said he loved it."

Epic Records U.K. managing director Paul Lisberg calls *Right Place, Right Time* a record that "widens the remit of what Olly does musically" and in turn "widens his audience." Lisberg credits the support of BBC Radio 1, BBC Radio 2, Capital FM and Heart—all of which added "Troublemaker"—with driving sales. Prime-time U.K. TV performances on "The X Factor" and sister show "The Xtra Factor," which Murs co-hosts, also helped boost the singer's profile in the run-up to street week. "Doing 'The Xtra Factor' has been a great bonus for me because it's been able to showcase me as a genuine person," Murs says.

According to Columbia, the track list for the domestic release of *Right Place, Right Time* is yet to be finalized. One difference from the U.K. version is almost certain to be the inclusion of Murs' breakthrough U.S. hit, "Heart Skips a Beat" featuring Chiddy Bang, which has sold 237,000 units since its release in May, according to Nielsen SoundScan.

To promote "Heart Skips a Beat," Murs appeared on "Good Morning America" and "The Tonight Show With Jay Leno." He also supported One Direction on its first U.S. national tour earlier this year—an experience that Murs gratefully acknowledges enabled him to "tap into the American market quickly." Now he's looking to build on those foundations and translate his native success globally.

"Hopefully this is the album that will take me to another level," says Murs, who heads out on his own U.K. arena tour in February, before supporting Robbie Williams on his summer European run. "2013 is going to be an action-packed year." ●●●

FRENCH MONTANA'S *Excuse My French* is due early next year.



Big Winner

Tito 'El Bambino' scores with ambitious new effort

Last year, Efrain Fines Nevarez, better-known as Tito "El Bambino," was named songwriter of the year at ASCAP's annual Latin Music Awards. For the Puerto Rican star, the honor as a composer marked a decisive credibility point in his career. More than a decade since his debut as the sweet-faced half of dance-leaning reggaeton duo Hector & Tito, Tito is far removed from his days as a fad.

This week, Tito's fifth studio album, *Invicto*, debuts at No. 2 on Billboard's Top Latin Albums chart as its lead single, "Porque les Mientes?" (Why Do You Lie?) featuring Marc Anthony, sits at No. 3 on the Tropical Airplay tally and at No. 4 on the Latin Airplay chart. "Porque Les Mientes?" is a melodic, romantic merengue, similar to Tito's biggest hit, 2009's "El Amor," which along with 2010's "Llueve el Amor," showcase the artist's lilting voice.

"From the moment I went solo in 2005, I started to look for new ways to introduce my rhythms into reggaeton," the singer says. "When I truly found what listeners wanted from me—audiences wanted to listen to variety in my music—we stayed in that lane."

Aside from merengue, *Invicto* includes dance tracks ("Me Fascinas"), a kind of orchestrated reggae ("Dime Si No Es Verdad"), melodic reggaeton ("Me Gustas," featuring Yandel of Wisin & Yandel) and even an acoustic ballad ("Alzo Mi Voz," featuring Christian group Tercer Cielo), which Tito

wrote after the death of a close relative. "It's a very ambitious album, full of rhythms, without losing that new tropical fusion that's always characterized me," says Tito, who once again worked with longtime producer and co-writer Luis Berrios.

Invicto is Tito's third for indie Siente (distributed by Universal) and marks a desire to return to the success of 2009's *El Patron*. Propelled by "El Amor," Tito's sole No. 1 on the Latin Airplay chart to date, *El Patron* has sold 166,000 copies in the United States, according to Nielsen SoundScan. Follow-up *Invencible* didn't do as well (56,000), due in part to a declining market, but *Invicto*'s setup has gone beyond Tito's traditional stronghold of radio.

"My focus was very online-directed," says Jorge Pino, VP of music for Venevision International, Siente's parent company. Efforts included a track-by-track review video for Cricket, an Rdio promotion, an ad campaign on Spotify, presale campaigns on iTunes and a video premiere on the Vevo home page. Tito was also featured on the Xbox home page and had an exclusive ringtone for Verizon.

Though Tito is signed to a licensing deal with Siente that allows him to keep the rights to his masters, while giving a percentage of some non-recording revenue to the label, Siente handles all promotion and marketing.

"Although it's a license, we're extremely involved in every aspect of the recording as well," Pino says. "Tito keeps us very much in the loop." Si-

ente has also made Tito a pan-regional act. "He sells extremely well in Colombia, Venezuela, Argentina," Pino says. "We're now even selling well in Spain."

Tito, whose popularity is also aided by his clean-cut looks, also recently landed a sponsorship deal with Wendy's. The fast food chain is featuring Tito and one of his Christmas songs, "Me Toca Celebrar" (not in-

cluded on *Invicto*), in an online and TV campaign promoting a new sandwich. Tito is also launching a line of musical greeting cards, beginning with a Christmas card featuring the tune.

"I'll do everything I need to [do to] benefit my fans," Tito says. "As my mom says, 'Babies aren't born holding forks. You have to teach them, step by step.'"



Promotional campaigns for TITO "EL BAMBINO" include Cricket, Rdio and iTunes.

BUBBLING UNDER

>>>IT'S DA 'BOM BOM'

After topping the U.K. singles chart in September, Sam & the Womp's club-ready party anthem "Bom Bom" (Warner Bros.) is making its way state-side. Aided by usage in an international TV campaign for Southern Comfort, which has helped its official video reach more than 12 million YouTube views, the song is winning fans at U.S. mainstream top 40 radio, led by SiriusXM's Hits 1 channel (54 plays in the Nov. 19-25 Nielsen BDS tracking week); KHHM Sacramento, Calif. (28); and WKSE Buffalo, N.Y. (26). The trio is touring the United Kingdom this month.

>>>IAMDYNAMITE EXPLODES

IAmDynamite is getting fired up on Billboard's charts. The pair's noisy, stripped-down single "Where Will We Go" debuts at No. 40 on the Alternative chart. The Brando/Megaforce-signed act—Christopher Martin (guitars/vocals) and Chris Phillips (drums/vocals)—met in high school in Ann Arbor, Mich. The rock duo is supporting Sum 41 on tour through early December.

>>>HENNINGSENS' HARMONIES

Having written hits for other artists, family trio the Henningsens are seeking their own chart ink with "American Beautiful," which stirs just below the Country Airplay chart. Now signed to Arista Nashville as a recording act, father Brian Henningsen and siblings Aaron and Clara scored notable success as EMI Publishing writers, penning the Band Perry's "You Lie" (which reached No. 2 on Hot Country Songs last year) and "All Your Life" (a two-week No. 1 in February). The Henningsens hail from Illinois, where they own and operate a family farm; they live in Nashville part-time.

>>>LEFTWICH FINDS AN 'OPEN'-ING

English singer/songwriter Benjamin Francis Leftwich is approaching the Folk Albums tally with his EP *In the Open* (Vagrant). The set follows his *Last Smoke Before the Snowstorm*, which debuted at No. 10 on Folk Albums and Heatseekers Albums in February. This year, Leftwich played the iTunes Festival in London for the second time, supporting Lana Del Rey. He has subsequently been featured in one of iTunes' "Great New Artist" spotlights.

Reporting by Keith Caulfield, William Gruger, Wade Jessen and Gary Trust.

MIXTAPE MASSACRE

French Montana serves up a hit online release, readies 2013 debut

On Nov. 18, French Montana released his latest mixtape, *Mac & Cheese 3*, as a gift to fans. Since its release, the tape, which features guest appearances from Sean "Diddy" Combs, Fat Joe, Rick Ross and more, has logged more than 437,000 downloads on DatPiff.com and 225,000 streams on WorldStarTapes. For the Bronx rapper, the key to success is treating every recording like it's intended for retail release.

"Those are songs that I was going to use on my album," says Montana, who estimates that he has 140 album-ready cuts stashed on his hard drive. "Those are 20 songs I picked out to throw out to the people, because I could never forget that's the market that made

me, the mixtape market."

With his Bad Boy/Interscope debut, *Excuse My French*, slated for early 2013, Montana has spent more than a half-decade building his name with mixtapes and the "Cocaine City" DVD series. The Morocco native hit his stride this year with a handful of successful street singles, including "Shot Caller" and "Everything's a Go" that respectively peaked at Nos. 39 and 96 on Billboard's Hot R&B/Hip-Hop Songs chart. But latest anthem "Pop That," featuring Rick Ross, Drake and Lil Wayne, signified a career shift, topping out at No. 2 on both Hot R&B/Hip-Hop Songs and the Rap Songs chart.

When it came to *Mac & Cheese*

3, Montana wanted maximum exposure for its tracks, releasing both dirty and clean versions so mixtape songs could be played on the radio. Montana's manager Gaby Acevedo explains that the tactic allows him to grow his stake on terrestrial formats. "It keeps him relevant and makes sure he's not gone tomorrow," Acevedo says. "It keeps him around. We keep relaunching him. That's why we put the clean version out."

Montana's buzz throughout 2011 attracted several offers, including what would become the multiple-album deal with Bad Boy to release *Excuse My French* in conjunction with Ross' Maybach Music Group that he ultimately secured. Bad Boy president Harve Pierre credits

Montana's success to his sociability. "Even though he signed to Bad Boy, he deals with everybody," Pierre says. "He has friends at Cash Money, friends on Def Jam, friends everywhere. I'm clearing four or five records a week with other people wanting him on their records. He's a team player."

Montana most recently released *Excuse My French* single "Marble Floors," featuring Ross, Wayne and 2 Chainz, putting the wheels in motion on what he considers a "classic" project. "I'm in my best space right now, just working and making good music," Montana says. "At the end of the day, good music is going to resonate with the people. That's what I believe in." —Steven J. Horowitz

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



'TIS THE SEASON
 >>The Holiday Albums and Holiday Songs charts return to the magazine this week (see pages 88 and 91), and will continue to appear during the season. The latter—a hybrid tally of sales, airplay and streaming data—leads with Mariah Carey's "All I Want for Christmas Is You" (from *Merry Christmas*).

BACK AT 1
 >>Rod Stewart ends a 19-plus-year hiatus from the Adult Contemporary summit, as "Let It Snow, Let It Snow, Let It Snow" storms 18-1. He last led AC with "Have I Told You Lately" beginning the week of May 29, 1993. "Snow" marks his fourth AC No. 1.



EIGHT IS GREAT
 >>Taylor Swift's "We Are Never Ever Getting Back Together" logs an eighth week at No. 1 on Hot Country Songs, the longest run atop the list since 2003. That's when Alan Jackson & Jimmy Buffett's "It's Five O'Clock Somewhere" also spent eight frames atop the then-airplay-only tally.

CHART BEAT
 >>Britain's Spandau Ballet returns to a Billboard chart for the first time since 1984, as "Gold (2012)" enters Dance Club Songs at No. 39. The original version reached No. 29 on the Billboard Hot 100 28 years ago, following the act's breakout hit, "True," which rose to No. 4 on the Hot 100 in 1983. "Gold" received new life when the BBC played it in celebration of U.K. athletes' gold medals at the London Olympics in August. Since Spandau Ballet reunited in 2009 after an almost 20-year hiatus, "We've had a huge amount of posts from the band's many U.S. fans," the group's manager, Steve Dagger, says. "We're developing a number of exciting projects that we hope to bring to the U.S."

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

CHARTS

Rihanna's First No. 1; Adele Sells 10 Million

One week after **Rihanna** scored her 12th No. 1 single on the Billboard Hot 100 with "Diamonds," the singer earns her first No. 1 album on the Billboard 200.

Her latest release, *Unapologetic*, opens atop the Billboard 200, selling 238,000 copies in its first week, according to Nielsen SoundScan. The SRP/Def Jam set is her seventh studio release in slightly more than seven years and follows six earlier top 10 efforts. Rather infamously, until this week, Rihanna held the distinction of having the most No. 1 songs on the Hot 100 without having claimed a No. 1 album.



Unapologetic also gives Rihanna her best sales week yet for an album. The new set's arrival surpasses her previous best frame, racked when 2010's *Loud* launched at No. 3 with 207,000.

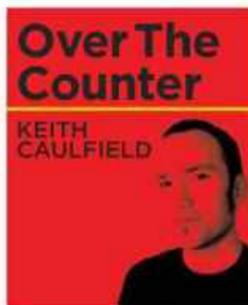
It's not unprecedented for an artist to score six top 10 albums without having had a No. 1. More than 25 acts have lodged six top 10s without a No. 1. They range from **Sting** (10 top 10s) and **Sheryl Crow** (eight) to **Brad Paisley** (seven) and **Rush** (12).

Rihanna's lack of a No. 1 album only seemed to draw more attention, perhaps compared with her consistent performance as a singles artist. Since her arrival in 2005, she has tallied 12 No. 1s on the Hot 100—tying her for the fourth-most of all time with **Madonna** and **the Supremes**. Only **the Beatles** (with 20), **Mariah Carey** (18) and **Michael Jackson** (13) have had more. Think of it this way: Wouldn't it have seemed odd had Carey not had a No. 1 album by the time she raced to her 12th No. 1 Hot 100 single in 1997? By that point, Carey had rung up three No. 1 albums.

21 IS 21ST 10 MILLION SELLER: Adele's mega-selling *21* continues to rewrite the record books.

This week, the XL/Columbia release pushes past the 10 million U.S. sales mark in only its 92nd week of release, according to Nielsen SoundScan. In doing so, *21* becomes the 21st album to shift 10 million since SoundScan began tracking data in 1991 (see story, page 82).

The last album to sell as many copies in a shorter span of time was **'N Sync's** *No Strings Attached*, which raced to 10 million in its 43rd week (January 2001). Only one album in the SoundScan era



Over The Counter

hit 10 million faster: **Backstreet Boys' Millennium**, in its 39th week in February 2000.

21 is one of only eight albums to hit the 10 million mark within two years of release (104 weeks). In addition to *21*, *No Strings Attached* and *Millennium*, **Santana's Supernatural** (60 weeks to 10 million), **Alanis Morissette's Jagged Little Pill** (66), the "Bodyguard" soundtrack (72), **Creed's Human Clay** (93) and **Shania Twain's Come On Over** (96) all raced to the figure in less than two years.

21 shifted another 28,000 in the past week, bringing its to-date sum to 10,020,000. It's the third album to cross the 10 million mark this year, following **Linkin Park's Hybrid Theory** and **Usher's Confessions**. However, those sets took much longer to reach 10 million. Linkin Park's was released in 2000, while Usher's bowed in 2004. (Next in line to hit 10 million is likely **Pearl Jam's Ten**, which has sold 9.98 million so far.)

AC/DC MAKES ITUNES DEBUT: One of the longest holdouts from iTunes, **AC/DC**, finally reached the digital re-

tailer last week. The iconic rock band's entire catalog, along with two iTunes-exclusive boxed sets, became available on Nov. 19. Combined, the 25 titles sold 48,000 downloads—including 4,000 of the brand-new (widely released) *Live at River Plate*. The biggest seller, digitally speaking, was the band's classic *Back in Black*, with 15,000—more than 10,000 ahead of its second-biggest title, *Highway to Hell* (nearly 5,000).

Unlike **the Beatles'** arrival on iTunes in 2010—heralded with great fanfare and a TV marketing campaign—AC/DC's entrance to iTunes seemingly dropped out of the sky without any hype. Even though there weren't TV commercials touting the iTunes debut (as there were for the Beatles), one could hear the song "Back in Black" on at least two different TV commercials during the busy Thanksgiving shopping weekend. It soundtracked spots for the videogame "Call of Duty: Black Ops II" as well as Black Friday ads for Walmart.

To compare, when the Beatles' catalog arrived, it sold a combined 119,000 digital albums that week. For a perhaps better side-by-side comparison, we turn to another former iTunes holdout: **Led Zeppelin**. When its music bowed in the store in 2007, the band's combined albums moved 47,000 (and of that total, 33,000 were its then-brand-new *Mother'ship* greatest-hits album).

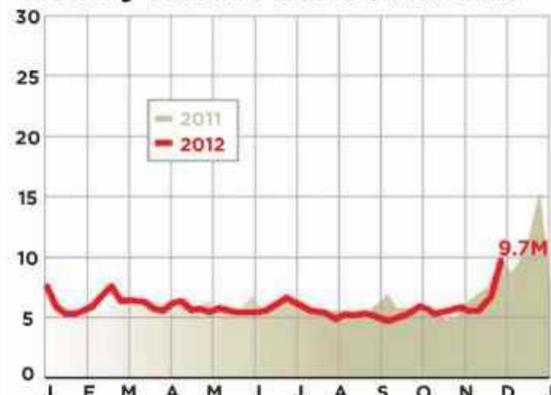
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,736,000	2,768,000	24,063,000
Last Week	6,756,000	2,499,000	22,034,000
Change	44.1%	10.8%	9.2%
This Week Last Year	9,780,000	2,465,000	22,064,000
Change	-0.4%	12.3%	9.1%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	278,719,000	267,791,000	-3.9%
Digital Tracks	1,121,620,000	1,186,423,000	5.8%
Store Singles	2,170,000	3,133,000	44.4%
Total	1,402,509,000	1,457,347,000	3.9%
Albums w/TEA*	390,881,000	386,433,300	-1.1%

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

ALBUM SALES



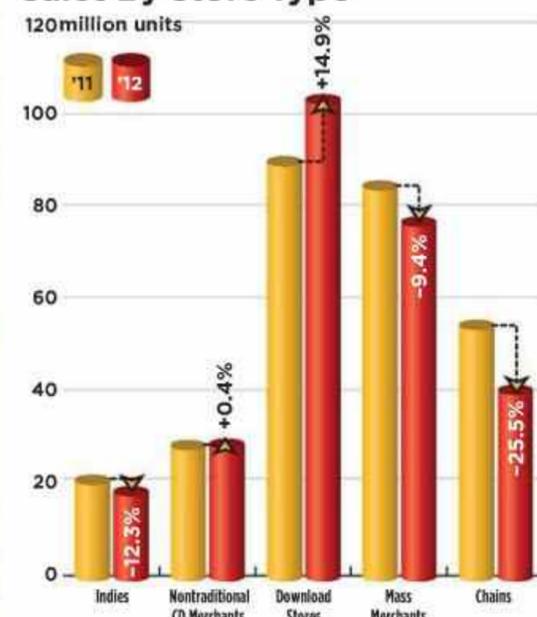
SALES BY ALBUM FORMAT

	2011	2012	CHANGE
CD	185,299,000	160,273,000	-13.5%
Digital	90,073,000	103,461,000	14.9%
Vinyl	3,282,000	3,844,000	17.1%
Other	65,000	213,000	227.7%

For week ending Nov. 25, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	1	1	#1 RIHANNA SRP/DEF JAM 017811/IDJMG (13.98) ⊕	Unapologetic	1	1
2	2	1	TAYLOR SWIFT BIG MACHINE 310400A/BMLG (18.98)	Red	1	1
3	1	2	ONE DIRECTION SYCO 43872/COLUMBIA (10.98)	Take Me Home	1	1
4	NEW	1	PHILLIP PHILLIPS 19/INTERSCOPE 017766/IGA (13.98)	The World From The Side Of The Moon	4	4
5	NEW	1	KID ROCK TOP DOG/ATLANTIC 532558/AG (18.98)	Rebel Soul	5	5
6	6	3	ROD STEWART VERVE 017190/VS (18.98)	Merry Christmas, Baby	3	3
7	22	17	GREATEST PINK GAINER RCA 45242 (11.98)	The Truth About Love	1	1
8	13	6	JASON ALDEAN BROKEN BOW 7617 (18.98)	Night Train	1	1
9	NEW	1	LED ZEPPELIN SWAN SONG 532631*/ATLANTIC (18.98) ⊕	Celebration Day	9	9
10	NEW	1	KEYSHIA COLE BEFFEN 017723/IGA (13.98)	Woman To Woman	10	10
11	NEW	1	KELLY CLARKSON 19 49080/RCA (11.98)	Greatest Hits: Chapter One	11	11
12	35	26	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 98094/SMN (11.98)	Blown Away	1	1
13	34	31	JUSTIN BIEBER SCHOLDBOY/RAYMOND BRAUN/ISLAND 016034/IDJMG (13.98) ⊕	Believe	1	1
14	NEW	1	PITBULL MR. 305/POLD 6 GROUND 45524/RCA (10.98)	Global Warming	14	14
15	8	2	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 63530/CAPITOL (18.98)	NOW 44	2	2
16	20	18	MICHAEL BUBLE 143/REPRISE 528350/WARNER BROS. (18.98)	Christmas	1	1
17	7	2	CHRISTINA AGUILERA RCA 49421 (11.98)	Lotus	7	7
18	21	14	BLAKE SHELTON WARNER BROS. NASHVILLE 532162/WMN (12.98)	Cheers, It's Christmas	14	14
19	17	11	LADY ANTEBELLUM CAPITOL NASHVILLE 04818/UMGN (16.98)	On This Winter's Night	9	9
20	27	15	MAROON 5 A&M/UCTUNE 016896/IGA (14.98)	Overexposed	2	2
21	24	19	SCOTTY MCCREERY 19/MERCURY NASHVILLE/INTERSCOPE 017583/IGA (14.98)	Christmas With Scotty McCreery	4	4
22	18	9	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE 017534/IGA (13.98)	good kid, m.A.A.d city	2	2
23	15	7	MUMFORD & SONS GENTLEMAN OF THE ROAD 01307/CLASSNOTE (14.98)	Babel	1	1
24	3	2	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC 531748/AG (18.98)	The Twilight Saga: Breaking Dawn: Part 2	3	3
25	44	42	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE 017324/IGA (10.98)	Night Visions	2	2
26	32	29	THE LUMINEERS DUALTONE 1600* (13.98)	The Lumineers	11	11
27	107	175	PAGE NICKI MINAJ SETTER YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98) ⊕	Pink Friday: Roman Reloaded	1	1
28	36	21	LUKE BRYAN CAPITOL NASHVILLE 76412/UMGN (16.98)	Tailgates & Tanlines	2	2
29	26	23	ONE DIRECTION SYCO 92481/COLUMBIA (11.98)	Up All Night	1	1
30	58	58	JUSTIN BIEBER SCHOLDBOY/RAYMOND BRAUN/ISLAND 016143/IDJMG (13.98) ⊕	Under The Mistletoe	1	1
31	12	2	SUSAN BOYLE SYCO 43572/COLUMBIA (11.98)	Standing Ovation: The Greatest Songs From The Stage	12	12
32	25	5	AEROSMITH COLUMBIA 44281* (10.98)	Music From Another Dimension!	5	5
33	23	4	NE-YO MOTOWN 017312/IDJMG (13.98)	R.E.D.	4	4
34	4	2	THE WEEKND XD 017732/REPUBLIC (13.98)	Trilogy	4	4
35	31	24	ADELE XL 44699*/COLUMBIA (11.98)	21	1	1
36	151	83	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue	1	1
37	33	27	TRANS-SIBERIAN ORCHESTRA REPUBLIC 017650 (4.98)	Dreams Of Fireflies (On A Christmas Night) (EP)	9	9
38	59	49	OF MONSTERS AND MEN REPUBLIC 016690* (11.98)	My Head Is An Animal	6	6
39	86	63	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE 94866/SMN (11.98)	Welcome To The Fishbowl	2	2
40	29	12	LITTLE BIG TOWN CAPITOL NASHVILLE 44288/UMGN (16.98)	Tornado	2	2
41	155	133	ADELE XL 31859*/COLUMBIA (12.98)	21	4	4
42	43	3	VARIOUS ARTISTS HEAR 34045/CONCORD (18.98)	Holidays Rule	42	42
43	46	37	MUMFORD & SONS GENTLEMAN OF THE ROAD 01097/CLASSNOTE (12.98) ⊕	Sigh No More	2	2
44	80	61	COLBIE CAILLAT REPUBLIC 017565 (13.98)	Christmas In The Sand	44	44
45	39	25	ERIC CHURCH EMI NASHVILLE 94266*/UMGN (16.98)	Chief	1	1
46	84	64	CARLY RAE JEPSEN 604/SCHOLDBOY/INTERSCOPE 017363/IGA (13.98)	Kiss	6	6
47	52	40	VARIOUS ARTISTS PROVIDENT/WORD-CURB 01616/EMI CMG (17.98)	WOW Hits 2013	35	35
48	63	41	2 CHAINZ DEF JAM 017299*/IDJMG (12.98)	Based On A T.R.U. Story	1	1
49	38	22	FUN. FUELED BY RAMEN 528048* (11.98)	Some Nights	3	3
50	41	30	HUNTER HAYES ATLANTIC NASHVILLE 528890/WMN (18.98)	Hunter Hayes	18	18



His seventh top 10 album starts with 146,000—his lowest first week for a studio set since 1998's *Devil Without a Cause* (4,000). The new album is his first for Atlantic to be available digitally, selling 57,000 downloads.

Compiled from a 2007 reunion show, the live album debuts with 101,000 and gives the band its 13th top 10 set. It's Led Zep's fourth live set to chart and follows the hits package *Motherhip* (No. 7, 2007).

The deluxe reissue of her album, dubbed *The Re-Up*, was combined with the original release, thus spurring the set's overall 591% gain. The merged sales totaled 36,000 last week.

Black Friday discounting helps a bevy of albums on the chart, including Clarkson's *Stranger* (up 509%) and Lambert's *Crazy Ex-Girlfriend* (up 1,046%). Both went for between \$5 and \$7 at a number of big-box stores.



The album's arrival gives the girl group its highest-charting set since April 8, 2006, when *#1s* (another hits album) ranked at No. 76.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
51	97	73	KATY PERRY CAPITOL 94601* (18.98)	Teenage Dream	2	1
52	5	2	SOUNDGARDEN SEVEN FOUR 017683*/REPUBLIC (18.98)	King Animal	5	5
53	40	20	TOBY KEITH SHOW DOG-UNIVERSAL 017059 (7.98)	Hope On The Rocks	6	6
54	RE-ENTRY	56	KELLY CLARKSON 19 56001/RCA (11.98)	Stronger	2	2
55	73	55	ELLIE GOULDING CHERRYTREE/INTERSCOPE 017550/IGA (14.98)	Halcyon	9	9
56	RE-ENTRY	105	MIRANDA LAMBERT COLUMBIA NASHVILLE 78932/SMN (18.98)	Crazy Ex-Girlfriend	6	6
57	123	103	CHRIS BROWN RCA 96055 (11.98)	Fortune	1	1
58	14	2	WHITNEY HOUSTON ARISTA 47223/RCA (10.98)	I Will Always Love You: The Best Of Whitney Houston	14	14
59	88	98	THE KILLERS ISLAND 017294*/IDJMG (13.98)	Battle Born	3	3
60	55	76	JOSH GROBAN 143/REPRISE 231540/WARNER BROS. (18.98) ⊕	Noel	5	1
61	111	143	VARIOUS ARTISTS SPECIAL OLYMPICS/BIG MACHINE 500100A/BMLG (14.98)	A Very Special Christmas: 25 Years Bringing Joy To The World	61	61
62	28	8	MEEK MILL MAYBACH 530451/WARNER BROS. (18.98)	Dreams And Nightmares	2	2
63	48	32	MIGUEL BYSTORM/BLACK ICE 47203*/RCA (11.98)	Kaleidoscope Dream	3	3
64	19	2	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE 017061/UME (19.98)	GRRRI	19	19
65	88	86	TOBYMAC FOREFRONT 06732/EMI CMG (14.98)	Eye On It	1	1
66	NEW	1	AC/DC COLUMBIA 41175* (14.98)	Live At River Plate	66	66
67	RE-ENTRY	139	AC/DC EPIC/LEGACY 80207*/SONY MUSIC (13.98)	Back In Black	4	4
68	179	24	VINCE GUARALDI TRIO FANTASY 30066*/CONCORD (15.98) ⊕	A Charlie Brown Christmas (Soundtrack)	23	23
69	RE-ENTRY	157	CARRIE UNDERWOOD 19/ARISTA/ARISTA NASHVILLE 71197/RCA (9.98)	Some Hearts	2	2
70	RE-ENTRY	23	USHER RCA 57176 (11.98)	Looking 4 Myself	1	1
71	153	108	NO DOUBT INTERSCOPE 017311*/IGA (13.98)	Push And Shove	3	3
72	75	48	VARIOUS ARTISTS G.O.O.D./DEF JAM 017291/IDJMG (13.98)	Kanye West Presents GOOD Music Cruel Summer	2	2
73	78	93	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/EMI 62530/CAPITOL (18.98)	NOW That's What I Call Today's Christmas	73	73
74	47	36	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98)	Uncaged	1	1
75	9	2	GREEN DAY REPRISE 532420*/WARNER BROS. (18.98)	Dos!	9	9
76	10	2	LANA DEL REY POLYDOR/INTERSCOPE 017667*/IGA (14.98)	Paradise (EP)	10	10
77	NEW	1	DESTINY'S CHILD COLUMBIA 27747/LEGACY (9.98)	Playlist: The Very Best Of Destiny's Child	77	77
78	RE-ENTRY	121	JUSTIN BIEBER SCHOLDBOY/RAYMOND BRAUN/ISLAND 014063/IDJMG (10.98) ⊕	My World 2.0	3	1
79	54	74	ANDREA BOCELLI SUGAR 013437/DECCA (18.98) ⊕	My Christmas	2	2
80	64	60	ELVIS PRESLEY RCA SPECIAL PRODUCTS 44931/SONY MUSIC CMG (8.98)	It's Christmas Time	3	60
81	57	46	ED SHEERAN ELEKTRA 530433 (9.98)	+	5	5
82	94	167	TAYLOR SWIFT BIG MACHINE 76012 EX/BMLG (6.98)	The Taylor Swift Holiday Collection (EP)	20	20
83	11	2	DEFTONES REPRISE 532460/WARNER BROS. (18.98)	Koi No Yokan	11	11
84	95	157	TRANS-SIBERIAN ORCHESTRA LAVA 93146 (18.98)	The Lost Christmas Eve	26	26
85	178	2	MANDISA SPARROW 01448/EMI CMG (9.98)	It's Christmas: Christmas Angel Edition	85	85
86	93	130	MANNHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA AMERICAN GRAMAPHONE 3012 (15.98)	Christmas Symphony	19	19
87	62	45	CASTING CROWNS BEACH STREET/REUNION 10162/PLG (11.98)	Come To The Well	2	2
88	110	184	TRANS-SIBERIAN ORCHESTRA LAVA 92736 (15.98)	Christmas Eve And Other Stories	3	53
89	RE-ENTRY	2	FRANCESCA BATTISTELLI FERVENT 888500/WARNER-CURB (12.98)	Christmas	89	89
90	162	22	MARIAH CAREY COLUMBIA 64222/LEGACY (8.98)	Merry Christmas	5	3
91	RE-ENTRY	31	LIONEL RICHIE MERCURY NASHVILLE 016000/UMGN (15.98) ⊕	Tuskegee	1	1
92	74	38	BRANDY CHAMELEON 92305/RCA (10.98)	Two Eleven	3	3
93	RE-ENTRY	20	JOSH TURNER MCA NASHVILLE 015348/UME (8.98)	Icon: Josh Turner	93	93
94	71	35	TONY BENNETT RPM 47310/COLUMBIA (13.98)	Viva Duets	5	5
95	136	88	THE AVETT BROTHERS AMERICAN 017328*/REPUBLIC (13.98)	The Carpenter	4	4
96	51	10	THIRD DAY ESSENTIAL 10946/PLG (11.98)	Miracle	10	10
97	117	102	TRAIN COLUMBIA 95222* (11.98)	California 37	4	4
98	49	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS 017607 EX/STARBUCKS (12.98)	Under The Mistletoe	49	49
99	RE-ENTRY	29	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 011941/UME (18.98)	The Essential NOW That's What I Call Christmas	30	30
100	NEW	1	3 DOORS DOWN REPUBLIC 017757 (14.98)	The Greatest Hits	100	100

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LANA DEL REY	76, 102	EMINEM	177, 198	NEIL DIAMOND	196	CELINE DION	188
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ELLA PARRISH	197	FLORENCE + THE MACHINE	174	DIXIE CHICKS	115		
ELLIE GOULDING	55, 182	FLORENCE + THE MACHINE	174				
CEE LO GREEN	120	FLORENCE + THE MACHINE	174				
ALAN JACKSON	146	FLORENCE + THE MACHINE	174				
MICHAEL JACKSON	142, 162, 185	FLORENCE + THE MACHINE	174				
THE KILLERS	9	FLORENCE + THE MACHINE	174				
AARON LEWIS	122	FLORENCE + THE MACHINE	174				
LITTLE BIG TOWN	40	FLORENCE + THE MACHINE	174				
LONDON SYMPHONY ORCHESTRA	195	FLORENCE + THE MACHINE	174				
MANDISA	85	FLORENCE + THE MACHINE	174				
MACKLEMORE & RYAN LEWIS	144	FLORENCE + THE MACHINE	174				

HOLIDAY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE/IMPRINT/NUMBER/DISTRIBUTING LABEL	CERT.
1	1	4	#1 GREATEST GAINER ROD STEWART	MERRY CHRISTMAS, BABY (17,000; up 47%)	
2	3	19	MICHAEL BUBLE	CHRISTMAS 143/REPRISE 528350/WARNER BROS.	
3	4	8	BLAKE SHELTON	CHEERS, IT'S CHRISTMAS WARNER BROS. NASHVILLE 52162/WMN	
4	2	5	LADY ANTEBELLUM	ON THIS WINTER'S NIGHT CAPITOL NASHVILLE 04818/UMGN	
5	5	6	SCOTTY MCCREERY	CHRISTMAS WITH SCOTTY MCCREERY (MERCURY NASHVILLE/INTERSCOPE 31920/IGA)	
6	13	15	JUSTIN BIEBER	UNDER THE MISTLETOE SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
7	6	4	TRANS-SIBERIAN ORCHESTRA	DREAMS OF FIREPLACES (IONA CHRISTMAS NIGHT) EPI REPUBLIC 01780	
8	7	3	VARIOUS ARTISTS	HOLIDAYS RULE HEAR 34045/CONCORD	
9	18	5	COLBIE CAILLAT	CHRISTMAS IN THE SAND REPUBLIC 017565	
10	11	78	JOSH GROBAN	NOEL 143/REPRISE 221548/WARNER BROS.	5
11	28	6	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS (SONY MUSIC) JIVE 01780/IGA	
12	48	137	VINCE GUARALDI TRIO	A CHARLIE BROWN CHRISTMAS (SONY MUSIC) FANTASY 30067/CONCORD	3
13	17	9	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL TODAY'S CHRISTMAS UNIVERSAL/SONY MUSIC/EMI/CAPITOL	
14	10	40	ANDREA BOCELLI	MY CHRISTMAS SUGAR 013437/DECCA	2
15	14	101	ELVIS PRESLEY	IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS 44831/SONY MUSIC CMG	3
16	24	55	TAYLOR SWIFT	THE TAYLOR SWIFT HOLIDAY COLLECTION (EPI) BIG MACHINE 0173 EX/UMG	
17	25	102	TRANS-SIBERIAN ORCHESTRA	THE LOST CHRISTMAS EVE LAVA 53146	
18	47	3	MANDISA	IT'S CHRISTMAS CHRISTMAS ANGEL EDITION SPARROW 01448/EMI CMG	
19	23	16	MANNHEIM STEAMROLLER	THE CZECH PHILHARMONIC ORCH. CHRISTMAS SYMPHONY AMERICAN GRAMAPHONE 3012	
20	27	156	TRANS-SIBERIAN ORCHESTRA	CHRISTMAS EVE AND OTHER STORIES LAVA 92736	3
21	RE-ENTRY		FRANCESCA BATTISTELLI	CHRISTMAS FERVENT 388568/WARNER-CURB	
22	43	196	MARIAH CAREY	MERRY CHRISTMAS COLUMBIA 64222/LEGACY	5
23	9	2	VARIOUS ARTISTS	UNDER THE MISTLETOE UNIVERSAL SPECIAL MARKETS 01787 EX/STARBUCKS	
24	RE-ENTRY		VARIOUS ARTISTS	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS (MERCURY) JIVE 01780/IGA	
25	32	20	TOBYMAC	CHRISTMAS IN DIVERSE CITY FOREFRONT 32610/EMI CMG	
26	12	4	ANDRE RIEU	HOME FOR THE HOLIDAYS ANDRE RIEU/POLYGRAM 017400/UMG	
27	21	49	CHRIS TOMLIN	GLORY IN THE HIGHEST CHRISTMAS (SONY MUSIC) JIVE 01780/IGA	
28	20	7	CELTIC WOMAN	HOME FOR CHRISTMAS MANHATTAN 10348	
29	RE-ENTRY		JEREMY CAMP	CHRISTMAS: GOD WITH US BEC 27890/EMI CMG	
30	29	4	CEE LO GREEN	CEE LO'S MAGIC MOMENT ELEKTRA 521749	
31	38	122	TRANS-SIBERIAN ORCHESTRA	THE CHRISTMAS ATTIC LAVA 83145/AE	
32	35	3	KENNY G	THE CLASSIC CHRISTMAS ALBUM ARISTA 41311/LEGACY	
33	RE-ENTRY		SHE & HIM	A VERY SHE & HIM CHRISTMAS MERGE 424*	
34	15	15	JACKIE EVANCHO	HEAVENLY CHRISTMAS SYCO 97768/COLUMBIA	
35	RE-ENTRY		CARPENTERS	CHRISTMAS PORTRAIT A&M 215173/UMG	
36	RE-ENTRY		STRAIGHT NO CHASER	HOLIDAY SPIRITS ATCO/ATLANTIC 515785/VAG	
37	RE-ENTRY		MARTINA MCBRIDE	WHITE CHRISTMAS RCA NASHVILLE 15469/SMN	
38	26	16	WHITNEY HOUSTON	ONE WISH: THE HOLIDAY ALBUM ARISTA 50990/LEGACY	
39	41	3	ELVIS PRESLEY	THE CLASSIC CHRISTMAS ALBUM RCA 45538/LEGACY	
40	RE-ENTRY		STRAIGHT NO CHASER	CHRISTMAS CHEERS ATCO/ATLANTIC 520740/AG	
41	39	48	KENNY ROGERS & DOLLY PARTON	ONCE UPON A CHRISTMAS RCA NASHVILLE/SONY BMG CMG 4363/SONY MUSIC CMG	2
42	RE-ENTRY		'N SYNC	HOME FOR CHRISTMAS RCA 89974/SONY MUSIC CMG	2
43	RE-ENTRY		MANNHEIM STEAMROLLER	CHRISTMAS EXTRAORDINAIRE AMERICAN GRAMAPHONE 1225	3
44	45	6	KEM	WHAT CHRISTMAS MEANS MOTOWN 017585/IDJMG	
45	RE-ENTRY		CELINE DION	THESE ARE SPECIAL TIMES S&W MUSIC/EPIC 66523/LEGACY	5
46	22	25	SUSAN BOYLE	THE GIFT SYCO 72077/COLUMBIA	3
47	RE-ENTRY		MANNHEIM STEAMROLLER	CHRISTMAS CELEBRATION AMERICAN GRAMAPHONE 2020	
48	RE-ENTRY		BING CROSBY	WHITE CHRISTMAS MCA SPECIAL PRODUCTS 731143/UMG	4
49	RE-ENTRY		FRANK SINATRA	THE CHRISTMAS COLLECTION REPRISE 1842/WARNER STRATEGIC MARKETING	
50	RE-ENTRY		HARRY CONNICK, JR.	HAPPY FOR THE HOLIDAYS COLUMBIA 42628/SONY MUSIC CMG	

The Holiday Albums tally revisits our pages this week, leading with Rod Stewart's *Merry Christmas, Baby* (17,000; up 47%). The oldest title among the top 10 is Josh Groban's *Noel* (No. 10), with 18,000 sold (up 92%). All of the top 30 titles each sell more than 10,000.



UNCHARTED™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE/IMPRINT/NUMBER/DISTRIBUTING LABEL
1	1	96	#1 TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
2	4	93	SUNGH A JUNG	WWW.MYSPACE.COM/SUNGH A JUNG
3	6	52	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK
4	7	96	NOISIA	WWW.MYSPACE.COM/NOISIA
5	8	93	PORTA	WWW.MYSPACE.COM/PORTA1
6	26	55	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC
7	9	87	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
8	10	74	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
9	3	97	DJ BL3ND	WWW.MYSPACE.COM/BL3NDZZY
10	15	87	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
11	11	70	BORGORE	WWW.MYSPACE.COM/BORGORE
12	5	22	SHLOHMO	WWW.MYSPACE.COM/SHLOHMO
13	RE-ENTRY		ROHFF	WWW.MYSPACE.COM/ROHFFOFFICIAL
14	13	84	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
15	16	86	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
16	14	57	UMEK	WWW.MYSPACE.COM/UMJEK
17	24	86	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMMANN
18	27	80	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
19	23	38	YUNA	WWW.MYSPACE.COM/YUNA
20	20	41	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL
21	17	82	PITTY	WWW.MYSPACE.COM/BANDAPITTY
22	39	48	MEYAL COHEN	WWW.MYSPACE.COM/MEYALCOHEN
23	21	31	MAXIMUM BALLOON	WWW.MYSPACE.COM/MAXIMUMBALLOON
24	RE-ENTRY		YOUNG RIVAL	WWW.MYSPACE.COM/YOUNGRIVAL
25	RE-ENTRY		MAX COOPER	WWW.MYSPACE.COM/MAXCOOPERMAX
26	19	75	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
27	12	67	BONDAN PRAKOSO & FADE2BLACK	WWW.MYSPACE.COM/BONDANFADE2BLACK
28	50	64	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
29	48	27	NETSKY	WWW.MYSPACE.COM/NETSKYMUSIC
30	28	12	SUB FOCUS	WWW.MYSPACE.COM/SUBFOCUS
31	22	17	DIRTYPHONICS	WWW.MYSPACE.COM/DIRTYPHONICS
32	RE-ENTRY		DIRTYLOUD	WWW.MYSPACE.COM/DIRTYLOUDMUSIC
33	2	8	BENGA	WWW.MYSPACE.COM/BENGABEATS
34	RE-ENTRY		BUCK 65	WWW.MYSPACE.COM/BUCK65
35	40	17	CAROLINE COSTA	WWW.MYSPACE.COM/CAROLINECOSTA
36	RE-ENTRY		ALYSSA BERNAL	WWW.MYSPACE.COM/ALYSSABERNAL
37	41	9	SKREAM	WWW.MYSPACE.COM/SKREAMUK
38	42	2	MAYA JANE COLES	WWW.MYSPACE.COM/MAYAJANECOLES
39	44	64	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST
40	RE-ENTRY		METRONOMY	WWW.MYSPACE.COM/METRONOMY
41	RE-ENTRY		POETS OF THE FALL	WWW.MYSPACE.COM/POETSOFTHEFALL
42	43	41	FELGUK	WWW.MYSPACE.COM/FELGUK
43	37	9	AMANDA LEAR	WWW.MYSPACE.COM/AMANDALEAR
44	RE-ENTRY		JAKE MILLER	WWW.MYSPACE.COM/JAKEMILLERMUSIC1
45	RE-ENTRY		JORDAN JANSEN	WWW.MYSPACE.COM/JORDANJANSEN
46	RE-ENTRY		MORD FUSTANG	WWW.MYSPACE.COM/MORDFUSTANG
47	35	12	PATRICK WOLF	WWW.MYSPACE.COM/OFFICIALPATRICKWOLF
48	RE-ENTRY		BREAKBOT	WWW.MYSPACE.COM/BOTHEFKUNYBD
49	RE-ENTRY		COMTRUISE	WWW.MYSPACE.COM/COMTRUISE
50	45	51	HADOUKEN!	WWW.MYSPACE.COM/HADOUKEN

Manchester, England-based DJ Star Slinger jumps 26-6 on *Uncharted* after remixing Kendrick Lamar's "Bitch Don't Kill My Vibe," drawing traffic to his SoundCloud page and accumulating more than 90,000 plays on the platform during the charting week.



SOCIAL 50™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE/IMPRINT/NUMBER/DISTRIBUTING LABEL
1	2	105	#1 RIHANNA	SRP/DEF JAM/IDJMG
2	3	105	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
3	1	55	ONE DIRECTION	SYCO/COLUMBIA
4	5	105	TAYLOR SWIFT	BIG MACHINE
5	4	16	PSY	YG/SCHOOLBOY/REPUBLIC
6	9	95	ADELE	XL/COLUMBIA
7	11	94	BRUNO MARS	ELEKTRA
8	7	105	KATY PERRY	CAPITOL
9	20	105	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
10	14	103	PITBULL	MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA
11	8	51	ALICIA KEYS	RCA
12	10	105	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
13	12	103	SELENA GOMEZ	HOLLYWOOD
14	15	105	SHAKIRA	SONY MUSIC LATIN/EPIC
15	6	104	EMINEM	WEB/SHADY/AFTERMATH/INTERSCOPE
16	19	95	MICHAEL JACKSON	MJ/EPIC
17	13	91	JENNIFER LOPEZ	ISLAND/IDJMG
18	17	105	LINKIN PARK	MACHINE SHOP/WARNER BROS.
19	16	105	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
20	23	44	MAROON 5	A&M/OCTONE
21	21	102	BRITNEY SPEARS	RCA
22	26	104	LIL WAYNE	CASH MONEY/REPUBLIC
23	22	104	BEYONCE	PARKWOOD/COLUMBIA
24	27	34	MILEY CYRUS	HOLLYWOOD
25	18	23	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE
26	24	103	CHRIS BROWN	RCA
27	28	95	DEMI LOVATO	HOLLYWOOD
28	25	102	AVRIL LAVIGNE	EPIC
29	32	69	PINK	RCA
30	31	93	USHER	RCA
31	34	81	LMFAO	PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
32	36	93	SNOO DOGG	DOGGYSTYLE/PRIORITY/CAPITOL
33	45	101	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC
34	33	101	COLDPLAY	CAPITOL
35	35	101	WIZ KHALIFA	ROSTRUM/ATLANTIC
36	30	8	CHRISTINA AGUILERA	RCA
37	40	97	THE BLACK EYED PEAS	INTERSCOPE
38	37	73	SKRILLEX	BIG BEAT/OWSLA/ATLANTIC
39	43	23	THE BEATLES	APPLE/CAPITOL
40	41	94	50 CENT	SHADY/AFTERMATH/INTERSCOPE
41	38	39	FLO RIDA	POE BOY/ATLANTIC
42	RE-ENTRY		METALLICA	WARNER BROS.
43	29	20	LANA DEL REY	POLYDOR/INTERSCOPE
44	49	2	SWEDISH HOUSE MAFIA	ASTRALWERKS/CAPITOL
45	44	62	GREEN DAY	REPRISE/WARNER BROS.
46	RE-ENTRY		THE ROLLING STONES	REPUBLIC/UMG
47	48	8	THE WANTED	GLOBAL TALENT/MERCURY/IDJMG
48	RE-ENTRY		KESHA	KEMOSABE/RCA
49	RE-ENTRY		CHER LLOYD	SYCO/EPIC
50	46	3	2PAC	DEATH ROW

At No. 48, Ke\$ha re-enters the *Social 50* for the first time since dropping from the tally in March. The return comes as she drums up online activity (16% rise in Facebook reaction) to generate buzz around her new album *Warrior* (due Dec. 4).



ON-DEMAND SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/LABEL
1	1	7	#1 DIAMONDS	RIHANNA	SRP/DEF JAM/IDJMG
2	3	11	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC
3	2	7	DIE YOUNG	KESHA	KEMOSABE/RCA
4	4	16	ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE
5	5	20	HO HEY	THE LUMINEERS	DUALTONE
6	6	38	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP
7	9	6	SWIMMING POOLS (DRANK)	KENDRICK LAMAR	TOP DAWG/AFTERMATH/INTERSCOPE
8	7	7	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC
9	11	5	LOCKED OUT OF HEAVEN	BRUNO MARS	ELEKTRA/ATLANTIC
10	8	15	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
11	10	10	CLIQUE	KANYE WEST, JAY Z, BIG SEAN	G.O.O.D./DEF JAM/IDJMG
12	31	15	HOME	PHILLIP PHILLIPS	19/INTERSCOPE
13	14	19	AS LONG AS YOU LOVE ME	JUSTIN BIEBER	FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
14	12	9	I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/CLASSNOTE
15	17	8	THRIFT SHOP	MACKLEMORE & RYAN LEWIS	FEAT. WANZ MACKLEMORE/ADA
16	13	26	TOO CLOSE	ALEX CLARE	REPUBLIC
17	24	4	I CRY	FLO RIDA	POE BOY/ATLANTIC
18	16	31	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ	G.O.O.D./RCA/DEF JAM/IDJMG
19	20	38	WE ARE YOUNG	FUN.	FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
20	15	8	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/IDJMG
21	18	38	LIGHTS	ELIE GOULDING	CHERRYTREE/INTERSCOPE
22	19	14	DON'T WAKE ME UP	CHRIS BROWN	RCA
23	21	19	THINKIN BOUT YOU	FRANK OCEAN	DEF JAM/IDJMG
24	25	38	CALL ME MAYBE	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE
25	23	21	WHISTLE	FLO RIDA	POE BOY/ATLANTIC
26	22	38	SOMEBODY THAT I USED TO KNOW	GOYTE	FEAT. KIMBRA SAMPLES TV SECONDS/FAIRFAX/REPUBLIC
27	28	5	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA	FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL
28	33	4	BANDZ A MAKE HER DANCE	JUICY J	FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
29	44	3	BEAUTY AND A BEAT	JUSTIN BIEBER	FEAT. NICKI MINAJ SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	HOT SHOT DEBUT	1 WK	#1 CROWN THE EMPIRE RISE 179 (12.98)	The Fallout	
2	NEW		WOE, IS ME VELOCITY 180/RISE (12.98)	Genesis[s]	
3	NEW		BENEDICTINES OF MARY, QUEEN OF APOSTLES DECCA 017837 (16.98)	Advent At Ephesus	
4	11	86	GREATEST GAINER THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
5	1	4	KATHERINE JENKINS REPRISE 532525/WARNER BROS. (12.98)	This Is Christmas	
6	2	28	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 017615 EX/BMLG (4.98)	It's Just What We Do (EP)	
7	NEW		JET LIFE IHIP/POP 86 (16.98)	Jet World Order 2	
8	NEW		BAD BRAINS MEGAFORCE 2121* (14.98)	Into The Future	
9	4	91	VOLBEAT VERTIGO 016814/REPUBLIC (13.98)	Beyond Hell/Above Heaven	
10	10	4	THE LAURIE BERKNER BAND TWO TOMATOES 23410/RAZOR & TIE (12.98)	A Laurie Berkner Christmas	
11	NEW		MEGAN & LIZ COLLECTIVE SOUNDS 019 EX (5.98)	Bad For Me (EP)	
12	5	10	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC 531756/YAG (12.98)	An Awesome Wave	
13	NEW		LOVEHAMMERS REEP DIGITAL EX (9.98)	Set Fire	
14	NEW		PORCUPINE TREE KSCOPE 218 (18.98)	Octane Twisted	
15	RE-ENTRY		DANIEL HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN (DE RIDDER) DG 017486/DECCA CLASSICS (18.98)	Recomposed By Max Richter: Vivaldi's Four Seasons	
16	3	2	STEPHEN LYNCH WHAT ARE RECORDS? 61012 (13.98)	Lion	
17	NEW		MATT & TOBY TOOTH & NAIL 27547/EMI CMG (9.98)	Matt & Toby	
18	16	11	DELTA RAE SIRE 531391/WARNER BROS. (13.98)	Carry The Fire	
19	49	70	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
20	21	8	IRIS DEMENT FLARELLA 1005* (15.98)	Sing The Delta	
21	6	2	ANTHONY DAVID PURPOSE 2419/EDM (17.98)	Love Out Loud	
22	23	23	JESSE & JOY WARNER LATINA 529227 (13.98)	Con Quien Se Queda El Perro?	
23	27	4	CHRIS MANN FAIRCRAFT 017644/REPUBLIC (14.98)	Roads	
24	20	4	JONATHAN & CHARLOTTE SYCO 40257/COLUMBIA (14.98)	Together	
25	RE-ENTRY		LUMINATE SPARROW 09286/EMI CMG (11.98)	Welcome To Daylight	

3 Following the success of the Cistercian Monks of Stift Heiligenkreuz in 2008 (No. 5 with *Chant: Music For The Soul*), Decca reveals its latest heavenly act, which bows with 5,000 sold.



4 Its big 160% gain—and best sales week (4,000) since Feb. 11—is owed to sale pricing and endcap positioning at Target.



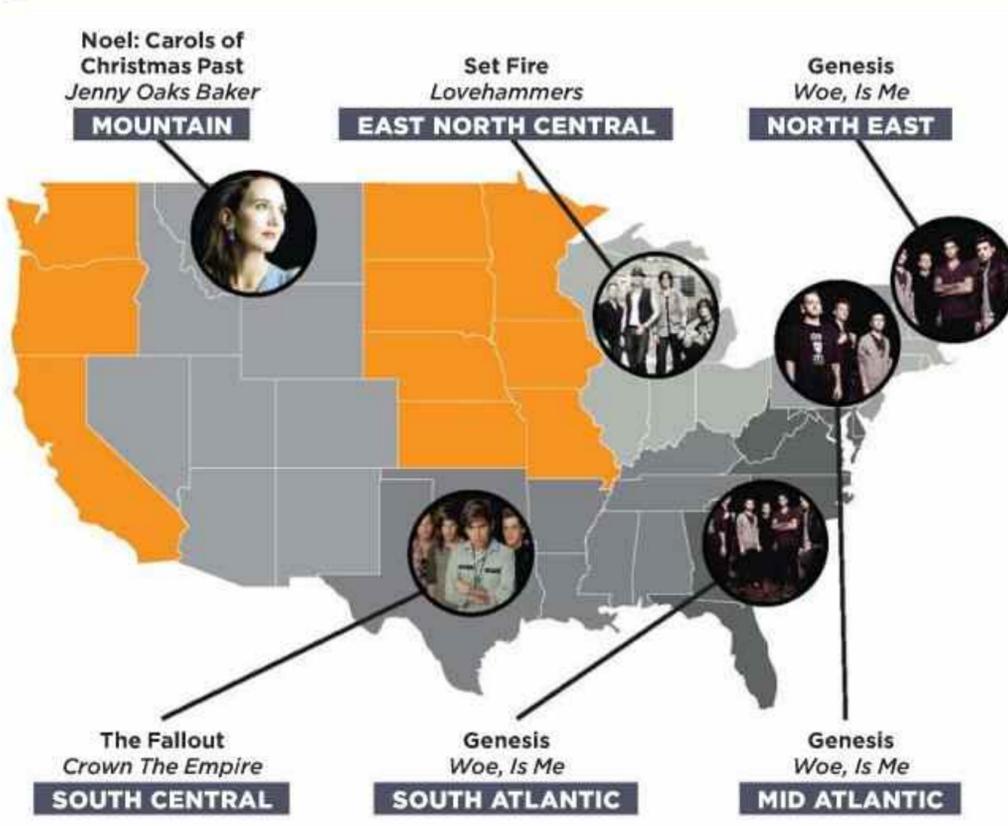
11 The popular YouTube duo, which first charted in Billboard in September 2011 on the Social 50, brings its first album onto a chart (2,000).

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	19	32	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom	
27	17	7	LORD HURON IAMSOUND 055* (11.98)	Lonesome Dreams	
28	18	3	TIG NOTARO SECRETLY CANADIAN DIGITAL EX (4.98)	Live (EP)	
29	37	2	CHRIS MANN FAIRCRAFT 017323 EX/REPUBLIC (5.98 001732302)	Home For Christmas (EP)	
30	33	4	KATHERINE JENKINS DECCA 017419 (7.98)	My Christmas	
31	22	5	TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Skyworld	
32	15	3	JENNY OAKS BAKER SHADOW MOUNTAIN 5082348 (16.98)	Noel: Carols Of Christmas Past	
33	RE-ENTRY		YURIDIA SONY MUSIC LATIN 93057 (9.98)	Para Mi	
34	32	4	CODY CHESNUTT VIBRATION VINEYARD 002 (14.98)	Landing On A Hundred	
35	RE-ENTRY		TRACEY THORN MERGE 459* (14.98)	Tinsel And Lights	
36	35	58	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality	
37	RE-ENTRY		JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL HISTYLE/ROUNDER 619136/CONCORD (14.98)	Signs & Signifiers	
38	NEW		THI'SL X HUSTLER 30678 EX/FULL RIDE (11.98)	Free From The Trap	
39	12	6	LIANNE LA HAVAS NONESUCH 531819/WARNER BROS. (12.98)	Is Your Love Big Enough?	
40	NEW		SLIDAWG IMI 0277/SUNGMA (4.98)	Slidawg's Redneck Christmas	
41	RE-ENTRY		THE COLLINGSWORTH FAMILY STOWTOWN 3112/PLG (14.98)	Feels Like Christmas	
42	36	5	JASON GRAY CENTRICITY 91159/EMI CMG (10.98)	A Way To See In The Dark	
43	RE-ENTRY		JT HODGES SHOW DOG-UNIVERSAL 015685 (7.98)	JT Hodges	
44	8	3	GIN WIGMORE MERCURY DIGITAL EX/IDJMG (4.98)	Man Like That (EP)	
45	28	2	PAUL MCDONALD AND NIKKI REED ENZO AND IRA DIGITAL EX (5.98)	The Best Part (EP)	
46	34	17	ALLEN STONE STICKYSTONES 01617/ATO (11.98)	Allen Stone	
47	RE-ENTRY		KASEY CHAMBERS AND SHANE NICHOLSON ESSENCE/SUGAR HILL 4088/WELK (15.98)	Wreck And Ruin	
48	31	12	THOMAS RHETT VALORY DIGITAL EX/BMLG (5.98)	Thomas Rhett (EP)	
49	9	2	GUIDED BY VOICES BBV 27* (14.98)	The Bears For Lunch	
50	NEW		DUSTIN SMITH DUSTIN SMITH MINISTRIES DIGITAL EX (9.98)	You Are The Fire	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	5	#1 F**KIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAMX & KENDRICK LAMAR /ASAP WORLDWIDE/POLO GROUNDS/PCA
2	1	12	HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK
3	3	15	DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE
4	4	5	WICKED GAMES THE WEEKND XO/REPUBLIC
5	NEW		SEVEN NATION ARMY MELANIE MARTINEZ REPUBLIC
6	5	15	READY OR NOT BRIDGIT MENDLER HOLLYWOOD
7	7	8	YOUNG & GETTIN' IT MEEK MILL FEATURING KIRKO BANGZ MAYBACH/WARNER BROS.
8	NEW		STARS GRACE POTTER & THE NOCTURNALS RAGGED COMPANY/HOLLYWOOD
9	NEW		STARS AMANDA BROWN REPUBLIC
10	6	18	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
11	10	6	MERRY GO 'ROUND KACEY MUSGRAVES MERCURY
12	NEW		LEAN ON ME NICHOLAS DAVID REPUBLIC
13	9	12	CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVILLE
14	11	8	BEER WITH JESUS THOMAS RHETT VALORY
15	15	3	WHO BOOTY JOHN HEART FEATURING IAMSU COOL KID CARTEL/EPIC
16	12	10	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
17	NEW		LOVE SOSA CHIEF KEEF GLORY BOYZ/INTERSCOPE
18	13	18	I DON'T LIKE CHIEF KEEF FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE
19	8	9	R.I.P. RITA ORA FEATURING TINIE TEMPAH ROC NATION/COLUMBIA
20	16	11	ALGO ME GUSTA DE TI WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN MACHETE/UMLE
21	17	6	MISSIN' YOU CRAZY JON PARDI EMI NASHVILLE
22	14	21	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
23	20	4	KILL YOUR HEROES AWOLNATION RED BULL
24	RE-ENTRY		BAD FOR ME MEGAN & LIZ COLLECTIVE SOUNDS
25	NEW		FEELING GOOD DEZ DURON REPUBLIC

REGIONAL HEATSEEKERS #1 ALBUMS



WEST NORTH CENTRAL

- Benedictines Of Mary, Queen Of Apostles
Advent At Ephesus
- Crown The Empire
The Fallout
- The Head And The Heart
The Head And The Heart
- Woe, Is Me
Genesis[s]
- Volbeat
Beyond Hell/Above Heaven
- alt-J
An Awesome Wave
- Florida Georgia Line
It's Just What We Do (EP)
- Katherine Jenkins
This Is Christmas
- The Laurie Berkner Band
A Laurie Berkner Christmas
- Chris Mann
Home For Christmas (EP)

PACIFIC

- The Head And The Heart
The Head And The Heart
- Woe, Is Me
Genesis[s]
- Crown The Empire
The Fallout
- Benedictines Of Mary, Queen Of Apostles
Advent At Ephesus
- Jet Life
Jet World Order 2
- Bad Brains
Into The Future
- Family Of The Year
Loma Vista
- Katherine Jenkins
This Is Christmas
- alt-J
An Awesome Wave
- Daniel Hope/KonzertHaus Kammerorchester Berlin (de Ridder)
Recomposed By Max Richter: Vivaldi's Four Seasons

PROGRESS REPORT

Matt & Toby, "Prodigal Sons and Daughters"
Emery members Matthew Carter and Toby Morrell's side project, Matt & Toby, appears on a pair of charts this week. The duo's self-titled debut lands at No. 17 on Heatseekers Albums while single "Prodigal Sons and Daughters" lifts 21-17 on Christian Rock airplay.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	9	#1 DIAMONDS STARGATE, BENNY BLANCO (S. FURLER, B. LEVIN, M.S. ERIKSEN, T.E. HERMANSSEN)	Rihanna SRP/DEF JAM/JMG	1
2	3	9	DIE YOUNG DR. LUKE, BENNY BLANCO, CIRIKUT (K. SEBERT, L. GOTTWALD, B. LEVIN, N. RUESS, H. WALTER)	Ke\$ha KEMO/SABER/CA	2
3	2	23	ONE MORE NIGHT MAX MARTIN, SHELLBACK (A. LEVINE, SHELLBACK, S. KOTECHEA, MAX MARTIN)	Maroon 5 AB/MOCTONE/INTERSCOPE	1
4	4	8	GREATEST GAINER/AIRPLAY LOCKED OUT OF HEAVEN THE SMOOZIN' TONS, J.B. HASKER, HAWKIE, M. ROUNG (N. BROWN, M. WARRINER, J. LEVINE)	Bruno Mars ELEKTRA/ATLANTIC	4
5	7	12	GREATEST GAINER/DIGITAL GANGNAM STYLE PSY (P. JAI-SANG, Y. BUN-HYUNG, J.S. PARK, S.H. YOON)	PSY SCHOOLBOY/REPUBLIC	2
6	5	40	SOME NIGHTS J.B. HASKER (N. RUESS, A. DOST, J. ANTONIOFF, J. B. HASKER)	fun. FUELED BY RAMEN/RRP	3
7	8	25	HO HEY R. HADLOCK (W. SCHULTZ, J. FRATES)	The Lumineers DUATONE	7
8	12	22	GREATEST GAINER/STREAMING HOME D. PEARSON (D. PEARSON, G. HOLDEN)	Phillip Phillips 19/INTERSCOPE	8
9	10	9	I CRY THE FLORESTAS, SOFY & NUS, PRAIMER, M. HODS, F. WITZ, D. L. A. S. WITZ, J. NAJADO, R. A. J. J. R. P. M. E. N. B. R. S. S. E. L. L. S. C. U. T. L. E. R. J. H. U. L. L. I. C. A. R. E. N. I.	Flo Rida P&B/BOYATLANTIC	9
10	6	17	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) STARDATE, REEVA, BLACK (S. C. SMITH, S. FURLER, M.S. ERIKSEN, T.E. HERMANSSEN, M. HADFIELD, M. DIS CALA)	Ne-Yo MOTOWN/JMG	6
11	9	7	WE ARE NEVER GETTING BACK TOGETHER MAX MARTIN, SHELLBACK, D. HUFF (T. SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift BIG MACHINE/REPUBLIC	1
12	11	9	TOO CLOSE DIPLO, SWITCH, A. RECHT, S. CHAID (A. CLARE, J. DUGUID)	Alex Clare REPUBLIC	7
13	20	38	BEAUTY AND A BEAT MAX MARTIN, ZEDD (MAX MARTIN, AZASLAVSKI, S. KOTECHEA, D. T. MARAJ)	Justin Bieber Featuring Nicki Minaj SCHOOLBOY/RAYMOND BROWN/ISLAND/JMG	13
14	13	11	DON'T WAKE ME UP R. B. J. S. A. B. N. G. S. Q. U. I. N. T. Y. C. I. A. B. R. O. W. N. L. B. A. P. T. I. S. T. E. R. B. U. D. I. A. M. U. C. H. E. R. Y. N. A. S. H. U. N. D. R. E. A. W. I. T. E. D. K. E. N. E. D. Z. Y. P. R. I. M. H. U. T. O. N. I. B. E. V. A. S. A. B. E. N. A. S. S. I.	Chris Brown RCA	10
15	14	23	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. W. E. H. J. B. I. E. B. E. R. S. M. A. N. D. E. R. S. O. N. I.	Justin Bieber Featuring Big Sean SCHOOLBOY/RAYMOND BROWN/ISLAND/JMG	6
16	15	15	CLIQUE HIT-BOY, WEST (C. HOLLIS, S. M. ANDERSON, K. O. WEST, S. C. CARTER, J. E. FAUNTLEROY III)	Kanye West, Jay-Z, Big Sean G.O.O.D./DEF JAM/JMG	12
17	16	15	CRUISE J. M. D. I. (B. KELLEY, T. HUBBARD, J. M. D. I. C. R. I. C. E.)	Florida Georgia Line REPUBLIC NASHVILLE	16
18	50	69	TRY G. K. U. R. S. T. I. N. (B. U. S. B. E. E. R. W. E. S. T.)	P!nk RCA	18
19	17	17	ADORN MIGUEL (M. L. PIMENTEL)	Miguel BYSTORM/BLACK ICE/RCA	17
20	19	20	SWIMMING POOLS (DRANK) T. M. I. N. U. S. (K. D. U. C. K. W. O. R. T. H. T. W. I. L. L. I. A. M. S.)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE	19
21	29	28	GIRL ON FIRE ALICIA KEYS, J. B. HASKER, S. REMI (ALICIA KEYS, J. B. HASKER, S. REMI, W. SOUJIER)	Alicia Keys Featuring Nicki Minaj RCA	21
22	26	46	VA VA VOOM DR. LUKE, K. D. O. O. L. K. O. L. A. K. (D. T. M. A. R. A. J., L. G. O. T. T. W. A. L. D. A., G. R. I. G. G., M. A. X. M. A. R. T. I. N., H. W. A. L. T. E. R.)	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	22
23	25	20	THE A TEAM J. G. O. S. U. N. G. E. S. H. E. E. R. A. N. (E. S. H. E. E. R. A. N.)	Ed Sheeran ELEKTRA/ATLANTIC	23
24	22	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. (D. R. E. Y. N. O. L. D. S., W. S. E. R. M. O. N. B. M. C. K. E. E.)	Imagine Dragons KIDINAKORNER/INTERSCOPE	22
25	HOT SHOT DEBUT	1	OVER YOU B. A. P. P. L. E. B. E. R. R. Y. (M. L. A. M. B. E. R. T. S. S. H. E. L. T. O. N.)	Cassadee Pope REPUBLIC	25
26	24	22	EVERYBODY TALKS J. M. E. L. D. A. (J. H. I. N. S. E. N. (T. G. L. E. N. N. T. P. A. G. N. O. T. T. A.)	Neon Trees MERCURY/JMG	6
27	18	21	BLOW ME (ONE LAST KISS) G. K. U. R. S. T. I. N. (P. I. N. K. G. K. U. R. S. T. I. N.)	P!nk RCA	5
28	33	46	DON'T YOU WORRY CHILD A. W. E. L. L. S. I. N. G. R. O. S. S. O. S. A. N. G. E. L. L. O. (J. M. A. R. T. I. N., M. Z. I. T. R. O. N., A. W. E. L. L. S. I. N. G. R. O. S. S. O. S. A. N. G. E. L. L. O.)	Swedish House Mafia Featuring John Martin ASTRA/WEA/CAPITOL	28
29	23	19	GOOD TIME A. Y. O. U. N. G. M. T. H. E. S. S. E. N. B. L. E. E.	Owl City & Carly Rae Jepsen 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	8
30	61	81	DON'T STOP THE PARTY T. J. R. I. A. C. P. E. R. E. Z. T. J. R. O. Z. I. L. S. K. Y. J. G. A. R. C. I. A. J. M. A. R. T. I. N. E. Z. G. O. M. E. Z. W. L. Y. N. F. H. I. B. B. E. R. T.	Pitbull Featuring TJR MR. 305/POLD GROUNDS/RCA	30
31	32	35	BANDZ A MAKE HER DANCE M. I. K. E. W. I. L. L. M. A. D. E. - I. T. (M. L. W. I. L. L. I. A. M. S., J. H. U. S. T. O. N. D. C. A. R. T. E. R., T. E. P. P. S.)	Juicy J Featuring Lil Wayne & 2 Chainz KEMO/SABER/COLUMBIA	31
32	21	33	SKYFALL P. E. P. W. O. R. T. H. (A. A. D. K. I. N. S., P. E. P. W. O. R. T. H.)	Adele XL/COLUMBIA	8
33	27	21	LIGHTS R. S. T. A. N. N. A. R. D. A. H. O. W. E. S. (E. G. O. U. L. D. I. N. G., R. S. T. A. N. N. A. R. D. A. H. O. W. E. S.)	Ellie Goulding CHERRYTREE/INTERSCOPE	2
34	31	27	CALL ME MAYBE J. R. A. M. S. A. Y. (J. R. A. M. S. A. Y. C. R. J. P. S. E. N., T. C. R. O. W. E.)	Carly Rae Jepsen 604/SCHOOLBOY/INTERSCOPE	1
35	42	55	THRIFT SHOP R. L. E. W. I. S. (B. H. A. G. G. E. R. T. Y., R. L. E. W. I. S.)	Macklemore & Ryan Lewis Featuring Wanz MACKLEMORE/JADA	35
36	30	36	I WILL WAIT M. D. R. A. V. S. (M. U. M. F. O. R. D. & S. O. N. S.)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLOSSNOTE	23
37	35	43	THINKIN' BOUT YOU F. O. C. E. A. N. S. T. A. Y. L. O. R. (F. O. C. E. A. N. S., T. A. Y. L. O. R.)	Frank Ocean DEF JAM/JMG	35
38	40	45	FEEL AGAIN R. B. T. E. D. D. E. R. B. N. Z. A. N. C. A. N. E. L. L. A. B. K. U. T. Z. L. E. (R. B. T. E. D. D. E. R. B. N. Z. A. N. C. A. N. E. L. L. A.)	OneRepublic MOSLEY/INTERSCOPE	38
39	34	31	KISS TOMORROW GOODBYE J. S. T. E. V. E. N. S. (L. B. R. Y. A. N., J. S. T. E. V. E. N. S., M. C. A. N. A. L. L. Y.)	Luke Bryan CAPITOL NASHVILLE	29
40	37	32	WANTED D. H. U. F. F. H. H. A. Y. E. S. (T. V. E. R. G. E. S., H. H. A. Y. E. S.)	Hunter Hayes ATLANTIC NASHVILLE/WMN	16
41	38	30	WHISTLE D. G. L. A. S. S. F. R. A. N. K. E. (T. D. I. L. L. A. R. D., B. S. J. 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 P&B/BOYATLANTIC	2
42	39	25	BLOWN AWAY M. B. R. I. G. H. T. (J. K. E. A. R. C., T. O. M. P. K. I. N. S.)	Carrie Underwood 19/ARISTA NASHVILLE	20
43	36	29	SOMEBODY THAT I USED TO KNOW W. D. E. B. A. C. K. E. R. (W. D. E. B. A. C. K. E. R., L. B. O. N. F. A.)	Gotye Featuring Kimbra SAMPLES 'N' SECONDHAND/FAIRFAX/REPUBLIC	1
44	28	24	50 WAYS TO SAY GOODBYE E. S. P. I. O. N. A. G. E. (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 COLUMBIA	20
45	44	40	POP THAT L. E. E. O. F. T. H. E. A. M. A. Z. I. N. Z. (K. H. A. R. B. O. U. C. H. W. L., R. O. B. E. R. T. S. I. I. 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.)	French Montana Featuring Rick Ross, Drake, Lil Wayne BAD BOY/INTERSCOPE	36
46	49	50	HALL OF FAME D. O. D. O. N. O. G. H. U. E. M. S. H. E. E. H. A. N., J. B. A. R. R. Y. (D. O. D. O. N. O. 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 PHONOGENIC/EPIC	46
47	77	73	I KNEW YOU WERE TROUBLE M. A. X. M. A. R. T. I. N., S. H. E. L. L. B. A. C. K. (T. S. W. I. F. T., M. A. X. M. A. R. T. I. N., S. H. E. L. L. B. A. C. K.)	Taylor Swift BIG MACHINE/REPUBLIC	3
48	47	44	TITANIUM D. G. U. E. T. T. A. G. T. U. I. N. F. O. R. T. A. F. F. O. J. A. C. K. (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 WHAT A MUSIC/ASTRA/WEA/CAPITOL	7
49	RE-ENTRY	27	LITTLE TALKS O. F. M. O. N. S. T. E. R. S. A. N. D. M. E. N. A. A. R. N. A. R. S. S. O. N. (N. B. H. I. L. M. A. R. S. O. D. T. T. I. R. A., T. H. O. R. H. A. L. L. S. S. O. N.)	Of Monsters And Men REPUBLIC	49
50	52	54	NO WORRIES D. E. T. A. I. L. (D. C. A. R. T. E. R., N. C. R. I. S. H. E. R., B. W. I. L. L. I. A. M. S., J. A. P. R. E. Y. A. N. R., D. I. A. Z.)	Lil Wayne Featuring Detail YOUNG MONEY/CASH MONEY/REPUBLIC	50
51	51	51	THE ONE THAT GOT AWAY J. M. O. I. R., C. L. A. W. S. O. N. (D. D. A. V. I. D. S. O. N., J. O. W. E. N., J. R. I. T. C. H. E. Y.)	Jake Owen RCA NASHVILLE	51
52	53	57	COME WAKE ME UP D. H. U. F. F. A. S. C. A. L. F. L. A. T. T. S. (S. M. C. C. O. N. E. L. L., J. F. R. A. N. S. S. O. N., T. L. A. R. S. S. O. N., T. L. U. N. D. G. R. E. N.)	Rascal Flatts BIG MACHINE	52
53	67	2	A THOUSAND YEARS (PART 2) D. H. O. D. G. E. S. (C. P. E. R. R. I., D. J. H. O. D. G. E. S.)	Christina Perri Featuring Steve Kazee SUMMIT/CHOP SHOP/ATLANTIC/RRP	53
54	43	37	FINALLY FOUND YOU S. O. F. Y. & N. I. L. U. S. P. O. M. A. B. F. L. E. N. S. E. N. (L. L. U. T. T. R. E. L. L., S. A. V. I. S. M. E. R. E., M. I. G. U. E. S. I. A. S., R. I. J. O. R. I. F. E. L. G. H. O. I. L., F. L. E. N. S. E. N., P. M. E. L. A. Y., C. H. R. E. S. C. I.)	Enrique Iglesias Featuring Sammy Adams REPUBLIC	24
55	68	42	LIVE WHILE WE'RE YOUNG R. A. M. I., C. F. A. L. K. (R. Y. A. C. O. U. B., C. F. A. L. K., S. K. O. T. E. C. H. A.)	One Direction SYCO/COLUMBIA	3

3 Frontman Adam Levine should make a lofty sales-fueled launch next week as a featured artist, with Eminem, on 50 Cent's "My Life." Will.i.am's "Scream & Shout," featuring Britney Spears, should likewise log a notable bow.



5 Spurred by his performance of the song with Hammer at the American Music Awards (Nov. 18), the track rebounds 2-1 on Hot Digital Songs with a 42% increase to 229,000 downloads sold. Of that sum, 41,000 (18%) stem from the duet version, which mixes in Hammer's 1992 No. 5 Hot 100 hit "2 Legit 2 Quit."



18 Fellow AMAs performer P!nk translates her performance of "Try" to a 33-10 blast on Hot Digital Songs (101,000, up 126%), marking her eighth top 10 on the tally.

47 The second pop radio single from Red (also performed on the AMAs) begins at No. 40 on the Mainstream Top 40 airplay chart and climbs 20-15 on Hot Digital Songs (87,000, up 55%).

49 The track returns at its peak position, powered by a No. 63 entrance on Hot 100 Airplay (20 million audience impressions, up 12%) and a 17% increase to 34,000 downloads sold.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	56	60	TIL MY LAST DAY J. S. T. O. V. E. R. (B. D. A. M. A. H. E. R., J. M. O. O. R. E., J. S. S. T. O. V. E. R.)	Justin Moore VALORY	56
57	74	96	CATCH MY BREATH S. O. U. N. D. K. O. L. L. E. C. T. I. V. (K. C. L. A. R. K. S. O. N., J. H. A. L. B. E. R. T. E., O. L. S. O. N.)	Kelly Clarkson 19/RCA	54
58	54	52	FASTEST GIRL IN TOWN F. L. U. I. D. D. E. L. C. A. I. N. L. A. Y. G. W. U. R. F. (M. L. A. M. B. E. R. T. A., P. R. E. S. L. E. Y.)	Miranda Lambert RCA NASHVILLE	47
59	63	61	GOODBYE IN HER EYES K. S. T. E. G. A. L. L., Z. B. R. O. W. N. (Z. B. R. O. W. N., W. D. U. R. R. E. T. T. E., S. L. E. I. G. H., J. D. H. O. P. K. I. N. S.)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	59
60	60	64	BETTER DIG TWO D. H. U. F. F. (B. C. L. A. R. K., S. M. C. A. N. A. L. L. Y., T. R. O. S. E. N.)	The Band Perry REPUBLIC NASHVILLE	53
61	55	53	BIRTHDAY SONG S. O. N. N. Y. D. I. G. I. T. A. L. K., W. E. S. T. B. W. H. E. E. Z. Y. (T. E. P. P. S., K. O. W. E. S. T., S. C. U. W. A. E. Z. U. J. O. K. E., B. W. H. I. T. F. I. E. L. D.)	2 Chainz Featuring Kanye West DEF JAM/JMG	47
62	58	62	BEER MONEY B. J. A. M. E. S. (K. M. O. O. R. E., B. D. A. L. Y., T. V. E. R. G. E. S.)	Kip Moore MCA NASHVILLE	58
63	59	65	EVERY STORM (RUNS OUT OF RAIN) G. A. L. L. A. N., G. D. R. O. M. A. N. (G. A. L. L. A. N., M. W. A. R. R. E. N., J. L. I. N. D. S. E. Y.)	Gary Allan MCA NASHVILLE	59
64	57	58	ANYTHING COULD HAPPEN J. E. L. I. O. T. E., G. O. U. L. D. I. N. G. (E. G. O. U. L. D. I. N. G., J. E. L. I. O. T. E.)	Ellie Goulding CHERRYTREE/INTERSCOPE	57
65	41	2	LITTLE THINGS J. G. O. S. L. I. N. G. (E. S. H. E. E. R. A. N., F. E. V. E. A. N.)	One Direction SYCO/COLUMBIA	41
66	70	79	F**KIN PROBLEMS N. S. H. E. B. I. B. (R. M. A. Y. E. R. S., N. S. H. E. B. I. B., S. G. A. R. R. E. T. T., A. G. R. A. H. A. M., T. E. P. P. S., K. D. U. C. K. W. O. R. T. H.)	ASAP Rocky Featuring Drake, 2 Chainz & Kendrick Lamar ASAP WORLDWIDE/POLD GROUNDS/RCA	66
67	66	67	CREEPIN' J. J. O. Y. C. E. (E. C. H. U. R. C. H., M. G. R. E. E. N.)	Eric Church EMI NASHVILLE	66
68	64	63	MADNESS M. U. S. E. (M. B. E. L. L. A. M. Y.)	Muse HELIUM-3/WARNER BROS.	60
69	69	75	HOW COUNTRY FEELS D. G. E. O. R. G. E. (W. M. C. G. O. T. T. E. E., W. M. O. B. L. E. Y., N. T. H. R. A. S. H. E. R.)	Randy Houser STONEY CREEK	69
70	75	78	DID IT FOR THE GIRL J. R. I. T. C. H. E. Y. (G. B. A. T. E. S., L. H. U. T. T. O. N., R. C. L. A. W. S. O. N.)	Greg Bates REPUBLIC NASHVILLE	70
71	92	2	JUST A FOOL S. R. O. B. S. O. N. (S. R. O. B. S. O. N., C. K. E. L. L. Y., W. A. H. E. C. T. O. R.)	Christina Aguilera With Blake Shelton RCA	71
72	65	59	TURN ON THE LIGHTS M. I. K. E. W. I. L. L. M. A. D. E. - I. T. (W. I. L. B. U. R. N., M. L. W. I. L. L. I. A. M. S., M. M. I. D. D. L. E. B. R. O. O. K. S.)	Future A-1/FREEBANDZ/EPIC	50
73	81	91	WICKED GAMES D. O. C. C. M. O. N. T. A. G. N. E. S. E., T. H. E. W. E. E. K. N. D. (A. T. E. S. F. A. Y. E., C. M. O. N. T. A. G. N. E. S. E., D. M. C. K. O. N. N. E. Y.)	The Weeknd XO/REPUBLIC	73
74	78	93	THE ONLY WAY I KNOW M. K. N. O. X. (D. L. M. U. R. P. H. Y., B. H. A. Y. S. L. I. P.)	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW	74
75	72	68	SOUTHERN COMFORT ZONE B. P. A. I. S. L. E. Y. (B. P. A. I. S. L. E. Y., C. D. U. B. I. S., J. K. L. O. V. E. L. A. C. E.)	Brad Paisley ARISTA NASHVILLE	68
76	71	83	RADIOACTIVE A. L. E. X. O. A. K. I. D. (I. M. A. G. I. N. E. D. R. A. G. O. N. S., A. G. R. A. N. T., J. M. O. S. S. E. R.)	Imagine Dragons KIDINAKORNER/INTERSCOPE	71
77	82	82	EL CERRITO PLACE B. C. A. N. N. O. N., K. C. H. E. S. N. E. Y. (K. G. A. T. T. I. S.)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	77
78	73	71	BEGIN AGAIN D. H. U. F. F. A. N. C. H. A. P. P. A. M. A. N., T. S. W. I. F. T. (T. S. W. I. F. T.)	Taylor Swift BIG MACHINE	7
79	98	2	I'M DIFFERENT D. J. M. U. S. T. A. R. D. (T. E. P. P. S., D. M. C. F. A. R. L. A. N. E.)	2 Chainz DEF JAM/JMG	79
80	79	74	DICED PINEAPPLES C. A. R. D. I. A. N. (W. L. R. O. B. E. R. T. S., R. I. C. E. A. M. C. C. O. R. M. I. C. K., D. A. K. I. N. T. I. M. E. H. I. N. A., G. R. A. H. A. M.)	Rick Ross Featuring Wale & Drake MAYBACH/SUP-1N-SUDE/DEF JAM/JMG	74
81					

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	18	#1 ONE MORE NIGHT MARON 5 A&M/UMTS/INTERSCOPE
2	2	9	DIAMONDS RIHANNA SRP/DEF JAM/IDJMG
3	5	9	DIE YOUNG KESHA KEMOSABE/RCA
4	7	8	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA/ATLANTIC
5	3	15	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG
6	4	20	SOME NIGHTS FUN, FUELED BY RAMEN/RRP
7	6	19	TOO CLOSE ALEX CLARE REPUBLIC
8	12	8	I CRY FLO RIDA P&E BOY/ATLANTIC
9	10	17	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
10	8	16	DON'T WAKE ME UP CHRIS BROWN RCA
11	15	7	HO HEY THE LUMINEERS DUALTONE
12	14	14	HOME PHILIP PHILLIPS 19/INTERSCOPE
13	9	16	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
14	11	19	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/REPUBLIC
15	13	21	BLOW ME (ONE LAST KISS) PINK RCA
16	26	11	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
17	23	5	VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
18	22	8	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
19	19	10	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
20	18	13	THE ONE THAT GOT AWAY JAKE OWEN RCA NASHVILLE
21	29	4	BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/REPUBLIC
22	17	13	KISS TOMORROW GOODBYE LUKE BRYAN CAPITOL NASHVILLE
23	16	21	GOOD TIME OWI CITY & CARLY RAE JEPSEN G&S/SCHOOLBOY/INTERSCOPE/REPUBLIC
24	28	17	COME WAKE ME UP RASCAL FLATTS BIG MACHINE
25	24	18	FASTEST GIRL IN TOWN MIRANDA LAMBERT RCA NASHVILLE

HOLIDAY SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	6	#1 ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY
2	2	6	ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE DECCA/MCA NASHVILLE/UMI
3	3	6	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) NAT KING COLE CAPITOL
4	4	6	JINGLE BELL ROCK BOBBY HELMS DECCA/MCA NASHVILLE/UMI
5	5	6	A HOLLY HOLLY CHRISTMAS BURL IVES MCA SPECIAL PRODUCTS/UMI
6	6	6	CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA ATLANTIC/LAVA/RRP
7	7	6	IT'S THE MOST WONDERFUL TIME OF THE YEAR ANDY WILLIAMS COLUMBIA/LEGACY
8	8	6	FELIZ NAVIDAD JOSE FELICIANO RCA/LEGACY
9	9	6	WHITE CHRISTMAS BING CROSBY MCA/UMI
10	10	6	LAST CHRISTMAS WHAM! COLUMBIA
11	11	6	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICHAEL BUBLE 143/REPRISE/WARNER BROS.
12	12	6	HAPPY XMAS (WAR IS OVER) JOHN LENNON & YOKO ONO CAPITOL
13	13	6	CHRISTMAS CANON TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC/RRP
14	14	6	DO THEY KNOW IT'S CHRISTMAS? BAND-AID COLUMBIA/LEGACY
15	15	6	BLUE CHRISTMAS ELVIS PRESLEY RCA/LEGACY
16	16	6	WONDERFUL CHRISTMAS TIME PAUL MCCARTNEY MCA/CAPITOL
17	17	6	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS JOHNNY MATHIS COLUMBIA/LEGACY
18	18	6	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS BING CROSBY DECCA/MCA/UMI
19	19	6	RUDOLPH THE RED-NOSED REINDEER GENE AUTRY COLUMBIA/LEGACY
20	20	6	LINUS & LUCY VINCE GUARALDI TRIO FANTASY/CMG
21	21	6	PLEASE COME HOME FOR CHRISTMAS EAGLES ASYLUM/ELEKTRA
22	22	6	HAPPY HOLIDAY/HOLIDAY SEASON ANDY WILLIAMS COLUMBIA/LEGACY
23	23	6	SLEIGH RIDE LEROY ANDERSON DECCA/UMI
24	24	6	MERRY CHRISTMAS DARLING CARPENTERS A&M/UMI
25	25	6	SANTA CLAUS IS COMIN' TO TOWN BRUCE SPRINGSTEEN COLUMBIA/LEGACY

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	27	#1 HOME PHILIP PHILLIPS 19/INTERSCOPE
2	1	29	HO HEY THE LUMINEERS DUALTONE
3	3	40	SOME NIGHTS FUN, FUELED BY RAMEN/RRP
4	1	1	THUNDERSTRUCK AC/DC EPIC/LEGACY
5	1	1	BACK IN BLACK AC/DC EPIC/LEGACY
6	1	1	YOU SHOOK ME ALL NIGHT LONG AC/DC EPIC/LEGACY
7	1	1	SEVEN NATION ARMY MELANIE MARTINEZ REPUBLIC
8	1	1	HIGHWAY TO HELL AC/DC EPIC/LEGACY
9	7	41	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
10	4	32	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
11	5	19	TOO CLOSE ALEX CLARE REPUBLIC
12	1	1	STARS AMANDA BROWN REPUBLIC
13	6	28	THE A-TEAM ED SHEERAN ELEKTRA/ATLANTIC
14	1	1	STARS GRACE POTTER & THE NOCTURNALS RAGGED COMPANY/HOLLYWOOD
15	8	16	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLOSSNOTE

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	8	#1 DIAMONDS RIHANNA SRP/DEF JAM/IDJMG
2	4	12	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
3	3	13	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
4	2	12	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
5	5	17	SWIMMING POOLS (DRANK) KENDRICK LAMAR AFTERMATH/INTERSCOPE
6	6	5	F**KIN' PROBLEMS AWP BOOY FEAT. DRAKE, J. CHANZ & KENDRICK LAMAR G&S/REPRISE/WARNER BROS.
7	1	1	LOVEEEEEEE SONG RIHANNA FEAT. FUTURE SRP/DEF JAM/IDJMG
8	7	11	BANDZ A MAKE HER DANCE JURCY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
9	9	12	NO WORRIES LIL WAYNE FEAT. DETAL YOUNG MONEY/CASH MONEY/REPUBLIC
10	34	15	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY
11	1	1	NOBODY'S BUSINESS RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/IDJMG
12	13	18	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
13	11	17	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
14	1	1	NUMB RIHANNA FEAT. EMINEM SRP/DEF JAM/IDJMG
15	1	1	I'M LEGIT NICKI MINAJ FEAT. GARA YOUNG MONEY/CASH MONEY/REPUBLIC

HOLIDAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	37	#1 ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY/SONY MUSIC
2	2	37	CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA LAVA/RHINO
3	3	20	MISTLETOE JUSTIN BIEBER SCHOOLBOY/REPUBLIC
4	4	34	ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE DECCA/MCA NASHVILLE/UMI
5	6	37	CHRISTMAS CANON TRANS-SIBERIAN ORCHESTRA LAVA/RHINO
6	7	33	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) NAT KING COLE CAPITOL
7	11	11	THE THANKSGIVING SONG ADAM SANDLER WARNER BROS.
8	5	37	WHERE ARE YOU CHRISTMAS? FAITH HILL INTERSCOPE/G&A
9	2	2	CHRISTMAS IN THE SAND COLBIE CAILLAT REPUBLIC
10	9	18	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICHAEL BUBLE 143/REPRISE/WARNER BROS.
11	10	35	JINGLE BELL ROCK BOBBY HELMS DECCA/MCA NASHVILLE/UMI
12	16	37	LAST CHRISTMAS WHAM! COLUMBIA/LEGACY/SONY MUSIC
13	14	29	BLUE CHRISTMAS ELVIS PRESLEY RCA/LEGACY/SONY MUSIC
14	11	34	IT'S THE MOST WONDERFUL TIME OF THE YEAR ANDY WILLIAMS COLUMBIA/LEGACY/SONY MUSIC
15	13	34	WHITE CHRISTMAS BING CROSBY DECCA/MCA SPECIAL PRODUCTS/UMI

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	#1 OVER YOU CASSADEE POPE REPUBLIC
2	1	24	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
3	2	14	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE
4	3	4	BETTER DIG TWO THE BAND PERRY REPUBLIC NASHVILLE
5	5	27	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE
6	4	35	WANTED HUNTER HAYES ATLANTIC/WMN
7	29	29	OVER YOU MIRANDA LAMBERT RCA NASHVILLE
8	6	8	EVERY STORM (RUNS OUT OF RAIN) GARY ALLAN MCA NASHVILLE
9	1	1	GIVE IT ALL WE GOT TONIGHT GEORGE STRAIT MCA NASHVILLE
10	8	16	KISS TOMORROW GOODBYE LUKE BRYAN CAPITOL NASHVILLE
11	9	6	THE ONLY WAY I KNOW JASON ALDEAN WITH LUKE BRYAN & ERIC CHURCH BROKEN BOW
12	11	7	TORNADO LITTLE BIG TOWN CAPITOL NASHVILLE
13	7	32	HARD TO LOVE LEE BRICE Curb
14	10	8	BEGIN AGAIN TAYLOR SWIFT BIG MACHINE
15	12	27	PONTOON LITTLE BIG TOWN CAPITOL NASHVILLE

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	119	#1 DANZA KUDURO DON OMAR & LUCIANO VAN SOFFENATO/MACHETE/UMI
2	9	21	JOSE FELICIANO RCA/LEGACY
3	21	19	ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
4	4	21	ALGO ME GUSTA DE TI WISN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMI
5	11	151	HEROE ENRIQUE IGLESIAS INTERSCOPE/UMI
6	3	35	AI SE EU TE PEGO MICHEL TELO PANTANAL/RGE/SONY MUSIC LATIN
7	5	133	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
8	2	47	CORRE! JESSE & JOY FEAT. LA REPUBLICA WARNER LATINA
9	8	7	LIMBO DADDY YANKEE EL CARTEL/CAPITOL LATIN
10	10	151	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
11	6	36	INCONDICIONAL PRINCE ROYCE TOP STOP
12	7	14	NO ME COMPARES ALE JANDRO SANZ UNIVERSAL MUSIC LATIN/UMI
13	14	5	POR QUE LES MIENTES TITO EL BAMBINO - EL PATRON FEAT. MARC ANTHONY SIENTE
14	15	15	BALADA (TCHE TCHERE TCHERE TCHERE) GUSTAVO LIMA PANTANAL/RGE/SONY MUSIC LATIN
15	19	58	BAILANDO POR EL MUNDO JUAN MAGAN FEAT. PITBULL & EL CATA SONY MUSIC LATIN

HARD ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	#1 THUNDERSTRUCK AC/DC EPIC/LEGACY
2	1	1	BACK IN BLACK AC/DC EPIC/LEGACY
3	1	1	YOU SHOOK ME ALL NIGHT LONG AC/DC EPIC/LEGACY
4	1	1	HIGHWAY TO HELL AC/DC EPIC/LEGACY
5	1	1	T.N.T. AC/DC EPIC/LEGACY
6	1	1	HELL'S BELLS AC/DC EPIC/LEGACY
7	1	1	DIRTY DEEDS DONE DIRTY CHEAP AC/DC EPIC/LEGACY
8	1	1	FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) AC/DC EPIC/LEGACY
9	1	1	SHOOT TO THRILL AC/DC EPIC/LEGACY
10	1	1	IT'S A LONG WAY TO THE TOP (IF YOU WANNA ROCK 'N' ROLL) AC/DC EPIC/LEGACY
11	1	1	WHO MADE WHO AC/DC EPIC/LEGACY
12	1	1	MONEY TALKS AC/DC EPIC/LEGACY
13	1	32	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
14	1	1	BIG BALLS AC/DC EPIC/LEGACY
15	1	1	WHOLE LOTTA ROSIE AC/DC EPIC/LEGACY

HOT 100 AIRPLAY: U.S. radio, television, and digital airplay. Rock, country, R&B/hip-hop, Christmas, gospel, blues, jazz and Latin formats are electronically monitored 24 hours a day, 7 days a week by Nielsen BDS. Digital sales data is compiled by Nielsen BDS. See charts legend on billboard.biz for rules and explanations. © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	2	9	#1 DIE YOUNG KESHA KEMOSABE/RCA
2	1	19	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
3	3	23	SOME NIGHTS FUN, FUELED BY RAMEN/RRP
4	9	9	GREATEST GAINER LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA/ATLANTIC
5	6	15	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/JMG
6	8	9	DIAMONDS RIHANNA SRP/DEF JAM/JMG
7	4	24	TOO CLOSE ALEX CLARE REPUBLIC
8	7	18	DON'T WAKE ME UP CHRIS BROWN RCA
9	5	15	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
10	11	9	I CRY FLO RIDA POE BOY/ATLANTIC
11	10	20	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RYMOKND BRAUN/ISLAND/UMG
12	12	15	HOME PHILIP PHILLIPS 19/INTERSCOPE
13	16	5	VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
14	17	4	BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RYMOKND BRAUN/ISLAND/UMG
15	13	21	BLOW ME (ONE LAST KISS) PINK RCA
16	18	7	HO HEY THE LUMINEERS DUALTONE
17	20	13	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
18	25	3	TRY PINK RCA
19	21	12	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE
20	15	13	FINALLY FOUND YOU ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
21	24	7	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN A&M/WEA/CAPITOL
22	26	9	HALL OF FAME THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC
23	27	5	DON'T STOP THE PARTY PITBULL FEAT. TJR MR. 305/POLY/D/REPUBLIC
24	19	11	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC
25	30	4	CATCH MY BREATH KELLY CLARKSON 19/RCA
26	23	15	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
27	22	10	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA
28	29	8	READY OR NOT BRIDGIT MENDLER HOLLYWOOD
29	28	7	ANYTHING COULD HAPPEN ELLIE GOULDING CHERRYTREE/INTERSCOPE
30	31	6	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
31	32	6	OATH CHER LLOYD FEAT. BECKY G SYCO/EPIC
32	36	2	WANTED HUNTER HAYES ATLANTIC NASHVILLE/RRP
33	35	2	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
34	33	10	REMEMBER WHEN (PUSH REWIND) CHRIS WALLACE THINKSAY
35	34	9	BAD FOR ME MEGAN & LIZ COLLECTIVE SOUNDS
36	NEW		REST OF MY LIFE LUDACRIS FEAT. USHER & DAVID GUETTA ODP/DEF JAM/JMG
37	NEW		SWEET NOTHING CALVIN HARRIS FEAT. FLORENCE WELCH (AS ANONYMOUS) EMI/CAPITOL
38	40	2	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
39	39	2	GIVE ME YOUR HAND (BEST SONG EVER) THE READY SET SIRE/DECA/DANCE/WARNER BROS.
40	NEW		I KNEW YOU WERE TROUBLE TAYLOR SWIFT BIG MACHINE/REPUBLIC

Ke\$ha climbs to No. 1 on the Mainstream Top 40 chart with "Die Young" (2-1), the lead single from her Dec. 4 album *Warrior*. The song marks her third leader at the format, following her debut single, "TiK ToK," which reigned for seven weeks beginning the week of Feb. 6, 2010, and "Your Love Is My Drug," which led for two frames starting June 19, 2010.

With the Mainstream Top 40 panel newly expanded to 157 stations, "Young" rewrites the mark for the most weekly plays for a title (13,764) in the chart's 20-year history. Maroon 5's "One More Night," which slips to No. 2 after eight weeks at No. 1, established the mark with 13,168 plays last week.

Flo Rida concurrently becomes the first male artist since Justin Timberlake (2006-07) to notch at least four Mainstream Top 40 top 10s from an album, as "I Cry" rises 11-10, marking the fourth top 10 from his album *Wild Ones*.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	18	2	#1 LET IT SNOW, LET IT SNOW, LET IT SNOW ROD STEWART VERVE
2	1	32	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS FAIRFAX/REPUBLIC
3	15	8	GOOD MORNING BEAUTIFUL JIM BRICKMAN FEAT. LUKE MCMASTER MOOD/BRICKHOUSE/EKUL
4	4	42	DRIVE BY TRAIN COLUMBIA
5	26	2	A HOLLY JOLLY CHRISTMAS LADY ANTEBELLUM CAPITOL NASHVILLE
6	2	29	PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
7	3	23	WIDE AWAKE KATY PERRY CAPITOL
8	24	2	FIREFLIES TRANS-SIBERIAN ORCHESTRA REPUBLIC
9	7	43	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
10	5	35	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
11	23	2	JOY TO THE WORLD TRAIN SPECIAL OLYMPICS/BIG MACHINE
12	6	26	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
13	22	2	SANTA CLAUS IS COMING TO TOWN BARRY MANILOW ARISTA/LEGACY
14	NEW		LITTLE DRUMMER BOY RICHARD MARK ZANZIBAR/TURDFORCE
15	25	2	DO YOU HEAR WHAT I HEAR? JORDIN SPARKS SPECIAL OLYMPICS/BIG MACHINE
16	12	13	HOME PHILIP PHILLIPS 19/INTERSCOPE
17	11	8	SKYFALL ADELE XL/COLUMBIA
18	10	15	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
19	13	18	BLOW ME (ONE LAST KISS) PINK RCA
20	NEW		SOMEDAY AT CHRISTMAS JORDAN HILL WARRIOR
21	14	10	GOOD TIME ONL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
22	NEW		COLD DECEMBER NIGHT MICHAEL BUBLE 143/REPRISE/WARNER BROS.
23	NEW		THIS CHRISTMAS RICHARD KINCAID HOUSE OF DT
24	16	11	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
25	NEW		FROSTY THE SNOWMAN WHITNEY WOLANIN TOPNOTCH

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	18	#1 ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
2	3	24	HOME PHILIP PHILLIPS 19/INTERSCOPE
3	2	23	SOME NIGHTS FUN, FUELED BY RAMEN/RRP
4	4	23	TOO CLOSE ALEX CLARE REPUBLIC
5	5	25	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
6	8	8	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA/ATLANTIC
7	6	21	BLOW ME (ONE LAST KISS) PINK RCA
8	7	15	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
9	11	9	GREATEST GAINER HO HEY THE LUMINEERS DUALTONE
10	9	13	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE
11	13	19	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
12	12	31	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
13	10	20	GOOD TIME ONL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
14	14	8	SKYFALL ADELE XL/COLUMBIA
15	18	5	TRY PINK RCA
16	15	15	HALL OF FAME THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC
17	16	18	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
18	17	6	CATCH MY BREATH KELLY CLARKSON 19/RCA
19	19	15	MISS ME ANDY GRAMMER S-CURVE
20	20	8	DIE YOUNG KESHA KEMOSABE/RCA
21	21	8	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
22	24	7	DIAMONDS RIHANNA SRP/DEF JAM/JMG
23	22	14	MY OH MY TRISTAN PRETTYMAN CAPITOL
24	27	4	OVERJOYED MATCHBOX TWENTY EMBLEM/ATLANTIC
25	25	9	BETWEEN THE RAINDROPS LIFHOUSE FEAT. NATASHA BEDINGFIELD GEFREN/INTERSCOPE

HOT ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	30	#1 SOME NIGHTS FUN, FUELED BY RAMEN/RRP
2	2	32	HO HEY THE LUMINEERS DUALTONE
3	4	10	HOME PHILIP PHILLIPS 19/INTERSCOPE
4	3	28	TOO CLOSE ALEX CLARE REPUBLIC
5	6	15	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
6	5	38	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
7	7	16	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
8	8	14	MADNESS MUSE HELIUM-3/WARNER BROS.
9	9	9	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
10	HOT SHOT DEBUT		SEVEN NATION ARMY MELANIE MARTINEZ REPUBLIC
11	NEW		STARS AMANDA BROWN REPUBLIC
12	10	26	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
13	NEW		STARS GRACE POTTER & THE NOCTURNALS RAGGED COMPANY/HOLLYWOOD
14	NEW		GONE, GONE, GONE PHILIP PHILLIPS 19/INTERSCOPE
15	12	8	STUBBORN LOVE THE LUMINEERS DUALTONE
16	13	20	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
17	11	8	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
18	14	15	CHALK OUTLINE THREE DAYS GRACE RCA
19	15	27	CARRY ON FUN, FUELED BY RAMEN/RRP
20	16	10	MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC
21	31	8	RIDE LANA DEL REY POLYDOR/INTERSCOPE
22	19	14	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
23	20	23	KILL YOUR HEROES AWOLNATION RED BULL
24	25	14	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
25	17	8	DEMONS IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
26	21	9	BEEN AWAY TOO LONG SOUNDGARDEN SEVEN FOUR/REPUBLIC
27	18	8	WHISPERS IN THE DARK MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
28	24	8	FLOWERS IN YOUR HAIR THE LUMINEERS DUALTONE
29	33	3	CARRY ON AVENGED SEVENFOLD WARNER BROS.
30	23	8	ON TOP OF THE WORLD IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
31	30	15	WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC
32	32	20	I MISS THE MISERY HALESTORM ATLANTIC
33	26	8	HOLLAND ROAD MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
34	27	8	GHOSTS THAT WE KNEW MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
35	28	8	LOVER OF THE LIGHT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
36	41	12	ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP
37	38	10	ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASBACK/ATLANTIC
38	RE-ENTRY		LET'S RIDE KID ROCK TOP DOG/ATLANTIC/RRP
39	42	4	SLOW IT DOWN THE LUMINEERS DUALTONE
40	34	8	LOVER'S EYES MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
41	43	5	LEGO HOUSE ED SHEERAN ELEKTRA/ATLANTIC
42	46	12	BLOOD IN THIS MOMENT CENTURY MEDIA/RED
43	RE-ENTRY		ENEMIES SHINEDOWN ATLANTIC
44	47	3	CLASSY GIRLS THE LUMINEERS DUALTONE
45	37	2	NATIONAL ANTHEM LANA DEL REY POLYDOR/INTERSCOPE
46	45	8	MY OH MY TRISTAN PRETTYMAN CAPITOL
47	39	8	BELOW MY FEET MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
48	22	2	COLA LANA DEL REY POLYDOR/INTERSCOPE
49	36	8	HOPELESS WANDERER MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
50	35	6	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE REPUBLIC

Following contestant Amanda Brown's cover of Grace Potter & The Nocturnals' "Stars" on NBC's "The Voice" (Nov. 19), both versions soar onto Hot Rock Songs. Brown's starts at No. 11 with 47,000 downloads sold, while the original bows at No. 13 (42,000) and at No. 27 on Triple A.



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	#1 MADNESS MUSE HELIUM-3/WARNER BROS.
2	2	16	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
3	3	30	HO HEY THE LUMINEERS DUALTONE
4	4	21	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
5	5	29	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
6	6	28	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
7	7	40	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
8	8	16	WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC
9	9	25	KILL YOUR HEROES AWOLNATION RED BULL
10	10	16	ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASBACK/ATLANTIC
11	12	13	MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC
12	11	29	TOO CLOSE ALEX CLARE REPUBLIC
13	14	11	THE PIT SILVERSON PICKUPS DANGERBIRD
14	15	13	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
15	13	14	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
16	17	15	CHALK OUTLINE THREE DAYS GRACE RCA
17	16	9	BEEN AWAY TOO LONG SOUNDGARDEN SEVEN FOUR/REPUBLIC
18	19	7	CARRY ON FUN, FUELED BY RAMEN/RRP
19	18	10	LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS.
20	20	9	BREATHING UNDERWATER METRIC METRIC/MQ/M - POP
21	21	18	SLEEP ALONE TWO DOOR CINEMA CLUB RED/GLASSNOTE
22	23	8	TIGHTROPE WALK THE MOON RCA
23	25	9	CHANGE CHURCHILL A&M/OCTONE/INTERSCOPE
24	26	7	THIS LADDER IS OURS THE JOY FORMIDABLE CANVASBACK/ATLANTIC
25	28	4	GREATEST GAINER MISS ATOMIC BOMB THE KILLERS ISLAND/UMG

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	#1 HOME PHILIP PHILLIPS 19/INTERSCOPE
2	2	16	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
3	3	7	SKYFALL ADELE XL/COLUMBIA
4	6	36	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
5	4	17	ANNA SUN WALK THE MOON RCA
6	7	14	MADNESS MUSE HELIUM-3/WARNER BROS.
7	5	16	MY OH MY TRISTAN PRETTYMAN CAPITOL
8	10	8	STUBBORN LOVE THE LUMINEERS DUALTONE
9	8	17	TOO CLOSE ALEX CLARE REPUBLIC
10	9	17	ONLY LOVE BEN HOWARD UNIVERSAL ISLAND/REPUBLIC
11	12	6	DOOM AND GLOOM THE ROLLING STONES THE ROLLING STONES/UMG/INTERSCOPE
12	11	8	MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC
13	14	7	LEGO HOUSE ED SHEERAN ELEKTRA/ATLANTIC
14	18	6	IF ONLY DAVE MATTHEWS BAND BAMA RAGS/RCA
15	13	21	LIVE AND DIE THE AVETT BROTHERS AMERICAN/REPUBLIC
16	17	22	I'M SHAKIN' JACK WHITE THIRD MAN/COLUMBIA
17	18	3	CHANGE CHURCHILL A&M/OCTONE/INTERSCOPE
18	20	11	PUT THE GUN DOWN ZZ WARD HOLLYWOOD

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	15	#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	18	CRUISE <small>(J. MOI (B. KELLEY), HUBBARD, J. MOI (C. RICE, J. RICE))</small>	Florida Georgia Line CAPITOL NASHVILLE	●	2
3	NEW	1	HOT SHOT DEBUT OVER YOU <small>(B. APPLEBERY (M. LAMBERT, B. SHELTON))</small>	Cassadee Pope REPUBLIC	●	3
4	3	20	KISS TOMORROW GOODBYE <small>(J. STEVENS (L. BRYAN, J. STEVENS, S. MCANALLY))</small>	Luke Bryan CAPITOL NASHVILLE	●	3
5	4	40	WANTED <small>(D. HUFF (H. HAYES (T. VERGES, H. HAYES))</small>	Hunter Hayes ATLANTIC/WMN	●	1
6	5	24	BLOWN AWAY <small>(M. BRIGHT (J. KEAR, C. TOMPKINS))</small>	Carrie Underwood 19/ARISTA NASHVILLE	●	2
7	7	29	THE ONE THAT GOT AWAY <small>(J. MOI (R. CLAYSON (D. DAVIDSON, J. OWEN, J. RITCHEY))</small>	Jake Owen RCA NASHVILLE	●	7
8	8	28	COME WAKE ME UP <small>(D. HUFF, RASCAL FLATTS (S. MCCONNELL, J. FRANSSON, T. LARSSON, T. LUNDGREN))</small>	Rascal Flatts BIG MACHINE	●	8
9	10	37	TIL MY LAST DAY <small>(J. STOVER (B. D. MAHER, J. MOORE, J. S. STOVER))</small>	Justin Moore VALORY	●	9
10	6	29	HARD TO LOVE <small>(K. JACOBS, M. MCCLELLURE, L. BRICE (B. MONTANA, J. DZIER, B. GLOVER))</small>	Lee Brice CURB	●	4
11	9	20	FASTEST GIRL IN TOWN <small>(L. FIDDELL (C. ANLAY, S. WOFF (M. LAMBERT, A. PRESLEY))</small>	Miranda Lambert RCA NASHVILLE	●	7
12	14	11	GREATEST GAINER/AIRPLAY GOODBYE IN HER EYES <small>(K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, S. LEIGH, J. D. HOPKINS))</small>	Zac Brown Band ATLANTIC/SOUTHERN GROUND	●	11
13	13	4	BETTER DIG TWO <small>(D. HUFF (B. CLARK, S. MCANALLY (T. ROSEN))</small>	The Band Perry REPUBLIC NASHVILLE	●	9
14	11	23	BEER MONEY <small>(B. JAMES (K. MOORE, B. DALY (T. VERGES))</small>	Kip Moore MCA NASHVILLE	●	11
15	12	13	EVERY STORM (RUNS OUT OF RAIN) <small>(G. ALLAN (G. DRUMMAN (G. ALLAN, M. WARREN, H. LINDSEY))</small>	Gary Allan MCA NASHVILLE	●	12
16	15	23	CREEPIN' <small>(J. JOYCE (E. CHURCH, M. GREEN))</small>	Eric Church EMI NASHVILLE	●	13
17	16	31	HOW COUNTRY FEELS <small>(D. GEORGE (V. MCGHEE, W. MOBLEY, N. THRASHER))</small>	Randy Houser STONEY CREEK	●	16
18	19	33	DID IT FOR THE GIRL <small>(J. RITCHEY (G. BATES, L. HUTTON (R. CLAYSON))</small>	Greg Bates REPUBLIC NASHVILLE	●	14
19	21	6	THE ONLY WAY I KNOW <small>(M. KNOX (D. L. MURPHY (B. HAYSUP))</small>	Jason Aldean With Luke Bryan & Eric Church BROKEN BOW	●	19
20	17	17	SOUTHERN COMFORT ZONE <small>(B. PAISLEY (B. PAISLEY, C. DUBOIS, J. K. LOVELACE))</small>	Brad Paisley ARISTA NASHVILLE	●	17
21	22	11	EL CERRITO PLACE <small>(B. CANNON (K. CHESNEY (K. GATTS))</small>	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE	●	20
22	18	9	BEGIN AGAIN <small>(D. HUFF (N. CHAPMAN, T. SWIFT (T. SWIFT))</small>	Taylor Swift BIG MACHINE	●	10
23	24	9	TORNADO <small>(J. JOYCE (N. REMBY (D. MAID))</small>	Little Big Town CAPITOL NASHVILLE	●	23
24	20	19	TAKE A LITTLE RIDE <small>(M. KNOX (D. ALTMAN, R. CLAYSON, J. MCCORMICK))</small>	Jason Aldean BROKEN BOW	●	1
25	NEW	1	NEW GIVE IT ALL WE GOT TONIGHT <small>(T. BROWN (G. STRAIT (M. BRIGHT, P. DUNNELL, T. JAMES))</small>	George Strait MCA NASHVILLE	●	25



Third track from *Barefoot Blue Jean Night*, which logs a third week at its No. 7 peak on this chart, rises 2-1 on Country Airplay to become artist's third leader on that radio tally (see Billboard.biz/charts). The track has sold 408,000 downloads, according to Nielsen SoundScan.



With the Greatest Gainer nod for the chart's biggest digital surge, song cracks the top 40 while the artist's prior track, "Blown Away," logs a 13th week inside the top 10 (No. 7). The new single jumps 38-32 on Country Airplay.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	5	SOMEBODY'S HEARTBREAK <small>(D. HUFF (H. HAYES (A. DORFEL, L. LAIRD, H. HAYES))</small>	Hunter Hayes ATLANTIC/WMN	●	26
27	25	15	TIP IT ON BACK <small>(B. BEAVERS, L. WOOD (N. T. KENNEDY, R. COPPERMAN, J. M. NITE))</small>	Dierks Bentley CAPITOL NASHVILLE	●	25
28	29	13	MERRY GO 'ROUND <small>(L. LAIRD, S. MCANALLY, K. MUSGRAVES (K. MUSGRAVES, J. OSBORNE, S. MCANALLY))</small>	Kacey Musgraves MERCURY	●	28
29	27	13	TRUE BELIEVERS <small>(FROGERS (D. RUCKER, J. KEAR))</small>	Darius Rucker CAPITOL NASHVILLE	●	24
30	30	14	BEER WITH JESUS <small>(J. JOYCE (THOMAS RHETT, HUCKABY, L. MILLER))</small>	Thomas Rhett VALORY	●	28
31	34	4	GREATEST GAINER/STREAMING ONE OF THOSE NIGHTS <small>(B. GALLIMORE, T. MCGRAW (L. LAIRD, R. CLAYSON, C. TOMPKINS))</small>	Tim McGraw BIG MACHINE	●	29
32	35	22	LET THERE BE COWGIRLS <small>(K. STEGALL (C. CAGLE, K. TRIBBLE))</small>	Chris Cagle BIGGER PICTURE	●	32
33	36	15	SAY GOODNIGHT <small>(M. V. RUDE (K. ELAM, M. PERCE, J. P. WHITE))</small>	Eli Young Band REPUBLIC NASHVILLE	●	33
34	32	23	DON'T RUSH <small>(D. HUFF (B. SANDERS, N. REMBY (D. CHAPMAN))</small>	Kelly Clarkson Featuring Vince Gill 19/RCA/COLUMBIA NASHVILLE	●	23
35	33	7	RED <small>(D. HUFF (N. CHAPMAN, T. SWIFT (T. SWIFT))</small>	Taylor Swift BIG MACHINE	●	2
36	37	4	IF I DIDN'T HAVE YOU <small>(M. V. (S. THOMPSON, K. THOMPSON, J. SELLERS, F. JENKINS))</small>	Thompson Square STONEY CREEK	●	26
37	49	2	GREATEST GAINER/DIGITAL TWO BLACK CADILLACS <small>(M. BRIGHT (C. UNDERWOOD, J. KEAR, H. LINDSEY))</small>	Carrie Underwood 19/ARISTA NASHVILLE	●	37
38	39	5	TELESCOPE <small>(D. HUFF (C. R. BARLOWE, H. HAYES))</small>	Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE	●	38
39	44	7	AMERICAN HEART <small>(B. GALLIMORE (J. HILL (J. SINGLETON, J. BEAVERS))</small>	Faith Hill WARNER BROS./A&R	●	39
40	46	6	GET YOUR SHINE ON <small>(J. MOI (T. HUBBARD, B. KELLEY (R. CLAYSON, C. TOMPKINS))</small>	Florida Georgia Line REPUBLIC NASHVILLE	●	40
41	48	2	I CAN TAKE IT FROM THERE <small>(J. STROUD (C. YOUNG, R. AKINS, B. HAYSUP))</small>	Chris Young RCA NASHVILLE	●	41
42	50	19	I AIN'T YOUR MAMA <small>(J. STROUD (J. SPENCE (C. CAMERON))</small>	Maggie Rose RPM	●	38
43	RE-ENTRY	4	CAN'T SHAKE YOU <small>(M. SERLETIC (T. GOSSIN, S. BENTLEY, J. T. SLATER))</small>	Gloriana EMBLEM/WARNER BROS./A&R	●	43
44	40	5	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
45	42	10	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	41	2	IF I DIDN'T KNOW BETTER <small>(B. MILLER (A. R. VALKONEN, J. P. WHITE))</small>	Sam Palladio & Clare Bowen ABC STUDIOS/LIONS GATE/BIG MACHINE	●	27
47	RE-ENTRY	14	EIGHTEEN INCHES <small>(B. GALLIMORE (J. K. LOVELACE, A. GORLEY (C. UNDERWOOD))</small>	Lauren Alaina 19/INTERSCOPE/MERCURY	●	37
48	NEW	1	NEW A HOLLY JOLLY CHRISTMAS <small>(P. WORLEY (LADY ANTEBELLUM, J. MARKS))</small>	Lady Antebellum CAPITOL NASHVILLE	●	48
49	43	44	UNDERMINE <small>(T. BONE BURNETT, R. COPPERMAN (T. DABBS, K. MUSGRAVES))</small>	Charles Esten & Hayden Panettiere ABC STUDIOS/LIONS GATE/BIG MACHINE	●	35
50	RE-ENTRY	5	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 ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	5	#1 TAYLOR SWIFT <small>(BIG MACHINE 316400A/BMLG (18.98))</small>	Red	●	1
2	2	6	GREATEST GAINER JASON ALDEAN <small>(BROKEN BOW 7617 (18.98))</small>	Night Train	●	1
3	8	10	CARRIE UNDERWOOD <small>(19/ARISTA NASHVILLE 98894/SMN (11.98))</small>	Blown Away	●	1
4	4	9	BLAKE SHELTON <small>(WARNER BROS. 532162/WMN (12.98))</small>	Cheers, It's Christmas	●	4
5	3	5	LADY ANTEBELLUM <small>(CAPITOL NASHVILLE 04818/UMGN (18.98))</small>	On This Winter's Night	●	3
6	5	6	SCOTTY MCCREERY <small>(19/MERCURY/INTERSCOPE 017583/WGA (14.98))</small>	Christmas With Scotty McCreery	●	2
7	9	68	LUKE BRYAN <small>(CAPITOL NASHVILLE 70412/UMGN (16.98))</small>	Tailgates & Tanlines	●	1
8	21	77	BLAKE SHELTON <small>(WARNER BROS. 527370/WMN (16.98))</small>	Red River Blue	●	1
9	14	23	KENNY CHESNEY <small>(BLUE CHAIR/COLUMBIA NASHVILLE 94866/SMN (11.98))</small>	Welcome To The Fishbowl	●	1
10	6	11	LITTLE BIG TOWN <small>(CAPITOL NASHVILLE 44288/UMGN (16.98))</small>	Tornado	●	1
11	10	70	ERIC CHURCH <small>(EMI NASHVILLE 94266*/UMGN (16.98))</small>	Chief	●	1
12	12	55	HUNTER HAYES <small>(ATLANTIC 528890/WMN (18.98))</small>	Hunter Hayes	●	4
13	11	7	TOBY KEITH <small>(SHOW DOG-UNIVERSAL 017055 (7.98))</small>	Hope On The Rocks	●	3
14	13	20	ZAC BROWN BAND <small>(ROAD/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98))</small>	Uncaged	●	1
15	34	35	LIONEL RICHIE <small>(MERCURY 016000/UMGN (15.98))</small>	Tuskegee	●	1
16	48	63	GEORGE STRAIT <small>(MCA NASHVILLE 016007/UME (7.98))</small>	Icon: George Strait	●	14
17	23	31	KIP MOORE <small>(MCA NASHVILLE 016432/UMGN (10.98))</small>	Up All Night	●	3
18	7	7	AARON LEWIS <small>(BLASTER 531696*/WMN (13.98))</small>	The Road	●	7
19	73	69	PACE SETTER ALAN JACKSON <small>(ARISTA NASHVILLE 47606/LEGACY (9.98))</small>	Playlist: The Very Best Of Alan Jackson	●	19
20	54	49	GARY ALLAN <small>(MCA NASHVILLE 014671/UME (7.98))</small>	Icon: Gary Allan	●	20
21	24	34	RASCAL FLATTS <small>(BIG MACHINE RFD200A/BMLG (13.98))</small>	Changed	●	1
22	22	26	ELVIS PRESLEY <small>(RCA 45538/LEGACY (9.98))</small>	The Classic Christmas Album	●	22
23	35	65	JAKE OWEN <small>(RCA NASHVILLE 89547/SMN (10.98))</small>	Barefoot Blue Jean Night	●	1
24	40	38	JOSH TURNER <small>(MCA NASHVILLE 016824/UMGN (10.98))</small>	Punching Bag	●	1
25	32	30	EASTON CORBIN <small>(MERCURY 016705/UMGN (14.98))</small>	All Over The Road	●	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	15	134	BRANTLEY GILBERT <small>(VALORY BGO100/BMLG (14.98))</small>	Halfway To Heaven	●	2
27	38	67	ELI YOUNG BAND <small>(REPUBLIC NASHVILLE 015856/BMLG (10.98))</small>	Life At Best	●	3
28	20	56	MIRANDA LAMBERT <small>(RCA NASHVILLE 90589/SMN (11.98))</small>	Four The Record	●	1
29	43	57	TOBY KEITH <small>(SHOW DOG-UNIVERSAL 015592 (9.98))</small>	Clancy's Tavern	●	1
30	17	31	LEE BRICE <small>(CURB 79316 (13.98))</small>	Hard 2 Love	●	2
31	18	6	JAMEY JOHNSON <small>(MERCURY 017161*/UMGN (14.98))</small>	Living For A Song: A Tribute To Hank Cochran	●	3
32	25	75	JUSTIN MOORE <small>(VALORY JMO200A/BMLG (10.98))</small>	Outlaws Like Me	●	1
33	NEW	1	HOT SHOT DEBUT UNCLE KRACKER <small>(VANGUARD/SUGAR HILL 4092/WELK (15.98))</small>	Midnight Special	●	33
34	41	77	CHRIS YOUNG <small>(RCA 85497/SMN (10.98))</small>	Neon	●	2
35	27	24	VARIOUS ARTISTS <small>(EM/SONY MUSIC/UNIVERSAL 016661/UME (18.98))</small>	NOW That's What I Call Country: Volume 5	●	4
36	58	18	LOVE AND THEFT <small>(RCA NASHVILLE 90161/SMN (9.98))</small>	Love And Theft	●	4
37	31	66	PISTOL ANNIES <small>(RCA NASHVILLE 94016*/SMN (11.98))</small>	Hell On Heels	●	1
38	70	44	TIM MCGRAW <small>(CURB 79320 (12.98))</small>	Emotional Traffic	●	1
39	33	63	LADY ANTEBELLUM <small>(CAPITOL NASHVILLE 94431A/UMGN (18.98))</small>	Own The Night	●	1
40	26	20	FLORIDA GEORGIA LINE <small>(REPUBLIC NASHVILLE 017615 EX/BMLG (4.98))</small>	It's Just What We Do (EP)	●	18
41	30	13	JOSH TURNER <small>(CRACKER BARREL/MCA NASHVILLE 017194 EX/UMGN (11.98))</small>	Live Across America	●	7
42	29	14	DUSTIN LYNCH <small>(BROKEN BOW 7277 (12.98))</small>	Dustin Lynch	●	1
43	28	17	COLT FORD <small>(AVERAGE JOES 239 (14.98))</small>	Declaration Of Independence	●	1
44	44	60	SCOTTY MCCREERY <small>(19/MERCURY 016022/UMGN (13.98))</small>	Clear As Day	●	1
45	19	2	THE DEPARTED <small>(UNDERGROUND SOUND 478963*/THIRTY TIGERS (12.98))</small>	Adventus	●	19
46	51	26	WILLIE NELSON <small>(LEGACY 96948 (11.98))</small>	Heroes	●	4
47	37	42	DIERKS BENTLEY <small>(CAPITOL NASHVILLE 94714A/UMGN (16.98))</small>	Home	●	1
48	36	10	DWIGHT YOAKAM <small>(VIA/WARNER BROS. 531777*/WMN (13.98))</small>	3 Pears	●	3
49	39	54	JOHN DENVER <small>(RCA 43775/LEGACY (9.98))</small>	The Classic Christmas Album	●	39
50	42	25	ALAN JACKSON <small>(AC/EMI NASHVILLE 29334/UMGN (16.98))</small>	Thirty Miles West	●	1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	20	#1 OLD CROW MEDICINE SHOW <small>(ATU 0156*)</small>	Carry Me Back	●
2	3	33	TRAMPLED BY TURTLES <small>(BANJODAD 99*/THIRTY TIGERS)</small>	Stars And Satellites	●
3	6	3	SLIDAWG <small>(IMI 0277/SONOMA)</small>	Slidawg's Redneck Christmas	●
4	1	2	PUNCH BROTHERS <small>(NONESUCH 533294/WARNER BROS.)</small>	Ahoy! (EP)	●
5	5	57	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRISTHLE <small>(SONY CLASSICAL 84118/SONY MASTERWORKS)</small>	The Goat Rodeo Sessions	●
6	7	46	DAILEY & VINCENT <small>(ROUNDER 618912 EX/CRACKER BARREL)</small>	The Gospel Side Of Dailey & Vincent	●
7	4	41	PUNCH BROTHERS <small>(NONESUCH 529777*/WARNER BROS.)</small>	Who's Feeling Young Now?	●
8	5	5	STEVE IVEY <small>(IMI 0617/SONOMA)</small>	Best Of Bluegrass: Collector's Edition	●
9	9	7	VARIOUS ARTISTS <small>(ROUNDER 610638)</small>	Foggy Mountain Special: A Bluegrass Tribute To Earl Scruggs	●
10	10	53	THE ISAACS <small>(GAITHER 46138/EMI CMG)</small>	Why Can't We	●

BETWEEN THE BULLETS
POPE'S 'OVER' SHINES



After a head-turning performance of Miranda Lambert's "Over You" on the Nov. 19 episode of NBC's "The Voice," contestant Cassadee Pope snares the Hot Shot Debut at No. 3 on Hot Country Songs and opens atop Country Digital Songs with 152,000 downloads. Pope's version arrives at No. 25 on the Billboard Hot 100, while Lambert's original re-enters Country Digital Songs at No. 7 with 40,000 sold—it previously peaked at No. 2 in March and topped the Country Airplay chart on May 19. Lambert wrote the song with husband/"Voice" coach Blake Shelton.

—Wade Jessen

HOT COUNTRY SONGS: The most popular country songs, according to all-format radio airplay, as measured by Nielsen Broadcast Data Systems. Sales data for country and bluegrass albums, respectively, according to Nielsen SoundScan. See Charts Legend

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	8	#1 DIAMONDS	RIHANNA SRP/DEF JAM10/JMG
2	2	8	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
3	3	8	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
4	4	8	THINKIN BOUT YOU	FRANK OCEAN DEF JAM10/JMG
5	5	8	2 REASONS	TREY SONGZ FEAT. TI SONGBOOK/ATLANTIC
6	7	6	WICKED GAMES	THE WEEKND XO/REPUBLIC
7	10	8	DON'T JUDGE ME	CHRIS BROWN RCA
8	6	8	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
9	11	8	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
10	9	8	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
11	12	8	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
12	NEW		LOVEEEEEEE SONG	RIHANNA FEAT. FUTURE SRP/DEF JAM10/JMG
13	13	6	WHO BOOTY	JOHN HEART FEAT. IAMSU COOL KID CARTEL/EPIC
14	14	2	TRUST AND BELIEVE	KEYSHIA COLE GEFEN/INTERSCOPE
15	NEW		NOBODYS BUSINESS	RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM10/JMG
16	NEW		NUMB	RIHANNA FEAT. EMINEM SRP/DEF JAM10/JMG
17	19	8	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
18	16	8	SORRY	CIARA EPIC
19	17	8	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
20	20	7	DO YOU...	MIGUEL BYSTORM/BLACK ICE/RCA
21	NEW		POUR IT UP	RIHANNA SRP/DEF JAM10/JMG
22	18	8	DIVE	USHER RCA
23	21	8	COCKINESS (LOVE IT)	RIHANNA FEAT. ASAP ROCKY SRP/DEF JAM10/JMG
24	25	3	MY LOVE IS ALL I HAVE	CHARLIE WILSON RCA
25	NEW		JUMP	RIHANNA SRP/DEF JAM10/JMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	9	#1 GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
2	2	9	I CRY	FLO RIDA POE BOY/ATLANTIC
3	3	11	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM10/JMG
4	4	13	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
5	13	8	DON'T STOP THE PARTY	PITBULL FEAT. T.J.R. MR. 305/POLO GROUNDS/RCA
6	5	14	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
7	7	8	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
8	6	19	WHISTLE	FLO RIDA POE BOY/ATLANTIC
9	8	19	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
10	10	10	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
11	12	15	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM10/JMG
12	11	26	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM10/JMG
13	9	33	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./DEF JAM10/JMG
14	15	4	F**KIN PROBLEMS	ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR SRP/WORLDWIDE/POLO GROUNDS/RCA
15	14	18	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
16	20	7	I'M DIFFERENT	2 CHAINZ DEF JAM10/JMG
17	16	12	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SLIDE/DEF JAM10/JMG
18	17	6	BALL	TI FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
19	18	5	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
20	19	7	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
21	21	9	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE DGC/INTERSCOPE
22	23	4	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC/RRP
23	22	12	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EDNE
24	24	6	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM10/JMG
25	RE-ENTRY		GUAP	BIG SEAN G.O.O.D./DEF JAM10/JMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	23	#1 ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	2	19	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
3	3	15	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
4	4	35	THINKIN BOUT YOU	FRANK OCEAN DEF JAM10/JMG
5	5	12	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM10/JMG
6	6	24	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
7	8	15	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SLIDE/DEF JAM10/JMG
8	10	12	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
9	7	35	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
10	9	13	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
11	13	17	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
12	12	18	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
13	14	17	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM10/JMG
14	15	6	BALL	TI FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
15	11	25	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
16	17	13	DON'T JUDGE ME	CHRIS BROWN RCA
17	20	9	DIAMONDS	RIHANNA SRP/DEF JAM10/JMG
18	26	7	I'M DIFFERENT	2 CHAINZ DEF JAM10/JMG
19	18	10	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
20	22	9	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM10/JMG
21	21	17	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
22	23	8	WICKED GAMES	THE WEEKND XO/REPUBLIC
23	16	22	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
24	19	30	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM10/JMG
25	25	20	DON'T MIND	MARY J. BLIGE MATRIARCH/GEFEN/INTERSCOPE
26	29	7	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
27	28	11	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
28	27	13	DIVE	USHER RCA
29	30	6	MY LOVE IS ALL I HAVE	CHARLIE WILSON RCA
30	32	5	NEVA END	FUTURE A-1/FREEBANDZ/EPIC
31	35	9	SORRY	CIARA EPIC
32	33	9	HOLD UP	CASH OUT FEAT. WALE BASES LOADED/EPIC
33	34	16	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EDNE
34	40	4	F**KIN PROBLEMS	ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR SRP/WORLDWIDE/POLO GROUNDS/RCA
35	36	8	TEARS OF JOY	FAITH EVANS PROLIFIC/EDNE
36	39	6	DO YOU...	MIGUEL BYSTORM/BLACK ICE/RCA
37	41	3	GUAP	BIG SEAN G.O.O.D./DEF JAM10/JMG
38	42	4	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
39	NEW		GREATEST BRAND NEW ME	ALICIA KEYS RCA
40	38	8	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE DGC/INTERSCOPE

BETWEEN THE BULLETS

LAMAR, ROSS MAKE MOVES



LAMAR

A month after major-label debut *good kid, m.A.A.d city* opened at No. 1 on Top R&B/Hip-Hop Albums, Kendrick Lamar nabs his first airplay chart-topper as "Swimming Pools (Drank)" skips 3-1 on Mainstream R&B/Hip-Hop. The move makes him only the second new artist to top the list this year behind Ca\$h Out's three-week run with "Cashin' Out." Lamar is also featured on ASAP Rocky's "F**kin' Problems," alongside Drake and 2 Chainz, which opens at No. 38 on the list (see Billboard.biz).

Breaking into the top 10 of Mainstream R&B/Hip-Hop is Rick Ross' "Diced Pineapples," featuring Wale and Drake, which hops 11-9 with a 2% increase to almost 3,000 spins, according to Nielsen BDS. For Drake, this is his 27th top 10 hit, tying him with R. Kelly for third-most in chart history. For Ross and Wale, it's their 17th and fifth top-tier titles, respectively.

—Rauly Ramirez

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	9	#1 GREATEST DIAMONDS	RIHANNA SRP/DEF JAM10/JMG
2	2	16	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTOWN/IDJMG
3	3	16	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
4	4	11	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM10/JMG
5	5	22	DON'T WAKE ME UP	CHRIS BROWN RCA
6	8	10	I CRY	FLO RIDA POE BOY/ATLANTIC
7	6	20	2 REASONS	TREY SONGZ FEAT. TI SONGBOOK/ATLANTIC
8	7	18	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
9	10	13	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
10	9	20	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN G.O.O.D./RCA
11	11	11	ONE MORE NIGHT	MAROON 5 A&M/OCTONE/INTERSCOPE
12	12	4	VA VA VOOM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
13	15	6	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA/ATLANTIC
14	14	9	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
15	19	6	WHO BOOTY	JOHN HEART FEAT. IAMSU COOL KID CARTEL/EPIC
16	17	6	THINKIN BOUT YOU	FRANK OCEAN DEF JAM10/JMG
17	20	8	DIE YOUNG	KESHA KEMOSABE/RCA
18	18	10	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE DGC/INTERSCOPE
19	22	4	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAKIND BRAUN/ISLAND/IDJMG
20	24	7	DON'T STOP THE PARTY	PITBULL FEAT. T.J.R. MR. 305/POLO GROUNDS/RCA
21	25	5	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
22	21	11	R.I.P.	RITA ORA FEAT. TINIE TEMPAH ROC NATION/COLUMBIA
23	16	15	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
24	27	5	WICKED GAMES	THE WEEKND XO/REPUBLIC
25	28	7	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
26	34	2	REST OF MY LIFE	LUDACRIS FEAT. USHER & DAVID GUETTA DTP/DEF JAM10/JMG
27	23	18	I CAN ONLY IMAGINE	DAVID GUETTA FEAT. CHRIS BROWN & LIL WAYNE HW & MUSIC STRAITS/EPIC/CAPITOL
28	26	11	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EDNE
29	35	2	BALL	TI FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
30	30	10	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
31	37	2	GUAP	BIG SEAN G.O.O.D./DEF JAM10/JMG
32	32	19	POUND THE ALARM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
33	38	3	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
34	29	8	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
35	31	11	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM10/JMG
36	36	7	TOO CLOSE	ALEX CLARE REPUBLIC
37	NEW		I'M DIFFERENT	2 CHAINZ DEF JAM10/JMG
38	NEW		BATTLE SCARS	LUPE FIASCO & GUY SEBASTIAN 1ST & 15TH/ATLANTIC
39	33	10	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
40	RE-ENTRY		ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	3	12	#1 SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
2	1	21	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
3	2	14	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
4	5	11	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM10/JMG
5	4	31	THINKIN BOUT YOU	FRANK OCEAN DEF JAM10/JMG
6	9	10	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
7	7	20	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
8	6	16	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
9	11	13	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SLIDE/DEF JAM10/JMG
10	10	16	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
11	8	25	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
12	13	12	DON'T JUDGE ME	CHRIS BROWN RCA
13	14	16	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM10/JMG
14	12	24	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
15	15	8	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
16	18	5	BALL	TI FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
17	16	11	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
18	17	7	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM10/JMG
19	19	8	WICKED GAMES	THE WEEKND XO/REPUBLIC
20	21	6	DIAMONDS	RIHANNA SRP/DEF JAM10/JMG
21	27	3	GREATEST I'M DIFFERENT	2 CHAINZ DEF JAM10/JMG
22	25	6	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
23	24	8	SORRY	CIARA EPIC
24	22	13	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EDNE
25	26	7	HOLD UP	CASH OUT FEAT. WALE BASES LOADED/EPIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	17	#1 ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	2	16	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
3	3	23	DON'T MIND	MARY J. BLIGE MATRIARCH/GEFEN/INTERSCOPE
4	4	12	GIRL ON FIRE	ALICIA KEYS RCA
5	5	36	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
6	6	11	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
7	7	27	FEELIN' SINGLE	R. KELLY RCA
8	8	38	PRAY FOR ME	ANTHONY HAMILTON MISTER'S MUSIC/RCA
9	9	5	MY LOVE IS ALL I HAVE	CHARLIE WILSON RCA
10	10	11	TEARS OF JOY	FAITH EVANS PROLIFIC/EDNE
11	12	28	ALONE TOGETHER	DALEY FEAT. MARSHA AMBROSIOUS DALEY/MUSIC POLY/DOR/REPUBLIC
12	11	20	BELIEVE IN US	MINT CONDITION CAGED BIRDS/SHANACHIE
13	13	21	GROWN FOLKS	THE BAR-KAYS FEAT. THE UNKNOWNNS JEA/RIGHT NOW
14	14	9	DIVE	USHER RCA
15	18	21	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
16	16	6	WHEN A MAN LIES	R. KELLY RCA
17	15	14	WRONG SIDE OF A LOVE SONG	MELANIE FIONA SRC/REPUBLIC
18	19	15	I WISH I KNEW	ALEX BOYD RCA
19	24	12	WILDEST DREAMS	BRANDY CHAMELEON/RCA
20	17	6	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
21	21	8	I PROMISE	URBAN MYSTIC SOBE
22	23	2	THINKIN BOUT YOU	FRANK OCEAN DEF JAM10/JMG
23	22	5	BEST OF ME	TYRESE VOLTIRON RECORDZ/CAPITOL
24	20	17	YES	O PARKER NEWFAM

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	9	#1 GREATEST GAINER/AIRPLAY DIAMONDS	Rihanna	STARBUCK/BENNY BLANCO (S.FURLER,B.LEVIN,M.S.ERIKSEN,TEHERMANSI) SRP/DEF JAM/DJMG	5	1
2	2	12	CLIQUE	Kanye West, Jay-Z, Big Sean	HIT-BOY X WEST (C.HOLLIS,S.M.ANDERSON,K.D.WEST,S.C.CARTER,J.E.FAUNTLEROY III) G.O.D./DEF JAM/DJMG		2
3	3	30	ADORN	Miguel	MIGUEL (M.J.PIMENTEL) BYSTORM/BLACK ICE/RCA		1
4	4	16	SWIMMING POOLS (DRANK)	Kendrick Lamar	T-MINUS (K.DUCKWORTH,T.WILLIAMS) TOP DAWG/AFTERMATH/INTERSCOPE		4
5	5	13	GREATEST GAINER/DIGITAL GIRL ON FIRE	Alicia Keys Featuring Nicki Minaj	ALICIA KEYS,J.BHASKER,S.REMI (ALICIA KEYS,J.BHASKER,S.REMI,W.SOUJER) RCA		4
6	6	21	BANDZ A MAKE HER DANCE	Juicy J Featuring Lil Wayne & 2 Chainz	MIKE WILL MADE-IT (M.L.WILLIAMS,J.HOUSTON,D.CARTER,T.EPPS) KEMOSABE/COLUMBIA		6
7	8	13	THRIFT SHOP	Macklemore & Ryan Lewis Featuring Wanz	R.LEWIS (B.HAGGERTY,R.LEWIS) MACKLEMORE/ADA		7
8	7	37	THINKIN BOUT YOU	Frank Ocean	F.OCEAN,S.TAYLOR (F.OCEAN,S.TAYLOR) DEF JAM/DJMG		7
9	9	7	POP THAT	French Montana Featuring Rick Ross, Drake, Lil Wayne	LEE OF THE AMAZINZ (K.KHARBOUCH,W.L.ROBERTS,I.A.GRAHAM,D.CARTER,A.L.NORRIS,L.CAMPBELL) BAD BOY/INTERSCOPE		2
10	11	12	NO WORRIES	Lil Wayne Featuring Detail	DETAIL (D.CARTER,N.C.FISHER,B.WILLIAMS,J.A.PREYAN,R.DIAZ) YOUNG MONEY/CASH MONEY/REPUBLIC		10
11	13	11	BIRTHDAY SONG	2 Chainz Featuring Kanye West	SONNY DIGITAL,K.WEST,B.WHEEZY (T.EPPS,K.O.WEST,S.C.UWAZUOKE,B.WHITFIELD) DEF JAM/DJMG		10
12	12	30	NO LIE	2 Chainz Featuring Drake	MIKE WILL MADE-IT (T.EPPS,A.GRAHAM,M.L.WILLIAMS) DEF JAM/DJMG		1
13	10	9	MERCY	Kanye West, Big Sean, Pusha T, 2 Chainz	LEE OF THE AMAZINZ (K.KHARBOUCH,W.L.ROBERTS,I.A.GRAHAM,D.CARTER,A.L.NORRIS,L.CAMPBELL) BAD BOY/INTERSCOPE		1
14	16	19	F**KIN PROBLEMS	A\$AP Rocky Featuring Drake, 2 Chainz & Kendrick Lamar	N.SHEBIB (M.MAYERS,N.SHEBIB,S.GARRETT,A.GRAHAM,T.EPPS,K.DUCKWORTH) ASAP WORLDWIDE/POLO GROUNDS/RCA		14
15	14	25	2 REASONS	Trey Songz Featuring T.I.	T.TAYLOR,BRIDGE (T.NEVERSON,T.TAYLOR,N.MCOWELL,C.J.HARRIS,JR.,M.TIMOTHEE,K.STEWART) SONGBOOK/ATLANTIC		7
16	15	22	TURN ON THE LIGHTS	Future	MIKE WILL MADE-IT (N.WILBURN,M.L.WILLIAMS,M.MIDDLEBROOKS) A-1/FREEBANDZ/EPIC		2
17	20	7	WICKED GAMES	The Weeknd	DOC,C.MONTAGNESE,THE WEEKND (A.TESFAYE,C.MONTAGNESE,D.MCKINNEY) XO/REPUBLIC		17
18	27	12	I'M DIFFERENT	2 Chainz	DJ MUSTARD (T.EPPS,D.MCFARLANE) DEF JAM/DJMG		18
19	17	16	DICED PINEAPPLES	Rick Ross Featuring Wale & Drake	CARDIAX (W.L.ROBERTS,I.I.C.MCCORMICK,D.AKINTIMEHIN,A.GRAHAM) MAYBACH/SLIP-N-SLIDE/DEF JAM/DJMG		16
20	18	21	BALL	T.I. Featuring Lil Wayne	RICO LOVE,EARL AND E (C.J.HARRIS,JR.,RICO LOVE,E.HOOD,E.GOUDEY,I.D.CARTER) GRAND HUSTLE/ATLANTIC		11
21	23	15	DON'T JUDGE ME	Chris Brown	THE MESSENGERS (C.M.BROWN,N.ATWEH,A.MESSINGER,M.PELLIZZERI) RCA		21
22	19	18	HEART ATTACK	Trey Songz	BENNY BLANCO,RICO LOVE (B.LEVIN,RICO LOVE,T.NEVERSON) SONGBOOK/ATLANTIC		3
23	25	5	POETIC JUSTICE	Kendrick Lamar Featuring Drake	S.DEVIL (K.DUCKWORTH,L.MOLINA,A.GRAHAM,J.S.HARRIS,III,J.JACKSON,T.SLEWIS) TOP DAWG/AFTERMATH/INTERSCOPE		18
24	24	18	ICE	Kelly Rowland Featuring Lil Wayne	S.GARRETT,DETAIL (S.GARRETT,N.C.FISHER,K.ROWLAND,D.CARTER) REPUBLIC		24
25	22	20	DANCE FOR YOU	Beyonce	B.KNOWLES,T.NASH,C.A.STEWART (T.NASH,C.A.STEWART,B.KNOWLES) PARKWOOD/COLUMBIA		7



As the song soars by 71% to 82,000 downloads sold, her album of the same name should arrive as the Billboard 200's highest debut next week with 140,000-170,000 copies sold, according to forecasters. That may be enough for a No. 1 rank, although Rod Stewart's *Merry Christmas, Baby* has a shot at blocking Keys' set.



Dating to the chart's adoption of Nielsen Music data 20 years ago this month (Dec. 5, 1992), Lil Wayne (33) passes R. Kelly (32) for the most top 10s among all acts.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
26	26	25	YOUNG & GETTIN' IT	Meek Mill Featuring Kirko Bangz	JAHILL BEATS (R.R.WILLIAMS,D.J.TUCKER,K.RANDLE,V.ROBINSON) MAYBACH/WARNER BROS.		25
27	29	10	CELEBRATION	Game Featuring Chris Brown, Tyga, Wiz Khalifa & Lil Wayne	SAP (J.TAYLOR,C.M.BROWN,M.NGUYEN-STEVENSON,D.CARTER,C.J.THOMAZ,J.KING) DGC/INTERSCOPE		27
28	31	34	REMEMBER YOU	Wiz Khalifa Featuring The Weeknd	C.MONTAGNESE,DPAT (C.J.THOMAZ,A.TESFAYE,C.MONTAGNESE,A.BALSHE,J.DOUGLASS,E.LUMPKINI) ROSTRUM/ATLANTIC		28
29	30	28	MY MOMENT	DJ Drama, 2 Chainz, Meek Mill, Jeremih	T-MINUS (T.EPPS,R.R.WILLIAMS,J.FELTON,T.WILLIAMS) APHILLIATES/EDNE		23
30	28	22	DIVE IN	Trey Songz	T.TAYLOR,J.GARRISON (T.NEVERSON,T.TAYLOR,N.MCOWELL,J.GARRISON) SONGBOOK/ATLANTIC		5
31	HOT SHOT DEBUT	1	LOVEEEEEEE SONG	Rihanna Featuring Future	FUTURE (N.WILBURN,R.FENTY,D.ANDREWS,G.S.JACKSON,L.S.ROGERS) SRP/DEF JAM/DJMG		31
32	32	8	REPRESENTIN'	Ludacris Featuring Kelly Rowland	JIM JONSON,RICO LOVE (C.B.BRIDGES,J.G.SCHEFFER,RICO LOVE,FROMANO,M.MULE,I.DEBONI) DTP/DEF JAM/DJMG		28
33	35	35	GUAP	Big Sean	KEY WANI,YOUNG CHIP (K.WANDERSON) IN HER (L.PITTLA,N.A.OLUROOD,CAMPER,JR.,K.O.MCSTANFORD,R.WALKER) G.O.D./DEF JAM/DJMG		31
34	36	39	WHO BOOTY	John Heart Featuring iamSU	RAW SMOOV (D.J.GRIZZELL,S.A.WILLIAMS,K.KHARBOUCH) COOL KID CARTEL/EPIC		34
35	RE-ENTRY	2	FREEDOM	Nicki Minaj	BOI-1DA,M.BURNETT (O.T.MARAJ,J.M.SAMUELS,M.R.BURNETT) YOUNG MONEY/CASH MONEY/REPUBLIC		31
36	39	2	GREATEST GAINER/STREAMING TRUST AND BELIEVE	Keyshia Cole	D.CAMPER,JR.,G.BANKS (K.M.COLED,CAMPER,JR.,J.WILSON,G.BANKS) GEFEN/INTERSCOPE		36
37	33	33	BITCH, DON'T KILL MY VIBE	Kendrick Lamar	SOUNWAVE (K.DUCKWORTH,M.SPEARS,BRAUN,VINDAHL,L.LYKKE,SCHMIDT) TOP DAWG/AFTERMATH/INTERSCOPE		31
38	NEW	1	LOVE SOSA	Chief Keef	YOUNG CHOP (K.COZART,T.PITTMAN) GLORY BOYZ/INTERSCOPE		38
39	NEW	1	NOBODYS BUSINESS	Rihanna Featuring Chris Brown	T.NASH,LOS OAMYSTRO (T.NASH,R.FENTY,C.MCKINNEY,C.M.BROWN,M.JACKSON) SRP/DEF JAM/DJMG		39
40	NEW	1	I'M LEGIT	Nicki Minaj Featuring Ciara	NOT LISTED (NOT LISTED) YOUNG MONEY/CASH MONEY/REPUBLIC		40
41	RE-ENTRY	3	THE BOYS	Nicki Minaj & Cassie	J.JEBERG,J.BAPTISTE (O.T.MARAJ,J.JEBERG,J.BAPTISTE,A.PERSAUD) YOUNG MONEY/CASH MONEY/REPUBLIC		41
42	NEW	1	NUMB	Rihanna Featuring Eminem	DAKOTA,THE STARR ISLAND GROUP,FLUPA (D.FEYVA,123POP,150EVA,FENTY) FREDERICKSON,ANWELSON,MATHEWS (K.O.WEST,D.AWNS,C.MITCHELL) SRP/DEF JAM/DJMG		42
43	37	36	BACKSEAT FREESTYLE	Kendrick Lamar	HIT-BOY (K.DUCKWORTH,C.HOLLIS) TOP DAWG/AFTERMATH/INTERSCOPE		29
44	NEW	1	HIGH SCHOOL	Nicki Minaj Featuring Lil Wayne	NOT LISTED (NOT LISTED) YOUNG MONEY/CASH MONEY/REPUBLIC		44
45	40	46	BATTLE SCARS	Lupe Fiasco & Guy Sebastian	PRO J (W.JACO,G.SEBASTIAN,D.R.HARRIS) 1ST & 15TH/ATLANTIC		40
46	41	40	MONEY TREES	Kendrick Lamar Featuring Jay Rock	DJ DAH (K.DUCKWORTH,D.NATCHE,L.MCKINZEY,G.VARANACE,A.L.EGRAND,A.SCALLY) TOP DAWG/AFTERMATH/INTERSCOPE		35
47	50	17	LATELY	Anita Baker	H.MASON,JR. (T.GIBSON,D.ALLEN) BLUE NOTE/CAPITOL		15
48	45	48	SORRY	Ciara	JASPER,CIARA (C.P.HARRIS,J.T.CAMERON,E.WILLIAMS) EPIC		45
49	NEW	1	NEVA END	Future	MIKE WILL MADE-IT (N.WILBURN,M.L.WILLIAMS,P.R.SLAUGHTER) A-1/FREEBANDZ/EPIC		49
50	48	42	DO MY DANCE	Tyga Featuring 2 Chainz	D.DOMAN (M.NGUYEN-STEVENSON,T.EPPS,D.DOMAN) YOUNG MONEY/CASH MONEY/REPUBLIC		32

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 RIHANNA	Unapologetic	SRP/DEF JAM 017811/1DJMG (13.98) (+)		1
2	NEW	1	KEYSHIA COLE	Woman To Woman	GEFFEN 017723/1G/A (13.98)		2
3	3	3	KENDRICK LAMAR	good kid, m.A.A.d city	TOP DAWG/AFTERMATH/INTERSCOPE 017534*/1G/A (13.98)		1
4	14	24	66 NICKI MINAJ	Pink Friday: Roman Reloaded	YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98) (+)		1
5	4	1	NE-YO	R.E.D	MOTOWN 017312/1DJMG (13.98)		1
6	1	2	THE WEEKND	Trilogy	XD 017732/REPUBLIC (13.98)		1
7	8	6	2 CHAINZ	Based On A.T.R.U. Story	DEF JAM 017299*/1DJMG (12.98)		1
8	17	17	CHRIS BROWN	Fortune	RCA 96055 (11.98)		1
9	2	2	WHITNEY HOUSTON	I Will Always Love You: The Best Of Whitney Houston	ARISTA 47223/RCA (18.98)		2
10	5	2	MEEK MILL	Dreams And Nightmares	MAYBACH 530451/WARNER BROS. (18.98)		1
11	6	4	MIGUEL	Kaleidoscope Dream	BYSTORM/BLACK ICE 47203*/RCA (11.98)		1
12	23	20	PACE SETTER	Looking 4 Myself	RCA 97176 (11.98)		1
13	11	10	VARIOUS ARTISTS	Kanye West Presents GOOD Music Cruel Summer	G.O.D./DEF JAM 017291/1DJMG (12.98)		1
14	RE-ENTRY	3	DESTINY'S CHILD	Playlist: The Very Best Of Destiny's Child	COLUMBIA 37747/LEGACY (8.98)		14
15	10	5	BRANDY	Two Eleven	CHAMELEON 92305/RCA (10.98)		1
16	15	18	CEE LO GREEN	Cee Lo's Magic Moment	ELEKTRA 531749 (18.98)		12
17	12	14	FRANK OCEAN	Channel Orange	DEF JAM 015788*/1DJMG (13.98)		1
18	16	13	RICK ROSS	God Forgives, I Don't	MAYBACH/SLIP-N-SLIDE/DEF JAM 016343*/1DJMG (18.98)		1
19	9	7	MACKLEMORE & RYAN LEWIS	The Heist	MACKLEMORE 152229 (13.98)		1
20	18	12	MGK	Lace Up	EST19X/BAD BOY/INTERSCOPE 017510/1G/A (14.98)		2
21	20	23	RIHANNA	Talk That Talk	SRP/DEF JAM 016313/1DJMG (13.98)		1
22	33	30	R. KELLY	Write Me Back	RCA 94816 (11.98)		2
23	19	25	KEM	What Christmas Means	MOTOWN 017585/1DJMG (14.98)		19
24	13	10	TREY SONGZ	Chapter V	SONGBOOK/ATLANTIC 522404/AG (18.98)		1
25	RE-ENTRY	4	LIONEL RICHIE	Icon: Lionel Richie	MOTOWN 017517/1G/A (8.98)		25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
26	31	33	LUTHER VANDROSS	The Classic Christmas Album	EPIC 96832/LEGACY (9.98)		26
27	27	19	NAS	Life Is Good	DEF JAM 017056*/1DJMG (13.98)		1
28	RE-ENTRY	2	DMX	Icon: DMX	DEF JAM 016731/1G/A (8.98)		28
29	21	19	DRAKE	Take Care	YOUNG MONEY/CASH MONEY 016135*/REPUBLIC (17.98)		1
30	48	48	TYGA	Careless World: Rise Of The Last King	YOUNG MONEY/CASH MONEY 016777/REPUBLIC (17.98)		1
31	22	22	FUTURE	Pluto	A-1/FREEBANDZ 98357/EPIC (9.98)		2
32	29	16	ELLE VARNER	Perfectly Imperfect	MBK 59132/RCA (9.98)		2
33	24	21	LUPE FIASCO	Food & Liquor II: The Great American Rap Album Pt. 1	1ST & 15TH/ATLANTIC 531663/AG (18.98)		1
34	NEW	1	JA RULE	Icon: Ja Rule	THE INC./DEF JAM 016404/1G/A (8.98)		34
35	NEW	1	STYLES P	The World's Most Hardest MC Project	D-BLOCK 2459/EDNE (17.98)		35
36	7	2	TRAVIS BARKER & YELAWOLF	Psycho White (EP)	LASALLE 00001/KILLER (6.98)		7
37	32	32	LIL WAYNE	The Carter IV	YOUNG MONEY/CASH MONEY 015548*/REPUBLIC (13.98)		2
38	NEW	1	JET LIFE	Jet World Order 2	HIIPHOP 86 (16.98)		38
39	NEW	1	TECH N9NE	E.B.A.H. / Boiling Point: K.O.D. Collection	STRANGE 159 (14.98)		39
40	75	5	MICHAEL JACKSON	Bad: 25	MJ/EPIC 40095/LEGACY 149.98 CD/DVD (+)		7
41	46	45	SLAUGHTERHOUSE	Welcome To: Our House	SHADY/INTERSCOPE 017038/1G/A (10.98)		1
42	43	46	PITBULL	Planet Pit	MR. 305/POLO GROUNDS/J 60660/RCA (11.98)		3
43	40	39	MARY J. BLIGE	My Life II... The Journey Continues (Act 1)	MATRIARCH/GEFFEN 016257/1G/A (13.98)		2
44	35	34	JAY Z & KANYE WEST	Watch The Throne	ROC-A-FELLA/ROC NATION/DEF JAM 015426/1DJMG (13.98)		1
45	54	35	MELANIE FIONA	The MF Life	SRC 016021/REPUBLIC (10.98)		1
46	38	37	YOUNG JEEZY	TM:103: Hustlerz Ambition	CYE/DEF JAM 013739/1DJMG (13.98) (+)		1
47	57	45	KC AND THE SUNSHINE BAND	Flashback With KC And The Sunshine Band	RHINO FLASHBACK 528201/RHINO (4.98)		33
48	60	47	DJ KHALED	Kiss The Ring	WE THE BEST/YOUNG MONEY/CASH MONEY 017314/REPUBLIC (13.98)		3
49	30	11	E-40 AND TOO SHORT	History: Mob Music	HEAVY ON THE GRIND 000253 (18.98)		11
50	26	9	E-40 AND TOO SHORT	History: Function Music	HEAVY ON THE GRIND 000254 (18.98)		9

RAP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	NEW	1	#1 PITBULL	Global Warming	MR. 305/POLO GROUNDS 45524/RCA		1
2	1	5	KENDRICK LAMAR	good kid, m.A.A.d city	TOP DAWG/AFTERMATH/INTERSCOPE 017534*/1G/A		1
3	7	34	NICKI MINAJ	Pink Friday: Roman Reloaded	YOUNG MONEY/CASH MONEY 016530/REPUBLIC		1
4	4	15	2 CHAINZ	Based On A.T.R.U. Story	DEF JAM 017299*/1DJMG		1
5	2	4	MEEK MILL	Dreams And Nightmares	MAYBACH 530451/WARNER BROS.		1
6	6	10	VG.D.O.D.	DEF JAM 017291/1DJMG		1	
7	9	17	RICK ROSS	God Forgives, I Don't	MAYBACH/SLIP-N-SLIDE/DEF JAM 016343*/1DJMG		1
8	12	12	LECRAE	Gravity	REACH 8234/INFINITY		1
9	8	21	FLO RIDA	Wild Ones	POE BOY/ATLANTIC 52667		

CHRISTIAN SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 I NEED A MIRACLE by Third Day.

CHRISTIAN ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 GREATEST GAINER by Various Artists.

CHRISTIAN AC SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 REDEEMED by Big Daddy Weave.

CHRISTIAN CHR

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 YOUR LOVE NEVER FAILS by Newsboys.

GOSPEL ALBUMS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 GREATEST GAINER by Lecrae.

GOSPEL SONGS

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist. Top entry: #1 TAKE ME TO THE KING by Tameala Mann.

Third Day achieves its sixth No. 1 on Christian Songs, where "I Need a Miracle" spikes 4-1 in its 13th chart week.



Tameala Mann extends her streak as the solo female artist with the longest-running No. 1 on Nielsen BDS-based Gospel Songs.



See Charts Legend on Billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 46 stations are electronically monitored 24 hours a day, 7 days a week. GOSPEL SONGS: 46 stations are electronically monitored 24 hours a day, 7 days a week.

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	2	7	#1 YOUR BODY	CHRISTINA AGUILERA	RCA
2	3	5	DIAMONDS	RIHANNA SRP/DEF JAM/DJMG	
3	5	8	SOMETHING FOR THE WEEKEND	DAVE AUDE FEAT. LUCIANA AUDACIOUS	
4	6	6	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS	REPUBLIC
5	1	8	SWEET NOTHING	CALVIN HARRIS FEAT. RUFUS WELCH/CONSTRUCTION/NOVA EYE/ULTRACOR/NATION/COLUMBIA	
6	9	7	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO/COLUMBIA	
7	16	4	ANYTHING COULD HAPPEN	ELLIE GOULDING CHERRYTREE/INTERSCOPE	
8	11	7	DIE YOUNG	KESHA KEMOSABE/RCA	
9	14	8	SHE'S SO MEAN	MATCHBOX TWENTY EMBLEM/ATLANTIC	
10	8	10	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTOWN/DJMG	
11	12	9	I DON'T DESERVE YOU	PAUL VAN DYK FEAT. PLUMB VANDIT/CURB	
12	4	10	I'M MOVING ON	ONO MIND TRAIN/TVTSTED	
13	10	11	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	
14	13	13	SEND ME YOUR LOVE	TARYN MARINING FEAT. SUZUKI + NED SHEPARD CITRUS/SONIC STEREO/PHONIC	
15	7	13	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL	
16	17	10	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC	
17	24	4	SUPERLOVE	LENNY KRAVITZ ROADRUNNER/ATLANTIC/RRP	
18	21	7	PICKING UP THE PIECES	PALOMA FAITH EPIC	
19	18	11	DON'T FAIL ME NOW	MELANIE AMARO SYCO/EPIC	
20	22	5	PARKING LOT	NELLY FURTADO MGS/LEVIANTH/SCOPE	
21	23	5	GOLD	NEON HITCH FEAT. TYGA REPRISE/WARNER BROS.	
22	19	12	EVERYTHING THAT I GOT	KRISTINE W & BIMBO JONES FLY AGAIN	
23	27	5	DANCING IN MY HEAD	ERIC TURNER VS AVICHI CAPITOL	
24	29	5	LOVE'S GOT A HOLD ON ME	FRENCHIE DAVIS FRENCHIE DAVIS	
25	20	7	WHERE DID YOU GO?	MORGAN PAGE, ANDY CALDWELL & JONATHAN MENDELSON NETWORK	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
26	30	5	DON'T STOP THE PARTY	PITBULL FEAT. T.JR MR. 305/POLO GROUNDS/RCA	
27	32	4	FIYACRAKA	KORR-A DA/UMAN	
28	28	6	INVINCIBLE	KELLY DIVAN THEIA	
29	34	3	THE CITY	MADEON POPCULTUR	
30	15	15	MY EVERYTHING	NOELIA PINK STAR/PCM	
31	43	2	POWER EVERY DAY	PICK	ERIC PRYDZ ASTRALWERKS/CAPITOL
32	25	10	ZOON BALOOMBA	DAVID LONGORIA DEL DRU	
33	33	4	TRESPASSING	ADAM LAMBERT 19/RCA	
34	38	3	WANNA SAY	KAT GRAHAM A&M/OTONE/INTERSCOPE	
35	40	3	KEEP YOUR HEAD UP	AMORAY KNOCKOUT FASHION	
36	37	8	FINALLY FREE	KIMBERLEY LOCKE I AM ENTERTAINMENT	
37	26	11	I WAS HERE	BEYONCE PARKWOOD/COLUMBIA	
38	48	2	LLOVE	KASKADE FEAT. HALEY ULTRA	
39	HOT SHOT DEBUT	2	GOLD 2012	SPANDAU BALLET ASTRALWERKS/CAPITOL	
40	46	3	SOMETHING ABOUT YOU	IRINA CITRUS/SONIC STEREO/PHONIC	
41	NEW	1	THE LUCKY ONES	KERLI ISLAND/DJMG	
42	31	12	EMERGENCY	AUDIO PLAYGROUND FEAT. SNOOP DOGG CANWEST MUSICWORKS	
43	50	2	I CRY	FLO RIDA POE BOY/ATLANTIC	
44	NEW	1	WHAT ABOUT US	THE SATURDAYS ISLAND/DJMG	
45	NEW	1	WE ARE YOUNG	VASSY AUJACIOUS	
46	41	11	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAV/NORD BRAUN/ISLAND/DJMG	
47	NEW	1	NUMB	USHER RCA	
48	NEW	1	LOUDER	DJ FRESH FEAT. SIAN EVANS MINISTRY OF SOUND	
49	49	6	LIFE OF THE PARTY	BEX SYBASONIC	
50	NEW	1	THE FEELING	THE KNOCKS A&M/OTONE/INTERSCOPE	

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	3	21	#1 FLO RIDA	WILD ONES POE BOY/ATLANTIC 526672/AG	
2	4	9	DEADMAUS	ALBUM TITLE GOES HERE MAULSTRAIP 7841/ULTRA	
3	12	30	TOBYMAC	DUBBED & FREED: A REMIX PROJECT FOREFRONT 83332/EMI CMG	
4	9	65	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 7830/CAPITOL	
5	8	48	SKRILLEX	BANGARANG (EP) BIG BEAT/DW/SLA/ATLANTIC 528521/AVG	
6	5	5	SWEDISH HOUSE MAFIA	UNTIL NOW ASTRALWERKS 91713/CAPITOL	
7	6	4	CALVIN HARRIS	11 MONTHS (EP) CONSTRUCTION/NOVA EYE/ULTRACOR/NATION 6932/COLUMBIA	
8	2	3	CRYSTAL CASTLES	CRYSTAL CASTLES (III) CASABLANCA 017777/REPUBLIC	
9	13	75	LMFAO	SORRY FOR PARTY ROCKING WILLIAM/CHERRYTREE/INTERSCOPE 0760/INGA	
10	10	10	LINDSEY STIRLING	LINDSEY STIRLING BRIDGETONE 01	
11	11	16	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL PARTY ANTHEM UNIVERSAL 045001/MUSIC 9596/CAPITOL	
12	7	2	BRIAN ENO	LUX WARP 10231*	
13	16	65	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND (RINO) FLASHBACK 5201/PHONO	
14	1	2	HOW TO DESTROY ANGELS	AN OMEN (EP) HTDA 49590* EX/COLUMBIA	
15	17	8	FLYING LOTUS	UNTIL THE QUIET COMES WARP 10230*	
16	14	35	MADONNA	MDNA LIVE NATION/INTERSCOPE 016658*/YGA	
17	NEW	1	VARIOUS ARTISTS	MINISTRY OF SOUND: THE ANNUAL 2012/MINISTRY OF SOUND DIGITAL EX	
18	18	58	M83	HURRY UP, WE'RE DREAMING. M83 9510*/AMUTE	
19	15	20	MARINA AND THE DIAMONDS	ELECTRA HEART ELEKTRA 531129	
20	19	16	PURITY RING	SHRINES 4AD 3218*	
21	21	56	NERO	WELCOME REALITY MTA/MERCURY/CHERRYTREE/INTERSCOPE 0162/USA	
22	20	25	KNIFE PARTY	RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AVG	
23	24	29	TIESTO	CLUB LIFE VOLUME TWO: MIAMI MUSICAL FREEDOM 004	
24	RE-ENTRY	1	KORN	THE PATH OF TOTALITY ROADRUNNER 017728	
25	NEW	1	DJANGO DJANGO	DJANGO DJANGO RIBBON 021*	

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	12	#1 DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL	
2	2	13	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTOWN/DJMG	
3	7	5	SWEET NOTHING	CALVIN HARRIS FEAT. RUFUS WELCH/CONSTRUCTION/NOVA EYE/ULTRACOR/NATION/COLUMBIA	
4	8	4	DIAMONDS	RIHANNA SRP/DEF JAM/DJMG	
5	4	7	DIE YOUNG	KESHA KEMOSABE/RCA	
6	3	21	SPECTRUM	ZEDD FEAT. MATTHEW KOMA INTERSCOPE	
7	6	12	DON'T WAKE ME UP	CHRIS BROWN RCA	
8	11	13	TOO CLOSE	ALEX CLARE REPUBLIC	
9	16	3	DON'T STOP THE PARTY	PITBULL FEAT. T.JR MR. 305/POLO GROUNDS/RCA	
10	5	14	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAV/NORD BRAUN/ISLAND/DJMG	
11	10	12	ONE MORE NIGHT	MAROON 5 A&M/OTONE/INTERSCOPE	
12	12	5	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
13	25	6	BEAM ME UP (KILL-MODE)	CAZZETTE AT NIGHT	
14	9	11	ALIVE	KREWELLA KREWELLA/COLUMBIA	
15	13	3	ANYTHING COULD HAPPEN	ELLIE GOULDING CHERRYTREE/INTERSCOPE	
16	20	6	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	
17	19	14	BLOW ME (ONE LAST KISS)	PINK RCA	
18	18	2	VA VA VOOM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	
19	14	4	I CRY	FLO RIDA POE BOY/ATLANTIC	
20	21	4	SUPERLOVE	LENNY KRAVITZ ROADRUNNER/ATLANTIC/RRP	
21	15	10	PANDORA'S BOX	PSY SCHOOLBOY/REPUBLIC	
22	22	2	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAV/NORD BRAUN/ISLAND/DJMG	
23	17	6	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC	
24	24	6	THE CITY	MADEON POPCULTUR	
25	NEW	1	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA/ATLANTIC	

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	5	#1 TONY BENNETT	VIVA DUETS RPM 47310/COLUMBIA	
2	2	9	DIANA KRALL	GLAD RAG DOLL VERVE 017191*/AVG	
3	4	63	TONY BENNETT	DUETS II RPM 66253/COLUMBIA	
4	3	54	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL	
5	5	43	PAUL MCCARTNEY	KISSES ON THE BOTTOM MPL/HEAR 33369*/CONCORD	
6	6	32	CHRIS BOTTI	IMPRESSIONS COLUMBIA 60352*	
7	7	7	ELLA FITZGERALD	10 GREAT CHRISTMAS SONGS CAPITOL 04579	
8	10	26	MELODY GARDOT	THE ABSENCE DECCA/VERVE 016816*/AVG	
9	12	12	BIG BAD VOODOO DADDY	RATTLE THEM BONES SAVOY JAZZ 17898*/SLG	
10	9	39	ROBERT GLASPER EXPERIMENT	BLACK RADIO BLUE NOTE 88333*	
11	11	50	SOUNDTRACK	MIDNIGHT IN PARIS MADISON GATE 63482 EX	
12	RE-ENTRY	1	STEVE TYRELL	I'LL TAKE ROMANCE NEW ESIGN 33274/CONCORD	
13	16	38	GREGORY PORTER	BE GOOD MOTEMA 75	
14	15	26	SOUNDTRACK	TREME: SEASON 2 HBO/ROUNDER 619130/CONCORD	
15	RE-ENTRY	1	PINK MARTINI	RETROSPECTIVE HEINZ 11	

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	6	#1 KENNY G	THE CLASSIC CHRISTMAS ALBUM ARTISTA 4121/LEGACY	
2	3	37	ESPERANZA SPALDING	RADIO MUSIC SOCIETY MOUNTAIN/HEADS UP 33174/CONCORD	
3	2	9	EUGE GROOVE	HOUSE OF GROOVE SHANACHIE 5197	
4	4	10	FOURPLAY	ESPRIT DE FOUR HEADS UP 33738/CONCORD	
5	5	9	JONATHAN BUTLER	GRACE AND MERCY RENDEZVOUS 5146/MACK AVENUE	
6	6	7	ROBERT GLASPER EXPERIMENT	BLACK RADIO RECOVERED: THE REMIX (EP) BLUE NOTE 40482	
7	8	7	DON DIEGO	FUN AGO MUZIK 1905	
8	12	24	BRIAN CULBERTSON	DREAMS VERVE 016842*/G	
9	23	21	KENNY G & RAHUL SHARMA	NAMASTE CONCORD 33816	
10	10	4	STREETWIZE	FELIN' SEXY SHANACHIE 5198	
11	9	16	MARCUS MILLER	RENAISSANCE 3 DELICES/CONCORD JAZZ 33294/CONCORD	
12	13	23	GERALD ALBRIGHT / NORMAN BROWN	24/7 CONCORD JAZZ 40257/CONCORD	
13	7	9	LEE RITENOUR	RHYTHM SESSIONS CONCORD 33709	
14	11	22	ROB WHITE	JUST KICKIN' IT QUEEN OF SHEBA/HUSH 01273/DRPHEUS	
15	16	23	PAUL HARDCASTLE	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	2	10	#1 SONNYMOON	HOUSE OF GROOVE FOURPLAY HEADS UP/CMG	
2	1	14	HOUSE OF GROOVE	EUGE GROOVE SHANACHIE	
3	6	12	LET'S BOUNCE	NILS BAJA/TSR	
4	4	11	LATER TONIGHT	BRIAN CULBERTSON VERVE	
5	3	11	INNER CITY BLUES (MAKE ME WANNA HOLLER)	RICHARD ELLIOT ARTISTRY/MACK AVENUE	
6	8	9	THE VILLAGE	LEE RITENOUR CONCORD/CMG	
7	7	13	DON'T WALK AWAY	JONATHAN BUTLER MACK AVENUE	
8	5	16	MAGICAL	JONATHAN FRITZEN FEAT. BONEY JAMES NORDIC NIGHTS	
9	10	8	BACKSTAGE PASS	PAUL BROWN FEAT. BOB JAMES WOODWARD AVENUE	
10	9	18	BETWEEN US	NICHOLAS COLE CUTMORE	
11	11	10	PANDORA'S BOX	CHRIS STANDRING ULTIMATE VIBE	
12	13	9	MONTUNO BAY	MARC ANTOINE FRAZZY FROG	
13	14	6	FINGERLERO	GEORGE BENSON CONCORD JAZZ/CMG	
14	16	19	A DAY IN PARIS	CRAIG SHARMA INNERSVISION	
15	15	21	ON YOUR FEET	JULIAN VAUGHN TRIPPIN' 'N' RHYTHM	

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	NEW	1	#1 BENEDICTINES OF MARY, QUEEN OF APOSTLES	ADVENT AT EPHESUS DECCA 017837	
2	1	11	VARIOUS ARTISTS	FIFTY SHADES OF GREY: THE CLASSICAL ALBUM CAPITOL 78486	
3	4	6	DANIEL HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN	RECOMPOSED BY MAX RICHTER DIG 017486/DECCA CLASSICS	
4	3	8	MORMON TABERNACLE CHOIR/WORCH. AT TEMPLE SQUARE	ONCE UPON A CHRISTMAS MORMON TABERNACLE CHOIR 3082348	
5	2	4	JENNY OAKS BAKER	NOEL: CAROLS OF CHRISTMAS PAST SHADY MOUNTAIN 9082348	
6	9	3	JOYCE DIDONATO	DRAMA QUEENS VIRGIN CLASSICS 02854/EMI CLASSICS	
7	8	3	MORMON CHORAL ORGANIZATIONS	O HOLY NIGHT MORMON CHORAL ORGANIZATIONS 7701003	
8	7	27	SOUNDTRACK	MOONRISE KINGDOM FOCUS FEATURES 718892/ARXCO	
9	NEW	1	SOUNDTRACK	MOONRISE KINGDOM (EP) FOCUS FEATURES 8000* EX/ARXCO	
10	NEW	1	ORCHESTRE REVOLUTIONNAIRE ET ROMANTIQUE	BETHOVEN: SYMPHONIES 5 & 7 MOUSSEUR/CAVIGNE HALL 717501/DECCA	
11	6	38	VARIOUS ARTISTS	ESCAPES: CLASSICAL STRESS RELIEF/ESCAPES 8108 EX/MOOD MEDIA	
12	5	7	LANG LANG	THE CHOPIN ALBUM SONY CLASSICAL 8886/SONY MASTERWORKS	
13	NEW	1	ANDREA BOCELLI/MAITE ALBEROLA	GOUNOD: ROMEO ET JULIETTE DECCA 017318	
14	RE-ENTRY	1	DANIEL BARENBOIM	REPRISE FOR ALL: MUSIC OF POWEL MASON AND BEAUMONT NEWELL/DECCA CLASSICS	
15	14	10	RENEE FLEMING	THE ART OF RENEE FLEMING DECCA/00 017172/DECCA CLASSICS	

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	4	#1 ANDRE RIEU	HOME FOR THE HOLIDAYS ANDRE RIEU/FLORIAN/HP 017484/VE	
2	2	8	JACKIE EVANCHO	SONGS FROM THE SILVER SCREEN SYCO 46655/COLUMBIA	
3	NEW	1	IL VOLO	WE ARE LOVE/RENTUNIGATICA/PERA BLUES/INTERSCOPE 01776/INGA	
4	4	8	THE PIANO GUYS	THE PIANO GUYS MASTERWORKS 41676/SONY MASTERWORKS	
5	3	4	KATHERINE JENKINS	THIS IS CHRISTMAS REPRISE 532525/WARNER BROS.	
6	6	10	LINDSEY STIRLING	LINDSEY STIRLING BRIDGETONE 01	
7	11	54	ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 01970/DECCA	
8	5	3	DAVID PHELPS	CLASSIC GATHER 46154/EMI CMG	

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	17	#1 ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN	MACHETE/UMLE
2	11	18	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	
3	3	6	SOLO VINE A DESPEDIRME	GERARDO ORTIZ DEL/SONY MUSIC LATIN	
4	10	19	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
5	4	5	POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	
6	6	9	VOLVI A NACER	CARLOS VIVES GAIKAW/SONY MUSIC LATIN	
7	2	30	INCONDICIONAL	PRINCE ROYCE TOP STOP	
8	7	17	BALADA (TCHE TCHERERE TCHE TCHE)	GUSTAVO LIMA PANTANAL/RGE/SOM LIVRE/SONY MUSIC LATIN	
9	5	27	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
10	8	14	MI PROMESA	PESADO DISA/UMLE	
11	9	8	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC LATIN	
12	13	11	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
13	12	6	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
14	14	47	DUTTY LOVE	DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE	
15	17	29	SIN RESPIRACION	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	
16	15	20	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE	
17	18	44	AMOR CONFUSO	GERARDO ORTIZ DEL/SONY MUSIC LATIN	
18	21	9	SAN LUNES	BANDA LA TRAKALOSA DISCOS SABINAS/REMEX	
19	23	8	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
20	19	24	PASARELA	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
21	25	10	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
22	22	8	PEGAITO SUAVECITO	ELVIS CRESPO FEAT. FITO BLANCO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	
23	24	10	VACIANDO BOTELLAS	FIDEL RUEDA DISA/UMLE	
24	16	20	WILL U STILL LOVE ME TOMORROW	LESLIE GRACE TOP STOP	
25	20	16	DIOSA DE LOS CORAZONES	KEN-Y, ZION, LOBO, LENNOX, ARCANGEL & RKM PINA	
26	27	12	EN RESUMEN	BANDA LOS RECODITOS DISA/UMLE	
27	26	9	MIENTRAS TANTO	TOMMY TORRES FEAT. RICARDO ARJONA WARNER LATINA	
28	30	4	ZUMBA	DON OMAR ORFANATO/MACHETE/UMLE	
29	28	14	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR FEAT. JUAN MAGAN ORFANATO/MACHETE/UMLE	
30	29	19	NO ME COMPARES	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	
31	34	8	BESOS AL AIRE	3BALLMITY FEAT. AMERICA SIERRA & SMOKEY FONOVISA/UMLE	
32	35	5	NUBE BLANCA	EL TRONO DE MEXICO FONOVISA/UMLE	
33	37	3	LA PREGUNTA	JALVAZQUEZ NEL FLOW	
34	43	2	REGALAME UN MUACK	CHINO & NACHO MACHETE/UMLE	
35	32	8	CON QUIEN SE QUEDA EL PERRO?	JESSE & JOY WARNER LATINA	
36	42	17	365 DIAS	LOS TUCANES DE TURJANA FONOVISA/UMLE	
37	36	20	EL BUEN EJEMPLO	CALIBRE 50 DISA/UMLE	
38	40	20	HASTA QUE TE CONOCI	MANA WARNER LATINA	
39	39	3	ADIVINA	NOEL TORRES DEL/SONY MUSIC LATIN	
40	33	8	ESTAS AHI?	GILBERTO SANTA ROSA SONY MUSIC LATIN	
41	47	4	MENTIROSA	EL DASA DISA/UMLE	
42	NEW		LLORAR	JESSE & JOY FEATURING MARIO DOMM WARNER LATINA	
43	RE-ENTRY		LA MISMA GRAN SENORA	JENNI RIVERA FONOVISA/UMLE	
44	31	8	DESDE QUE SE FUE	CHRISTIAN PAGAN UNIVERSAL MUSIC LATIN/UMLE	
45	49	2	AMOR EXPRESS	BANDA SINALOENSE MS DE SERGIO LIZARRAGA ASL/DISA/UMLE	
46	45	8	ADICTO	DUELO FONOVISA/UMLE	
47	NEW		MANIAS	THALIA SONY MUSIC LATIN	
48	38	3	CONVENCEME	RICARDO MONTANER SONY MUSIC LATIN	
49	44	4	SIN MIEDO	GRUPO TREGO JDX	
50	46	12	DETRAS DE MI VENTANA	JENNI RIVERA FONOVISA/UMLE	

Thalia triumphs on Top Latin Albums for the second time—her first in more than 10 years—as *Habitame Siempre* sells 6,000 copies, according to Nielsen SoundScan. Her last and only other No. 1 came in the summer of 2002 when her self-titled set spent five weeks at the top.



LATIN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL
1	2	14	#1 SOLO VINE A DESPEDIRME	GERARDO ORTIZ DEL/SONY MUSIC LATIN	
2	12	18	GG ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	
3	8	19	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
4	4	5	POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	
5	3	27	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
6	6	14	MI PROMESA	PESADO DISA/UMLE	
7	5	9	VOLVI A NACER	CARLOS VIVES GAIKAW/SONY MUSIC LATIN	
8	1	8	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC	
9	7	17	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	
10	10	11	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
11	11	9	GANGNAM STYLE	PSY SCHOOL BOY/REPUBLIC	
12	9	7	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC LATIN	
13	14	29	SIN RESPIRACION	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	
14	19	10	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
15	13	6	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
16	15	20	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE	
17	18	9	SAN LUNES	BANDA LA TRAKALOSA DISCOS SABINAS/REMEX	
18	21	9	MIENTRAS TANTO	TOMMY TORRES FEAT. RICARDO ARJONA WARNER LATINA	
19	23	17	BALADA (TCHE TCHERERE TCHE TCHE)	GUSTAVO LIMA PANTANAL/RGE/SOM LIVRE/SONY MUSIC LATIN	
20	17	30	INCONDICIONAL	PRINCE ROYCE TOP STOP	
21	24	6	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
22	16	16	DIOSA DE LOS CORAZONES	KEN-Y, ZION, LOBO, LENNOX, ARCANGEL & RKM PINA	
23	22	10	VACIANDO BOTELLAS	FIDEL RUEDA DISA/UMLE	
24	20	7	PEGAITO SUAVECITO	ELVIS CRESPO FEAT. FITO BLANCO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	
25	25	12	EN RESUMEN	BANDA LOS RECODITOS DISA/UMLE	

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	CERT.
1	HOT SHOT DEBUT	1 WK	#1 THALIA	HABITAME SIEMPRE	SONY MUSIC LATIN 49144	
2	NEW		TITO "EL BAMBINO"	INVICTO	VEVEMUSIC/UNIVERSAL MUSIC LATIN 066171/UMLE	
3	NEW		PRINCE ROYCE	#1'S TOP STOP	30021/SONY MUSIC LATIN	
4		3	ROMEO SANTOS	THE KING STAYS KING	SONY MUSIC LATIN 44275	
5		9	GG ALEJANDRO SANZ	LA MUSICA NO SE TEGA	UNIVERSAL MUSIC LATIN 001030/UMLE	
6		2	VARIOUS ARTISTS	BANDA #1'S 2012 DISA 017706/UMLE		
7		2	VARIOUS ARTISTS	CORRIDOS #1'S 2012 DISA 017708/UMLE		
8	NEW		BANDA SINALOENSE MS DE SERGIO LIZARRAGA	MI RAZON DE SER	DISA 017739/UMLE	
9		2	YOLANDITA MONGE	MAS PARA DAR ROMA	0895	
10		13	MANA	EXLIJADOS ES LA BAHIA	WARNER LATINA 532125	
11		21	WISIN & YANDEL	LIDERES	MACHETE 018692/UMLE	
12		5	CALIBRE 50	GRANDES EXITOS	DISA 017893/UMLE	
13		2	GILBERTO SANTA ROSA	GILBERTO SANTA ROSA	SONY MUSIC LATIN 91214	
14		9	GERARDO ORTIZ	EL PRIMER MINISTRO	BAD SIN DEL 42701/SONY MUSIC LATIN	
15		4	LARRY HERNANDEZ	CAPAZ DE TODO	FONOVISA 017642/UMLE	
16		6	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2012	FONOVISA 017564/UMLE	
17		107	SHAKIRA	SALE EL SOL	EPIC 77433/SONY MUSIC LATIN	
18		30	DON OMAR	MTU2: NEW GENERATION	ORFANATO/MACHETE 018629/UMLE	
19		4	TIERRA CALI	ENTREGATE	VICTORAVENEMUSIC/UNIVERSAL MUSIC LATIN 001030/UMLE	
20		39	JENNI RIVERA	JOYAS PRESTADAS: POP	FONOVISA 354660/UMLE	
21		142	CAMILA	DE JARTE DE AMAR	SONY MUSIC LATIN 58881	
22		33	PRINCE ROYCE	PHASE II TOP STOP	530077/AG	
23		6	LOS TEMERARIOS	MI VIDA SIN TI	VIRTUS 2060	
24		55	ROMEO SANTOS	FORMULA: VOL. 1	SONY MUSIC LATIN 82046	2
25		2	VARIOUS ARTISTS	DURANGUENSE #1'S 2012	DISA 017743/UMLE	

REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	15	#1 SOLO VINE A DESPEDIRME	GERARDO ORTIZ DEL/SONY MUSIC LATIN	
2	4	24	GG CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
3	2	30	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
4	3	23	MI PROMESA	PESADO DISA/UMLE	
5	5	14	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
6	6	39	SIN RESPIRACION	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	
7	7	24	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE	
8	8	17	SAN LUNES	BANDA LA TRAKALOSA DISCOS SABINAS/REMEX	
9	10	10	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
10	9	20	VACIANDO BOTELLAS	FIDEL RUEDA DISA/UMLE	
11	11	18	EN RESUMEN	BANDA LOS RECODITOS DISA/UMLE	
12	12	12	NUBE BLANCA	EL TRONO DE MEXICO FONOVISA/UMLE	
13	18	4	LA MISMA GRAN SENORA	JENNI RIVERA FONOVISA/UMLE	
14	14	5	ADIVINA	NOEL TORRES DEL/SONY MUSIC LATIN	
15	17	11	MENTIROSA	EL DASA DISA/UMLE	
16	20	4	AMOR EXPRESS	BANDA SINALOENSE MS DE SERGIO LIZARRAGA ASL/DISA/UMLE	
17	15	19	DETRAS DE MI VENTANA	JENNI RIVERA FONOVISA/UMLE	
18	19	8	COMO LE HAGO	LOS HURACANES DEL NORTE GARMEX	
19	21	10	DE NORTE A SUR	CARDENALES DE NUEVO LEON REMEX	
20	23	4	SIN TI (I DON'T WANT TO MISS A THING)	TYLAND & LENNY FEAT. PITBULL & BEATRIZ LUENGO SONY MUSIC LATIN	

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	11	#1 PEGAITO SUAVECITO	ELVIS CRESPO FEAT. FITO BLANCO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	
2	1	9	VOLVI A NACER	CARLOS VIVES GAIKAW/SONY MUSIC LATIN	
3	4	5	POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	
4	2	9	ESTAS AHI?	GILBERTO SANTA ROSA SONY MUSIC LATIN	
5	40	15	GG ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	
6	5	12	DEJAME CAMBIARTE LA VIDA	CHARLIE CRUZ BLACKOUT/UP	
7	10	5	BUM, BUM, BUM	JUAN ESTEBAN HART/MINAYA	
8	8	5	REGALAME UN MUACK	CHINO & NACHO MACHETE/UMLE	
9	16	6	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
10	14	9	LA SALIDA	GRETCHEN BLACK HAWK/DEL ANGEL FESNICO	
11	7	17	ESTA NOCHE SI	REY NUZZ LUNA NEGRA	
12	9	35	INCONDICIONAL	PRINCE ROYCE TOP STOP	
13	18	12	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC LATIN	
14	11	5	ME LLAMARE TUYO	VICTOR MANUELLE KRYAV/SONY MUSIC LATIN	
15	17	19	MILAGRO	NORKA FEAT. LITA CRESCENT MOON	
16	6	20	WILL U STILL LOVE ME TOMORROW	LESLIE GRACE TOP STOP	
17	27	2	INFIEL	KARLOS ROSE CACA/UMLE	
18	12	10	SIN MIEDO	GRUPO TREGO JDX	
19	20	7	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
20	24	13	LEJOS	TOBY LOVE TOP STOP	

BETWEEN THE BULLETS

THANK 'GLOBAL WARMING'

Pitbull's English-language *Global Warming* bows at No. 14 on the Billboard 200 with 64,000, according to Nielsen SoundScan. Its one Spanish-language song, "Echa Pa'lla (Manos Pa'rriba)," available on the album's deluxe version, jumps 11-2 on Hot Latin Songs thanks in part to the visibility afforded by the album's release. In its 19th week on Latin Digital Songs, it leaps 21-3 (5,000), and its radio audience increases 75% to 9.8 million listener impressions, according to Nielsen BDS.

—Rauly Ramirez

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	17	#1 ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	
2	3	9	VOLVI A NACER	CARLOS VIVES GAIKAW/SONY MUSIC LATIN	
3	2	11	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC	
4	4	9	GANGNAM STYLE	PSY SCHOOL BOY/REPUBLIC	
5	7	23	BALADA (TCHE TCHERERE TCHE TCHE)	GUSTAVO LIMA PANTANAL/RGE/SOM LIVRE/SONY MUSIC LATIN	
6	5	26	INCONDICIONAL	PRINCE ROYCE TOP STOP	
7	6	5	POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	
8	10	8	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC LATIN	
9	9	40	AI SE EU TE PEGO	MICHEL TELLO PANTANAL/RGE/SOM LIVRE/SONY MUSIC LATIN	
10	8	19	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	
11	12	10	MIENTRAS TANTO	TOMMY TORRES FEAT. RICARDO ARJONA WARNER LATINA	
12	13	18	WILL U STILL LOVE ME TOMORROW	LESLIE GRACE TOP STOP	
13	11	15	DIOSA DE LOS CORAZONES	KEN-Y, ZION, LOBO, LENNOX, ARCANGEL & RKM PINA	
14	17	10	CON QUIEN SE QUEDA EL PERRO?	JESSE & JOY WARNER LATINA	
15	16	5	PEGAITO SUAVECITO	ELVIS CRESPO FEAT. FITO BLANCO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	
16	19	3	MANIAS	THALIA SONY MUSIC LATIN	
17	14	15	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR FEAT. JUAN MAGAN ORFANATO/MACHETE/UMLE	
18	15	14	BOYS WILL BE BOYS	PAULINA RUBIO UNIVERSAL MUSIC LATIN/UMLE	
19	18	10	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
20	20	5	SIN TI (I		

Billboard HITS OF THE WORLD

DEC 8 2012

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 8, 2012
1	3	DIAMONDS RIHANNA SRP	
2	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
3	12	TROUBLEMAKER OLLY MURS FT. FLO RIDA SYCO	
4	11	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	
5	4	SKYFALL ADELE XL	
6	5	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA	
7	6	CANDY ROBBIE WILLIAMS FARRELL	
8	7	BENEATH YOUR BEAUTIFUL LABRINTH FT. EMELI SANDE SYCO	
9	2	LITTLE THINGS ONE DIRECTION SYCO	
10	10	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	DECEMBER 8, 2012
1	NEW	SARABA, ITOSHIKI KANASHIMI TACHIYO MOMOIRO CLOVER Z KING	
2	4	SAKURANAGASHI UTADA HIKARU EMI	
3	NEW	HIKARU MONO TACHI MAYU WATANABE SONY	
4	NEW	MONSTERS THE MONSTERS VICTOR	
5	NEW	BRAVE IT OUT GENERATIONS RHYTHMZONE	
6	25	FLOWER POWER SHOJO JIDAI NAYUTAWAVE	
7	66	V.I.P SID SONY	
8	RE	INNOCENCE ERIKI SONY	
9	15	TABLE DANCER KESHA CHANTE VICTOR	
10	9	AOI HARU BACK NUMBER UNIVERSAL	

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	DECEMBER 8, 2012
1	NEW	CELEBRATION DAY LED ZEPPELIN SWAN SONG/ATLANTIC	
2	NEW	SCHEIN & SEIN PIUR ABENTEUERLAND	
3	NEW	LIVE 2012 COLDPLAY PARLOPHONE	
4	NEW	UNAPOLOGETIC RIHANNA SRP/DEF JAM	
5	RE	LIVE AT RIVER PLATE AC/DC ALBERT PRODUCTIONS/COLUMBIA	
6	NEW	FIRE IT UP JOE COCKER SONY MUSIC	
7	NEW	NOI EROS RAMAZZOTTI UNIVERSAL	
8	1	GRRR! THE ROLLING STONES THE ROLLING STONES/ABKCO/POLYDOR	
9	24	BORN TO DIE LANA DEL REY POLYDOR	
10	5	MUSIC DAVID GARRETT DECCA	

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	DECEMBER 8, 2012
1	NEW	UNAPOLOGETIC RIHANNA SRP/DEF JAM	
2	1	TAKE ME HOME ONE DIRECTION SYCO	
3	NEW	DNA LITTLE MIX SYCO	
4	NEW	CELEBRATION DAY LED ZEPPELIN SWAN SONG/ATLANTIC	
5	RE	CHRISTMAS MICHAEL BUBLE 143/REPRISE	
6	2	MERRY CHRISTMAS, BABY ROD STEWART VERVE	
7	NEW	STANDING OVATION: THE GREATEST SONGS FROM THE STAGE SUSAN BOYLE SYCO	
8	7	OUR VERSION OF EVENTS EMELI SANDE VIRGIN	
9	4	MAGIC OF THE MOVIES ANDRE RIEU AND HIS JOHANN STRAUSS ORCHESTRA ANDRE RIEU/DECCA	
10	5	TAKE THE CROWN ROBBIE WILLIAMS FARRELL/ISLAND	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 8, 2012
1	4	DIAMONDS RIHANNA SRP	
2	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
3	2	SKYFALL ADELE XL	
4	3	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
5	NEW	SCREAM & SHOUT WILLIAM FT. BRITNEY SPEARS INTERSCOPE	
6	NEW	ENVOLE-MOI M. POKORA & TAL.ME INTERACTIONS	
7	7	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN	
8	5	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	
9	NEW	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA	
10	10	PEOPLE HELP THE PEOPLE BIRDY 14TH FLOOR	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN)	DECEMBER 8, 2012
1	NEW	UNAPOLOGETIC RIHANNA SRP/DEF JAM	
2	1	TAKE ME HOME ONE DIRECTION SYCO/COLUMBIA	
3	2	SANS ATTENDRE CELINE DION SONY MUSIC	
4	NEW	CELEBRATION DAY LED ZEPPELIN SWAN SONG/ATLANTIC	
5	8	MERRY CHRISTMAS, BABY ROD STEWART VERVE	
6	3	STAR ACADÉMIE NOEL VARIOUS ARTISTS PRODUCTIONS J	
7	4	RED TAYLOR SWIFT BIG MACHINE/OPEN ROAD	
8	16	THE TRUTH ABOUT LOVE PINK RCA	
9	NEW	THE WORLD FROM THE SIDE OF THE MOON PHILIP PHILLIPS 19/INTERSCOPE	
10	NEW	REBEL SOUL KID ROCK TOP DDD/ATLANTIC	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	DECEMBER 8, 2012
1	NEW	RETURN LEE SEUNG GI HOOK ENTERTAINMENT	
2	1	1, 2, 3, 4 LEE HI YG ENTERTAINMENT	
3	NEW	SCARECROW LEE HI YG ENTERTAINMENT	
4	48	BAD MAN JUNIEL F&C ENTERTAINMENT	
5	15	OCTOBER RAIN ROY KIM CJ E&M	
6	2	I WILL SHOW YOU ALEE YMC ENTERTAINMENT	
7	4	OFFICIALLY MISSING YOU, TOO GEEKS, SOYU LOEN ENTERTAINMENT	
8	3	THINGS THAT I COULDN'T SAY NOEL ITM ENTERTAINMENT	
9	NEW	WORDS THAT SAY I LOVE YOU LEE SEUNG GI HOOK ENTERTAINMENT	
10	NEW	FOREST LEE SEUNG GI HOOK ENTERTAINMENT	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	DECEMBER 8, 2012
1	1	TAKE ME HOME ONE DIRECTION SYCO	
2	4	THE TRUTH ABOUT LOVE PINK RCA	
3	NEW	CELEBRATION DAY LED ZEPPELIN SWAN SONG/ATLANTIC	
4	5	ARMAGEDDON GUY SEBASTIAN SONY MUSIC	
5	3	RED TAYLOR SWIFT BIG MACHINE/MERCURY	
6	NEW	STANDING OVATION: THE GREATEST SONGS FROM THE STAGE SUSAN BOYLE SYCO	
7	8	GRRR! THE ROLLING STONES THE ROLLING STONES/ABKCO/POLYDOR	
8	NEW	UNAPOLOGETIC RIHANNA SRP/DEF JAM	
9	7	MERRY CHRISTMAS, BABY ROD STEWART VERVE	
10	15	CHRISTMAS MICHAEL BUBLE 143/REPRISE	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 8, 2012
1	1	KEEP YOUR HEAD UP SANDRA VAN NIEUWLAND TALPA CONTENT	
2	NEW	BEGGIN' SANDRA VAN NIEUWLAND TALPA CONTENT	
3	2	MORE SANDRA VAN NIEUWLAND 95BALL	
4	3	LET HER GO PASSENGER BLACK CROW	
5	4	SKYFALL ADELE XL	
6	9	WALLPAPER STAY GOLD FT. STYLE OF EYE & POW MAGNETRON/VNF	
7	6	DIAMONDS RIHANNA SRP	
8	5	CANDY ROBBIE WILLIAMS FARRELL	
9	8	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	
10	10	ZWARTE PIETEN STIJL PARTY PIET PABLO PARTY PIET PABLO	

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

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APBO/NIELSEN)	DECEMBER 1, 2012
1	3	CARROSSEL VARIOUS ARTISTS BUILDING	
2	1	AGAPE AMOR DIVINO PADRE MARCELO ROSSI SONY MUSIC	
3	NEW	ESTOU AQUI PADRE FABIO DE MELO SONY MUSIC	
4	5	REAL FANTASIA IVETE SANGALO UNIVERSAL	
5	2	MEUS ENCANTOS PAULA FERNANDES UNIVERSAL	
6	4	OUSADIA E ELEGRIA THIAGUINHO SOM LIVRE	
7	RE	AO VIVO: EM JERUSALEM ROBERTO CARLOS SONY MUSIC	
8	7	SAMBO SAMBO RADAR	
9	RE	21 ADELE XL	
10	NEW	PELA PORTA DA FRENTE BRUNO & MARRONE SONY MUSIC	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 8, 2012
1	2	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
2	3	TE VOY A ESPERAR JUAN MAGAN FT. BELINDA SONY MUSIC	
3	1	TANTO PABLO ALBORAN TRIMECA	
4	4	DIAMONDS RIHANNA SRP	
5	5	LAGRIMAS DESORDENADAS MELENDI WARNER	
6	6	TE PINTARON PAJARITOS YANDAR & YOSTIN FT. ANDY RIVERA WE LOVE ASERE	
7	NEW	VUELVO A VERTE MALU FT. PABLO ALBORAN DE ESTA COMPILACION	
8	NEW	DON'T STOP THE PARTY PITBULL FT. T.JR MR. 305/POLO GROUNDS	
9	7	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM	
10	NEW	TE HE ECHADO DE MENOS PABLO ALBORAN TRIMECA	

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

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 8, 2012
1	9	LET HER GO PASSENGER BLACK CROW/EMBASSY OF MUSIC	
2	1	SKYFALL ADELE XL	
3	4	INFINITY INFINITY INK CROSSTOWN	
4	2	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
5	3	DIAMONDS RIHANNA SRP	
6	6	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA	
7	RE	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
8	RE	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	
9	5	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
10	8	LIGHTS ELLIE GOULDING POLYDOR	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 8, 2012
1	1	ASTROLOGEN DARIN EVA	
2	2	EN APA SOM LIKNAR DIG DARIN EVA	
3	4	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
4	6	HANDERNA MOT HIMLEN PETRA MARKLUND RAZZIA	
5	8	1:A GANGEN MISS LI EVA	
6	3	JAG OCH MIN FAR MAGNUS UGGLA EVA	
7	9	DIAMONDS RIHANNA SRP	
8	5	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
9	RE	GREYHOUND SWEDISH HOUSE MAFIA SHM	
10	RE	SKYFALL ADELE XL	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	DECEMBER 8, 2012
1	3	CON QUIEN SE QUEDA EL PERRO? JESSE & JOY WARNER	
2	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
3	2	MANIAS THALIA SONY MUSIC	
4	7	DON'T STOP THE PARTY PITBULL FT. T.JR MR. 305/POLO GROUNDS/RCA	
5	5	LA TORMENTA ALEKS SYNTEK SONY MUSIC	
6	4	INFIEL GERMAN MONTERO FONOVISA	
7	17	ONE MORE NIGHT MARDON 5 A&M/OCTONE	
8	6	WHISTLE FLO RIDA P&E BOY/ATLANTIC	
9	13	CORAZON BIPOLAR PATY CANTU CAPITOL	
10	16	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA	

IRELAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 8, 2012
1	NEW	TINY DANCER A SONG FOR LILY-MAE THE COLLECTIVE	
2	1	BENEATH YOUR BEAUTIFUL LABRINTH FEATURING EMELI SANDE SYCO	
3	2	LITTLE THINGS ONE DIRECTION SYCO	
4	4	DIAMONDS RIHANNA SRP	
5	7	TROUBLEMAKER OLLY MURS FEATURING FLO RIDA SYCO	
6	3	CANDY ROBBIE WILLIAMS FARRELL	
7	NEW	HO HEY THE LUMINEERS DUALTONE	
8	5	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
9	RE	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA	
10	6	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	

NEW ZEALAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 8, 2012
1	1	THRIFT SHOP MACKLEMORE & RYAN LEWIS FT. WANZ MACKLEMORE	
2	4	DIAMONDS RIHANNA SRP	
3	3	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
4	2	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
5	9	LITTLE TALKS OF MONSTERS AND MEN SKRIMS EHF/LAEG/JARAS 1	
6	RE	I KNEW YOU WERE TROUBLE TAYLOR SWIFT BIG MACHINE	
7	7	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA	
8	6	BEAUTY AND A BEAT JUSTIN BIEBER FT. NICKI MINAJ SCHOOLBOY/RAYMOND BRAUN	
9	10	TRY PINK RCA	
10	RE	SWEET NOTHING CALVIN HARRIS FT. FLORENCE WELCH FLY EYE	

PORTUGAL		DIGITAL SONGS	
THIS			

DEC 8 2012 SINGLES & TRACKS SONG INDEX

2 REASONS (April's Boy Musik, BMI/Warner-Tamerlane Publishing Corp., BMI/No QuincyDonda Music Publishing, BMI/Downtown DMP Songs, BMI/Left Field Music, BMI/Bar Raising Tracks, BMI/Diomeni And Ya Majesty's Music, ASCAP/WB Music Corp., ASCAP/Timothae Publishing, BMI/Kyle Stewart Publishing Designae, BMI), AMP, RBH 15

365 DIAS (Primo Music, Inc., BMI) LT 36

50 WAYS TO SAY GOODBYE (Blue Lamp Music, ASCAP/EMI April Music, Inc., ASCAP/Timon Music, ASCAP/Stellar Songs Ltd., PRS/EMI Blackwood Music Inc., BMI), HL, H100 44

A

ADICTO (Sarca Music Publishing Inc., BMI) LT 46

ADIVINA (DEI Melodias, BMI) LT 39

ADORN (MJP Music, ASCAP) H100 19, RBH 3

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

AMERICAN HEART (BMG Gold Songs, ASCAP/Glasbean, ASCAP/Wa Jam Writers Group, ASCAP/BMG Rights Management (US) LLC, ASCAP/Sony/ATV Tiro Publishing, BMI/Reavertown Tunes, BMI), HL, CS 39

AMOR CONFUSO (DEI Melodias, BMI) LT 17

AMOR EXPRESS (Apta Musical, LLC, BMI) LT 45

AMOR REAL (New Era Entertainment Publishing, BMI/Godho Music Publishing, BMI/WY Artist Music Publishing, BMI) LT 21

ANYTHING COULD HAPPEN (Sony/ATV Music Publishing UK Ltd., PRS/Sony/ATV Tunes LLC, ASCAP/Global Talent Publishing, PRS), HL, H100 64

AS LONG AS YOU LOVE ME (Redeem Jerkins Productions, BMI/EMI Blackwood Music Inc., BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Sony/ATV Songs LLC, BMI/Three Dimension, BMI/Biebar Time Publishing, ASCAP/Universal Music Corporation, ASCAP/FF To Do Publishing, LLC, BMI/Tre Ball Music, BMI), HL, H100 15

B

BACKSEAT FREESTYLE (WB Music Corp., ASCAP/Top Dawg Music, ASCAP/Hard Working Black Folks, ASCAP/Hi-Boy Music, BMI/Can't Teach Bion The Shhh, BMI/Songs Of Universal, Inc., BMI), AMP, HL, RBH 43

BALADA T'CHÉ TCHÉRE TCHÉ TCHÉ (Sam Luvra Ediciones Musicales Ltd., SACM/Sony/ATV Discos Music Publishing LLC, ASCAP) LT 8

BALL (WB Music Corp., ASCAP/Dumani And Ya Majesty's Music, ASCAP/Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Forey Music, SESAC/Rico Love Is Still A Rapper, SESAC/Under JV SESAC Publishing Designae, SESAC/E Hook 66 Music, SESAC/Grandma's Boy, SESAC/Young Money Publishing Inc., BMI), AMP/HL, H100 81, RBH 20

BAND Z A MAKE HER DANCE (Sounds From Eardrums, ASCAP/Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Jarnoise Publishing, BMI/Bug Music, Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), AMP, H100 31, 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, APR/A/Peace Pourage Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 45

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 13

BEER MONEY (Warner-Tamerlane Publishing Corp., BMI/Against The Wind Publishing, BMI/Songs Of The Core, BMI/Southside Independent Music Publishing, LLC, BMI/Intarmal Combustion Music, BMI/Kickin' Grids Music, BMI/Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI), AMP/HL, CS 14, H100 62

BEER WITH JESUS (EMI Blackwood Music Inc., BMI/Crickit On The Line Music, BMI/Foxy Music, BMI/13th Avenue Music, BMI/Songs Of StylzSonic, SESAC/Melvin's Pistol Music, SESAC), AMP/HL, CS 30

BEGIN AGAIN (Sony/ATV Tiro Publishing, BMI/Taylor Swift Music, BMI), HL, CS 22, H100 78

BESOS AL AIRE (Lion Power Copyright, SESAC/Latin Power Music, Inc., BMI/Songs Of Latin Power, BMI) LT 31

BETTER DIG TWO (Tunes Of Bigger Picture, ASCAP/Vista Loma Music, ASCAP/Crazy Water Music, ASCAP/Little Blue Egg, ASCAP/Rethis Music, Inc., ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Unfair Entertainment, ASCAP) CS 13, H100 80

BIRTHDAY SONG (Ty Epps Music, ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Sony/ATV Songs LLC, BMI/Young Money Publishing, BMI/24/7 Banquillage, BMI/Inving Music, Inc., BMI/B Whoozy Publishing, BMI/Hip Hopville USA Music, BMI/Great South Bay Music, BMI), HL, H100 61, RBH 11

BITCH, DON'T KILL MY VIBE (WB Music Corp., ASCAP/Top Dawg Music, ASCAP/Hard Working Black Folks, ASCAP/Beat Bully Productions, ASCAP/EMI Blackwood Music Inc., BMI/Edison MFD, BMI/EMI Music Publishing Denmark A/S, BMI/Publishing Designae Of Liv Lykke, BMI), AMP/HL, RBH 37

BLOW ME (ONE LAST KISS) (EMI Blackwood Music Inc., BMI/Pink Inside Publishing, BMI/Kurstin Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 27

BLOWN AWAY (Global Dog Music, ASCAP/LunaLight Music, ASCAP/Big Loud Songs, ASCAP/Angel River Songs, ASCAP), AMP, CS 6, H100 42

THE BOYS (Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/BMG Platinum Songs, BMI/BMG Rights Management (UK), PRS/Jean Baptiste Music, ASCAP/Cherry Lane Music Publishing Company Inc., ASCAP/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Music Publishing Canada, SOCAN), CLM/HL, RBH 41

EL BUEN EJEMPLO (Dolce Maria Music, SESAC/Editora de Ideas, SESAC) LT 37

C

CABECITA DURA (Apta Musical, LLC, BMI/Forca Publishing, BMI) LT 4

CALL ME MAYBE (Jepsen Music Publishing, SOCAN/Regular Monkey Productions, SOCAN/Tavish Crowe, SOCAN), AMP, H100 34

CANT SHAKE YOU (Gossin Music Publishing, ASCAP/Echometrics, ASCAP/Fru Fru Music, BMI/BP Administration, BMI/EMI Blackwood Music Inc., BMI/Jamstratstudio, BMI), HL, CS 43

CATCH MY BREATH (Songs For My Shrink, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Chrysalis One Music, LLC, ASCAP/Dajonovs Music, ASCAP/BMG Rights Management (Ireland) Limited, IMRO/Wirona Drive Productions, ASCAP), AMP, H100 57

CELEBRATION (Sony/ATV Songs LLC, BMI/BabyG-ame Music, BMI/Cultura Beyond Ur Experience Publishing, BMI/Songs Of Universal, Inc., BMI/Tygamem Music, BMI/EMI Blackwood Music Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Wiz Khalifa Publishing, BMI/Dede Co. Project Music, Inc., BMI), AMP/HL, H100 89, RBH 27

EL CERRITO PLACE (Gatis Music, BMI) CS 21, H100 77

CLIQUE (Hi-Boy Music, BMI/Can't Teach Bion The Shhh, BMI/Songs Of Universal, Inc., BMI/FF To Do Publishing, LLC, BMI/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Cantar Boys Music, ASCAP/Copyright Control), HL, H100 16, RBH 2

COME WAKE ME UP (Warner-Tamerlane Publishing Corp., BMI/Little Baluga Music, BMI/Warner-Chappell Music, Scandinavia AB, STIM/WB Music Corp., ASCAP), AMP, CS 8, H100 52

CON QUIEN SE QUEDA EL PERRO? (Warner-Chappell Music Mexico, SACM/Mostlyadsongs, ASCAP/WB Music Corp., ASCAP) LT 35

CONVENCIME (EMI April Music, Inc., ASCAP/Hecho A Mano Editores, SGAE/Sociedad General De Autores De Espana, SGAE/MamofesMusic, BMI/Universal-Musica Unica Publishing, BMI) LT 48

CREEPIN' (Sony/ATV Tiro Publishing, BMI/Sinnerlina Music, BMI/Warner-Tamerlane Publishing Corp., BMI/The Good The Bad The Ugly Publishing, BMI), AMP/HL, CS 16, H100 67

CRUISE (Big Loud Mountain, BMI/Big Loud Bucks, BMI/Big Red Toe, BMI/Deep Fried Dreams, BMI/Gack Janiels, BMI/Artist Revolution, SESAC) CS 2, H100 17

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/HL, H100 92, RBH 25

DESDE QUE SE FUE (Julca Brothers Music Inc., BMI/Sony/ATV Latin Music Publishing, LLC, BMI) LT 44

DETRAS DE MI VENTANA (Sony/ATV Discos Music Publishing LLC, ASCAP/Sony/ATV Mexico, S.A. De C.V.) LT 58

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

DICED PINEAPPLES (14 Blunts Lit At Once Publishing, BMI/EMI Blackwood Music Inc., BMI/Hearst Productions LLC, BMI/Songs Of Universal, Inc., BMI/Dead Stock Music, BMI/WB Music Corp., ASCAP/Live Write LLC, BMI), AMP/HL, H100 89, RBH 19

DID IT FOR THE GIRL (Super Efusion, BMI/Big Music Machine, BMI/Batos 'N' Hooks Music, BMI/Songs Of Universal, Inc., BMI/House Of Sia Gayle Music, ASCAP/Big Red Toe, BMI/Big Loud Bucks, BMI/Amarillo Sky Songs, BMI), HL, CS 18, H100 70

DIE YOUNG (Dynamite Cup Music, BMI/Where Da Kasz At, BMI/Kazt Young Publishing, ASCAP/Matza Backtrack Music, BMI/WB Music Corp., ASCAP/FRB Music, ASCAP/Beavron Music, ASCAP/Dnology Publishing, ASCAP/Prescription Songs, LLC, ASCAP), AMP, H100 2

DIOSA DE LOS CORAZONES (Los Magnifikos Music Publishing, ASCAP) LT 25

DIVE IN (April's Boy Musik, BMI/Warner-Tamerlane Publishing Corp., BMI/No QuincyDonda Music Publishing, BMI/Downtown DMP Songs, BMI/Left Field Music, BMI/Bar Raising Tracks, BMI/Josh Garrison Publishing Designae, BMI), AMP, RBH 30

DO MY DANCE (Tygamem Music, BMI/EMI Blackwood Music Inc., BMI/David's Art Publishing, ASCAP/Ty Epps Music, Inc., BMI), HL, RBH 50

DON'T JUDGE ME (Songs Of Universal, Inc., BMI/Cultura Beyond Ur Experience Publishing, BMI/Tre Ball Music, BMI/Three Dimension, BMI/Sony/ATV Songs LLC, BMI/Messy Music, SOCAN/Mark Pofizler, SOCAN), HL, H100 85, RBH 21

DON'T RUSH (Tiltawhirl Music, BMI/Carnival Music Group, BMI/Blakewater Music Services Corporation, BMI/Lindsay Dawn Chapman, ASCAP) CS 34

DON'T STOP THE PARTY (Abuela Y Tia Songs, BMI/Sony/ATV Songs LLC, BMI/Rising Music Ltd., BMI/MIA DJ China, BMI/Jorge Gomez Martinez, BMI/Catherine's Peak Music, BMI), HL, H100 30

DON'T WAKE ME UP (Cultura Beyond Ur Experience Publishing, BMI/Songs Of Universal, Inc., BMI/Jean Baptiste Music, ASCAP/Cherry Lane Music Publishing Company Inc., ASCAP/Meloist Music Publishing, BMI/Michael McHenry Music, BMI/Downtown DMP Songs, BMI/Discovery One, ASCAP/Guerilla Studios Limited, ASCAP/Barrow Gang, ASCAP/B-Uneek Songs, BMI/Universal Music Corporation, ASCAP/Priscilla Renea Productions, BMI/Power Pen Associated, ASCAP/WB Music Corp., ASCAP/Ultra Empire Music, BMI/Basic Studio S.F.L., SIAE/Cook-An-Ear Productions, SIAE/Off Limits srl, SIAE), AMP/HL, H100 14

DON'T YOU WORRY CHILD (Lateral Publishing, ASCAP/Universal Music Publishing Scandinavia AB/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Music Publishing UK Ltd, PRS), HL, H100 28

DUTTY LOVE (Crown P Music Publishing, BMI/EMI Blackwood Music Inc., BMI) LT 14

E

ECHA PA'LLA (MANOS PARRIBA) (Abuela Y Tia Songs, BMI/Sony/ATV Songs LLC, BMI/DJ Buddha Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Pappvs Music Publishing, BMI/Belmonta Publishing, BMI) LT 2

EIGHTEEN INCHES (EMI April Music, Inc., ASCAP/Taperon Music, ASCAP/Bug Music, ASCAP/Music Of Windswept, ASCAP/Songs Of Southside Independent Music Publishing, L/Carrie-Okie Music, BMI), AMP/HL, CS 47

EN RESUMEN (LGA Music Publishing, BMI/Los Compositores Publishing, BMI) LT 26

ESTAS AHÍ? (PWC La Editora, ASCAP/Lanfranco Music, ASCAP) LT 40

EVERYBODY TALKS (Downtown DMP Songs, BMI/CYP One Publishing, ASCAP/DJ) Songs, ASCAP), AMP, H100 26

EVERY STORM (RUNS OUT OF RAIN) (Crystal Beach Music, BMI/Third Tier Music LLC, BMI/Always Alone Songs, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Raylene Music, ASCAP/BMG Rights Management (US) LLC, ASCAP) CS 15, H100 63

F

FADE INTO YOU (WB Music Corp., ASCAP/Who Wants To Buy My Publishing, ASCAP/External Combustion Music, ASCAP/Universal Music Corporation, ASCAP/Smack Inc., ASCAP/Smack Songs LLC, ASCAP/ReHits Music, Inc., ASCAP/Smacktown Music, ASCAP), AMP/HL, CS 44

FASTEST GIRL IN TOWN (Sony/ATV Tiro Publishing, BMI/Pink Dog Publishing, BMI/Ten Ten Music Group, Inc., ASCAP), HL, CS 11, H100 59

FEEL AGAIN (Midricha Miracle Music, ASCAP/Volvet Hammer Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Acommon Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Butterfoot Music, ASCAP/Blastonau Music, BMI/Patriot Games Publishing, ASCAP), AMP/HL, H100 38

FINALLY FOUND YOU (Artist Publishing Group East, SESAC/WB Music Corp., SESAC/Artist Publishing Group West, ASCAP/WB Music Corp., ASCAP/Musicalstars BV, BUMA/R3hab Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/S3t00z, BUMA/TALPA Music Publishing, BUMA/EP Music, ASCAP/Samuel Adams Winstar Publishing, ASCAP/Tony Music, BMI/Pierre-Antoine Melki Publishing Designae, ASCAP), AMP/HL, H100 54

FKIN PROBLEMS** (ASAP Rocky Music Publishing LLC, BMI/Sony/ATV Songs LLC, BMI/Major & Moses LLC, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Hierabulous Music, ASCAP/Black Fountain Music, ASCAP/Lava 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/HL, H100 66, RBH 14

FREEDOM (Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/1damontional Publishing LLC, ASCAP/Sony/ATV Tunes LLC, ASCAP/1damontional Publishing LLC, SOCAN/Universal Music Publishing Canada, SOCAN), HL, RBH 35

G

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

GENTE BATALLOSA (Andaluz Music, BMI/Do Calitro Music, BMI) LT 16

GET YOUR SHINE ON (Big Loud Mountain, BMI/Big Red Toe, BMI/Amarillo Sky Songs, BMI/Angel River Songs, ASCAP) CS 40

GIRL ON FIRE (Laloux Productions, ASCAP/EMI April Music, Inc., ASCAP/Way Above Music, BMI/Sony/ATV Songs LLC, BMI/London Springfield, BMI/Songs Of The Knight, ASCAP/Spirit Two Music Inc., ASCAP/EMI Blackwood Music Inc., BMI), AMP/HL, H100 21, RBH 5

GIVE IT ALL WE GOT TONIGHT (Delbortis Boy Music, ASCAP/Sixteen Stars Music, BMI/Booster Packed Music, BMI/HonPro Entertainment Group, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/1-Bit's Music, BMI), AMP, CS 25, H100 94

GOODBYE IN HER EYES (Weimer/Warner, BMI/UT Dub Music, BMI/Angelika Music, BMI/Southern Ground, BMI/Brighter Shade, BMI) CS 12, H100 59

GOOD TIME (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP/Sylishly Flyrhythm Publishing, BMI/Songs Music Publishing, LLC, BMI/Songs For Beans, BMI/Brynculae Songs, BMI), AMP/HL, H100 29

GUAP (Songs Of Universal, Inc., BMI/FF To Do Publishing, LLC, BMI/Dwane M. Warr II, BMI/Sean Michael Anderson Music LLC, BMI/Warner-Tamerlane Publishing Corp., BMI/Young Chop Publishing, ASCAP/WB Music Corp., ASCAP/AX Music Publishing, BMI/Campar Music, ASCAP/EMI April Music, Inc., ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Andrea Martin Publishing Designae, ASCAP/Rob Kiretski Publishing Designae, ASCAP/Noah Goldstein Publishing Designae, ASCAP), AMP/HL, RBH 33

H

HALL OF FAME (Iragaim Music, BIEM/i.am.sompassing, LLC, BMI/Universal Music - Z Songs, BMI/BMG Silver Songs, SESAC/Copyright Control), HL, H100 46

HARD TO LOVE (Mike Curb Music, BMI/Dardon Ranch Music, BMI/Over The Bar Music, BMI/9T One Song, ASCAP/Aristo Music, ASCAP/EMI Christian Music Group, ASCAP), AMP/HL, CS 10

HASTA QUE TE CONOCI (Arabalia, ASCAP/Universal Music - MGB Songs, ASCAP) LT 38

HEART ATTACK (Matza Ball Music, BMI/Where Da Kasz At, BMI/EMI Foray Music, SESAC/Rico Love Is The Best Rapper Alive, SESAC/Under JV SESAC Publishing Designae, SESAC/April's Boy Musik, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/HL, RBH 22

HIGH SCHOOL (Not Listed) RBH 44

HO HEY (The Luminers, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI) H100 7

A HOLLY JOLLY CHRISTMAS (St. Nicholas Music Inc., ASCAP) CS 48

HOME (CYP One Publishing, ASCAP/Downtown Music Publishing LLC, ASCAP/Falling Art Music, ASCAP/Razor & Tie Music Publishing, LLC, ASCAP/Dreyway Music, BMI), AMP, H100 8

HOW COUNTRY FEELS (Warner-Tamerlane Publishing Corp., BMI/Boatwright Baby, BMI/Febuary 4 Music, BMI/Paemusic III Ltd., BMI/Songs Of Poor Ltd., ASCAP/Toam Thrash, ASCAP), AMP, CS 17, H100 69

I

I AIN'T YOUR MAMA (Music Of RPM, ASCAP/Dumb Dog Music, ASCAP/Sounds Of RPM, ASCAP/Dixie Stags Music, ASCAP) CS 42

I CAN TAKE IT FROM THERE (Runnin' Behind Publishing, ASCAP/EMI April Music, Inc., ASCAP/Rhettack Music, BMI/EMI Blackwood Music Inc., BMI/WB Music Corp., ASCAP/Melissa's Money Music Publishing, ASCAP/Get A Load Of This Music, ASCAP), AMP/HL, CS 41

ICE (Team S Dnt 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/K-Gal Publishing, ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/HL, H100 81, RBH 24

I CRY (Mail Or Sunday Music, ASCAP/E-Class Publishing, BMI/Schweazy Beats Publishing, ASCAP/Panic Attack Publishing, ASCAP/Artist's Publishing Group West, ASCAP/WB Music Corp., ASCAP/Screen Gems-EMI Music Inc., BMI/DWARF VILLAGE MUSIC, ASCAP/Dalgams-EMI Music Inc., ASCAP/Ruffand Road Music, ASCAP/Serious Scriptures, ASCAP/Sony/ATV Songs LLC, BMI/Pierre-Antoine Melki Publishing Designae, ASCAP), AMP/HL, H100 9

IF I DIDN'T HAVE YOU (Legends Of Magic Mustang Music, SESAC/Barragma Music, SESAC/Sony/ATV Cross Keys Publishing, ASCAP/Baby's Boy Music, ASCAP/Sony/ATV Tiro Publishing, BMI), HL, CS 36

IF I DIDN'T KNOW BETTER (EMI Blackwood Music Inc., BMI/Mr. Bright Sunshine, BMI/Arum Rae Valokonen Publishing Designae, BMI), HL, CS 46

I FOUND YOU (P & P Songs Ltd., BMI/Hokstoe Music Ltd, PRS/BMG Rights Management (UK), PRS/Warner-Tamerlane Publishing Corp., BMI), AMP, H100 89

I KNEW YOU WERE TROUBLE (Sony/ATV Tiro Publishing, BMI/Taylor Swift Music, BMI/MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), HL, H100 47

I'M DIFFERENT (Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Pay DJ Mustard Publishing, ASCAP/North Hudson Music, ASCAP) H100 79, RBH 18

I'M LEGIT (Not Listed) RBH 40

INCONDICIONAL (Warner-Tamerlane Publishing

Corp., BMI/Songs Of Top Stop Music Publishing, BMI/Parluis Music Publishing, BMI) LT 7

IT'S TIME (KIDINA/KDNER Publishing, ASCAP/Songs Of Universal, Inc., BMI/Imagine Dragons Publishing, BMI), HL, H100 24

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

J

JUST A FOOL (Image London Ltd., ASCAP/WB Music Corp., ASCAP/Studio Beast Music, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP, H100 71

K

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

KISS TOMORROW GOODBYE (Sony/ATV Tiro Publishing, BMI/Patent Mill Songs, BMI/Chrysalis Songs, BMI/Big Motor, BMI/Crazy Water Music, ASCAP/Little Blue Egg, ASCAP), HL, CS 4, H100 39

L

LA MISMA GRAN SENORA (Maxima Aguirre Music Publishing, SACM) LT 43

LA PREGUNTA (Not Listed) LT 33

LATELY (Universal Music - MGB Songs, ASCAP/Zovkation Music, ASCAP/Penny Funk, BMI/Savan Sumrits Music, BMI), HL, RBH 47

LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) (Universal Music - Z Tunes LLC, ASCAP/Pan In The Ground Publishing, ASCAP/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Copyright Control/EMI Music Publishing Ltd., PRS), HL, H100 10

LET THERE BE COWGIRLS (Tunes Of Bigger Picture, ASCAP/Songs Of Category 5, SESAC/Do Write Music, LLC, BMI/Tunes Of RPM, SESAC) CS 32

LIGHTS (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Tunes LLC, ASCAP/Global Talent Publishing, PRS/Major 3rd Music Inc., BMI/Savan Sumrits Music, BMI), HL, RBH 47

LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) (Universal Music - Z Tunes LLC, ASCAP/Pan In The Ground Publishing, ASCAP/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Copyright Control/EMI Music Publishing Ltd., PRS), HL, H100 10

LET THERE BE COWGIRLS (Tunes Of Bigger Picture, ASCAP/Songs Of Category 5, SESAC/Do Write Music, LLC, BMI/Tunes Of RPM, SESAC) CS 32

LIGHTS (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Tunes LLC, ASCAP/Global Talent Publishing, PRS/Major 3rd Music Inc., BMI/Savan Sumrits Music, BMI), HL, RBH 47

BMG RIGHTS MANAGEMENT (UK), PRS/BMG Platinum Songs, BMI), HL, H100 33

LIMBO (Los Cangris Publishing, ASCAP/WB Music Corp., ASCAP/KOB Publishing, ASCAP/EMI Blackwood Music Inc., BMI/Blue Kraft Music Publishing, BMI) LT 13

LITTLE TALKS (Nenna Bryndis Hilmarsdottir, BMI/Ragnar Thorhallsson, BMI/Sony/ATV Songs LLC, BMI), HL, H100 49

LITTLE THINGS (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Songs LLC, BMI/Copyright Control), HL, H100 65

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 55

LLEVAME CONTIGO (Mayimba Music, Inc., ASCAP/Palabras De Romo, ASCAP) LT 11

LLORAR (Warner/Chappell Music Mexico, SACM/Sony/ATV Mexico, S.A. De C.V.) LT 42

LOCKED OUT OF HEAVEN (Mars Force Music, ASCAP/Northside Independent Music Publishing, ASCAP/Thou Art The Hungar, ASCAP/BMG Rights Management (US) LLC, ASCAP/Roc Nation Music, ASCAP/Music Faramanum LP, ASCAP/EMI April Music, Inc., ASCAP/Ty Plame Music, ASCAP/Universal Music Corporation, ASCAP), AMP/HL, H100 4

LOVEEEEEEE SONG (Nayvadius Maximus Music, BMI/Inving Music, Inc., BMI/Annarhi Music LLC, BMI/EMI Blackwood Music Inc., BMI/Danisia Andrews Songs, SESAC/8lu Music Publishing, SESAC/Universal Tunes, SESAC/Lunay Tunoj In Yo Area, ASCAP/It's Chubbini Publishing, ASCAP), HL, RBH 31

LOVE SOSA (Chief Keef Music, ASCAP/WB Music Corp., ASCAP), AMP, RBH 38

M

MADNESS (Howrate Limited, PRS/Warner/Chappell Music Publishing Ltd., PRS), AMP, H100 68

MANIAS (SACM Latin, ASCAP) LT 47

MENTIROSA (Universal Music - MGB Songs, ASCAP) LT 41

MERCY (Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/RLFG Music, ASCAP/Songs Of Universal, Inc., BMI/FF To Do 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/Yo World Music, ASCAP/EMI April Music, Inc., ASCAP), HL, RBH 13

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 Inc., ASCAP), AMP, H100 88, RBH 28

MI PROMESA (Productora de Talento, BMI) LT 10

MIRANDO AL CIELO (Roberto Tapia Publishing, BMI) LT 9

MONEY TREES (WB Music Corp., ASCAP/Top Dawg Music, ASCAP/Hard Working Black Folks, ASCAP/Dabi Productions, SESAC/TBE Music, BMI/Chrysalis Music, ASCAP), AMP, RBH 46

MY MOMENT (Tynas Simmons, ASCAP/Drama Like The DJ, ASCAP/Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Forver Rich, ASCAP/Music & Dreams Publishing, ASCAP/WB Music Corp., ASCAP/Maybach Music Group, ASCAP/Dhaji Publishing, ASCAP/Universal Music Corporation, ASCAP/Brother Bagz Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP/HL, RBH 29

N

NEVA END (Nayvadius Maximus Music, BMI/Inving Music, Inc., BMI/Sounds From Eardrums, ASCAP/Eardrums Music Publishing, BMI/Kelondria Music Publishing, ASCAP/K-Gal Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP), HL, RBH 49

NOBODY'S BUSINESS (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/Annarhi Music LLC, BMI/EMI Blackwood Music Inc., BMI/DaMystra Music, BMI/Lines Of Music Publishing, BMI/Inving Music, Inc., BMI/Cultura Beyond Ur Experience Publishing, BMI/Songs Of Universal, Inc., BMI/Mijac Music, BMI/Sony/ATV Songs LLC, BMI), AMP/HL, RBH 39

NO LIE (Ty Epps Music, ASCAP/Lava Write LLC, BMI/EMI Blackwood Music Inc., BMI/Sounds From Eardrums, ASCAP), HL, RBH 12

NO ME COMPARES (Warner Chappell Music Spain S.A., SGAE/WB Music Corp., ASCAP/Gazul Productions S.L., ASCAP) LT 30

NO SIGUE MODAS A.K.A. ELA NO SIGUE MODAS (EMI Blackwood Music Inc., BMI/Crown P Music Publishing, BMI) LT 29

NO WORRIES (Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Blackwood Music Inc., BMI/If You Need Me Don't

O

Leave Me, BMI/Money Mack Music, BMI), AMP/HL, H100 59, RBH 10

NUBE BLANCA (EMI Blackwood Music Inc., BMI/EMI Music S.A. de C.V., SACM) LT 32

NUMB (By The Chi Publishing, SESAC/Crow's Feet Publishing, BMI/Sony/ATV Songs LLC, BMI/Songs Of Universal, Inc., BMI/Andrew Wansel, BMI/Eight Mile Style, BMI/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Tampstone Publishing, BMI/Annarhi Music LLC, BMI), HL, RBH 42

P

ONE MORE NIGHT (Sudgæ Music, BMI/Universal Music - Careers, BMI/MXM Music AB, BMI/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 3

ONE OF THOSE NIGHTS (Universal Music - Careers, BMI/Big Red Toe, BMI/Amarillo Sky Songs, BMI/Big Loud Songs, ASCAP/Big Loud Bucks, BMI/Angel River Songs, ASCAP), HL, CS 31

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

THE ONLY WAY I KNOW (Oli Desperados, LLC, ASCAP/Carol Vincent And Associates, LLC, ASCAP/N2D Publishing Company, Inc., ASCAP/WB Music Corp., ASCAP/Get A Load Of This Music, ASCAP), AMP, CS 19, H100 74

OVER YOU (Sony/ATV Tiro Publishing, BMI/Pink Dog Publishing, BMI) CS 3, H100 25

Q

PASARELA (Los Cangris Publishing, ASCAP) LT 20

PEGAITO SUAVECITO (Sony/ATV Latin Music Publishing, LLC, BMI/Roberto Testa Publishing, SOCAN/Keith Kaneshiro Publishing, SOCAN/Spanlight World Publishing, BMI) LT 22

POETIC JUSTICE (WB Music Corp., ASCAP/Top Dawg Music, ASCAP/Hard Working Black Folks, ASCAP/Elijah Molina Publishing, SESAC/Lava Write LLC, BMI/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Flyte Type Tunes Inc., ASCAP/Black Ice Publishing, BMI), AMP, H100 90, RBH 23

POP THAT (Kharbach Lute Publishing Designae, BMI/First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Lava Write LLC, BMI/EMI Blackwood Music Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Rock & Loe Music, ASCAP/Music Of Ever Hip-Hop, BMI/BMG Rights Management, BMI/4 Blunts Lit At Once Publishing, BMI), AMP/HL, H100 45, RBH 9

POR QUE LES MIENTES? (Sony/ATV Discos Music Publishing LLC, ASCAP/Tito El Patron Publishing, ASCAP/On Fire Invenible Publishing, ASCAP) LT 5

FOUND 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 88

EL PRIMER LUGAR (Universal Music - MGB Songs, ASCAP/Universal Music Mexico S.A. de C.V., SACM) LT 12

R

RADIOACTIVE (KIDINA/KDNER Publishing, ASCAP/Songs Of Universal, Inc., BMI/Imagine Dragons Publishing, BMI), HL, H100 76

READY OR NOT (Seven Peaks Music, ASCAP/Tako It To The Bridge Music, ASCAP/Roditis 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 Shoe Music Co. Inc., BMI/Stays Friday Music, ASCAP), AMP/HL, H100 87

RED (Sony/ATV Tiro Publishing, BMI/Taylor Swift Music, BMI), HL, CS 35

REGALAME UN MUACK (Universal-Musica Unica Publishing, BMI) LT 34

REMEMBER YOU (Wiz Khalifa Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/XO&Co Inc., SOCAN/EBA, SOCAN/Hear The Art, SOCAN/MRD Publishing House, SOCAN/CP Records, SOCAN/Virginia Beach Music Publishing, ASCAP/WB Music Corp., ASCAP/Goldaddy Music, BMI/Major Tom's Music, BMI), AMP, H100 88, RBH 28

REPRESENT (Ludacris Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/EMI Blackwood Music Inc., BMI/Jimpub Music, BMI/Rico Love Is The Best Rapper Alive, SESAC/WB Music Corp., SESAC/Jesse Jaye Music, ASCAP/Reach Music Publishing, Inc., ASCAP/Outlandish Pursuit, BMI/Rabal Made LLC, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Retromano Publishing, BMI), HL, RBH 32

S

SAN LUNES (Marcha Musical Corporation, BMI) LT 18

SAY GOODNIGHT (Songs Of Universal, Inc., BMI/Kreative Songs, BMI/Music Of Stage Thrae, BMI/Guitar-N-Grace Music, BMI/Rogar's Dream Music, BMI/BMG Chrysalis Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Mr. Bright Sunshine, BMI), HL, CS 33

SEVEN NATION ARMY (Not Listed) H100 85

SIN MIEDO (Two Productions, SESAC/Sony/ATV Tiro Publishing, SESAC/Red Traxx Music, ASCAP/JDK Tarn Publishing, ASCAP/Copyright Control) LT 49

SIN RESPIRACION (Ideas Enterprises, Inc., BMI/Editora de Ideas, SESAC/Editorial Idea, SESAC/Avani Music Publishing, SESAC) LT 15

SKYFALL (Universal-Songs Of PolyGram International, BMI/EMI Blackwood Music Inc., BMI/EMI Music Publishing Ltd., PRS), HL, H100 32

SOLO VIVE A DESPÉDIRME (DEI Melodias, BMI/BatSin 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 26, H100 100

SOMEBODY THAT I USED TO KNOW (Dp Shop Songs Pty Ltd, APR/A/Kobalt Music Services Australia Pty Ltd, APR/A/Songs Of Kobalt Music Publishing America, Inc., BMI/Unichappell Music, Inc., BMI), AMP, H100 43

SOME NIGHTS (WB Music Corp., ASCAP/FRB Music, ASCAP/Beavron Music, ASCAP/Rough Art, ASCAP/Shira Loe Lawrence Rink Music, BMI/Way Above Music, BMI/Sony/ATV Songs LLC, BMI), AMP/HL, H100 6

SORRY (C. Harris, ASCAP/Royalty Rights, ASCAP/Universal Music Corporation, ASCAP/Pretty Girls And Big Love Songs, BMI/Songs Of Universal

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Atlantic Records appoints **Aaron Bay-Schuck** senior VP of A&R. He was VP of A&R.

Sony Music Entertainment names **Salaam Remi** executive VP of A&R/production. He is a Grammy Award-nominated producer/songwriter whose most recent credits include Alicia Keys' "Girl On Fire" and Tamia's "Beautiful Surprise," plus credits on the latest albums by Miguel (*Kaleidoscope Dream*) and Nas (*Life Is Good*).

Red Bow Records names **Hilary Hoover** Northeast director of promotion. She was an editorial assistant at All Access Music Group in Nashville.



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

DISTRIBUTION: INgrooves Fontana taps veteran sales and marketing executive **Bryan Mead** as senior VP of its newly announced in-house artist marketing and promotion division, **INresidence Artist Services**. He was senior VP of marketing.

TOURING: The Windish Agency announces **John Bongiorno** and **Ryan Farlow** as music agents and **Marshall Betts** as junior agent. All were agents at Pinnacle Entertainment.

DIGITAL: 7digital names **Raoul Chatterjee** senior VP of music. He was senior VP in Warner Music's commercial division.

RADIO: Cumulus Media appoints **JT Batson** chief revenue officer. He was chief strategy officer at advertising systems provider Mediaocean.

RELATED FIELDS: RED/stache media names **Adam Zengel** associate director of strategic marketing. He will oversee all brand marketing and strategic partnerships for the company. He was director of strategic marketing at Wind-up Records.

—Edited by Mitchell Peters

GOODWORKS

DARIUS RUCKER, EVENTFUL PARTNER FOR GIFT-GIVING THIS CHRISTMAS

Darius Rucker is making a list and checking it twice this holiday season. In the days leading up to Christmas, the country singer will play Santa Claus for underprivileged children.

Rucker is partnering with digital media company Eventful to give \$10,000 worth of donated toys to one U.S. city. People can vote for a city by visiting Eventful.com/dariusrucker and entering the ZIP code of the locale they'd like to win the toys, which will be distributed by the area's local Toys for Tots Foundation. The winner will be announced Dec. 10, after which Rucker will personally deliver the items. At press time, Lindenhurst, N.Y. (an area devastated by Hurricane Sandy) was in the lead.

"It looks as if people are voting for cities they don't live in to help children impacted by the flood devastation," Universal Music Group Nashville senior VP of marketing Cindy Mabe says.

Eventful CEO Jordan Glazier adds that the campaign shows "the spirit of gift-giving in action" as people in other cities donate their "demands" to communities affected by Hurricane Sandy.

Mabe says the program ties in nicely with Rucker's current single, "True Believers," the title track to his third album, due Jan. 22. "No child should go without this holiday," she says. "Darius wants to make that statement." Mabe adds that Capitol Records and Rucker will make a donation to the winning city, with potential matching funds from Toys R Us.

—Mitchell Peters



BEACON OF HOPE

Country star **SCOTTY MCCREERY** donated \$5,000 from ticket sales to World Vision's Hurricane Sandy Relief during his Nov. 23 show at New York's Beacon Theatre. Joining McCreery onstage are (from left) World Vision representative **ABBIE PARKER** and season 10 "American Idol" contestant **PIA TOSCANO**. PHOTO: TODD CASSETTY



1 SHORE FIRE Media and client Hill Country Live threw an industry get-together/barbecue to showcase the latter's New York venue and introduce music executives to the Hill Country Live staff. Coming together at the intersection of good music and good food are (from left) "Crossfire Hurricane" co-producer **MORGAN NEVILLE**, Sony Music Entertainment VP of A&R **ROB SANTOS** and Legacy Recordings/Sony Music associate director of content development **TOM BURLEIGH**. PHOTO: MIKE BAUMGARTEN/SHORE FIRE

2 BERKLEE COLLEGE of Music's sixth annual Business of Hip-Hop/Urban Music Symposium featured a keynote interview with KWL Management CEO **KEVIN LILES**. Booking time in front of the camera are (from left) Berklee music business management department chairman **DON GORDER**, Liles, Berklee senior VP of academic affairs/provost Dr. **LARRY SIMPSON**, professional education division dean Dr. **DARLA HANLEY** and music business management department assistant chairman **JOHN KELLOGG**. PHOTO: PHIL FARNSWORTH



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IMAGINE THAT

WhyHunger founder **BILL AYRES**, **YOKO ONO**, **DARRYL "D.M.C." McDANIELS** and Hard Rock International president/CEO **HAMISH DODDS** (from left) kick off Hard Rock's fifth annual Imagine There's No Hunger campaign atop the company's New York cafe marquee in Times Square. Proceeds will benefit WhyHunger and grass-roots partners fighting childhood hunger and poverty worldwide.

PHOTO: DIANE BONDAREFF/INVISION FOR HARD ROCK/AP IMAGES



1 **IN THE** house when **BIG BOI** hosted a listening session at Brooklyn's Converse Rubber Tracks studio for his Dec. 11 release, *Vicious Lies & Dangerous Rumors*, were (from left) Def Jam senior VP **SHAWN "PECAS" COSTNER**, Island Def Jam president/COO **STEVE BARTELS**, the man himself and Big Boi manager **MARCUS GRANT** of the Collective. PHOTO: ANDREW ZAEB



2 **THE SECOND** "Write Ya Life" Music Industry Conference, held at Columbia College in Chicago, featured industry-gear panels and a performance by rapper Pusha T. Sharing their knowledge during one of the panels are (from left) **ERNEST "TUO" CLARK** of production duo Da Internz, ASCAP Rhythm & Soul senior director of membership **JAY SLOAN**, RCA A&R rep **ADONIS SUTHERLIN**, Island Def Jam VP of artist and media relations **MELISSA VICTOR**, Bad Boy Entertainment staffer **SARA ANWAR**, Emagen Entertainment Group CEO **AYMEN ANTHONY SALEH** and Da Internz' **MARCOS "KOSINE" PALACIOS**, who graduated from Columbia College. PHOTO: NIKKI B/GREYMATTER PHOTOGRAPHY



3 **DOING HIS** part in taking country music global, **BRAD PAISLEY** performed at the O2 Arena in Dublin on Nov. 13. Backstage after the show are (from left) William Morris Endeavor Nashville co-head **ROB BECKHAM**, Paisley, promoter **DENIS DESMOND** of MCD Productions, WME Europe agent **DAVID LEVY** and manager **BILL SIMMONS** of Fitzgerald Hartley Management. PHOTO: BEN ENOS

4 **INGROOVES FONTANA** announced the creation of its in-house artist marketing and promotion division, INresidence Artist Services. The first act utilizing the services is **KATE NASH**, whose new full-length album arrives in the spring. From left: PledgeMusic CEO **BENJY ROGERS**, Nash, INresidence senior VP **BRYAN MEAD** and Nash manager **DEB FENSTERMACHER** of Red Light Management. PHOTO: JOHN VLAUTIN

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