

Billboard



Kenny Chesney CHANGES HIS TUNE

Tired of bro-country songs that 'objectify the hell out of' women, Nashville's all-time, good-time guy is retooling his message (but keeping that tiki bar)

THE BEST SONG OF 2014?
Mark Ronson on his hot Bruno Mars single and all-star new album

YOUTUBE'S BIG GAMBLE
Bandier fumes, Azoff threatens as Google tries to take on Spotify

November 22, 2014 | billboard.com

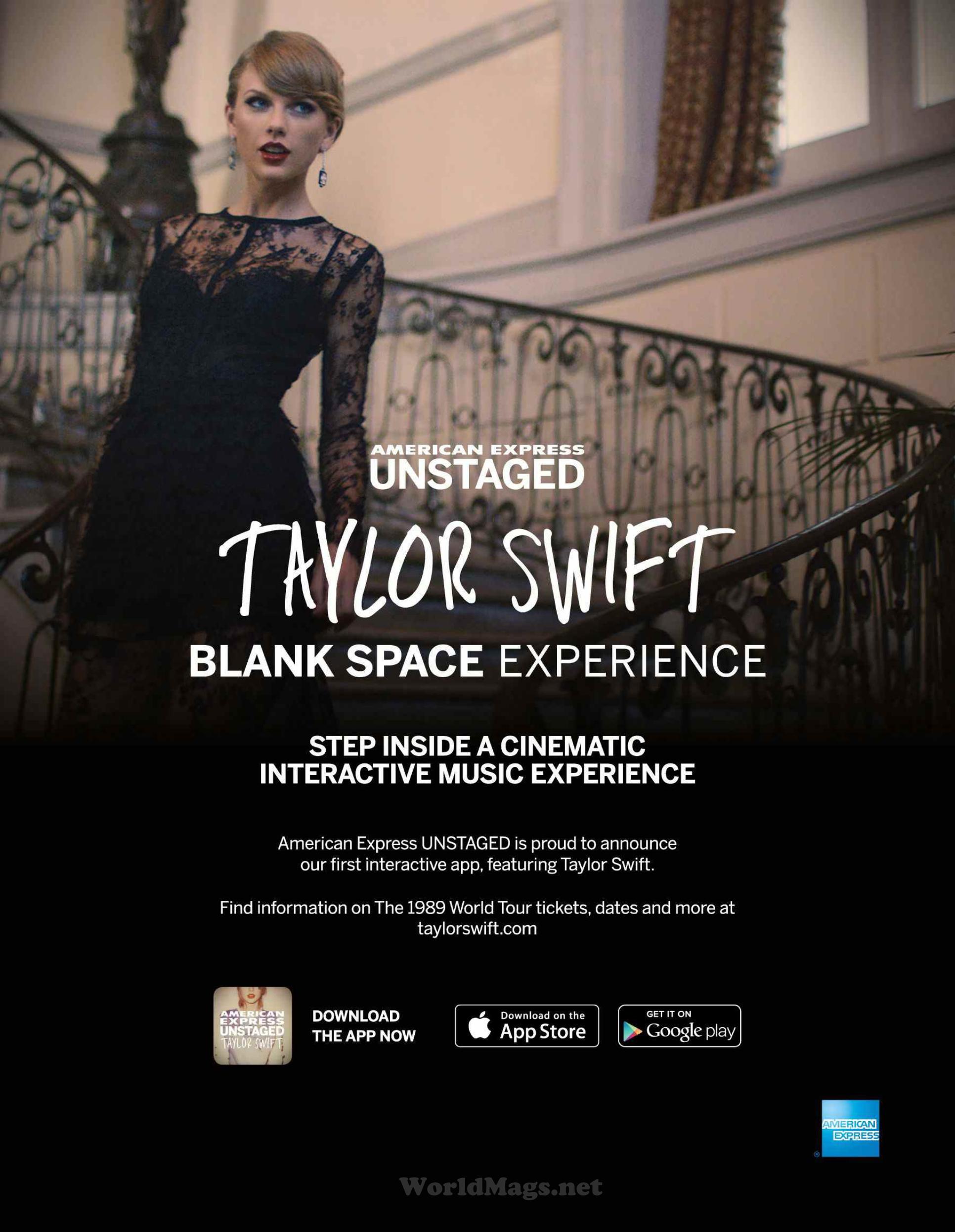
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billboard HOT 100

Grande and The Weeknd performed "Love Me Harder" on *Saturday Night Live* on Sept. 27.



Ariana Grande And The Weeknd Feel The 'Love'

ARIANA GRANDE AND **The Weeknd** rocket into the Billboard Hot 100 top 10 as "Love Me Harder" leaps from No. 24 to No. 7.

The catalyst for the climb? The song's official video debuted Nov. 3. With streams accounting for 55 percent of its Hot 100 points, the duet jumps 25-4 on Streaming Songs (7.6 million U.S. streams, up 109 percent, according to Nielsen BDS). It also soars 36-18 on Digital Songs (56,000 downloads sold, up 65 percent, according to Nielsen SoundScan) and 28-19 on Radio Songs (51 million in audience, up 19 percent).

While "Harder" marks The Weeknd's first Hot 100 top 10, it's Grande's fifth — and her fourth of 2014, the most of any act this

year (she passes **Iggy Azalea**, who has tallied three). "Harder" follows "Bang Bang" (with **Jessie J** and **Nicki Minaj**), "Break Free" (featuring **Zedd**) and "Problem" (with Azalea), all from Grande's Billboard 200-topping second album, *My Everything*. Adding to her chart achievements, she crowns the Social 50 for the first time.

Meanwhile, with its fourth week at No. 1, "Shake It Off" gives **Taylor Swift** her longest rule on the Hot 100. Her sole prior No. 1, "We Are Never Ever Getting Back Together," led for three weeks in 2012. Elsewhere on the chart, Swedish alt-popper **Tove Lo**'s debut hit, "Habits (Stay High)," bullets at No. 4, spurred by a takeover of Radio Songs, where it rises 3-1. —GARY TRUST

| 2 Weeks Ago | Last Week | This Week | Title | CERTIFICATION PRODUCER (SONGWRITER) | Artist | IMPRINT/PROMOTION LABEL | Peak Position | Weeks On Chart |
|-------------|-----------|-----------|---|--|--|--------------------------------|---------------|----------------|
| 2 | 1 | 1 | #1 SG Shake It Off ▲ | MAX MARTIN, SHELLBACK (T.SWIFT, MAX MARTIN, SHELLBACK) | Taylor Swift | BIG MACHINE/REPUBLIC | 1 | 12 |
| 1 | 2 | 2 | DG All About That Bass ▲ | K.KADISH (M.TRAINOR, K.KADISH) | Meghan Trainor | EPIC | 1 | 18 |
| 5 | 4 | 3 | Animals | SHELLBACK (A.N.LEVINE, SHELLBACK, B.LEVIN) | Maroon 5 | 222/INTERSCOPE | 3 | 12 |
| 3 | 3 | 4 | Habits (Stay High) ▲ | THE STRUTS (T.LO, J.JERLSTROM, L.SODERBERG, D.LEDINSKY) | Tove Lo | ISLAND/REPUBLIC | 3 | 24 |
| 4 | 5 | 5 | Bang Bang ▲ Jessie J, Ariana Grande & Nicki Minaj | MAX MARTIN, R.B.GORANSSON, J.LITA (MAX MARTIN, S.KOTICHA, R.B.GORANSSON, O.T.MARAJ) | | LAVA/REPUBLIC | 3 | 15 |
| 8 | 8 | 6 | Hot Boy ● | IAHULI BEATS (A.POLLARD) | Bobby Shmurda | G59/EPIC | 6 | 15 |
| 37 | 24 | 7 | Love Me Harder | A.PAYAMI, P.SVENSSON (MAX MARTIN, S.KOTICHA, P.SVENSSON, A.PAYAMI, A.TESFAYE, A.BALSHÉ) | Ariana Grande & The Weeknd | REPUBLIC | 7 | 5 |
| 9 | 10 | 8 | Take Me To Church ● | A.HOZIER-BYRNE (A.HOZIER-BYRNE) | Hozier | RUBYWORKS/COLUMBIA | 8 | 13 |
| 6 | 6 | 9 | Black Widow ▲ | STARGATE (T.HERMANNSEN, M.S.ERIKSEN, B.LEVIN, KATY PERRY, S.T.HUDSON, A.A.KELLY) | Iggy Azalea Feat. Rita Ora | TURN FIRST/HUSTLE GANG/DEF JAM | 3 | 19 |
| 7 | 7 | 10 | Don't Tell 'Em ● | M.SCHULTZ, D.I.MUSTARD (J.FELTON, M.SCHULTZ, D.MCFARLANE, K.D.R.JACKSON, B.BENITES, M.MUNZING, L.ANZILOTI, T.AUSTIN) | Jeremih Feat. YG | MICK SCHULTZ/DEF JAM | 6 | 20 |

GRANDE: DANA EBELSON/NBC/IMG; PHOTO BANK VIA GETTY IMAGES

The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data by other music sources included by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and sales activity for the first time. See Chart Legend on billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA
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BDS
Streaming
DATA
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Nielsen
BDS

42

DJ KHALED
Hold You Down



The DJ-producer, 38, has a hit with the first single off *I've Changed a Lot*, due this month.

What inspired you to put Future, Jeremih, Chris Brown and August Alsina on the same song?

I remembered when **Quincy Jones** put **El DeBarge**, **Barry White**, **Al B. Sure** and **James Ingram** on [the 1989 ballad] "Secret Garden." When I was a kid hearing that record, I was amazed. That was all the stars on one record and it sounded bigger than anything out there. So when I made "Hold You Down," I wanted to make a collaboration that has never been done before.

Why did you premiere the video for the song before releasing the track itself?

I don't give my unfinished songs to nobody, so you got to wait until I put it together. So on the set they were like, "Shit — can you play it so I can see how you arranged it?" It was dope, and the response has been amazing.

The single is off your upcoming album, *I've Changed a Lot*. What does the title mean?
It's about me really changing. I remain real and who I am forever, but at the same time I'm exercising, being healthier and not making decisions [based] off emotions. Instead of me making a decision today, I might give you the answer tomorrow. Just to make the right decision. —ROB KENNER



15
BIG SEAN
I Don't F— With You

The rapper lands his first top 10 on the Streaming Songs chart, as the track blasts 21-10 (5.9 million U.S. streams, up 50 percent) following the Nov. 6 premiere of its official video.

| 2 Weeks Ago | Last Week | This Week | Title | CERTIFICATION | Artist | Peak Position | Weeks On Chart |
|-------------|-----------|-----------|---|-------------------------|--|---------------|----------------|
| | | | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | | | |
| 16 | 12 | 11 | I'm Not The Only One | | Sam Smith | 11 | 10 |
| | | | J.NAPES,S.FITZMAURICE (J.NAPIER,S.SMITH) | | CAPITOL | | |
| 11 | 9 | 12 | Don't | | Ed Sheeran | 9 | 22 |
| | | | R.RUBIN,BENNY BLANCO (E.SHEERAN,B.LEVIN,R.SAADIQ, D.ROBINSON,A.S.MUHAMMAD-JONES,C.COWENS) | | ATLANTIC | | |
| - | 18 | 13 | AG Blank Space | | Taylor Swift | 13 | 2 |
| | | | MAX MARTIN,SHELLBACK | | BIG MACHINE/REPUBLIC | | |
| 14 | 14 | 14 | Trumpets | | Jason Derulo | 14 | 24 |
| | | | J.BELLION (J.DESROULEAUX,J.BELLION) | | BELUGA HEIGHTS/WARNER BROS. | | |
| 34 | 26 | 15 | I Don't F**k With You | | Big Sean Feat. E-40 | 15 | 7 |
| | | | DJ.MASTRO,K.WEST (S.M.ANDERSON,D.MCFARLANE,K.WEST, M.ADAMI,W.HANSBRO,DNATCHE,D.M.WERLE,I.E.STEVENS,DJ.ROGERS SR.) | | GOOD/DEF JAM | | |
| 10 | 11 | 16 | Stay With Me | | Sam Smith | 2 | 31 |
| | | | J.NAPES,R.JERKINS (S.S.MITH,J.NAPIER,W.PHILLIPS) | | CAPITOL | | |
| 17 | 16 | 17 | Lifestyle | | Rich Gang Feat. Drake, Lil | 16 | 17 |
| | | | LONDON ON DA TRACK (B.WILLIAMS, J.WILLIAMS,D.D.LAMAR,L.HOLMES) | | YOUNG MONEY/REPUBLIC | | |
| 13 | 15 | 18 | Rather Be | | Clean Bandit Feat. Jess Glynne | 10 | 22 |
| | | | J.PATTERSON,G.CHATTO (J.NAPIER,J.PATTERSON,N.MARSHALL) | | ATLANTIC/RRP | | |
| 12 | 13 | 19 | Chandelier | | Sia | 8 | 27 |
| | | | J.SHATKIN,G.KURSTIN (S.K.I.FURLER,J.SHATKIN) | | MONKEY PUZZLE/RCA | | |
| 21 | 19 | 20 | Blame | | Calvin Harris Feat. John Newman | 19 | 9 |
| | | | CALVIN HARRIS (CALVIN HARRIS,J.NEWMAN) | | FLY EYE/COLUMBIA | | |

| 2 Weeks Ago | Last Week | This Week | Title | CERTIFICATION | Artist | Peak Position | Weeks On Chart |
|-------------|-----------|-----------|---|-------------------------|--|---------------|----------------|
| | | | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | | | |
| 38 | 25 | 21 | No Type | | Rae Sremmurd | 21 | 7 |
| | | | MIKE WILL,MADE-IT,S.LEE (M.L.WILLIAMS,A.BROWN,K.U.BROWN) | | EARDRUMA/INTERSCOPE | | |
| 22 | 22 | 22 | Waves | | Mr. Probz | 22 | 12 |
| | | | MR. PROBZ (D.P.STEHR,J.RAHMOUNI) | | LEFT LANE/ULTRA/RCA | | |
| 27 | 28 | 23 | Jealous | | Nick Jonas | 23 | 9 |
| | | | SIR NOLAN (N.JONAS,N.LAMBROZA,S.WILCOX) | | SAFEHOUSE/ISLAND/REPUBLIC | | |
| 15 | 17 | 24 | Cool Kids | | Echosmith | 13 | 18 |
| | | | M.EIZONDO (E.ECHOSMITH,H.DAVIDI,D.ZONEK) | | WARNER BROS. | | |
| | | 25 | The Heart Wants What It Wants | | Selena Gomez | 25 | 1 |
| | | | ROCKMAFIA (S.GOMEZ,A.ARMATO,D.JOST,T.JAMES) | | HOLLYWOOD | | |
| 35 | 20 | 26 | Tuesday | | I LOVE MAKONNEN Feat. Drake | 20 | 7 |
| | | | M.SHERAN,L.WAYNE,SONNY DIGITAL (M.SHERAN,O.ALEEM,A.GRAHAM) | | OVO SOUND/WARNER BROS. | | |
| 19 | 21 | 27 | Rude | | MAGIC! | 1 | 29 |
| | | | A.MESSINGER (N.ATWEH,A.MESSINGER,M.R.PELLIZZER,A.TANAS) | | LATIUM/RCA | | |
| 58 | 55 | 28 | Something In The Water | | Carrie Underwood | 24 | 6 |
| | | | M.BRIGHT (C.UNDERWOOD, C.DESTEFANO,BRETT JAMES) | | 19/ARISTA NASHVILLE | | |
| 28 | 27 | 29 | New Flame | | Chris Brown Feat. Usher & Rick Ross | 27 | 17 |
| | | | J.B.JOHNSON (C.M.BROWN,N.B.JOHNSON,K.THOMAS, M.N.SIMMONDS,W.L.ROBERTS,I.M.PITTS,E.BELLINGER) | | RCA | | |
| 33 | 33 | 30 | Centuries | | Fall Out Boy | 22 | 9 |
| | | | J.R.ROTEM,OMEGA (J.R.ROTEM,PV.STUMP,P.WENTZ,I.TROHMAN, DCD2/ISLAND/ A.HURLEY,M.FONSECA,R.KUMAR,IJ.TRANTNER,S.VEGA) | | REPUBLIC | | |
| 20 | 29 | 31 | Break Free | | Ariana Grande Feat. Zedd | 4 | 19 |
| | | | ZEDD,MAX MARTIN (A.ZASLAVSKI,MAX MARTIN,S.KOTECHE) | | REPUBLIC | | |
| 18 | 34 | 32 | Steal My Girl | | One Direction | 13 | 6 |
| | | | J.BUNETTA,J.RYAN,P.WESTERLUND (W.A.HECTOR, J.BUNETTA,E.DREWETT,J.RYAN,L.TOMLINSON,L.PAYNE) | | SYCO/COLUMBIA | | |
| 23 | 38 | 33 | Anaconda | | Nicki Minaj | 2 | 14 |
| | | | POLOW DA DON,ANONYMOUS,DA INTERNZ (OT.MARA, J.JONES,S.SOLONE-MYVETI,E.CLARK,M.PALACIOS,A.RAY) | | YOUNG MONEY/CASH/ MONEY/REPUBLIC | | |
| 32 | 39 | 34 | All Of Me | | John Legend | 1 | 57 |
| | | | D.TOZER,JOHN LEGEND (JOHN LEGEND,T.GAD) | | G.O.O.D./COLUMBIA | | |
| 26 | 37 | 35 | Burnin' It Down | | Jason Aldean | 12 | 16 |
| | | | M.KNOX (C.G.TOMPKINS,R.CLAWSON,B.KELLEY,HUBBARD) | | BROKEN BOW | | |
| 29 | 31 | 36 | Am I Wrong | | Nico & Vinz | 4 | 30 |
| | | | WILL IDAP (K.N.SEREBE,V.DERY) | | WARNER BROS. | | |
| 24 | 36 | 37 | Boom Clap | | Charli XCX | 8 | 23 |
| | | | P.BERGER,S.GRÄSLUND (C.AITCHISON, P.BERGER,F.BERGER,S.GRÄSLUND) | | NEON GOLD/ FOX/ATLANTIC/RRP | | |
| 36 | 30 | 38 | Leave The Night On | | Sam Hunt | 30 | 20 |
| | | | Z.CROWELL,S.MCANALLY (S.HUNT,S.MCANALLY,J.OSBORNE) | | MCA NASHVILLE | | |
| 25 | 32 | 39 | Maps | | Maroon 5 | 6 | 21 |
| | | | BENNY BLANCO,R.BTEDDER (A.N.LEVINE, R.BTEDDER,B.LEVIN,A.MALIK,N.ZANCANELLA) | | 222/INTERSCOPE | | |
| 59 | 61 | 40 | Day Drinking | | Little Big Town | 40 | 16 |
| | | | J.JOYCE (K.FAIRCHILD,WESTBROOK,P.SWEET,VERGES,B.DEAN) | | CAPITOL NASHVILLE | | |
| 31 | 40 | 41 | Bailando | | Enrique Iglesias | 12 | 28 |
| | | | C.PALCAR (E.M.IGLESIAS,D.KAMBAIAH,D.MARTINEZ, BUENO & Gente de Zona, UNIVERSAL MUSIC BUENO,AD.GAGADOR, M.MARTINEZ) | | LATINO/REPUBLIC/UMLE | | |
| 50 | 43 | 42 | Hold You Down | | DJ Khaled Feat. Chris Brown, August | 42 | 10 |
| | | | LDLE ON THE BEATS,B.KORN,DI.KHALED (K.M.KHALED,C.M.BROWN, WE THE BEST/ A.ALSINA,N.WILBURN,CASH,LIFETON,A.L.NORRIS,B.KORN) | | CASH MONEY/REPUBLIC | | |
| - | 54 | 43 | Only | | Nicki Minaj Feat. Drake, Lil | 43 | 2 |
| | | | DR.LIKE.GIRKUT,MIKE (OJ.MARAIA,A.GRAHAM,D.CARTER, YOUNG MONEY/CASH, I.M.COLEMAN,L.GOTTWALD,I.THOMAS,I.THOMAS,H.WALTER) | | MONEY/REPUBLIC | | |
| 39 | 41 | 44 | Fancy | | Iggy Azalea Feat. Charli XCX | 1 | 36 |
| | | | THE INVISIBLE MEN,I.M.ROBERTS, JR. (A.A.KELLY,C.AITCHISON, TURN FIRST/HUSTLE G.ASTASIO,J.A.FEWORTH,J.SHAVE,K.MCKENZIE,DYER,J.MILLS) | | GANG/DEF JAM | | |
| 40 | 42 | 45 | Happy | | Pharrell Williams | 1 | 45 |
| | | | P.L.WILLIAMS (P.L.WILLIAMS) | | BACKLOT/COLUMBIA | | |
| 49 | 48 | 46 | Riptide | | Vance Joy | 46 | 20 |
| | | | J.CASTLE,J.KEOGH,E.WHITE (VANCE JOY) | | F-STOP/ATLANTIC | | |
| 47 | 46 | 47 | Neon Light | | Blake Shelton | 43 | 12 |
| | | | S.HENDRICKS (A.DORFF,J.KEAR,MARK IRWIN) | | WARNER BROS. NASHVILLE/WMN | | |
| 53 | 50 | 48 | i | | Kendrick Lamar | 39 | 7 |
| | | | RAHKI (K.DUCKWORTH,C.SMITH,R.JSLEY, OISLEY,E.JSLEY,MJSLEY,R.BJSLEY,E.H.JASPER) | | TOP DAWG/ AFTERMATH/INTERSCOPE | | |
| 61 | 57 | 49 | Somewhere In My Car | | Keith Urban | 49 | 11 |
| | | | D.HUFF,K.URBAN (J.T.HARDING,K.URBAN) | | HIT RED/CAPITOL NASHVILLE | | |
| 93 | 70 | 50 | Lips Are Movin | | Meghan Trainor | 50 | 3 |
| | | | K.KADISH (M.TRAINOR,K.KADISH) | | EPIC | | |

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| Week | Week | Title | CERTIFICATION | Artist | Peak Position | Weeks On Chart |
|------|------|-------|-----------------------|--|---------------|----------------|
| 55 | 49 | 51 | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | | |
| 55 | 49 | 51 | | Touchin, Lovin Trey Songz <small>Feat. Nicki Minaj</small> | 49 | 10 |
| 41 | 44 | 52 | | 0 To 100 / The Catch Up Drake | 35 | 16 |
| 67 | 64 | 53 | | Try Me Del Loaf | 53 | 3 |
| 65 | 66 | 54 | | Shotgun Rider Tim McGraw | 54 | 6 |
| 42 | 47 | 55 | | About The Money T.I. <small>Feat. Young Thug</small> | 42 | 14 |
| 30 | 23 | 56 | | Fireball Pitbull <small>Feat. John Ryan</small> | 23 | 14 |
| 54 | 51 | 57 | | Stolen Dance Milky Chance | 51 | 16 |
| 60 | 59 | 58 | | Girl In A Country Song Maddie & Tae | 58 | 14 |
| 45 | 52 | 59 | | Dirt Florida Georgia Line | 11 | 18 |
| 92 | 62 | 60 | | Beg For It Iggy Azalea <small>Feat. M.O.</small> | 60 | 3 |
| 52 | 56 | 61 | | No Flex Zone Rae Sremmurd | 36 | 15 |
| 57 | 58 | 62 | | Sunshine & Whiskey Frankie Ballard | 57 | 18 |
| 63 | 63 | 63 | | L.A. LOVE (la la) Fergie | 63 | 5 |
| 72 | 73 | 64 | | Heroes (We Could Be) Alesso <small>Feat. Tove Lo</small> | 64 | 6 |
| 76 | 77 | 65 | | Perfect Storm Brad Paisley | 65 | 5 |
| 64 | 74 | 66 | | Roller Coaster Luke Bryan | 43 | 17 |
| 51 | 65 | 67 | | Amnesia 5 Seconds Of Summer | 16 | 19 |
| 75 | 84 | 68 | | Thinking Out Loud Ed Sheeran | 68 | 5 |
| 90 | 88 | 69 | | Talladega Eric Church | 69 | 3 |
| 71 | 79 | 70 | | Try Colbie Caillat | 55 | 12 |
| 91 | 86 | 71 | | No Love August Alsina | 71 | 8 |
| 74 | 81 | 72 | | In Your Arms Nico & Vinz | 72 | 4 |
| 62 | 67 | 73 | | This Is How We Do Katy Perry | 24 | 15 |
| 46 | 72 | 74 | | Baby Don't Lie Gwen Stefani | 46 | 3 |
| - | 75 | 75 | | Ghost Ella Henderson | 75 | 2 |
| 78 | 83 | 76 | | Look At You Big & Rich | 76 | 10 |
| NEW | | 77 | | Ready To Run One Direction | 77 | 1 |
| - | 95 | 78 | | Sun Daze Florida Georgia Line | 78 | 3 |
| 96 | 94 | 79 | | Dangerous David Guetta <small>Feat. Sam Martin</small> | 79 | 3 |
| 88 | 87 | 80 | | Body Language Kid Ink <small>Feat. Usher & Tinashe</small> | 80 | 5 |



25

SELENA GOMEZ
The Heart Wants
What It Wants

Despite her youthful age of 22, **Selena Gomez** has amassed enough hits to release her first best-of collection, *For You* (Nov. 24). The set includes prior singles and remixes of previously released songs, but also features the new "The Heart Wants What It Wants," which enters the Billboard Hot 100 as the Hot Shot Debut at No. 25 (her ninth top 40 hit on the chart). The track begins on Digital Songs at No. 6 with 102,000 downloads sold, according to Nielsen SoundScan, and Streaming Songs at No. 37 with 3.1 million streams, according to Nielsen BDS. —G.T.

| 2 Weeks Ago | Week | Week | Title | CERTIFICATION | Artist | Peak Position | Weeks On Chart |
|-------------|------|------|-----------------------------|---|--|---------------|----------------|
| 81 | 89 | 81 | PRODUCER (SONGWRITER) | IMPRINT/PROMOTION LABEL | | | |
| 81 | 89 | 81 | Close Your Eyes | NV [A.CRAIG.TOMLINSON.S.MINOR] | Parmalee STONE CREEK | 81 | 7 |
| 73 | 82 | 82 | Superheroes | D.O'DONOGHUE.M.SHEEHAN.J.BARRY [D.O'DONOGHUE.M.SHEEHAN.J.BARRY] | The Script PHONOGENIC/COLUMBIA | 73 | 8 |
| 85 | 91 | 83 | Drinking Class | M.MCCLURE.K.JACOBS.L.BRICE [J.KEAR.D.FRASIER.E.M.HILL] | Lee Brice CURB | 83 | 4 |
| 89 | 92 | 84 | Feelin' It | F.ROGERS [F.ROGERS.M.WEST] | Scotty McCreery 19/INTERSCOPE/MERCURY NASHVILLE | 84 | 7 |
| 98 | 97 | 85 | God Made Girls | J.MOI [RAEYLYN.N.GALYON.L.MCKENNA.ROSE] | RaeLynn VALORY | 85 | 3 |
| 95 | 99 | 86 | Often | BEN BILLIONS.THE WEEKND.J.QUEENVILLE [A.TESFAYE.R.DIEHL.J.QUEENVILLE.A.BALSHED.SCHOFELD.A.KOCATEPE.S.ALLOJSMEN] XO/REPUBLIC | The Weeknd | 86 | 4 |
| 82 | 93 | 87 | You And Your Friends | Feat. Snoop Dogg DJ.MUSTARD.M.ADAM [C.J.HARRIS.JR.] [DJ.MUSTARD.M.ADAM] ROSTRUM/DMCFARLANE.C.C.BRODUS JR.,I.GRIFFIN.C.I.HOMAZ ATLANTIC/RRP | Wiz Khalifa | 82 | 8 |
| 79 | 90 | 88 | Handsome And Wealthy | CHEESE [T.O.MARSHALL.K.BALL.K.CEPHUS] | Migos QUALITY CONTROL/300 | 79 | 7 |
| - | 53 | 89 | I Bet My Life | IMAGINE DRAGONS [IMAGINE DRAGONS] | Imagine Dragons KIDINAKORNER/INTERSCOPE | 53 | 2 |
| - | 100 | 90 | Til It's Gone | B.CANNON.K.CHESENEY [R.CRAWSON.D.L.MURPHY.J.YEARY] | Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE | 90 | 2 |
| 66 | 78 | 91 | Secrets | E.LROSSE.B.CASSETTE.R.EED [M.MCDONALD.M.LAMBERT.B.CASSETTE.E.LROSSE] | Mary Lambert CAPITOL | 66 | 10 |
| NEW | | 92 | Something Big | NOT LISTED [NOT LISTED] | Shawn Mendes ISLAND/REPUBLIC | 92 | 1 |
| RE-ENTRY | | 93 | Made Me | BIG FRUIT [L.PORTER.L.CLOPTON.K.T.CAMPBELL] | Snootie Wild <small>Feat. K Camp</small> COCAINE MUZIK/EPIC | 93 | 2 |
| RE-ENTRY | | 94 | Bobby Bitch | DONDRE [A.POLLARD.D.DENNIS] | Bobby Shmurda G59/EPIC | 94 | 2 |
| NEW | | 95 | Mean To Me | L.LAIRD [B.ELDREDGE.S.CARUSOE] | Brett Eldredge ATLANTIC/WMN | 95 | 1 |
| RE-ENTRY | | 96 | Dear Future Husband | K.KADISH [M.TRAINOR.K.KADISH] | Meghan Trainor EPIC | 93 | 4 |
| NEW | | 97 | Homegrown Honey | F.ROGERS [D.RUCKER.C.KELLEY.N.CHAPMAN] | Darius Rucker CAPITOL NASHVILLE | 97 | 1 |
| NEW | | 98 | Shut Up + Dance | T.PAGNOTTA [N.PETRICCA.E.MAIMAN.K.RAY.SWAUGAMAN.B.BERGER.R.MCMAHON] | Walk The Moon RCA | 98 | 1 |
| RE-ENTRY | | 99 | Outside | CALVIN HARRIS [CALVIN HARRIS.E.GOULDING] | Calvin Harris <small>Feat. Ellie Goulding</small> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | 68 | 2 |
| RE-ENTRY | | 100 | Booty | C.RONEY.J.LOPEZ.B.MEDINA [C.M.BROWN.A.BRYANT.A.C.PEREZ.T.WPENTZ.L.D.GITTUS.I.R.WILSON.D.OMERHODIC.A.A.KELLY.C.RONEY.J.LOPEZ.B.MEDINA] | Jennifer Lopez <small>Feat. Iggy Azalea Or Pitbull</small> CAPITOL | 18 | 7 |



92

SHAWN MENDES
Something Big

Powered by a Twitter-based campaign in which fans could first unlock the song on his website, the teen's new single, which follows his debut "Life of the Party," starts with 47,000 first-week downloads sold.



98

WALK THE MOON
Shut Up + Dance

Walk the Moon makes its Hot 100 debut. On Hot Rock Songs, the synth-filled cut rebounds to a new peak (11-8). The Cincinnati quartet arrived in 2012 with the Alternative top 10 hit "Anna Sun."

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Volume 126 / No. 39

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Kenny Chesney photographed by Austin Hargrave on Aug. 25 in Nashville.

For an exclusive interview and behind-the-scenes video of Chesney, go to Billboard.com or Billboard.com/ipad.

Theophilus London photographed Nov. 4 at his residence in Los Angeles.



CORRECTION The story "The Business Of... Music Cruises" in the Nov. 15 issue misstated that Weezer would no longer host its own cruise.

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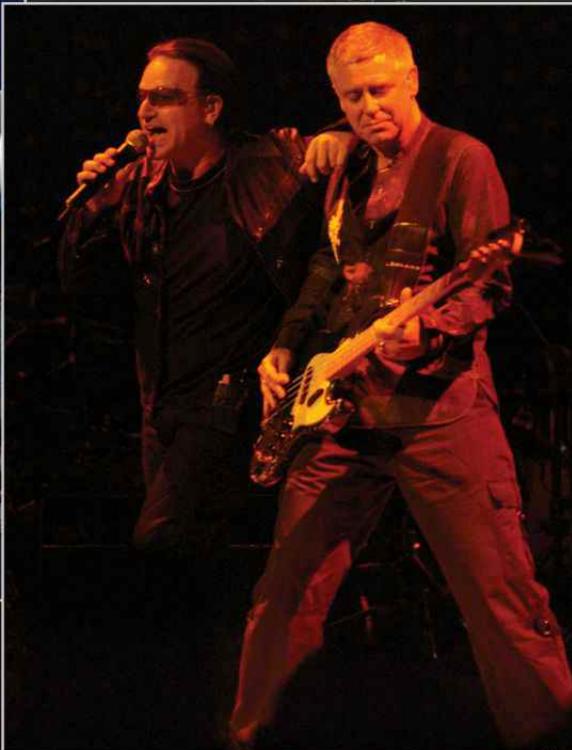
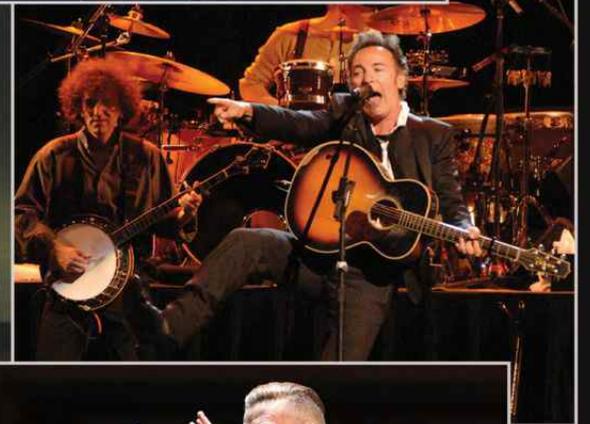
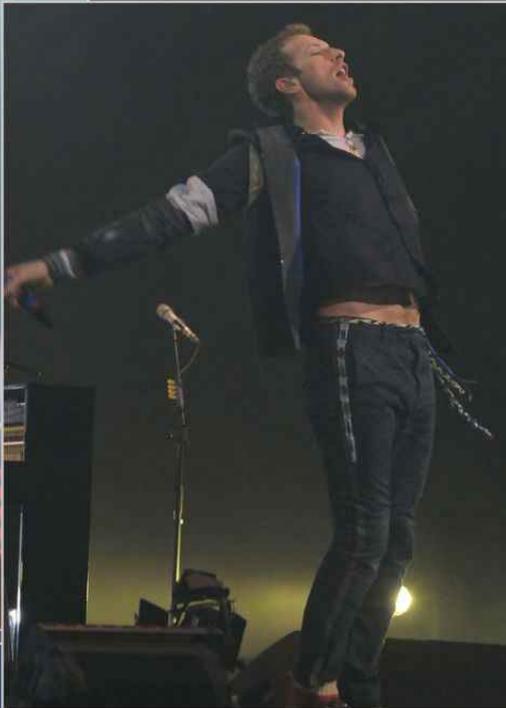
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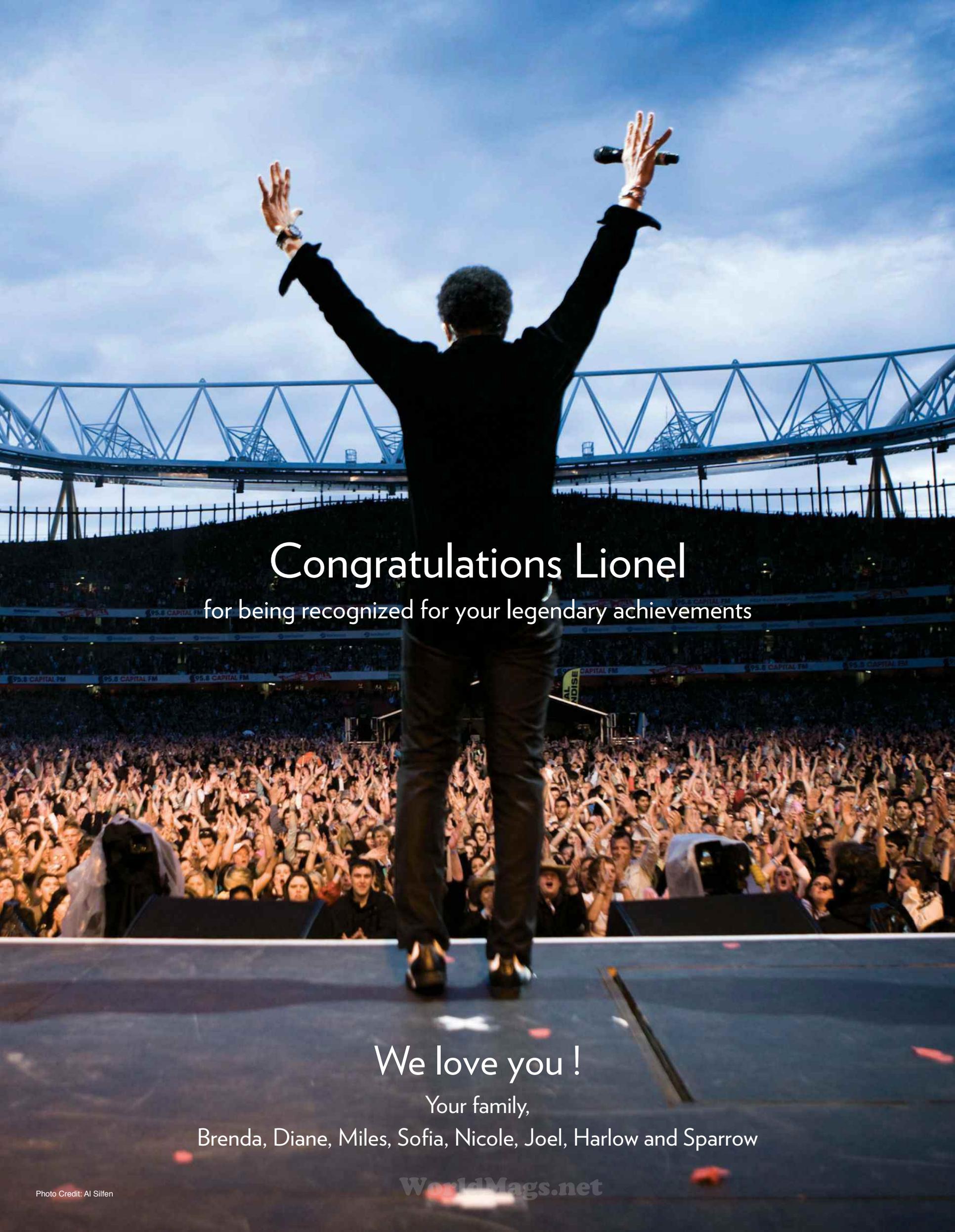
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YOUTUBE FINALLY TAKES THE SUBSCRIPTION PLUNGE

MUSIC KEY, THE COMPANY'S YEARS-IN-THE-WORKS PREMIUM STREAMING SERVICE, ARRIVES NOV. 17. BUT WILL CONSUMERS WANT TO PAY FOR SOMETHING THEY'VE ALWAYS HAD FOR FREE?

BY ANDREW HAMPP AND GLENN PEOPLES

A

AFTER A YEAR OF RUMORS, FALSE starts and belabored label negotiations, YouTube's streaming subscription service, Music Key, will arrive Nov. 17 through invite-only beta in the United States and select European territories. With agreements from all three major labels and the bulk of the indies, a \$9.99 monthly price tag (\$7.99 for initial invites) for an ad-free subscription and offline functionality, Music Key is Google's bid to put a video spin — with the mood-based playlists of Songza, which it acquired in July — on a streaming-music market dominated by audio-only players like Spotify and SoundCloud.

"The goal is more ways to play music on YouTube, giving artists more ways to reach fans and make

money," YouTube spokesman **Matt McLernon** tells *Billboard*.

But with music videos estimated by IFPI to account for 38.4 percent of the 6 billion hours spent on YouTube in 2013 alone, will consumers pay to access something they've always had for free? That's the billion-viewer question.

Russ Crupnick of market research firm MusicWatch says some consumers have a "subscription ethos," believing the benefits of paid subscriptions justify the cost. But, Crupnick cautions, "many don't share that. And free, with whatever constraints, limits or boundaries, is quite good enough."

So why create a subscription service now? Look at the competition: Apple, through its acquisition of Beats Music, is certain to grow its share of the streaming market. Amazon is going after middle-of-the-road

listeners with its limited-catalog Music Prime. And Spotify, currently campaigning the creative community for support after **Taylor Swift** pulled her catalog, has a 12.5 million U.S. subscriber head start (28 million worldwide in 2013, according to IFPI). Still, counters **Jeff Price**, founder of digital-rights administrator Audiam, "YouTube is already Spotify, if you close your eyes."

Many industry executives are hopeful that Music Key will help YouTube clean up the "metadata" that often gets lost in uploads of master recordings and drives users to the original composer and purchase links. This has been a core asset of YouTube's Content ID system, which helps copyright owners "claim" any video featuring their master audio (e.g., the "Harlem Shake" meme), and has disbursed more than \$1 billion in revenue since 2007.



The mobile version of YouTube's Music Key service.

THE OVER UNDER



At 82, **Loretta Lynn** signs a new multi-album deal with Sony Music's Legacy Recordings.



Cancellations plague MTV's Europe Music Awards (Calvin Harris, Katy Perry, One Direction) and executive producer **Bruce Gillmer**.



Henry Juskiewicz, CEO of Gibson Brands, announces a 15-year lease of the former Tower Records building on the Sunset Strip.

“YouTube is responsible for more than 70 percent of music consumption and less than 3 percent of revenue; anything they do to rectify this injustice we support,” says **Robb McDaniels**, founder/CEO of Isolation Network, which owns digital distributor INGrooves. **Martin Bandier**, chairman/CEO of Sony/ATV Music Publishing, also voices frustration with Music Key’s compulsory license, which would pay out 10 percent of revenue. “The rate is not reflective of the value of what songwriters do and should be higher,” he says. “Nowadays, 95 percent of hit songs are written by someone other than the artist. [Is YouTube] saying that doesn’t have a value?” Other skeptics include **Irving Azoff**, who recently threatened to pull 20,000 songs represented by his Global Music Rights publishing venture in order to secure better performance royalties for his clients.

YouTube touts its conversion rate as the ultimate selling point, but while it certainly has a large audience to work with, size doesn’t always matter in digital music — Microsoft’s 99-cent offer for Swift’s *1989*, for example, made nary a blip in the singer’s first-week numbers. What does? The user experience, for which Google has long erred on the side of simplicity, and with enticements like offline, mobile and background listening, YouTube might be the smarter bet to actually pull it off. ●



Swift’s Streaming Staredown

When Big Machine pulled the singer’s catalog from Spotify, it resulted in a public back-and-forth over nothing less than the future of the music business

BY GLENN PEOPLES

ROUND 1 Taylor Swift’s label Big Machine pulled her catalog from Spotify on Nov. 3. “I’m not willing to contribute my life’s work to an experiment I don’t feel fairly compensates [creators],” the singer explained.

ROUND 2 The streaming service didn’t duck the defection. “We love Taylor Swift,” the company wrote in a blog post, reminding readers it pays out “nearly 70 percent” of its revenue to rights holders.

ROUND 3 U2’s Bono defended Spotify at a Nov. 6 tech conference, but said transparency is a problem. If artists can monitor their activity and “get paid [by] direct debit,” the music business can thrive.

ROUND 4 “If a fan purchased the record, and their friends go, ‘Why did you pay? It’s free on Spotify,’ we’re being completely disrespectful to that superfan,” said Big Machine CEO Scott Borchetta on Nov. 7.

ROUND 5 In an 1,800-word blog post published Nov. 11, Spotify CEO Daniel Ek argued piracy is the real threat to artists. He believes the “freemium” model works, and notes a 25 percent conversion rate.

ROUND 6 Countering claims by Ek that domestic streaming of Swift’s catalog earned \$2 million in 12 months, Borchetta said in a Nov. 12 interview with *Time* that the number was \$496,044. ●

CAPITOL LAYOFFS TARGET PUBLICITY DEPARTMENTS

A dozen staffers are let go, including Katy Perry’s longtime representative

BY SHIRLEY HALPERIN

Was it a long-term assessment of its workforce, a cost-cutting move or the act of one new hire that called for a round of layoffs at Capitol Music Group on Nov. 6? Those were the questions buzzing through the halls of CMG’s Hollywood tower as a dozen staffers received their walking papers. Among those let go were six publicists including Blue Note’s **J.R. Rich**, a 28-year company veteran, and Capitol’s **Heidi Anne-Noel**, who represented **Katy Perry**. Imprints Harvest and Astralwerks were also affected, along with finance, sales and

international. The Universal Music Group company declined to speak about the departures, only saying it was part of a larger “restructuring.”

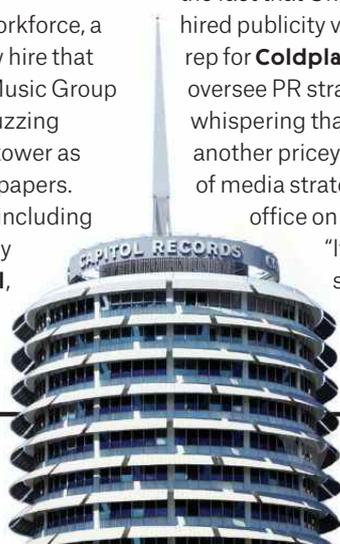
One source backs up the assertion, pointing to chairman **Steve Barnett**’s constant evaluation of lesser-performing units employing costly executive talent. Chief among them: Virgin Records, which saw executive vp **Ron Fair** depart in October. But the fact that CMG announced that same week it had hired publicity veteran **Ambrosia Healy**, longtime rep for **Coldplay** and **Dave Matthews Band**, to oversee PR strategy across all of its labels had some whispering that those salaries were sacrificed for another pricey executive. Indeed, Healy’s title, head of media strategy and relations, affords her an office on the off-limits-for-most E floor.

“It makes sense that someone as seasoned as Ambrosia would bring in her own team,” says one insider, adding that she “looked around and thought, ‘I can do with three



Perry (right) with longtime publicist Anne-Noel, who plans to take time off through the holidays. Inset: Barnett.

people what you’re doing with eight.” But another major-label vet suggests that record-company publicity departments missed the boat on social media, forfeiting the influential medium to marketing units, which have since staffed up, while PR is being “slowly decimated.” For its part, Capitol pledges to make additional hires in the coming months. ●



The Capitol Records tower.



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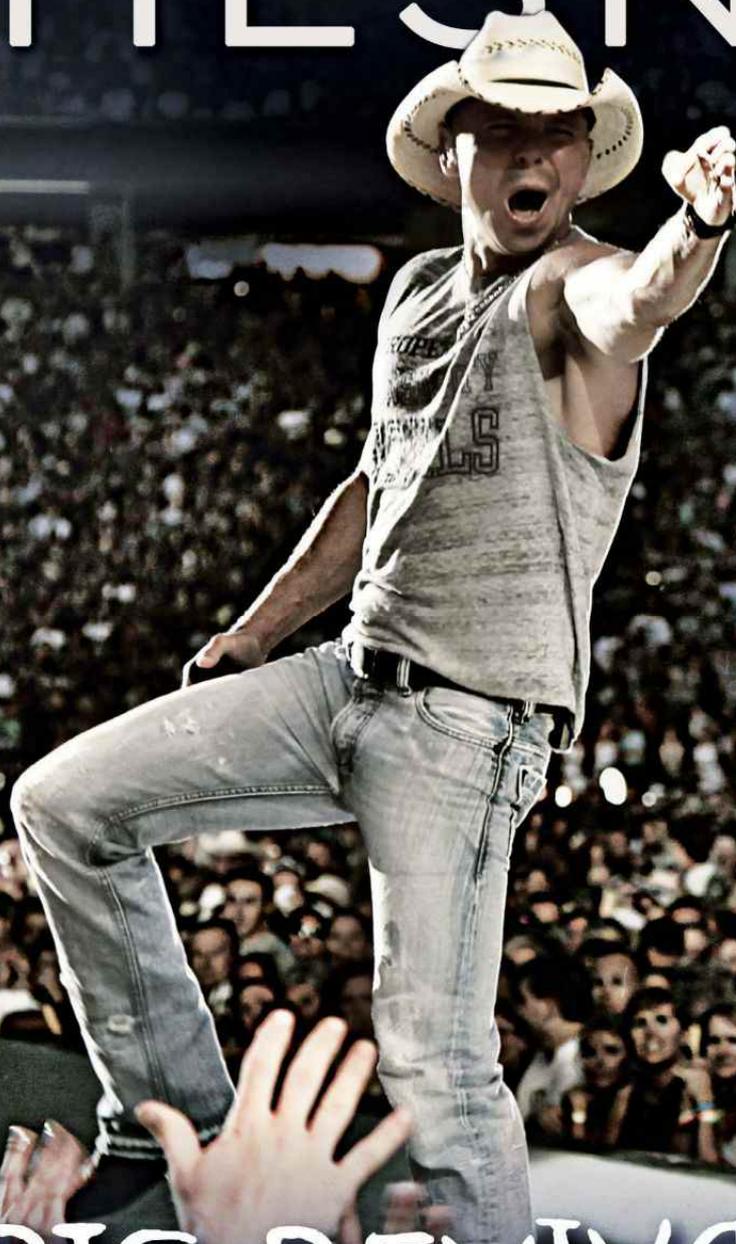


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Banks onstage in London on July 5.



Azealia Banks' Rocky Road To Release

The promising rapper ditches a lucrative deal with Interscope — and a bad attitude — for a second stab at success

BY MEGAN BUERGER

DID COMBATIVE NEW York rapper **Azealia Banks** “pull a **Beyoncé**” when she released her long-delayed debut album, *Broke With Expensive Taste*, on Nov. 6 with no prior setup?

Not exactly. Where **Beyoncé**'s midnight surprise in the iTunes Store was the result of a meticulously secretive and well-plotted campaign, Banks' was just the opposite: It was the culmination of two-plus years of nasty

Twitter battles, public spats with former label Interscope and multiple management changes.

In July, the 23-year-old walked away from a lucrative deal with the house that **Jimmy Iovine** built, retaining the rights to her music. Two months later, she found a partnership with **Jeff Kwatinetz**'s Prospect Park, whose management company and label are handling the release, with distribution through Caroline and Capitol Music Group.

“We thought the best way to mend fences with the world was to release the music [without advance notice],” says **Angelica Cob**, who co-manages Banks at Prospect Park. “To use the traditional setup strategy didn't make sense, because it would feel like the girl who cried wolf. We had to make the strongest statement possible, and that was the music.”

Indeed, even **Perez Hilton**, who was engaged in a Twitter battle with Banks, tells *Billboard* he thinks the music is “surprisingly good.”

It's too soon to call it a happy ending, but *Broke With Expensive Taste* debuted at No. 30 on the Nov. 22 Billboard 200. Here's a look at Banks' bumpy road to release.

SEPTEMBER 2011 Following a soured deal with XL Recordings, Banks' self-released “212” becomes a viral hit. Within months, she is performing for **Karl Lagerfeld** in Paris.

JANUARY 2012 Banks announces she has signed with Universal's Interscope. In eyebrow-raising interviews, she reveals her bisexuality and says she dated a 57-year-old man when she was 17.

APRIL 2012 **Troy Carter**, **Lady Gaga**'s then-manager, signs on to represent Banks.

JUNE 2012 Banks parts ways with **Carter** amid a Twitter rant accusing him of planting false stories about her in the media. She then switches representation to her then-boyfriend, **Coldplay** manager **Dave Holmes**. The following month, she self-releases the *Fantasea* mixtape and tours to promote it.

JANUARY-APRIL 2013 After inciting social media battles with **Hilton** and **Rita Ora**, among others, she lashes out at rapper **ASAP**

Rocky, insinuating that he's gay. Rumors circulate that she was dropped from Interscope as the single “Yung Rapunxel,” released in March, falls flat.

SEPTEMBER 2013 Banks posts a tracklist and says her album is due in January.

JANUARY 2014 “I'm really in hell here,” she tweets. “Universal needs to just hand me over to another label who knows what to do with me ... I'm tired of having to consult a group of old white guys about my black girl craft.”

JULY 2014 Interscope releases Banks from her contract, and, after a legal battle, she wins the rights to her music. ●

By The Numbers

8

Number of managers associated with Banks since 2011

77M

Number of YouTube views of Banks' “212” video (featuring Lazy Jay)

COLA BUSINESS DEALS BUBBLING UP

The second half of 2014 sees Big Gulp-sized soda partnerships with artists

7UP
TIESTO
\$30M

In 2014, 7UP doubled down on its lucky number by linking with **Tiesto**, **Ultra**, **Insomniac** and others for its 7x7Up initiative: seven top festivals, seven rising DJs (**Danny Avila**, **Disco Fries**, **Dzeko & Torres**), a few **Tiesto** TV spots and a release party for his new album.

DIET COKE
TAYLOR SWIFT
\$26M

For a media campaign surrounding its 2013 spokeswoman's new 1989, **Diet Coke** sponsored a takeover of **iHeartMedia**'s top 40 stations and *On-Air With Ryan Seacrest*, as well as a TV blitz for a 30-second cat-covered spot featuring **Swift**'s “How You Get the Girl.”

COCA-COLA
AVICII/WYCLEF JEAN
\$20M

For World AIDS Day (Dec. 1), the soda giant is partnering with nonprofit **Red** and others to premiere exclusive new tracks from **Queen** (with unreleased **Freddie Mercury** vocals) and **Aloe Blacc**, followed by an **Avicii/Wyclef Jean** collab and a remix of **OneRepublic**'s “I Lived.”

DR PEPPER
TINASHE
\$3M

In a studio the company built with **Complex Media** in downtown Hollywood earlier this year as part of its “One of a Kind” program, up-and-comers **Tinashe**, **Robert DeLong** and **RAC** recorded three exclusive EPs with hot producers **RZA**, **Dave Sitek** and **The Hood Internet**.

PEPSI
NICO & VINZ
\$1M

Besides partnering with **Blake Shelton** and **Usher** for a co-headlining set in Dallas in 2015, **Pepsi** made its smartest cola buy in 2014 with emerging talent: funding music videos by **Sebastian Mikael**, **Mayaeni** and **Nico & Vinz**.

—ANDREW HAMPP and HARLEY BROWN



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'It's About Wowing The Fans'

5 industry rainmakers, all attending *Billboard's* Touring Conference Nov. 19-20, talk shop

BY HARLEY BROWN

"The biggest challenge is saturation. Ticket prices are climbing, and I'm not sure the fan base for live music will continue to grow at the same pace. The Internet made it a lot easier to hear about music, so a lot more people were interested in going to shows. We're not going to have another technological shift that does that." —Tom Windish, president, The Windish Agency



"We are continually working against scalpers. We spend a lot of time purging lists of the same names and the same credit card numbers. It's a constant battle of man against bots. Do we win every time? No, but we are making it hard on the scalper." —Clarence Spalding, president, Spalding Entertainment



"Determining the right-size venue for your artist to perform in. From a marketing perspective, music has never been bigger, but attention spans are shorter and it's a crowded, fragmented marketplace. How do you turn up the volume and break through the clutter?" —Jonathan Azu, executive vp, Red Light Management



"Making sure every category — venue, lineup, marketing — is at its grandest. It's about accommodating and wowing the fans on every level — like bringing our Kinetic Cathedral Stage to the Electric Daisy Carnival in Orlando [Fla.], which was the first time we set it up anywhere besides Las Vegas." —Pasquale Rotella, founder, Insomniac



"It's all about the event, not the show, so you have to try to package it as best as possible. If you're trying to build an artist, find the right venue — don't try to go into an arena you can't fill. You have to work your way up." —Louis Messina, founder, The Messina Group



Perry (right) and Musgraves performed on *CMT Crossroads* in April.

Awards Finalists Revealed

Katy Perry is pitted against Jason Aldean as the Stones and McCartney face off

BY RAY WADDELL

THE WINNERS OF THE 11TH ANNUAL *Billboard* Touring Awards will be announced Nov. 20 at the Edison Ballroom in New York. These are the finalists vying in some of the marquee categories.

TOP PACKAGE AWARD

The package category awards the highest-grossing tour with three or more acts on the bill. This year, **Katy Perry's** Prismatic World Tour — which included support from **Capital Cities**, **Kacey Musgraves** and **Tegan & Sara** — is up against two popular country packages: **Luke Bryan** featuring **Lee Brice** and **Cole Swindell**, and **Jason Aldean** featuring **Florida Georgia Line** and **Tyler Farr**. Perry's tour sold nearly 850,000 tickets while each of the country outings moved more than 1 million.

TOP BOXSCORE AWARD

Billboard's revenue index recognizes the highest-grossing single live engagement for the year, and Japan's Tokyo Dome was the setting for two of them: **The Rolling Stones'** three-night stand in late February and early March, and **Paul McCartney's** trio of dates in November 2013. Each attracted nearly 150,000 concertgoers, but they're up against **One Direction**, which sold 235,000 tickets to three shows at Dublin's Croke Park.

TOP ARENA AWARD

New York's Madison Square Garden and London's O2 Arena, each four-time winners of this award, compete against a first-timer, Sydney's Allphones Arena. ●

Note: Finalists are chosen based on data reported to *Billboard* Boxscore from Oct. 1, 2013 to Sept. 30, 2014.

Q+A

LIVE IN NEW YORK, IT'S RON DELSENER

The recipient of *Billboard's* Golden Circle Award discusses his milestone-packed 50-year career as a concert promoter

What are some of the memorable shows you've booked?

There are thousands of them: the Halloween celebrations that **Frank Zappa** did at the Palladium; **David Bowie's** debut concert at Carnegie Hall on the Ziggy Stardust Tour in 1972. I had a hard job getting him in there because they said, "You can't put a transvestite on the stage." **Bob Dylan** when he went electric at Forest Hills Stadium; **The Beatles** at Forest Hills before Shea Stadium.

What's the act that got away?

Ella Fitzgerald, because her manager **Norman Granz** was a pain in the ass. He wanted \$75,000 for her to play Central Park. I was paying \$2,500 to \$5,000 an act because I was only charging \$1 for tickets.

What's the hardest part about promoting today?

Working for a big corporation like Live Nation — everybody here is trying to book the same act.



Delsener (right) with Elton John and Billy Joel

How has Barclays Center changed the live business in New York?

For two years, everybody wanted to play Barclays first, and now it's back to the same old, same old. It's the Garden, the Garden, the Garden. I think [MSG chief] **Jim Dolan** knew there would be a honeymoon period. —FRANK DIGIACOMO

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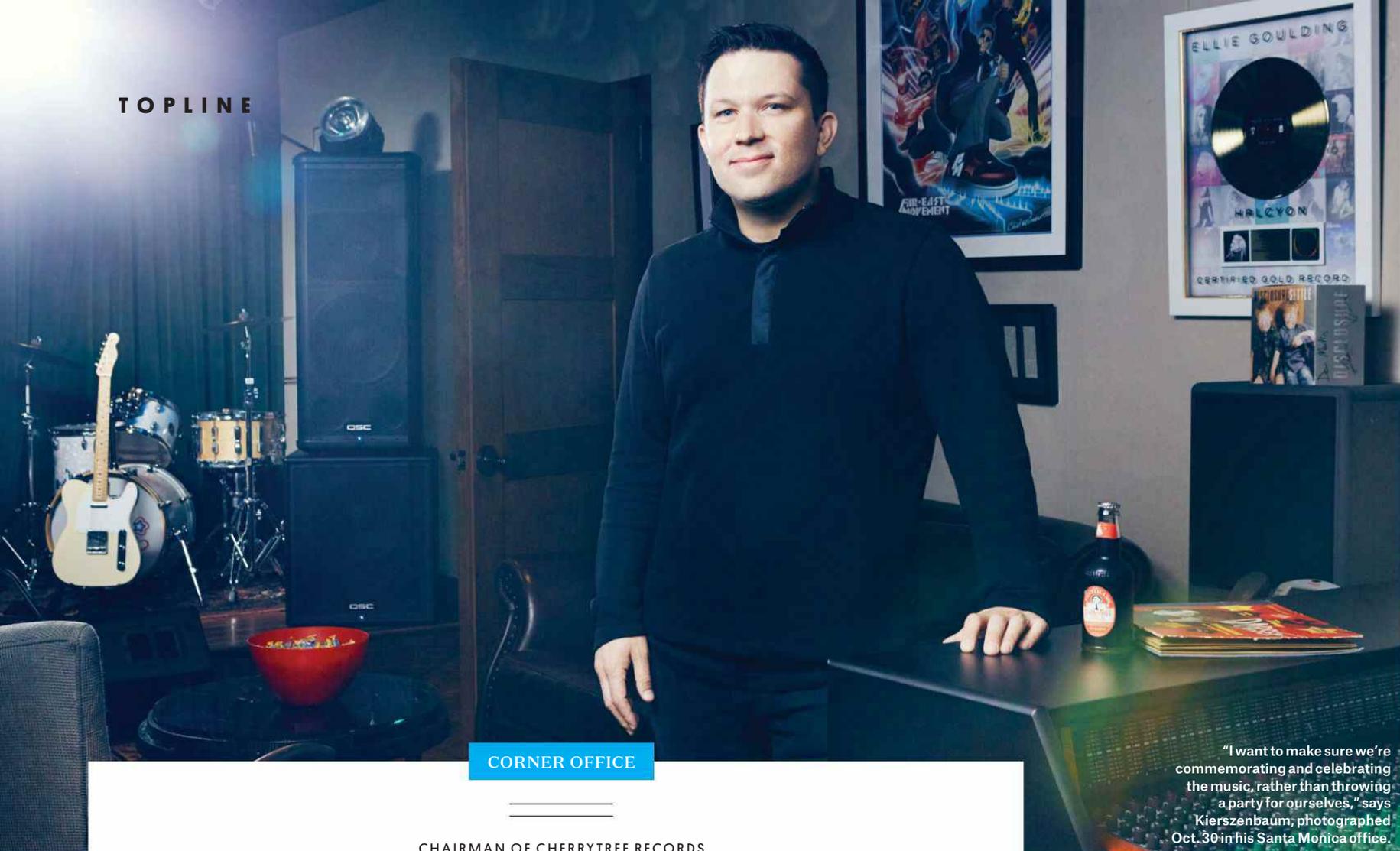
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CORNER OFFICE

"I want to make sure we're commemorating and celebrating the music, rather than throwing a party for ourselves," says Kierszenbaum, photographed Oct. 30 in his Santa Monica office.

CHAIRMAN OF CHERRYTREE RECORDS

Martin Kierszenbaum

On his label's 10th anniversary, the man behind breakouts by Lady Gaga, Ellie Goulding and Disclosure on juggling two titles, A&R'ing Sting and the streaming debate: "The equation has to be fair"

BY KEITH CAULFIELD

PHOTOGRAPHED BY CHRISTOPHER PATEY

FOR MARTIN KIERSZENBAUM — Cherrytree Records founder, Interscope senior A&R executive, songwriter-musician-producer and father of four — there is little separation between work and home life. "My wife [Heather, whom he met at a **Monster Magnet/Danzig** show when they both worked at A&M Records in the early 1990s] and kids are all piano players, and my son's a producer, my daughter's a singer-songwriter," he says. "I bring them to shows. At the dinner table, we'll be discussing a tour or a remix."

That passion for music has been a constant for the 47-year-old multi-instrumentalist throughout his career, which started in the mailroom at PolyGram Music Group in 1989. In the 25 years that followed, he has played a key role in such mega-selling acts as **Lady Gaga** (Cherrytree released her first two studio albums, which have sold 6.2 million copies in the United States, according to Nielsen SoundScan), **Disclosure**, **Ellie Goulding**, **Feist**, **Robyn** and **LMFAO**,

among others. He also signed **Keane** and **T.A.T.U.**, headed up international operations for **Jimmy Iovine's** Interscope for more than 10 years (he worked with everyone from **Eminem** to **No Doubt**) and has done A&R for the likes of **Enrique Iglesias**, **Marilyn Manson**, **Will.i.am** and **Sting** (the lattermost artist consistently since 2001).

Sting is among the many acts who have recorded on the performance stage in Kierszenbaum's spacious office, based out of Universal Music Group's Santa Monica, Calif., headquarters. Cherrytree HQ also serves as the hub of Kierszenbaum's mini branding empire, which includes Cherrytree Publishing (in partnership with Kobalt), Martin Kierszenbaum Management/Cherrytree Management (he manages Incubus' **Michael Einziger**, among others) and even a Cherrytree Cola (produced by specialty beverage company Fentimans).

The La Jolla, Calif., native, born to Argentine scientists, talks about his imprint's 10th anniversary and its

KIERSZENBAUM'S CV

1994-1996
INTERNATIONAL
MARKETING
DIRECTOR, A&M
RECORDS

1996-1998
HEAD OF
INTERNATIONAL,
A&M RECORDS

1998-2012
HEAD OF
INTERNATIONAL,
INTERSCOPE GEFFEN
A&M RECORDS

2005
STARTED CHERRYTREE
RECORDS

2012-PRESENT
SENIOR EXECUTIVE
OF A&R, INTERSCOPE
GEFFEN A&M

impressive run of hits: 15 top 10 songs on the Billboard Hot 100 — including five No. 1s and two of the best-selling digital singles ever (LMFAO's "Party Rock Anthem" at 8 million downloads and Lady Gaga's "Poker Face" at 7.2 million) — and nearly 40 albums on the Billboard 200.

Is running Cherrytree separate from your job at Interscope?

It's a joint venture, a partnership between my label and Interscope. [Although] the agreement could be with anybody, it's very happily with Interscope. I will A&R whatever they need me to do at Interscope.

You do a lot with a staff of seven.

And this is the biggest it has been! But we have very close relationships with Interscope and work in tandem with their staff on each project from the very beginning — which is [different from] a lot of indies or joint ventures, where they reach a certain threshold, then the larger label uplifts.

What were the early acts you signed?

One of the first was [Russian female duo] T.A.T.U. I'd gotten a CD from **David Junk**, the then-head of Universal Russia, and I was just mesmerized — their voices were very high and controlled, almost like **ABBA** — but they hadn't tried singing in English. Jimmy said, "I don't know if I get it, but I see that crazy look in your eye, and I know that look, so go ahead." I'd written

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AUGUST / SEPTEMBER 2014



AUGUST / SEPTEMBER 2014



OCTOBER 2014



NOVEMBER /
DECEMBER 2014



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(TOURING USA 2015)

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“When Sting tells you three times he wants to do a lute album, he really means it. And that album ended up selling a million records.”

lyrics for other languages before — I did **Bryan Adams’** “Todo Lo Que Hago Lo Hago por Ti,” which is “Everything I Do I Do It for You” in Spanish, which went No. 1 in Mexico — and I ended up coaching [T.A.T.U. singers **Lena Katina** and **Yulia Volkova**] on singing in English.

Sting’s a very particular artist. What’s involved with A&R’ing a Sting album? I’ll tell you a funny story. He came to me, I think it must have been 2007, and he said, “My guitar player **Dominic Miller** gave me a gift. It’s a lute, and I’ve been playing it, and I want to make a lute album.” And I said, “A lute album? No. Please don’t do that.” And he said, “Oh

no, I want to make a lute album. I want to use [**John**] **Dowland** music from the 17th century.” And I said, “Please, let’s do something maybe a little bit more accessible.” And he said, “I’m doing a lute album!” And I said, “OK.” When Sting tells you three times he wants to do a lute album, he really means it. And that album [*Songs From the Labyrinth*] ended up selling a million records [268,000 in the United States]. So that’s what it’s like A&R’ing Sting. I really just support him and trust his instincts.

As a musician, you’ve notched two hits on *Billboard’s* Dance/Club chart as *Cherry Cherry Boom Boom*. How do



British band Keane was another Kierszenbaum signing. “I think [frontman Tom Chaplin] has got one of the most singular voices ever.”

you think artists will make a living, say, 10 years from now?

A lot of people say that recorded music should be a loss leader, to sell other things, whether they be T-shirts or live tickets. I vehemently disagree with that. I’m a musician who took piano lessons, who studied, who rehearsed, and I think that when you create intellectual property, you should be compensated for it. You need to make money on your recorded material and your songs, not just performing live. It’s like saying, “I made this table, you could just steal it.” It’s craftsmanship, skill, art — all that should derive income. I really believe in the value of recorded music. I’m not ready to give that up.

As an artist and executive, do you see a solution to the streaming debate?

Streaming could be a viable way of consuming music, but the equation has to be fair. Musicians need to get paid for what they make. Does it worry me that some people don’t respect that? Yes, of course it does. Do I spend every day making sure that musicians are celebrated, protected, respected, understood? Yes. That’s what I do. I think it’s noble and I’m very happy doing it.

What’s the situation with Lady Gaga? Her first two albums were released through your label as well as Streamline, KonLive and Interscope, but not the two albums since.

She decided to be on Interscope proper, with Streamline. That was it, really. We were very proud to issue and worked very hard on *The Fame* and *The Fame Monster*, and after that, the way the deals were structured, she was able to do that.

How’s your relationship now?

She’s so talented. You’ve got to understand, we cut a third of *The Fame* literally in my garage, which is where I had my studio at the time. I love her and wish her all the best, always.

What about being a musician has helped you run a label?

Play well with others. A musician is in an ensemble, and they have to push and pull, observe dynamics, be loud and soft and sensitive to the musician next to them. That’s how I approach the staff at Cherrytree, our artists, the managers and the people we work with at Interscope. It’s so much more fun playing in a band and having a great show when you’ve rehearsed together, traveled together, gone through the hurdles together and you’re triumphant together. ●



1

1 Kierszenbaum’s in-office performance stage, featuring his prized CP70 Yamaha piano. **2** Cherrytree Cola, which includes ginger spice and natural cherry flavor, available in the United States, Europe and Japan. **3** A plaque recognizing sales of Feist’s *The Reminder*, along with a handwritten note to Kierszenbaum from the artist. **4** A signed limited-edition Disclosure hat box with the duo’s stencil-face logo.



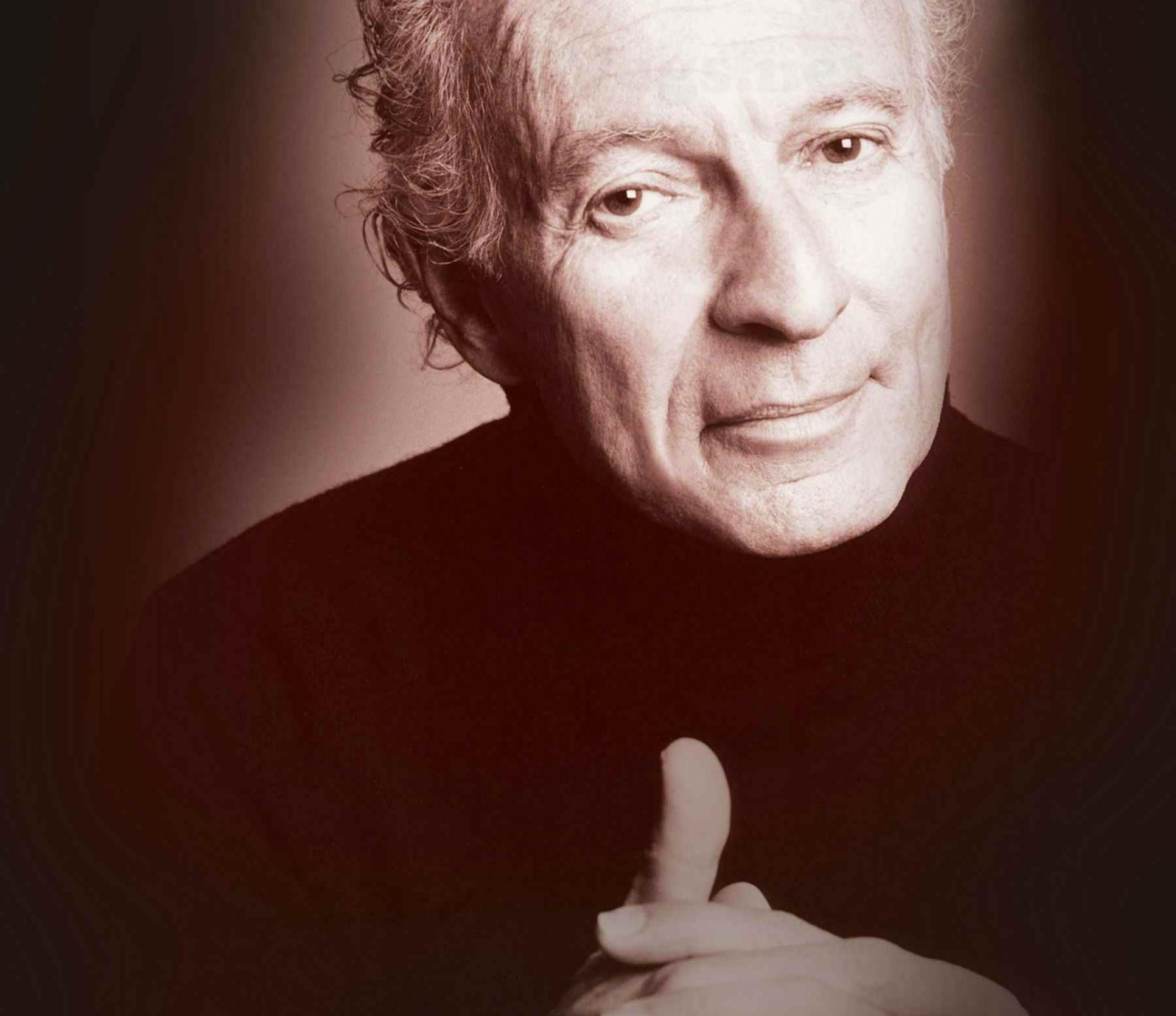
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3



4



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Latin Grammys: Who Will Win, Who Should Win

Billboard's Latin music chief calls the show, which airs Nov. 20 on Univision

BY LEILA COBO



RECORD OF THE YEAR

Who Should Win? Enrique Iglesias' "Bailando." The Spanglish earworm was the (rare) crossover success. **Who Will Win** Iglesias, whose collaborators Descemer Bueno and Gente D'Zona broaden his appeal.



ALBUM OF THE YEAR

Who Should Win? Carlos Vives. He lost in 2013 with comeback album *Corazon Profundo*. Its follow-up deserves better. **Who Will Win** Rap duo Calle 13, whose nine nominations should clinch this key win.



SONG OF THE YEAR

Who Should Win? "Decidiste Dejarme" by Camila, a power ballad that went to No. 1. **Who Will Win** Prince Royce's "Darte un Beso" boasts songwriters with clout.

SOUNDS of HOLLYWOOD

The Business of Music in TV & Film



McConaughey (right) and Hathaway in *Interstellar*. Inset: Zimmer.

Interstellar Sound Issues Ignite Uproar

Is the score too loud? The mix muddy? Insiders say yes

BY ANDY GENSLER

BUZZ AROUND THE film *Interstellar*, the Christopher Nolan-helmed space saga starring Matthew McConaughey and Anne Hathaway, hasn't been particularly positive when it comes to the sound mix. Specifically, complaints that the dialogue can't be understood or sometimes even

heard in parts of the film — particularly over Oscar-winning composer Hans Zimmer's orchestral score — are getting louder.

The topic is being debated around Hollywood, both after its Nov. 7 release (the film came in behind *Big Hero 6* with \$47.5 million in its opening weekend) and in informal conversations at

screenings and at industry events. But so far, neither the studio (Paramount) nor Zimmer's reps will acknowledge that an issue exists.

Speaking on the condition of anonymity, one sound professional who saw *Interstellar* at the Academy of Motion Picture Arts and Sciences' Samuel Goldwyn Theater in Beverly Hills says, "That is the best-sounding private theater in the world, and I noticed right away that there were parts where the music totally obliterates the dialogue. Many others in the sound community were starting to question whether it was an anomaly or the way the film had been released."

It appears to be the latter, as similar comments are coming from moviegoers who saw *Interstellar* in other venues, notably Imax theaters.

Even more curious: *Interstellar's* sound-mixing team includes rerecording mixers Gary Rizzo and Gregg Landaker, both experienced pros who had previously worked with Nolan. Rizzo even won an Oscar for Nolan's 2010 movie *Inception*.

"Any professional would have spoken up and said, 'We can't hear the dialogue,'" offers the insider, adding that the biggest problem could be "it takes you out of the movie." ●

MOTHERSBAUGH SIGNS ON TO FOX'S LAST MAN ON EARTH

The project marks the composer's sixth collaboration with directors Lord and Miller

Mark Mothersbaugh, the veteran film/TV composer and Devo co-founder, is onboard to score directing team Phil Lord and Chris Miller's new Fox TV venture, the Will Forte-starrer *Last Man on Earth*. The comedy is slated to debut in spring 2015.

Lord and Miller are the directing team behind such films as *The Lego Movie*, *Cloudy With a Chance of Meatballs*, *21 Jump Street* and its sequel, *22 Jump Street*, all of which Mothersbaugh scored. This, however, is the collaborators' first foray into TV together, Mothersbaugh announced Nov. 5 at the *Billboard/Hollywood Reporter* Film & TV Music Conference in Universal City.

The 64-year-old Mothersbaugh said he has built several new musical instruments with the project in mind, including one that incorporates around 55 different bird



Forte in *Last Man on Earth*. Inset: Mothersbaugh.

calls and another called The General, which he said looks like a "haystack" made out of an assorted collection of old pipe-organ pipes.

With this being the trio's sixth project together, Mothersbaugh was sure to note that Lord and Miller are among his favorite people to work with: "You get to do what you want in the music," he joked, "and you just convince them that's what they asked for." —COLIN STUTZ



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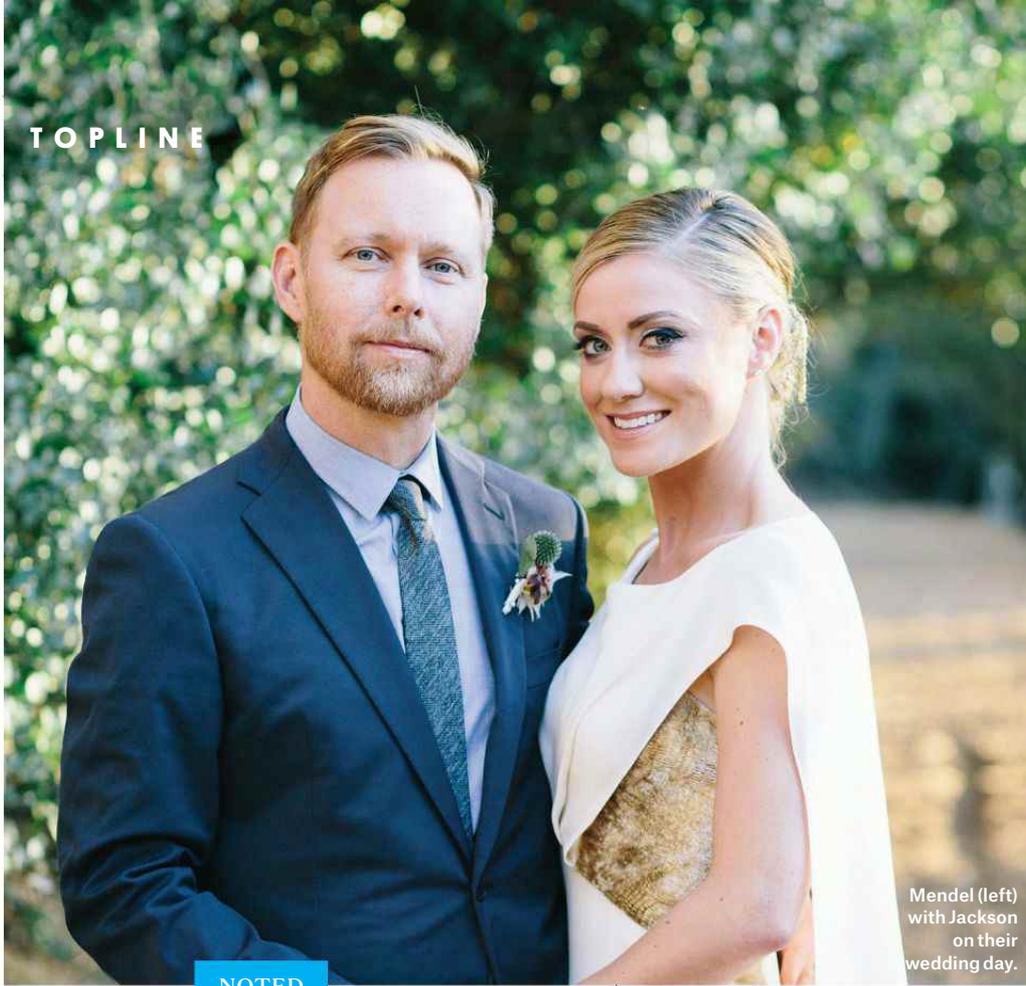


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Mendel (left) with Jackson on their wedding day.

NOTED

11-05
→

Incubus joined Wright Entertainment Group, with **Johnny Wright** as manager.

11-06
→

Lollapalooza announced the launch of Lollapalooza Berlin in September 2015 at Tempelhof Airport.

11-07
→

Rapper **Big Paybacc**, born **Habeeb Ameer Zekajj**, was shot and killed by an unknown suspect while dining at a local McDonald's in Palmdale, Calif. He was 38.

A woman crossing London's famed Abbey Road intersection was struck by a car and treated for injuries, renewing concerns that a crossing guard is needed due to high tourist traffic.



McGraw

11-08
→

Round Hill Music acquired the song catalog of Big Loud Shirt Industries, which includes hits by **Tim McGraw**, **George Strait** and **Carrie Underwood**.

11-09
→

Iggy Azalea and boyfriend **Nick Young** purchased **Selena Gomez's** home in Los Angeles' Tarzana neighborhood for \$3.45 million. Gomez bought the six-bedroom property for \$2.17 million in 2011.



Azalea

11-10
→

Billboard confirmed that **Foo Fighters** bassist **Nate Mendel** married longtime girlfriend **Kate Jackson**, co-

11-11
→



Big Bank Hank

Sugarhill Gang rapper **Big Bank Hank** — born **Henry Jackson** — died after a battle with cancer. He was 57.

11-12
→

Marc Anthony wed Venezuelan model **Shannon de Lima** at his residence in the exclusive Dominican resort of Casa de Campo.



Anthony

11-13
→

Morvan Boury was named vp global business development and digital strategy for Sony Music Entertainment.

Live Nation Entertainment and Vice Media formed a joint venture to produce and distribute original music programming. The new digital network will launch in early 2015.

BIRTHDAYS

- | | |
|---|---|
| Nov. 14 Travis Barker (39) Butch Walker (45) Joseph "Rev. Run" Simmons (50) Yanni (60) | Nov. 16 Diana Krall (50) |
| Nov. 15 Chad Kroeger (40) Petula Clark (82) | Nov. 17 Isaac Hanson (34) Kimya Dawson (42) |
| | Nov. 18 Fabolous (37) Duncan Sheik (45) Kirk Hammett (52) |

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DAYS
on the
SCENE

The Flaming Lips' Wayne Coyne during the band's performance at the Iceland Airwaves Music Festival, held at Vodafonehollin in Reykjavik on Nov. 9.



Rihanna Instagrammed herself pretending to be *Scandal* press secretary Abby Whelan (captioning the shot #heyAbby) during a visit to the White House press room on Nov. 10.



1 From left: French Montana, Snoop Dogg and Miguel at Montana's birthday party in Los Angeles on Nov. 9. 2 The Black Keys' Patrick Carney during the band's performance at the Concert for Valor at the National Mall in Washington, D.C., on Nov. 11. 3 Dave Grohl and Meryl Streep at the Concert for Valor. 4 Yoko Ono prior to giving a speech at the Paley Center for Media in New York on Nov. 11.

7 DAYS on the SCENE



5



6



FKA Twigs delivered a stellar performance at New York's Terminal 5 on Nov. 8. The budding star's boyfriend — actor Robert Pattinson — was later seen congratulating her with an enormous bouquet of roses.



7



8



9

5 Flavor Flav (center) onstage at the Soul Train Music Awards, held at the Orleans Arena in Las Vegas on Nov. 7. 6 From left: Mary J. Blige with *W* magazine's fashion and style director Edward Enninfu, Naomi Campbell and 300's Lyor Cohen at the Project Perpetual Inaugural Dinner & Auction at the Four Seasons in New York on Nov. 9. 7 Lenny Kravitz (left) and Adrien Brody at the GQ Men of the Year Awards at Komische Oper in Berlin on Nov. 6. 8 Jamestown Revival's Zach Chance (left) and Jonathan Clay at the Bowery Ballroom in New York on Nov. 10. 9 From left: Lorde with actresses Natalie Dormer, Jennifer Lawrence, Elizabeth Banks, Jena Malone and Julianne Moore at the world premiere of *The Hunger Games: Mockingjay — Part 1* at Odeon Leicester Square in London on Nov. 10.

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MTV Europe Music Awards

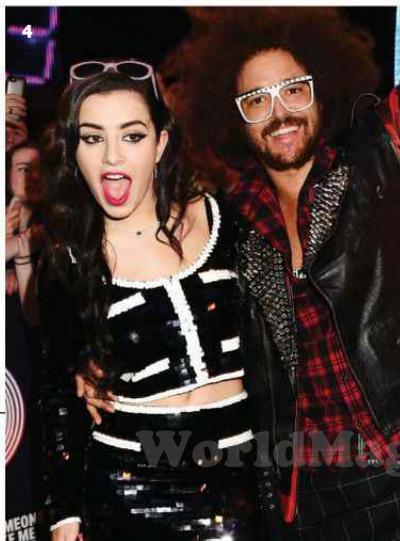
GLASGOW, SCOTLAND, NOV. 9

“TONIGHT, I AM YOUR ROYAL MAJESTY, THE QUEEN OF SCOTS,” said **Nicki Minaj**, host of MTV’s 20th annual Europe Music Awards, at Glasgow’s SSE Hydro Arena. True to her word, Minaj lived up to her royal billing. In addition to a succession of 10 asset-hugging costumes designed by the likes of Saint Laurent, Roberto Cavalli and Gareth Pugh, the rapper won best hip-hop artist and delivered one of the night’s best live performances, which included the debut of her new **Skylar Grey** collaboration, “Bed of Lies.” Artists **U2**, **Alicia Keys** and **Ed Sheeran** dazzled with stripped-down sets while **Ariana Grande** and **Charli XCX** aimed for the ceiling (literally) in a safety-belt-rigged, glass-encased bubble chair that lifted them over the audience. Before joining **Myles Kennedy** and **Simon Neil** for the evening’s explosive pyrotechnic-powered finale featuring **Ozzy Osbourne**’s “Crazy Train,” **Guns N’ Roses**’ **Slash** presented Osbourne with the Global Icon prize. “He scares the hell out of most people, and all bats. But to me he is a gentle man and a gentleman,” quipped Slash. The Prince of Darkness’ response? “I don’t know where they got this icon shit from, but it’s good to be here.” —RICHARD SMIRKE



Keys (left) presented Grande with the MTVEMA for best song for her hit “Problem.” Grande also picked up the prize for best female artist.

1 Kiesza chatted with a kilted David Hasselhoff backstage. 2 Minaj. 3 Slash. 4 Charli XCX (left) with LMFAO’s Redfoo. 5 Sharon Osbourne with Royal Blood’s Ben Thatcher (left) and Mike Kerr backstage.

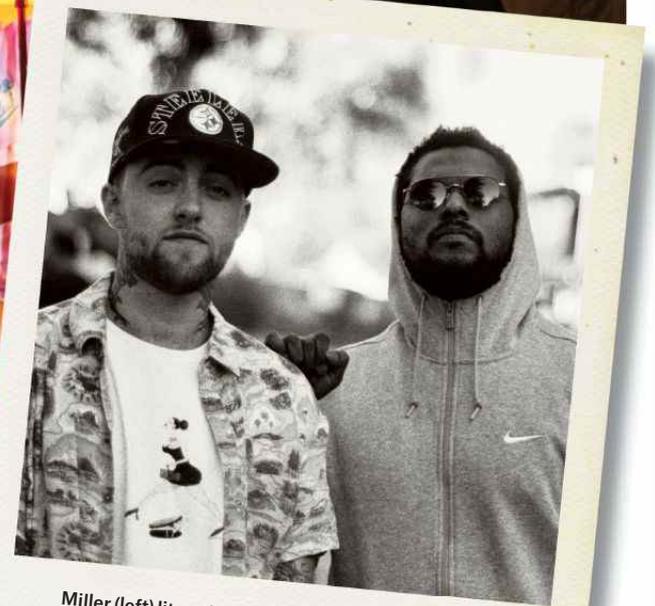
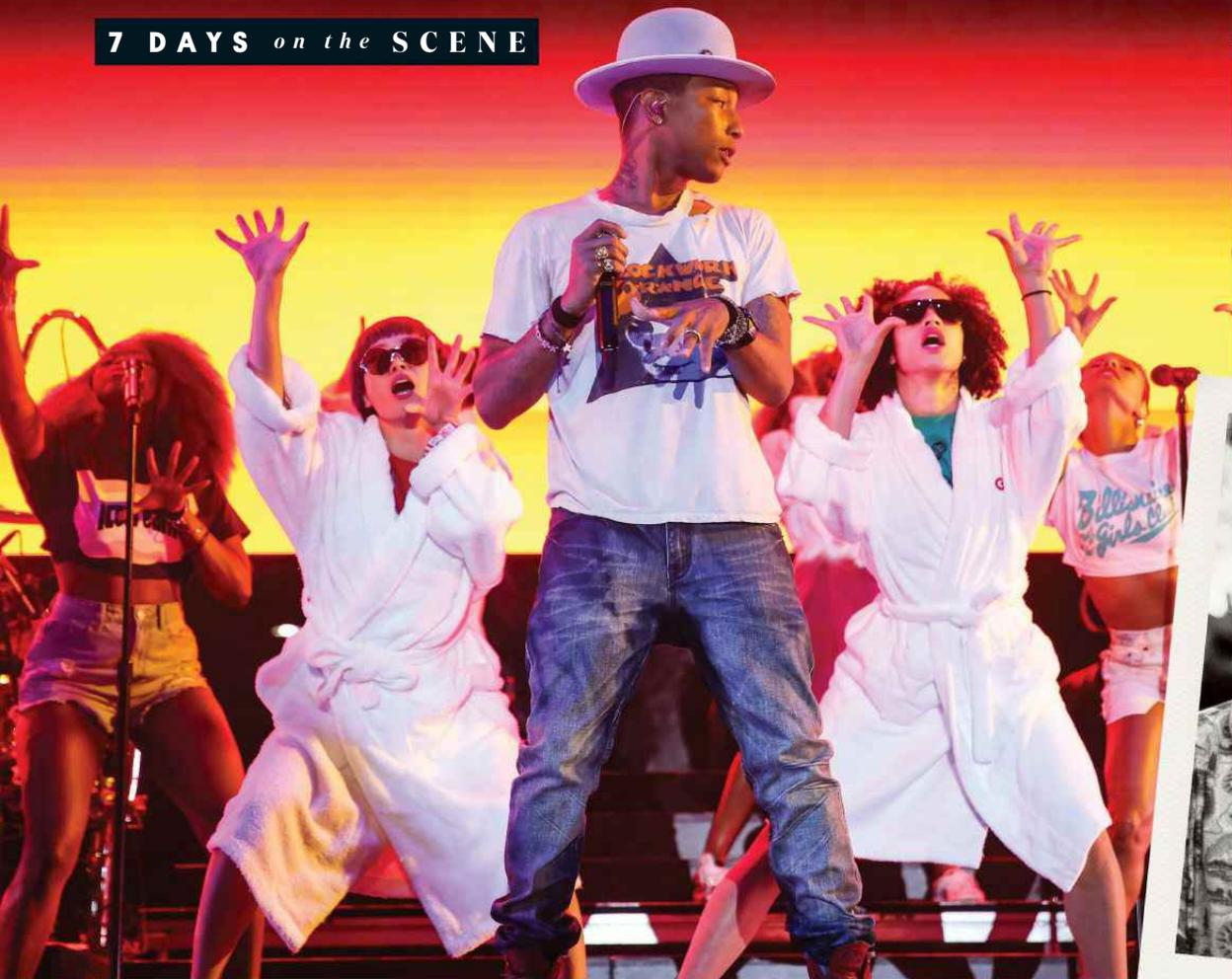


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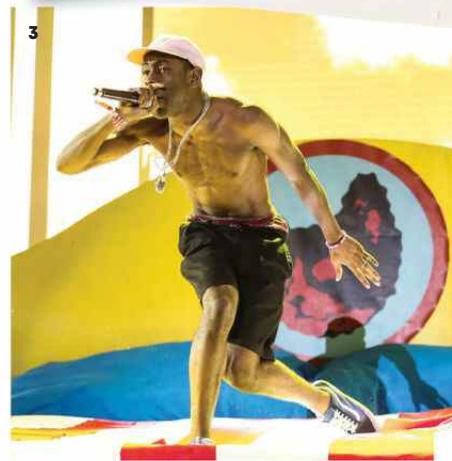
Miller (left) lit up the crowd with a set predominately filled with tracks from his 2013 album, *Watching Movies With the Sound Off*, before surprising fans with a cameo from Schoolboy Q.

Camp Flog Gnaw Carnival

LOS ANGELES, NOV. 8

IN THE TWO YEARS SINCE ITS DEBUT, Camp Flog Gnaw Carnival's concert-meets-state fair event has grown from a crowd of 2,000 to 20,000. Helmed by Tyler, The Creator and his Odd Future collective (Earl Sweatshirt, The Internet, Taco, MellowHype and Mike D), it transformed the parking lot at the L.A. Coliseum into a spectacle of rides, cotton candy and raffle prizes including a vintage BMW. "That's called trust in your f—ing ideas," said Tyler of the weekend's success while pointing to a billboard of his face. In addition to

Rick Ross and Mac Miller, the crowd was treated to surprise performances by Diplo and Schoolboy Q. The lineup hit home for Tyler, who was moved to tears when his hero Pharrell Williams reunited with hip-hop group N.E.R.D. and performed its 2002 hit "Rockstar." "We were trying so hard to break a system," the mega-producer said. "They thought you looked a certain way, you fit in a box. We kept trying to tell them, 'You don't understand. One day, there's going to be an odd future. They'll be kids like us.'" —NICK WILLIAMS



1 Williams debuted a new Gwen Stefani song called "Spark the Fire" from his phone, noting that "it's about feminism."
2 Action Bronson.
3 Tyler, The Creator.

Billboard & The Hollywood Reporter Film & TV Music Conference

LOS ANGELES, NOV. 4-6



1 From left: Keynote speakers Atticus Ross and Trent Reznor interviewed by Shirley Halperin, music editor of *Billboard* and *The Hollywood Reporter*. 2 Us the Duo's Michael and Carissa Alvarado. 3 From left: Directors Phil Lord and Christopher Miller with composer Mark Mothersbaugh.



You had us at "Hello".

Congratulations to Lionel Richie on receiving Billboard's Legend of Live award.

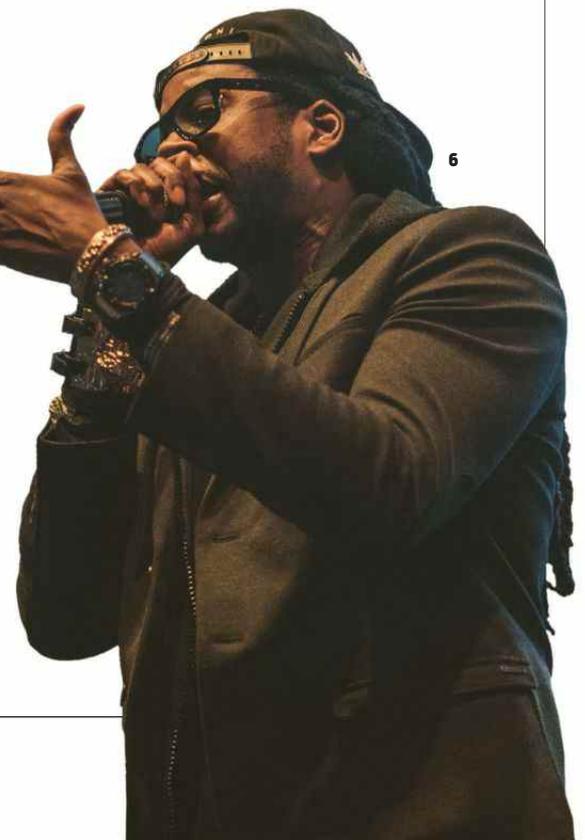
With respect, Lucian Grainge and your UMG family.



Fun Fun Fun Fest

AUSTIN, NOV. 7-9

“I LOVE THIS F—ING FESTIVAL!” SCREAMED Fun Fun Fun Fest veteran **Girl Talk** from the towering heights of his headlining Blue Stage set. Held annually in Austin’s riverside Auditorium Shores, the weekend slapped notable indie-rockers **Yo La Tengo**, **Alt-J**, **Foxygen**, **Courtney Barnett** and **Neutral Milk Hotel** alongside Atlanta rapper **2 Chainz** and spiked-denim heavy-metal band **Judas Priest** — all while air-sex competitions, wrestling matches and in-action half-pipes decorated the backdrop. Before launching into songs from their newest album, *Stay Gold*, **First Aid Kit**’s **Klara** and **Johanna Soderberg** caught up with *Billboard* backstage. “We’ve developed different roles in the band. I’m more of the annoying secretary who takes care of emails, and Klara is the creative genius,” said Johanna. Though the pickup line for will-call tickets wrapped around the block (with a three-hour-plus wait time), rapper **Ginuwine** revved up the audience, asking, “Does Ginuwine need to take his shirt off?” before ripping it off mid-set. —LUKE WINKIE



1 Wiz Khalifa. 2 Girl Talk, aka Gregg Michael Gillis. 3 Ginuwine. 4 SZA. 5 First Aid Kit’s Johanna (left) and Klara Soderberg. 6 “Y’all going to have to put a chain on [her],” declared 2 Chainz after a fan crowd-surfed her way to the stage during his set.

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The Heart

THE PULSE OF MUSIC RIGHT NOW

MARK RONSON'S WILD NEW RECORD

The Grammy-winning producer spent "six or seven months" chasing Bruno Mars on tour and even got author Michael Chabon to write lyrics for his all-star album

BY RAY ROGERS

"It's one of the best things I've ever done," Ronson says of "Uptown Funk," his new single with Bruno Mars.

MARK RONSON MAY BE ONE OF MUSIC'S HARDEST-WORKING—or at least hardest-traveling—producers, but right now he's the picture of understated cool. Rocking Saint Laurent pineapple-skull-print sneakers and *Mad Men* slicked-back hair, Ronson, 39, is sitting at a mixing board at the **Jimi Hendrix**-built Electric Lady Studios in New York's Greenwich Village, giving *Billboard* an exclusive preview of his new RCA album, *Uptown Special* (due Jan. 27). Ronson jammed the LP with unlikely collaborators (including Aussie alt-rock act **Tame Impala**, rapper **Mystikal**, **Lana Del Rey** producer **Emile Haynie**, novelist **Michael Chabon**), and on this sunny October day, he's bobbing his head and chewing on a toothpick in quiet satisfaction as the blaring horns of first single "Uptown Funk" (released Nov. 10) give way to the vocals of the album's biggest get: **Bruno Mars**.

"It's definitely one of the best things I've ever done," says Ronson—the Grammy-winning British-American guitarist-DJ who helped launch the careers of **Amy Winehouse**, **Wale** and others—while **Tommy Brenneck**, a member of **The Budos Band** and **The Dap Kings**, looks on between recording guitar parts. "I know that it's one of Bruno's favorite things that he's ever done as well."

Big words from the man who won the 2007 producer of the year Grammy for

Winehouse's 2006 breakout, *Back in Black*, and his own 2007 album *Version*. While making *Uptown Special*, Ronson ping-ponged from coast to coast, jetted between New York and London and road-tripped up the Mississippi River to write and record his all-star-packed fourth album. But most of his frequent-flier miles during the making of the LP came while trying to pin down Mars to finish the kinetic lead single, which the singer co-wrote (Mars also plays drums throughout the album).

"It was six or seven months of chasing Bruno around on tour," says Ronson, who co-produced "Locked Out of Heaven" and other tracks on Mars' 2012 *Unorthodox Jukebox*. Ronson and *Uptown Special* co-producer **Jeff Bhasker** (**Kanye West**, **Fun**) would set up shop whenever, wherever they found time with Mars, recording in Los Angeles, Memphis, London (Ronson's current home base) and New York, where the son of socialite **Ann Dexter-Jones** and stepson of **Foreigner**'s **Mick Jones** first cut his teeth as a DJ. (Younger twin sisters **Samantha Ronson**, the other celeb DJ in the family, and fashion designer **Charlotte Ronson** are bold-faced names themselves.) The single, which the pair will perform on *Saturday Night Live* on Nov. 22, stemmed from a groove Mars and his band were playing in their live show.

FLORENT DECHARD

“When we hit on that opening line — ‘This shit, that ice cold/**Michelle Pfeiffer**, that white gold’ — we knew that we had the seed of this really exciting idea,” remembers Ronson. “I pushed myself much more than I have on anything else in the past.”

Indeed, during the song’s grueling seven-month creation, Ronson collapsed in a London eatery. “There was all this pressure because Bhasker was leaving at the end of the day,” he recalls. “The plan was for me to record my guitar by lunch. Lunchtime comes and I still haven’t nailed it. We go out and in the stress of finishing the song I fainted in the restaurant. I threw up three times. Jeff had to carry me back to the studio.” They finally got it — on take 82.

Ronson specializes in uniting unexpected musical partners — “Introducing the Business,” from his last album, 2010’s *Record Collection*, features Atlanta trap rapper **Pill** and the **London Gay Men’s Chorus** — but he may have outdone himself on *Uptown Special*, which includes lyrics written by Chabon, the Pulitzer-winning author of *The Amazing Adventures of Kavalier & Clay*. “It’s probably my favorite piece of modern fiction. I’ve bought it for everybody,” Ronson says. “I knew he was a huge music fan because his last book, *Telegraph Avenue*, has details on ’50s, ’60s and ’70s jazz albums.”

Chabon would fly down from Berkeley, Calif., to Bhasker’s Venice Beach studio, where Ronson, **Andrew Wyatt** from **Miike Snow**, and **Kevin Parker** and **Jay Watson** from Tame Impala “would all be jamming in the studio with Michael furiously typing in the corner,” says Ronson, who returned to Bhasker’s spot this fall to score the upcoming **Johnny Depp-Ewan McGregor** film *Mortdecai*.

It was a learning curve for both Ronson and Chabon. The creepy, **Leonard Cohen**-influenced “Summer Breaking” — sung by Parker and featuring the lyrics “Avenues empty as 44 clips/Cargo ships and teen zombie ships riding their whips” — took four drafts to get right. “He’s one of the great living American novelists and it’s tough to be like, ‘Uh, we don’t really like this one, could we try it again?’” Ronson says.

He need not have worried, according to Bhasker. “Mark’s a total master of bringing people together and getting the best out of them,” says the producer, likening Ronson to **Quincy Jones**, “who just shoots love and positivity out of him. Mark has that too.”

But despite Chabon’s big contributions, it’s the American South that looms largest over the record. “The music that we love has its roots in the South,” Ronson says. “Whether rock or gospel, that’s where all our shit comes from.”

Ronson recorded much of the album at Memphis’ Royal Studios, former haunt of Southern soul legends like **Al Green**. A chance encounter with Mystikal led to the rapper throwing down on “Feel Right,” which, with its sweaty horn-heavy groove and call-and-response parts, is **James Brown** for the post-crunk era. Then there’s **Keyone Starr**, a 23-year-old unknown who sings

on three songs, including a soul track that interpolates the stutter-step drums from Soho house classic “Hot Music.” “We wanted a young **Chaka Khan** on it, but there wasn’t anybody coming to mind,” Ronson says. “Jeff was like, ‘We’re going to drive to the South, we’re going to call it the Mississippi Mission, and go to churches.’ It was a wild idea that became a reality.”

Filming the journey as they went, they drove up the Mississippi River in nine days, from New Orleans to Chicago, scouting singers at churches, community centers and side rooms of bars, where auditioners had to compete with “**Lil Wayne** blasting through the doors,” Ronson recalls.

In Jackson, Miss., they found Starr, wearing a big spiky earring, a preacher’s daughter who had been banished from church after getting pregnant. “She looked so badass,” says Ronson. “She opened her mouth and she had it instantly. I’m so drawn to singers with something broken in their voice, where you really hear the rawness.”

Ronson’s description of Starr’s voice could also apply to his former muse, Winehouse. Her 2011 death left a void. “I’m going to think about her for the rest

of my life,” he says, as the psychedelic strains of “Daffodils,” a trippy collaboration with Tame Impala, waft from the speakers. “There are things on this record that I think she’d like, and others she’d f—ing hate.”

Another big change in Ronson’s life? The ring on his finger. He wed French actress-model-singer **Josephine de La Baume** in 2011. “I feel less like f—ing around at this point,” he says, when asked how marriage has affected his sound. “With this record, I needed to be firing on all cylinders.”

But Ronson, whose retro-soul sounds for Winehouse helped set a sonic template for **Adele** and others, says he was careful not to merely make a period piece with *Uptown Special*, despite citing **Earth, Wind & Fire** and **Steely Dan** as influences. “This is the most progressive record I’ve ever done,” he says. “When I play my last album next to something contemporary it’s obvious we recorded all of our drums with one mic. This time around, I wanted that shit to sound tough, crisp — and f—ing massive.” ●



From top: Ronson and wife De La Baume, and in his London studio in 2013.

“In the stress of finishing the song, I threw up three times.”



PLAYLIST

FRANKIE BALLARD

The Battle Creek, Mich., native, 31, brought a “Detroit country” vibe to the rising-hit title track from his Warner Music Nashville LP *Sunshine & Whiskey* (No. 2 on the Nov. 22 Country Airplay chart), so it’s no surprise that the music of his early years was his biggest inspiration.

John Mellencamp, “Jack & Diane”

“Battle Creek had a balloon festival on the 4th of July and they would always play ‘Jack & Diane.’ When I hear it, I get snapped back to 12 years old, feeling like I could take over the world.”



Kid Rock, “Cowboy”

“Even though it’s a lot more rock’n’roll, it has that same groove as ‘Sunshine & Whiskey.’ The first time I heard it I was like, ‘This is going to be a huge hit.’ I



went to FYE after school and it hadn’t come out yet. I had to wait until [1998 album] *Devil Without a Cause* came out to get it.”

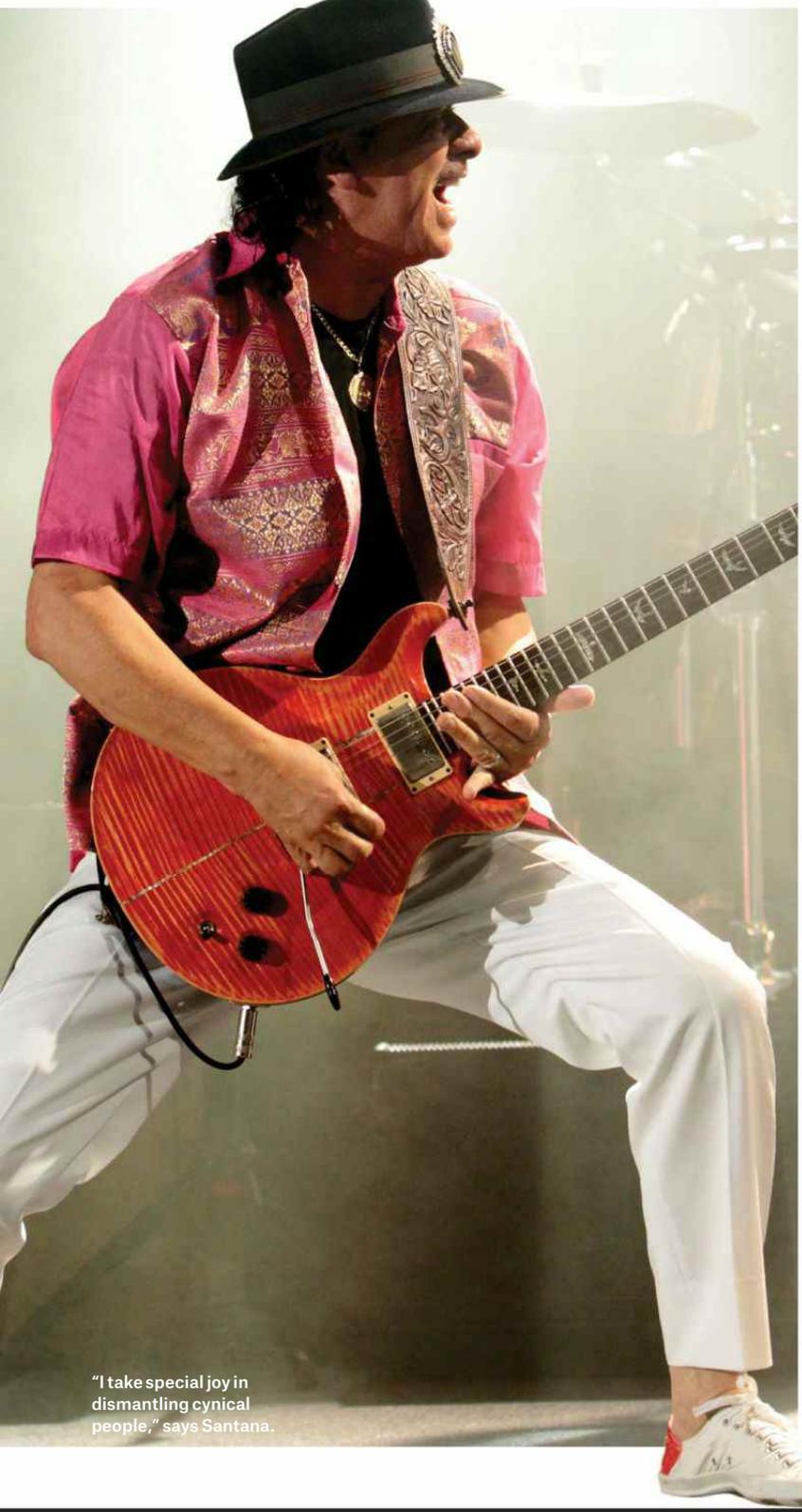
Bob Seger, “Mainstreet”

“I can really relate to the emotions he was feeling; he was trying to find who he was. He also does that in ‘Like a Rock’ — he reaches back to those tender years. I love thinking back to me as an 18-year-old.”



ZZ Top, “Heard It on the X”

“Billy Gibbons is my favorite guitar



"I take special joy in dismantling cynical people," says Santana.

BOOKMARKED

Life Lessons From Santana

In his new memoir, rock's philosopher king reflects on his music, his life and his upcoming "career suicide": "I'm ready to grow a new skin"

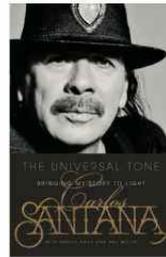
BY GARY GRAFF

CARLOS SANTANA'S JUST-published memoir *The Universal Tone* (Nov. 4; Little, Brown and Company) may be subtitled *Bringing My Story to Light*, but it's hardly light reading. Besides detailed memories of his upbringing and musical achievements, the 544-page book also dives unapologetically deep into the guitar legend's philosophies and spirituality. Santana, 67, has learned countless life lessons, he says — including these five, in his words.

1 There's Santana, and there's Carlos.
 "I don't want to be attached to this figure thing called Santana. I like Carlos. Sometimes it's hard to distinguish between the performer and the person. I want to be like **Harry Belafonte** or **Wayne Shorter** or **[John] Coltrane** and be a person who is nice to be around."

2 Negativity? No thanks.
 "I take special joy in dismantling cynical people. Cynical people are like cement — nothing grows in there. We have the capacity to make the correct choices every day, so every day can be the best day of your life, no matter what."

3 Forgetfulness has its benefits.
 "I've learned that I need to constantly forgive myself, forget my story and live my life. I have celestial amnesia. I remember only the good stuff. The bad stuff? Not that I'm in denial; I just don't want to be that full time. Like a dog shakes off water, I shake it off and move on."



4 Let your instrument do the talking.
 "John Lee Hooker, **B.B. King**, **Tito Puente**, **Miles [Davis]** — all of these people are part of my heart. They taught me to tell stories when you take a solo, not just play a bunch of clever, cute, thought-out notes. Where are you going? What are you trying to say?"

5 Change is a good thing.
 "I'm ready to, like a snake, leave my skin and grow a new skin. My wife [drummer **Cindy Blackman Santana**] and I will take the next year and create new music. She's going to join my band full-on and put her hands on the wheel with me to architect a new path. It's time to commit career suicide again and go more **Sun Ra**, more **Sonny Sharrock**, and take the hamster out of the cage." ●

player. Whether it was getting fired up for a game or trying to wake up to go to school, I would put this on and play guitar on my steering wheel. I want to be Billy Gibbons."



Steve Earle, "Guitar Town"
 "I played baseball [in college] and whenever I had a bad day at the plate I'd put this on and feel better. I would think, 'Someday I'm going to get out of this town.'"



—MELINDA NEWMAN

NEWSCASTER BUSTS A MOVE

News anchor Dan Thorn (from West Virginia CBS affiliate WVNS) became a YouTube sensation when a video of him dancing to a T.I. freestyle over Bobby Shmurda's "Hot N—" garnered nearly 3 million views. Why did the clip blow up? Says Thorn: "I'm a funny news anchor dancing around in a tight suit — and I'm just painfully white, if you will, at doing it."





TOUR TALES: ACE FREHLEY

Any rock star can play his or her guitar. As a founding member and lead guitarist for 2014 Rock and Roll Hall of Fame inductees **Kiss**, **Ace Frehley** would make his instrument smoke, shoot and fly through the air. But Frehley, 63, who's currently on tour promoting *Space Invader*, his first solo album in five years, says tricking out your guitar has a downside — and offers some firsthand cautionary tales as proof.

GENE'S CLOSE CALL

"Our pyro guy made this sophisticated bottle rocket that I could shoot out of my guitar. A couple times I hit the button by accident and I'd shoot one right across stage. One night I almost hit **Gene [Simmons]**! It caught him by surprise. We built in a safety feature so you wouldn't have to worry about one taking out any fans — or bandmembers."



LIGHTING UP (LITERALLY)

"I started using a smoking guitar in the '70s. Sometimes it would falter. As a backup, I had a fuse coming out of the back of the guitar and a cigarette lighter on my Marshall amp. If Kiss was playing and the smoker didn't happen, I'd walk over to the amp, get some feedback going like it was part of the show, grab the cigarette lighter and walk back to the front. Problem solved."



WATCH FOR FALLING OBJECTS

"During my solo spot I'd hang my guitar on a hook and it would rise up into the lighting tresses. One night it hit something and slipped off, just grazing my shoulder. You know how heavy a Les Paul is? Imagine one with a battery pack and a box to protect it from the heat of a smoke bomb. If that had hit me in the head, we wouldn't be talking to each other today." —RICHARD BIENSTOCK



"The message is about how women are overly sexualized in the industry," says Mbatha-Raw.

SCREEN TIME

Becoming 'Rihanna'

Actress Gugu Mbatha-Raw drew inspiration from real-life pop music A-listers for her star-making turn in the new film *Beyond the Lights*

BY ADRIENNE GAFFNEY

The rise to pop stardom can be a rough business — just ask **Justin Bieber** or **Britney Spears**. English actress **Gugu Mbatha-Raw** captures that fraught journey convincingly in buzzed-about film *Beyond the Lights* (in theaters Nov. 14 through Relativity Media). The 31-year-old portrays Noni, a singer (based loosely on **Rihanna** and other stars) who attempts suicide after being forced into a highly sexual persona by a domineering mom-ager (**Minnie Driver**) and record executives. With guidance from director **Gina Prince-Bythewood**, Mbatha-Raw immersed herself in music, recording songs written by **The Dream** for the film, acting alongside rapper **Machine Gun Kelly** and soaking up intense dance training from choreographer **Laurieann Gibson** (**Lady Gaga**, **Nicki Minaj**).

Who inspired you in building your character?

I developed Noni with Gina for two years — she was always sending me music videos. She directed me to a biography of **Judy Garland**, who had a mother-manager dynamic that was similarly toxic to Noni's. And singers like **Beyoncé** and

Rihanna. One of the early inspirations for Gina was when **Lauryn Hill** was on a talent show when she was 11 and got booed. It's seeing how this young girl evolves into a superstar and what the cost is of that.

Do you see any real-life parallels to Noni's struggle?

We were fortunate to work with people in the industry like **The Dream** and **Laurieann**, who work with artists like Noni all of the time. The real message that Gina wanted to express is about how women are overly sexualized in the industry. You only have to look at the Internet or turn on the TV to see the contemporary resonance for Noni.

You're nearly unrecognizable as pop star Noni.

It was part of the character's journey — she has been packaged into this look to get attention. That's really what brings her to feel so hollow inside that she wants to take her own life. I had a couple of instances where people would meet me without hair and makeup and they'd reintroduce themselves to me on the set. I'd be like, "No, we already met this morning." That was very revealing to me. ●





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THE PLACE TO BE

A SLICE OF HIP-HOP

Frank Pinello's pizzas are a favorite of Action Bronson, ASAP Rocky and other rap cool kids

BY ADRIENNE GAFFNEY

WHAT WOULD A HIP-HOP PIZZERIA look like? From the outside, Williamsburg's Best Pizza is indistinguishable from any other Brooklyn dollar-slice joint, but chef-owner **Frank Pinello's** acclaimed pies and an ear-splitting hip-hop playlist that includes **The Notorious B.I.G.**, **Nas** and **Wu-Tang Clan** are making it a must-go for rap luminaries from **Odd Future** to **Action Bronson**.

When Best opened in 2009, its foodie cred is what garnered notice: Pinello, 32, is an alum of Bushwick pizza mecca Roberta's (where the **Clintons** have been seen dining) and the now-shuttered Pulino's Bar & Pizzeria; his partners at Best are the owners of the former. Raves from food blogs, *Bon Appetit* and *The New York Times* followed.

But Best hasn't only drawn the expected foodies and area hipsters. Music-biz notables including Epic chairman/CEO **Antonio "L.A." Reid**, rapper-producer **Space Ghost Purp** and members of the Brooklyn rap crew **Pro Era** are all fans of Pinello's no-frills menu. Among the customer-decorated paper plates that line the simple interior is one featuring the Sharpie-scribbled signature of **ASAP Rocky**. Meanwhile, Pinello



recently helped launch Los Angeles' Prime Pizza, which already has hosted **Tyler, The Creator** and Odd Future crewmate **Earl Sweatshirt**.

What's behind Pinello's unlikely hip-hop buzz? He attributes it to the proximity to the offices of **Questlove**-founded music site Okayplayer and PR firm Life or Death (which represents Odd Future, Pro Era and others), and, most of all, his love of rap. "A lot of it has to do with the music that we play," explains Pinello. "A song comes on and I'll start talking about rappers. These awesome rap conversations just happen."

One weekly visitor (and devoted fan of Pinello's chicken parmesan) is rapper Action Bronson, who hosts the Vice food show *F—, That's Delicious*, which will feature Best in an upcoming episode. **Justin Nealis**, who produced two buzz-worthy mixtapes for Action Bronson under the name



Pinello (left); Best Pizza's Brooklyn storefront

Party Supplies, passed the unassuming pizzeria countless times before stopping in and falling in love with Best's food and atmosphere. "It's a cool vibe," he says. "There will be an older couple eating and they're just blasting **Cam'ron**. They're doing it the way they want to."

Indeed, Pinello says his partners initially suggested softer music. "If I listened to what people told me, right now we'd probably be playing f—ing **Rod Stewart**, or something like that," he says. "I stuck to my guns, and that's what helped make us what we are today." ●

OVERHEARD

BY MEGAN FRIEND



What's Cooking With Hozier And Taylor Swift?

Andrew Hozier-Byrne, better

known as **Hozier**, has formed quite a mutual admiration society with **Taylor Swift**. In early October, 24-year-old Swift shared an Instagram of herself enthusiastically air-drumming along to

Hozier's performance of "Sedated" at a live gig, and the Irish singer, also 24, tells Overheard that he spent time with the "Shake It Off" star in Nashville. "Hanging out with Taylor as she was baking cookies for her fans was as surreal and wonderful as you'd imagine," he says. "She's a very impressive human being." Despite Hozier's own newfound fame, he says he still finds

himself dumbstruck when he encounters other celebrities he admires. After his Oct. 11 performance on *Saturday Night Live*, he admits he couldn't muster the courage to say hello to one of his comedy heroes, **Nick Kroll**, whom he calls a "genius." Can someone



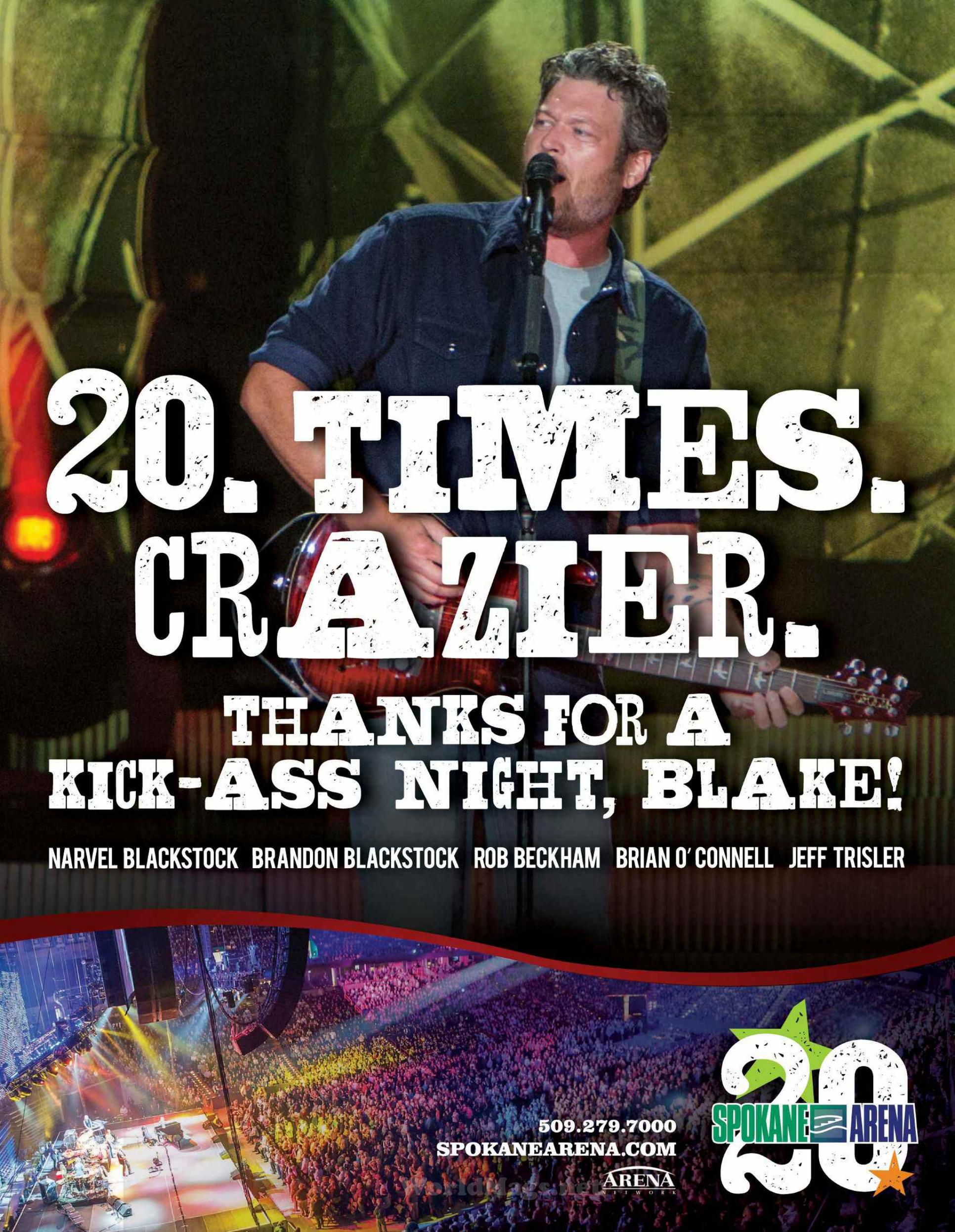
please make the introduction?

Cyndi Lauper's 'Big Mouth' Honored

On Nov. 9, **Cyndi Lauper** proved that girls don't just wanna have fun when she was feted for her work for LGBT rights at the ACLU of Southern California Bill of Rights dinner.

Lauper, who sported a funky Medusa-like coif, told the crowd at the Beverly Wilshire Hotel in Los Angeles, "I try and use my big mouth to create big change, and I just want to say that if one of us isn't equal, then nobody is." Sen. **Elizabeth Warren** (D-Mass.) and Warner Bros. Records CEO **Cameron Strang** were also honored.

Got gossip? Send to tips@billboard.com.



20. TIMES. CRAZIER.

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Whitney Lives On

With the late diva's first live LP out now, Clive Davis and other close associates recount her most epic performances

BY CHUCK ARNOLD

FROM “YOU GIVE GOOD LOVE” TO “I WILL Always Love You,” **Whitney Houston**’s studio recordings are legendary. But her first-ever live album, *Whitney Houston Live: Her Greatest Performances* (released as a CD and CD/DVD on Nov. 10 via Legacy) proves that the late pop superstar — who died in 2012 at age 48 in a bathtub drowning as a result of cocaine use and heart disease — was an equally transcendent live performer. Her mentor, Sony chief creative officer **Clive Davis**, who produced the LP; her longtime musical director, **Rickey Minor**; and her sister-in-law **Pat Houston** (president of the Whitney Houston Estate) give exclusive details regarding the album’s highlights.

“HOME,” THE MERV GRIFFIN SHOW, JUNE 23, 1983

“It was two weeks after I signed her,” recalls Davis, 82, of the singer’s national TV debut. “It was as an opportunity to signal her special talent. But **Cissy** [Houston, Whitney’s mother] was unhappy with the way the band leader was conducting. If you watch [the DVD] closely you will see Cissy come in and start leading the band behind the curtain, picking up the tempo so that it would be a stronger backing musical track for her.”

“ONE MOMENT IN TIME,” THE GRAMMY AWARDS, FEB. 22, 1989

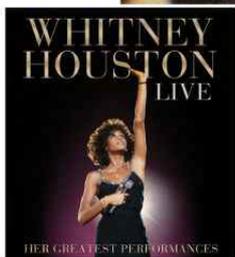
Davis recalls feeling “incredibly proud” when Houston brought the house down opening the show: “She was lifting the audience out of their seats in an environment [where] people don’t have to do a roaring, standing ovation. But they did.”

“THE STAR-SPANGLED BANNER,” SUPER BOWL XXV, JAN. 27, 1991

Many consider this to be the best ever televised performance of the national anthem, but Minor’s gospel-influenced arrangement didn’t win over executives. “It was sacrilegious to change the anthem — I was almost fired,” recalls Minor, 55. But there was no drama with Houston laying down the required prerecorded track: “What the world heard and will always remember is basically her first take.”

“I WILL ALWAYS LOVE YOU,” CONCERT FOR A NEW SOUTH AFRICA, NOV. 12, 1994

Houston was the first global star to perform in post-apartheid South Africa, playing three



Houston with her first Grammy in 1986.



From top: Houston’s classic 1991 Super Bowl performance; Houston with Davis at the 1983 signing of her Arista Records contract; with Mandela in South Africa in 1994; and with her mother, Cissy.



concerts to celebrate **Nelson Mandela**’s election. “She was honored,” says Minor. “She had a private meeting with Mandela, and that kind of thing really alters your life. She thought about her ancestors and the freedom she now enjoyed, which was just coming to this country. To see her bow after this song was really emotional.”

“I BELIEVE IN YOU AND ME,” WORLD MUSIC AWARDS, SEPT. 15, 2004

Two days before Davis was to receive the outstanding contribution to the music industry award, Houston called him and asked to perform at the event. They hadn’t seen each other since the 2001 Michael Jackson: 30th Anniversary Special concerts at Madison Square Garden, “where she was skin and bones,” says Davis. “I said, ‘Whitney, I’m touched, but I’m scared. What do you look like? What do you sound like?’” As a test, he set up a secret rehearsal for her. “She’s looking and sounding good, so I said, ‘We’re not going to tell anybody this: As part of my speech, I’m going to say, ‘The only way I know how to thank you properly for this award ...’ and then I’m going to bring her on.’” Houston’s comeback performance left attendees [including **Chaka Khan** and **Celine Dion**] in tears.

“I DIDN’T KNOW MY OWN STRENGTH,” THE OPRAH WINFREY SHOW, SEPT. 15, 2009

“It was a major moment,” says Pat, 54, of Houston’s performance after opening up to Winfrey on-air about her substance-abuse troubles. “There was a little trepidation because there are always the naysayers out there. But she had grown from that young girl on *The Merv Griffin Show* to that woman on *Oprah*. Life happened to her.” Davis, who was in the audience, had felt optimistic. “I was hopeful that [her life] would not turn out the way it ended.” ●

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DEBBIE AND ALLEN GRUBMAN

HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY JESSICA LETKEMANN



Bono

Minaj

Wonder

Swift

"I'd never condone Nazism in my art."

—NICKI MINAJ

The rapper, apologizing on Twitter after the Anti-Defamation League said that the new lyric video for "Only" "disturbingly evokes Third Reich propaganda."

"Sometimes a frustrated jazz musician winds up in another field and it works out well."

—BILL CLINTON

The former president (and sax player), at a Los Angeles concert honoring his love of jazz that featured Pharrell Williams, John Mayer, Herbie Hancock and others.

"The only thing that guns do is make the gun manufacturers rich and the mortuaries richer."

—STEVIE WONDER

The music legend, during his Madison Square Garden concert, after announcing that the family of a child killed in the 2012 Sandy Hook school shooting was in the audience.

"We got people who were uninterested in U2 to be mad with U2. I would call that an improvement."

—BONO

The U2 frontman, at the Web Summit in Dublin, defending uploading *Songs of Innocence* for free to all iTunes users.

"It just kinda sounds like a fart any way you listen to it."

—TAYLOR HAWKINS

The Foo Fighters drummer, telling *Themusic.com.au* what he thinks of U2's *Songs of Innocence*.

"I'm not willing to contribute my life's work to an experiment that I don't feel fairly compensates the creators of this music."

—TAYLOR SWIFT

The 1989 hitmaker, to Yahoo, after removing her entire catalog from Spotify.

"Streaming is the future, whether people like it or not."

—JONATHAN DICKINS

Adele's manager, at the Web Summit in Dublin.

"There is no smiling in my head."

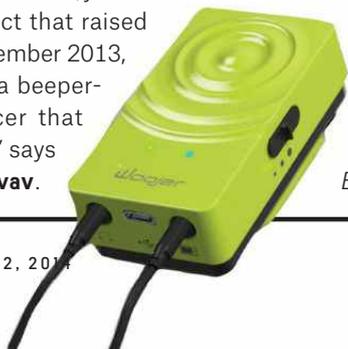
—TRENT REZNOR

The Nine Inch Nails frontman, during the keynote panel at the Billboard and Hollywood Reporter Film & TV Music Conference, on his approach to writing film scores.

TECH TALK

WEARING YOUR WOOFER

Subwoofers have gone out of vogue in the era of earbuds. If you want to literally feel your music booming, you're out of luck — or rather, you were. Woojer, a Kickstarter project that raised more than \$143,000 in December 2013, looks to change that with a beeper-size "polyphonic transducer that imparts a tactile sensation," says co-founder/CEO Kfir Bar-Levav.



Users connect their music player and headphones to the device, clip it to their clothing and press play. The Woojer (\$99 at woojer.com) vibrates silently in time with the music, theoretically re-creating the experience of the rumbling bass heard in a club or car sound system. But does the Woojer work? Three *Billboard* staffers tried it out.

STAFFERS SAY

"I hoped I'd be transported into a car with a bass-heavy system, but it feels more like a phone, vibrating with each spike of the bassline."

— ERIKA RAMIREZ, senior editor, *Billboard.com*

"Banks was grooving despite my \$20 headphones, but the gear made me feel as strapped in as Matthew McConaughey in *Interstellar*." — JOE LEVY, editor-at-large

"Perhaps this would work better as a vibrating, musical sex toy? Asking for a friend."

— ALEX GALE, senior editor

—ANDREW FLANAGAN

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Style



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RITA ORA
The singer let her Edie Parker clutch do the talking at this year's MTV Movie Awards in Los Angeles.

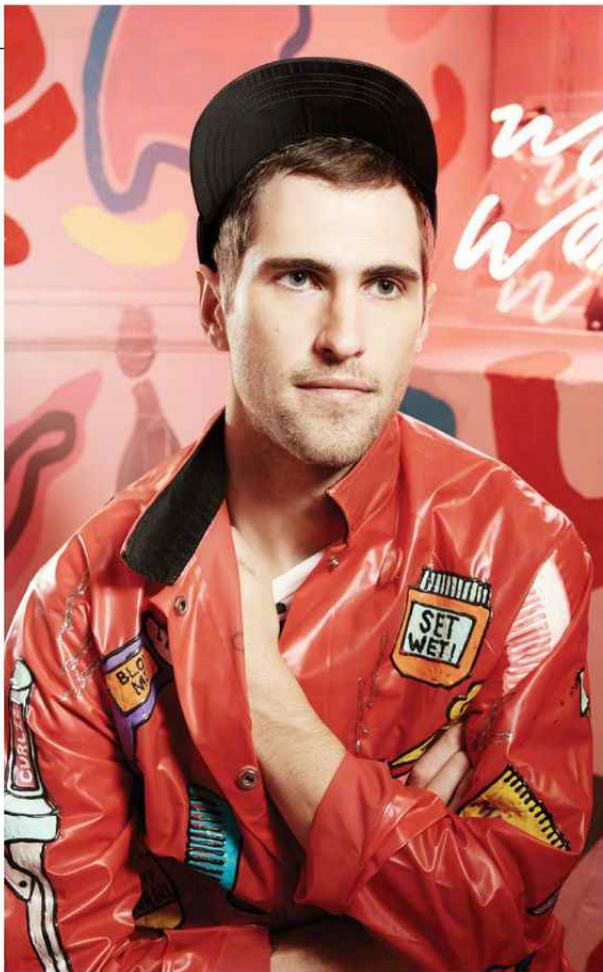
Clutch Performance

Want the whole world in your hands? Add a touch of pop star pizzazz with the holiday season's splashiest little accessories

BY TASHA GREEN • PHOTOGRAPHED BY LUCAS ZAREBINSKI

1 ASOS Devil clutch, \$29; asos.com. 2 KOTUR #*@ glitter globe clutch, \$395; koturltd.com.
3 LULU GUINNESS lipstick clutch, \$555; luluguinness.com. 4 EDIE PARKER Lara backlit clutch, \$995; edie-parker.com.

WorldMags.net



From left: a rack of Wacky Wacko apparel (prices range from \$19.95 to \$99.95); Bogart photographed Oct. 16 at Wacky Wacko in a handmade jacket; paper mache fragrance sculptures (\$250) are scattered throughout the store.



WACKY WACKO
1361 1/2 Sunset Blvd.
Los Angeles, CA 90027
wackywacko.com

The World Of Wacky Wacko

Feeling bold? Enter the punk fun house of Seth Bogart ("Martha Stewart of the underground music scene") whose Sunset Strip style catches the eye of everyone from Miley Cyrus to Saint Laurent

BY CARSON GRIFFITH



PERFUME MANIAC
\$49.95;
wackywacko.com



Hanna



GIRLS ALL OVER ME
\$39.95;
wackywacko.com



Cyrus

PUTTING UP WITH MEN'S SHIT
\$29.95;
wackywacko.com

WHEN HE ISN'T ONSTAGE rocking out in spandex bodysuits with band **Hunx & His Punx**, **Seth Bogart** is dreaming up the colorfully eccentric, pop art-meets-pop culture designs that fill Wacky Wacko, his newly opened Los Angeles boutique.

Like something out of a **John Waters** movie, the space and the apparel are covered with kitschy motifs (like tampon collages and caricatures of such artists as **Madonna**, **Joe Jonas**, **Courtney Love** and **Freddie Mercury**) and cheeky slogans (see: "PMS: Putting Up With Men's Shit") that stars including **Miley Cyrus** and indie "it" girls like **Tavi Gevinson** wear. "People in bands like wearing [the shirts with Seth's favorite musicians on them] because it reminds us of our community. It's a way of paying homage to those who paved

the way," says **Le Tigre's Kathleen Hanna**, who met Bogart in the early 2000s when his former band **Gravy Train** toured with her. "Seth is kind of like the **Martha Stewart** of the underground music scene. He does it all: visual art, music, fashion. He was born to make art, and his work radiates joy."

A fixture in Los Angeles' underground music scene, Bogart, 34,

began designing concert T-shirts and zines filled with quirky illustrations during high school in his Tucson, Ariz., hometown. And much like his drawings, "Seth never holds anything back," says Hanna. That attitude captured the attention of Saint Laurent creative director **Hedi Slimane**, who approached Bogart in 2013 to assist with campaign video soundtracks and photo shoots for the fashion label. "It was all very mysterious to me," recalls Bogart of their introduction. "Hedi loves L.A. punk, and someone who works for him emailed me and said they liked my art."

The collaboration led to the musician's most prestigious fashion gig to date: illustrations on men's shirts, shoes and backpacks for Saint Laurent that launched in September. Says Bogart, "It's kind of a cool thing to show fashion assholes who think I'm a joke." ●

SAINT LAURENT COLLAB



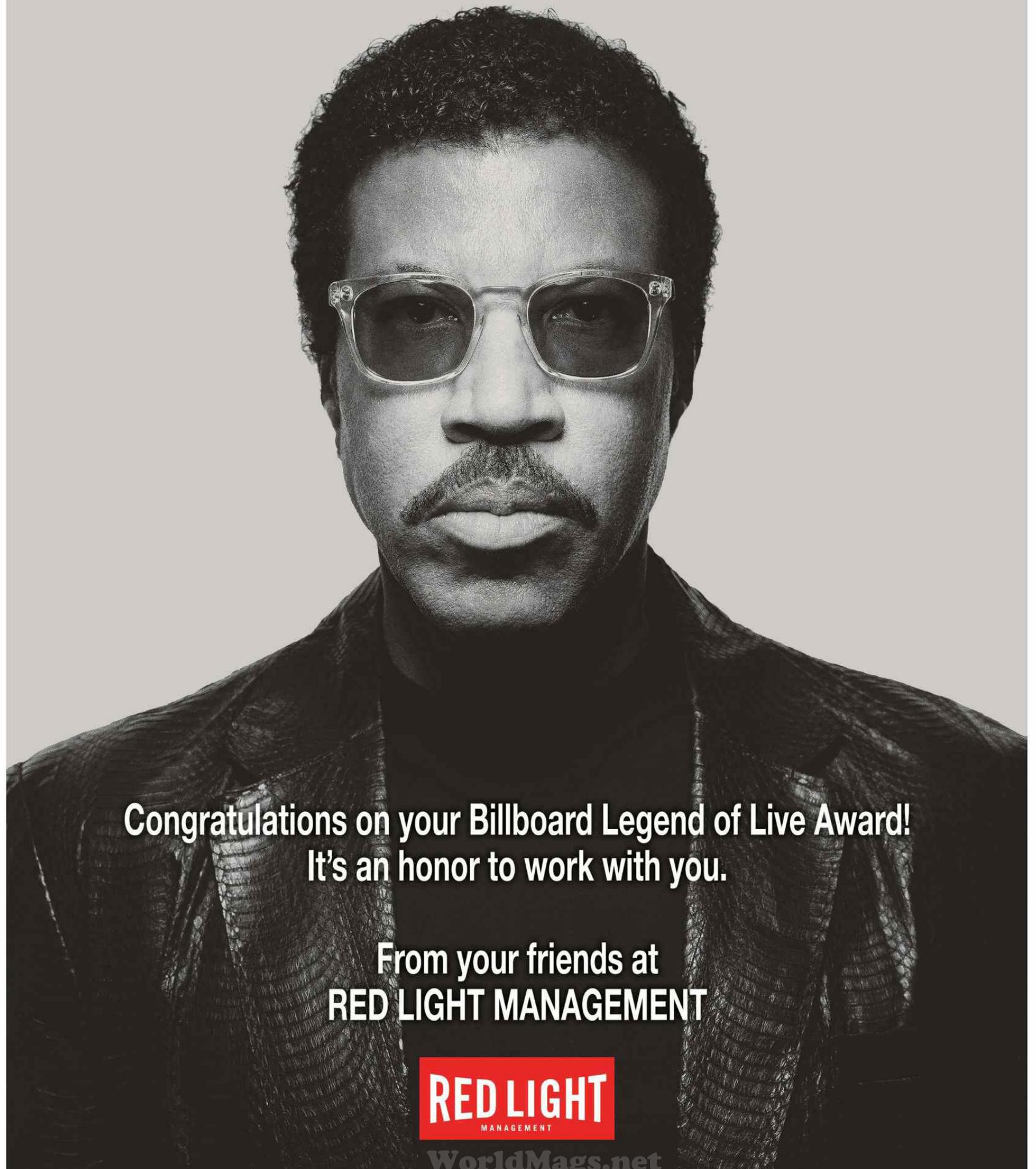
Classic hunter backpack, \$890; Saint Laurent stores



Skate lace-up sneaker, \$445; Saint Laurent stores



Signature Paris collar shirt, \$790; Saint Laurent stores



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MANAGEMENT



Move Over Marmont
“We call this the real chateau,” says London, photographed Nov. 4 at his home with a “Snow White-type roof. No one can just walk up here; it’s invite-only.”

Theophilus London’s West Coast Escape

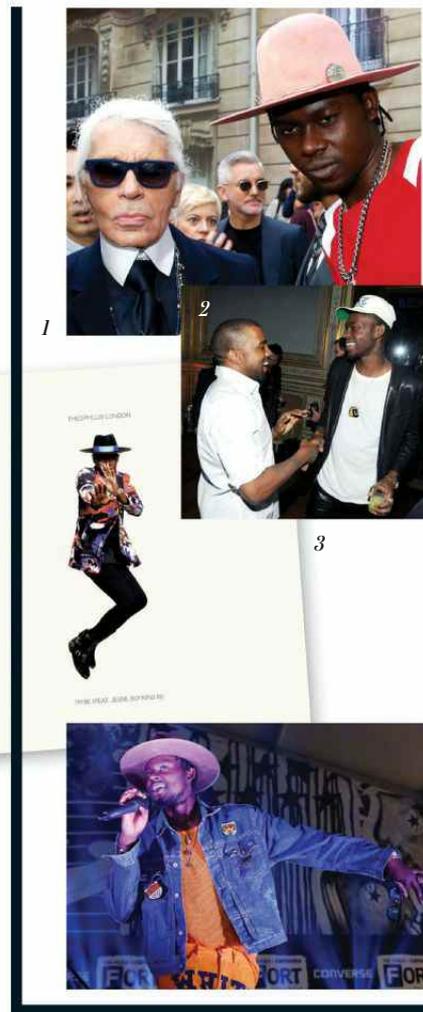
When the rapper isn’t jet-setting with Yeezus, he makes music in a castle straight out of a Disney fairy tale

BY JOHN ORTVED

People see Instagram and think, ‘Oh, that’s what he’s doing: He’s into white models and fashion shows, and he’s getting so much pussy.’ But that’s not my life,” says **Theophilus London**, 27. Well, it is a little bit.

Since the Trinidadian-born, Brooklyn-raised rapper bounded onto the scene in 2010, his urban-meets-couture style has been embraced by the fashion world. He sits front row at Chanel shows, appears in the pages of *Vogue* and has collaborated with Cole Haan, Del Toro, Surface to Air and, as of this month, streetwear brand Stussy.

But the noise of New York’s scene (“I got into women, drugs, too much partying”) inspired a cross-country move to a four-bedroom Beachwood Canyon rental home in Hollywood (it was built in 1923 and previously owned by **Humphrey Bogart**) to record his second album, *Vibes* — executive-produced by **Kanye West** and released Nov. 4. “It’s a step back. I’m more grown up; it’s more pure,” he says of the record and his new boho abode. “I’m starting to become more of a figure in culture.” He looks up at the home’s exterior before ashing a joint onto the stone patio. “And I can make anything happen here.”



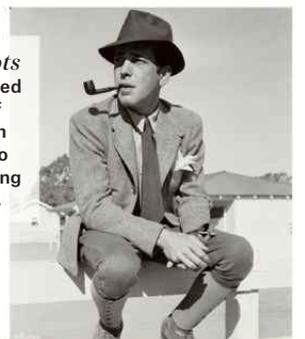
When London Meets Paris

A look at the rapper’s fashion-forward lifestyle

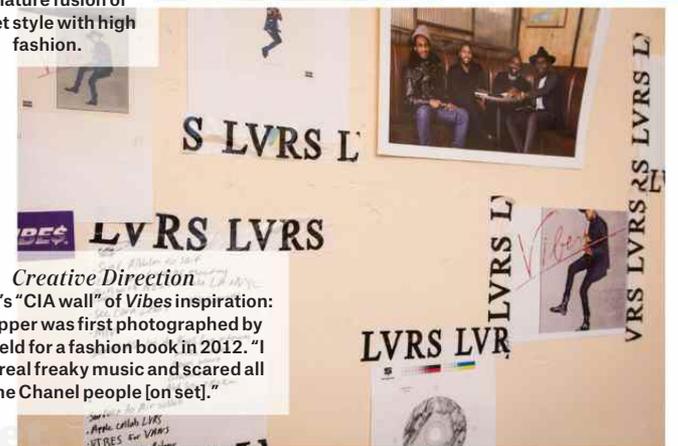
- 1. Front-Row Pass**
Posing with Chanel creative director Karl Lagerfeld at the label’s SS2015 show.
- 2. Work And Play With Kanye**
“He says, ‘Come to China, come to London to work.’ I’d meet him but then we’d go shopping for his wife.”
- 3. Performance Art**
Lagerfeld shot the imagery for *Vibes* at home in Paris in 10 minutes. “When I think of a modern-day [Andy] Warhol, it’s Karl.”
- 4. Stage Craft**
At South by Southwest in 2014 wearing a custom topper by Nick Fouquet, the man behind Pharrell Williams’ hat.



Glamorous Roots
The rapper inherited a photograph of the estate, which was also home to Bogart (right) during the early 1930s.



Shoe Fetish
London’s footwear collection, which includes a pair of Nike Red Octobers (left) and snakeskin Giuseppe Zanotti boots, reflects his signature fusion of street style with high fashion.



Creative Direction
London’s “CIA wall” of *Vibes* inspiration: The rapper was first photographed by Lagerfeld for a fashion book in 2012. “I put on real freaky music and scared all the Chanel people [on set].”

**WHAT. A. YEAR.
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JAY Z · JAN 27 '14
ELTON JOHN · FEB 6 '14
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LADY ANTEBELLUM · FEB 28 '14
STING & PAUL SIMON · MAR 1 '14
IMAGINE DRAGONS · MAR 4 '14
BILLY JOEL · MAR 9 '14
ARCADE FIRE · MAR 13 '14
MAYDAY · MAR 20 '14
DEMI LOVATO · MAR 26 '14
HEDLEY · MAR 27 '14
MILEY CYRUS · MAR 31 '14
CHER · APR 4 '14
STARS ON ICE · MAY 2 '14
CITY & COLOUR · MAY 9 '14
MICHAEL BUBLE · JUN 28+29 '14
LADY GAGA · JUL 9 '14
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KATY PERRY · JUL 18+19+21 '14
BRUNO MARS · JUL 26+27 '14
JACK WHITE · JUL 31 '14
TOM PETTY · AUG 26 '14
LINKIN PARK · AUG 24 '14
THE BLACK KEYS · SEPT 16 '14
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SLIPKNOT · NOV 30 '14
TRANS-SIBERIAN ORCHESTRA · DEC 3 '14
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KENNY CHESNEY'S SURPRISE THIRD ACT

LET THE YOUNGER BROS SING ABOUT MUDDY PICKUPS AND BABES IN CUTOFFS. COUNTRY'S LEGENDARY PARTY STARTER STILL TOURS WITH A TRAVELING TIKI BAR, BUT THE ONE-TIME TABLOID FIXTURE RETURNS TO STADIUMS WITH A WISED-UP, GROWN-UP NEW ALBUM AND OUTLOOK. "IT'S ABOUT RECLAIMING YOUR PLACE IN THE WORLD"

BY RAY WADDELL

PHOTOGRAPHED BY AUSTIN HARGRAVE

"I can't play guitar like Keith Urban, but I know I can get in front of 60,000 people and move them," says Chesney, photographed Aug. 25 in Nashville. For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/iPad.



GTR

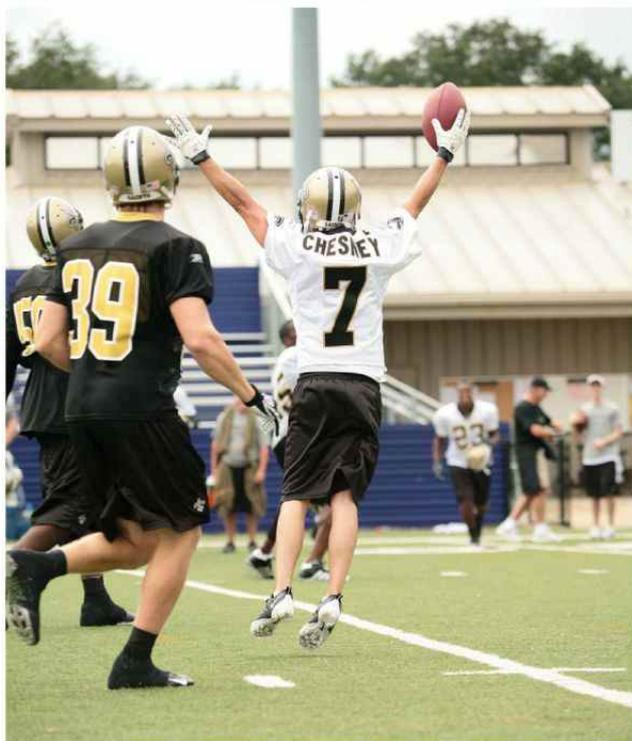
42

HATLESS, SHOELESS AND DRESSED IN loose-fitting shorts and a faded Florida State University T-shirt, Kenny Chesney hardly looks like a poster boy for the reformation of so-called bro country. But on this sweltering Tennessee afternoon, Chesney, 46, has decided to take aim at his fellow men in country music.

“Over the last several years, it seems like anytime anybody sings about a woman, she’s in cutoff jeans, drinking and on a tailgate — they objectify the hell out of them,” he says. “Twenty years ago, I might have written a song like that — I probably did. But I’m at a point where I want to say something different about women.”

Chesney is describing a track from his latest album, *The Big Revival*. “Wild Child,” he explains, depicts a woman who’s stronger and more independent than those Daisy Dukes clichés now ubiquitous on country radio. As he’s quick to acknowledge, a testosterone-heavy attitude helped get him where he is today — specifically, sitting next to the pool at his expansive Mediterranean-style hilltop home south of Nashville. Chesney has sold 28.8 million albums in the United States, placing him seventh among country artists since Nielsen SoundScan began tracking sales in 1991; 13 million concert tickets since he began headlining in 1995, according to Billboard Boxscore; and racked up \$750 million in concert revenue, making him the top country-music touring artist and the eighth-biggest in any genre.

Although he has been amassing country hits since the 1990s, Chesney found his mojo when he released the 2002 easy-in-the-islands album *No Shirt, No Shoes, No Problems* and became the genre’s next-generation Jimmy Buffett. “For a while there, everybody thought that in country music you had to be stiff,” says Jason Aldean, who will share a stage with



Chesney for 10 dates in 2015. “It was all about starched shirts and starched jeans. Kenny made it cool not to do all that, especially at his shows.”

Chesney built an avid fan base through his high-energy live performances. Dubbed the No Shoes Nation, his fans packed stadiums and smoothed his entry into the lifestyle business. In 2013, for instance, Chesney started his own brand of rum, Blue Chair Bay, into which he has sunk \$20 million of his own money, says his manager Clint Higham, president of Morris Higham Management.

The hits and the crowds kept coming, but Chesney came to a realization during the

“Maybe it’s fear of failure, but I’m very competitive — on the basketball court, playing checkers or Playstation,” says Chesney, who (from top) performed at the CMA Awards in Nashville on Nov. 5 and scored points during a New Orleans Saints practice in 2006.

recording of his 2010 album *Hemingway’s Whiskey*: It wasn’t, he decided, “OK just to be the guy on the beach.” He admires the career arcs of Tom Petty and Bruce Springsteen, and says he recognized it was time to follow their leads. Around the time that he came to that decision, artists like Aldean, Luke Bryan and Florida Georgia Line began climbing the charts and filling arenas and stadiums with variations on the party-hearty music that made Chesney a superstar.

As these artists invaded his turf, Chesney expanded his world view. Contemporaries Keith Urban and Blake Shelton were focusing on their brands and joining competition shows *American Idol* and *The Voice*, but Chesney rejected that path. “I’m not knocking anybody that does it, but I just don’t ever see myself doing it,” he says, then adds: “Can you imagine Tom Petty being a judge on *American Idol*?” Instead, he began working with new writers and artists. His 2013 album *Life on a Rock* ushered in an introspective quality with songs like “Must Be Something I Missed”: “I wake up in the morning just making a fist,” he sang. “I don’t call it living, I just exist.”

Chesney could have been referring to the grind of his record-tour-repeat schedule, which left him “feeling like I had been making music on a conveyor belt.” After his last live date in August 2013, he decided to spend a year off the road and take his time recording *The Big Revival*. For an artist who had mounted 11 tours since 1990, “it was like falling off a mountain,” he says, but also “the smartest thing for me to do. I’m at a point in my career where I can’t just put together a collection of songs that may sound great but don’t mean anything to anybody.” Nor did he want to keep brooding: “I don’t want to make that [kind of] record again,” he says.

Eric Church, a country iconoclast who has toured with Chesney, says the evolution of Chesney’s career is “more artistic than [critics will] ever give him credit for.” *The Big Revival*, which arrived in late September, found Chesney all but abandoning tropical imagery for grittier subjects and bigger ideas. The album’s title track tells the story of a snake-handling religious sect, but Chesney says there’s a larger, less literal message

KING OF THE ROAD

\$750M
in concert revenue since 1995, making Chesney the top country-music touring artist and the eighth-biggest of all acts.

13M
tickets sold since 1995. Chesney maintains an 11-year streak of drawing at least 1 million concertgoers per tour.

\$96.5M
in box office for Chesney’s highest-grossing tour, 2012’s Brothers of the Sun, with co-headliner Tim McGraw.

\$5.5M
is his highest single-show gross, at Lincoln Financial Field in Philadelphia on June 16, 2012 during the Brothers of the Sun Tour.

110K
tickets sold in 12 minutes for two shows on The Big Revival Tour at Gillette Stadium in Foxborough, Mass., in August 2015.



**IT SEEMS LIKE
ANYTIME
ANYBODY
SINGS ABOUT A
WOMAN, THEY
OBJECTIFY THE
HELL OUT OF
THEM. I'M AT A
POINT WHERE
I WANT TO SAY
SOMETHING
DIFFERENT ABOUT
WOMEN.**





From left: Rocking out on Jimmy Kimmel Live! on Nov. 4 and chilling with Willie Nelson at Farm Aid in Boston in 2008.

to be taken from the song. “It’s about hitting the reset button,” he says. “It’s about reclaiming your place in the world.” (One thing the album did unequivocally reclaim: No. 1 on the Top Country Albums chart. It was the 13th straight time Chesney nabbed the top spot.)

When it comes to touring, Chesney may have had the reset button punched for him. When he launches his 55-date tour in Nashville on March 26, 2015 (his 47th birthday), there will be a record number of contemporary country headliners out there with him — more than 20, including Bryan, Florida Georgia Line and Aldean. “I’m proud of those guys,” he says. “The biggest tours this year are rolling out of [Nashville], and they have been for a little while now.”

His true rival transcends recent trends in country music: Garth Brooks, who hit the road for his *Man Against Machine* album in September. Brooks recently topped his own North American sales record for a single city after moving more than 188,000 tickets for 11 shows at the Target Center in Minneapolis. Insiders say he wants to break the all-time tour attendance record (7.3 million) held by U2. Coincidentally or not, Chesney ascended to the top of the country touring ranks after Brooks retired in 1998.

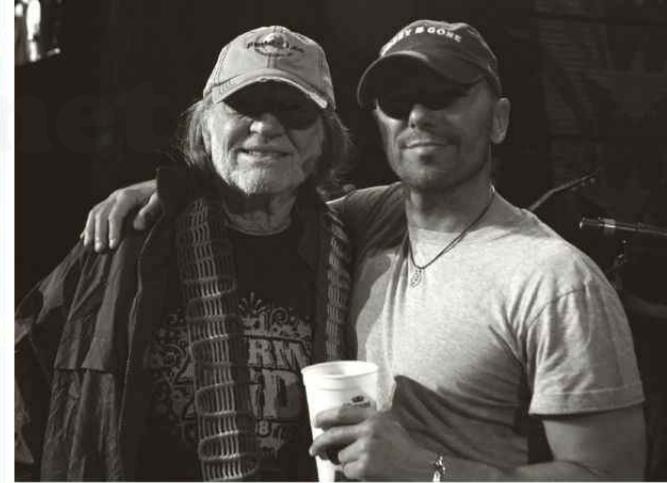
John Hamlin, senior vp music events and talent for CMT, says having both artists on the road will make for an interesting dynamic. “Garth got a lot of credit for applying rock-concert production to country music, and that changed the game,” he says. “Kenny, who was a child of classic rock and country music, benefited from that. Garth went away as Kenny was emerging, and [Chesney] was able to take that baton and run with it. He created a gold standard for country music acts touring the country playing stadiums. Now everybody knows that’s the

benchmark, and Kenny set it.”

Chesney, who has sustained an 11-year streak of drawing 1 million concertgoers per tour, brushes off the idea that country fans might choose Brooks over him: “There has always been somebody out there.”

THIS YEAR, WHEN HE WASN’T WORKING on *The Big Revival*, Chesney took some time off to visit his grandmother, who still lives in his East Tennessee hometown of Luttrell (also home to the late country star Chet Atkins). Born to an elementary school teacher father and hairdresser mother, Chesney was an average student and an enthusiastic high school athlete, especially when it came to football. Music became a big part of his life after he received a cheap guitar for Christmas in the late 1980s. “My mom sings, so does my Aunt Sharon,” he says. “So I thought, ‘Maybe I should accompany myself and see what happens.’ All of a sudden, I was playing weekends at a fraternity house in Johnson City [Tenn.] and at a lot of bars.”

After graduating from East Tennessee State University in 1990 (with a marketing and advertising degree, because he “had to get it in something”), he headed to



Nashville and begin the requisite gigging at the Lower Broadway clubs, mostly at a now-closed honky-tonk known as The Turf. He first gained traction in Nashville as a songwriter, then released an album in 1994 on Capricorn’s short-lived country label before settling in at BNA in 1995. (He’s now on Sony’s Columbia/Blue Chair imprint.)

Like so many emerging male country artists of the era, Chesney fit squarely in the modern honky-tonk mold established by one of his idols, George Strait, and in 1997, he landed his first of 22 No. 1 singles on the Hot Country Songs chart. Several more hits followed during the course of four studio albums, but Chesney lacked an identity beyond his cowboy hat. “I had a greatest-hits album with 17 songs on it, and nobody knew who I was,” he recalls.

That all changed when he began spicing his music with island-inspired themes. Chesney had become enamored with the Virgin Islands after shooting a video there, and says the subsequent shift in his image wasn’t a marketing scheme, but rather an example of “letting how I lived into my music.” It worked. “Once I decided to quit trying to be George Strait, my life changed,”



From top: With ex-wife Renee Zellweger on their wedding day in 2005 on St. John Island and hanging with (from left) Ashton Kutcher, Jay DeMarcus, Jason Aldean and Jake Owen at the 2012 CMA Awards in Las Vegas.



he says. When *No Shoes, No Shirt, No Problems* came out, “Everybody knew who sang those songs” — many of them country music fans too young to be caught up in the original “gulf and western” Jimmy Buffett explosion 20 years prior.

By the time *Just As I Am: Poets & Pirates* rolled around in 2007, Chesney was playing stadiums, dominating radio and selling platinum. Tabloids took interest when his four-month marriage to Renee Zellweger ended in an annulment in 2005, and the actress cited “fraud” as the reason. (“In order for us to get an annulment, the legal papers could claim either physical abuse, which wasn’t true, or three or four other things that also weren’t true,” he told *Playboy* in 2009. “The best thing we could put in there was ‘fraud.’”)

“I’M NOT KNOCKING ANYBODY THAT DOES [AMERICAN IDOL OR THE VOICE], BUT I DON’T EVER SEE MYSELF DOING IT. CAN YOU IMAGINE TOM PETTY BEING A JUDGE ON IDOL?”

The experience left him protective of his personal life. Though he mentions that he and his current girlfriend visited Italy earlier this year, he declines to divulge anything about his travel itinerary or his companion except to say that she’s not in the music business and that “we hung out and drank a little too much red wine.” (Chesney’s publicist made it clear that Zellweger, whose dramatically transformed appearance recently roiled the Internet, is completely off-limits for discussion.)

“It’s harder now, because everybody is paparazzi,” he says, citing “iPhones” as a reason that the Virgin Islands are no longer “the place of peace they used to be for me.” Once the owner of several homes there, the artist has sold most of them, including an 11,000-square-footer called Stoneridge on St. John that listed for \$14 million. He’s down to one Virgin Islands beachfront complex, the location of which he will not disclose. He also owns the 86-foot metallic-ice-hued Riva Domino speedboat — price tag: \$7 million — featured in his “Come Over” video. “It’s still rejuvenating — I just have to walk a little more carefully,” he says of his time on the islands. “That’s why God made boats.”

IN 2013, CHESNEY WENT INTO THE studio intending to make an album unlike any he had made before. However, he says, “I would listen to the songs I’d recorded, and they were good, but I felt like we were repeating ourselves.” It wasn’t until he found the first single, “American Kids,” and co-wrote “Wild Child” that, he says, “I felt the excitement I needed to feel when I

decided to take a year off.” (Rocker Grace Potter, with whom Chesney recorded the hit duet “You and Tequila,” rejoined him on “Wild Child.”)

Chesney has given that new sound a big push. He unveiled *The Big Revival* with an appearance on NBC’s *Today*, blasts to his 2 million Twitter followers and a free concert at the Flora-Bama bar in Gulf Shores, Ala., in August that drew 40,000 fans (it was taped by CMT and premieres on the cable network on Nov. 14). He announced his tour at an Oct. 24 appearance on *Good Morning America*. Tickets went on sale in November, and on Nov. 7, 110,000 tickets to two shows at Gillette Stadium in Foxborough, Mass., sold out in 12 minutes.

The tour won’t only serve as a proving ground for Chesney’s relevance amid peers

old (Brooks) and new (the bros). It also will reflect just how much (or how little) space he wants to put between himself and the party scene. A Chesney stadium show is a full day’s experience for fans, who show up hours early to tailgate, and the singer himself has been known to visit fans in a golf cart, portable blender in tow. For VIPs, there’s a tiki bar set up onstage.

“There’s this sense of escapism that Kenny’s fans get,” Church says. “People say all the time that they want their concerts to be a party or a vacation, and Kenny is the best at that. The fans that come to these shows — this is their family vacation. They plan their whole year around it. Everybody has the same spirit [at the shows], and they leave their lives outside.”

As in years past, he’ll have some high-wattage help onstage. Church, who graduated to headlining arenas this year, will join the lineup for select nights, and Chesney will merge tours with Aldean for a run of 10 stadium dates in May. “We want to kill next year,” says Higham.

“Everybody that’s a part of No Shoes Nation, we’re going to go rattle their cage,” says Chesney of the tour and the new songs that will be added to the set list. The title track of *The Big Revival* will probably be on it, as will “American Kids” and the two other singles he expects to have out by then. He’ll up his production game, as he does with each tour, but a man who knows how to move 60,000 people knows he can stray from his roots only so much. The No Shoes Nation will want to bliss out on the hits, and Chesney will not disappoint them. The tiki bar will be back, too. ●

CLASS OF 1994

None of the country newcomers on the scene when Chesney released his ’94 debut, *In My Wildest Dreams*, have matched the 28.8 million albums he has sold since 1991 (according to Nielsen SoundScan) or the \$750 million in touring revenue he has earned since 1995. But they haven’t done badly for themselves.



TIM MCGRAW

No other artist has been as closely associated with Chesney, who supported McGraw on a 2001 tour and reteamed with him in 2012 on the Brothers of the Sun double bill. While Chesney overtook him at the box office, McGraw, 47, remains one of country’s top acts. He has grossed \$527 million as a headliner since 1994; released 13 albums, including this year’s *Sundown Heaven Town*; and sold 42 million total album units.



FAITH HILL

Hill, 47, became a star with debut single “Wild One” in 1994. Many years of radio, touring and retail triumphs followed, including huge Las Vegas shows with husband McGraw. Album sales, to the tune of 20 million units, hit songs and headlining tours have trailed off since her seventh album, 2008’s *Joy to the World*. Hill, who appeared in the 2004 film *The Stepford Wives*, will return to the big screen in 2015 in *Dixieland*.



MARTINA MCBRIDE

Though her debut album arrived two years earlier, McBride’s career took hold in 1994. The 48-year-old artist has released a wealth of hits and maintained a robust touring career, albeit primarily at the theater level. She has grossed \$42.4 million as a headliner since 1994, with record sales of her 12 albums, including this year’s *Everlasting*, totaling 14.5 million. She shares a manager, Clint Higham, with Chesney.



LEE ROY PARNELL

Parnell, 57, was already a veteran of the Texas club scene when he released his debut in 1990, the year Chesney came to Nashville, but didn’t fully break through until 1994 with a finalist nod for the CMA Horizon Award. Now more entrenched in blues and roots music, Parnell still tours, though the last of his eight albums, *Back to the Well*, came out in 2006, and he has reported only four headlining dates, totaling \$17,993, since 1994.



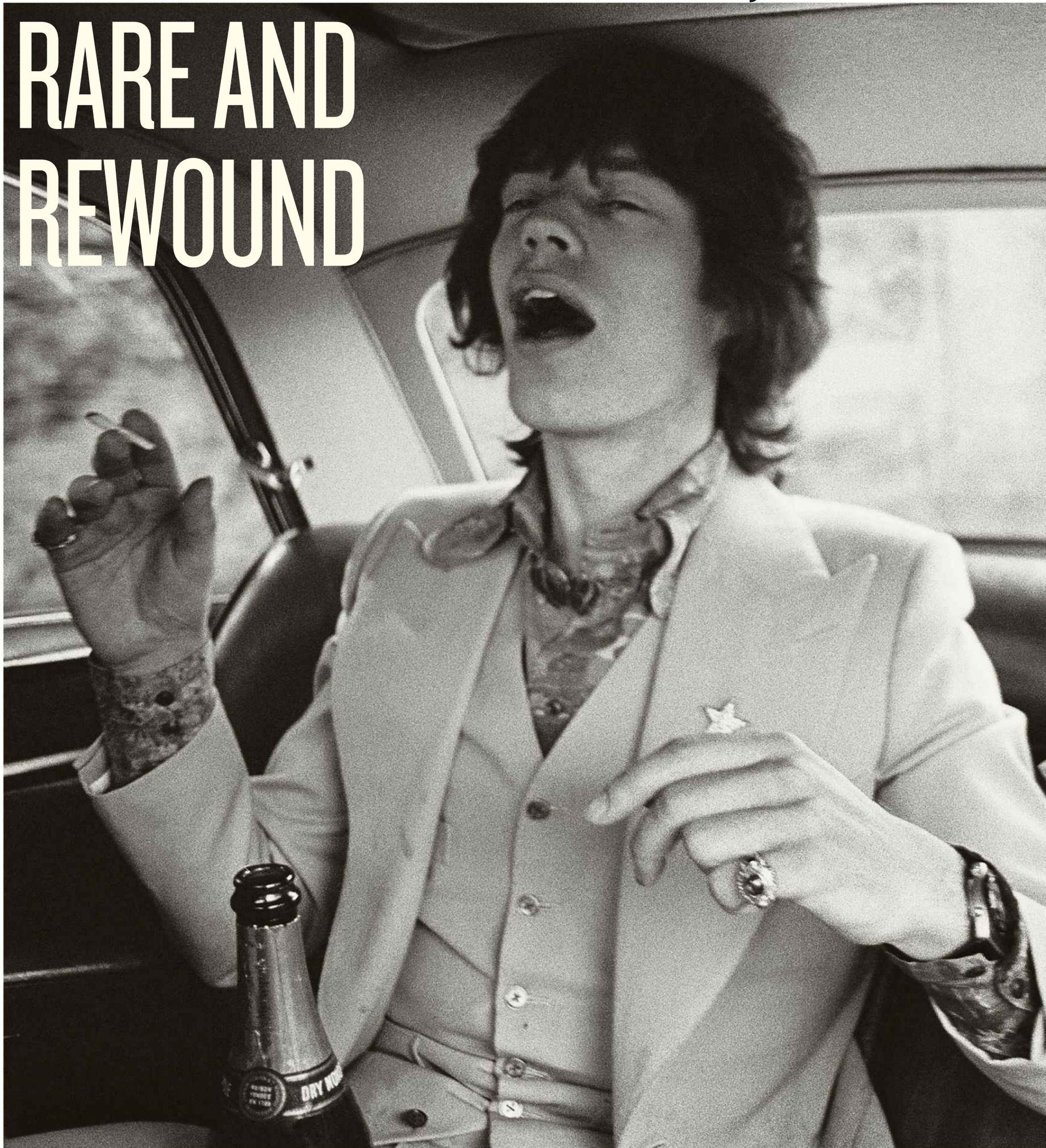
JOHN MICHAEL MONTGOMERY

The 1994 Horizon Award winner, Montgomery, now 57, was one of country music’s top headliners and hitmakers in the mid- to late ’90s. As his music became more pop-leaning, the hits dried up, though Montgomery still tours frequently, with a total of \$13.7 million in box-office revenue since 1994. He has sold 11 million copies of his 10 albums, the last of which, *Time Flies*, arrived in 2008. —R.W.

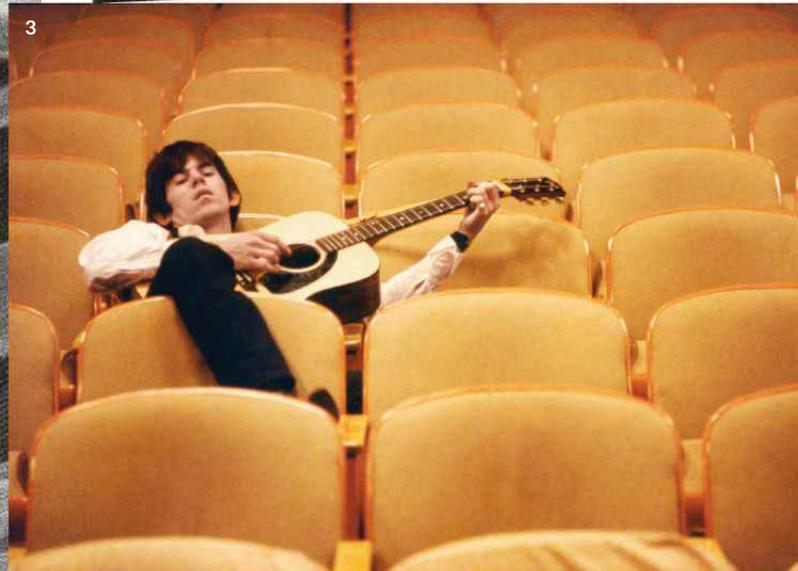
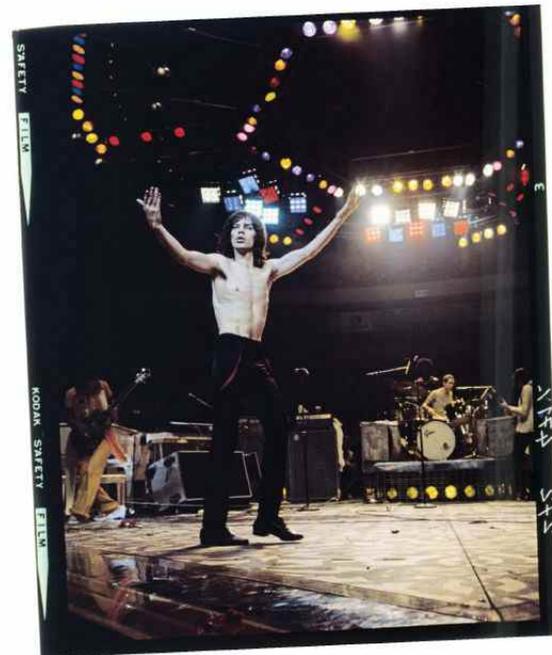
Sources: Album sales: Nielsen Soundscan; box-office grosses: Billboard Boxscore

THE ROLLING STONES,

RARE AND REWOUND



PHOTOS FROM HELMUT NEWTON TO ANNIE LEIBOVITZ ARE PART OF A \$10,000 (YES, \$10,000!) BOOK FROM TASCHEN THAT GIVES A REMARKABLE GLIMPSE INTO DECADES OF THE BAND'S GREATNESS



1. HUSBAND AND WIFE

On May 12, 1971, Mick Jagger married Bianca Rose Perez-Mora Macias in Saint Tropez, France. He was 27, she was 26 and four months pregnant with their daughter, Jade. Photographer Patrick Lichfield, who caught this intimate moment, shot the official wedding photographs for another couple a decade later: Prince Charles and Lady Diana.

2. STRUTTING IN HIS 30s

"This whole thing is adolescent," Jagger told writer Chet Flippo of touring Europe in 1976 — at age 32. "Any kind of maturity is purely accidental. It doesn't really feel very much different to me than when I was 21." The 40 shows the Stones played from April to June was their longest European tour to date — and their last for six years.

3. ON THE VERGE OF 'SATISFACTION'

French photographer Jean-Marie Perier traveled with the Stones in Europe and America in the mid-'60s. Here he snapped Keith Richards relaxing before taping the ABC music variety show *Shindig* in Los Angeles. The Stones debuted "(I Can't Get No) Satisfaction" on the May 26, 1965 broadcast, just weeks after recording the song.

THE ROLLING STONES ARE NOT JUST THE

world's greatest rock 'n' roll band, they also are its most well-documented. That's not just a matter of longevity (52 years and counting). The Stones recognized the power of the camera right from the start: The U.K. cover of their first album, 1964's *England's Newest Hitmakers*, was a shadow-filled portrait of the band without a word on it. No album title or band name — the Stones counted on the picture to tell the story, and it did: long hair (that would get longer), Mick Jagger's pout (that would get poutier) and a hint of a snarl from Keith Richards (which, needless

to say, would become much more than a hint). This wasn't just another album from another band; it was a challenge to follow a way of life embodied in the music, full of freedom, glamour and menace. Throughout their career, the Stones courted the attention of great photographers to tell this story, from fashion shooters like David Bailey, Cecil Beaton and Helmut Newton and museum artists like Andy Warhol and Robert Frank to the magazine photographers who

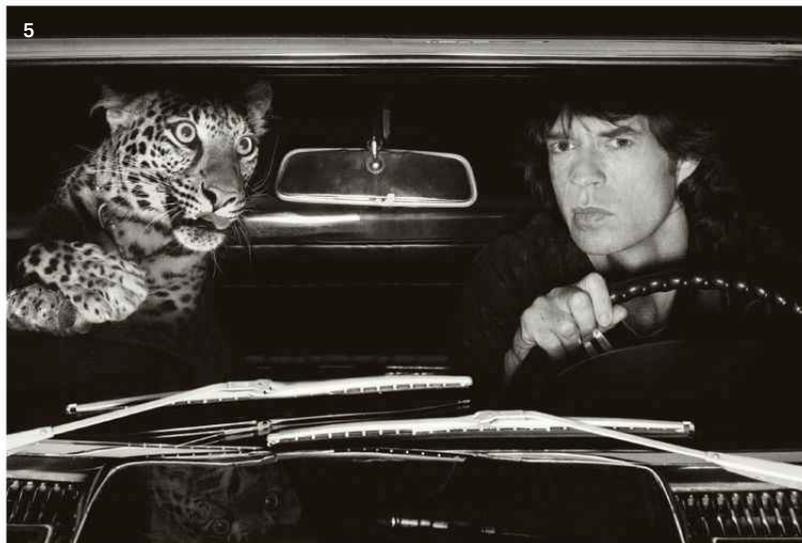


THE ULTIMATE STOCKING STUFFER

Limited editions of the Taschen collection cost \$10,000 (signed by the band, and including an art print) and \$5,000 (signed and numbered).

shaped the iconography of rock 'n' roll, like Jim Marshall, Ethan Russell, Annie Leibovitz and Anton Corbijn. These and more are collected in a 518-page book from Taschen, titled simply *The Rolling Stones* and available in December in limited editions for \$10,000 and \$5,000 (a general edition goes for \$150). The photos excerpted here range from 1965 to 1992; the band members start out as young musicians eager to come to terms with the sensation they cause and quickly grow into superstars manipulating their adoring audience and the media.

—JOE LEVY





4. TRAIN KEPT A-ROLLIN'

From left: Brian Jones, Jagger and Richards traveled to a concert in France on a private train car in 1966. That year the Stones played dates in Australia, Europe, America and England. "The lines around my eyes are protected by copyright law," sang Jagger on "Doncha Bother Me" from *Aftermath*, which they managed to record amid all the activity.

5. THE CAT IN THE BACK

Albert Watson's 1992 portrait of Jagger for the 25th anniversary of *Rolling Stone* magazine had an overenthusiastic co-star — a glass partition had to be built to protect Jagger from this leopard. The Stones were then on hiatus: Bassist Bill Wyman had retired; Jagger was about to release his third solo album, and Richards his second.

6. CHAMPAGNE FOR BREAKFAST

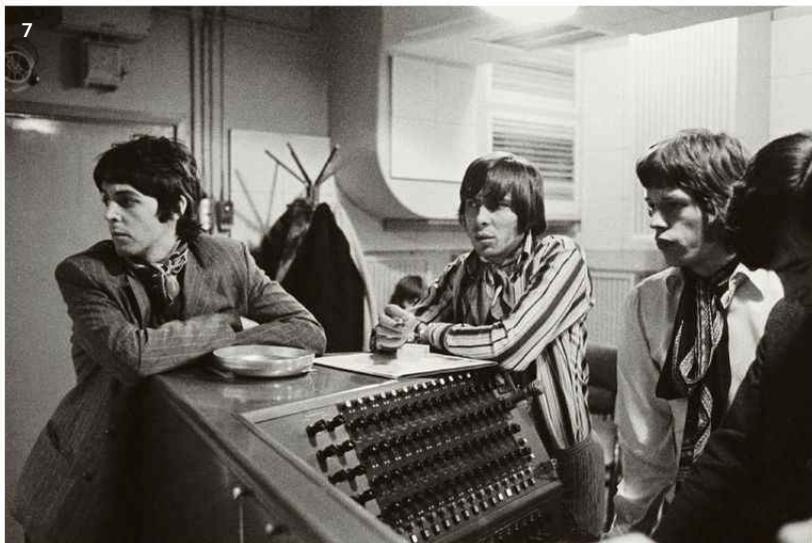
The Stones rehearsed for their 1969 tour of America — the first with new guitarist Mick Taylor — in Los Angeles, and (from left) Taylor, Richards and tour manager Sam Cutler shared a Laurel Canyon house with Jagger (not pictured). The home had once been Carmen Miranda's but at the time belonged to Stephen Stills.

7. McCARTNEY DROPS IN

In May 1967 photographer Gered Mankowitz — who shot the covers of The Stones' *Out of Our Heads* and *Between the Buttons* — immortalized a rock'n'roll summit: Paul McCartney (left) joined engineer/producer Glyn Johns (center) and Jagger at Decca studios sessions while Jagger's girlfriend Marianne Faithfull recorded *Love in a Mist*.

8. SHOW THE LOVE

Warhol shot Polaroids of the Stones for the cover of 1977's *Love You Live*, including this moment with Jagger and Charlie Watts (right). For the album cover itself, Warhol silkscreened images and Jagger added pencil smudges. The gatefold featured untreated, intimate shots like this one of the bandmembers biting and licking each other.



Sinatra, Michael, & Me

WITH A LEGENDARY LIST OF SHOWBIZ PALS — FRANK, MJ, MICK, STEVIE WONDER — AND NEARLY 50 YEARS WORTH OF OUTRAGEOUS TALES, *BILLBOARD* LEGEND OF LIVE HONOREE **LIONEL RICHIE** IS NOT YOUR AVERAGE SOFT-ROCK ICON. “I’M OLD SCHOOL!”

BY GAVIN EDWARDS × PHOTOGRAPHED BY PAMELA LITKY

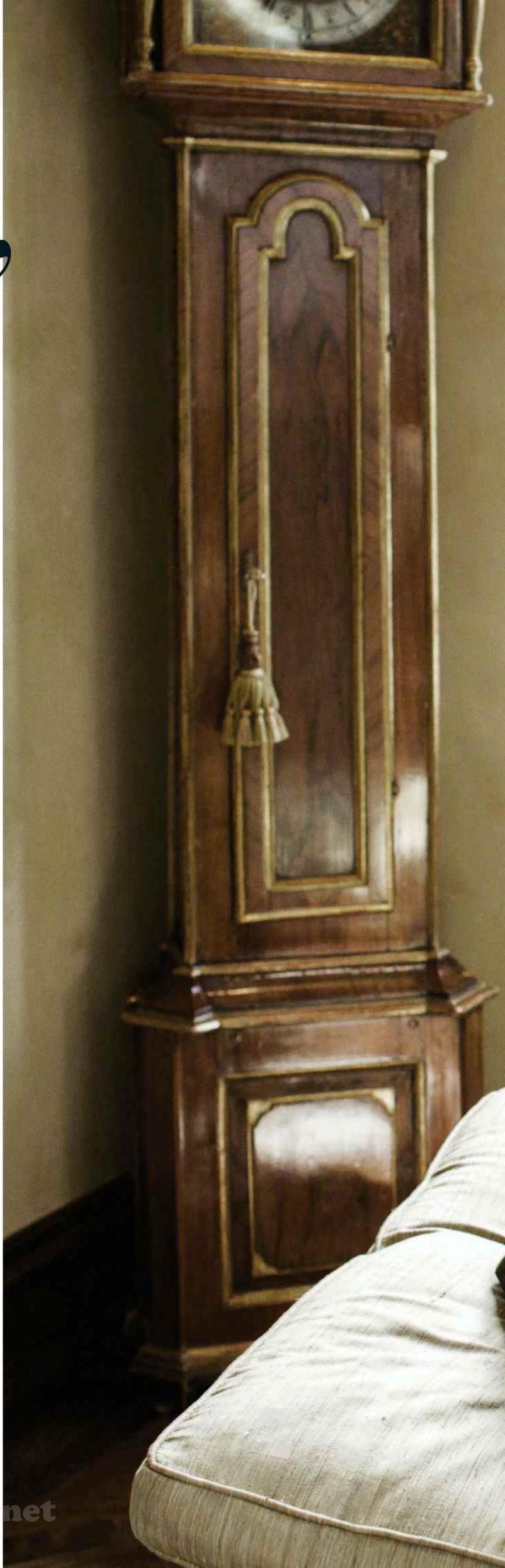
L

IONEL RICHIE SPLAYS HIS BODY OVER AN ARMCHAIR in his palatial Beverly Hills mansion, with a scarf wrapped around his neck and The Police playing on the sound system. “I don’t need five or six homes,” he says. “I just need one good one.”

In fact, Richie, 65, owns two — the other is in his hometown of Tuskegee, Ala. He grew up with his father, who served in the military, and mother, an English teacher, in a house on the campus of Tuskegee University. Tuskegee was also where he majored in economics and joined The Commodores, who

debuted at a college talent show in 1968 and went on to be a leading funk band of the ’70s with hits including “Brick House.”

The group also showcased Richie’s gift for ballads (“Easy,” “Three Times a Lady”) which, perhaps inevitably, led to a solo career that started in 1981. Richie himself has



World



"You play for free for the first year, just to get some more people screaming at you," remembers Richie, photographed Oct. 30 at home in Los Angeles. Styling by David Thomas. Richie is wearing a Theory shirt, Double RL jeans, Saint Laurent boots, Zodiac watch and John Varvatos jacket and scarf.

World net

scored 13 top 10 Billboard Hot 100 hits, including five No. 1s: “Endless Love” (a duet with Diana Ross), “Truly,” “All Night Long (All Night),” “Hello” and “Say You, Say Me.” While never a critical favorite, Richie steadily constructed an enduring catalog. In 2012, he revisited his songbook, reinterpreting his smashes as duets with country stars from Kenny Chesney to Kenny Rogers. The resulting album hit No. 1 on the Billboard 200; naturally, Richie called it *Tuskegee*.

Richie has been married twice, and has three children, one of whom is reality star Nicole Richie (which means that Joel Madden, lead singer of Good Charlotte, is his son-in-law), and two grandchildren. He has sold 23 million albums in the United States, according to the RIAA, but in recent years has been better known for his relentless touring, playing everywhere from Bonnaroo to the Middle East, where he has a huge following. On Nov. 20, he will be named a Legend of Live at the 2014 Billboard Touring Awards. “The essence of who you are is onstage,” says Richie. “The performance is the cherry on the cake for all the work you did in the studio.”

What did you buy with your first big record-company check?

I bought a Yamaha piano, which happens to be in the other room. For all the songs I had written up to that point, I would go to a house on campus called the theater shack, which had a piano in the corner. I would stay all evening, and from there I would go to a place on campus where the choir rehearsed and play on that piano. Finally, I figured that I needed to have a piano. At the same time, I bought a silver Datsun 280Z 2+2. I still have that too, by the way. It was one year older by the time I got it, because I kept trying to negotiate. Finally, the next year’s cars came in and the guy said, “Lionel, take the car off the lot. We got to send it back anyway. You got your price.”

Do you still have the green sweater from the cover of your first solo album?

I sure do. And I’ve got the “Hello” sweater.

The only thing we didn’t think about was the “Hello” bust [the statue from the famously cheesy video] — it was so god-awful, I wanted to get as far away from that thing as I could. But the clothing we have: all the “Dancing on the Ceiling” clothes, the outfits from the Olympics [Closing Ceremony in 1984]. Ultimately, it’ll be in a Lionel Richie museum somewhere. I held on to as much of it as I could. Not a lot of The Commodores clothes — when you’re leaving a band, you don’t have the presence of mind to say, “Can I have my uniform?” You just try to get out of the room. It’s like divorce. You walk into your wife’s house and say, “Can I have that lamp? Oh, I didn’t think so. OK.”

Did it get ugly with The Commodores?

I say this about marriage and I say this about bands: Everyone remembers the last four months of the breakup, but they forget the 15 years before that. You didn’t

“I’m on the floor in Michael’s bedroom. I hear over my shoulder, hhhhhhh. There was a goddamn f—ing python. I was screaming. I said, ‘You’re out of your freaking mind!’”

stay there because you were in misery. You were kicking ass. I loved being in a band for two reasons. One is that it's the most fun you'll have in your life, to come backstage and have all the inside jokes. But the most important part of being in a band is that if anything goes wrong, I can blame somebody else.

Which group was tougher to open for, The Jackson 5 or The Rolling Stones?

Oh shit, did you say that? The Jacksons. No, the Stones. The little kids came to see Michael, Tito and Jermaine, but they also had, thank God, mothers and fathers. So we just had to keep them entertained with top 40 stuff. The Stones — whooooo, boy, when you walk out on that stage, it's trial by fire. Half the audience is completely stoned, and the other half is kind of stoned. Stevie [Wonder] opened for The Stones; they booed him offstage. Prince did it — it doesn't really matter who the hell you are. They didn't come to see you. We survived it. And when The Commodores finally went to Madison Square Garden, Mick [Jagger] would come back and sit at the sound board.

You had to prove to the rest of them that you were worthy of coming into the fraternity. You had to just suck it up and get it right. And your stage performance was the shit, man. That's what you lived and died on. Because I don't care if you did put it on the record, you pulling it off is it.

What do you remember about writing "We Are the World" with Michael Jackson?

I'm on the floor in Michael's bedroom. I don't think he had a bed — he just slept on the floor. There's a bunch of albums around the wall, and there's a carpet and a little bench. I'm writing the first verse — "There comes a time" — and I hear over my shoulder, *hhhhhhhhhhhh*. There was a goddamn f—ing python. A boa constrictor, a python, who cares what the hell it was. It was a big-ass, ugly-ass snake. I'm from Alabama — what you do with a snake is you call the police and you shoot the damn thing. I was screaming. And Michael's saying, "There he is, Lionel, we found him. He was hiding behind the albums. We knew he was in the room, we just didn't know where he was." I said, "You're out of



your freaking mind." It took me about two hours to calm my ass back down. "You got any more animals in here I didn't know about?" Quincy [Jones], Michael, Stevie and myself got together, and we organized all these people in less than a month. That's crazy. But what I remember was the foolishness that I endured to get some lyrics out.

What's the loudest, most raucous music that you personally enjoy?

Metallica. They play their asses off. It's sophisticated loudness. And Foo Fighters are brilliant.

What do you look for in a drummer?

I'm old school. I want a foot in my ass and a bass in my face.

What did you learn by doing the *Tuskegee* album?

I grew up in the South, and when they said, "Lionel Richie has gone country," I said, "No, gentlemen, I've been country my whole life." I'm not Beverly Hills — I live out

×
 "The Commodores played 40 minutes on, 20 minutes off, six shows a night. From 10 o'clock at night till 4 in the morning." Clockwise from top: Richie performing with The Commodores in the '70s; with Jackson while recording "We Are the World" in 1985; with daughter Nicole in 2006; in 1984.
 ×



SOLID GOLD ✨ LIONEL'S RICH CAREER

13

Top 10 Billboard Hot 100 hits during the course of his 33-year solo career.

199k

Copies sold of *Tuskegee*, his first No. 1 album since 1986, in its first week.

5

No. 1 Hot 100 singles, including "All Night Long (All Night)" and "Hello."

67

Dates on his international All the Hits, All Night Long Tour, 2013-14.

8m

Total copies sold of "We Are the World," according to the RIAA.

4

Grammy Awards won, including album of the year in 1984.

Richie wore Chrome Hearts sunglasses, a Theory shirt, Double RL jeans, Saint Laurent boots, a Zodiac watch and a John Varvatos jacket and scarf. Styling assistance by Michael Ortiz.



ALL NIGHT LONG: 5 REMARKABLE LIVE GIGS

BONNAROO × 2014 ▶

After a cameo during Kenny Rogers' Bonnaroo set in 2012, Richie returned with his own headlining spot at the Manchester, Tenn., festival on June 14. After running through a career-spanning show, he told the crowd: "Some of you were here from the beginning. The other group, they say these words: 'My mama, my daddy, my brother, my sister played your records.'"

LONDON × 2013

Richie was paid \$250,000 to sing for Prince Azim, the Sultan of Brunei's son, at his annual New Year's Eve bash, held at the Dorchester in Mayfair. Azim also secured appearances by Lindsay Lohan and Pamela Anderson at the lavish event.

LIBYA × 2006

Marking the 20th anniversary of the U.S. bombing raids on Tripoli and Benghazi ordered by President Ronald Reagan in 1986, Richie performed in front of the bombed house of Libyan leader Muammar Gaddafi in the Libyan capital on April 14.

LIVE AID × 1985 ▶

Joined by the supergroup USA for Africa (right), Richie performed the 1985 anthem "We Are the World," which he co-wrote with Michael Jackson, to close out the historic concert on July 13. The event was televised simultaneously from Philadelphia's JFK Stadium and London's Wembley Stadium to an estimated audience of 1.4 billion around the world.



TUSKEGEE × 1968

Richie and The Commodores played their first major gig at Club 29 in Tuskegee, Ala., while at Tuskegee University. "We were getting maybe \$20 apiece. That was major money. The girls came out of their dormitories. It wasn't so much the check as it was, 'Holy crap, are they screaming at us?'"

here, but you can't get the country out of me. The hardest part we had with getting everybody on the record was scheduling: There is no one in country music sitting at home waiting for the phone to ring. But the wait was so worth it.

When I went back down to Nashville, everyone was saying how the music just fit so perfectly. I wrote it right down the street. I didn't write this in New York — this is not from my Juilliard School of Music scrapbook, you know? When you can do Luciano Pavarotti in one show, Nashville the next show, Essence Festival and then do a pop show in the middle of Bonnaroo, I think we accomplish exactly what we wanted to accomplish. We pulled it off where music does not have borders. [The industry] created those borders. That's a great job for somebody at a record company,

you know? Or at a radio station. We only play adult contemporary. Are you speaking of a hit? That's called a hit record, son. *(Laughs.)*

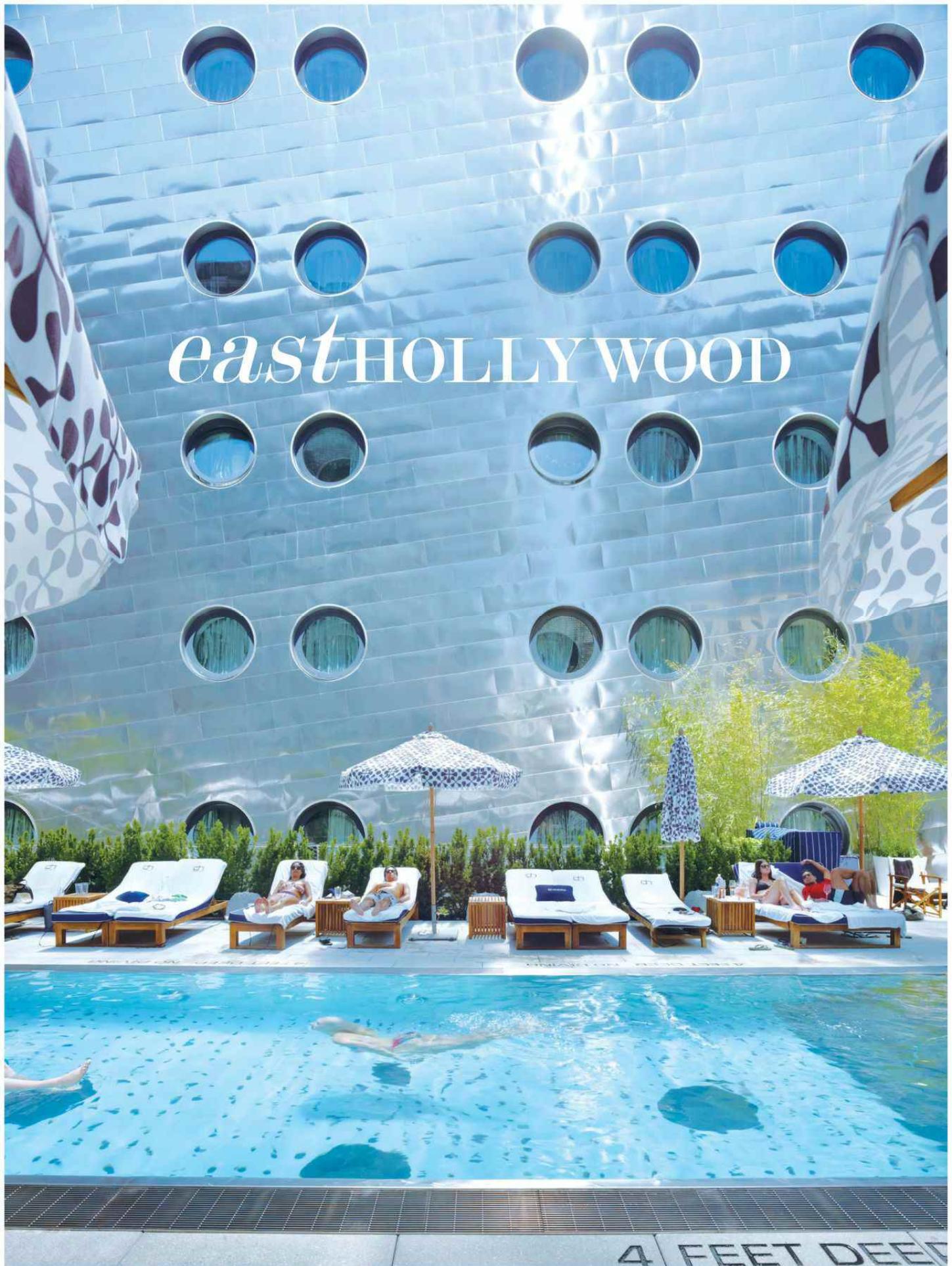
What haven't you done yet that you would like to do?

Do it again. Do it some more. We've got these new words now. *Branding*. Well, that means the other stuff didn't work. *(Laughs.)* "Oh, I'm into branding." Oh, OK, you're not selling records, right?

But that's where the industry is now — we have to use these other god-awful words to compensate for the fact that the industry is not the way it was. And that's a shame, because success to me in this business used to be only determined by two things: record sales and box-office attendance.

Who was your most unlikely showbiz friendship?

Frank Sinatra. When I got into the business, he was untouchable. You didn't get in the same room with Frank. You think you have security? Homie had security. But around 1991, I got a phone call: Frank is playing the last show at the Hollywood Bowl; he wants you on the bus as his guest. Of course, I was on the bus. And on the bus was Jack Nicholson, Warren Beatty. Backstage, Frank said to me, "Kid, there's a lot of bullshit in this business." I said, "Yes, sir." He said, "If you're lucky enough in this business to have one hit record that the world remembers and asks you to sing over and over, you got yourself a career. You lucky son of a bitch, you got more than one and you wrote them all." ●



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EVENTS & HAPPENINGS

BILLBOARD & THE HOLLYWOOD REPORTER
FILM & TV MUSIC CONFERENCE

On Nov. 5 and 6, the most powerful music industry influencers in film and TV joined together at Universal City for the Billboard & The Hollywood Reporter Film & TV Music Conference.



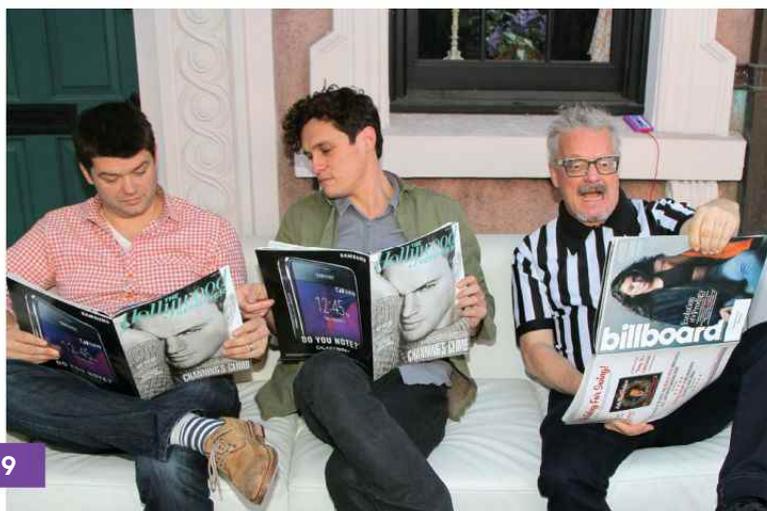
PHOTOS: ARNOLD TURNER



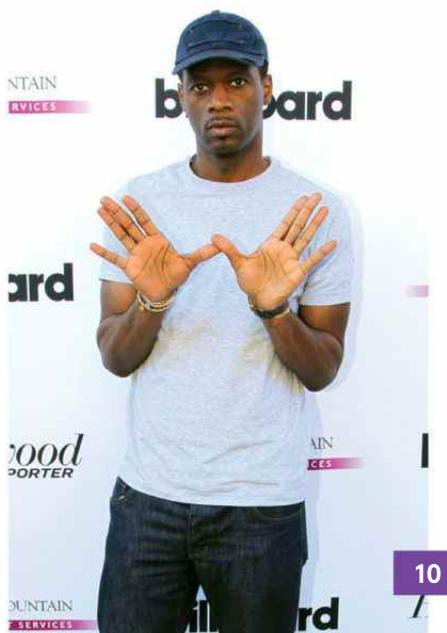
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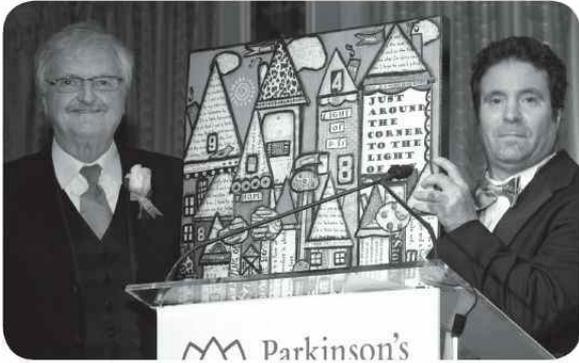


12

1. Two-time Golden Globe nominee Aileen Quinn (the original *Annie*) performed for attendees.
2. *Billboard* senior correspondent, film and TV Phil Gallo (right) interviewed Gregg Alexander, composer for the movie *Begin Again*.
3. Iron Mountain's Jeff Anthony gave opening remarks to kick off the conference.
4. From left: Fox Music executive vp Danielle Diego, Walt Disney Pictures & Television president music and soundtracks Mitchell Leib, Paramount Pictures president motion picture music Randy Spendlove, Sony Pictures president worldwide music/executive vp theatrical Lia Vollack and Gallo.
5. Attendees posed outside of the Film & TV Music Conference.
6. Howard Shore (*Lord of the Rings*, *Silence of the Lambs*) was the 2014 recipient of the Maestro Award.
7. *Billboard* correspondent Megan Buerger interviewed the masterminds behind the new iteration of *Annie*, director/producer/screenwriter Will Gluck (center) and music supervisor Matt Sullivan.
8. Odessa gave a special performance.
9. Chris Miller, Phil Lord and Mark Mothersbaugh (from left) — the team behind *21 Jump Street*, *22 Jump Street*, *Cloudy With a Chance of Meatballs* and *The Lego Movie* — enjoyed some casual reading.
10. Pras Michel of The Fugees (*Sweet Micky for President*) on the red carpet at the Film & TV Music Conference.
11. Oscar-winning composer Steven Price (pictured), best known for his score of the movie *Gravity*, sat with ASCAP's Jeff Jernigan for a one-on-one discussion.
12. Trent Reznor (right) and Atticus Ross onstage at the Film & TV Music Conference.

The Parkinson's Disease Foundation congratulates

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Reviews



From left: Costello, James, Burnett, Giddens, Mumford and Goldsmith

ALBUM

Lost On The River: The New Basement Tapes

THEY WERE JUST SONGS WE HAD DONE for the publishing company,” Bob Dylan once said of the music he recorded with The Band (some of it in his living room, some of it in their basement) over six months in 1967. Whatever else those sessions might have been — an exploration of the bent history of American song; a way of recovering from injuries both psychic and physical sustained while speeding his way through the first seven years of the 1960s; a way to kill time as the grass grew in the Catskills — *The Basement Tapes* were just that. Dylan was off the road for nearly eight years from May 1966 to January 1974; songs would have been his main source of income.

During much of that time, he struggled with his image and his songwriting. But not in 1967, when the songs were still rushing at him. In addition to the 140 tracks recently released on *The Basement Tapes Complete: The Bootleg Series, Vol. 11* (66 of them then-new Dylan originals), and the wholly different set of bare-boned trickster parables he crafted for *John Wesley Harding*, there are these 18 lyrics on *Lost on the River*, boxed up and languishing in the Dylan archives for more than four decades until his music publisher stumbled upon them.

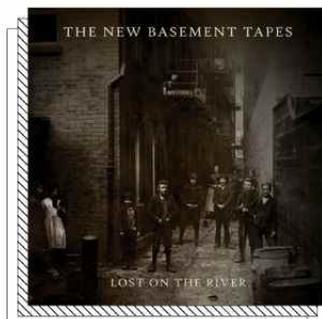
Dylan turned them over to T Bone Burnett, who backed him on the 1975-76 Rolling Thunder Revue tour, to set to music. The impresario behind the 7.9 million-selling *O Brother, Where Art Thou?* soundtrack recruited a multigenerational, multicultural cast that holed up for two weeks in Capitol Records’ Studios A and B in Los Angeles. They finished 44 cuts, with multiple settings for each lyric, from which 20 were selected.

About half of them work, though which half might depend on your love or tolerance for the players involved. Batting for America are Jim James of My Morning Jacket, Taylor Goldsmith of Dawes and Rhiannon Giddens of

Carolina Chocolate Drops; visiting from the United Kingdom are Elvis Costello and Marcus Mumford of Mumford and Sons. Don’t push “play” expecting a Dylan tribute — an unfair comparison point, but a comparison point just the same. This music struggles to capture his conversational quality and his humor, to say nothing of his ability to merge the mystical and everyday. The *Lost on the River* crew chooses one or the other, often drawing on the heavy smoke of the portent of the occasion.

Though a captivating Sam Jones documentary (airing on Showtime starting Nov. 21) shows just how collaborative the sessions were, the results most often bear the stamp of the performer

LINER NOTES



★★★★☆

PRODUCER T Bone Burnett

LABEL Harvest

RELEASE DATE Nov. 10

OUT NOW

Foo Fighters
Sonic Highways
(Roswell/RCA)

Nick Jonas
Nick Jonas
(Island)

Big K.R.I.T.
Cadillactica
(Def Jam)

Bobby Shmurda
Shmurda She Wrote (EP)
(Epic)

Pink Floyd
The Endless River
(Columbia)

Garth Brooks
Man Against Machine
(Pearl/RCA Nashville)

Damien Rice
My Favorite Faded Fantasy
(Warner Bros.)

Reviews

at the mic: Costello's ragged soul shout and James' spacey stomp are as welcome as they are familiar. Goldsmith leans on soft '70s crooning, which works just fine on a love song like "Florida Key" but proves too earnest for a Wild West tale like "Card Shark." Giddens' voice is a marvel of unshuffled drama on her version of the title track, but her banjo-driven "Spanish Mary" seems like a history lesson.

Which brings us to Mumford, who more than anyone else here delights in the language itself, and draws crucial support from his collaborators — "When I Get My Hands on You" floats on the same weightless groove that buoys James' My Morning Jacket ballads. And the unabashed big melody (and dirty guitar) that Mumford provides for "Stranger" unlocks a carnal spark missing elsewhere (unless Dylan means otherwise when he says "all of my intentions are exposed, not hidden in my clothes"). Both are standouts, as is "The Whistle Is Blowing," where Mumford tips his hat to a woman leaving on an evening train and seems to carry on another Dylan tradition: The verses nod to Leonard Cohen's "Bird on the Wire." When in doubt, borrow. —JOE LEVY

Video Pick



TAYLOR SWIFT "BLANK SPACE"

Swift season rages on with the second clip from 1989. The video, which pokes fun at the tabloid perception of Swift as a boy-crazy romantic, is as fun as it is frenetic. After learning that her man has textual chemistry with another girl, Swift goes berserk, smashing his car and torching his clothes. The lesson: Don't mess with Taylor (or her self-aware sense of humor).

The Spanish superstar reaches full potential on his third studio LP.



ALBUM

Pablo Alboran, *Terral*

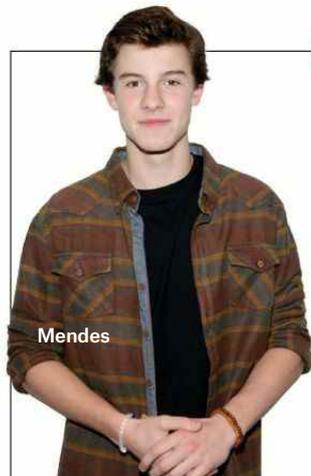
★★★★☆ PRODUCER Eric Rosse • LABEL Warner Music Latin • RELEASE DATE Nov. 11

SINCE HIS 2011 DEBUT, PABLO ALBORAN has been Spain's top-selling act and hailed as the new voice of Spanish pop: a singer-songwriter with soul, well-crafted lyrics and often sophisticated arrangements. On *Terral*, the 25-year-old's first album for Warner since the EMI buyout, it's clear his three-year run is no fluke. Alboran still has a knack for rattling off memorable melodies set to acoustic arrangements with influences spanning classical to jazz. But, as with Ed Sheeran and Sam Smith, it's really all about the voice: sultry and cajoling without ever feeling saccharine, and imbued with just the right amount of flamenco inflection to impart a classic "Made in Spain" feel.

Underneath those tender vocals, however, Alboran excels in smart song structure. Like Alejandro Sanz, he likes to meander and then surprise by switching keys, as he does on the dreamy, brooding first single, "Por Fin." Thirty seconds into the ensuing, sexy "La Escalera" ("The night they loved each other, lasted as long as they could make it"), and you're hooked.

But what really distinguishes Alboran from his peers, and this album from his previous ones, is his ability to tie the disparate elements of each track together — the brash horns in "Un Buen Amor," the unabashedly romantic strings in "Ecos," the solo piano in "Gracias" — to create a more universal pop sound. When he pairs up with Ricky Martin for "Quimera," for example, he rejects tested formulas, opting for an acoustic arrangement that concludes in an instrumental jam. It's elevated, but has mass appeal — a rare and terrific mix. —LEILA COBO

SINGLES



Mendes

SHAWN MENDES "SOMETHING BIG" ISLAND

★★★★☆ The Ed Sheeran-esque folk-pop of Shawn Mendes' "Something Big" is an awkward fit for the Vine phenom. Unlike the slow contemplation of debut hit "Life of the Party," "Big" finds the teen rap-singing and struggling to match the tempo. As the hook says, Mendes is nearing something big, but this song may not be it. —JASON LIPSHUTZ

WU-TANG CLAN "RUCKUS IN B MINOR" WARNER BROS./ASYLUM

★★★★☆ Wu-Tang Clan has put aside its differences for its new reunion album, *A Better Tomorrow* (Dec. 2). Its lead single, "Ruckus in B Minor," channels the classic Wu aesthetic with angel-dusted samples and rhymes, but the slightly off flows make you wonder if they were actually in the same studio to record it. —STEVEN J. HOROWITZ



Becky G

BECKY G "CAN'T STOP DANCIN'" KEMOSABE/RCA

★★★★☆ The bubble-gum charm of "Shower" launched Becky G into the pop orbit. Her follow-up single, which features dashes of rhythmic island flavor over a midtempo pulse, has the teen strutting to a more sophisticated beat. The young star remains mild as a vocalist but hints at serious staying power with well-oiled tracks like this one. —DAN HYMAN

OMARION FEATURING JHENE AIKO AND CHRIS BROWN

★★★★☆ "POST TO BE" MAYBACH MUSIC/ATLANTIC Omarion gets all-star assists on "Post to Be," the first single off *Sex Playlist*, his debut on Rick Ross' Maybach Music Group due Dec. 2. Jhene Aiko and Chris Brown guest with freaky verses, and DJ Mustard's finger-snapping beat is just sharp enough to put O back on the map. —S.J.H.



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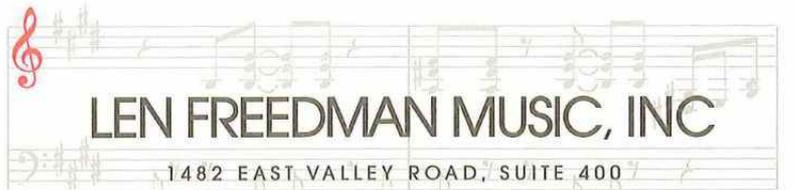
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ALBUM

Garth Brooks, *Man Against Machine*

★★★★☆ PRODUCER Mark Miller • LABEL Pearl/RCA
RELEASE DATE Nov. 10

WHEN GARTH BROOKS WAS ASKED AT a July press conference what his first studio album in 13 years would sound like, he replied, “Garth music” — and damned if he wasn’t on the money. *Man Against Machine* is no reinvention, but rather a continuation. As the top-selling artist of the Nielsen SoundScan era, Brooks, who launched a world tour on Nov. 7, is savvy enough to know that if he tries to match today’s bro country of Luke Bryan and Florida Georgia Line, he will be accused of chasing trends. Duplicate past glories and it would feel dated. So Brooks does the only thing he can: writing and finding songs that reflect where he is now, but staying true to the quality and tone of his past work.

The resulting 14-track LP, released on his website GhostTunes.com, is not overtly commercial — first single “People Loving People” peaked at No. 19 on the Country Airplay chart — but is full of

substantive songs that resonate. Once accused of diluting country by infusing his live show (and later his music) with rock elements, he has made one of the most country-sounding albums of the year: See the fiddle-led ballad “All American Kid” about a returning soldier, as well as “Mom,” a gentle heart-tugger.

Brooks doesn’t do half measures, as evident on the title track, screeching guitar-rock in which he rails against technology by referencing folklore hero John Henry, who died in a steam drill competition against a machine. But it’s the dramatic tunes about love gone bad that stand out. On the flinty “Cold Like That,” Brooks, whose vocals are stellar throughout the LP, wishes he could adopt the iciness of his ex-lover. The emotional weight of “Midnight Train,” a chugging ballad about an inescapable lost love, rivals closer “Tacoma,” an organ-drenched tune about trying to outrun a memory. A rowdy, vintage-Brooks-style slam-dunk like “Friends in Low Places” or “Fever” is missing here, but that’s a small complaint for such a solid return.

—MELINDA NEWMAN



Brooks didn't become the best-selling artist of the SoundScan era for nothing.

SINGLES

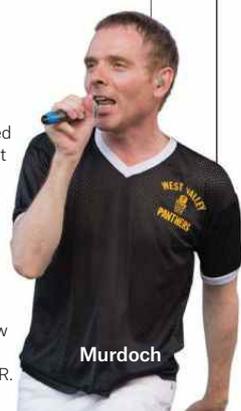
THE DECEMBERISTS
“MAKE YOU BETTER”
CAPITOL
★★★★☆
From folky sea shanties to prog-rock epics, The Decemberists have waded through idiosyncratic shifts, but “Make You Better” is most striking for its lack of a high concept. Frontman Colin Meloy croons about romantic loss (“I loved you in springtime/I lost you when summer came”), recalling Death Cab for Cutie’s best work. —RYAN REED



Pratt

JESSICA PRATT
“BACK, BABY”
DRAG CITY
★★★★☆
Jessica Pratt doesn’t need to get loud to be heard with “Back, Baby,” the first single off her Drag City debut, *On Your Own Love Again* (Jan. 27, 2015). On her most intimate song to date, the freak-folk pioneer lightly enunciates with Lucinda Williams’ salty sibilants and Joanna Newsom’s quaver, like a whisper directed into your ear. —HARLEY BROWN

BELLE & SEBASTIAN
“THE PARTY LINE”
MATADOR
★★★★☆
Belle & Sebastian have tiptoed toward the dancefloor on past singles like “I’m a Cuckoo” and “White Collar Boy,” but “The Party Line” takes its seductive indie-pop to new levels of funkiness. “There is nobody here but your body,” sings frontman Stuart Murdoch, engulfed in a disco glow that kicks up the pace on its typically gentle tempo. —R.R.



Murdoch

Nerding Out With... BIG K.R.I.T.



Nice guys finish last, as they say, and Big K.R.I.T. wants to win. The Mississippi rapper-producer, 28, has released several excellent mixtapes and a solid debut

LP, 2012’s *Live From the Underground*, but has yet to garner commercial success to match his critical raves. For his second album, *Cadillactica* (released Nov. 10 on Def Jam), he not only stepped up his production with such A-listers as Alex Da Kid and Rico Love, but he got a confidence boost: One of the standout tracks is brashly titled “King of the South.”

Unlike your past work, *Cadillactica* has very few samples. Was that a creative decision or a business-driven one?

Both. But it was more about being able to finish the album and not having to take anything away. Some of the songs on *Underground* originally had samples and I had to take them away, and that changed the dynamic. If you listen to a song for eight months and it sounds a certain way, and then in that ninth month you have to take part of it away to be able to use it, you’re going to hear that record totally different. I didn’t want to go through that again — it’s like you’re battling yourself.

You churned out a series of mixtapes leading up to your debut album, but only released two since then. Why?

Dropping [mixtape] *4eva N a Day* so close to *Live From the Underground* showed me I could oversaturate. My mixtape could compete with my album, not only sonically but creatively. I was burned out.

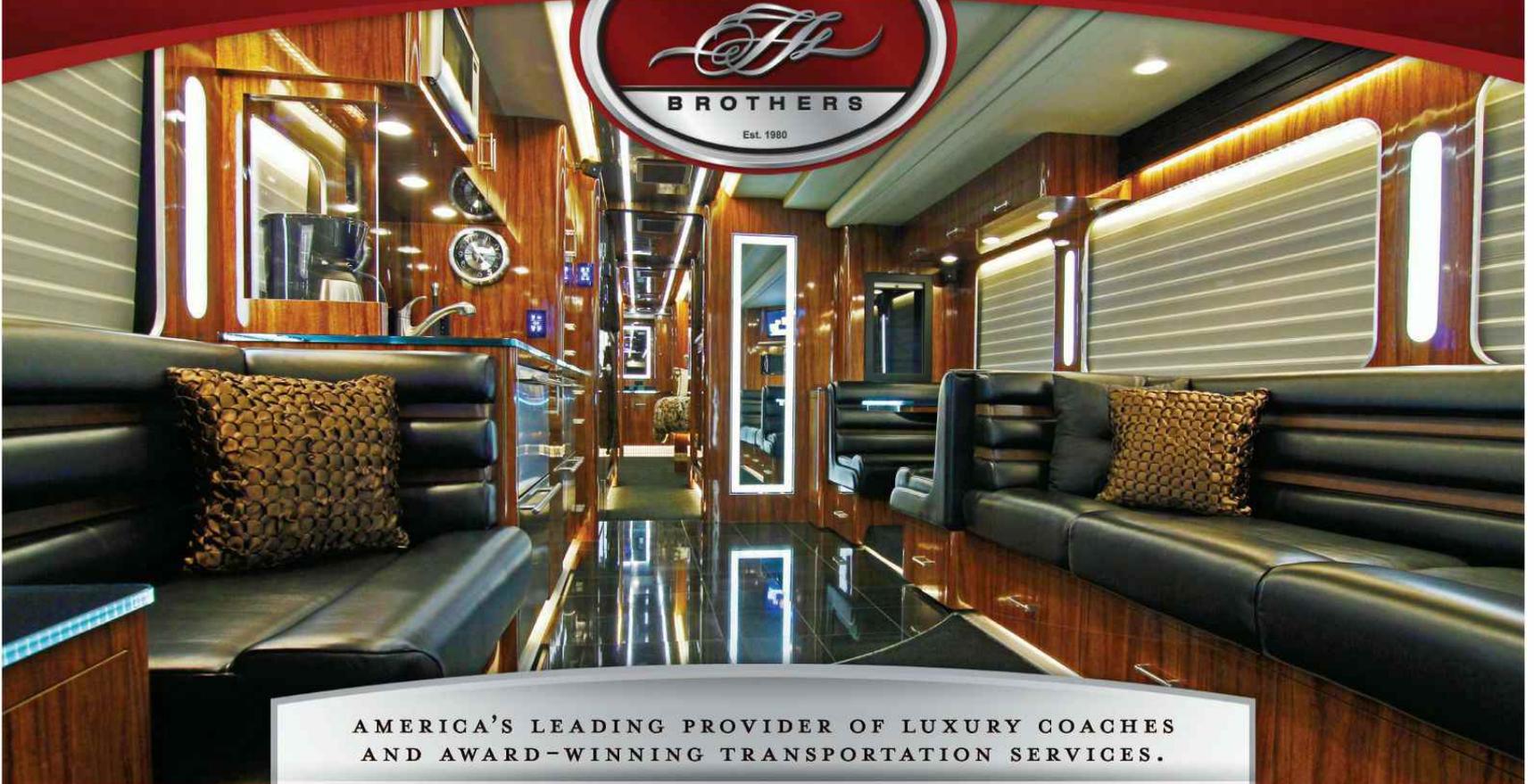
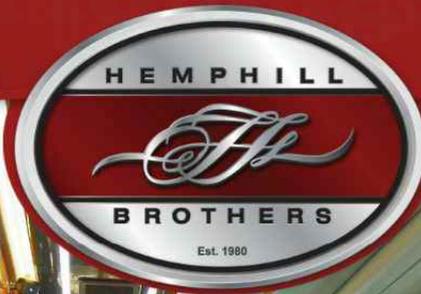
T.I. had a bitter beef with Lil Flip over the title “King of the South.” Do you think T.I. will take offense to your song?

It’s about being confident in what I do. I don’t think anybody should feel different about themselves.

Have you talked to T.I. about it?

No, I didn’t. I’m going to be honest with you — the creation of the song came three days before I had to turn the album in, and I just went with it. It’s no disrespect. I hope there’s no ill will, because hip-hop is competitive. But I’ll stand by what I say. —ALEX GALE

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Jack's stage act - He runs across the stage, dives over a chair, rolls out
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"God Save The Queen"

For more info on Jack go to

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LATE-NIGHT TUNES: THE HITS AND MISSES

Billboard rates TV's best and worst musical performances from Nov. 3 to Nov. 8

BEST

BLEACHERS ON CONAN

Rollicking through "Rollercoaster" alongside mini doppelgangers, the side project of Fun's Jack Antonoff reached delirious heights of amusement — a rush of a ride worth taking again.



FKA TWIGS ON THE TONIGHT SHOW STARRING JIMMY FALLON

Making her U.S. TV debut, the English singer dazzled with her mysterious allure. Her sultry dance also captivated Fallon, who exclaimed, "I've never seen anything like that before!"



HOZIER ON LATE NIGHT WITH SETH MEYERS

After performing as the Oct. 11 musical guest on *Saturday Night Live*, the Irish singer-songwriter turned the *Late Night* stage into a tabernacle of gospel-inspired soul with a righteous rendition of "Take Me to Church."



WORST

THE FLAMING LIPS WITH MILEY CYRUS ON CONAN



Clad in a foil trash bag, the Lips' Wayne Coyne looked as if he had birthed an alien Cyrus (in a silver-tinsel wig and onesie). It all added up to a desecration of "A Day in the Life" that surely had John Lennon wincing in his grave.

KIMBRA ON LATE SHOW WITH DAVID LETTERMAN



When the quirky Kiwi did her spacey single "90s Music," it was hard to tell what was more distracting: her crazy eyes and spastic movements, or her shiny gold coat and silver tutu dress, which Letterman poked fun at.

BETTE MIDLER ON THE TONIGHT SHOW STARRING JIMMY FALLON



She sounded fine. But Midler's solemn reading of TLC's "Waterfalls" (from her new girl-group covers LP *It's the Girls*) was an overwrought tearjerker. And with everyone onstage in black, it felt like a funeral. —C.A.

From left: One Direction's Zayn Malik, Liam Payne, Louis Tomlinson, Harry Styles and Niall Horan

ALBUM

One Direction, *Four*

★★★★☆ PRODUCERS Julian Bunetta, John Ryan
LABEL Syco/Columbia • RELEASE DATE Nov. 17

SINCE THEY BOUNDED ONTO THE POP scene with their double-platinum debut, *Up All Night*, in 2012 (2011 in the United Kingdom), the members of One Direction have barely stopped to catch their breath, as if they have been watching the clock ticking on their boy-band shelf life the entire time. Capitalizing on its window of opportunity, 1D has cranked out its fourth album in three years. The not-so-creatively titled *Four* finds the British quintet experiencing some growing pains as they attempt to evolve from boys to men — and wind up caught in limbo. It's a tricky transition that New Kids on the Block, Backstreet Boys and others never successfully navigated. Welcome to 1D's awkward phase.

Four tempers bursts of youthful exuberance in the vein of "Live While We're Young" or the "Teenage Wasteland"-biting "Best Song Ever" with mellow, even melancholy moments that are intended to reflect the group's maturation. But generally, the band doesn't fare as well on the slow stuff, from the tepid "Fireproof" to "Spaces," which, despite setting its downbeat lyrics to a

stadium-size thump, is a yawn. Not surprisingly, the best ballad is "18"; like *Take Me Home*'s "Little Things," it was co-written by Ed Sheeran. It's another folky beauty on which a wistful 1D pines for its teenage years, singing, "I want to love like you made me feel when we were 18."

Elsewhere, the band doesn't sound entirely ready to let go of its bubble-gum days. "Girl Almighty," with its giddy guitar-pop bounce, is foot-stomping fun, taking their puppy love to new levels ("I'd get down on my knees for you"). Meanwhile, the punky "No Control" is hard to resist for its unbridled peppiness. But the synth-pop throb of "Stockholm Syndrome" — and its iffy hostage metaphor ("Baby I'll never leave if you keep holding me this way") — fail to hold you captive. The latter is one of 10 tunes that at least one member had a hand in penning, continuing the greater songwriting role they took on 2013's *Midnight Memories*. (And Graffiti6's Jamie Scott, co-writing seven songs, remains 1D's unofficial sixth member.)

But none of these tracks can match the best cuts on the act's first two albums for sheer catchiness. As singles go, "Steal My Girl" is no "What Makes You Beautiful," but its Coldplay-lite piano pop could be a good direction if 1D really wants to play with the big boys. —CHUCK ARNOLD

FILM

Pulp: A Film About Life, Death And Supermarkets



★★★★☆

DIRECTOR Florian Habicht

PRODUCER Alex Boden

DISTRIBUTOR Oscilloscope Laboratories

RELEASE DATE Nov. 19

Avoiding the behind-the-scenes conventions of a concert film, Florian Habicht's *Pulp* examines Jarvis Cocker's beloved alt-rock band through the lens of its fans and the milieu of the city that spawned it, Sheffield, England. Habicht doesn't forgo clean composition or striking visuals — and Cocker peppers the documentary

with the shy witticisms fans have come to expect — but the real stars here are the people of Sheffield. Habicht's camera takes a warm look at the working-class city's grounded inhabitants, who universally welcome their native sons (and daughter, keyboardist Candida Doyle) back for a redo farewell concert. In doing so, it sneaks subtle insights

into the inspirations behind Pulp's kitchen-sink ethos, which inspired such hits as "Common People" and "Help the Aged." Although Pulp's appeal never translated across the Atlantic as much as rivals such as Blur or Oasis, *Pulp* presents an engaging sketch of the band that just might draw in the uninitiated. —JOHN LOPEZ

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Dan Sultan, *Blackbird* (Liberation Music)

A rocker with aboriginal roots, Dan Sultan was named ARIA's male artist of the year in 2010. His third album, *Blackbird*, represents a fresh start. On it, he worked with veteran producer Jacquire King (Tom Waits, Kings of Leon) and now has a new management team. *Blackbird* was released through a new deal with Mushroom Group label Liberation, and debuted in the top five on the ARIA albums chart. Sultan toured with Bruce Springsteen in 2014 and was named the first ambassador to The Go Foundation, which seeks to empower indigenous children through education.

Jessica Mauboy, *Beautiful* (Sony Music Australia)

Jessica Mauboy is coming off a 12-month run that would satisfy even the most ambitious artists. The indigenous singer-actor won the 2013 ARIA for female artist of the year, then waved the flag high for her country in 2014. Mauboy sang "Sea of Flags" at the interval of Eurovision's May 8 semifinal, becoming the first solo artist from outside Europe to perform on the show. She later appeared at the Glasgow 2014 Commonwealth Games. *Beautiful*, her third studio album, debuted at No. 3 when it was released in October, Mauboy's highest debut to date.

Sheppard, *Bombs Away* (Empire of Song/Chugg Music/ MGM Distribution)

Sheppard's year has been nothing short of remarkable, thanks to the debut of *Bombs Away* at No. 2 on the ARIA albums chart, its chart-topping single "Geronimo," a management and label deal with kingmaker Scooter Braun and a passel of ARIA nominations. The pop band, which performed on *The Ellen DeGeneres Show* in October, spent three years on *Bombs Away*, going through it "with a fine-toothed comb," says frontman George Sheppard.

Sia, *1000 Forms of Fear* (Inertia Recordings)

Sia Furler is the world's most famous singer who doesn't want to be famous. While the Adelaide native avoids the camera, her talents are obvious. She has written for Jennifer Lopez, Beyoncé, Rihanna and Katy Perry — and made history in June when she became the first person to be named songwriter of the year by the Australia Performing Right Association for the second consecutive year. Her sixth studio album, *1000 Forms of Fear*, debuted at No. 1 in Australia and the United States. She joins a small but growing number of Aussies who have achieved that feat, including Olivia Newton-John, Men at Work, the Bee Gees, Air Supply, Helen Reddy and 5 Seconds of Summer. ●

THE AUSTRALIAN HITS KEEP COMING

BY LARS BRANDLE

ARIA NOMINEES SEEK TO FOLLOW STARDOM PATH OF 5 SECONDS OF SUMMER AND IGGY AZALEA

AUSTRALIA IS ENJOYING A GOLDEN year for music, thanks to the global success of native acts like Iggy Azalea, 5 Seconds of Summer, Sia, Flume and Vance Joy, each of whom has scored on the *Billboard* charts.

On the Australian Recording Industry Association's charts, 11 albums and four singles by Aussie artists have hit No. 1. Justice Crew's "Que Sera" held the top of the singles chart for a record nine weeks.

Who will be Australia's next breakthrough international star?

At the ARIA Awards taking place Nov. 26 in Sydney, five CDs have been nominated for album for the year: Sia's latest, and four others by Australian acts worth watching.

Chet Faker, *Built On Glass* (Future Classic)

Hirsute, soulful Chet Faker (real name Nick Murphy) commands a sizable indie following in the early stages of his career. The singer-pianist and labelmate of rising EDM star Flume, Faker became a big-league player in Australia when *Built On Glass* went to No. 1 on the ARIA albums chart in April. He was nominated in five categories at the 2013 Independent Music Awards and won twice. He has been nominated in nine ARIA Awards categories, including this nod for album of the year. Faker already received honors for best producer, best engineer and best cover art at the Artisan Awards, which were handed out ahead of the ARIAs.

Clockwise from top left: Sia, Sultan, Faker, Mauboy and Sheppard's Emma, George and Amy Sheppard and Jason Bovino.

On The Road Down Under

The Rolling Stones, Lady Gaga, Kanye West and other top acts have toured Australia this year. For stars eyeing a swing through the market, 5 things they need to know now

1 THE LIVE BUSINESS IS A BILLION-DOLLAR BABY

And a healthy one, says the trade group Live Performance Australia, which estimates the value of the concert industry. But the business is in a state of flux. "Some of these acts are still getting far too much

a "travesty," says Mushroom Group chairman Michael Gudinski.

2 BIG DAY OUT FESTIVAL WON'T RETURN IN 2015

In its heyday, Big Day Out was a festival juggernaut that trekked its way across Australia's big five cities and Auckland, New Zealand, bringing with it the biggest global stars and selling some 330,000 tickets a year. But festivalgoers in recent years have moved on to other events that offer niche lineups (Soundwave for hard rock, Stereosonic for EDM), or better experiences. After 22 editions, some critical changes in its management and, in 2012, a buy-in with C3 Presents, Big Day Out has been canceled next year. C3 co-founder Charlie Walker says the midyear festival will return, but there's no word when. A relaunched event may come under the umbrella of Live Nation,

which has reportedly been in talks to acquire a majority interest in C3.

3 SMALLER TOWNS MAY HOLD GREATER OPPORTUNITIES

Growth for the touring business may yet come from two often overlooked spaces — regional towns and mid-size venues. The biggest challenge for the industry is "a shortage of great medium-size venues in which artists on the way up can present themselves in good environments that provide decent facilities for patrons," notes Rod Pilbeam, executive director of venues operator AEG Ogden. "The good 2,000- to 3,500-capacity venues are very thin on the ground." Midsize venues

are part of the master plan for Mushroom Group executive director Matt Gudinski, the son of Mushroom founder Michael Gudinski. The younger Gudinski guides the career of chart-topping domestic hip-hop act Bliss N Eso. The trio toured 16 different regional locations in 2014, including a date in Wagga Wagga, New South Wales (population approximately 62,000), where it played to 4,000. "It shows the market is there for the right lineup and the right price. We're looking to do more of that." Fellow chart-topping hip-hopsters Hilltop Hoods played to crowds of 3,000-plus on a recent regional tour.

4 YOU'VE GOT TO DO YOUR HOMEWORK

The visa system in Australia has its idiosyncrasies. And the distances between venues can be mindboggling. Know your freight size and budget it in advance, because intercity freight costs can be pricey, especially if you have not considered the massive distance between the main Australian cities. Everyone who tours here (performers and crew) must have a so-called Temporary Work (Entertainment) visa, which is sponsored by an Australian company. This isn't a new requirement, although aspects of the process are always changing. On the flip side, the Australian dollar is low against the U.S. dollar, the Sterling and the

Euro. That means more bang for a band's buck and, no doubt, helps explain this year's Australian tours by The Rolling Stones, Lady Gaga, Queen, Bob Dylan, Kanye West, Justin Timberlake, Miley Cyrus, Katy Perry and others. The former government had proposed legislation to require Australian support acts on international tours, but the measure has since died.

5 DON'T OVERLOOK NEW ZEALAND

All the major tours Down Under now have a New Zealand leg. The Vector Arena in Auckland is a fixture on most arena tours of the region. The 12,000-capacity hall is run by the savvy Scottish live entertainment veteran Stuart Clumpas. "There is plenty yet to come from New Zealand, in particular Auckland," a city that's "got a population hungry to make up for lost time, in a place that's a great [tour rest] stop," he notes. The South Island city of Dunedin, home to the University of Otago, will host Rod Stewart for the first time next April (he'll play Forsyth Barr Stadium). The live scene in Christchurch is recovering well following the 2011 earthquakes; Ed Sheeran, The Black Keys and Ricky Martin will play the Horncastle Arena (formerly the CBS Arena) in the months ahead. "With the Christchurch rebuilding well under way, we should see a new optimism there too," adds Clumpas. —L.B.



Lady Gaga performed at the Perth Arena in August.

money. And the ticket prices are out of control," laments promoter Michael Chugg. And changes are shaking up the industry, from the festival scene (see Big Day Out, No. 2) to venue development. The fate of the historic Palace Theatre in Melbourne is unclear after sale of the 1912 building two years ago, while Brisbane has gained a new, 800-capacity venue, The Triffid. The Qantas Credit Union Arena (formerly Sydney Entertainment Centre) is scheduled for the wrecking ball on Dec. 31, 2015. In its place will stand a complex containing an 8,000-capacity entertainment room. The demolition of a functioning site to make way for a smaller venue is



Ronnie Wood (left) and Mick Jagger in Adelaide.

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"You've got to do this for the pure love of it," says Ronald Bell (far right), joined by bandmates (from left) Robert Bell, Brown and Thomas.

KOOL & THE GANG: SAM ERICSON/44 PICTURES

A 'CELEBRATION' BUILT TO LAST

BY GAIL MITCHELL

AFTER FIVE DECADES OF DELIVERING FUNK, POP AND SOUL, KOOL & THE GANG ARE AS HOT AS EVER AS A CONCERT DRAW

THE CAPACITY CROWD AT THE HOLLYWOOD BOWL just rose to its feet for the umpteenth time — this go-round to the siren rhythms of "Celebration." Kool & The Gang, well into an opening set for Gladys Knight, show no sign of slowing down as the band's namesake, bassist Robert "Kool" Bell, continues to amp up the fervor. "The party is just getting started!"

If you didn't know better, you'd swear it was 1980, the year "Celebration" reigned at No. 1 on the *Billboard* R&B and pop charts for six weeks and two weeks, respectively. Remarkably, it's 34 years later — and Kool & The Gang are celebrating their 50th anniversary.

"Some acts don't seem to last 10 days," jokes Bell, 64, who started the group with his brother, Ronald "Khalis" Bell, 63, in Jersey City, N.J., in 1964. On this warm, late-summer night in Los Angeles, Robert Bell is reminiscing backstage before the band's Bowl blowout, joined by two other original members of the gang, drummer George "Funky" Brown, 65, and saxophonist Dennis "DT" Thomas, 63. "But it's a blessing," adds Bell,

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#10 Rap
#30 Hot 100

Scenario (Remix)
A Tribe Called Quest

Cheesy Rat Blues
LL Cool J

"SOUL VIBRATIONS"

So Lovely
Diamond D

Send It On
D'Angelo

"SEA OF TRANQUILITY"

"GIVE IT UP"

Don't Sweat The Technique
Eric B & Rakim

Take A Rest
Gang Starr

It's Just Begun
The Jimmy Castor Bunch

"WHO'S GONNA TAKE THE WEIGHT"

Oh My God
A Tribe Called Quest ft. Busta Rhymes

Good Life (Group Home Remix)
Pete Rock & CL Smooth

Luckier Than A Bomb
Public Enemy

Take You Out
Lady Gaga

Rock Y'All Spot
Twista

"LET'S GO DANCING (OOH, LA, LA, LA)"

Feel So Good
Mase
#5 Hot 100

Let Me Clear My Throat
DJ Kool
#30 Hot 100

Harlem World
Dr. Dirty Bastard

"HOLLYWOOD SWINGING"

"JUNGLE BOOGIE"

I Got 5 On It
Luniz ft. Mike Marshall

Erotica
Madonna
#3 Hot 100
#1 Europe

You Gots To Chill
EPMD

"LADIES NIGHT"

Ladies Night
Lil' Kim, Missy Elliot, Angie Martinez, Da Brat, Left Eye
#6 Hot 100
#1 R&B/Rap

Feel Me Flow
Naughty By Nature
#3 Rap
#17 Hot 100

This Is Your Night
Heavy D

"SUMMER MADNESS"

Rampage (Hardcore To the Head Mix)
Pete Rock & CL Smooth

Hear The Drummer (Get Wicked)
EPMD ft. LL Cool J

Chad Jackson

"CHOCOLATE BUTTERMILK"

A Girl Like You
Aaliyah

Doggy Dogg World
Snoop Dogg

Summertime
DJ Jazzy Jeff & Fresh Prince
#1 R&B/Rap
#4 Hot 100
GRAMMY

"N.T."

NY State Of Mind
Nas

It Ain't Hard To Tell
Nas
#13 Rap

Breathe And Stop
Q-Tip

"SPIRIT OF THE BOOGIE"

Friend Of Mine
Biggie Smalls

Fear Of A Black Planet
Public Enemy

Rhyme Syndicate Comin' Through
Ice T

"GET DOWN ON IT"

The Hustle
Slum Village

We Just Wanna Party With You
Snoop Dogg ft. Jermaine Dupri

"FUNKY STUFF"

Appetite For Destruction
NWA

DJ Premier In Deep Concentration
Gang Starr

Hold It Now, Hit It
Beastie Boys

"SPORT" (COLLABORATION WITH LIGHTNING ROD)

Method Man
Wu-Tang Clan

Egg Man
Beastie Boys

Black Is Black
Jungle Bros. ft. Q-Tip



70,000,000 ALBUMS SOLD WORLDWIDE

9 TOP 10 POP HITS

25 TOP 10 R&B HITS

AMERICAN MUSIC AWARDS **7** AMERICAN MUSIC AWARDS

GRAMMYS **2** GRAMMYS

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"We've always been a jam group," says Thomas. Kool & The Gang onstage in the '70s.

"to be around all that time, to deal with the hills and valleys of the music industry and survive. It's a wonderful feeling."

Kool & The Gang have been sharing that feeling with fans for five decades now, crafting a legacy built on 25 top 10 R&B singles (including nine No. 1s) and 12 top 10 pop hits. Such classics as "Jungle

Entertainment Group, began in January in Pontresina, Switzerland, and will close with a New Year's Eve party in Colombo, Sri Lanka. Want proof of the band's broad appeal? It opened for Van Halen on tour in 2012 and Kid Rock in 2013.

On Nov. 15, Kool & The Gang are slated to perform at the 10th-anniversary celebra-

Train Awards, presented by Centric and filmed earlier this month in Las Vegas, where the group received the Legend Award. The band played during Centric's Soul Train Review, which was filmed for the Yahoo/Live Nation venture to present 365 streamed concerts online this year.

"There are very few acts these days who can make an entire room get up and dance — Kool & The Gang is one," says Soul Train Awards host Wendy Williams. "Their feel-good music crosses color lines and ages."

Jonathan Azu represents Kool & The Gang at Red Light Management. "With the resurgence of dance music, no band can be credited more for laying the foundation than Kool & The Gang," says Azu. "Fifty years after forming, the group is honored to be respected by the latest generation of musicians, enjoying opportunities to collaborate on music, touring and more." The group's storied career stems from one crucial factor, declares Ronald Bell. "You've got to do this for the pure love of it," he says. "Start with your heart and give the world a good song."

"THERE ARE VERY FEW ACTS WHO CAN MAKE AN ENTIRE ROOM GET UP AND DANCE. THEIR MUSIC CROSSES COLOR LINES AND AGES." —Wendy Williams

Boogie," "Hollywood Swinging," "Ladies' Night" and "Cherish" have transported the band from its New Jersey roots to international locales as far flung as Monte Carlo, Trinidad, Japan and Greece.

The group may no longer top the pop charts but Kool & The Gang remain hot on the road. A 2014 tour, booked by Pyramid

tion of the Clinton Presidential Center in Little Rock, Ark.

On Nov. 20, the Billboard Touring Conference in New York will examine the enduring live success of the band, and Kool & The Gang will perform that evening at the Billboard Touring Awards. And on Nov. 30, BET will broadcast the 2014 Soul

KOOL & the GANG



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The Bell brothers began their careers in the mid-'60s when the two teens bonded with five high-school buddies to form The Jazziacs, an instrumental band. Their early reference points were such jazz icons as Miles Davis, John Coltrane, Pharoah Sanders, Leon Thomas and Thelonious Monk. At that point, the original lineup consisted of the Bells, Thomas, Brown, Rick Westfield (keyboards), Claydes Smith (guitar) and Robert "Spike" Mickens (trumpet). The latter three are now deceased.

The young group later hooked up with a company called The Soultown Review, backing up more than a dozen acts that performed songs that paralleled the popular regional sounds of the era, from Motown to Muscle Shoals. "Everything now is pretty much homogenized," says Brown. "But back then we worked behind all those different acts coming from different regions of music — along with the jazz. That gave us a big musical template to pick from as we started writing songs to create our sound."

Their evolution involved name changes. The Jazziacs morphed into Kool & The Flames — with a promotional poster depicting an ice cube melted by flames — and then The Jazz Birds, who played gigs at Harlem's Apollo Theater. But it was manager-producer Gene Redd who came up with the group's final moniker. "Well, there's Kool and there's a gang of you," Brown recalls Redd saying. "So let's go with Kool & The Gang' — and we said, 'Great.'"

Signed to Redd's De-Lite Records, the group notched No. 19 on the R&B singles chart in 1969 with the title track from its debut album, *Kool and the Gang* (which hit No. 43 on the R&B albums chart). "We've always been a jam group — start it up and let's get somewhere," says Thomas. "Being jazz-oriented, it was 'let go and let it flow' if it feels good. But Gene made a big difference as our producer. He honed it, made it commercial. We learned that from him."

The band's second album, 1971's *Live at the Sex Machine*, fared better, landing at No. 6 on the R&B chart. Four more albums followed.

Then Kool & The Gang muscled their way onto the R&B and pop charts, big-time, with *Wild and Peaceful*. The group's percolating fusion of jazz, swing, R&B and funk spun off a trifecta of hits: "Funky Stuff," "Jungle Boogie" and "Hollywood Swinging."

More albums and singles followed throughout the '70s, including "Spirit of the Boogie" and "Open Sesame," featured on the smash *Saturday Night Fever* soundtrack. But then the industry changed: Dance was out — and so, it seemed, were Kool & The Gang.



"It's a blessing to deal with the hills and valleys of the music industry and survive," says Robert Bell (foreground), gathered with his bandmates.

"It was like, 'OK, what are you guys going to do now?'" recalls Robert Bell. "You started in the '60s, survived the '70s. Are you going to make it through the '80s?'"

A simple suggestion from promoter/label entrepreneur Dick Griffey helped plot a new course.

"You guys need a lead singer," he advised. James "J.T." Taylor's warm sound and vocal texture fit the bill, beginning in 1979 with *Ladies' Night* through 1988, when he left amicably for a solo career. Artist-producer Deodato also lent his skills, co-producing the 1980 album *Celebrate!* Between 1983 and 1987, Kool & The Gang racked up a string of R&B and pop hits,

KOOL & THE GANG'S TOP 10 HITS

| RANK | TITLE | LABEL | PEAK POSITION | PEAK DATE |
|------|----------------------|------------------|---------------|-----------|
| 1 | "Celebration" | De-Lite | 1 | 2/7/81 |
| 2 | "Cherish" | De-Lite/PolyGram | 2 | 9/21/85 |
| 3 | "Jungle Boogie" | De-Lite | 4 | 3/9/74 |
| 4 | "Joanna" | De-Lite | 2 | 2/11/84 |
| 5 | "Too Hot" | De-Lite | 5 | 4/5/80 |
| 6 | "Ladies' Night" | De-Lite | 8 | 1/12/80 |
| 7 | "Hollywood Swinging" | De-Lite | 6 | 7/6/74 |
| 8 | "Fresh" | De-Lite/PolyGram | 9 | 6/8/85 |
| 9 | "Misled" | De-Lite/PolyGram | 10 | 3/9/85 |
| 10 | "Victory" | De-Lite/PolyGram | 10 | 1/24/87 |

THIS CHART IS BASED ON ACTUAL PERFORMANCE ON THE WEEKLY BILLBOARD HOT 100. 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. DUE TO CHANGES IN CHART METHODOLOGY THROUGH THE YEARS, CERTAIN ERAS ARE WEIGHTED DIFFERENTLY TO ACCOUNT FOR CHART TURNOVER RATES DURING VARIOUS PERIODS.

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including “Joanna,” “Fresh,” “Cherish,” “Emergency” and “Holiday.”

The riffs and rhythms of those hits have enjoyed multiple lives since the rise of hip-hop, as Kool & The Gang’s songs have become among the most sampled tracks in pop music.

Contemporary stars like Bruno Mars also acknowledge the band’s ongoing influence. Thomas laughs as he recalls visiting Mars backstage. According to Thomas, the young star joked, “ ‘Man, you might want to sue me after the show. I’ve stolen so much of your stuff.’ ”

The year ahead will bring a star for Kool & The Gang on the Hollywood Walk of Fame, presented on a date to be announced. And the group continues to collaborate with, as well as inspire, a younger generation. The band will be featured on *Paradise Royale*, an upcoming album from DJ Cassidy celebrating the classic dance music of the ’70s and ’80s.

“We didn’t stay in one lane,” says Brown, looking back at the band’s 50-year legacy. “We did everything — and the musical integrity is still there.” ●

The Keeper Of The ‘Kool’ Flame

Archivist Cleveland Brown on the Gang’s earliest days



Brown met the band in 1969, the year it released its debut album.

DR. MARTIN LUTHER KING JR. had been assassinated a year earlier, Cleveland Brown remembers, and in the African-American community of Rochester, N.Y., where he grew up, “it was a difficult time.” Brown, like many, turned to music for solace.

He loved an instrumental track played by a local DJ at WHAM-AM Rochester and learned that it came from a new group out of New Jersey named Kool & The Gang. In the winter of 1969, the year the band released its debut album, Brown heard that Kool & The Gang would open for Nina Simone in concert at the University of Rochester. He knew he had to be there. He was 12 years old.

The band members themselves were barely out of their teens. “They were kids,” recalls Brown, now 58. “They set up their own equipment. I helped them. We became fast friends. Our families became friends in a very warm, familiar way. My mom used to say, ‘When you’re talking to them by the side of the stage, [they’re like] Clark Kent. When they run [onstage], they turn into Superman.’ ”

Through the five decades since, Brown has served as an ad-hoc archivist for Kool & The Gang, writing liner notes for their albums, collecting years of concert posters, souvenirs and other memorabilia. All of it is kept in his four-bedroom home in South Florida.

“I’ve got a lot of pictures from the old days,” he says. And the band has a name for his house, says Brown. “They’ve named it the ‘Kool-zeum.’ ”

—THOM DUFFY

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'The Most Sampled Band In Hip-Hop'

DJ Jazzy Jeff & The Fresh Prince, Madonna, Nas, even Miles Davis are among the many artists who have (legally) taken bits of Kool & The Gang's hits to give their own records an inimitable sound and soul

KOOL & THE GANG CO-FOUNDER ROBERT "KHALIS" Bell proudly declares the 50-year-old group is "the most sampled band in hip-hop." Although that is a tough claim to definitely confirm, consider that WhoSampled.com has identified no fewer than 955 examples of artists who have legally lifted riffs and rhythms from the group's infectious songs to create their own hits.

"Their catalog is rich in the pop sense and rich in the sound they captured," says Dave Georgeff, director of sample clearance for Warner/Chappell Music, which represents the copyrights of Kool & The Gang. (EMI is a subpublisher in some international territories.) Among the most



Madonna



Davis

memorable examples is "Summertime," the top five 1991 hit from DJ Jazzy Jeff & The Fresh Prince that sampled the band's "Summer Madness."

Warner/Chappell also generates income from the group's catalog through frequent synchronization deals in ads for national brands (Calvin Klein, Macy's, Visa) and often for brief musical "bumpers" on TV shows (*Saturday Night Live*, *Jimmy Kimmel Live!*, *The Ellen DeGeneres Show*), as well as products from musical greeting cards to phone apps. "The synchs just keep coming," says Ron Broitman, executive vp/head of synchronization and licensing for Warner/Chappell Music and Rhino.

The publisher also licenses dance artists around the globe who want

to cover the group's songs. "I get requests from Italy, from France, from Australia, all around the world," says Georgeff.

But the greatest tribute to Kool & The Gang is the caliber of artists who have sampled the band's hits through the years. Madonna sampled "Jungle Boogie" for her No. 3 pop hit "Erotica." A sample from the track "N.T." appears in the Nas song "It Ain't Hard to Tell" and in Q-Tip's "Breathe and Stop." And for a band that began its career playing jazz, it's particularly apt that "Jungle Boogie" was sampled for "The Doo Bop Song" in 1992 by jazz legend Miles Davis. —T.D.



DJ Jazzy Jeff (left) and The Fresh Prince

MADONNA: RICHARD YOUNG/REX USA; DAVIS: ALAN BENJAMIN/GAMMA-LIAISON; JAZZY JEFF & THE FRESH PRINCE: MICHAEL OGIUSI/GETTY IMAGES

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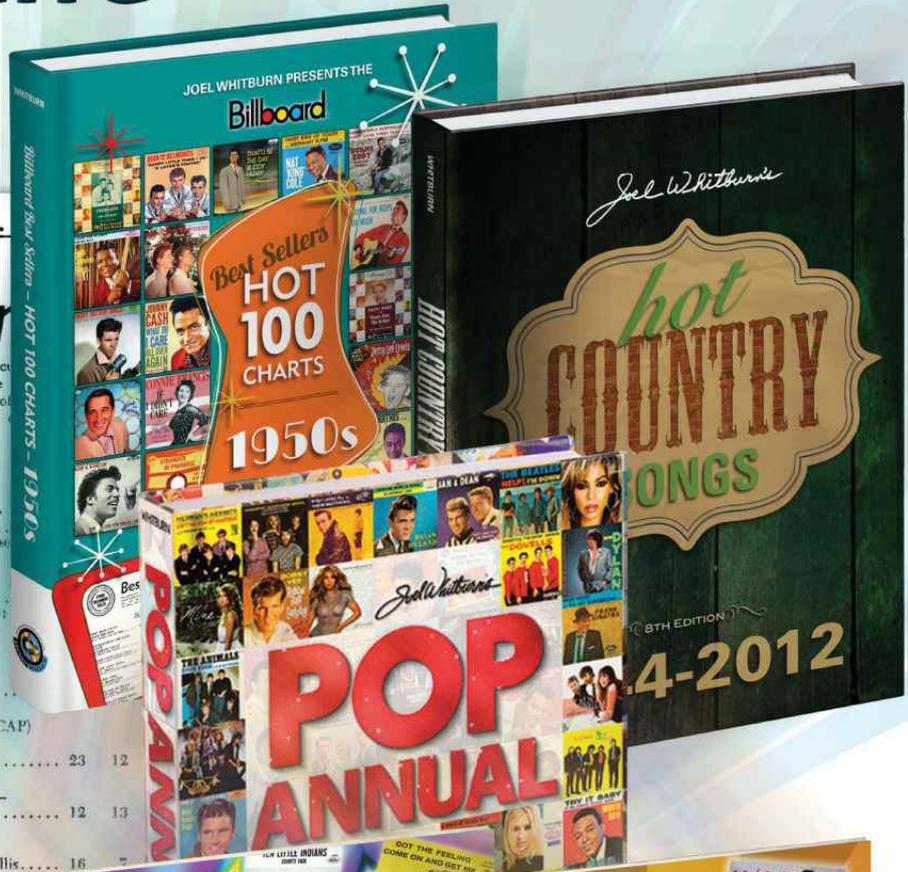


Best Sellers in

The information given in this chart is based on actual sales to the nation's retail record outlets during the week ending on the date shown, and all methods used in this continuing study of the direct and continuing supervision and control of the School of Music.

| This Week | Last Week | Weeks on Chart | This Week |
|--|-----------|----------------|--|
| 1. TEDDY BEAR (ASCAP) LOVING YOU (BMI) Elvis Presley—Vic 20-7000..... | 1 | 5 | 11. SHORT FAT FANNIE (BMI)— Larry Williams..... High School Dance (BMI)—Specialty 606..... |
| 2. LOVE LETTERS IN THE SAND (ASCAP) BERNARDINE (ASCAP) Pat Boone—Dot 15570..... | 2 | 11 | 12. IT'S NOT FOR ME TO SAY (ASCAP)—Johnny Mathis..... Warm and Tender (ASCAP)—Col 40851..... |
| 3. BYE BYE LOVE (BMI)— Everly Brothers..... I Wonder If I Care as Much (BMI)—Cadence 1315..... | 4 | 9 | 13. JENNY, JENNY (BMI) MISS ANN (BMI) Little Richard—Specialty 606..... |
| 4. SO RARE (ASCAP)—Jimmy Dorsey..... Sophisticated Swing (ASCAP)—Fraternity 755..... | 3 | 15 | 14. TEENAGER'S ROMANCE (ASCAP) I'M WALKIN' (BMI) Ricky Nelson—Verve 10047..... |
| 5. SEARCHIN' (BMI) YOUNG BLOOD (BMI) Coasters—Atco 6187..... | 5 | 10 | 15. WHITE SPORT COAT (BMI)— Marty Robbins..... Grown Up Tears (BMI)—Col 40844..... |
| 6. IT'S YOU I LOVE (BMI) VALLEY OF TEARS (BMI) Fats Domino—Imperial 5442..... | — | 8 | 16. C. C. RIDER (BMI)—Chuck Willis..... Fave the Pain (BMI)—Atlantic 1130..... |
| | | | 17. I'M GONNA SIT RIGHT DOWN Willie... |

Dedicated chart watchers worldwide turn to Joel Whitburn's Record Research books, comprised of detailed research on every artist and every recording to appear on Billboard's major music charts.



| DEBUT DATE | PEAK POS | WKS CHR | ARTIST | SONG TITLE | CD | Picture Sleeve | "24 HR" |
|------------|----------------|---------|---------------------------------|------------|----|----------------|---------|
| 9/23/06+ | 40 | 20 | 1 Tim McGraw | ..... |  |  |  |
| 3/24/07+ | 13 | 48 | 2 Teardrops On My Guitar | ..... |  |  |  |
| 10/13/07+ | 16 | 36 | 3 Our Song | ..... |  |  |  |
| 11/24/07 | 103 | 2 | 4 Invisible | ..... |  |  |  |
| 11/24/07+ | 115 | 7 | 5 I'm Only Me When I'm With You | ..... |  |  |  |
| 2/2/08 | 104 | 1 | 6 Umbrella | ..... |  |  |  |
| 3/1/08 | 28 | 20 | 7 Picture To Burn | ..... |  |  |  |
| 6/7/08 | 33 | 3 | 8 Should've Said No | ..... |  |  |  |
| 8/30/08 | 10 | 3 | 9 Change | ..... |  |  |  |
| 9/27/08+ | 4 | 49 | 10 Love Story | ..... |  |  |  |
| 11/1/08 | 9 | 5 | 11 Fearless | ..... |  |  |  |
| 11/15/08 | 11 | 2 | 12 You're Not Sorry | ..... |  |  |  |
| 11/22/08+ | 2 ¹ | 50 | 13 You Belong With Me | ..... |  |  |  |
| 11/29/08 | 13 | 22 | 14 White Horse | ..... |  |  |  |
| 11/29/08 | 49 | 1 | 15 Forever & Always | ..... |  |  |  |
| 11/29/08 | 72 | 1 | 16 The Way I Loved You | | | | |
| 11/29/08+ | 23 | 21 | 17 Fifteen | | | | |
| 11/29/08 | 87 | 1 | 18 Breathe | | | | |
| 11/29/08 | 94 | 1 | 19 Hey Stephen | | | | |



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CHARTS



Maroon 5

NUMBERS: MAROON 5'S 'ANIMALS' ROARS

The band's bloody music video for "Animals" may have given the song its initial buzz, but the track is now becoming a hit on its own, scaling to a new peak (No. 3) on the Billboard Hot 100. It's the second top 10 from the band's August release *V*, following "Maps" (No. 6).

921^K

"Animals" has sold 921,000 downloads through Nov. 9, according to Nielsen SoundScan. It should cross the million mark in the week ending Nov. 16, making it the second song from *V* to sell a million copies (following "Maps," which has 1.6 million).

48^M

The music video for "Animals," which features frontman **Adam Levine** and his wife **Behati Prinsloo** showering naked in what appears to be blood, has earned 48.3 million global views on YouTube, through the act's Vevo on YouTube channel.

25[%]

"Animals" is on the verge of hitting No. 1 on the Mainstream Top 40 airplay chart as it rises 7-2 with a 25 percent leap in detections at the format, according to Nielsen BDS. It's the band's seventh consecutive top two hit. —KEITH CAULFIELD

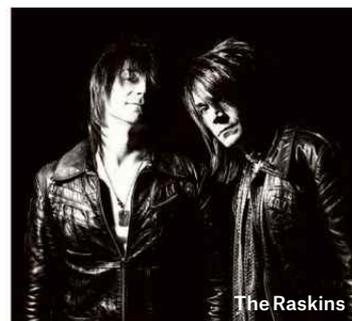


Underwood's CMAs performance notches her second No. 1 this year on Hot Country Songs.

TOMORROW'S HITS

RASKINS HIT 'RADIO'

The **Raskins** (twin brothers **Logan** and **Roger Raskin**) were raised in New York by musical parents: father **Tommy**, a lead in numerous Broadway shows, and mother **Judith**, a jazz singer. Finding their own way with melodic rock, the brothers are bubbling under Adult Top 40 with the aptly titled "On the Radio" (Miral/Brody). The duo has been opening for **Alice Cooper** and **Motley Crue** since July.



The Raskins

MISTERWIVES MAKE WAVES

New York pop-rock trio **MisterWives** cracks Alternative with its first airplay chart hit, "Reflections." The song, first released in January on an EP of the same name, bows at No. 40 (up 53 percent in plays, according to Nielsen BDS), after peaking at No. 1 on the Billboard + Twitter Emerging Artists chart (Oct. 18). The group is at work on its debut LP, due in 2015 on Photo Finish/Republic.

HOT
NEW
CHART

Billboard Artist 100

November 22
2014
billboard



NO. 9
Calvin Harris

As his new LP, *Motion*, debuts atop Dance/Electronic Albums with 35,000 sold, according to Nielsen SoundScan, Harris soars to his first week in the Artist 100 top 10 (moving 21-9).

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|--|-----------|-----------|------------------------|---------------------------------|-----------|---------------|
| 1 | 1 | 1 | #1 TAYLOR SWIFT | BIG MACHINE/BMLG | 1 | 15 |
| 3 | 2 | 2 | MEGHAN TRAINOR | EPIC | 1 | 17 |
| 4 | 3 | 3 | MAROON 5 | 222/INTERSCOPE/IGA | 1 | 19 |
| 5 | 4 | 4 | SAM SMITH | CAPITOL | 1 | 19 |
|  | | | | | | |
| 13 | 7 | 5 | ARIANA GRANDE | REPUBLIC | 1 | 19 |
| 10 | 8 | 6 | ED SHEERAN | ATLANTIC/AG | 5 | 19 |
| 16 | 9 | 7 | NICKI MINAJ | YOUNG MONEY/CASH MONEY/REPUBLIC | 2 | 19 |
| 6 | 10 | 8 | FLORIDA GEORGIA LINE | REPUBLIC NASHVILLE/BMLG | 1 | 19 |
| 23 | 21 | 9 | CALVIN HARRIS | FLY EYE/COLUMBIA | 9 | 19 |
| 11 | 6 | 10 | IGGY AZALEA | TURN FIRST/HUSTLE GANG/DEF JAM | 2 | 19 |
| 20 | 18 | 11 | ONE DIRECTION | SYCO/COLUMBIA | 10 | 19 |
| 21 | 22 | 12 | BLAKE SHELTON | WARNER BROS. NASHVILLE/WMN | 1 | 19 |
| 15 | 11 | 13 | TOVE LO | ISLAND | 10 | 17 |
| 8 | 12 | 14 | JASON ALDEAN | BROKEN BOW/BBMG | 1 | 19 |
| 14 | 15 | 15 | HOZIER | RUBYWORKS/COLUMBIA | 13 | 10 |
| 61 | 5 | 16 | SAM HUNT | MCA NASHVILLE/UMGN | 5 | 17 |
| 25 | 23 | 17 | LUKE BRYAN | CAPITOL NASHVILLE/UMGN | 4 | 19 |
| 18 | 19 | 18 | DRAKE | YOUNG MONEY/CASH MONEY/REPUBLIC | 13 | 19 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|---|-----------|-----------|------------------|------------------------------------|-----------|---------------|
| RE-ENTRY | 19 | 19 | SELENA GOMEZ | HOLLYWOOD | 19 | 6 |
| 19 | 16 | 20 | JASON DERULO | BELUGA HEIGHTS/WARNER BROS. | 9 | 19 |
| 24 | 17 | 21 | CHRIS BROWN | RCA | 1 | 19 |
| 59 | 48 | 22 | CARRIE UNDERWOOD | 19/ARISTA NASHVILLE/SMN | 20 | 10 |
| 22 | 20 | 23 | KATY PERRY | CAPITOL | 7 | 19 |
| 42 | 14 | 24 | IMAGINE DRAGONS | KIDINAKORNER/INTERSCOPE/IGA | 14 | 19 |
| 27 | 33 | 25 | FALL OUT BOY | DECAYDANCE/ISLAND | 17 | 9 |
|  | | | | | | |
| 33 | 32 | 26 | EMINEM | WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | 11 | 19 |
| 31 | 26 | 27 | BOBBY SHMURDA | GS9/EPIC | 24 | 12 |
| 17 | 54 | 28 | LITTLE BIG TOWN | CAPITOL NASHVILLE/UMGN | 17 | 4 |
| 56 | 53 | 29 | TIM MCGRAW | BIG MACHINE/BMLG | 10 | 18 |
| 36 | 31 | 30 | BEYONCE | PARKWOOD/COLUMBIA | 8 | 19 |
| 46 | 34 | 31 | RAE SREMMURD | EARDRUMA/INTERSCOPE/IGA | 31 | 10 |
| RE-ENTRY | 32 | 32 | MIRANDA LAMBERT | RCA NASHVILLE/SMN | 18 | 17 |
| NEW | 33 | 33 | BETTE MIDLER | WARNER BROS. | 33 | 1 |
| 35 | 29 | 34 | SIA | MONKEY PUZZLE/RCA | 5 | 19 |

AIRPLAY/STREAMING DATA COMPILED BY nielsen BDS
 SOCIAL DATA COMPILED BY nielsen BDS
 THE WEEK'S MOST POPULAR ARTISTS ACROSS ALL GENRES, RANKED BY ALBUM AND TRACK SALES AS MEASURED BY NIELSEN BDS, RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS, STREAMING ACTIVITY DATA FROM ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS AND TIKETON ON SOCIAL NETWORKING SITES AS COMPILED BY HERT BIG SOUND. SEE CHARTS LEGEND ON BILLBOARD.COM/ARTIST100 FOR COMPLETE RULES AND EXPLANATIONS. © 2014, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

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The week's most popular artists across all genres, ranked by album and track sales as measured by Nielsen BDS, radio airplay audience impressions as measured by Nielsen BDS, streaming activity data from online music sources tracked by Nielsen BDS and an interaction on social networking site as compiled by Next Big Sound. See Charts Legend on billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan
AIRPLAY/STREAMING
DATA COMPILED BY
nielsen
BDS

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|--|-----------|-----------|---------------------|---|-----------|---------------|
| 32 | 40 | 35 | 5 SECONDS OF SUMMER | HEY OR HI/CAPITOL | 1 | 19 |
| 43 | 41 | 36 | NICK JONAS | SAFEHOUSE/ISLAND | 28 | 7 |
| 47 | 43 | 37 | MR. PROBZ | LEFT LANE/ULTRA/RCA | 37 | 8 |
| 28 | 27 | 38 | ECHOSMITH | WARNER BROS. | 26 | 16 |
| 37 | 36 | 39 | NICO & VINZ | WARNER BROS. | 12 | 19 |
| 7 | 24 | 40 | T.I. | GRAND HUSTLE/COLUMBIA | 7 | 17 |
| 45 | 35 | 41 | BRUNO MARS | ATLANTIC/AG | 26 | 19 |
| 38 | 28 | 42 | WIZ KHALIFA | ROSTRUM/ATLANTIC/AG | 2 | 19 |
| 39 | 30 | 43 | JEREMIH | MICK SCHULTZ/DEF JAM | 30 | 15 |
| 96 | 100 | 44 | RIHANNA | SRP/DEF JAM | 44 | 15 |
| 82 | 96 | 45 | BRANTLEY GILBERT | VALORY/BMLG | 28 | 19 |
|  | | | | | | |
| 48 | 45 | 46 | ONEREPUBLIC | MOSLEY/INTERSCOPE/IGA | 6 | 19 |
| 81 | 62 | 47 | THE WEEKND | XO/REPUBLIC | 47 | 4 |
| 51 | 56 | 48 | KENNY CHESNEY | BLUE CHAIR/COLUMBIA NASHVILLE/SMN | 2 | 19 |
| 55 | 73 | 49 | LADY ANTEBELLUM | CAPITOL NASHVILLE/UMGN | 6 | 19 |
| - | 19 | 50 | LED ZEPPELIN | SWAN SONG/ATLANTIC/RHINO | 19 | 6 |
| 53 | 47 | 51 | KENDRICK LAMAR | TOP DAWG/AFTERMATH/INTERSCOPE/IGA | 30 | 7 |
| 29 | 75 | 52 | BARBRA STREISAND | COLUMBIA | 2 | 8 |
| 70 | 67 | 53 | ERIC CHURCH | EMI NASHVILLE/UMGN | 51 | 18 |
| 41 | 42 | 54 | CHARLI XCX | NEON GOLD/ATLANTIC/AG | 12 | 19 |
| 84 | 76 | 55 | KEITH URBAN | HIT RED/CAPITOL NASHVILLE/UMGN | 55 | 8 |
| 49 | 46 | 56 | JOHN LEGEND | G.O.O.D./COLUMBIA | 15 | 19 |
| 64 | 58 | 57 | TREY SONGZ | SONGBOOK/ATLANTIC/AG | 1 | 19 |
| 26 | 38 | 58 | COLDPLAY | PARLOPHONE/ATLANTIC/AG | 23 | 19 |
| 94 | 59 | 59 | BIG SEAN | G.O.O.D./DEF JAM | 59 | 3 |
| 30 | 37 | 60 | PITBULL | MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA | 30 | 19 |
| 71 | 63 | 61 | VANCE JOY | F-STOP/ATLANTIC/AG | 48 | 10 |
| 52 | 64 | 62 | LORDE | LAVA/REPUBLIC | 21 | 19 |
| 40 | 44 | 63 | JESSIE J | LAVA/REPUBLIC | 17 | 15 |
| RE-ENTRY | 64 | 64 | SHAWN MENDES | ISLAND | 9 | 4 |
| 67 | 65 | 65 | LEE BRICE | CURB | 15 | 19 |
| 50 | 52 | 66 | MAGIC! | LATIUM/RCA | 3 | 19 |
| 74 | 57 | 67 | MILEY CYRUS | RCA | 25 | 19 |
| 60 | 51 | 68 | CLEAN BANDIT | ATLANTIC/AG | 35 | 17 |
| 57 | 55 | 69 | PHARRELL WILLIAMS | I AM OTHER/COLUMBIA | 9 | 19 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | PEAK POS. | WKS. ON CHART |
|--|-----------|-----------|-------------------|--------------------------------------|-----------|---------------|
| RE-ENTRY | 70 | 70 | IDINA MENZEL | WARNER BROS. | 54 | 5 |
|  | | | | | | |
| 66 | 70 | 71 | MILKY CHANCE | LICHTDICHT/NEON/REPUBLIC | 41 | 7 |
| - | 94 | 72 | BRAD PAISLEY | ARISTA NASHVILLE/SMN | 13 | 13 |
| - | 78 | 73 | DARIUS RUCKER | CAPITOL NASHVILLE/UMGN | 73 | 2 |
| 2 | 50 | 74 | SLIPKNOT | ROADRUNNER/AG | 2 | 3 |
| RE-ENTRY | 75 | 75 | DIERKS BENTLEY | CAPITOL NASHVILLE/UMGN | 35 | 14 |
| 98 | 87 | 76 | MADDIE & TAE | DOT/BMLG | 76 | 4 |
| RE-ENTRY | 77 | 77 | LANA DEL REY | POLYDOR/INTERSCOPE/IGA | 16 | 16 |
| - | 79 | 78 | I LOVE MAKONNEN | OVO SOUND/WARNER BROS. | 78 | 2 |
| 78 | 60 | 79 | YOUNG THUG | ASYLUM/AG | 60 | 12 |
| 65 | 66 | 80 | ENRIQUE IGLESIAS | UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE | 28 | 19 |
| 69 | 89 | 81 | JUSTIN TIMBERLAKE | RCA | 20 | 19 |
| NEW | 82 | 82 | THOMAS RHETT | VALORY/BMLG | 82 | 1 |
| RE-ENTRY | 83 | 83 | PENTATONIX | RCA | 24 | 3 |
| - | 49 | 84 | CHRIS TOMLIN | SIXSTEPS/SPARROW/CAPITOL CMG | 49 | 2 |
| 75 | 84 | 85 | CHASE RICE | DACK JANIELS | 13 | 16 |
| NEW | 86 | 86 | WINGS | MPL/HEAR/CONCORD | 86 | 1 |
|  | | | | | | |
| 90 | 85 | 87 | FERGIE | WILL.I.AM/INTERSCOPE/IGA | 85 | 3 |
| 79 | 69 | 88 | RICH HOMIE QUAN | RICH HOMIEZ/THINKITSAGAME | 69 | 14 |
| NEW | 89 | 89 | TEYANA TAYLOR | G.O.O.D./DEF JAM | 89 | 1 |
| 77 | 77 | 90 | BASTILLE | VIRGIN/CAPITOL | 45 | 19 |
| 100 | 81 | 91 | FRANKIE BALLARD | WARNER BROS. NASHVILLE/WMN | 81 | 5 |
| 72 | 68 | 92 | YG | PUSHAZ INK/CTE/DEF JAM | 66 | 19 |
| 93 | 83 | 93 | ADELE | XL/COLUMBIA | 71 | 19 |
| 58 | 25 | 94 | MICHAEL JACKSON | MJJ/EPIC | 25 | 19 |
| 89 | 80 | 95 | AVICII | PRMD/ISLAND | 50 | 19 |
| - | 86 | 96 | AUGUST ALSINA | NNTME MUCO/DEF JAM | 54 | 11 |
| - | 61 | 97 | JUSTIN BIEBER | SCHOOLBOY/RAYMOND BRAUN/ISLAND | 34 | 18 |
| 95 | 97 | 98 | COLBIE CAILLAT | REPUBLIC | 54 | 8 |
| 83 | 74 | 99 | RITA ORA | ROC NATION/COLUMBIA | 35 | 16 |
| 9 | 82 | 100 | NEIL DIAMOND | CAPITOL | 9 | 4 |



Mr. Probz Rides 'Waves'

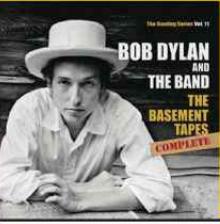
Dennis Princewell Stehr — aka **Mr. Probz** (above) — crashes the Billboard Artist 100's top 40 (moving 43-37) with his breakout hit, "Waves." The Dutch pop/dance singer-songwriter gains by 8 percent in overall chart points, with airplay and digital sales for "Waves" roughly even in driving the song's success. The track reaches the Radio Songs top 10 (15-10) with a 16 percent increase to 65 million in all-format listenership, according to Nielsen BDS. On Digital Songs, "Waves" swells 26-25 with a 15 percent gain to 51,000 downloads sold, according to Nielsen SoundScan. The track should maintain momentum: a new remix by **Robin Schulz**, featuring **Chris Brown** and **T.I.**, was released for digital purchase on Nov. 11.

Meanwhile, **Taylor Swift** becomes the first act to lead the Artist 100 for as many as four weeks. She passes **Sam Smith**, who topped the chart (which launched July 19) for three weeks. Swift again sports a comfortable lead over runner-up **Meghan Trainor**. Despite a 43 percent loss in chart points, coupled with Trainor's 18 percent uptick, Swift boasts more than four times as many points as Trainor. On the Nov. 15 chart, Swift held nearly a 10-to-1 lead in points. Swift's decline is owed largely to a 69 percent drop in sales for her two-week Billboard 200 No. 1 *1989*, which slides from 1.3 million to a still-exceptional 402,000 copies sold. —Gary Trust

Billboard 200

November 22
2014
billboard

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL | TITLE | PEAK POS. | WKS. ON CHART |
|-----------------------|-----------|-----------|---|---|-----------|---------------|
| - | 1 | 1 | #1 TAYLOR SWIFT BIG MACHINE/BMLG | 1989 | 1 | 2 |
| - | 2 | 2 | VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME | NOW 52 | 2 | 2 |
| HOT SHOT DEBUT | | | BETTE MIDLER WARNER BROS. | It's The Girls! | 3 | 1 |
| 6 | 5 | 4 | JASON ALDEAN BROKEN BOW/BBMG | Old Boots, New Dirt | 1 | 5 |
| NEW | | | CALVIN HARRIS FLY EYE/COLUMBIA | Motion | 5 | 1 |
| 5 | 6 | 6 | FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG | Anything Goes | 1 | 4 |
| 8 | 11 | 7 | BARBRA STREISAND ● COLUMBIA | Partners | 1 | 8 |
| 11 | 14 | 8 | SAM SMITH CAPITOL | In The Lonely Hour | 2 | 21 |
| 58 | 62 | 9 | GG BRANTLEY GILBERT ● VALORY/BMLG | Just As I Am | 2 | 25 |
| | | | The album flies 62-9 with a 306 percent increase courtesy of a 99-cent sale price in the Google Play store (which was promoted by Gilbert). It sold 26,000 copies. |  | | |
| - | 3 | 10 | SAM HUNT MCA NASHVILLE/UMGN | Montevallo | 3 | 2 |
| 24 | 46 | 11 | BLAKE SHELTON WARNER BROS. NASHVILLE/WMN | BRINGING BACK THE SUNSHINE | 1 | 6 |
| 1 | 9 | 12 | SLIPKNOT ROADRUNNER/AG | .5: The Gray Chapter | 1 | 3 |
| 20 | 19 | 13 | SOUNDTRACK ▲ WALT DISNEY | Frozen | 1 | 50 |
| - | 4 | 14 | BARRY MANILOW STILETTO/VERVE/VG | My Dream Duets | 4 | 2 |
| 80 | 87 | 15 | PS MIRANDA LAMBERT ● RCA NASHVILLE/SMN | Platinum | 1 | 23 |
| NEW | | | THE DOOBIE BROTHERS ARISTA NASHVILLE/SMN | Southbound | 16 | 1 |
| | | |  Their CMA Awards performance (Nov. 5) helps the debut of this album, on which the act rerecorded its hits with current country stars. It's The Doobie Brothers' highest-charting album since 1980's <i>One Step Closer</i> (No. 3). | | | |
| 15 | 18 | 17 | HOZIER RUBYWORKS/COLUMBIA | Hozier | 2 | 5 |
| 12 | 17 | 18 | TONY BENNETT & LADY GAGA RPM/COLUMBIA/STREAMLINE/INTERSCOPE/IGA | Cheek To Cheek | 1 | 7 |
| NEW | | | TEYANA TAYLOR G.O.O.D./DEF JAM | VII | 19 | 1 |
| 2 | 13 | 20 | T.I. GRAND HUSTLE/COLUMBIA | Paperwork | 2 | 3 |
| 39 | 37 | 21 | LUKE BRYAN ▲ CAPITOL NASHVILLE/UMGN | Crash My Party | 1 | 65 |
| 3 | 15 | 22 | NEIL DIAMOND CAPITOL | Melody Road | 3 | 3 |
| 9 | 32 | 23 | PENTATONIX RCA | That's Christmas To Me | 9 | 3 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST CERTIFICATION IMPRINT/DISTRIBUTING LABEL | TITLE | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|---|--|-----------|---------------|
| 18 | 21 | 24 | MAROON 5 222/INTERSCOPE/IGA | V | 1 | 10 |
| - | 8 | 25 | CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG | Love Ran Red | 8 | 2 |
| 27 | 34 | 26 | SOUNDTRACK WALT DISNEY | Frozen: The Songs | 24 | 6 |
| 22 | 27 | 27 | ED SHEERAN ● ATLANTIC/AG | X | 1 | 20 |
| - | 7 | 28 | LED ZEPPELIN ◆ ATLANTIC | Led Zeppelin IV | 2 | 271 |
| 36 | 55 | 29 | IDINA MENZEL WARNER BROS. | Holiday Wishes | 13 | 4 |
| NEW | | | AZEALIA BANKS AZEALIA BANKS/PROSPECT PARK | Broke With Expensive Taste | 30 | 1 |
| RE-ENTRY | | | WINGS MPL/HEAR/CONCORD | Venus And Mars | 1 | 78 |
| 14 | 22 | 32 | BOB SEGER HIDEOUT/CAPITOL | Ride Out | 3 | 4 |
| NEW | | | NEIL YOUNG REPRISE/WARNER BROS. | Storytone | 33 | 1 |
| | | | <i>Storytone</i> marks Young's 39th top 40 album, pushing him ahead of Elton John (who has 38) as the artist with the seventh-most top 40 entries. Frank Sinatra has the most, with 56. |  | | |
| 7 | 30 | 34 | LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN | Pain Killer | 7 | 3 |
| 28 | 38 | 35 | KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN | The Big Revival | 2 | 7 |
| 29 | 42 | 36 | ARIANA GRANDE REPUBLIC | My Everything | 1 | 11 |
| 19 | 26 | 37 | SOUNDTRACK ● MARVEL/HOLLYWOOD | Guardians Of The Galaxy: Awesome Mix Vol. 1 | 1 | 15 |
| 66 | 81 | 38 | ARCTIC MONKEYS ● DOMINO | AM | 6 | 61 |
| - | 43 | 39 | DARIUS RUCKER CAPITOL NASHVILLE/UMGN | Home For The Holidays | 39 | 2 |
| NEW | | | THE VAMPS ISLAND | Meet The Vamps | 40 | 1 |
| NEW | | | BOB DYLAN AND THE BAND COLUMBIA/LEGACY | The Basement Tapes Raw: The Bootleg Series Vol. 11 | 41 | 1 |
| | | |  Dylan charts two similarly titled entries at Nos. 41 and 42. The higher-ranked release is a six-CD box set, while the lower-ranked one is a two-disc distillation of the box. | | | |
| NEW | | | BOB DYLAN AND THE BAND COLUMBIA/LEGACY | The Basement Tapes Complete: The Bootleg Series Vol. 11 | 42 | 1 |
| - | 12 | 43 | LED ZEPPELIN ◆ ATLANTIC/RHINO | Houses Of The Holy | 1 | 101 |
| 26 | 49 | 44 | LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN | 747 | 2 | 6 |
| RE-ENTRY | | | WINGS | At The Speed Of Sound | 1 | 52 |
| 10 | 23 | 46 | ANNIE LENNOX LA LENNOXA/BLUE NOTE | Nostalgia | 10 | 3 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | TITLE | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|---|---------------|--|-----------|---------------|
| | | | IMPRINT/DISTRIBUTING LABEL | | | | |
| 65 | 61 | 47 | ERIC CHURCH ● | | The Outsiders | 1 | 39 |
| | | | EMI NASHVILLE/UMGN | | | | |
| 77 | 78 | 48 | CHASE RICE | | Ignite The Night | 3 | 12 |
| | | | DACK JANIELS | | | | |
| NEW | | 49 | VARIOUS ARTISTS | | Positively Christmas 2014 | 49 | 1 |
| | | | PROVIDENT/PLG | | | | |
| - | 120 | 50 | MICHAEL BUBLE | | Christmas | 1 | 31 |
| | | | 143/REPRISE/WARNER BROS. | | | | |
| NEW | | 51 | JAKE MILLER | | Lion Heart (EP) | 51 | 1 |
| | | | WARNER BROS. | | | | |
| 30 | 48 | 52 | CHRIS BROWN | | X | 2 | 8 |
| | | | RCA | | | | |
| 47 | 57 | 53 | 5 SECONDS OF SUMMER | | 5 Seconds Of Summer | 1 | 16 |
| | | | HEY OR HI/CAPITOL | | | | |
| NEW | | 54 | KNIFE PARTY | | Abandon Ship | 54 | 1 |
| | | | EARSTORM/BIG BEAT/AG | | | | |
| 16 | 33 | 55 | SUSAN BOYLE | | Hope | 16 | 3 |
| | | | SYCO/COLUMBIA | | | | |
| NEW | | 56 | JOE BUDDEN | | Some Love Lost (EP) | 56 | 1 |
| | | | EONE | | | | |
| 43 | 66 | 57 | TIM MCGRAW | | Sundown Heaven Town | 3 | 8 |
| | | | MCGRAW/BIG MACHINE/BMLG | | | | |
| 85 | 113 | 58 | IMAGINE DRAGONS ▲ | | Night Visions | 2 | 114 |
| | | | KIDINAKORNER/INTERSCOPE/IGA | | | | |
| - | 10 | 59 | BLACK VEIL BRIDES | | Black Veil Brides | 10 | 2 |
| | | | STANDBY/LAVA/REPUBLIC | | | | |
| 40 | 60 | 60 | GEORGE STRAIT | | The Cowboy Rides Away: Live From AT&T Stadium | 4 | 8 |
| | | | MCA NASHVILLE/UMGN | | | | |
| 35 | 54 | 61 | VARIOUS ARTISTS | | NOW 51 | 2 | 14 |
| | | | UNIVERSAL/SONY MUSIC/LEGACY | | | | |
| 32 | 51 | 62 | VARIOUS ARTISTS | | WOW Hits 2015 | 23 | 6 |
| | | | PROVIDENT/WORD-CURB/CAPITOL CMG | | | | |
| 108 | 89 | 63 | VANCE JOY | | Dream Your Life Away | 17 | 9 |
| | | | F-STOP/ATLANTIC/AG | | | | |
| 90 | 79 | 64 | JOHNNY CASH ▲ | | The Legend Of Johnny Cash | 5 | 191 |
| | | | LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME | | | | |
| - | 64 | 65 | SOUNDTRACK | | Begin Again | 22 | 11 |
| | | | ALXNDR/222/POLYDOR/INTERSCOPE/IGA | | | | |
| 70 | 85 | 66 | VARIOUS ARTISTS | | Disney Karaoke Series: Frozen (EP) | 17 | 30 |
| | | | WALT DISNEY | | | | |
| 55 | 71 | 67 | FLORIDA GEORGIA LINE ▲ | | Here's To The Good Times | 4 | 101 |
| | | | REPUBLIC NASHVILLE/BMLG | | | | |
| 54 | 70 | 68 | PRINCE | | ART OFFICIAL AGE | 5 | 6 |
| | | | NPG/WARNER BROS. | | | | |
| 13 | 41 | 69 | ARETHA FRANKLIN | | Sings The Great Diva Classics | 13 | 3 |
| | | | RCA | | | | |
| NEW | | 70 | VARIOUS ARTISTS | | Ellen's The Only Holiday Album You'll Ever Need - Volume 1 | 70 | 1 |
| | | | WATERTOWER | | | | |
| | | |  | | The humorously titled set (should fans expect volume two in 2015?) follows the talk show host's <i>Ellen's I'm Gonna Make You Dance Jams</i> (No. 38, 2013). | | |
| 71 | 92 | 71 | BLAKE SHELTON ▲ | | Based On A True Story ... | 3 | 85 |
| | | | WARNER BROS. NASHVILLE/WMN | | | | |
| 21 | 52 | 72 | YOU+ME | | rose ave. | 4 | 4 |
| | | | DINE ALONE/RCA | | | | |
| 4 | 31 | 73 | LOGIC | | Under Pressure | 4 | 3 |
| | | | VISIONARY/DEF JAM | | | | |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | TITLE | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|--|---------------|---|-----------|---------------|
| | | | IMPRINT/DISTRIBUTING LABEL | | | | |
| 41 | 68 | 74 | JEEZY | | Seen It All: The Autobiography | 2 | 10 |
| | | | CTE/DEF JAM | | | | |
| - | 45 | 75 | J.J. HAIRSTON & YOUTHFUL PRAISE | | I See Victory | 45 | 2 |
| | | | LIGHT/EONE | | | | |
| - | 28 | 76 | JAGGED EDGE | | JE Heartbreak II | 28 | 2 |
| | | | SO SO DEF/HARD CASE/PRIMARY WAVE/BMG | | | | |
| - | 146 | 77 | DIERKS BENTLEY | | Riser | 6 | 36 |
| | | | CAPITOL NASHVILLE/UMGN | | | | |
| 61 | 83 | 78 | GARTH BROOKS ▲ | | The Ultimate Hits | 3 | 103 |
| | | | PEARL/RCA NASHVILLE/LEGACY | | | | |
| NEW | | 79 | NEWSBOYS | | Hallelujah For The Cross | 79 | 1 |
| | | | FIRST COMPANY/CAPITOL CMG | | | | |
| 48 | 69 | 80 | LECRAE | | Anomaly | 1 | 9 |
| | | | REACH | | | | |
| 83 | 126 | 81 | THE PIANO GUYS | | Wonders | 12 | 5 |
| | | | PORTRAIT/SONY MASTERWORKS | | | | |
| - | 39 | 82 | VARIOUS ARTISTS | | NOW That's What I Call Disney 3 | 39 | 2 |
| | | | SONY MUSIC/UNIVERSAL/WALT DISNEY | | | | |
| 53 | 106 | 83 | STEVIE NICKS | | 24 Karat Gold: Songs From The Vault | 7 | 5 |
| | | | REPRISE/WARNER BROS. | | | | |
| 51 | 76 | 84 | ALT-J | | This Is All Yours | 4 | 7 |
| | | | INFECTIOUS/CANVASBACK/ATLANTIC/AG | | | | |
| 144 | 155 | 85 | MICHAEL W. SMITH | | Michael W. Smith & Friends: The Spirit Of Christmas | 80 | 6 |
| | | | MWS/SPARROW/CAPITOL CMG | | | | |
| 44 | 74 | 86 | KEM | | Promise To Love: Album IV | 3 | 11 |
| | | | KEMISTRY/MOTOWN/CAPITOL | | | | |
| 76 | 109 | 87 | LORDE ▲ | | Pure Heroine | 3 | 58 |
| | | | LAVA/REPUBLIC | | | | |
| NEW | | 88 | PVRIS | | White Noise | 88 | 1 |
| | | | RISE | | | | |
| 49 | 96 | 89 | MEGHAN TRAINOR | | Title (EP) | 15 | 9 |
| | | | EPIC | | | | |
| 38 | 67 | 90 | JACKSON BROWNE | | Standing In The Breach | 15 | 5 |
| | | | INSIDE | | | | |
| 64 | 94 | 91 | LEE BRICE | | I Dont Dance | 5 | 9 |
| | | | CURB | | | | |
| - | 178 | 92 | BOOSIE BADAZZ | | Life After Deathrow | 92 | 2 |
| | | | LIL BOOSIE | | | | |
| 25 | 63 | 93 | U2 | | Songs Of Innocence | 9 | 4 |
| | | | ISLAND/INTERSCOPE/IGA | | | | |
| 109 | 108 | 94 | BLAKE SHELTON ▲ | | Red River Blue | 1 | 134 |
| | | | WARNER BROS. NASHVILLE/WMN | | | | |
| NEW | | 95 | KIM WALKER-SMITH | | When Christmas Comes | 95 | 1 |
| | | | JESUS CULTURE/THE FUEL | | | | |
| | | | The singer's first holiday album is also her third consecutive top 10 (No. 7) on Christian Albums. | |  | | |
| 63 | 77 | 96 | IGGY AZALEA | | The New Classic | 3 | 29 |
| | | | TURN FIRST/HUSTLE GANG/DEF JAM | | | | |
| RE-ENTRY | | 97 | KACEY MUSGRAVES ● | | Same Trailer Different Park | 2 | 71 |
| | | | MERCURY NASHVILLE/UMGN | | | | |
| 143 | 144 | 98 | BRAD PAISLEY | | Moonshine In The Trunk | 2 | 11 |
| | | | ARISTA NASHVILLE/SMN | | | | |
| 107 | 116 | 99 | AC/DC ◆ | | Back In Black | 4 | 151 |
| | | | COLUMBIA/LEGACY | | | | |
| RE-ENTRY | | 100 | ELVIS PRESLEY ▲ | | It's Christmas Time | 41 | 38 |
| | | | RCA SPECIAL PRODUCTS/SONY MUSIC CMG | | | | |



Swift Sizzles In Second Week

The blockbuster 1989 from **Taylor Swift** (above) spends a second week at No. 1 on the Billboard 200. The set sold 402,000 copies in the week ending Nov. 9, according to Nielsen SoundScan — down 69 percent compared with its bow of 1.28 million.

Swift crowns *Billboard's* three biggest charts for a second week: the Billboard 200, the Hot 100 and the Artist 100. She's the first act to lead all three charts concurrently. (The Artist 100 launched in July.)

The album's second-week haul is the second-biggest week for an album in 2014, following 1989's debut a week earlier. The set has sold 1.7 million copies in its first two chart weeks.

Swift's last album, 2012's *Red*, fell by 72 percent in its sophomore frame (1.2 million to 344,000). The album before that, *Speak Now*, also started with more than a million (1.04 million) and slipped by 69.5 percent (to 320,000) in week two.

Industry forecasters suggest 1989 will spend at least another week at No. 1, as the album could sell around 300,000 in its third (ending Nov. 16). That would block an arriving **Foo Fighters** from their second No. 1, as their new *Sonic Highways* could approach 200,000. The group's last set, *Wasting Light*, was its first No. 1 when it debuted atop the list with 235,000 in 2011. —Keith Caulfield



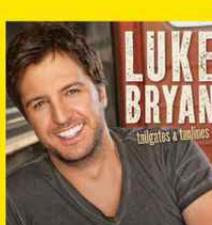
Midler's Fifth Decade Of Hits

Bette Midler's tribute to girl groups, *It's the Girls*, debuts at No. 3 on the Billboard 200, giving the diva (above) a fifth consecutive decade of top 10 albums (1970s through 2010s). It's also her highest debut, second-highest-charting album and sixth top 10 overall.

It's the Girls, which features covers of such tunes as **TLC's** "Waterfalls" and **The Supremes'** "You Can't Hurry Love," sold 40,000 copies in the week ending Nov. 9, according to Nielsen SoundScan. Midler has climbed higher on the chart only once before, when the 1989 *Beaches* soundtrack hit No. 2. (It consists entirely of Midler tunes heard in the film, including the Billboard Hot 100 No. 1 "Wind Beneath My Wings.")

The three-time Grammy winner's first top 10 was her debut album, *The Divine Miss M*, which arrived almost 42 years ago on the chart dated Dec. 9, 1972. It peaked at No. 9 the following March. She also later visited the top 10 with a self-titled album (No. 6 in 1974), *Some People's Lives* (No. 6, 1991) and *Bette Midler Sings the Peggy Lee Songbook* (No. 10, 2005).

It's the Girls (Warner Bros. Records) is Midler's first album since 2008's greatest-hits release *Jackpot! The Best Bette* and first set of new material since the 2006 Columbia Records Christmas album *Cool Yule*. —Keith Caulfield

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | TITLE | PEAK POS. | WKS. ON CHART |
|------------|-----------|------------|---|---|---|-----------|---------------|
| 112 | 114 | 101 | ONEREPUBLIC | MOSLEY/INTERSCOPE/IGA | Native | 4 | 85 |
| 60 | 80 | 102 | ALABAMA | ANGELS AMONG US: HYMNS & GOSPEL FAVORITES CRACKER BARREL/TAG/GAITHER/CAPITOL CMG | | 33 | 9 |
| 72 | 102 | 103 | WIZ KHALIFA | ROSTRUM/ATLANTIC/AG | Blacc Hollywood | 1 | 12 |
| 87 | 101 | 104 | TOVE LO | ISLAND | Queen Of The Clouds | 14 | 6 |
| NEW | | 105 | VARIOUS ARTISTS | ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG | Christmas With Nashville | 105 | 1 |
| | | |  <p>ABC's <i>Nashville</i> continues to churn out albums, as this new Christmas title starts with 4,000 sold. In less than two years, eight <i>Nashville</i>-generated albums have reached various <i>Billboard</i> lists.</p> | | | | |
| 67 | 100 | 106 | COLDPLAY | PARLOPHONE/ATLANTIC/AG | Ghost Stories | 1 | 25 |
| 79 | 84 | 107 | TAYLOR SWIFT | BIG MACHINE/BMLG | Red | 1 | 82 |
| 150 | 142 | 108 | KIDS CHOIR | STAR SONG/CAPITOL CMG | 51 Songs Kids Really Love To Sing | 81 | 23 |
| - | 16 | 109 | TRIP LEE | REACH | Rise | 16 | 2 |
| - | 20 | 110 | RANCID | HELLCAT/EPITAPH | ...Honor Is All We Know | 20 | 2 |
| 86 | 119 | 111 | VARIOUS ARTISTS | STAR SONG/CAPITOL CMG | A Christmas To Believe In | 86 | 3 |
| 17 | 59 | 112 | PRIMUS & THE CHOCOLATE FACTORY WITH THE FUNGI ENSEMBLE | PRAWN SONG/ATO | Primus & The Chocolate Factory... | 17 | 3 |
| 89 | 122 | 113 | TREY SONGZ | SONGBOOK/ATLANTIC/AG | Trigga | 1 | 19 |
| 96 | 50 | 114 | RUN THE JEWELS | PRODUCTOMART/MASS APPEAL | Run The Jewels 2 | 50 | 3 |
| 84 | 112 | 115 | VARIOUS ARTISTS | SONY MUSIC/UNIVERSAL/UME | NOW 50 | 1 | 27 |
| 104 | 117 | 116 | LANA DEL REY | POLYDOR/INTERSCOPE/IGA | Ultraviolence | 1 | 21 |
| - | 183 | 117 | LUKE BRYAN | CAPITOL NASHVILLE/UMGN | Tailgates & Tanlines | 2 | 168 |
| | | |  <p>The new CMA Awards entertainer of the year winner enjoyed an overall 53 percent rise in album sales for the week, led by <i>Crash My Party</i> (No. 21; up 62 percent) and <i>Tailgates & Tanlines</i> (up 38 percent).</p> | | | | |
| 31 | 82 | 118 | THE GAME | BLOOD MONEY/LA FAMILIA/FIFTH ADMENDMENT/EONE | Blood Moon: Year Of The Wolf | 7 | 4 |
| 113 | 132 | 119 | ADELE | XL/COLUMBIA | | 21 | 194 |
| NEW | | 120 | THE ROLLING STONES | PROMOTONE B.V./THE ROLLING STONES/EAGLE/EAGLE ROCK | From The Vault: Hampton Coliseum (Live In 1981) | 120 | 1 |
| 178 | 124 | 121 | VARIOUS ARTISTS | UNIVERSAL/SONY MUSIC/UME | NOW That's What I Call Country: Volume 7 | 10 | 23 |
| 122 | 130 | 122 | KIDZ BOP KIDS | RAZOR & TIE | Kidz Bop 26 | 4 | 17 |
| 157 | 170 | 123 | PINK FLOYD | CAPITOL | The Dark Side Of The Moon | 1 | 886 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | TITLE | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|------------|---|--------------------------------------|---|-----------|---------------|
| NEW | | 124 | OVER THE RHINE | GREAT SPECKLED DOG | Blood Oranges In The Snow | 124 | 1 |
| 137 | 107 | 125 | BOB SEGER & THE SILVER BULLET BAND | HIDEOUT/CAPITOL/UME | Ultimate Hits | 19 | 80 |
| RE-ENTRY | | 126 | BLAKE SHELTON | WARNER BROS. NASHVILLE/WMN | Cheers, It's Christmas | 8 | 22 |
| - | 24 | 127 | YUSUF | YA/LEGACY | Tell 'Em I'm Gone | 24 | 2 |
| RE-ENTRY | | 128 | CELINE DION | 550 MUSIC/EPIC/LEGACY | These Are Special Times | 2 | 41 |
| | | |  <p>The sturdy-selling album — the fourth-biggest-selling holiday set since Nielsen SoundScan started tracking sales in 1991 — jumps back onto the tally. It has sold 5.3 million to date.</p> | | | | |
| 45 | 127 | 129 | BASTILLE | VIRGIN/CAPITOL | Bad Blood | 11 | 62 |
| - | 200 | 130 | BLAKE SHELTON | REPRISE NASHVILLE/WMN | Loaded: The Best Of Blake Shelton | 18 | 165 |
| RE-ENTRY | | 131 | KEITH URBAN | HIT RED/CAPITOL NASHVILLE/UMGN | Fuse | 1 | 48 |
| 57 | 104 | 132 | ANDREA BOCELLI | SUGAR/DECCA/UNIVERSAL MUSIC CLASSICS | Opera: The Ultimate Collection | 57 | 3 |
| 140 | 88 | 133 | STURGILL SIMPSON | HIGH TOP MOUNTAIN/THIRTY TIGERS | Metamodern Sounds In Country Music | 59 | 7 |
| 119 | 154 | 134 | COLBIE CAILLAT | REPUBLIC | Gypsy Heart | 17 | 6 |
| 131 | 138 | 135 | ERIC CLAPTON | POLYDOR/UME | Icon: Eric Clapton | 114 | 13 |
| RE-ENTRY | | 136 | BOB SEGER & THE SILVER BULLET BAND | CAPITOL | Greatest Hits | 8 | 204 |
| 78 | 134 | 137 | MILKY CHANCE | LICHTDICHT/NEON/REPUBLIC | Sadnecessary | 17 | 4 |
| NEW | | 138 | THE NASHVILLE TRIBUTE BAND | SHADOW MOUNTAIN | Redeemer: A Nashville Tribute To Jesus Christ | 138 | 1 |
| 75 | 123 | 139 | LUCINDA WILLIAMS | HIGHWAY 20/THIRTY TIGERS | Down Where The Spirit Meets The Bone | 13 | 6 |
| 116 | 157 | 140 | LANA DEL REY | POLYDOR/INTERSCOPE/IGA | Born To Die | 2 | 145 |
| 73 | 125 | 141 | JHENE AIKO | ARTCLUB/ARTIUM/DEF JAM | Souled Out | 3 | 9 |
| RE-ENTRY | | 142 | JOSH GROBAN | 143/REPRISE/WARNER BROS. | Noel | 1 | 53 |
| 124 | 161 | 143 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND/UME | Legend: The Best Of... | 5 | 337 |
| 62 | 115 | 144 | JOURNEY | COLUMBIA/LEGACY | Journey's Greatest Hits | 10 | 330 |
| 101 | 148 | 145 | THE BLACK KEYS | NONESUCH/WARNER BROS. | Turn Blue | 1 | 26 |
| 82 | 167 | 146 | HOODIE ALLEN | HOODIE ALLEN | People Keep Talking | 8 | 4 |
| 59 | 110 | 147 | WEEZER | REPUBLIC | Everything Will Be Alright In The End | 5 | 5 |
| NEW | | 148 | THE LOX | D-BLOCK | The Trinity: 2nd Sermon (EP) | 148 | 1 |
| RE-ENTRY | | 149 | MARTINA MCBRIDE | RCA NASHVILLE/SMN | White Christmas | 64 | 29 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | CERTIFICATION | TITLE | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|--|---------------|---|-----------|---------------|
| 139 | 151 | 150 | EMINEM WEB/AFTERMATH/INTERSCOPE/UME | 10 | The Eminem Show | 1 | 190 |
| RE-ENTRY | 151 | 151 | SUSAN BOYLE SYCO/COLUMBIA | | Home For Christmas | 17 | 10 |
| 133 | 169 | 152 | SIA MONKEY PUZZLE/RCA | | 1000 Forms Of Fear | 1 | 18 |
| NEW | 153 | 153 | THE CLASSIC CRIME BC MUSIC | | What Was Done: Volume 1: A Decade Revisited | 153 | 1 |
| - | 135 | 154 | CASTING CROWNS BEACH STREET/REUNION/PLG | | Thrive | 6 | 40 |
| NEW | 155 | 155 | ANI DIFRANCO RIGHTEOUS BABE | | Allergic To Water | 155 | 1 |
| 46 | 98 | 156 | JESSIE J LAVA/REPUBLIC | | Sweet Talker | 10 | 4 |
| NEW | 157 | 157 | MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE | | 30/40 | 157 | 1 |
| 138 | 173 | 158 | ED SHEERAN ELEKTRA/AG | ● | | 5 | 118 |
| 128 | 158 | 159 | EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | ▲ | The Marshall Mathers LP 2 | 1 | 53 |
| - | 86 | 160 | THE LACS BACKROAD/AVERAGE JOES | | Nothing In Particular | 86 | 2 |
| RE-ENTRY | 161 | 161 | ELVIS PRESLEY RCA/LEGACY | | Merry Christmas... Love, Elvis | 101 | 7 |
| 118 | 163 | 162 | BEYONCE PARKWOOD/COLUMBIA | ▲ | Beyonce | 1 | 48 |
| 111 | 128 | 163 | CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG | | Burning Lights | 1 | 39 |
| NEW | 164 | 164 | MADDIE & TAE DOT/BMLG | | MAddie & Tae EP | 164 | 1 |
| 170 | 149 | 165 | COLE SWINDELL WARNER BROS. NASHVILLE/WMN | | Cole Swindell | 3 | 38 |
| RE-ENTRY | 166 | 166 | ERIC CHURCH EMI NASHVILLE/UMGN | ▲ | Chief | 1 | 137 |
| NEW | 167 | 167 | THEOPHILUS LONDON REPRISE/WARNER BROS. | | Vibes | 167 | 1 |
| RE-ENTRY | 168 | 168 | THOMAS RHETT VALORY/BMLG | | It Goes Like This | 6 | 34 |
| RE-ENTRY | 169 | 169 | TIM MCGRAW CURB | ▲ | Number One Hits | 27 | 89 |
| 129 | 160 | 170 | JOHN LEGEND G.O.O.D./COLUMBIA | ● | Love In The Future | 4 | 62 |
| RE-ENTRY | 171 | 171 | FRANK SINATRA COLUMBIA/SONY MUSIC CMG | | Christmas Songs By Sinatra | 127 | 13 |
| 191 | 164 | 172 | LYNYRD SKYNYRD Geffen/HIP-O/UME | | Family | 154 | 21 |
| 68 | 193 | 173 | KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA | ▲ | good kid, m.A.A.d city | 2 | 107 |
| - | 187 | 174 | ONE DIRECTION SYCO/COLUMBIA | ▲ | Midnight Memories | 1 | 49 |
| 52 | 103 | 175 | KEYSHIA COLE IMANI/INTERSCOPE/IGA | | Point Of No Return | 9 | 5 |
| RE-ENTRY | 176 | 176 | THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA | | The 1975 | 28 | 48 |
| RE-ENTRY | 177 | 177 | BURL IVES MCA SPECIAL PRODUCTS/UME | ● | Rudolph The Red-Nosed Reindeer | 133 | 10 |
| NEW | 178 | 178 | CAVALERA CONSPIRACY NAPALM | | Pandemonium | 178 | 1 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | CERTIFICATION | TITLE | PEAK POS. | WKS. ON CHART |
|-----------------|-----------|-----------|---|---------------|--|-----------|---------------|
| 185 | 165 | 179 | BON JOVI MERCURY/UME | 12 | Slippery When Wet | 1 | 101 |
| 120 | 153 | 180 | GODSMACK REPUBLIC | | 1000HP | 3 | 14 |
| 199 | 192 | 181 | HANK WILLIAMS JR. CURB | ▲ | Greatest Hits, Vol. 1 | 101 | 43 |
| 92 | 147 | 182 | PENTATONIX RCA | | PTX: Vol. III (EP) | 5 | 7 |
| 136 | 145 | 183 | FOO FIGHTERS ROSWELL/RCA | | Greatest Hits | 11 | 74 |
| - | 190 | 184 | LED ZEPPELIN ATLANTIC/RHINO | ▲ | Led Zeppelin | 7 | 115 |
| 152 | 175 | 185 | JASON DERULO BELUGA HEIGHTS/WARNER BROS. | | Talk Dirty | 4 | 30 |
| - | 35 | 186 | STALLEY MAYBACH/ATLANTIC/AG | | Ohio | 35 | 2 |
| RE-ENTRY | 187 | 187 | WILLIE NELSON COLUMBIA/LEGACY | ▲ | Super Hits | 98 | 110 |
| RE-ENTRY | 188 | 188 | FALL OUT BOY DECAVDANCE/ISLAND | | Save Rock And Roll | 1 | 81 |
| RE-ENTRY | 189 | 189 | LED ZEPPELIN ATLANTIC/RHINO | ◆ | Led Zeppelin II | 1 | 116 |
| 168 | 194 | 190 | JOHN DENVER COLUMBIA/LEGACY | | The Best Of John Denver Live | 52 | 28 |
| 163 | 162 | 191 | SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD | | World On Fire | 10 | 8 |
| RE-ENTRY | 192 | 192 | JOHNNY MATHIS COLUMBIA/LEGACY | | Gold: A 50th Anniversary Christmas Celebration | 114 | 7 |
| RE-ENTRY | 193 | 193 | CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN | ▲ | Blown Away | 1 | 92 |
| 181 | 199 | 194 | KATY PERRY CAPITOL | | PRISM | 1 | 55 |
| RE-ENTRY | 195 | 195 | MERCYME FAIR TRADE/PLG | | Welcome To The New | 4 | 28 |
| RE-ENTRY | 196 | 196 | ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG | ▲ | The Foundation | 9 | 281 |
| 100 | 182 | 197 | NEIL DIAMOND CAPITOL/UME | | All-Time Greatest Hits | 15 | 18 |
| 37 | 118 | 198 | BOYZ II MEN MSM/BMG | | Collide | 37 | 3 |
| RE-ENTRY | 199 | 199 | AUGUST ALSINA NNTME MUCO/DEF JAM | | Testimony | 2 | 29 |
| NEW | 200 | 200 | DEERHOOF POLYVINYL | | La Isla Bonita | 200 | 1 |



Q&A Teyana Taylor

Your debut, VII (Def Jam/G.O.O.D. Music), bows at No. 19 after years of delays. What do you think came from the obstacles you faced?

Growing up in the industry, I missed out on a lot. I was one of those kids that loved TV and so I always watched the girls go to prom or graduating — moments like that. I sacrificed a lot of that. It was tough fighting the system for my sound, for what I believe in, for the movement, but it paid off.

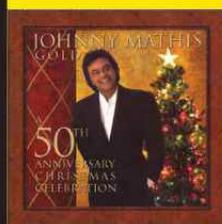
Since you missed out on so much, does that mean you're not planning to create another album?

I'm already focused on a mixtape that I want to put out with all original '90s covers and sampled stuff from the '90s but with my own swag on it. And then, of course, I plan on releasing other albums. But you have those times when you're just down. Before my album came out, I was stressed and didn't understand why nobody understood my vision. I was ready to give up. Now, I am back on a page where I want to keep going. I'm here for a reason, to serve a purpose: to give everybody what they've been missing, what's necessary with R&B.

What sort of hardships inspired this album?

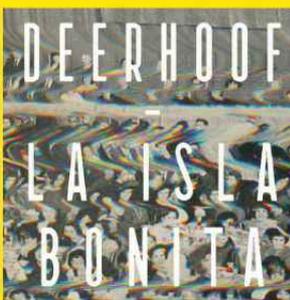
People thought I was a joke, like, "What does she do? She's a brat." I worked very hard and always did. It's just the timing wasn't right. Now, I have a full body of work. I don't regret anything because it wouldn't be this way if I would have come out at 15 years old, not knowing what heartbreak is or what the experience I'm singing about is. Now, it's authentic. I'm finding myself and my sound.

—Andres Tardio



A noticeable 10.5 percent of the chart consists of Christmas titles, and the number will keep growing in the run-up to Dec. 25. Christmas album sales rose by 32.5 percent for the week.

The album's title was inspired by Madonna's 1987 No. 4-peaking Billboard Hot 100 single of the same name. The new album is Deerhoof's fourth chart entry.



—Keith Caulfield

Hot 100 Breakout

November 22
2014
billboard

| RADIO SONGS™ | | | | |
|--------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 3 | 1 | #1 HABITS (STAY HIGH) ISLAND/REPUBLIC | Tove Lo | 11 |
| 1 | 2 | SHAKE IT OFF BIG MACHINE/REPUBLIC | Taylor Swift | 13 |
| 5 | 3 | ANIMALS 222/INTERSCOPE | Maroon 5 | 6 |
| 2 | 4 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | 14 |
| 4 | 5 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | 17 |
| 8 | 6 | DON'T ATLANTIC | Ed Sheeran | 11 |
| 6 | 7 | BANG BANG LAVA/REPUBLIC | Jessie J, Ariana Grande & Nicki Minaj | 15 |
| 7 | 8 | BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Rita Ora | 16 |
| 9 | 9 | STAY WITH ME CAPITOL | Sam Smith | 25 |
| 15 | 10 | WAVES LEFT LANE/ULTRA/RCA | Mr. Probz | 7 |
| 10 | 11 | RATHER BE ATLANTIC/RRP | Clean Bandit Feat. Jess Glynne | 17 |
| 13 | 12 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | 7 |
| 12 | 13 | AM I WRONG WARNER BROS. | Nico & Vinz | 28 |
| 11 | 14 | BOOM CLAP NEON GOLD/FOX/ATLANTIC/RRP | Charli XCX | 18 |
| 16 | 15 | NEW FLAME RCA | Chris Brown Feat. Usher & Rick Ross | 12 |
| 25 | 16 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | 4 |
| 18 | 17 | NEON LIGHT WARNER BROS./WMN | Blake Shelton | 9 |
| 14 | 18 | COOL KIDS WARNER BROS. | Echosmith | 13 |
| 28 | 19 | LOVE ME HARDER REPUBLIC | Ariana Grande & The Weeknd | 3 |
| 20 | 20 | SUNSHINE & WHISKEY WARNER BROS./WAR | Frankie Ballard | 9 |
| 22 | 21 | SOMEWHERE IN MY CAR HIT RED/CAPITOL NASHVILLE | Keith Urban | 8 |
| 27 | 22 | TRUMPETS BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 5 |
| NEW | 23 | BLANK SPACE BIG MACHINE/REPUBLIC | Taylor Swift | 1 |
| 21 | 24 | DAY DRINKING CAPITOL NASHVILLE | Little Big Town | 8 |
| 17 | 25 | RUDE LATIUM/RCA | MAGIC! | 26 |
| 19 | 26 | LEAVE THE NIGHT ON MCA NASHVILLE | Sam Hunt | 9 |
| 29 | 27 | JEALOUS SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 5 |
| 32 | 28 | GIRL IN A COUNTRY SONG DOT | Maddie & Tae | 6 |
| 30 | 29 | TOUCHIN, LOVIN SONGBOOK/ATLANTIC | Trey Songz Feat. Nicki Minaj | 5 |
| 23 | 30 | MAPS 222/INTERSCOPE | Maroon 5 | 21 |
| 33 | 31 | HOLD YOU DOWN WE THE BEST/CASH MONEY/REPUBLIC | DJ Khaled Feat. Chris Brown, August Alsina, Future & Jeremih | 4 |
| 31 | 32 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | 42 |
| 26 | 33 | BURNIN' IT DOWN BROKEN BOW | Jason Aldean | 13 |
| 48 | 34 | TAKE ME TO CHURCH RUBYWORKS/COLUMBIA | Hozier | 2 |
| 34 | 35 | I TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar | 6 |
| 36 | 36 | LIFESTYLE YOUNG MONEY/CASH MONEY/REPUBLIC | Rich Gang Feat. Young Thug & Rich Homie Quan | 9 |
| 43 | 37 | SHOTGUN RIDER MCGRAW/BIG MACHINE | Tim McGraw | 3 |
| NEW | 38 | BEG FOR IT TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. MO | 1 |
| 42 | 39 | LOOK AT YOU B\$R/NEW REVOLUTION | Big & Rich | 3 |
| 35 | 40 | BREAK FREE REPUBLIC | Ariana Grande Feat. Zedd | 17 |
| 44 | 41 | CLOSE YOUR EYES STONEY CREEK | Parmalee | 3 |
| 46 | 42 | PERFECT STORM ARISTA NASHVILLE | Brad Paisley | 2 |
| 47 | 43 | TUESDAY I LOVE MAKONNEN OVO SOUND/WARNER BROS. | Drake | 2 |
| 40 | 44 | HOT BOY G\$9/EPIC | Bobby Shmurda | 3 |
| 41 | 45 | BAILANDO UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE | Enrique Iglesias Feat. Descemer Bueno & Gente de Zona | 23 |
| 45 | 46 | SOMETHING IN THE WATER 19/ARISTA NASHVILLE | Carrie Underwood | 3 |
| 49 | 47 | STOLEN DANCE LICHTDICH/NEON/REPUBLIC | Milky Chance | 2 |
| NEW | 48 | I DON'T F**K WITH YOU G.O.O.D./DEF JAM | Big Sean Feat. E-40 | 1 |
| 50 | 49 | TIL IT'S GONE BLUE CHAIR/COLUMBIA NASHVILLE | Kenny Chesney | 2 |
| 37 | 50 | O TO 100 / THE CATCH UP YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 11 |

| DIGITAL SONGS™ | | | | |
|----------------|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 ALL ABOUT THAT BASS EPIC | Meghan Trainor | 18 |
| 1 | 2 | BLANK SPACE BIG MACHINE/BMLG | Taylor Swift | 2 |
| RE | 3 | SHAKE IT OFF BIG MACHINE/BMLG | Taylor Swift | 11 |
| 4 | 4 | TAKE ME TO CHURCH RUBYWORKS/COLUMBIA | Hozier | 7 |
| 3 | 5 | ANIMALS 222/INTERSCOPE/IGA | Maroon 5 | 11 |
| NEW | 6 | THE HEART WANTS WHAT IT WANTS HOLLYWOOD | Selena Gomez | 1 |
| 11 | 7 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | 7 |
| 35 | 8 | SOMETHING IN THE WATER 19/ARISTA NASHVILLE/SMN | Carrie Underwood | 6 |
| 10 | 9 | BANG BANG LAVA/REPUBLIC | Jessie J, Ariana Grande & Nicki Minaj | 15 |
| 5 | 10 | HABITS (STAY HIGH) ISLAND | Tove Lo | 21 |
| 9 | 11 | TRUMPETS BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 20 |
| 20 | 12 | TUESDAY I LOVE MAKONNEN OVO SOUND/WARNER BROS. | Drake | 6 |
| 13 | 13 | CENTURIES DCD2/ISLAND | Fall Out Boy | 9 |
| 21 | 14 | I DON'T F**K WITH YOU G.O.O.D./DEF JAM | Big Sean Feat. E-40 | 7 |
| NEW | 15 | READY TO RUN SYCO/COLUMBIA | One Direction | 1 |
| 22 | 16 | JEALOUS SAFEHOUSE/ISLAND | Nick Jonas | 7 |
| 6 | 17 | ONLY YOUNG MONEY/CASH MONEY/REPUBLIC | Nicki Minaj Feat. Drake, Lil Wayne & Chris Brown | 2 |
| 36 | 18 | LOVE ME HARDER REPUBLIC | Ariana Grande & The Weeknd | 4 |
| 43 | 19 | LIPS ARE MOVIN EPIC | Meghan Trainor | 3 |
| 19 | 20 | DON'T ATLANTIC/AG | Ed Sheeran | 15 |
| 14 | 21 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | 17 |
| 12 | 22 | BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Rita Ora | 18 |
| 23 | 23 | STEAL MY GIRL SYCO/COLUMBIA | One Direction | 6 |
| 46 | 24 | SHOTGUN RIDER MCGRAW/BIG MACHINE/BMLG | Tim McGraw | 3 |
| 26 | 25 | WAVES LEFT LANE/ULTRA/RCA | Mr. Probz | 9 |
| 17 | 26 | COOL KIDS WARNER BROS. | Echosmith | 17 |
| 16 | 27 | FIREBALL MR. 305/POLO GROUNDS/RCA | Pitbull Feat. John Ryan | 13 |
| NEW | 28 | SOMETHING BIG ISLAND | Shawn Mendes | 1 |
| 27 | 29 | CHANDELIER MONKEY PUZZLE/RCA | Sia | 26 |
| 31 | 30 | BURNIN' IT DOWN BROKEN BOW/BBMG | Jason Aldean | 15 |
| 25 | 31 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | 9 |
| RE | 32 | DAY DRINKING CAPITOL NASHVILLE/UMGN | Little Big Town | 3 |
| 24 | 33 | RATHER BE ATLANTIC/AG | Clean Bandit Feat. Jess Glynne | 19 |
| 28 | 34 | HOT BOY G\$9/EPIC | Bobby Shmurda | 10 |
| 40 | 35 | LEAVE THE NIGHT ON MCA NASHVILLE/UMGN | Sam Hunt | 18 |
| 34 | 36 | STAY WITH ME CAPITOL | Sam Smith | 31 |
| 30 | 37 | BEG FOR IT TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. MO | 2 |
| 33 | 38 | GHOST SYCO/COLUMBIA | Ella Henderson | 2 |
| 45 | 39 | RIPTIDE F-STOP/ATLANTIC/AG | Vance Joy | 9 |
| RE | 40 | DIRT REPUBLIC NASHVILLE/BMLG | Florida Georgia Line | 16 |
| 42 | 41 | NO TYPE EARDRUM/INTERSCOPE/IGA | Rae Sremmurd | 4 |
| 41 | 42 | STOLEN DANCE LICHTDICH/NEON/REPUBLIC | Milky Chance | 9 |
| NEW | 43 | SOMEWHERE IN MY CAR HIT RED/CAPITOL NASHVILLE/UMGN | Keith Urban | 1 |
| 47 | 44 | L.A. LOVE (LA LA) WILL.I.AM/INTERSCOPE/IGA | Fergie | 4 |
| RE | 45 | NEON LIGHT WARNER BROS. NASHVILLE/WMN | Blake Shelton | 10 |
| 39 | 46 | ANACONDA YOUNG MONEY/CASH MONEY/REPUBLIC | Nicki Minaj | 14 |
| NEW | 47 | PERFECT STORM NOT LISTED (NOT LISTED) | Brad Paisley | 1 |
| 8 | 48 | STYLE BIG MACHINE/BMLG | Taylor Swift | 2 |
| 7 | 49 | I BET MY LIFE KIDNAKORNER/INTERSCOPE/IGA | Imagine Dragons | 2 |
| 44 | 50 | LIFESTYLE YOUNG MONEY/CASH MONEY/REPUBLIC | Rich Gang Feat. Young Thug & Rich Homie Quan | 7 |

| STREAMING SONGS™ | | | | |
|------------------|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 SHAKE IT OFF BIG MACHINE/REPUBLIC | Taylor Swift | 12 |
| 1 | 2 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | 15 |
| 3 | 3 | HOT BOY G\$9/EPIC | Bobby Shmurda | 14 |
| 25 | 4 | LOVE ME HARDER REPUBLIC | Ariana Grande & The Weeknd | 3 |
| 8 | 5 | NO TYPE EARDRUM/INTERSCOPE | Rae Sremmurd | 6 |
| 4 | 6 | LIFESTYLE YOUNG MONEY/CASH MONEY/REPUBLIC | Rich Gang Feat. Young Thug & Rich Homie Quan | 17 |
| 7 | 7 | HABITS (STAY HIGH) ISLAND/REPUBLIC | Tove Lo | 24 |
| 6 | 8 | BANG BANG LAVA/REPUBLIC | Jessie J, Ariana Grande & Nicki Minaj | 15 |
| 5 | 9 | CHANDELIER MONKEY PUZZLE/RCA | Sia | 26 |
| 21 | 10 | I DON'T F**K WITH YOU G.O.O.D./DEF JAM | Big Sean Feat. E-40 | 4 |
| 9 | 11 | BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Rita Ora | 15 |
| 12 | 12 | GANGNAM STYLE SCHOOLBOY/REPUBLIC | PSY | 81 |
| 10 | 13 | ANIMALS 222/INTERSCOPE | Maroon 5 | 10 |
| 11 | 14 | ANACONDA YOUNG MONEY/CASH MONEY/REPUBLIC | Nicki Minaj | 13 |
| 15 | 15 | TAKE ME TO CHURCH RUBYWORKS/COLUMBIA | Hozier | 4 |
| 13 | 16 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | 7 |
| 19 | 17 | TRUMPETS BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 10 |
| 17 | 18 | RUDE LATIUM/RCA | MAGIC! | 26 |
| 18 | 19 | STAY WITH ME CAPITOL | Sam Smith | 23 |
| 23 | 20 | FANCY TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Charli XCX | 31 |
| 22 | 21 | BREAK FREE REPUBLIC | Ariana Grande Feat. Zedd | 18 |
| 28 | 22 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | 11 |
| 26 | 23 | NO FLEX ZONE EARDRUM/INTERSCOPE | Rae Sremmurd | 12 |
| 46 | 24 | LET IT GO WALT DISNEY | Idina Menzel | 44 |
| 24 | 25 | RATHER BE ATLANTIC/RRP | Clean Bandit Feat. Jess Glynne | 19 |
| 27 | 26 | STEAL MY GIRL SYCO/COLUMBIA | One Direction | 4 |
| 38 | 27 | PROBLEM REPUBLIC | Ariana Grande Feat. Iggy Azalea | 28 |
| 29 | 28 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | 44 |
| 47 | 29 | TRY ME IBGM/COLUMBIA | DeJ Loaf | 2 |
| 32 | 30 | HAPPY BACK LOT/COLUMBIA | Pharrell Williams | 42 |
| 16 | 31 | TUESDAY I LOVE MAKONNEN OVO SOUND/WARNER BROS. | Drake | 3 |
| 34 | 32 | COOL KIDS WARNER BROS. | Echosmith | 12 |
| 35 | 33 | ORNAH ATLANTIC/RRP | Ty Dolla \$ign Feat. Wiz Khalifa & DJ Mustard | 33 |
| 31 | 34 | ABOUT THE MONEY GRAND HUSTLE/COLUMBIA | T.I. Feat. Young Thug | 9 |
| 39 | 35 | DON'T ATLANTIC | Ed Sheeran | 12 |
| 36 | 36 | BAILANDO REPUBLIC | Enrique Iglesias Feat. Descemer Bueno & Gente de Zona | 22 |
| NEW | 37 | THE HEART WANTS WHAT IT WANTS HOLLYWOOD | Selena Gomez | 1 |
| 40 | 38 | NEW FLAME RCA | Chris Brown Feat. Usher & Rick Ross | 13 |
| 37 | 39 | SHOWER KEMOSABE/RCA | Becky G | 20 |
| 48 | 40 | DARK HORSE CAPITOL | Katy Perry Feat. Juicy J | 55 |
| 45 | 41 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | 9 |
| 41 | 42 | WIGGLE BELUGA HEIGHTS/WARNER BROS. | Jason Derulo Feat. Snoop Dogg | 27 |
| 44 | 43 | JEALOUS SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 3 |
| NEW | 44 | HOLD YOU DOWN WE THE BEST/CASH MONEY/REPUBLIC | DJ Khaled Feat. Chris Brown, August Alsina, Future & Jeremih | 1 |
| 49 | 45 | CENTURIES DCD2/ISLAND/REPUBLIC | Fall Out Boy | 3 |
| RE | 46 | WAVES LEFT LANE/ULTRA/RCA | Mr. Probz | 2 |
| 43 | 47 | MAPS 222/INTERSCOPE | Maroon 5 | 20 |
| 50 | 48 | LOYAL RCA | Chris Brown Feat. Lil Wayne & Tyga | 37 |
| 30 | 49 | MARRY YOU ELEKTRA/ATLANTIC | Bruno Mars | 3 |
| 42 | 50 | THIS IS HOW WE DO CAPITOL | Katy Perry | 15 |

RADIO SONGS: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. 1,245 stations, encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed radio songs and on-demand songs and videos on leading online music services. Hot 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Charts Legend on billboard.com for complete rules and explanations. All charts © 2014, Promethes Global Media, LLC and Nielsen SoundScan. All rights reserved.

Swift's Spotify Shake-Up

The well-publicized removal of Taylor Swift's catalog from Spotify (by her distribution label, Universal Music Group) causes "Shake It Off" to drop off the subscription services-based On-Demand Songs chart after holding the No. 1 spot for the previous six weeks. Her departure helps Hozier (below) move up, as his breakthrough hit, "Take Me to Church," charges 5-1 (up by 19 percent to 3.1 million U.S. on-demand clicks, according to Nielsen BDS).

Still, on the Streaming Songs chart (where "Church" holds at No. 15 with 4.9 million overall streams), "Shake" steps 2-1 due to the popularity of numerous user-generated videos (many of which have since been removed) featuring the song's official audio. One such clip, set to an 1980s-style aerobic workout, made the rounds on BuzzFeed, The Huffington Post and other websites, garnering more than 7 million global views before it too was taken down. The song's user-generated views sport an 862 percent rise in weekly activity, causing the song's total count to increase by 50 percent to 16.1 million domestic streams.

Meanwhile, DeJ Loaf's "Try Me" soars 47-29 in its second week on Streaming Songs. The track is powered heavily by its official video on YouTube, which is the primary driver for its 3.4 million U.S. streams (up 34 percent).

—William Gruger



Social/Streaming

November 22
2014
billboard

| billboard + TOP 50 TRACKS™ PRESENTED BY MCDONALD'S | | | | |
|--|-----------|---|-------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART |
| 2 | 1 | #1 NIGHT CHANGES | One Direction | 2 |
| NEW | 2 | THE HEART WANTS WHAT IT WANTS | Selena Gomez | 1 |
| NEW | 3 | READY TO RUN | One Direction | 1 |
| 23 | 4 | LOVE ME HARDER | Ariana Grande & The Weeknd | 8 |
| 1 | 5 | WILD LIFE | Jack & Jack | 4 |
| 27 | 6 | GOOD GIRLS | 5 Seconds Of Summer | 6 |
| RE | 7 | SOMETHING IN THE WATER | Carrie Underwood | 2 |
| NEW | 8 | ALL ABOUT IT | Hoodie Allen Feat. Ed Sheeran | 1 |
| 28 | 9 | AMNESIA | 5 Seconds Of Summer | 19 |
| 10 | 10 | SLEDGEHAMMER | Fifth Harmony | 2 |
| 11 | 11 | THINKING OUT LOUD | Ed Sheeran | 13 |
| RE | 12 | YELLOW FLICKER BEAT | Lorde | 3 |
| RE | 13 | TAKE ME TO CHURCH | Hozier | 2 |
| 8 | 14 | SHAKE IT OFF | Taylor Swift | 12 |
| 7 | 15 | ANACONDA | Nicki Minaj | 15 |
| 5 | 16 | ONLY Nicki Minaj Feat. Drake, Lil Wayne & Chris Brown | | 2 |
| 37 | 17 | I | Kendrick Lamar | 8 |
| NEW | 18 | LION HEART | Jake Miller | 1 |
| 4 | 19 | STEAL MY GIRL | One Direction | 8 |
| 13 | 20 | ALL ABOUT THAT BASS | Meghan Trainor | 13 |
| RE | 21 | JEALOUS | Nick Jonas | 8 |
| 9 | 22 | BANG BANG Jessie J, Ariana Grande & Nicki Minaj | | 15 |
| RE | 23 | I DON'T F**K WITH YOU | Big Sean Feat. E-40 | 4 |
| 18 | 24 | BLANK SPACE | Taylor Swift | 2 |
| 29 | 25 | DANGEROUS | David Guetta Feat. Sam Martin | 5 |
| 19 | 26 | ANIMALS | Maroon 5 | 9 |
| NEW | 27 | UGLY BOY | Die Antwoord | 1 |
| NEW | 28 | CADILLACTICA | Big K.R.I.T. | 1 |
| NEW | 29 | TEACHER | Nick Jonas | 1 |
| NEW | 30 | CAN'T STOP DANCIN' | Becky G | 1 |
| 30 | 31 | MAPS | Maroon 5 | 21 |
| 38 | 32 | GUTS OVER FEAR | Eminem Feat. Sia | 7 |
| 43 | 33 | BLAME Calvin Harris Feat. John Newman | | 10 |
| RE | 34 | HOLD YOU DOWN DJ Khaled Feat. Chris Brown, August Alsina, Future & Jeremih | | 2 |
| 44 | 35 | BREAK FREE Ariana Grande Feat. Zedd | | 19 |
| 50 | 36 | SOMEBODY TO YOU The Vamps Feat. Demi Lovato | | 5 |
| NEW | 37 | DEAR FUTURE HUSBAND | Meghan Trainor | 1 |
| 32 | 38 | A SKY FULL OF STARS | Coldplay | 24 |
| 41 | 39 | PROBLEM Ariana Grande Feat. Iggy Azalea | | 24 |
| RE | 40 | TRY ME | DeJ Loaf | 5 |
| 36 | 41 | BLACK WIDOW Iggy Azalea Feat. Rita Ora | | 16 |
| NEW | 42 | DEAD AIR | CHVRCHES | 1 |
| 3 | 43 | I WON'T LET YOU DOWN | OK Go | 2 |
| RE | 44 | RAP GOD | Eminem | 2 |
| RE | 45 | SHE LOOKS SO PERFECT | 5 Seconds Of Summer | 10 |
| 6 | 46 | HOW ABOUT NOW | Drake | 3 |
| RE | 47 | DON'T STOP | 5 Seconds Of Summer | 9 |
| NEW | 48 | BOY | Little Mix | 1 |
| NEW | 49 | HIT EM | Migos | 1 |
| RE | 50 | PARENTAL ADVISORY | Jay Rock | 2 |

| billboard + EMERGING ARTISTS™ PRESENTED BY HOLLISTER | | | | |
|--|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART |
| NEW | 1 | #1 READY FOR YOUR LOVE | Gorgon City Feat. MNEK | 1 |
| 37 | 2 | DNF | P Reign Feat. Drake & Future | 11 |
| 2 | 3 | GERONIMO | Sheppard | 11 |
| NEW | 4 | FWU | Kehlani | 1 |
| NEW | 5 | NIGGA LIKE ME | Siya Feat. Chris Brown x Problem | 1 |
| 1 | 6 | RUNAWAY (U & I) | Galantis | 4 |
| 24 | 7 | MADE ME | Snootie Wild Feat. K Camp | 10 |
| NEW | 8 | AWARE | Leland | 1 |
| 4 | 9 | FADED | ZHU | 7 |
| 8 | 10 | U GUESSED IT | OG Maco Feat. 2 Chainz | 8 |
| RE | 11 | OCTAHATE | Ryn Weaver | 7 |
| RE | 12 | DESIRE | Years & Years | 2 |
| NEW | 13 | RIOT | Ace Wilder | 1 |
| NEW | 14 | CHANGE YOUR WORLD | TeeFLii | 1 |
| 15 | 15 | REFLECTIONS | MisterWives | 12 |
| RE | 16 | GO ALL NIGHT | Gorgon City Feat. Jennifer Hudson | 3 |
| NEW | 17 | 24 HOURS | TeeFLii Feat. 2 Chainz | 1 |
| 17 | 18 | CHANGING | Sigma Feat. Paloma Faith | 9 |
| 9 | 19 | FREAKS | Timmy Trumpet And Savage | 2 |
| NEW | 20 | LAMBETH | Burial | 1 |
| 14 | 21 | NOBODY TO LOVE | Sigma | 11 |
| 10 | 22 | HYPNOTIC | Zella Day | 3 |
| NEW | 23 | TAKE U THERE | Jack U Feat. Kiesza | 1 |
| 26 | 24 | FOUR BenZel Feat. Juicy J & Cashmere Cat | | 2 |
| NEW | 25 | EVERY AGE | Jose Gonzalez | 1 |
| RE | 26 | TUESDAY I LOVE MAKONNEN Feat. Drake | | 3 |
| 3 | 27 | ROLLERCOASTER | Bleachers | 2 |
| RE | 28 | GIRL IN A COUNTRY SONG | Maddie & Tae | 6 |
| NEW | 29 | STAND BY YOU | Marlisa | 1 |
| 49 | 30 | GOLD | Chet Faker | 14 |
| RE | 31 | A PLACE LIKE THIS | Majid Jordan | 3 |
| NEW | 32 | YOUTUBE | Black Dave | 1 |
| NEW | 33 | WAITRESS\$ | Young Money Yawn Feat. Juicy J | 1 |
| 21 | 34 | RESONANCE | LuvBug Feat. Talay Riley | 3 |
| 27 | 35 | ANYWHERE FOR YOU | John Martin | 15 |
| NEW | 36 | ON THE REGULAR | Shamir | 1 |
| RE | 37 | WALK | Kwabs | 9 |
| 45 | 38 | AFTERGLOW | Wilkinson | 24 |
| NEW | 39 | HOW IT FEEL | J.R. Donato Feat. iAMSU | 1 |
| RE | 40 | JUSTO AHORA | Dvicio | 3 |
| NEW | 41 | MADE FOR ME | Sebastian Mikael & Teyana Taylor | 1 |
| 19 | 42 | YOU | Galantis | 5 |
| NEW | 43 | SHOULD'VE NEVER | J.R. Donato Feat. Ab-Soul, Wiz Khalifa & Smoke DZA | 1 |
| 48 | 44 | SUNLIGHT | The Magician Feat. Years And Years | 13 |
| RE | 45 | WHEN THE BEAT DROPS OUT | Marlon Roudette | 3 |
| 22 | 46 | CLASSIC | The Knocks Feat. Powers | 6 |
| NEW | 47 | K-YOTIC | Malina Moya Feat. Bootsy Collins | 1 |
| 35 | 48 | OPEN SEASON | Josef Salvat | 2 |
| RE | 49 | ARROWS | Fences Feat. Macklemore & Ryan Lewis | 12 |
| RE | 50 | WEEKEND | Priory | 2 |



Triumphant Return For Rihanna

Badgaliri, the handle that Rihanna (above) uses on Instagram, has been absent from the Facebook-owned photo-sharing platform all summer, since it was deactivated in May. While no official explanation was offered, some say it was because of posts containing risqué images from her *Lui* magazine cover shoot. Either way, Badgaliri reappeared on Instagram on Nov. 2, spurring a No. 2 re-entry on the Social 50 after a five-month absence from the chart's top 10.

The return to the chart also elevates her on the Billboard Artist 100 (see page 98), where she flies 100-44.

Rihanna's Instagram is one of her primary drivers of activity on the Social 50, where she has spent 21 weeks at No. 1 since the chart's launch in 2012. This explains why the account's absence is responsible for such a dramatic drop in her standing on the chart. On the week of her re-entry she returned with a bang, posting more than 20 photos before the charting week's end (on Nov. 9) that garnered 14.5 million reactions. The news contributes to the 109,000 mentions of her on Twitter (up 6 percent) and a 10 percent increase in traffic to her Wikipedia page for the week.

Meanwhile, on the weekly *Billboard*/Twitter Top Tracks chart, Carrie Underwood's "Something in the Water" re-enters at No. 7 due to its music video premiere on Nov. 5 (see story, page 96). —W.G.

| SOCIAL 50™ | | | |
|------------|-----------|--|---------------|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/LABEL | WKS. ON CHART |
| 2 | 1 | #1 1 WK ARIANA GRANDE REPUBLIC | 103 |
| RE | 2 | RIHANNA SRP/DEF JAM | 196 |
| 4 | 3 | TAYLOR SWIFT BIG MACHINE/BMG | 207 |
| 5 | 4 | SELENA GOMEZ HOLLYWOOD | 205 |
| 3 | 5 | MILEY CYRUS RCA | 135 |
| 6 | 6 | NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC | 206 |
| 1 | 7 | JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND | 207 |
| 7 | 8 | ONE DIRECTION SYCO/COLUMBIA | 156 |
| 11 | 9 | BEYONCE PARKWOOD/COLUMBIA | 205 |
| 16 | 10 | 5 SECONDS OF SUMMER HEY OR HI/CAPITOL | 34 |
| 8 | 11 | KATY PERRY CAPITOL | 207 |
| 12 | 12 | CHRIS BROWN FLY EYE/COLUMBIA | 180 |
| 14 | 13 | JENNIFER LOPEZ CAPITOL | 193 |
| 21 | 14 | LUCY HALE BIGGER PICTURE/DMG NASHVILLE | 25 |
| 18 | 15 | SHAWN MENDES ISLAND | 6 |
| 33 | 16 | DEMI LOVATO HOLLYWOOD | 197 |
| 13 | 17 | IGGY AZALEA TURN FIRST/HUSTLE GANG/DEF JAM | 29 |
| 15 | 18 | WIZ KHALIFA ROSTRUM/ATLANTIC/AG | 194 |
| 9 | 19 | SNOO DOGG DOGGYSTYLE/PRIORITY/CAPITOL | 173 |
| 24 | 20 | MARTIN GARRIX SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC | 29 |
| 25 | 21 | EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA | 200 |
| 19 | 22 | ED SHEERAN ATLANTIC/AG | 45 |
| 10 | 23 | DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC | 182 |
| 43 | 24 | JUSTIN TIMBERLAKE RCA | 178 |
| 23 | 25 | BOB MARLEY TUFF GONG/ISLAND/UMG | 148 |
| 22 | 26 | AUSTIN MAHONE CHASE/CASH MONEY/REPUBLIC | 73 |
| 17 | 27 | LUDACRIS DTP/DEF JAM | 72 |
| 20 | 28 | ROMEO SANTOS SONY MUSIC LATIN | 57 |
| 29 | 29 | SHAKIRA SONY MUSIC LATIN/RCA | 206 |
| 44 | 30 | LADY GAGA STREAMLINE/INTERSCOPE/IGA | 205 |
| 26 | 31 | ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA | 62 |
| 30 | 32 | ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/REPUBLIC/UMLE | 146 |
| NEW | 33 | FIFTH HARMONY SYCO/EPIC | 1 |
| 37 | 34 | BRITNEY SPEARS RCA | 187 |
| 27 | 35 | ZENDAYA HOLLYWOOD | 21 |
| 28 | 36 | BRUNO MARS ATLANTIC/AG | 194 |
| 32 | 37 | PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA | 204 |
| 42 | 38 | DAVID GUETTA WHAT A MUSIC/JACK BACK/PARLOPHONE/ATLANTIC/AG | 190 |
| RE | 39 | THE VAMPS ISLAND | 14 |
| 45 | 40 | CALVIN HARRIS FLY EYE/COLUMBIA | 13 |
| RE | 41 | BECKY G KEMOSABE/RCA | 15 |
| 35 | 42 | RITA ORA ROC NATION/COLUMBIA | 19 |
| RE | 43 | BIG SEAN G.O.O.D./DEF JAM | 4 |
| 41 | 44 | CIARA EPIC | 25 |
| 40 | 45 | ADELE XL/COLUMBIA | 169 |
| 36 | 46 | SAM SMITH CAPITOL | 12 |
| 31 | 47 | LITTLE MIX SYCO/COLUMBIA | 46 |
| RE | 48 | LINKIN PARK MACHINE SHOP/WARNER BROS. | 181 |
| RE | 49 | NICK JONAS SAFEHOUSE/ISLAND | 3 |
| NEW | 50 | FRENCH MONTANA COKE BOYS/BAD BOY/INTERSCOPE/IGA | 1 |

| ON-DEMAND SONGS™ | | | | |
|------------------|-----------|--|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART |
| 5 | 1 | #1 1 WK TAKE ME TO CHURCH RUBYWORKS/COLUMBIA | Hozier | 6 |
| 2 | 2 | HABITS (STAY HIGH) ISLAND/REPUBLIC | Tove Lo | 23 |
| 3 | 3 | ANIMALS 222/INTERSCOPE | Maroon 5 | 11 |
| 4 | 4 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | 15 |
| 6 | 5 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | 7 |
| 19 | 6 | LOVE ME HARDER REPUBLIC | Ariana Grande & The Weeknd | 3 |
| 10 | 7 | STAY WITH ME CAPITOL | Sam Smith | 17 |
| 8 | 8 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | 12 |
| 7 | 9 | BANG BANG LAVA/REPUBLIC | Jessie J, Ariana Grande & Nicki Minaj | 15 |
| 9 | 10 | HOT BOY G59/EPIC | Bobby Shmurda | 10 |
| 17 | 11 | I DON'T F**K WITH YOU G.O.O.D./DEF JAM | Big Sean Feat. E-40 | 4 |
| 11 | 12 | CHANDELIER MONKEY PUZZLE/RCA | Sia | 22 |
| 15 | 13 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | 9 |
| 13 | 14 | COOL KIDS WARNER BROS. | Echosmith | 13 |
| 12 | 15 | BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Rita Ora | 16 |
| 18 | 16 | JEALOUS SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 4 |
| 16 | 17 | TRUMPETS BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 19 |
| 14 | 18 | RATHER BE ATLANTIC/RRP | Clean Bandit Feat. Jess Glynne | 32 |
| 32 | 19 | TUESDAY I LOVE MAKONNEN OVO SOUND/WARNER BROS. | Feat. Drake | 3 |
| 20 | 20 | STEAL MY GIRL SYCO/COLUMBIA | One Direction | 5 |
| 23 | 21 | RIPTIDE F-STOP/ATLANTIC | Vance Joy | 22 |
| 21 | 22 | O TO 100 / THE CATCH UP YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 14 |
| 24 | 23 | DON'T ATLANTIC | Ed Sheeran | 20 |
| 22 | 24 | BREAK FREE REPUBLIC | Ariana Grande Feat. Zedd | 18 |
| 30 | 25 | LIFESTYLE YOUNG MONEY/CASH MONEY/REPUBLIC | Rich Gang Feat. Young Thug & Rich Homie Quan | 5 |

| COUNTRY STREAMING SONGS™ | | | | |
|--------------------------|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 14 WKS BURNIN' IT DOWN BROKEN BOW | Jason Aldean | 16 |
| 2 | 2 | LEAVE THE NIGHT ON MCA NASHVILLE | Sam Hunt | 20 |
| 4 | 3 | SOMETHING IN THE WATER 19/ARISTA NASHVILLE | Carrie Underwood | 6 |
| 3 | 4 | DIRT REPUBLIC NASHVILLE | Florida Georgia Line | 18 |
| 10 | 5 | SOMETHIN' BAD 19/ARISTA NASHVILLE/RCA NASHVILLE/SONY MUSIC | Miranda Lambert Duet With Carrie Underwood | 23 |
| 5 | 6 | THIS IS HOW WE ROLL REPUBLIC NASHVILLE | Florida Georgia Line Feat. Luke Bryan | 37 |
| 6 | 7 | CRUISE REPUBLIC NASHVILLE | Florida Georgia Line | 84 |
| 7 | 8 | PLAY IT AGAIN CAPITOL NASHVILLE | Luke Bryan | 33 |
| NEW | 9 | DAY DRINKING CAPITOL NASHVILLE | Little Big Town | 1 |
| 9 | 10 | GIRL IN A COUNTRY SONG DOT | Maddie & Tae | 16 |
| 8 | 11 | ROLLER COASTER CAPITOL NASHVILLE | Luke Bryan | 16 |
| 13 | 12 | DRUNK ON A PLANE CAPITOL NASHVILLE | Dierks Bentley | 24 |
| 12 | 13 | AMERICAN KIDS BLUE CHAIR/COLUMBIA NASHVILLE | Kenny Chesney | 20 |
| 11 | 14 | BOTTOMS UP VALORY/BMG | Brantley Gilbert | 46 |
| 15 | 15 | I DON'T DANCE CURB | Lee Brice | 30 |
| 14 | 16 | NEON LIGHT WARNER BROS./WMN | Blake Shelton | 9 |
| 16 | 17 | SOMEWHERE IN MY CAR HIT RED/CAPITOL NASHVILLE | Keith Urban | 7 |
| 19 | 18 | BARTENDER CAPITOL NASHVILLE | Lady Antebellum | 23 |
| 20 | 19 | THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE | Luke Bryan | 65 |
| 22 | 20 | SUN DAZE REPUBLIC NASHVILLE | Florida Georgia Line | 3 |
| 18 | 21 | EX TO SEE MCA NASHVILLE | Sam Hunt | 2 |
| 17 | 22 | READY SET ROLL DACK JANIELS/COLUMBIA NASHVILLE | Chase Rice | 15 |
| NEW | 23 | GOD MADE GIRLS VALORY | RaeLynn | 1 |
| NEW | 24 | SHOTGUN RIDER MCGRAW/BIG MACHINE | Tim McGraw | 1 |
| 24 | 25 | DIRT ROAD ANTHEM BROKEN BOW | Jason Aldean | 81 |

For all genre streaming charts, visit billboard.com/biz.

Radio Airplay

November 22
2014
billboard

| MAINSTREAM TOP 40™ | | | | |
|--------------------|-----------|---|---------------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 2 WKS HABITS (STAY HIGH) ISLAND/REPUBLIC | Tove Lo | 17 |
| 7 | 2 | GG ANIMALS 222/INTERSCOPE | Maroon 5 | 7 |
| 2 | 3 | BANG BANG LAVA/REPUBLIC | Jessie J, Ariana Grande & Nicki Minaj | 15 |
| 3 | 4 | SHAKE IT OFF BIG MACHINE/REPUBLIC | Taylor Swift | 12 |
| 8 | 5 | DON'T ATLANTIC | Ed Sheeran | 16 |
| 5 | 6 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | 16 |
| 6 | 7 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | 15 |
| 4 | 8 | BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Rita Ora | 19 |
| 9 | 9 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | 9 |
| 10 | 10 | WAVES LEFT LAKE/ULTRA/RCA | Mr. Probz | 12 |
| 11 | 11 | JEALOUS SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 9 |
| 12 | 12 | TRUMPETS BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 11 |
| 15 | 13 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | 6 |
| 18 | 14 | LOVE ME HARDER REPUBLIC | Ariana Grande & The Weeknd | 5 |
| 13 | 15 | COOL KIDS WARNER BROS. | Echosmith | 19 |
| 29 | 16 | BLANK SPACE BIG MACHINE/REPUBLIC | Taylor Swift | 2 |
| 14 | 17 | RATHER BE ATLANTIC/RRP | Clean Bandit Feat. Jess Glynne | 20 |
| 19 | 18 | STEAL MY GIRL SYCO/COLUMBIA | One Direction | 6 |
| 28 | 19 | BEG FOR IT TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. MO | 3 |
| 17 | 20 | BREAK FREE REPUBLIC | Ariana Grande Feat. Zedd | 18 |
| 21 | 21 | L.A. LOVE (LA LA) WILL.I.AM/INTERSCOPE | Fergie | 6 |
| 25 | 22 | HEROES (WE COULD BE) REFUNE/DEF JAM | Alessio Feat. Tove Lo | 8 |
| 24 | 23 | BABY DON'T LIE MAD LOVE/REPUBLIC | Gwen Stefani | 3 |
| 22 | 24 | IN YOUR ARMS WARNER BROS. | Nico & Vinz | 6 |
| 30 | 25 | LIPS ARE MOVIN EPIC | Meghan Trainor | 2 |

| ADULT CONTEMPORARY™ | | | | |
|---------------------|-----------|--|---------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 4 | 1 | #1 1 WK GG SHAKE IT OFF BIG MACHINE/REPUBLIC | Taylor Swift | 12 |
| 1 | 2 | RUDE LATIUM/RCA | MAGIC! | 21 |
| 3 | 3 | AM I WRONG WARNER BROS. | Nico & Vinz | 22 |
| 2 | 4 | STAY WITH ME CAPITOL | Sam Smith | 23 |
| 5 | 5 | MAPS 222/INTERSCOPE | Maroon 5 | 19 |
| 6 | 6 | ME AND MY BROKEN HEART SCHOOLBOY/GIANT LITTLE MAN/MAD LOVE/INTERSCOPE | Rixton | 26 |
| 7 | 7 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | 43 |
| 8 | 8 | BEST DAY OF MY LIFE DIRTY CANVAS/ISLAND/REPUBLIC | American Authors | 47 |
| 10 | 9 | TRY REPUBLIC | Colbie Caillat | 12 |
| 9 | 10 | STORY OF MY LIFE SYCO/COLUMBIA | One Direction | 44 |
| 11 | 11 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | 10 |
| 12 | 12 | A SKY FULL OF STARS PARLOPHONE/ATLANTIC | Coldplay | 16 |
| 13 | 13 | GIRLS CHASE BOYS CABIN 24/MOM + POP/RED | Ingrid Michaelson | 25 |
| 16 | 14 | BOOM CLAP NEON GOLD/FOX/ATLANTIC/RRP | Charli XCX | 9 |
| 14 | 15 | AIN'T IT FUN FUELED BY RAMEN/RRP | Paramore | 26 |
| 15 | 16 | ANGEL IN BLUE JEANS COLUMBIA | Train | 19 |
| 17 | 17 | PROBLEM REPUBLIC | Ariana Grande Feat. Iggy Azalea | 17 |
| 20 | 18 | COOL KIDS WARNER BROS. | Echosmith | 11 |
| 18 | 19 | LOVE RUNS OUT MOSLEY/INTERSCOPE | OneRepublic | 20 |
| 19 | 20 | CHANDELIER MONKEY PUZZLE/RCA | Sia | 7 |
| 21 | 21 | SECRETS CAPITOL | Mary Lambert | 9 |
| 22 | 22 | SUPERHEROES PHONOGENIC/COLUMBIA | The Script | 9 |
| 23 | 23 | RATHER BE ATLANTIC/RRP | Clean Bandit Feat. Jess Glynne | 5 |
| 26 | 24 | ANIMALS 222/INTERSCOPE | Maroon 5 | 2 |
| 25 | 25 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | 3 |

SOCIAL 50: The week's most active songs on social networking sites based on weekly additions of fans across Facebook, Twitter, YouTube and Instagram, as measured by music analytics service Next Big Sound. ON-DEMAND SONGS: The week's top on-demand play requests and days of unlimited internet-controlled radio channels on leading music subscription services. COUNTRY STREAMING SONGS: The week's top streamed radio songs and on-demand songs and videos on leading online music services. RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for country and R&B/hip-hop, which are ranked by audience impressions, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends@billboard.com/biz for complete rules and explanations. All Charts © 2014, Prometheus Global Media, LLC and Nielsen BDS, Inc. All rights reserved.

ADULT CONTEMPORARY DATA COMPILED BY
MUSIC
BDS

| ADULT TOP 40™ | | | | |
|---------------|-----------|---|---------------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 SHAKE IT OFF BIG MACHINE/REPUBLIC | Taylor Swift | 12 |
| 2 | 2 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | 15 |
| 3 | 3 | DON'T ATLANTIC | Ed Sheeran | 17 |
| 6 | 4 | GG ANIMALS 222/INTERSCOPE | Maroon 5 | 7 |
| 5 | 5 | COOL KIDS WARNER BROS. | Echosmith | 19 |
| 4 | 6 | BOOM CLAP NEON GOLD/FOX/ATLANTIC/RRP | Charli XCX | 18 |
| 8 | 7 | HABITS (STAY HIGH) ISLAND/REPUBLIC | Tove Lo | 10 |
| 7 | 8 | BANG BANG LAVA/REPUBLIC | Jessie J, Ariana Grande & Nicki Minaj | 14 |
| 9 | 9 | SUPERHEROES PHONOGENIC/COLUMBIA | The Script | 16 |
| 10 | 10 | RATHER BE ATLANTIC/RRP | Clean Bandit Feat. Jess Glynne | 17 |
| 14 | 11 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | 7 |
| 13 | 12 | TRY REPUBLIC | Colbie Caillat | 16 |
| 11 | 13 | MAPS 222/INTERSCOPE | Maroon 5 | 21 |
| 16 | 14 | STOLEN DANCE LICHTDICH/NEON/REPUBLIC | Milky Chance | 9 |
| 18 | 15 | RIPTIDE F-STOP/ATLANTIC | Vance Joy | 9 |
| 19 | 16 | TAKE ME TO CHURCH RUBYWORKS/COLUMBIA | Hozier | 8 |
| 12 | 17 | CHANDELIER MONKEY PUZZLE/RCA | Sia | 15 |
| 21 | 18 | I LIVED MOSLEY/INTERSCOPE | OneRepublic | 6 |
| 22 | 19 | IN YOUR ARMS WARNER BROS. | Nico & Vinz | 6 |
| 20 | 20 | BATTLESHIPS 19/RCA | Daughtry | 23 |
| 23 | 21 | GHOST SYCO/COLUMBIA | Ella Henderson | 9 |
| 17 | 22 | SECRETS CAPITOL | Mary Lambert | 17 |
| 36 | 23 | BLANK SPACE BIG MACHINE/REPUBLIC | Taylor Swift | 2 |
| 24 | 24 | CENTURIES DCD2/ISLAND/REPUBLIC | Fall Out Boy | 5 |
| 26 | 25 | CADILLAC, CADILLAC COLUMBIA | Train | 4 |

| ALTERNATIVE™ | | | | |
|--------------|-----------|--|------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 STOLEN DANCE LICHTDICH/NEON/REPUBLIC | Milky Chance | 23 |
| 2 | 2 | TAKE ME TO CHURCH RUBYWORKS/COLUMBIA | Hozier | 21 |
| 4 | 3 | SOMETHING FROM NOTHING ROSWELL/RCA | Foo Fighters | 4 |
| 3 | 4 | LEFT HAND FREE INFECTIOUS/CANVASBACK/ATLANTIC | alt-J | 18 |
| 5 | 5 | RIPTIDE F-STOP/ATLANTIC | Vance Joy | 28 |
| 7 | 6 | FLAWS VIRGIN/CAPITOL | Bastille | 17 |
| 6 | 7 | DANGEROUS CRUSH MUSIC/WILCASSETTES/WARNER BROS. | Big Data Feat. Joywave | 35 |
| 8 | 8 | CENTURIES DCD2/ISLAND/REPUBLIC | Fall Out Boy | 9 |
| 9 | 9 | GOTTA GET AWAY NONESUCH/WARNER BROS. | The Black Keys | 12 |
| 10 | 10 | YELLOW FLICKER BEAT LAVA/REPUBLIC | Lorde | 6 |
| 14 | 11 | GG I BET MY LIFE KIDINAKORNER/INTERSCOPE | Imagine Dragons | 2 |
| 13 | 12 | CIGARETTE DAYDREAMS DSP/RCA | Cage The Elephant | 11 |
| 12 | 13 | MY SWEET SUMMER FIVE SEVEN | Dirty Heads | 26 |
| 15 | 14 | R U MINE? DOMINO/ADA | Arctic Monkeys | 9 |
| 21 | 15 | SHUT UP + DANCE RCA | Walk The Moon | 7 |
| 11 | 16 | I'M ONLY JOKING TOKOLOSH/EPIC | KONGOS | 19 |
| 17 | 17 | FOOLS GOLD DANGERBIRD/ELEKTRA/ATLANTIC | Fitz And The Tantrums | 11 |
| 20 | 18 | ROLLERCOASTER RCA | Bleachers | 9 |
| 23 | 19 | BEGGIN FOR THREAD HARVEST | Banks | 7 |
| 19 | 20 | THE ONLY WAY OUT ZUMA ROCK/RED ASSOCIATED LABELS | Bush | 8 |
| 22 | 21 | DESIRE ATLANTIC | Meg Myers | 19 |
| 24 | 22 | AGORA CANTORA | Bear Hands | 14 |
| 16 | 23 | BACK TO THE SHACK REPUBLIC | Weezer | 16 |
| 25 | 24 | EVERYWHERE I GO (KINGS AND QUEENS) DCD2/CRUSH | New Politics | 8 |
| 18 | 25 | TRAINWRECK 1979 LAST GANG/WARNER BROS. | Death From Above 1979 | 13 |

| TRIPLE A™ | | | | |
|-----------|-----------|--|---------------------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 3 | 1 | #1 THE MIRACLE (OF JOEY RAMONE) ISLAND/INTERSCOPE | U2 | 9 |
| 1 | 2 | DO YOU HEADZ UNDER/SEVEN FOUR/LOMA VISTA/CMG | Spoon | 17 |
| 4 | 3 | BUDAPEST COLUMBIA | George Ezra | 9 |
| 2 | 4 | GOTTA GET AWAY NONESUCH/WARNER BROS. | The Black Keys | 15 |
| 5 | 5 | LET ME DOWN EASY ATLANTIC | Paolo Nutini | 11 |
| 6 | 6 | STOLEN DANCE LICHTDICH/NEON/REPUBLIC | Milky Chance | 23 |
| 7 | 7 | LEFT HAND FREE INFECTIOUS/CANVASBACK/ATLANTIC | alt-J | 13 |
| 8 | 8 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | 8 |
| 9 | 9 | FROM EDEN RUBYWORKS/COLUMBIA | Hozier | 5 |
| 10 | 10 | YELLOW FLICKER BEAT LAVA/REPUBLIC | Lorde | 6 |
| 15 | 11 | LET'S BE STILL SUB POP | The Head And The Heart | 11 |
| 13 | 12 | CRAZY FOR YOU NETTWERK | Scars On 45 | 14 |
| 14 | 13 | FOOLS GOLD DANGERBIRD/ELEKTRA/ATLANTIC | Fitz And The Tantrums | 8 |
| NEW | 14 | I BET MY LIFE KIDINAKORNER/INTERSCOPE | Imagine Dragons | 1 |
| 17 | 15 | WORK IT OUT PROSPECT PARK | Knox Hamilton | 7 |
| 11 | 16 | SCARECROW CAPITOL | Counting Crows | 16 |
| 20 | 17 | CIGARETTE DAYDREAMS DSP/RCA | Cage The Elephant | 5 |
| 16 | 18 | FLAWS VIRGIN/CAPITOL | Bastille | 4 |
| NEW | 19 | GG MAKE YOU BETTER CAPITOL | The Decemberists | 1 |
| 18 | 20 | DANGEROUS CRUSH MUSIC/WILCASSETTES/WARNER BROS. | Big Data Feat. Joywave | 4 |
| 25 | 21 | HAPPY IDIOT GIRL FROM NANTUCKET/HARVEST | TV On The Radio | 5 |
| 24 | 22 | SHUT UP + DANCE RCA | Walk The Moon | 4 |
| 28 | 23 | LET IT GO REPUBLIC | James Bay | 2 |
| 26 | 24 | FORGOTTEN MAN REPRISE/WARNER BROS. | Tom Petty And The Heartbreakers | 5 |
| 22 | 25 | RAINBOW NONESUCH/WARNER BROS. | Robert Plant | 19 |



U2, 'Joey' Make History

U2 (above) breaks the record for the most No. 1s on the Triple A chart as "The Miracle (Of Joey Ramone)" becomes the band's 12th leader (3-1). Dating to the survey's launch on Jan. 20, 1996, U2 passes Coldplay, which has collected 11 No. 1s. Jack Johnson and Dave Matthews Band share third place (nine each), followed by Counting Crows, Sheryl Crow and R.E.M. (seven each).

Meanwhile, on Alternative (where "Miracle" moves 27-26), U2 extends its record for the most entries in the chart's archives as "Every Breaking Wave" crashes in at No. 32. It's the band's 41st visit, moving the group further ahead of runner-up Pearl Jam (38).

Taylor Swift tallies her fourth No. 1 on Adult Contemporary, where "Shake It Off" shoots 4-1 as the chart's Greatest Gainer. She last led for a week (Dec. 11, 2010) with "Mine" after notching her first two No. 1s in 2009: "Love Story" (six weeks) and "You Belong With Me" (14). With "Shake" atop Adult Top 40 for a seventh week after ruling Mainstream Top 40 for two weeks, it's Swift's first song to top all three surveys.

On Rhythmic, Trey Songz and featured artist Nicki Minaj score their second collaborative No. 1 as "Touchin', Lovin'" leaps 4-1. The pair first reigned together (also with Songz as the lead) on Oct. 30, 2010 with "Bottoms Up." Their new Rhythmic ruler marks Songz' fourth and Minaj's third overall.

—Gary Trust

| COUNTRY™ | | | | |
|-----------|-----------|---|----------------------|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 2 | 1 | #1 NEON LIGHT WARNER BROS./WMN | Blake Shelton | 12 |
| 3 | 2 | SUNSHINE & WHISKEY WARNER BROS./WAR | Frankie Ballard | 32 |
| 4 | 3 | DAY DRINKING CAPITOL NASHVILLE | Little Big Town | 23 |
| 6 | 4 | SOMEWHERE IN MY CAR HIT RED/CAPITOL NASHVILLE | Keith Urban | 22 |
| 1 | 5 | LEAVE THE NIGHT ON MCA NASHVILLE | Sam Hunt | 22 |
| 7 | 6 | GIRL IN A COUNTRY SONG DOT | Maddie & Tae | 19 |
| 5 | 7 | BURNIN' IT DOWN BROKEN BOW | Jason Aldean | 16 |
| 10 | 8 | SHOTGUN RIDER MCGRAW/BIG MACHINE | Tim McGraw | 10 |
| 9 | 9 | LOOK AT YOU BSR/NEW REVOLUTION | Big & Rich | 37 |
| 11 | 10 | CLOSE YOUR EYES STONEY CREEK | Parmalee | 40 |
| 13 | 11 | PERFECT STORM ARISTA NASHVILLE | Brad Paisley | 11 |
| 12 | 12 | SOMETHING IN THE WATER 19/ARISTA NASHVILLE | Carrie Underwood | 6 |
| 15 | 13 | TIL IT'S GONE BLUE CHAIR/COLUMBIA NASHVILLE | Kenny Chesney | 7 |
| 14 | 14 | FEELIN' IT 19/INTERSCOPE/MERCURY | Scotty McCreery | 31 |
| 16 | 15 | TALLADEGA EMI NASHVILLE | Eric Church | 8 |
| 19 | 16 | TAKE IT ON BACK RED BOW | Chase Bryant | 17 |
| 17 | 17 | HOMEGROWN HONEY CAPITOL NASHVILLE | Darius Rucker | 13 |
| 21 | 18 | SUN DAZE REPUBLIC NASHVILLE | Florida Georgia Line | 5 |
| 18 | 19 | KISS YOU TONIGHT MCA NASHVILLE | David Nail | 35 |
| 23 | 20 | GG LIKE A COWBOY STONEY CREEK | Randy Houser | 25 |
| 22 | 21 | MEAN TO ME ATLANTIC/WMN | Brett Eldredge | 18 |
| 20 | 22 | GOD MADE GIRLS VALORY | RaeLynn | 19 |
| 25 | 23 | DRINKING CLASS CURB | Lee Brice | 11 |
| 24 | 24 | SHOW YOU OFF WARNER BROS./WAR | Dan + Shay | 27 |
| 26 | 25 | MAKE ME WANNA VALORY | Thomas Rhett | 15 |

| R&B/HIP-HOP™ | | | | |
|--------------|-----------|---|---|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 1 | 1 | #1 HOLD YOU DOWN DJ Khalid Feat. Chris Brown, August Alsina, Future & Jeremih WE THE BEST/CASH MONEY/REPUBLIC | 13 | |
| 2 | 2 | NEW FLAME RCA | Chris Brown Feat. Usher & Rick Ross | 18 |
| 3 | 3 | LIFESTYLE MICK SCHULTZ/DEF JAM | Rich Gang Feat. Young Thug & Rich Homie Quan | 17 |
| 4 | 4 | HOT BOY GS9/EPIC | Bobby Shmurda | 14 |
| 5 | 5 | TUESDAY OVO SOUND/WARNER BROS. | I LOVE MAKONNEN Feat. Drake | 8 |
| 6 | 6 | ABOUT THE MONEY GRAND HUSTLE/COLUMBIA | T.I. Feat. Young Thug | 20 |
| 8 | 7 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | 22 |
| 9 | 8 | STUDIO TOP DAWG/INTERSCOPE | Schoolboy Q Feat. BJ The Chicago Kid | 27 |
| 11 | 9 | LATCH METHOD/PMR/CHERRYTREE/INTERSCOPE | Disclosure Feat. Sam Smith | 11 |
| 14 | 10 | NO TYPE EARDRUM/INTERSCOPE | Rae Sremmurd | 6 |
| 7 | 11 | ***FLAWLESS PARKWOOD/COLUMBIA | Beyonce Feat. Nicki Minaj Or Chimamanda Ngozi Adichie | 14 |
| 13 | 12 | TOUCHIN, LOVIN SONGBOOK/ATLANTIC | Trey Songz Feat. Nicki Minaj | 11 |
| 12 | 13 | STAY WITH ME CAPITOL | Sam Smith | 18 |
| 10 | 14 | O TO 100 / THE CATCH UP YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 16 |
| 15 | 15 | HANDSOME AND WEALTHY QUALITY CONTROL/300 | Migos | 17 |
| 25 | 16 | GG TRY ME IBGM/COLUMBIA | DeJ Loaf | 5 |
| 16 | 17 | GOOD KISSER RCA | Usher | 27 |
| 18 | 18 | MADE ME COCAINE MUZIK/EPIC | Snootie Wild Feat. K Camp | 12 |
| 17 | 19 | I TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar | 7 |
| 20 | 20 | I DON'T F**K WITH YOU G.O.O.D./DEF JAM | Big Sean Feat. E-40 | 6 |
| 19 | 21 | MAYBE G.O.O.D./DEF JAM | Teyana Taylor Feat. Pusha T & Yo Gotti | 10 |
| 29 | 22 | THE BODY BIG SHINE/MAYBACH/ATLANTIC | Wale Feat. Jeremih | 7 |
| 24 | 23 | CALL MY NAME BIG SHINE/SHANACHIE | Avery Sunshine | 8 |
| 28 | 24 | WHOLE DAMN YEAR CAPITOL | Mary J. Blige | 7 |
| 22 | 25 | NO LOVE NNTME MUCCO/DEF JAM | August Alsina | 9 |

| RHYTHMIC™ | | | | |
|-----------|-----------|---|--|---------------|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
| 4 | 1 | #1 TOUCHIN, LOVIN SONGBOOK/ATLANTIC | Trey Songz Feat. Nicki Minaj | 12 |
| 1 | 2 | NEW FLAME RCA | Chris Brown Feat. Usher & Rick Ross | 18 |
| 2 | 3 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | 22 |
| 3 | 4 | BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Rita Ora | 20 |
| 6 | 5 | I TOP DAWG/AFTERMATH/INTERSCOPE | Kendrick Lamar | 7 |
| 7 | 6 | YOU AND YOUR FRIENDS ROSTRUM/ATLANTIC/RRP | Wiz Khalifa Feat. Snoop Dogg & Ty Dolla \$ign | 10 |
| 5 | 7 | O TO 100 / THE CATCH UP YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 14 |
| 9 | 8 | TRUMPETS BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 11 |
| 11 | 9 | LOVE ME HARDER REPUBLIC | Ariana Grande & The Weeknd | 5 |
| 12 | 10 | I DON'T F**K WITH YOU G.O.O.D./DEF JAM | Big Sean Feat. E-40 | 6 |
| 10 | 11 | LIFESTYLE YOUNG MONEY/CASH MONEY/REPUBLIC | Rich Gang Feat. Young Thug & Rich Homie Quan | 11 |
| 8 | 12 | NO MEDIOCRE GRAND HUSTLE/COLUMBIA | T.I. Feat. Iggy Azalea | 20 |
| 13 | 13 | BODY LANGUAGE THA ALUMINI GROUP/88 CLASSIC/RCA | Kid Ink Feat. Usher & Tinashe | 7 |
| 19 | 14 | TUESDAY OVO SOUND/WARNER BROS. | I LOVE MAKONNEN Feat. Drake | 5 |
| 17 | 15 | HABITS (STAY HIGH) ISLAND/REPUBLIC | Tove Lo | 7 |
| 20 | 16 | HOLD YOU DOWN WE THE BEST/CASH MONEY/REPUBLIC | DJ Khalid Feat. Chris Brown, August Alsina, Future & Jeremih | 7 |
| 28 | 17 | GG BEG FOR IT TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. M.O | 2 |
| 18 | 18 | THAT'S ME RIGHT THERE INTERSCOPE | Jasmine V Feat. Kendrick Lamar | 11 |
| 22 | 19 | L.A. LOVE (LA LA) WILL.I.A.M./INTERSCOPE | Fergie | 6 |
| 24 | 20 | HOT BOY GS9/EPIC | Bobby Shmurda | 8 |
| 16 | 21 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | 12 |
| 21 | 22 | SHAKE IT OFF BIG MACHINE/REPUBLIC | Taylor Swift | 10 |
| 25 | 23 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | 8 |
| 27 | 24 | CERTIFIED FREAK BASHTOWN | Baby Bash Feat. Baeza | 9 |
| 34 | 25 | ABOUT THE MONEY GRAND HUSTLE/COLUMBIA | T.I. Feat. Young Thug | 4 |

Digital Songs

November 22
2014
billboard

| COUNTRY™ | | | | | |
|-----------|-----------|---|--|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART | |
| 2 | 1 | #1 2 WKS SOMETHING IN THE WATER 19/ARISTA NASHVILLE/SMN | Carrie Underwood | 6 | |
| 4 | 2 | SHOTGUN RIDER MCGRAW/BIG MACHINE/BMLG | Tim McGraw | 8 | |
| 1 | 3 | BURNIN' IT DOWN BROKEN BOW/BMG | Jason Aldean | 15 | |
| 16 | 4 | DAY DRINKING CAPITOL NASHVILLE/UMGN | Little Big Town | 23 | |
| 3 | 5 | LEAVE THE NIGHT ON MCA NASHVILLE/UMGN | Sam Hunt | 21 | |
| 6 | 6 | DIRT REPUBLIC NASHVILLE/BMLG | Florida Georgia Line | 17 | |
| 14 | 7 | SOMEWHERE IN MY CAR HIT RED/CAPITOL NASHVILLE | Keith Urban | 16 | |
| 5 | 8 | NEON LIGHT WARNER BROS./WMN | Blake Shelton | 12 | |
| 13 | 9 | PERFECT STORM ARISTA NASHVILLE/SMN | Brad Paisley | 10 | |
| 9 | 10 | GIRL IN A COUNTRY SONG DOT/BMLG | Maddie & Tae | 17 | |
| 17 | 11 | AMERICAN KIDS BLUE CHAIR/COLUMBIA NASHVILLE/SMN | Kenny Chesney | 21 | |
| 8 | 12 | DRINKING CLASS CURB | Lee Brice | 9 | |
| 10 | 13 | TALLADEGA EMI NASHVILLE/UMGN | Eric Church | 7 | |
| 29 | 14 | DRUNK ON A PLANE CAPITOL NASHVILLE/UMGN | Dierks Bentley | 28 | |
| 25 | 15 | BARTENDER CAPITOL NASHVILLE/UMGN | Lady Antebellum | 25 | |
| 11 | 16 | SUNSHINE & WHISKEY WARNER BROS./WMN | Frankie Ballard | 24 | |
| 19 | 17 | SUN DAZE REPUBLIC NASHVILLE/BMLG | Florida Georgia Line | 7 | |
| 21 | 18 | ROLLER COASTER CAPITOL NASHVILLE/UMGN | Luke Bryan | 20 | |
| 20 | 19 | SOMETHIN' BAD RCA NASHVILLE/SMN | Miranda Lambert Duet With Carrie Underwood | 25 | |
| 18 | 20 | GOD MADE GIRLS VALORY/BMLG | RaeLynn | 14 | |
| NEW | 21 | SMOKIN' AND DRINKIN' RCA NASHVILLE/SMN | Miranda Lambert Feat. Little Big Town | 1 | |
| 23 | 22 | MAKE ME WANNA VALORY/BMLG | Thomas Rhett | 6 | |
| 7 | 23 | MAKE YOU MISS ME MCA NASHVILLE/UMGN | Sam Hunt | 2 | |
| 31 | 24 | PLAY IT AGAIN CAPITOL NASHVILLE/UMGN | Luke Bryan | 50 | |
| 28 | 25 | I DON'T DANCE CURB | Lee Brice | 37 | |

| LATIN™ | | | | | |
|-----------|-----------|---|---|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART | |
| 1 | 1 | #1 30 WKS BALANDO REPUBLIC | Enrique Iglesias Feat. Descemer Bueno & Gente de Zona | 34 | |
| 3 | 2 | DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE | Don Omar & Lucenzo | 221 | |
| 4 | 3 | TRAVESURAS LA INDUSTRIA | Nicky Jam | 24 | |
| 5 | 4 | VIVIR MI VIDA SONY MUSIC LATIN | Marc Anthony | 81 | |
| 6 | 5 | AY VAMOS CAPITOL LATIN/UMLE | J Balvin | 16 | |
| 7 | 6 | 6 AM CAPITOL LATIN/UMLE | J Balvin Feat. Farruko | 43 | |
| 8 | 7 | ERES MIA SONY MUSIC LATIN | Romeo Santos | 37 | |
| 2 | 8 | SOLEDAD MACHETE/UMLE | Don Omar | 2 | |
| 9 | 9 | HIPS DON'T LIE EPIC | Shakira Feat. Wyclef Jean | 253 | |
| 10 | 10 | WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN | Shakira Feat. Freshlyground | 235 | |
| 12 | 11 | HEROE INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias | 253 | |
| 11 | 12 | COMO YO LE DOY MR. 305 | Pitbull Feat. Don Miguelo | 25 | |
| 15 | 13 | ADIOS SONY MUSIC LATIN | Ricky Martin | 7 | |
| 18 | 14 | Y ASI FUE FONOVISA/UMLE | Julion Alvarez y Su Norteno Banda | 17 | |
| 14 | 15 | ODIO SONY MUSIC LATIN | Romeo Santos Feat. Drake | 40 | |
| 17 | 16 | PASSION WHINE CARBON FIBER/SIENTE/UNIVERSAL MUSIC LATINO/UMLE | Farruko Feat. Sean Paul | 30 | |
| 16 | 17 | PROPUESTA INDECENTE SONY MUSIC LATIN | Romeo Santos | 66 | |
| 13 | 18 | I KNOW YOU WANT ME (CALLE OCHO) ULTRA | Pitbull | 199 | |
| 24 | 19 | NO ME PIDAS PERDON REMEX | Banda Sinaloense Ms de Sergio Lizarraga | 20 | |
| 28 | 20 | A QUE NO TE ATREVES ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE | Tito "El Bambino" El Patron Feat. Chenchon | 7 | |
| 20 | 21 | LOCO UNIVERSAL MUSIC LATINO/UMLE | Enrique Iglesias Feat. Romeo Santos | 63 | |
| 23 | 22 | DARTE UN BESO SONY MUSIC LATIN | Prince Royce | 69 | |
| 34 | 23 | PERDON SONY MUSIC LATIN | Camila | 8 | |
| 19 | 24 | GUAYA GUAYA MACHETE/UMLE | Don Omar | 13 | |
| 25 | 25 | FLOR PALIDA SONY MUSIC LATIN | Marc Anthony | 25 | |

| ROCK™ | | | | | |
|-----------|-----------|---|------------------------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART | |
| 1 | 1 | #1 3 WKS TAKE ME TO CHURCH RUBYWORKS/COLUMBIA | Hozier | 26 | |
| 3 | 2 | CENTURIES DCD2/ISLAND | Fall Out Boy | 9 | |
| 5 | 3 | RIPTIDE F-STOP/ATLANTIC/AG | Vance Joy | 25 | |
| 4 | 4 | STOLEN DANCE LICHTDICH7/NEON/REPUBLIC | Milky Chance | 21 | |
| 2 | 5 | I BET MY LIFE KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | 2 | |
| NEW | 6 | DROWN EPITAFH | Bring Me The Horizon | 1 | |
| 8 | 7 | COME WITH ME NOW TOKOLOSH/EPIC | KONGOS | 38 | |
| 7 | 8 | A SKY FULL OF STARS PARLOPHONE/ATLANTIC/AG | Coldplay | 27 | |
| RE | 9 | IMMORTALS WALT DISNEY | Fall Out Boy | 3 | |
| 13 | 10 | SHUT UP + DANCE RCA | Walk The Moon | 9 | |
| 35 | 11 | YELLOW FLICKER BEAT LAVA/REPUBLIC | Lorde | 6 | |
| 17 | 12 | MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND | Fall Out Boy | 92 | |
| 6 | 13 | MAD WORLD REPUBLIC | Taylor John Williams | 2 | |
| 16 | 14 | DANGEROUS CRUSH MUSIC/WILCASSETTES/WARNER BROS. | Big Data Feat. Joywave | 24 | |
| NEW | 15 | LET ME IN YOUR HEART AGAIN (WILLIAM ORBIT MIX) HOLLYWOOD | Queen | 1 | |
| 21 | 16 | REFLECTIONS PHOTO FINISH/REPUBLIC | MisterWives | 5 | |
| 18 | 17 | SAIL RED BULL | AWOLNATION | 188 | |
| 12 | 18 | RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | 120 | |
| 10 | 19 | WARRIORS KIDINAKORNER/INTERSCOPE/IGA | Imagine Dragons | 8 | |
| 25 | 20 | THUNDERSTRUCK COLUMBIA/LEGACY | AC/DC | 81 | |
| NEW | 21 | ALL THE TIME BRUSHFIRE/REPUBLIC | Bahamas | 1 | |
| 23 | 22 | POMPEII VIRGIN/CAPITOL | Bastille | 71 | |
| 9 | 23 | FLAWS VIRGIN/CAPITOL | Bastille | 9 | |
| NEW | 24 | DEAD AIR LAVA/REPUBLIC | CHVRCHES | 1 | |
| 29 | 25 | LET HER GO BLACK CROW/NETTWERK | Passenger | 75 | |

| DANCE/ELECTRONIC™ | | | | | |
|-------------------|-----------|---|---|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART | |
| 3 | 1 | #1 3 WKS WAVES LEFT LANE/ULTRA/RCA | Mr. Probz | 17 | |
| 2 | 2 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | 10 | |
| 1 | 3 | RATHER BE ATLANTIC/AG | Clean Bandit Feat. Jess Glynne | 35 | |
| 5 | 4 | HEROES (WE COULD BE) REFUNE/DEF JAM | Alesso Feat. Tove Lo | 8 | |
| 4 | 5 | BREAK FREE REPUBLIC | Ariana Grande Feat. Zedd | 19 | |
| 9 | 6 | DANGEROUS WHAT A MUSIC/JACK BACK/PARLOPHONE/AG | David Guetta Feat. Sam Martin | 5 | |
| 8 | 7 | TURN DOWN FOR WHAT COLUMBIA | DJ Snake & Lil Jon | 47 | |
| 7 | 8 | A SKY FULL OF STARS PARLOPHONE/ATLANTIC/AG | Coldplay | 19 | |
| 10 | 9 | LATCH METHOD/PNR/CHERRYTREE/INTERSCOPE/IGA | Disclosure Feat. Sam Smith | 61 | |
| 6 | 10 | OPEN WIDE FLY EYE/COLUMBIA | Calvin Harris Feat. Big Sean | 2 | |
| 13 | 11 | PRAYER IN C CHOKO INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/AG | Lillywood & Robin Schulz | 15 | |
| 11 | 12 | OUTSIDE FLY EYE/COLUMBIA | Calvin Harris Feat. Ellie Goulding | 3 | |
| 12 | 13 | HIDEAWAY LOKAL LEGEND/4TH & BROADWAY/ISLAND | Kiesza | 23 | |
| 16 | 14 | FADED MIND OF A GENIUS/TH3RD BRAIN | ZHU | 10 | |
| 14 | 15 | DELIRIOUS (BONELESS) DIM MAK/ULTRA | Steve Aoki, Chris Lake & Tujamo Feat. Kid Ink | 19 | |
| 17 | 16 | WAKE ME UP! PRMD/ISLAND | Avicii | 72 | |
| 36 | 17 | GET LOW WEDGEWOOD/DJ SNAKE/MAD DECENT/COLUMBIA | Dillon Francis & DJ Snake | 33 | |
| 22 | 18 | TITANIUM WHAT A MUSIC/PARLOPHONE/WARNER BROS. | David Guetta Feat. Sia | 151 | |
| NEW | 19 | TOGETHER FLY EYE/COLUMBIA | Calvin Harris Feat. Gwen Stefani | 1 | |
| 18 | 20 | BEND OVA LITTLE JONATHAN/EPIC | Lil Jon Feat. Tyga | 16 | |
| 25 | 21 | ANIMALS SCHOOLBOY/SPINNIN'/SILENT/CASABLANCA/REPUBLIC | Martin Garrix | 70 | |
| 24 | 22 | FIVE NIGHTS AT FREDDY'S THE LIVING TOMBSTONE | The Living Tombstone | 7 | |
| 26 | 23 | KANYE DIM MAK/REPUBLIC | The Chainsmokers Feat. Siren | 14 | |
| NEW | 24 | PRAY TO GOD FLY EYE/COLUMBIA | Calvin Harris Feat. HAIM | 1 | |
| 23 | 25 | FIVE HOURS LE7ELS/PRMD | Deorro | 24 | |

| R&B/HIP-HOP™ | | | | | |
|--------------|-----------|---|---|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART | |
| 4 | 1 | #1 1 WK TUESDAY OVO SOUND/WARNER BROS. | I LOVE MAKONNEN Feat. Drake | 10 | |
| 5 | 2 | I DON'T F**K WITH YOU G.O.O.D./DEF JAM | Big Sean Feat. E-40 | 7 | |
| 1 | 3 | ONLY NICKI MINAJ Feat. Drake, Lil Wayne & Chris Brown | YOUNG MONEY/CASH MONEY/REPUBLIC | 2 | |
| 3 | 4 | DON'T TELL 'EM LICHTDICH7/DEF JAM | Jeremih Feat. YG | 22 | |
| 2 | 5 | BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Rita Ora | 22 | |
| 6 | 6 | HOT BOY GS9/EPIC | Bobby Shmurda | 15 | |
| 8 | 7 | BEG FOR IT TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. MO | 3 | |
| 11 | 8 | NO TYPE EARDRUM/INTERSCOPE/IGA | Rae Sremmurd | 8 | |
| 10 | 9 | ANACONDA YOUNG MONEY/CASH MONEY/REPUBLIC | Nicki Minaj | 14 | |
| 12 | 10 | LIFESTYLE RICH GANG Feat. Young Thug & Rich Homie Quan | YOUNG MONEY/CASH MONEY/REPUBLIC | 18 | |
| 13 | 11 | 0 TO 100 / THE CATCH UP YOUNG MONEY/CASH MONEY/REPUBLIC | Drake | 17 | |
| 15 | 12 | I TOP DAWG/AFTERMATH/INTERSCOPE/IGA | Kendrick Lamar | 7 | |
| 16 | 13 | NEW FLAME RCA | Chris Brown Feat. Usher & Rick Ross | 18 | |
| 9 | 14 | G.D.F.R. POE BOY/ATLANTIC/AG | Flo Rida Feat. Sage The Gemini & Lookas | 3 | |
| 18 | 15 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | 65 | |
| 17 | 16 | HAPPY BACK LOT/COLUMBIA | Pharrell Williams | 49 | |
| 20 | 17 | HOLD YOU DOWN DJ Khaled Feat. Chris Brown, August Alsina, Future & Jeremih | WE THE BEST/CASH MONEY/REPUBLIC | 13 | |
| 21 | 18 | TOUCHIN, LOVIN SONGBOOK/ATLANTIC/AG | Trey Songz Feat. Nicki Minaj | 11 | |
| 23 | 19 | TRY ME IBGM/COLUMBIA | DeJ Loaf | 5 | |
| 19 | 20 | FANCY TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Charli XCX | 36 | |
| 22 | 21 | NO FLEX ZONE EARDRUM/INTERSCOPE/IGA | Rae Sremmurd | 17 | |
| 25 | 22 | ABOUT THE MONEY GRAND HUSTLE/COLUMBIA | T.I. Feat. Young Thug | 15 | |
| 28 | 23 | BODY LANGUAGE THE ALUMINI GROUP/88 CLASSIC/RCA | Kid Ink Feat. Usher & Tinashe | 9 | |
| 27 | 24 | 2 ON RCA | Tinashe Feat. Schoolboy Q | 32 | |
| 30 | 25 | OFTEN KO/REPUBLIC | The Weeknd | 9 | |

| HOLIDAY™ | | | | | |
|-----------|-----------|--|--------------------------------|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | WKS. ON CHART | |
| 1 | 1 | #1 6 WKS DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY | K. Bel, A. Lee Morn & K. Lopez | 10 | |
| 2 | 2 | ALL I WANT FOR CHRISTMAS IS YOU COLUMBIA/LEGACY | Mariah Carey | 59 | |
| NEW | 3 | NOEL HILLSONG/SPARROW/CAPITOL CMG | Hillsong Young & Free | 1 | |
| 4 | 4 | ROCKIN' AROUND THE CHRISTMAS TREE DECCA/MCA NASHVILLE/UME | Brenda Lee | 56 | |
| 5 | 5 | WHERE ARE YOU CHRISTMAS? INTERSCOPE/UME | Faith Hill | 59 | |
| 6 | 6 | CHRISTMAS EVE (SARAJEVO 12/24) LAVA/RHINO | Trans-Siberian Orchestra | 59 | |
| 7 | 7 | JINGLE BELL ROCK DECCA/MCA NASHVILLE/UME | Bobby Helms | 57 | |
| 8 | 8 | IT'S THE MOST WONDERFUL TIME OF THE YEAR COLUMBIA/LEGACY | Andy Williams | 55 | |
| 11 | 9 | IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS 143/REPRISE/WARNER BROS. | Michael Buble | 37 | |
| 9 | 10 | LITTLE DRUMMER BOY RCA | Pentatonix | 11 | |
| 12 | 11 | CHRISTMAS CANON LAVA/RHINO | Trans-Siberian Orchestra | 59 | |
| 3 | 12 | WHITE WINTER HYMNAL RCA | Pentatonix | 3 | |
| 13 | 13 | A HOLLY JOLLY CHRISTMAS DECCA/MCA NASHVILLE/UME | Burl Ives | 54 | |
| 15 | 14 | WHITE CHRISTMAS DECCA/MCA SPECIAL PRODUCTS/UME | Bing Crosby | 56 | |
| 17 | 15 | THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) CAPITOL | Nat King Cole | 55 | |
| 18 | 16 | CAROL OF THE BELLS RCA | Pentatonix | 18 | |
| 26 | 17 | UNDERNEATH THE TREE 19/RCA | Kelly Clarkson | 14 | |
| 25 | 18 | WINTER WONDERLAND/DON'T WORRY BE HAPPY RCA | Pentatonix Feat. Tori Kelly | 3 | |
| 21 | 19 | LAST CHRISTMAS COLUMBIA/LEGACY | Wham! | 59 | |
| 16 | 20 | MISTLETOE SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG | Justin Bieber | 42 | |
| 10 | 21 | MARY, DID YOU KNOW? COLUMBIA/LEGACY | Pentatonix | 3 | |
| 36 | 22 | CHRISTMAS (BABY PLEASE COME HOME) COLUMBIA/LEGACY | Mariah Carey | 24 | |
| 35 | 23 | I WANT A HIPPOPOTAMUS FOR CHRISTMAS GOLDENLANE/BACCI BROS/PMI/HOLIDAY CLASSIC | Gayla Peevey | 58 | |
| 30 | 24 | SANTA CLAUS IS COMIN' TO TOWN COLUMBIA | Bruce Springsteen | 27 | |
| 28 | 25 | CHRISTMAS (BABY PLEASE COME HOME) 143/REPRISE/WARNER BROS. | Michael Buble | 19 | |

THE WEEK'S TOP-DOWNLOADED SONGS ACROSS VARIOUS GENRES, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2014, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

SALES DATA COMPILED BY
nielsen
SoundScan

billboard
**WOMEN
IN MUSIC** 2014

billboard
WOMEN IN MUSIC

TAYLOR SWIFT
BILLBOARD'S WOMAN OF THE YEAR

ARIANA GRANDE
RISING STAR

IDINA MENZEL
BREAKTHROUGH ARTIST OF THE YEAR

SPECIAL ISSUE

This December, **Billboard** will celebrate the top female artists and distinguished executives from all sectors of the music industry for their unprecedented success over the past 12 months at its annual Women in Music event.

This issue will spotlight **Taylor Swift**, *Billboard's* 2014 Woman of the Year, along with the Rising Star, **Ariana Grande**, and Breakthrough Artist of the Year, **Idina Menzel**.

Take this opportunity to congratulate the most powerful and talented women in music and wish them continued success.

ON SALE 12/6

ISSUE CLOSE 11/26

MATERIALS 12/1

BONUS DISTRIBUTION:

The Billboard Women in Music Event
December 2014 / New York City

New York: Joe Maimone
212-493-4427 / joe.maimone@billboard.com

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November 22
2014
billboard

HEATSEEKERS ALBUMS™

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|--|-------------------------------|-----------|---------------|
| | | 1 | #1 MADDIE & TAE DOT/BMLG | Maddie & Tae EP | 1 | 1 |
| | | 2 | THEOPHILUS LONDON REPRISE/WARNER BROS. | Vibes | 2 | 1 |
| | | 3 | DEERHOOF POLYVINYL | La Isla Bonita | 3 | 1 |
| 5 | 4 | 4 | ECHOSMITH WARNER BROS. | Talking Dreams | 1 | 23 |
| | | 5 | MARIACHI EL BRONX WHITE DRUGS/ATO | Mariachi El Bronx (III) | 5 | 1 |
| | | 6 | ARCA MUTE | Xen | 6 | 1 |
| - | 2 | 7 | MYSTERY SKULLS WARNER BROS. | Forever | 2 | 2 |
| | | 8 | JACKIE HILL PERRY HUMBLE BEAST | The Art Of Joy | 8 | 1 |
| | | 9 | PENNY BLACK NORTHWOOD | Jubilee Riots | 9 | 1 |
| | | 10 | BYRNE AND KELLY BYRNE AND KELLY | Live In Australia | 10 | 1 |
| | | 11 | LES SINS COMPANY/CARPARK | Michael | 11 | 1 |
| 18 | 11 | 12 | STURGILL SIMPSON HIGH TOP MOUNTAIN/THIRTY TIGERS | High Top Mountain | 11 | 15 |
| 20 | 39 | 13 | GG RENEE FLEMING DECCA/UNIVERSAL MUSIC CLASSICS | Christmas In New York | 10 | 4 |
| | | 14 | JONATHAN ANTOINE SYCO/PORTRAIT/SONY MASTERWORKS | Tenore | 14 | 1 |
| | | 15 | GROUPER KRANKY | Ruins | 12 | 2 |
| 36 | 38 | 16 | MIGOS QUALITY CONTROL/300 | No Label II | 4 | 23 |
| 26 | 32 | 17 | ROBIN SCHULZ TONSPIEL/ATLANTIC/AG | Prayer | 17 | 6 |
| 22 | 37 | 18 | BELA FLECK & ABIGAIL WASHBURN ROUNDER/CONCORD | Bela Fleck & Abigail Washburn | 3 | 5 |
| - | 21 | 19 | STEVE KRASE CONNOR RAY | Buckle Up | 19 | 2 |
| | | 20 | CLARK WARP | Clark | 20 | 1 |
| 2 | 14 | 21 | THE BUDOS BAND DAFTONE | Burnt Offering | 2 | 3 |
| 46 | 48 | 22 | SETH MACFARLANE REPUBLIC | Holiday For Swing! | 22 | 4 |
| 23 | 30 | 23 | LAUREN DAIGLE CENTRICITY/CAPITOL CMG | How Can It Be (EP) | 17 | 6 |
| 1 | 26 | 24 | AMARAN THE SPINEFARM | Massive Addictive | 1 | 3 |
| | | 25 | CITIZENS & SAINTS BEC | Join The Triumph | 25 | 1 |

| 2 WKS. AGO | LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | PEAK POS. | WKS. ON CHART |
|------------|-----------|-----------|--|---------------------------------|-----------|---------------|
| | | 26 | JUST SAY JESUS BEC/CAPITOL CMG | Seventh Time Down | 11 | 8 |
| 13 | 33 | 27 | EX HEX MERGE | Rips | 5 | 5 |
| | | 28 | MAJOR LEAGUE NO SLEEP | There's Nothing Wrong With Me | 28 | 1 |
| | | 29 | FOREVER CAME CALLING PURE NOISE | What Matters Most | 6 | 2 |
| | | 30 | GLASS ANIMALS WOLF TONE/HARVEST | Zaba | 17 | 18 |
| 30 | 41 | 31 | MELANIE MARTINEZ ATLANTIC/AG | Dollhouse (EP) | 4 | 10 |
| | | 32 | CHRISTOPHER MERRITT SHADOW MOUNTAIN | Silent Night: A Piano Christmas | 32 | 1 |
| - | 20 | 33 | AS BLOOD RUNS BLACK STANDBY | Ground Zero | 20 | 2 |
| - | 6 | 34 | PIANOS BECOME THE TEETH EPITAPH | Keep You | 6 | 2 |
| - | 10 | 35 | CIMORELLI ISLAND/UIME | Renegade (EP) | 10 | 2 |
| 40 | 42 | 36 | CLEAN BANDIT ATLANTIC/AG | New Eyes | 4 | 21 |
| | | 37 | DIRTY SOUTH PHAZING/ASTRALWERKS | With You | 37 | 1 |
| | | 38 | DEM ATLAS RYMESAVERS | DWNR | 38 | 1 |
| | | 39 | MEG MYERS GOOD CROCK/ATLANTIC/AG | Make A Shadow (EP) | 36 | 3 |
| | | 40 | YOUNG RISING SONS DIRTY CANVAS/INTERSCOPE/IGA | Young Rising Sons (EP) | 40 | 2 |
| 27 | 28 | 41 | SCOTT BRADLEE & POSTMODERN JUKEBOX SCOTT BRADLEE | Historical Misappropriation | 11 | 7 |
| | | 42 | SAM GROW OLE MEDIA MANAGEMENT | Sam Grow (EP) | 42 | 1 |
| | | 43 | TRACI BRAXTON SOULWORLD ENTERTAINMENT/EONE | Crash & Burn | 1 | 4 |
| 7 | 34 | 44 | THURSTON MOORE MATADOR | The Best Day | 7 | 3 |
| | | 45 | ELIDA REYNA Y AVANTE M MUSIC & ENTERTAINMENT GROUP/FREDDIE | Al Fin Completa | 45 | 1 |
| | | 46 | BAHAMAS BARCHORDS/BRUSHFIRE/REPUBLIC | Bahamas Is Afie | 15 | 2 |
| 21 | 50 | 47 | SANCTUARY CENTURY MEDIA | The Year The Sun Died | 2 | 4 |
| | | 48 | SEATTLE SYMPHONY (MORLOT) CANTALOUPE | John Luther Adams: Become Ocean | 11 | 4 |
| | | 49 | GLASS CLOUD EQUAL VISION | Perfect War Forever (EP) | 3 | 3 |
| - | 3 | 50 | HALSEY ASTRALWERKS | Room 93 (EP) | 3 | 2 |

HEATSEEKERS SONGS™

| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART |
|-----------|-----------|---|--|---------------|
| 4 | 1 | #1 TRY ME IBGM/COLUMBIA | DeJ Loaf | 3 |
| 1 | 2 | STOLEN DANCE LICHTOICHT/NEON/REPUBLIC | Milky Chance | 18 |
| 3 | 3 | GIRL IN A COUNTRY SONG DOT | Maddie & Tae | 16 |
| 2 | 4 | SUNSHINE & WHISKEY WARNER BROS./WAR | Frankie Ballard | 22 |
| 5 | 5 | HEROES (WE COULD BE) REFUNE/DEF JAM | Alesso Feat. Tove Lo | 8 |
| 6 | 6 | GHOST SYCO/COLUMBIA | Ella Henderson | 8 |
| 9 | 7 | GOD MADE GIRLS VALORY | RaeLynn | 4 |
| 8 | 8 | HANDSOME AND WEALTHY QUALITY CONTROL/300 | Migos | 11 |
| 7 | 9 | SECRETS CAPITOL | Mary Lambert | 12 |
| 10 | 10 | MADE ME COCAINE MUZIK/EPIC | Snootie Wild Feat. K Camp | 6 |
| 19 | 11 | SHUT UP + DANCE RCA | Walk The Moon | 3 |
| 12 | 12 | GERONIMO EMPIRE OF SONG/SCHOOLBOY/REPUBLIC | Sheppard | 3 |
| 16 | 13 | RECOGNIZE OVO SOUND/WARNER BROS. | PARTYNEXTDOOR Feat. Drake | 6 |
| 20 | 14 | PRAYER IN C CHOKE INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/RRP | Lillywood & Robin Schulz | 4 |
| 21 | 15 | TAKE IT ON BACK RED BOW | Chase Bryant | 3 |
| 11 | 16 | HIDEAWAY LOKAL LEGEND/4TH & BROADWAY/ISLAND/REPUBLIC | Kiesza | 19 |
| 13 | 17 | ERRRBODY COCAINE MUZIK/EPIC | Yo Gotti | 7 |
| | 18 | DROWN EPITAPH | Bring Me The Horizon | 1 |
| | 19 | MAYBE G.O.O.D./DEF JAM | Teyana Taylor Feat. Pusha T & Yo Gotti | 1 |
| 15 | 20 | U GUESSED IT OG MACO/QUALITY CONTROL | OG Maco Feat. 2 Chainz | 6 |
| 18 | 21 | THAT'S ME RIGHT THERE INTERSCOPE | Jasmine V Feat. Kendrick Lamar | 5 |
| 23 | 22 | OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG | Hillsong UNITED | 47 |
| 17 | 23 | 24 HOURS EPIC | TeeFLii Feat. 2 Chainz | 18 |
| 22 | 24 | DANGEROUS CRUSH MUSIC/WLCASSETTES/WARNER BROS. | Big Data Feat. Joywave | 13 |
| | 25 | I CAN'T STOP DRINKING ABOUT YOU WARNER BROS. | Bebe Rexha | 1 |

REGIONAL HEATSEEKERS #1 ALBUMS™



British tenor **Jonathan Antoine** — formerly of the duo **Jonathan & Charlotte** — captures his first solo chart entry with the bow of *Tenore* at No. 14 on Heatseekers Albums. It also starts at No. 3 on Traditional Classical Albums. The 19-year-old artist rose to fame on *Britain's Got Talent* in 2012, and charted two top 10 sets on Classical Crossover Albums with **Charlotte Jacconelli**. —Keith Caulfield

| MOUNTAIN | | |
|----------|---------------------|---------------------------------|
| 1 | CHRISTOPHER MERRITT | SILENT NIGHT: A PIANO CHRISTMAS |
| 2 | GLASS CLOUD | PERFECT WAR FOREVER (EP) |
| 3 | ECHOSMITH | TALKING DREAMS |
| 4 | AS BLOOD RUNS BLACK | GROUND ZERO |
| 5 | MADDIE & TAE | MADDIE & TAE EP |
| 6 | MARIACHI EL BRONX | MARIACHI EL BRONX (III) |
| 7 | THE TEXAS TENORS | YOU SHOULD DREAM |
| 8 | KATASTRO | NO MUD NO LOTUS |
| 9 | THEOPHILUS LONDON | VIBES |
| 10 | MYSTERY SKULLS | FOREVER |

| WEST NORTH CENTRAL | | |
|--------------------|---------------------|-------------------|
| 1 | DEM ATLAS | DWNR |
| 2 | THE TEXAS TENORS | YOU SHOULD DREAM |
| 3 | AS BLOOD RUNS BLACK | GROUND ZERO |
| 4 | MADDIE & TAE | MADDIE & TAE EP |
| 5 | ECHOSMITH | TALKING DREAMS |
| 6 | DEERHOOF | LA ISLA BONITA |
| 7 | BYRNE AND KELLY | LIVE IN AUSTRALIA |
| 8 | CIMORELLI | RENEGADE (EP) |
| 9 | GLASS ANIMALS | ZABA |
| 10 | THEOPHILUS LONDON | VIBES |

HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top R&B/Hip-Hop Albums, Top Country Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen SoundScan. HEATSEEKERS SONGS: The week's most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100 or the top 50 of Hot 100 Airplay prior to Dec. 5, 1999. If a title reaches those levels, it and the act's subsequent songs are then ineligible to appear on Heatseekers Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See charts.legends.billboard.com/biz for complete rules and explanations. All charts © 2014, Promoters Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. SALES DATA COMPILED BY nielsen SoundScan AIRPLAY/STREAMING DATA COMPILED BY nielsen BDS

Country

November 22
2014
billboard

| HOT COUNTRY SONGS™ | | | | | | |
|-----------------------|-----------|-----------|---|---------------|--|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION | Artist | PEAK POS. |
| | | | PRODUCER (SONGWRITER) | | IMPRINT/PROMOTION LABEL | WKS. ON CHART |
| 6 | 5 | 1 | #1 DG SG SOMETHING IN THE WATER | | Carrie Underwood | 1 |
| | | | M. BRIGHT (C. UNDERWOOD, C. DESTEFANO, BRETT JAMES) | | ARISTA NASHVILLE | 7 |
| 1 | 2 | 2 | BURNIN' IT DOWN | | Jason Aldean | 1 |
| | | | M. KNOX (C.G. TOMPKINS, R. CLAWSON, B. KELLEY, T. HUBBARD) | | BROKEN BOW | 17 |
| 2 | 1 | 3 | LEAVE THE NIGHT ON | | Sam Hunt | 1 |
| | | | Z. CROWELL, S. MCANALLY (S. HUNT, S. MCANALLY, J. OSBORNE) | | MCA NASHVILLE | 21 |
| 7 | 9 | 4 | DAY DRINKING | | Little Big Town | 4 |
| | | | J. JOYCE (K. FAIRCHILD, J. WESTBROOK, P. SWEET, T. VERGES, B. DEAN) | | CAPITOL NASHVILLE | 23 |
| 4 | 3 | 5 | NEON LIGHT | | Blake Shelton | 3 |
| | | | S. HENDRICKS (A. DORFF, J. KEAR, MARK IRWIN) | | WARNER BROS./WMN | 13 |
| 9 | 6 | 6 | SOMEWHERE IN MY CAR | | Keith Urban | 6 |
| | | | D. HUFF, K. URBAN (J.T. HARDING, K. URBAN) | | HIT RED/CAPITOL NASHVILLE | 18 |
| 11 | 10 | 7 | SHOTGUN RIDER | | Tim McGraw | 7 |
| | | | B. GALLIMORE, T. MCGRAW (H. LINDSEY, M. GREEN, T. VERGES) | | MCGRAW/BIG MACHINE | 8 |
| 8 | 8 | 8 | AG GIRL IN A COUNTRY SONG | | Maddie & Tae | 8 |
| | | | D. HUFF, A. SCHERZ (A. SCHERZ, M. MARLOW, T. DYE) | | DOT | 17 |
| 3 | 4 | 9 | DIRT | | Florida Georgia Line | 1 |
| | | | J. MOI (C.G. TOMPKINS, R. CLAWSON) | | REPUBLIC NASHVILLE | 19 |
| 5 | 7 | 10 | SUNSHINE & WHISKEY | | Frankie Ballard | 5 |
| | | | M. ALTMAN (L. LAIRD, J. JOHNSTON) | | WARNER BROS./WAR | 28 |
| 15 | 12 | 11 | PERFECT STORM | | Brad Paisley | 11 |
| | | | L. WOOTE, B. PAISLEY (B. PAISLEY, L.T. MILLER) | | ARISTA NASHVILLE | 12 |
| 10 | 11 | 12 | ROLLER COASTER | | Luke Bryan | 5 |
| | | | J. STEVENS (C. SWINDELL, M. CARTER) | | CAPITOL NASHVILLE | 22 |
| 12 | 14 | 13 | AMERICAN KIDS | | Kenny Chesney | 2 |
| | | | B. CANNON, K. CHESNEY (R. CLAWSON, S. MCANALLY, L. LAIRD) | | BLUE CHAIR/COLUMBIA NASHVILLE | 21 |
| 21 | 15 | 14 | TALLADEGA | | Eric Church | 14 |
| | | | J. JOYCE (E. CHURCH, L. LAIRD) | | EMI NASHVILLE | 8 |
| 16 | 17 | 15 | BARTENDER | | Lady Antebellum | 4 |
| | | | N. CHAPMAN, LADY ANTEBELLUM (C. KELLEY, D. HAYWOOD, H. SCOTT, R. CLAWSON) | | CAPITOL NASHVILLE | 25 |
| 17 | 13 | 16 | LOOK AT YOU | | Big & Rich | 13 |
| | | | B. KENNY, J. RICH (J. RICH, S. LAWSON) | | BSR/NEW REVOLUTION | 35 |
| 25 | 20 | 17 | SUN DAZE | | Florida Georgia Line | 17 |
| | | | J. MOI (C.R. BARLOWE, J. FRASURE, S. BUXTON, T. HUBBARD, B. KELLEY) | | REPUBLIC NASHVILLE | 8 |
| 18 | 16 | 18 | CLOSE YOUR EYES | | Parmalee | 16 |
| | | | NV (A. CRAIG, T. TOMLINSON, S. MINOR) | | STONEY CREEK | 29 |
| 19 | 18 | 19 | DRINKING CLASS | | Lee Brice | 18 |
| | | | M. MCCLURE, K. JACOBS, L. BRICE (J. KEAR, D. FRASIER, E. M. HILL) | | CURB | 11 |
| 20 | 19 | 20 | FEELIN' IT | | Scotty McCreery | 19 |
| | | | F. ROGERS (F. ROGERS, M. WEST) | | 19/INTERSCOPE/MERCURY | 24 |
| 14 | 22 | 21 | SOMETHIN' BAD | | Miranda Lambert Duet With Carrie Underwood | 1 |
| | | | F. LIDDELL, C. AINLAY, G. WOLF (C. DESTEFANO, BRETT JAMES, PRISCILLA RENEA) | | 19/ARISTA NASHVILLE/RCA NASHVILLE | 25 |
| 22 | 21 | 22 | GOD MADE GIRLS | | RaeLynn | 21 |
| | | | J. MOI (RAE LYNN, N. GALYON, L. MCKENNA, L. ROSE) | | VALORY | 19 |
| 23 | 23 | 23 | TIL IT'S GONE | | Kenny Chesney | 23 |
| | | | B. CANNON, K. CHESNEY (R. CLAWSON, D.L. MURPHY, J. YEARY) | | BLUE CHAIR/COLUMBIA NASHVILLE | 6 |
| 26 | 26 | 24 | MEAN TO ME | | Brett Eldredge | 24 |
| | | | L. LAIRD (B. ELDREDGE, S. CARUSOE) | | ATLANTIC/WMN | 11 |
| 24 | 25 | 25 | HOMEGROWN HONEY | | Darius Rucker | 24 |
| | | | F. ROGERS (D. RUCKER, C. KELLEY, N. CHAPMAN) | | CAPITOL NASHVILLE | 11 |
| 27 | 28 | 26 | MAKE ME WANNA | | Thomas Rhett | 26 |
| | | | J. JOYCE (THOMAS RHETT, B. BUTLER, L. MCCOY) | | VALORY | 11 |
| 32 | 30 | 27 | LIKE A COWBOY | | Randy Houser | 27 |
| | | | D. GEORGE (R. HOUSER, B. LONG) | | STONEY CREEK | 22 |
| 29 | 29 | 28 | TAKE IT ON BACK | | Chase Bryant | 28 |
| | | | D. GEORGE, C. BRYANT (C. BRYANT, T.L. JAMES, D. ALTMAN) | | RED BOW | 13 |
| 28 | 27 | 29 | KISS YOU TONIGHT | | David Nail | 25 |
| | | | F. LIDDELL, C. AINLAY, G. WOLF (D. COOK, J. KNOWLES, T. SUMMAR) | | MCA NASHVILLE | 27 |
| 30 | 31 | 30 | SHOW YOU OFF | | Dan + Shay | 29 |
| | | | D. SMYERS, S. HENDRICKS, D. DORTON (D. SMYERS, S. MOONEY, D. DORTON) | | WARNER BROS./WAR | 27 |
| 33 | 34 | 31 | LONELY EYES | | Chris Young | 31 |
| | | | J. STROUD (J. BULFORD, J. MATTHEWS, L. VELTZ) | | RCA NASHVILLE | 8 |
| 31 | 33 | 32 | TATTOO | | Hunter Hayes | 31 |
| | | | D. HUFF, H. HAYES (H. HAYES, T. VERGES, B. DEAN) | | ATLANTIC/WMN | 19 |
| 35 | 37 | 33 | WHAT WE AIN'T GOT | | Jake Owen | 33 |
| | | | J. MOI (T.J. GOFF, T. MEADOWS) | | RCA NASHVILLE | 13 |
| - | 32 | 34 | MAKE YOU MISS ME | | Sam Hunt | 32 |
| | | | Z. CROWELL, S. MCANALLY (S. HUNT, J. OSBORNE, M.T. RAMSEY) | | MCA NASHVILLE | 2 |
| HOT SHOT DEBUT | | 35 | GENTLE ON MY MIND | | The Band Perry | 35 |
| | | | D. HUFF (J. HARTFORD) | | BIG MACHINE/REPUBLIC NASHVILLE | 1 |
| 37 | 36 | 36 | BREAK UP IN A SMALL TOWN | | Sam Hunt | 30 |
| | | | Z. CROWELL, S. MCANALLY (S. HUNT, Z. CROWELL, S. MCANALLY) | | MCA NASHVILLE | 13 |
| 50 | 38 | 37 | EX TO SEE | | Sam Hunt | 37 |
| | | | Z. CROWELL, S. MCANALLY (S. HUNT, J. OSBORNE, M.T. RAMSEY) | | MCA NASHVILLE | 7 |
| NEW | | 38 | SMOKIN' AND DRINKIN' | | Miranda Lambert Feat. Little Big Town | 38 |
| | | | R. COPPERMAN (M. HEMBY, L. LAIRD, S. MCANALLY) | | RCA NASHVILLE | 1 |
| 43 | 43 | 39 | SAY YOU DO | | Dierks Bentley | 39 |
| | | | R. COPPERMAN (M.T. RAMSEY, S. MCANALLY, T. ROSEN) | | CAPITOL NASHVILLE | 4 |
| - | 35 | 40 | TAKE YOUR TIME | | Sam Hunt | 35 |
| | | | Z. CROWELL, S. MCANALLY (S. HUNT, J. OSBORNE, S. MCANALLY) | | MCA NASHVILLE | 2 |
| 40 | 44 | 41 | A GUY WALKS INTO A BAR | | Tyler Farr | 38 |
| | | | J. CATINO, J. KING (M. PEIRCE, J. SINGLETON, B. TURS) | | COLUMBIA NASHVILLE | 7 |
| 49 | 49 | 42 | AIN'T WORTH THE WHISKEY | | Cole Swindell | 27 |
| | | | M. CARTER (C. SWINDELL, A. SANDLER, J. MARTIN) | | WARNER BROS./WMN | 6 |
| 39 | 41 | 43 | DRUNK AMERICANS | | Toby Keith | 39 |
| | | | T. KEITH, B. PINSON (B. CLARK, B. DIPIERO, S. MCANALLY) | | SHOW DOG-UNIVERSAL | 4 |
| RE-ENTRY | | 44 | LONELY TONIGHT | | Blake Shelton Feat. Ashley Monroe | 38 |
| | | | S. HENDRICKS (B. ANDERSON, R. HURD) | | WARNER BROS./WMN | 2 |
| - | 46 | 45 | FREESTYLE | | Lady Antebellum | 45 |
| | | | N. CHAPMAN, LADY ANTEBELLUM (D. HAYWOOD, C. KELLEY, H. SCOTT, S. MCANALLY) | | CAPITOL NASHVILLE | 2 |
| 42 | 45 | 46 | LOVE | | Jana Kramer | 37 |
| | | | S. HENDRICKS (C. GRAVITT, J. ROBBINS) | | ELEKTRA NASHVILLE/WAR | 22 |
| 44 | 47 | 47 | LOVE YOU LIKE THAT | | Canaan Smith | 32 |
| | | | B. BEAVERS, J. ROBBINS (C. SMITH, B. BEAVERS, J. BEAVERS) | | MERCURY | 6 |
| RE-ENTRY | | 48 | JUST GETTIN' STARTED | | Jason Aldean | 10 |
| | | | M. KNOX (C. DESTEFANO, R. AKINS, A. GORLEY) | | BROKEN BOW | 3 |
| 46 | 48 | 49 | TRAILER HITCH | | Kristian Bush | 46 |
| | | | K. BUSH, T. TAPLEY (K. BUSH, B. BUSH, T. OWENS) | | STREAMSOUND | 3 |
| NEW | | 50 | SHE DON'T LOVE YOU | | Eric Paslay | 50 |
| | | | M. ALTMAN (E. PASLAY, J. WAYNE) | | EMI NASHVILLE | 1 |

| TOP COUNTRY ALBUMS™ | | | | | | |
|-----------------------|-----------|---|---------------|--|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION | Title | WKS. ON CHART | |
| | | IMPRINT/DISTRIBUTING LABEL | | | CHART | |
| 2 | 1 | #1 2 WKS JASON ALDEAN | | Old Boots, New Dirt | 5 | |
| | | BROKEN BOW/BBMG | | | | |
| 3 | 2 | FLORIDA GEORGIA LINE | | Anything Goes | 4 | |
| | | REPUBLIC NASHVILLE/BMLG | | | | |
| 13 | 3 | GG BRANTLEY GILBERT | | Just As I Am | 25 | |
| | | VALORY/BMLG | | | | |
| 1 | 4 | SAM HUNT | | Montevallo | 2 | |
| | | MCA NASHVILLE/UMGN | | | | |
| 8 | 5 | BLAKE SHELTON | | BRINGING BACK THE SUNSHINE | 6 | |
| | | WARNER BROS./WMN | | | | |
| 21 | 6 | PS MIRANDA LAMBERT | | Platinum | 23 | |
| | | RCA NASHVILLE/SMN | | | | |
| HOT SHOT DEBUT | 7 | THE DOOBIE BROTHERS | | Southbound | 1 | |
| | | ARISTA NASHVILLE/SMN | | | | |
| 5 | 8 | LUKE BRYAN | | Crash My Party | 66 | |
| | | CAPITOL NASHVILLE/UMGN | | | | |
| 4 | 9 | LITTLE BIG TOWN | | Pain Killer | 3 | |
| | | CAPITOL NASHVILLE/UMGN | | | | |
| 6 | 10 | KENNY CHESNEY | | The Big Revival | 7 | |
| | | BLUE CHAIR/COLUMBIA NASHVILLE/SMN | | | | |
| 7 | 11 | DARIUS RUCKER | | Home For The Holidays | 2 | |
| | | CAPITOL NASHVILLE/UMGN | | | | |
| 10 | 12 | LADY ANTEBELLUM | | 747 | 6 | |
| | | CAPITOL NASHVILLE/UMGN | | | | |
| 12 | 13 | ERIC CHURCH | | The Outsiders | 39 | |
| | | EMI NASHVILLE/UMGN | | | | |
| 18 | 14 | CHASE RICE | | Ignite The Night | 12 | |
| | | DACK JANIELS | | | | |
| 15 | 15 | TIM MCGRAW | | Sundown Heaven Town | 8 | |
| | | BIG MACHINE/BMLG | | | | |
| 11 | 16 | GEORGE STRAIT | | The Cowboy Rides Away: Live From AT&T Stadium | 8 | |
| | | MCA NASHVILLE/UMGN | | | | |
| 16 | 17 | FLORIDA GEORGIA LINE | | Here's To The Good Times | 101 | |
| | | REPUBLIC NASHVILLE/BMLG | | | | |
| 24 | 18 | BLAKE SHELTON | | Based On A True Story ... | 85 | |
| | | WARNER BROS./WMN | | | | |
| 29 | 19 | DIERKS BENTLEY | | Riser | 37 | |
| | | CAPITOL NASHVILLE/UMGN | | | | |
| 25 | 20 | LEE BRICE | | I Dont Dance | 9 | |
| | | CURB | | | | |
| 28 | 21 | BRAD PAISLEY | | Moonshine In The Trunk | 11 | |
| | | ARISTA NASHVILLE/SMN | | | | |
| 19 | 22 | ALABAMA | | Angels Among Us: Hymns & Gospel Favorites | 9 | |
| | | CRACKER BARREL/TAG/GAITHER/CAPITOL CMG | | | | |
| NEW | 23 | VARIOUS ARTISTS | | Christmas With Nashville | 1 | |
| | | ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG | | | | |
| 26 | 24 | VARIOUS ARTISTS | | NOW That's What I Call Country: Volume 7 | 23 | |
| | | UNIVERSAL/SONY MUSIC/UME | | | | |
| 37 | 25 | KEITH URBAN | | Fuse | 61 | |
| | | HIT RED/CAPITOL NASHVILLE/UMGN | | | | |
| 22 | 26 | STURGILL SIMPSON | | Metamodern Sounds In Country Music | 26 | |
| | | HIGH TOP MOUNTAIN/THIRTY TIGERS | | | | |
| 20 | 27 | THE LACS | | Nothing In Particular | 2 | |
| | | BACKROAD/AVERAGE JOES | | | | |
| NEW | 28 | MADDIE & TAE | | Maddie & Tae EP | 1 | |
| | | DOT/BMLG | | | | |
| 30 | 29 | COLE SWINDELL | | Cole Swindell | 38 | |
| | | WARNER BROS./WMN | | | | |
| 36 | 30 | THOMAS RHETT | | It Goes Like This | 54 | |
| | | VALORY/BMLG | | | | |
| 32 | 31 | BIG SMO | | Kuntry Livin' | 23 | |
| | | BIG SMO/ELEKTRA NASHVILLE/WMN | | | | |
| 34 | 32 | THE SWON BROTHERS | | The Swon Brothers | 4 | |
| | | ARISTA NASHVILLE/SMN | | | | |
| 23 | 33 | RODNEY CARRINGTON | | Laughter's Good | 2 | |
| | | LAUGHTER'S GOOD | | | | |
| 31 | 34 | SOUNDTRACK | | The Best Of Me | 5 | |
| | | RELATIVITY/EMI NASHVILLE/UMGN | | | | |
| 27 | 35 | JERRY LEE LEWIS | | Rock & Roll Time | 2 | |
| | | SHANGRI-LA/VANGUARD/WELK | | | | |
| 14 | 36 | HOME FREE | | Full Of Cheer | 2 | |
| | | COLUMBIA | | | | |
| RE | 37 | BRETT ELDREDGE | | Bring You Back | 53 | |
| | | ATLANTIC/WMN | | | | |
| 39 | 38 | RASCAL FLATTS | | Rewind | 26 | |
| | | BIG MACHINE/BMLG | | | | |
| 42 | 39 | CHRIS YOUNG | | A.M. | 60 | |
| | | RCA NASHVILLE/SMN | | | | |
| 40 | 40 | HUNTER HAYES | | Storyline | 27 | |
| | | ATLANTIC/WMN | | | | |
| 35 | 41 | DUSTIN LYNCH | | Where It's At | 9 | |
| | | BROKEN BOW/BBMG | | | | |
| 9 | 42 | WADE BOWEN | | Wade Bowen | 2 | |
| | | AMP | | | | |
| 38 | 43 | STURGILL SIMPSON | | High Top Mountain | 5 | |
| | | HIGH TOP MOUNTAIN/THIRTY TIGERS | | | | |
| NEW | 44 | JOHN DENVER | | All Of My Memories: The John Denver Collection | 1 | |
| | | RCA/LEGACY | | | | |
| 48 | 45 | JAKE OWEN | | | | |

2014

billboard

YEAR IN MUSIC

Join *Billboard* as we wrap up 2014 with exclusive year-end charts, interviews and analysis on the year's most important artists, albums, publishers and labels in every genre. Plus, the year-end *Billboard* Boxscore charts will highlight the most successful acts on the road, and the top venues and festivals.

This highly anticipated Year in Music issue serves as a compilation of must-have information and is referenced year-round by the most powerful people in music and the entertainment business.

Position your company, artist or breakthrough achievement in this signature collector's issue.

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TOURING CONFERENCE & AWARDS

Where Live Music Lives

November 19 & 20, 2014
New York City

CONFERENCE HIGHLIGHTS

KEYNOTE Q&A
CHRIS CORNELL

ARTIST DEVELOPMENT CASE STUDY
BRANTLEY GILBERT

CASE STUDY: SPIRIT OF THE BOOGIE
KOOL & THE GANG

10 QUESTIONS
ROB LIGHT, MARC GEIGER,
PASQUALE ROTELLA and BOB ROUX

plus:

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Rock

November 22
2014
billboard

| HOT ROCK SONGS™ | | | | | | |
|-----------------|-----------|-----------|---|---|-----------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
| 1 | 1 | 1 | #1 4 WKS DG AG SG TAKE ME TO CHURCH A. HOZIER-BYRNE (A. HOZIER-BYRNE) | Hozier RUBYWORKS/COLUMBIA | 1 | 28 |
| 2 | 2 | 2 | CENTURIES J. ROTEM, M. OMEGA (J. ROTEM, P. V. STUMP, P. WENTZ, J. TROHMAN, A. HURLEY, M. J. FONSECA, R. KIMAR, L. TRANTNER, S. VEGA) | Fall Out Boy DCD2/ISLAND/REPUBLIC | 2 | 9 |
| 4 | 3 | 3 | RIPTIDE J. CASTLE, J. K. EOGH, E. WHITE (VANCE JOY) | Vance Joy F-STOP/ATLANTIC | 2 | 38 |
| 5 | 4 | 4 | STOLEN DANCE P. DAUSCH (C. REHBEIN) | Milky Chance LICHTDICH/NEON/REPUBLIC | 4 | 23 |
| 3 | 6 | 5 | A SKY FULL OF STARS M. COLO, C. P. L. P. WORTH, D. GREEN, R. SIMPSON (G. R. BERRYMAN, J. M. BUCKLAND, W. CHAMPION, C. A. J. MARTIN, T. BERGLING) | Coldplay PARLOPHONE/ATLANTIC | 1 | 28 |
| 6 | 8 | 6 | COME WITH ME NOW KONGOS (J. J. KONGOS) | KONGOS TOKOLOSH/EPIC | 2 | 41 |
| - | 5 | 7 | I BET MY LIFE IMAGINE DRAGONS (IMAGINE DRAGONS) | Imagine Dragons KIDINAKORNER/INTERSCOPE | 5 | 2 |
| 9 | 11 | 8 | SHUT UP + DANCE T. PAGNOTTA (N. PETRICCA, E. MAIMAN, K. RAY, S. WAUGAMAN, B. BERGER, R. MCMAHON) | Walk The Moon RCA | 8 | 9 |
| 7 | 9 | 9 | AIN'T IT FUN J. MELDAL, J. JOHNSON, T. YORK (H. WILLIAMS, T. YORK) | Paramore FUELED BY RAMEN/RRP | 1 | 42 |
| 12 | 19 | 10 | YELLOW FLICKER BEAT P. P. WORTH, J. LITTLE (E. V. O'CONNOR, J. LITTLE) | Lorde LAVA/REPUBLIC | 7 | 6 |
| HOT SHOT DEBUT | | 11 | DROWN NOT LISTED (NOT LISTED) | Bring Me The Horizon EPITAPH | 11 | 1 |
| 8 | 10 | 12 | SOMETHING FROM NOTHING B. VIG, FOO FIGHTERS (FOO FIGHTERS) | Foo Fighters ROSWELL/RCA | 8 | 4 |
| 10 | 12 | 13 | DAGEROUS BIG DATA (A. WILKIS, D. ARMBURSTER) | Big Data Featuring Joywave CRUSH MUSIC/WILCASSETTES/WARNER BROS. | 8 | 26 |
| 11 | 13 | 14 | LEFT HAND FREE C. ANDREW (J. NEWMAN, G. UNGER-HAMILTON, T. GREEN) | alt-J INFECTIOUS/CANVASBACK/ATLANTIC | 9 | 18 |
| 25 | 39 | 15 | IMMORTALS B. WALKER (A. HURLEY, J. TROHMAN, P. V. STUMP, P. WENTZ) | Fall Out Boy WALT DISNEY | 15 | 4 |
| 14 | 16 | 16 | REFLECTIONS FREQUENCY (M. LEE) | MisterWives PHOTO FINISH/REPUBLIC | 14 | 8 |
| 18 | 14 | 17 | FLAWS M. CREW, D. SMITH (D. SMITH) | Bastille VIRGIN/CAPITOL | 14 | 15 |
| 13 | 15 | 18 | WARRIORS ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER) | Imagine Dragons KIDINAKORNER/INTERSCOPE | 10 | 8 |
| 16 | 17 | 19 | THE DEVIL IN I SLIPKNOT, G. FIDELMAN (SLIPKNOT) | Slipknot ROADRUNNER/RRP | 12 | 11 |
| 20 | 21 | 20 | BUDAPEST BLACKWOOD C. (G. EZRA, J. POTT) | George Ezra COLUMBIA | 20 | 14 |
| 19 | 22 | 21 | MY SWEET SUMMER N. HOLLOWELL-DHAR (J. WATSON, D. BUSHNELL, R. R. RAMIREZ, N. HOLLOWELL-DHAR) | Dirty Heads FIVE SEVEN | 13 | 24 |
| 22 | 23 | 22 | GOTTA GET AWAY DANGER MOUSE, THE BLACK KEYS (D. AUERBACH, P. CARNEY, B. BURTON) | The Black Keys NONESUCH/WARNER BROS. | 22 | 12 |
| 27 | 24 | 23 | CIGARETTE DAYDREAMS J. JOYCE (CAGE THE ELEPHANT) | Cage The Elephant DSP/PCA | 23 | 9 |
| NEW | | 24 | DEAD AIR NOT LISTED (NOT LISTED) | CHVRCHES LAVA/REPUBLIC | 24 | 1 |
| 31 | 26 | 25 | WRONG SIDE OF HEAVEN K. CHURKO, FIVE FINGER DEATH PUNCH (Z. BATHORY, J. S. HEYDE, J. J. GRINSTEAD, I. GREENING, K. CHURKO) | Five Finger Death Punch PROSPECT PARK | 11 | 14 |
| 15 | 20 | 26 | GODS AND MONSTERS T. LARCOMBE (LANA DEL REY, T. LARCOMBE) | Lana Del Rey POLYDOR/INTERSCOPE | 15 | 5 |
| 26 | 30 | 27 | WORK SONG A. HOZIER-BYRNE, R. KIRWAN (A. HOZIER-BYRNE) | Hozier RUBYWORKS/COLUMBIA | 25 | 11 |
| 44 | 40 | 28 | WHAT ARE YOU WAITING FOR? NICKELBACK, C. BASEFORD (C. KROEGER, R. PEAKE, J. KASHER HINDLIN, G. SRAN) | Nickelback REPUBLIC | 11 | 9 |
| 30 | 28 | 29 | I'M ONLY JOKING KONGOS (J. D. KONGOS) | KONGOS TOKOLOSH/EPIC | 24 | 13 |
| 40 | 35 | 30 | FOOLS GOLD D. BASSETT (M. FITZPATRICK, N. SCAGGS, J. KING, J. KARNES, J. RIZUMMA, J. WICKS, D. BASSETT) | Fitz And The Tantrums DANGERBIRD/ELECTRA/ATLANTIC | 30 | 6 |
| 32 | 33 | 31 | FROM EDEN A. HOZIER-BYRNE, R. KIRWAN (A. HOZIER-BYRNE) | Hozier RUBYWORKS/COLUMBIA | 26 | 11 |
| 33 | 34 | 32 | EVERY OTHER FRECKLE C. ANDREW (J. NEWMAN, G. UNGER-HAMILTON, T. GREEN) | alt-J INFECTIOUS/CANVASBACK/ATLANTIC | 13 | 13 |
| 39 | 36 | 33 | FIGURE IT OUT ROYAL BLOOD, J. DALGETY (M. KERR, B. THATCHER) | Royal Blood IMPERIAL GALACTIC/BLACK MAMMOTH/WARNER BROS. | 33 | 5 |
| 50 | 43 | 34 | I AM MACHINE G. BROWN (J. L. ANDREWS, B. WALST, N. SANDERSON, B. STOCK, G. BROWN) | Three Days Grace RCA | 28 | 6 |
| - | 46 | 35 | MEDICINE NOT LISTED (G. DANIEL, M. HEIN) | The 1975 DIRTY HIT/VAGRANT/INTERSCOPE | 35 | 2 |
| NEW | | 36 | ALL THE TIME NOT LISTED (NOT LISTED) | Bahamas BRUSHFIRE/REPUBLIC | 36 | 1 |
| 21 | 27 | 37 | BACK TO THE SHACK R. OCASEK (R. CUOMO, J. KASHER HINDLIN) | Weezer REPUBLIC | 13 | 16 |
| 36 | 45 | 38 | ANGEL OF SMALL DEATH AND THE CODEINE SCENE A. HOZIER-BYRNE, R. KIRWAN (A. HOZIER-BYRNE) | Hozier RUBYWORKS/COLUMBIA | 33 | 5 |
| - | 18 | 39 | MAD WORLD B. APPLEBERY (R. ORZABAL) | Taylor John Williams REPUBLIC | 18 | 2 |
| 29 | 29 | 40 | EVERYWHERE I GO (KINGS AND QUEENS) R. REED, J. RYAN (D. BOYD, S. M. HANSEN, J. VECCHIO, J. RYAN, E. FREDERIC, J. MORAN, T. ENGLISH, T. PEYTON) | New Politics DCD2/CRUSH | 28 | 5 |
| 37 | 41 | 41 | LIKE REAL PEOPLE DO A. HOZIER-BYRNE, R. KIRWAN (A. HOZIER-BYRNE) | Hozier RUBYWORKS/COLUMBIA | 32 | 8 |
| 35 | 48 | 42 | GIRLS M. CROSSEY (THE 1975 (G. DANIEL, M. HEALY, A. HANN, R. MACDONALD)) | The 1975 DIRTY HIT/VAGRANT/INTERSCOPE | 12 | 15 |
| RE-ENTRY | | 43 | EDGE OF A REVOLUTION NICKELBACK, C. BASEFORD (NICKELBACK) | Nickelback REPUBLIC | 13 | 11 |
| NEW | | 44 | CONGREGATION (FOO FIGHTERS) | Foo Fighters ROSWELL/RCA | 44 | 1 |
| 43 | 47 | 45 | DESIRE DOCTOR ROSEN ROSEN (M. MYERS, A. ROSEN) | Meg Myers ATLANTIC | 39 | 6 |
| 49 | 49 | 46 | GOOEY D. BAYLEY (D. BAYLEY) | Glass Animals WOLF TONE/HARVEST | 40 | 7 |
| NEW | | 47 | LET ME IN YOUR HEART AGAIN (WILLIAM ORBIT MIX) NOT LISTED (NOT LISTED) | Queen HOLLYWOOD | 47 | 1 |
| 34 | 38 | 48 | MIND OVER MATTER J. MELDAL, J. JOHNSON (S. GADHIA, J. TILLEY, E. CANNATA, F. COMTOIS, P. DOOSTZADEH) | Young The Giant FUELED BY RAMEN/RRP | 25 | 13 |
| 42 | 42 | 49 | MY DEMONS R. D. GRAVES (D. BATES, S. AIELLO, R. D. GRAVES) | Starset RAZOR & TIE | 36 | 17 |
| 47 | 44 | 50 | THE ONLY WAY OUT J. BAUMGARDNER (G. ROSSDALE) | Bush ZUMA ROCK/RED ASSOCIATED LABELS | 44 | 4 |

| TOP ROCK ALBUMS™ | | | | | | |
|------------------|-----------|--|---|---------------|--|--|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART | | |
| 1 | 1 | #1 3 WKS GG SLIPKNOT ROADRUNNER/AG | .5: The Gray Chapter | 3 | | |
| 3 | 2 | HOZIER RUBYWORKS/COLUMBIA | Hozier | 5 | | |
| 5 | 3 | BOB SEGER HIDEOUT/CAPITOL | Ride Out | 4 | | |
| HOT SHOT DEBUT | | 4 GG NEIL YOUNG REPRISE/WARNER BROS. | Storytone | 1 | | |
| 7 | 5 | SOUNDTRACK MARVEL/HOLLYWOOD | Guardians Of The Galaxy: Awesome Mix Vol. 1 | 15 | | |
| 17 | 6 | GG ARCTIC MONKEYS DOMINO | AM | 61 | | |
| NEW | | 7 BOB DYLAN AND THE BAND COLUMBIA/LEGACY | The Basement Tapes Raw: The Bootleg Series Vol. 11 | 1 | | |
| NEW | | 8 BOB DYLAN AND THE BAND COLUMBIA/LEGACY | The Basement Tapes Complete: The Bootleg Series Vol. 11 | 1 | | |
| 2 | 9 | BLACK VEIL BRIDES LAVA/REPUBLIC | Black Veil Brides | 2 | | |
| 18 | 10 | VANCE JOY F-STOP/ATLANTIC/AG | Dream Your Life Away | 9 | | |
| 23 | 11 | STEVIE NICKS REPRISE/WARNER BROS. | 24 Karat Gold: Songs From The Vault | 5 | | |
| 16 | 12 | ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG | This Is All Yours | 7 | | |
| 24 | 13 | LORDE LAVA/REPUBLIC | Pure Heroine | 58 | | |
| NEW | | 14 PVRIS RISE | White Noise | 1 | | |
| 13 | 15 | JACKSON BROWNE INSIDE | Standing In The Breach | 5 | | |
| 12 | 16 | U2 ISLAND/INTERSCOPE/IGA | Songs Of Innocence | 4 | | |
| 21 | 17 | COLDPLAY PARLOPHONE/ATLANTIC/AG | Ghost Stories | 25 | | |
| 4 | 18 | RANCID HELLCAT/EPITAPH | ...Honor Is All We Know | 2 | | |
| 11 | 19 | PRIMUS & THE CHOCOLATE FACTORY PRIMUS SONG/ATO | Primus & The Chocolate Factory | 3 | | |
| NEW | | 20 THE ROLLING STONES PROMOTONE B.V./THE ROLLING STONES/EAGLE/EAGLE ROCK | From The Vault: Hampton Coliseum (Live In 1981) | 1 | | |
| NEW | | 21 OVER THE RHINE GREAT SPECKLED DOG | Blood Oranges In The Snow | 1 | | |
| 6 | 22 | YUSUF YAL/LEGACY | Tell 'Em I'm Gone | 2 | | |
| 29 | 23 | BASTILLE VIRGIN/CAPITOL | Bad Blood | 62 | | |
| 31 | 24 | MILKY CHANCE LICHTDICH/NEON/REPUBLIC | Sadnecessary | 4 | | |
| 28 | 25 | LUCINDA WILLIAMS LAVA/REPUBLIC | Down Where The Spirit Meets The Bone | 6 | | |
| 34 | 26 | THE BLACK KEYS NONESUCH/WARNER BROS. | Turn Blue | 26 | | |
| 25 | 27 | WEEZER REPUBLIC | Everything Will Be Alright In The End | 5 | | |
| NEW | | 28 THE CLASSIC CRIME B.C. MUSIC | What Was Done: Volume 1: A Decade Revisited | 1 | | |
| NEW | | 29 ANI DIFRANCO RIGHTEOUS BABE | Allergic To Water | 1 | | |
| RE | | 30 THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA | The 1975 | 47 | | |
| NEW | | 31 CAVALERA CONSPIRACY NAPALM | Pandemonium | 1 | | |
| 35 | 32 | GODSMACK REPUBLIC | 1000HP | 14 | | |
| 38 | 33 | SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD | World On Fire | 8 | | |
| NEW | | 34 DEERHOOF POLYVINYL | La Isla Bonita | 1 | | |
| 43 | 35 | FIVE FINGER DEATH PUNCH PROSPECT PARK | The Wrong Side Of Heaven...Volume 1 | 47 | | |
| 10 | 36 | THE FLAMING LIPS LOVELY SORTS OF DEATH/WARNER BROS. | With A Little Help From My Friends | 2 | | |
| 46 | 37 | GARY CLARK JR. WARNER BROS. | Live | 7 | | |
| 42 | 38 | JOE BONAMASSA J & R ADVENTURES | Different Shades Of Blue | 7 | | |
| NEW | | 39 MARIACHI EL BRONX WHITE DRUGS/ATO | Mariachi El Bronx (III) | 1 | | |
| 45 | 40 | PRINCE & 3RDEYEGIRL NPG/WARNER BROS. | PLECTRUM/ELECTRUM | 5 | | |
| 27 | 41 | BILLY IDOL BFI/KOBALT | Kings & Queens Of The Underground | 3 | | |
| RE | | 42 KONGOS TOKOLOSH/EPIC | Lunatic | 28 | | |
| 44 | 43 | ROBERT PLANT TROLCHARM/NONESUCH/WARNER BROS. | Lullaby And... The Ceaseless Roar | 9 | | |
| RE | | 44 ERIC CLAPTON & FRIENDS BUSHBRANCH/SURFDUG | The Breeze - An Appreciation Of JJ Cale | 14 | | |
| RE | | 45 LINKIN PARK MACHINE SHOP/WARNER BROS. | The Hunting Party | 20 | | |
| RE | | 46 SOUNDTRACK FOX/ATLANTIC/AG | The Fault In Our Stars | 21 | | |
| 41 | 47 | JACK WHITE THIRD MAN/COLUMBIA | Lazaretto | 22 | | |
| 48 | 48 | RYAN ADAMS PAX.AM/BLUE NOTE | Ryan Adams | 9 | | |
| RE | | 49 MELISSA ETHERIDGE ME RECORDS | This Is M.E. | 5 | | |
| 47 | 50 | LEONARD COHEN OLD IDEAS/COLUMBIA | Popular Problems | 7 | | |



New Drive Music Debuts

Bring Me the Horizon notches its highest debut on Hot Rock Songs (No. 11) with "Drown," a track recorded specifically for a new, reimagined soundtrack for the 2011 film *Drive* (starring **Ryan Gosling**). The project was curated by BBC Radio 1 DJ **Zane Lowe**, who assembled a variety of acts including **The 1975**, **Banks** and **The Neighbourhood** to contribute original songs to the new soundtrack. "Drown" premiered on BBC Radio 1 on Oct. 21 and the movie was broadcast in full with the new soundtrack on BBC 3 on Oct. 30. The British heavy metal band released the pop-punk-leaning song for sale on Nov. 3. More than 20,000 U.S. downloads sold in the week ending Nov. 9 (according to Nielsen SoundScan) account for 59 percent of the track's chart points. The band's fourth and latest studio album, *Sempiternal*, debuted at No. 3 on Top Rock Albums in April 2013. Though **Chvrches** also contributed an original track ("Get Away") to the new *Drive* soundtrack (which isn't commercially available stateside), the synth-pop group sees a different soundtrack contribution debut as "Dead Air" from *The Hunger Games: Mockingjay — Part 1* starts at No. 24. It's the band's highest rank on Hot Rock Songs following "The Mother We Share," which peaked at No. 30 in January. The new track also debuts at No. 42 on the *Billboard*/Twitter Top Tracks chart. **Tove Lo**, **Charli XCX**, **Major Lazer** and others also contributed to the soundtrack curated by **Loorde**, due Nov. 17.

—Emily White

HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP ROCK ALBUMS: The week's most popular rock albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the *Billboard* 200's top 100. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY/STREAMING DATA COMPILED BY
nielsen
SoundScan
BDS

R&B/Rap

November 22
2014

billboard

| HOT R&B SONGS™ | | | | | | | |
|----------------|-----------|-----------|--|--|---|-----------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
| 1 | 1 | 1 | #1 12 WKS DON'T TELL 'EM | M.SHERAN, L.WAYNE, SONNY DIGITAL (M.SHERAN, O.ALEEM, A.GRAHAM) | Jeremiah Featuring YG MCK/SCHULTZ/DEF JAM | 1 | 22 |
| 3 | 2 | 2 | TUESDAY | I LOVE MAKONNEN | Featuring Drake M.SHERAN, L.WAYNE, SONNY DIGITAL (M.SHERAN, O.ALEEM, A.GRAHAM) | 2 | 9 |
| 2 | 3 | 3 | NEW FLAME | Chris Brown Featuring Usher & Rick Ross | J.B. JOHNSON (C.M. BROWN, J.B. JOHNSON, K. THOMAS, M. SIMMONS, W.L. ROBERTS, J.M. PITTS, E. BELLINGER) | 2 | 19 |
| 4 | 5 | 4 | HOLD YOU DOWN | DJ Khaled Feat. Chris Brown, August Alsina, Future & Jeremih | LOBBE (ON THE BEATS, KRONOZ) KHALID (K.M. KHALID, M. BROWN, A. ALSINA, N. WILSON, CASH FLETCHER, L.A. MORRIS, B. KORN) | 4 | 13 |
| 5 | 6 | 5 | TOUCHIN, LOVIN | Trey Songz Featuring Nicki Minaj | THE FEATHERSTONES (TNEVERSON, K. ROSS, F. BRIM, W. FEATHERSTONE, J. FEATHERSTONE, L. FEATHERSTONE, M. FEATHERSTONE...) | 5 | 19 |
| 7 | 7 | 6 | NO LOVE | August Alsina | DRUMMA BOY (A. ALSINA, C. GHOLSON, M.D. WADE, D. BROWN) | 6 | 10 |
| 8 | 8 | 7 | OFTEN | The Weeknd | BEN BELLIONS, THE WEEKND, Q.UENNEVILLE (A.TESFAYE, B.DIEHL, Q.UENNEVILLE, A.BAL, S.H.E.D., SCHOFFIELD, A.KOYATEPE, S.ALLOISIMINI) | 7 | 14 |
| 6 | 9 | 8 | ***FLAWLESS | Beyonce Feat. Nicki Minaj Or Chimamanda Ngozi Adichie | HIT-BOY, B.KNOWLED, REY REEL (B.KNOWLED, T.NASH, C.HOLLIS, R.REEL, R.MUHAMMAD, O.T.MARAJ...) | 6 | 21 |
| 9 | 10 | 9 | RECOGNIZE | PARTYNEXTDOOR Featuring Drake | PARTYNEXTDOOR (J.BRATHWAITE, A.GRAHAM) | 9 | 12 |
| 12 | 11 | 10 | SHE KNOWS | Ne-Yo Featuring Juicy J | DR. LUKE, CIRKUT (S.C.SMITH, J.HOUSTON, L.GOTTWALD, H.WALTER) | 10 | 6 |
| 14 | 13 | 11 | MAYBE | Teyana Taylor Featuring Pusha T & Yo Gotti | THE ORDER (TAYLOR, B.SOKO, A.E.PROCTOR, R.DIAZ, L.DONNELL, S.A.C. KING, K.OWENS, T.HORNTON, M.MIMS) | 11 | 7 |
| 10 | 12 | 12 | THAT'S ME RIGHT THERE | Jasmine V Feat. Kendrick Lamar | H-MONEY (H.D.SAMUELS, K.DUCKWORTH, H.CULVER, A.LAMBERT, C.J.JACKSON) | 10 | 7 |
| 15 | 16 | 13 | PRETEND | Tinashe Featuring A\$AP Rocky | DETAIL, THE ORDER (N.C.FISHER, B.SOKO, R.DIAZ, A.E.PROCTOR, L.ANDERSON, R.MAYERS) | 12 | 7 |
| 13 | 15 | 14 | YOU & I (NOBODY IN THE WORLD) | John Legend | JOHN LEGEND, MALAY, D.TOZER (JOHN LEGEND, D.WILSON, J.R.HO, D.TOZER, T.GAD) | 11 | 19 |
| 16 | 18 | 15 | LET ME KNOW | Tamar Braxton Featuring Future | H-MONEY (A.S.LAMBERT, E.J.COULTER, T.BRAXTON) | 14 | 4 |
| NEW | 16 | 16 | I DON'T MIND | Usher Featuring Juicy J | DR. LUKE, CIRKUT (J.HOUSTON, L.GOTTWALD, J.KASHER HINDLIN, T.THOMAS, T.THOMAS, H.WALTER) | 16 | 1 |
| 17 | 17 | 17 | DRUNK TEXTING | Chris Brown Featuring Jhene Aiko | T.BROWN, S.FRANKS (C.M.BROWN, M.N.SIMMONS, Y.MCCANTS, T.BROWN, S.FRANKS) | 17 | 8 |
| 19 | 20 | 18 | WHOLE DAMN YEAR | Mary J. Blige | K.BROWN (M.J.BLIGE, A.E.SANDE, K.BROWN) | 18 | 3 |
| 18 | 19 | 19 | PROMISES | Wiz Khalifa | JIM XONSH, FINATIK, ZAC, RICO LOVE (C.J.THOMAS, RICO LOVE, J.G.SCHEFFER, M.MULE, J.DEBONI) | 14 | 14 |
| 22 | 23 | 20 | SHE CAME TO GIVE IT TO YOU | Usher Feat. Nicki Minaj | P.L.WILLIAMS (U.RAYMOND IV, P.L.WILLIAMS, O.T.MARAJ) | 9 | 17 |
| 23 | 22 | 21 | CAME TO DO | Chris Brown Featuring Akon | NIC NAC (C.M.BROWN, N.BALDING, M.KRAGEN) | 21 | 4 |
| - | 25 | 22 | CALL MY NAME | Avery Sunshine | D.JOHNSON (D.JOHNSON, D.WHITE) | 22 | 2 |
| 20 | 21 | 23 | WHAT'S BEST FOR YOU | Trey Songz | TAYLOR, B.ALEXANDER (TNEVERSON, TAYLOR, K.ROSS, B.HODGE, E.MILES, E.LEWIS) | 20 | 6 |
| NEW | 24 | 24 | LOVE 'EM ALL | K. Michelle | R.S.TAYLOR, R.JACKSON, B.ALEXANDER (K.PATE, B.ATTERBERRY, R.S.TAYLOR, J.JACKSON, B.ALEXANDER) | 24 | 1 |
| 21 | 24 | 25 | X | Chris Brown | DIPLO (C.M.BROWN, T.W.PENTZ, A.SWANSON, L.YOUNGBLOOD, D.WHITMORE, JR., A.STREETER) | 10 | 11 |

| HOT RAP SONGS™ | | | | | | | |
|----------------|-----------|-----------|--------------------------------|--|--|-----------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
| 2 | 2 | 1 | #1 1 WK HOT BOY | JAHNLI BEATS (A.POLLARD) | Bobby Shmurda G59/EPIC | 1 | 15 |
| 1 | 1 | 2 | BLACK WIDOW | Iggy Azalea Featuring Rita Ora | STARGATE (T.E.HERMENSEN, M.S.ERIKSEN, B.LEVIN, KATY PERRY, S.HUDSON, A.KELLY) | 1 | 20 |
| 6 | 6 | 3 | I DON'T F**K WITH YOU | Big Sean Featuring E-40 | DJ MUSTARD, J.WEST (S.ANDERSON, MCFARLANE, K.WEST, M.ADMON, HANS BROT, MATEO, H.WEIR, H.E.STEVENS, J.KINGERS SR.) | 3 | 7 |
| 3 | 3 | 4 | LIFESTYLE | Rich Gang Feat. Young Thug & Rich Homie Quan | LONDON ON DA TRACK (B.WILLIAMS, J.WILLIAMS, D.D.LAMAR, L.HOLMES) | 3 | 19 |
| 7 | 5 | 5 | NO TYPE | Rae Sremmurd | MIKE WILL MADE-IT, S.LEE (M.L.WILLIAMS, A.BROWN, K.U.BROWN) | 5 | 7 |
| 4 | 7 | 6 | ANACONDA | Nicki Minaj | PILOW DA DON, ANONYMOUS, DA INTERNZ (D.T.MARAJ, J.JESOLONE-MYETTE, CLARK M.PALACIOS, A.RAY) | 1 | 14 |
| - | 11 | 7 | ONLY | Nicki Minaj Feat. Drake, Lil Wayne & Chris Brown | DR. LUKE, CIRKUT, MIKE (D.T.MARAJ, A.GRAHAM, D.CARTER, M.COLEMAN, L.GOTTWALD, THOMAS, THOMAS, H.WALTER) | 7 | 2 |
| 12 | 10 | 8 | I | Kendrick Lamar | RAHKI (K.DUCKWORTH, C.SMITH, R.ISLEY, O.ISLEY, J.JISLEY, M.ISLEY, B.ISLEY, H.JASPER) | 8 | 7 |
| 9 | 8 | 9 | O TO 100 / THE CATCH UP | Drake | ROD-DA-K, SHERB, NINE TEN NINE (A.KELLY, A.HITCHSON, J.A.PEABODY, ASTASIO, K.MCKENZIE, J.TURNER) | 7 | 17 |
| 17 | 15 | 10 | TRY ME | DeJ Loaf | ODS (D.M.TRIMBLE, D.D.SMITH) | 10 | 3 |
| 10 | 9 | 11 | ABOUT THE MONEY | T.I. Featuring Young Thug | LONDON ON DA TRACK (C.J.HARRIS, JR., J.WILLIAMS, L.HOLMES) | 9 | 20 |
| 5 | 4 | 12 | FIREBALL | Pitbull Featuring John Ryan | BREED, AIDEN, LYAN, LONDON (A.C.PEREZ, E.FREDERIC, A.SCHILLER, LYAN, J.SPARGAR, J.PEYTON, JUBER) | 4 | 15 |
| 22 | 13 | 13 | BEG FOR IT | Iggy Azalea Featuring MO | THE INVISIBLE WENCH, THE ARCADE (A.KELLY, A.HITCHSON, J.A.PEABODY, ASTASIO, K.MCKENZIE, J.TURNER) | 13 | 3 |
| 11 | 12 | 14 | NO FLEX ZONE | Rae Sremmurd | MIKE WILL MADE-IT, A+ (M.L.WILLIAMS, A.HOGAN, A.BROWN, K.U.BROWN) | 8 | 18 |
| 14 | 14 | 15 | L.A. LOVE (LA LA) | Fergie | DJ MUSTARD (S.D.UHAMEL, D.MCFARLANE, S.S.WILSON, R.THOMAS, T.THOMAS) | 14 | 6 |
| 15 | 17 | 16 | SHOWER | Becky G | DR. LUKE, CIRKUT (R.M.GOMEZ, L.GOTTWALD, T.THOMAS, T.THOMAS, H.WALTER) | 2 | 25 |
| 13 | 16 | 17 | NO MEDITOCRE | T.I. Featuring Iggy Azalea | DJ MUSTARD, M.ADAM (C.J.HARRIS, JR., A.A.KELLY, D.MCFARLANE, M.ADAM) | 6 | 21 |
| 21 | 18 | 18 | BODY LANGUAGE | Kid Ink Featuring Usher & Tinashe | STARGATE, CASHMERE CAT (BET COLLINS, M.S.ERIKSEN, T.E.HERMENSEN, A.HOBBS, G.LAWMON, H.C.KACHINGWE) | 18 | 7 |
| 19 | 20 | 19 | YOU AND YOUR FRIENDS | Wiz Khalifa Feat. Snoop Dogg & Ty Dolla \$ign | DJ MUSTARD, M.ADAM (C.J.HARRIS, JR., D.MCFARLANE, C.C.BROADUS, JR., T.GRIFFIN, C.J.THOMAS) | 18 | 9 |
| 18 | 19 | 20 | HANDSOME AND WEALTHY | Migos | CHEESE (T.Q.MARSHALL, K.BALL, K.CEPHUS) | 16 | 9 |
| 24 | 22 | 21 | MADE ME | Snootie Wild Featuring K Camp | BIG FRUIT (L.PORTER, L.CLOPTON, K.T.CAMPBELL) | 21 | 3 |
| - | 25 | 22 | BOBBY BITCH | Bobby Shmurda | DONRE (A.POLLARD, D.DENNIS) | 22 | 3 |
| 20 | 21 | 23 | G.D.F.R. | Flo Rida Featuring Sage The Gemini & Lookas | DI FRANK (A.SEDER, M.BEARD, T.DILLARD, L.FRANKS, A.SEDER, D.WOODS, P.RODRIGUEZ, M.CARON, K.WILLER, G.GOLDSTEIN...) | 20 | 3 |
| - | 23 | 24 | ERRRRBODY | Yo Gotti | NONSTOP DA HITMAN (M.MIMS, G.E.FOUNTAINE, J.WEBSTER) | 23 | 3 |
| 25 | 24 | 25 | U GUESSED IT | OG Maco Featuring 2 Chainz | B.THOMAS (B.HESIAABA) | 21 | 6 |

| R&B ALBUMS™ | | | | | | |
|-------------|-----------|---------------------------------|---|-------|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART | |
| NEW | 1 | #1 1 WK TEYANA TAYLOR | G.O.O.D./DEF JAM | VII | 1 | |
| 4 | 2 | CHRIS BROWN | RCA | X | 8 | |
| 5 | 3 | PRINCE | ART OFFICIAL AGE | 6 | 6 | |
| 2 | 4 | ARETHA FRANKLIN | Sings The Great Diva Classics | 3 | 3 | |
| 1 | 5 | JAGGED EDGE | JE Heartbreak II | 2 | 2 | |
| 6 | 6 | KEM | Promise To Love: Album IV | 11 | 11 | |
| 9 | 7 | TREY SONGZ | Trigga | 19 | 19 | |
| 10 | 8 | JHENE AIKO | Souled Out | 9 | 9 | |
| 13 | 9 | BEYONCE | Beyonce | 48 | 48 | |
| 12 | 10 | JOHN LEGEND | Love In The Future | 62 | 62 | |
| 7 | 11 | KEYSHIA COLE | Point Of No Return | 5 | 5 | |
| 8 | 12 | BOYZ II MEN | Collide | 3 | 3 | |
| 16 | 13 | AUGUST ALSINA | Testimony | 30 | 30 | |
| 14 | 14 | PHARRELL WILLIAMS | G I R L | 36 | 36 | |
| 11 | 15 | JENNIFER HUDSON | JHud | 7 | 7 | |
| 17 | 16 | TINASHE | Aquarius | 5 | 5 | |
| 20 | 17 | SMOKEY ROBINSON | Smokey & Friends | 12 | 12 | |
| 19 | 18 | MICHAEL JACKSON | Xscape | 26 | 26 | |
| 18 | 19 | DAVE HOLLISTER | Chicago Winds... The Saga Continues | 3 | 3 | |
| 22 | 20 | ANTHONY HAMILTON | Home For The Holidays | 3 | 3 | |
| 24 | 21 | JHENE AIKO | Sail Out (EP) | 52 | 52 | |
| NEW | 22 | T-PAIN | T-Pain Presents Happy Hour: The Greatest Hits | 1 | 1 | |
| 23 | 23 | EARTH, WIND & FIRE | Holiday | 3 | 3 | |
| 25 | 24 | PARTYNEXTDOOR | PARTYNEXTDOOR Two | 13 | 13 | |
| 3 | 25 | DANITY KANE | DK3 | 2 | 2 | |

| RAP ALBUMS™ | | | | | | |
|-------------|-----------|--------------------------|---|-----------|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART | |
| 1 | 1 | #1 3 WKS T.I. | GRAND HUSTLE/COLUMBIA | Paperwork | 3 | |
| NEW | 2 | AZALEA BANKS | Broke With Expensive Taste | 1 | 1 | |
| NEW | 3 | JAKE MILLER | Lion Heart (EP) | 1 | 1 | |
| NEW | 4 | JOE BUDDEN | Some Love Lost (EP) | 1 | 1 | |
| 4 | 5 | LOGIC | Under Pressure | 3 | 3 | |
| 7 | 6 | JEEZY | Seen It All: The Autobiography | 10 | 10 | |
| 8 | 7 | LECRAE | Anomaly | 9 | 9 | |
| 16 | 8 | BOOSIE BADAZZ | Life After Deathrow | 2 | 2 | |
| 9 | 9 | IGGY AZALEA | The New Classic | 29 | 29 | |
| 13 | 10 | WIZ KHALIFA | Blacc Hollywood | 12 | 12 | |
| 2 | 11 | TRIP LEE | Rise | 2 | 2 | |
| 6 | 12 | RUN THE JEWELS | Run The Jewels 2 | 3 | 3 | |
| 10 | 13 | THE GAME | Blood Moon: Year Of The Wolf | 4 | 4 | |
| 15 | 14 | HOODIE ALLEN | People Keep Talking | 4 | 4 | |
| NEW | 15 | THE LOX | The Trinity: 2nd Sermon (EP) | 1 | 1 | |
| 14 | 16 | EMINEM | The Marshall Mathers LP 2 | 53 | 53 | |
| 11 | 17 | THE LACS | Nothing In Particular | 2 | 2 | |
| NEW | 18 | THEOPHILUS LONDON | Vibes | 1 | 1 | |
| 5 | 19 | STALLEY | Ohio | 2 | 2 | |
| 17 | 20 | DRAKE | Nothing Was The Same | 59 | 59 | |
| 20 | 21 | G-EAZY | These Things Happen | 20 | 20 | |
| 22 | 22 | CHILDISH GAMBINO | Because The Internet | 48 | 48 | |
| 19 | 23 | BIG SMO | Kuntry Livin' | 23 | 23 | |
| 12 | 24 | FARRUKO | Farruko Presents Los Menores | 2 | 2 | |
| 3 | 25 | CHRIS WEBBY | Chemically Imbalanced | 2 | 2 | |

Taylor, Banks Take A Bow

Newcomer **Teyana Taylor** travels directly to No. 1 on Top R&B/Hip-Hop Albums with her debut studio release, *VII*. The set enters with 16,000 first-week copies, according to Nielsen SoundScan. The 23-year-old singer climbs 13-11 on Hot R&B Songs with "Maybe" (featuring **Pusha T** and **Yo Gotti**), reaching a new peak in its seventh week. Streaming of the track jumps 42 percent to 588,000 U.S. plays, according to Nielsen BDS, with nearly half of those stemming from YouTube views.

Azealia Banks (below) nabs the second-best debut on Top R&B/Hip-Hop Albums as her first full-length set, *Broke With Expensive Taste*, comes in at No. 3 (and No. 2 on Rap Albums). The long-delayed album from the rapper, which arrived without a prior confirmed release date, shifted 11,000 units in its first week. The set was initially announced in 2012, but several setbacks delayed its release. Originally signed to Interscope, Banks was relieved from her contract following conflicts with the label and released the new set on indie Prospect Park, distributed through Caroline. Banks previously charted on Top R&B/Hip-Hop Albums with the EP *1991*, peaking at No. 17 in June 2012.

DeJ Loaf scores her first top 10 on Hot Rap Songs and Rap Airplay as "Try Me" leaps 15-10 on both charts. The title spikes 20 percent in digital sales (to 17,000) and posts the biggest gain on R&B/Hip-Hop Airplay (up 55 percent to 12.1 million in audience impressions), where it jumps 19-15.

—Amaya Mendizabal



SALES DATA COMPILED BY NIELSEN BDS. HOT R&B SONGS: THE WEEK'S MOST POPULAR CURRENT R&B AND RAP SONGS, AS RATED BY RADIO AIRPLAY AND STREAMING DATA, AS COMPILATED BY NIELSEN BDS. SALES DATA AS COMPILATED BY NIELSEN BDS. HOT RAP SONGS: THE WEEK'S MOST POPULAR CURRENT RAP SONGS, AS RATED BY RADIO AIRPLAY AND STREAMING DATA, AS COMPILATED BY NIELSEN BDS. SALES DATA AS COMPILATED BY NIELSEN BDS. R&B ALBUMS: THE WEEK'S MOST POPULAR CURRENT R&B AND RAP ALBUMS, AS RATED BY SALES DATA AS COMPILATED BY NIELSEN SOUNDSCAN. ALBUMS ARE RATED BY SALES DATA AS COMPILATED BY NIELSEN SOUNDSCAN. © 2014, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

| HOT LATIN SONGS™ | | | | | | |
|------------------|-----------|-----------|---------------------------------------|---|---|---------------------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. / WKS. ON CHART |
| 1 | 1 | 1 | #1 28 WKS BAILANDO | Enrique Iglesias Feat. Descemer Bueno & Gente de Zona | REPUBLIC/UNIVERSAL MUSIC LATIN/UMLE | 1 34 |
| 3 | 3 | 2 | SG PROPUESTA INDECENTE | A.SANTOS (A.SANTOS) | SONY MUSIC LATIN | 1 68 |
| 2 | 2 | 3 | ERES MIA | A.SANTOS (A.SANTOS) | SONY MUSIC LATIN | 2 35 |
| 5 | 4 | 4 | AY VAMOS | A.RAMIREZ (J.A.OSORIO BALVIN,R.CANO,A.RAMIREZ,A.PATINO) | CAPITOL LATIN/UMLE | 4 11 |
| 7 | 6 | 5 | Y ASI FUE | Julion Alvarez y Su Norteno Banda | FONOVISA/UMLE | 5 19 |
| 4 | 5 | 6 | NO ME PIDAS PERDON | Banda Sinaloense MS de Sergio Lizarraga | REMX | 4 20 |
| 6 | 7 | 7 | TRAVESURAS | Nicky Jam | LA INDUSTRIA | 5 21 |
| 9 | 9 | 8 | 6 AM | J Balvin Featuring Farruko | CAPITOL LATIN/UMLE | 3 43 |
| 8 | 8 | 9 | ODIO | Romeo Santos Featuring Drake | SONY MUSIC LATIN | 1 42 |
| 10 | 10 | 10 | HASTA QUE SALGA EL SOL | Banda Los Recoditos | DISA/UMLE | 7 17 |
| 11 | 11 | 11 | TUS BESOS | JUAN LUIS GUERRA 440 | CAPITOL LATIN/UMLE | 8 12 |
| 13 | 12 | 12 | SOY EL MISMO | Prince Royce | SONY MUSIC LATIN | 8 24 |
| 16 | 15 | 13 | JAVIER EL DE LOS LLANOS | Calibre 50 | DISA/UMLE | 13 10 |
| 12 | 13 | 14 | LA BALA | Los Tigres del Norte | FONOVISA/UMLE | 12 10 |
| 15 | 14 | 15 | ADIOS | Ricky Martin | SONY MUSIC LATIN | 14 7 |
| 14 | 16 | 16 | YO TAMBIEN | Romeo Santos Featuring Marc Anthony | SONY MUSIC LATIN | 14 20 |
| 17 | 19 | 17 | PERDON | Camila | SONY MUSIC LATIN | 17 10 |
| 20 | 17 | 18 | LO POCO QUE TENGO | Ricardo Arjona | METAMORFOSIS | 17 15 |
| 25 | 25 | 19 | ERES UNA NINA | Gerardo Ortiz | BAD SIN/DEL/SONY MUSIC LATIN | 19 6 |
| 19 | 20 | 20 | TENERTE | Luis Coronel | EMPIRE PRODUCTIONS/DEL | 9 24 |
| 18 | 24 | 21 | EL AGUITADO | Jorge Valenzuela | FONOVISA/UMLE | 18 12 |
| 22 | 18 | 22 | TU RESPIRACION | Chayanne | SONY MUSIC LATIN | 18 9 |
| 27 | 23 | 23 | PLAKITO | Yandel Featuring El General Gadiel | SONY MUSIC LATIN | 23 7 |
| 33 | 26 | 24 | QUE SUENEN LOS TAMBORES | Victor Manuelle | KIYAVI/SONY MUSIC LATIN | 24 5 |
| 32 | 27 | 25 | SOY UN DESMADRE | Banda Tierra Sagrada Feat. Marco Flores & La #1 Banda Jerez | REMX | 25 5 |
| 36 | 33 | 26 | LEVANTANDO POLVADERA | Voz de Mando | AFINARTE/SONY MUSIC LATIN | 26 3 |
| 21 | 21 | 27 | COMO YO LE DOY | Pitbull Featuring Don Miguelo | MR. 305 | 14 16 |
| 28 | 30 | 28 | EL KARMA | Ariel Camacho y Los Plebes del Rancho | DEL/SONY MUSIC LATIN | 28 6 |
| 26 | 28 | 29 | AHORA POR LEY | Los Huracanes del Norte | GARMEX | 26 9 |
| 39 | 34 | 30 | MI PRINCESA | Remmy Valenzuela | TONS REKORDZ/FONOVISA/UMLE | 30 3 |
| 34 | 29 | 31 | MI VECINITA | Plan B | PINA/SONY MUSIC LATIN | 29 9 |
| 30 | 32 | 32 | ASI YA NO | La Maquinaria Nortena | AZTECA/FONOVISA/UMLE | 30 12 |
| 24 | 31 | 33 | LLEGASTE TU | Luis Fonsi Featuring Juan Luis Guerra | UNIVERSAL MUSIC LATIN/UMLE | 18 16 |
| 44 | 42 | 34 | QUE TIENE DE MALO | Calibre 50 Featuring El Komander | DISA/UMLE | 34 3 |
| 35 | 35 | 35 | DG A QUE NO TE ATREVES | Tito "El Bambino" El Patron Feat. Chenocho | TITO "EL BAMBINO", BERRIOS NIEVES (TITO "EL BAMBINO", D. VALLE, E. ROSA CINTRON) ON FIRE/SIENTE | 26 16 |
| 40 | 38 | 36 | HABLAME DE TI | Banda Sinaloense MS de Sergio Lizarraga | REMX | 36 3 |
| 41 | 39 | 37 | AG ZAPATILLAS FERRAGAMO | Meno Lugo | IN-MOTION | 37 3 |
| - | 22 | 38 | SOLEDAD | Don Omar | MACHETE/UMLE | 22 2 |
| 31 | 36 | 39 | TU ME QUEMAS | Chino & Nacho Feat. Gente de Zona & Los Cadillac | MACHETE/UMLE | 23 19 |
| 46 | 45 | 40 | LA INDICADA | Kevin Ortiz | BAD SIN | 40 3 |
| - | 44 | 41 | SOLTERO DISPONIBLE | Regulo Caro | DEL/SONY MUSIC LATIN | 41 2 |
| 42 | 41 | 42 | DISFRUTE ENGANARTE | La Adictiva Banda San Jose de Mesillas | ANVAL/SONY MUSIC LATIN | 41 6 |
| 29 | 37 | 43 | GUAYA GUAYA | Don Omar | MACHETE/UMLE | 29 13 |
| 38 | 40 | 44 | MI PADRINO EL DIABLO | La Trakalosa de Monterrey | REMX | 35 14 |
| HOT SHOT DEBUT | - | 45 | NO CREZCAS MAS | Tercer Cielo | | 45 1 |
| - | 50 | 46 | QUEDATE CON ELLA | Natalia Jimenez | SONY MUSIC LATIN | 46 2 |
| 45 | 46 | 47 | ME VOY DE TI | Fidel Rueda | DISA/UMLE | 43 5 |
| 37 | 43 | 48 | AMOR PROHIBIDO | Baby Rasta & Gringo | EME | 33 8 |
| 48 | 47 | 49 | AL ESTILO MAFIA | Saul El Jaguar Feat. La Bandononona Clave Nueva de Max Peraza | FONOVISA/UMLE | 47 3 |
| RE-ENTRY | - | 50 | SIGUE | La Poderosa Banda San Juan | FERCA/DISA/UMLE | 31 19 |

| TOP LATIN ALBUMS™ | | | | | | |
|-------------------|-----------|-------------------------------|---|--|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST | CERTIFICATION IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART | |
| 1 | 1 | #1 2 WKS FARRUKO | Farruko Presents Los Menores | REPUBLIC | 2 | |
| 3 | 2 | ENRIQUE IGLESIAS | Sex And Love | REPUBLIC | 34 | |
| 4 | 3 | VARIOUS ARTISTS | Radio Exitos: El Disco del Año 2014 | FONOVISA/UMLE | 4 | |
| 6 | 4 | JUAN GABRIEL | Mis Numero 1... 40 Aniversario | SONY MUSIC LATIN | 14 | |
| 7 | 5 | ROMEO SANTOS | Formula: Vol. 2 | SONY MUSIC LATIN | 37 | |
| 5 | 6 | LOS TIGRES DEL NORTE | Realidades | FONOVISA/UMLE | 5 | |
| HOT SHOT DEBUT | 7 | VARIOUS ARTISTS | Banda #1's 2014 | FONOVISA/UMLE | 1 | |
| 2 | 8 | REGULO CARO | Senzu-Rah | DEL/SONY MUSIC LATIN | 2 | |
| NEW | 9 | VARIOUS ARTISTS | Corridos #1's 2014 | FONOVISA/UMLE | 1 | |
| 11 | 10 | PLAN B | Love & Sex | PINA/SONY MUSIC LATIN | 9 | |
| 28 | 11 | GG SANTANA | Corazon | RCA/SONY MUSIC LATIN | 27 | |
| 8 | 12 | VARIOUS ARTISTS | 20 Corridos Bien Perrones | FONOVISA/UMLE | 14 | |
| 10 | 13 | LUIS CORONEL | Quiero Ser Tu Dueño | EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN | 6 | |
| 18 | 14 | PS J BALVIN | La Familia | CAPITOL LATIN/UMLE | 30 | |
| 13 | 15 | LA MAQUINARIA NORTENA | El Fenomeno | AZTECA/FONOVISA/UMLE | 7 | |
| NEW | 16 | MIGUEL BOSE | Amo | WARNER LATINA | 1 | |
| NEW | 17 | ELIDA REYNA Y AVANTE | Al Fin Completa | MUSIC & ENTERTAINMENT GROUP/FREDDIE | 1 | |
| 15 | 18 | MARC ANTHONY | 3.0 | SONY MUSIC LATIN | 69 | |
| 9 | 19 | LOS TUCANES DE TIJUANA | Perdoname Mi Amor | FONOVISA/UMLE | 2 | |
| 16 | 20 | CHAYANNE | En Todo Estare | UNIVERSAL MUSIC LATIN/UMLE | 12 | |
| NEW | 21 | VARIOUS ARTISTS | Latino #1's 2014 | UNIVERSAL MUSIC LATIN/UMLE | 1 | |
| 17 | 22 | VARIOUS ARTISTS | Las Bandas Romanticas de America 2014 | FONOVISA/UMLE | 42 | |
| 19 | 23 | PESADO | Directo 93-13, Vol. 2 | DISA/UMLE | 2 | |
| RE | 24 | CARLOS VIVES | Mas + Corazon Profundo | GAIRA/WK/SONY MUSIC LATIN | 15 | |
| 12 | 25 | TERCER CIELO | Irreversible | FE & ORBA/VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE | 2 | |

| LATIN AIRPLAY™ | | | | | | |
|----------------|-----------|--------------------------------|---|---------------|--|--|
| LAST WEEK | THIS WEEK | TITLE | Artist | WKS. ON CHART | | |
| 1 | 1 | #1 4 WKS TUS BESOS | Juan Luis Guerra 440 | 11 | | |
| 2 | 2 | BAILANDO | Enrique Iglesias Feat. Descemer Bueno & Gente de Zona | 31 | | |
| 3 | 3 | Y ASI FUE | Julion Alvarez y Su Norteno Banda | 14 | | |
| 4 | 4 | LA BALA | Los Tigres del Norte | 10 | | |
| 8 | 5 | AY VAMOS | J Balvin | 10 | | |
| 9 | 6 | HASTA QUE SALGA EL SOL | Banda Los Recoditos | 17 | | |
| 7 | 7 | NO ME PIDAS PERDON | Banda Sinaloense MS de Sergio Lizarraga | 20 | | |
| 6 | 8 | JAVIER EL DE LOS LLANOS | Calibre 50 | 9 | | |
| 5 | 9 | ADIOS | Ricky Martin | 7 | | |
| 10 | 10 | TU RESPIRACION | Chayanne | 8 | | |
| 12 | 11 | QUE SUENEN LOS TAMBORES | Victor Manuelle | 5 | | |
| 11 | 12 | ERES MIA | Romeo Santos | 24 | | |
| 13 | 13 | LO POCO QUE TENGO | Ricardo Arjona | 16 | | |
| 15 | 14 | YO TAMBIEN | Romeo Santos Feat. Marc Anthony | 5 | | |
| 17 | 15 | SOY UN DESMADRE | Banda Tierra Sagrada Feat. Marco Flores & La #1 Banda Jerez | 5 | | |
| 19 | 16 | AHORA POR LEY | Los Huracanes del Norte | 11 | | |
| 14 | 17 | EL AGUITADO | Jorge Valenzuela | 14 | | |
| 25 | 18 | ASI YA NO | La Maquinaria Nortena | 15 | | |
| 22 | 19 | ZAPATILLAS FERRAGAMO | Meno Lugo | 7 | | |
| 18 | 20 | SOY EL MISMO | Prince Royce | 24 | | |
| 21 | 21 | TRAVESURAS | Nicky Jam | 12 | | |
| 23 | 22 | MI PRINCESA | Remmy Valenzuela | 5 | | |
| 26 | 23 | LEVANTANDO POLVADERA | Voz de Mando | 4 | | |
| 27 | 24 | PLAKITO | Yandel Feat. El General Gadiel | 7 | | |
| 24 | 25 | LLEGASTE TU | Luis Fonsi Feat. Juan Luis Guerra | 16 | | |



Rosa Returns

As the 15th annual Latin Grammy Awards, broadcast on Univision, approach (Nov. 22), 2013's album of the year winner (for *Vida*) **Draco Rosa** (above) returns to Latin Airplay with a track from that award-winning set. "Amantes Hasta el Fin" (featuring **Ednita Nazario**) is Rosa's first charting song at No. 44 (see Billboard.com/biz) since fellow album track "Mas y Mas" (featuring **Ricky Martin**) peaked at No. 28 in May 2013. "Amantes" is powered solely by plays at two stations in Puerto Rico: WKAQ and WRXD, both in San Juan. "Amantes" rises to 3.2 million audience impressions (a 7 percent jump, according to Nielsen BDS).

Meanwhile, on Latin Pop Airplay, **Juan Luis Guerra** steps 2-1 with "Tus Besos," logging his fourth chart-topping track (up 8 percent in plays). On the overall Latin Airplay chart, it spends a fourth consecutive week at No. 1, tying Guerra's longest run at the top as a lead artist (with 2007's "La Llave de Mi Corazon"). Guerra spent 17 weeks at No. 1 as the featured act on **Enrique Iglesias**' "Me Enamoro" in 2010.

Finally, on Tropical Airplay, **Optimo** logs its second No. 1 as "Vuelve" soars 12-1. The bachata track almost doubles in spins, climbing 94 percent in its 14th week on the chart. The track takes Greatest Gainer honors.

—Amaya Mendizabal

HOT LATIN SONGS: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular current Latin albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legent.com/biz for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY/STREAMING DATA COMPILED BY nielsen SoundScan

Jazz/Classical/Holiday

November 22
2014
billboard

| REGIONAL MEXICAN AIRPLAY™ | | | | |
|---------------------------|-----------|----------------------------------|---|---------------|
| Last Week | This Week | Title Imprint/Promotion Label | Artist | Wks. On Chart |
| 1 | 1 | #1 2 WKS Y ASI FUE | Julion Alvarez y Su Norteno Banda | 21 |
| 2 | 2 | LA BALA | Los Tigres del Norte | 13 |
| 5 | 3 | HASTA QUE SALGA EL SOL | Banda Los Recoditos | 20 |
| 4 | 4 | NO ME PIDAS PERDON | Banda Sinaloense MS de Sergio Lizarraga | 23 |
| 3 | 5 | JAVIER EL DE LOS LLANOS | Calibre 50 | 11 |
| 7 | 6 | SOY UN DESMADRE | Banda Tierra Sagrada Feat. Marco Flores & La #1 Banda Jerez | 12 |
| 8 | 7 | AHORA POR LEY | Los Huracanes del Norte | 16 |
| 6 | 8 | EL AGUITADO | Jorge Valenzuela | 18 |
| 12 | 9 | ASI YA NO | La Maquinaria Nortena | 16 |
| 10 | 10 | ZAPATILLAS FERRAGAMO | Meno Lugo | 16 |
| 11 | 11 | MI PRINCESA | Remmy Valenzuela | 7 |
| 13 | 12 | LEVANTANDO POLVADERA | Voz de Mando | 5 |
| 14 | 13 | LA HISTORIA DE MIS MANOS | Banda Carnaval | 27 |
| 9 | 14 | TENERTE | Luis Coronel | 24 |
| 17 | 15 | LA INDICADA | Kevin Ortiz | 8 |

| REGIONAL MEXICAN ALBUMS™ | | | | |
|--------------------------|-----------|--|---------------------------------------|---------------|
| Last Week | This Week | Artist Imprint/Distributing Label | Title | Wks. On Chart |
| 2 | 1 | #1 1 WK VARIOUS ARTISTS | Radio Exitos: El Disco del Año 2014 | 4 |
| 3 | 2 | LOS TIGRES DEL NORTE | Realidades | 5 |
| NEW | 3 | VARIOUS ARTISTS | Banda #1's 2014 | 1 |
| 1 | 4 | REGULO CARO | Senzu-Rah | 2 |
| NEW | 5 | VARIOUS ARTISTS | Corridos #1's 2014 | 1 |
| 4 | 6 | VARIOUS ARTISTS | 20 Corridos Bien Perrones | 14 |
| 6 | 7 | LUIS CORONEL | Quiero Ser Tu Dueno | 6 |
| 7 | 8 | LA MAQUINARIA NORTENA | El Fenomeno | 7 |
| NEW | 9 | ELIDA REYNA Y AVANTE | Al Fin Completa | 1 |
| 5 | 10 | LOS TUCANES DE TIJUANA | Perdoname Mi Amor | 2 |
| 9 | 11 | VARIOUS ARTISTS | Las Bandas Romanticas de America 2014 | 42 |
| 10 | 12 | PESADO | Directo 93-13, Vol. 2 | 2 |
| NEW | 13 | VARIOUS ARTISTS | Norteno #1's 2014 | 1 |
| NEW | 14 | LOS ANGELES AZULES / LOS ANGELES DE CHARLY | Gran Encuentro: Exitos Originales 20 | 1 |
| 12 | 15 | BANDA SINALOENSE MS DE SERGIO LIZARRAGA | No Me Pidas Perdon | 20 |

| CONTEMPORARY JAZZ ALBUMS™ | | | | |
|---------------------------|-----------|--------------------------------------|---|---------------|
| Last Week | This Week | Artist Imprint/Distributing Label | Title | Wks. On Chart |
| 4 | 1 | #1 1 WK DAVE KOZ | Dave Koz & Friends: The 25th Of December | 6 |
| 1 | 2 | ERIC JOHNSON/MIKE STERN | Eclectic | 2 |
| 2 | 3 | BILL FRISELL | Guitar In The Space Age! | 5 |
| 8 | 4 | GERALD ALBRIGHT | Slam Dunk | 14 |
| 3 | 5 | PETER WHITE | Smile | 5 |
| 5 | 6 | AL JARREAU | My Old Friend: Celebrating George Duke | 14 |
| 14 | 7 | WORDHARMONIC | A Quiet Christmas: Beautiful Sax Instrumentals... | 3 |
| 11 | 8 | DIRTY LOOPS | Loopified | 12 |
| 9 | 9 | KAT EDMONSON | The Big Picture | 6 |
| 7 | 10 | MEDESKI SCOFIELD MARTIN & WOOD | Juice | 8 |
| 6 | 11 | EUGE GROOVE | Got 2 Be Groovin | 12 |
| 10 | 12 | THE STANLEY CLARKE BAND | Up | 7 |
| 17 | 13 | GREGG KARUKAS | Soul Secrets | 3 |
| 23 | 14 | ROBERT GLASPER EXPERIMENT | Black Radio 2 | 54 |
| 15 | 15 | DR. JOHN | Ske-Dat-De-Dat: The Spirit Of Satch | 12 |

| LATIN POP AIRPLAY™ | | | | |
|--------------------|-----------|----------------------------------|---|---------------|
| Last Week | This Week | Title Imprint/Promotion Label | Artist | Wks. On Chart |
| 2 | 1 | #1 1 WK TUS BESOS | Juan Luis Guerra 440 | 11 |
| 1 | 2 | BAILANDO | Enrique Iglesias Feat. Descemer Bueno & Gente de Zona | 32 |
| 5 | 3 | AY VAMOS | J Balvin | 14 |
| 3 | 4 | LO POCO QUE TENGO | Ricardo Arjona | 17 |
| 6 | 5 | ERES MIA | Romeo Santos | 24 |
| 4 | 6 | ADIOS | Ricky Martin | 7 |
| 8 | 7 | TU RESPIRACION | Chayanne | 9 |
| 11 | 8 | PERDON | Camila | 9 |
| 7 | 9 | LLEGASTE TU | Luis Fonsi Feat. Juan Luis Guerra | 16 |
| 10 | 10 | FIREBALL | Pitbull Feat. John Ryan | 12 |
| 9 | 11 | TU ME QUEMAS | Chino & Nacho Feat. Gente de Zona & Los Cadillacs | 20 |
| 16 | 12 | YO TAMBIEN | Romeo Santos Feat. Marc Anthony | 4 |
| 13 | 13 | CONTROL | Wisin Feat. Chris Brown & Pitbull | 15 |
| 12 | 14 | TRAVESURAS | Nicky Jam | 11 |
| 17 | 15 | PLAKITO | Yandel Feat. El General Gadiel | 8 |

| LATIN POP ALBUMS™ | | | | |
|-------------------|-----------|--------------------------------------|---|---------------|
| Last Week | This Week | Artist Imprint/Distributing Label | Title | Wks. On Chart |
| 1 | 1 | #1 25 WKS ENRIQUE IGLESIAS | Sex And Love | 34 |
| 2 | 2 | JUAN GABRIEL | Mis Numero 1... 40 Aniversario | 14 |
| 6 | 3 | SANTANA | Corazon | 27 |
| NEW | 4 | MIGUEL BOSE | Amo | 1 |
| 4 | 5 | CHAYANNE | En Todo Estare | 12 |
| NEW | 6 | VARIOUS ARTISTS | Latino #1's 2014 | 1 |
| 20 | 7 | CARLOS VIVES | Mas + Corazon Profundo | 25 |
| 3 | 8 | TERCER CIELO | Irreversible | 2 |
| 5 | 9 | GRUPO NUEVA VIDA | Los 32 Mejores Cantos Religiosos | 16 |
| NEW | 10 | PEPE AGUILAR | MTV Unplugged | 1 |
| 8 | 11 | VARIOUS ARTISTS | Frozen: Canciones de Una Aventura Congelada | 6 |
| 12 | 12 | PEDRO CAPO | Aquila | 13 |
| 7 | 13 | MARCO ANTONIO SOLIS | Gracias Por Estar Aqui | 55 |
| 9 | 14 | RICARDO ARJONA | Viaje | 28 |
| 10 | 15 | CAMILA | Eclipse | 23 |

| TRADITIONAL CLASSICAL ALBUMS™ | | | | |
|-------------------------------|-----------|---|--|---------------|
| Last Week | This Week | Artist Imprint/Distributing Label | Title | Wks. On Chart |
| 1 | 1 | #1 3 WKS ANDREA BOCELLI | Opera: The Ultimate Collection | 3 |
| NEW | 2 | ANDRE RIEU/HIS JOHANN STRAUSS ORCH. | Love In Venice | 1 |
| NEW | 3 | JONATHAN ANTOINE | Tenore | 1 |
| 4 | 4 | SEATTLE SYMPHONY | John Luther Adams: Become Ocean | 6 |
| 2 | 5 | THE BOYS OF ST. PAUL'S CHOIR SCHOOL | Christmas In Harvard Square | 5 |
| RE | 6 | JOEL FAN/NORTHWEST SINFONETTA | Dances For Piano And Orchestra | 2 |
| 3 | 7 | JOSHUA BELL/ACADEMY OF ST. MARTIN IN THE FIELDS | Bach | 6 |
| 5 | 8 | CECILIA BARTOLI/I BAROCCHISTI | St Petersburg | 4 |
| 15 | 9 | JOYCE DIDONATO/ORCH. ET CHOEUR DE L'OPERA | Stella di Napoli | 9 |
| 7 | 10 | LANG LANG/WIENER PHILHARMONKER | The Mozart Album | 6 |
| 9 | 11 | POLYPHONY | Karl Jenkins: Motets | 2 |
| RE | 12 | JONAS KAUFMANN | You Mean The World To Me | 7 |
| 8 | 13 | M. ARGERICH / D. BARENBOIM | Piano Duos: Mozart/Schubert/Stravinsky | 2 |
| 6 | 14 | ALISA WEILERSTEIN | Solo | 2 |
| 14 | 15 | ANGELA HEWITT | Bach: The Art Of Fugue | 4 |

| TROPICAL AIRPLAY™ | | | | |
|-------------------|-----------|----------------------------------|---|---------------|
| Last Week | This Week | Title Imprint/Promotion Label | Artist | Wks. On Chart |
| 12 | 1 | #1 1 WK GG VUELVE | Optimo | 14 |
| 2 | 2 | TUS BESOS | Juan Luis Guerra 440 | 11 |
| 4 | 3 | YO TAMBIEN | Romeo Santos Feat. Marc Anthony | 12 |
| 3 | 4 | QUE SUENEN LOS TAMBORES | Victor Manuelle | 5 |
| 1 | 5 | NOCHE DE COPAS | Luis Enrique | 6 |
| 5 | 6 | OJALA | Hector Acosta "El Torito" | 9 |
| 8 | 7 | AY VAMOS | J Balvin | 9 |
| 7 | 8 | FLOR PALIDA | Marc Anthony | 30 |
| 14 | 9 | DE VUELTA A TU CORAZON | Guaco | 8 |
| 10 | 10 | SENTIRTE MIA | Ken-Y | 8 |
| 9 | 11 | BAILANDO | Enrique Iglesias Feat. Descemer Bueno & Gente de Zona | 29 |
| 6 | 12 | MI VECINITA | Plan B | 12 |
| 11 | 13 | ALEJATE | Luis Vargas | 5 |
| 13 | 14 | WEPA | Angel & Khriz | 8 |
| 15 | 15 | MI NOVIA Y YO | Tico y Javi | 6 |

| TROPICAL ALBUMS™ | | | | |
|------------------|-----------|---|--------------------------------------|---------------|
| Last Week | This Week | Artist Imprint/Distributing Label | Title | Wks. On Chart |
| 1 | 1 | #1 37 WKS ROMEO SANTOS | Formula: Vol. 2 | 38 |
| 2 | 2 | MARC ANTHONY | 3.0 | 69 |
| 4 | 3 | MANNY MANUEL | Merengueando Los Clasicos | 6 |
| 6 | 4 | PRINCE ROYCE | Soy El Mismo | 57 |
| NEW | 5 | VARIOUS ARTISTS | Que Lindo Es Puerto Rico | 1 |
| NEW | 6 | DON PERIGNON Y LA ORQUESTA PUERTORRIQUENA | Musica Maestro | 1 |
| NEW | 7 | ANTHONY SANTOS | 25 Grandes Exitos | 1 |
| 5 | 8 | LUIS ENRIQUE | Jukebox Primera Edicion | 5 |
| NEW | 9 | VARIOUS ARTISTS | Simplemente... Exitos Puerto Rico | 1 |
| 9 | 10 | VARIOUS ARTISTS | Sergio George Presents: Salsa Giants | 72 |
| 8 | 11 | EL GRAN COMBO DE PUERTO RICO | 10 de Coleccion | 15 |
| NEW | 12 | AVENTURA | Solo Para Mujeres | 1 |
| 7 | 13 | ISMAEL MIRANDA | Son 45 | 9 |
| 3 | 14 | JOSE ALBERTO "EL CANARIO" | Romantico y Rumbero | 2 |
| 15 | 15 | GILBERTO SANTA ROSA | Solo Para Mujeres | 13 |

| TOP HOLIDAY ALBUMS™ | | | | |
|---------------------|-----------|--------------------------------------|---|---------------|
| Last Week | This Week | Artist Imprint/Distributing Label | Title | Wks. On Chart |
| 1 | 1 | #1 3 WKS PENTATONIX | That's Christmas To Me | 3 |
| 3 | 2 | IDINA MENZEL | Holiday Wishes | 4 |
| 2 | 3 | DARIUS RUCKER | Home For The Holidays | 2 |
| RE | 4 | VARIOUS ARTISTS | Positively Christmas 2014 | 2 |
| 5 | 5 | MICHAEL BUBLE | Christmas | 40 |
| NEW | 6 | VARIOUS ARTISTS | Ellen's The Only Holiday Album... - Vol. 1 | 1 |
| 8 | 7 | MICHAEL W. SMITH | Michael W. Smith & Friends: The Spirit Of Christmas | 5 |
| NEW | 8 | KIM WALKER-SMITH | When Christmas Comes | 1 |
| 9 | 9 | ELVIS PRESLEY | It's Christmas Time | 122 |
| NEW | 10 | VARIOUS ARTISTS | Christmas With Nashville | 1 |
| 7 | 11 | KIDS CHOIR | 51 Songs Kids Really Love To Sing | 7 |
| NEW | 12 | OVER THE RHINE | Blood Oranges In The Snow | 1 |
| 19 | 13 | BLAKE SHELTON | Cheers, It's Christmas | 25 |
| 10 | 14 | CELINE DION | These Are Special Times | 188 |
| 22 | 15 | JOSH GROBAN | Noel | 96 |

REGIONAL MEXICAN, LATIN POP, TROPICAL ALBUMS: The week's most popular current regional Mexican, Latin pop and tropical albums, respectively, ranked by radio airplay detections as measured by Nielsen BDS. Stations are electronically monitored 24 hours a day, 7 days a week. REGIONAL MEXICAN, LATIN POP, TROPICAL ALBUMS: The week's most popular current regional Mexican, Latin pop and tropical albums, respectively, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's Top 100. See charts legend on billboard.com/biz for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan. All rights reserved.

Christian/Gospel

November 22
2014
billboard

| HOT CHRISTIAN SONGS™ | | | | | | |
|----------------------|-----------|-----------|---|---|---|-------------------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. WKS. ON CHART |
| 1 | 1 | 1 | #1 6 WKS SOMETHING IN THE WATER | M.BRIGHT (C.UNDERWOOD,C.DESTEFANO,BRETT JAMES) | Carrie Underwood 19/ARISTA NASHVILLE/PLG | 1 6 |
| 2 | 2 | 2 | OCEANS (WHERE FEET MAY FAIL) ▲ | M.G.CHRISLETT (M.CROCKER,J.HOUSTON,S.LIGTHELM) | Hillsong UNITED HILLSONG/SPARROW/CAPITOL CMG | 1 60 |
| 3 | 3 | 3 | GREATER | B.GLOVER,D.GARCIA (B.MILLARD,M.SCHEUCHZER,N.COCHRAN,R.SHAFFER,B.GRAUL,D.A.GARCIA,B.GLOVER) | MercyMe FAIR TRADE | 2 23 |
| 4 | 4 | 4 | HE KNOWS MY NAME | I.ESKELIN (F.BATTISTELLI,M.FIELDS,S.MOSLEY) | Francesca Battistelli FERVENT/WORD-CURB | 4 18 |
| 5 | 5 | 5 | START A FIRE | S.MOSLEY (J.LLOWRY,C.MATTSON,S.MOSLEY) | Unspokn CENTRICITY | 5 31 |
| 6 | 6 | 6 | OVERWHELMED | R.EDMON (M.WEAVER,P.WICKHAM) | Big Daddy Weave FERVENT/WORD-CURB | 6 21 |
| 12 | 7 | 7 | JESUS LOVES ME | E.CASH (C.TOMLIN,R.T.MORGAN,B.GLOVER) | Chris Tomlin SIXSTEPS/SPARROW/CAPITOL CMG | 7 11 |
| 7 | 8 | 8 | FIX MY EYES | S.MOSLEY (L.SMALLBONE,S.MOSLEY) | for KING & COUNTRY FERVENT/WORD-CURB | 3 28 |
| 10 | 9 | 9 | WE BELIEVE | C.STEVENS (T.RYAN,R.FIKE,M.HOOPER) | newsboys SPARROW/CAPITOL CMG | 2 40 |
| 11 | 11 | 10 | MORE OF YOU | D.GARCIA (C.DIXON,B.GLOVER,D.A.GARCIA) | Colton Dixon 19/SPARROW/CAPITOL CMG | 9 21 |
| 15 | 13 | 11 | COME AS YOU ARE | G.SCOTT,N.NOCKELS (D.CROWDER,M.MAHER,B.GLOVER) | Crowder SIXSTEPS/SPARROW/CAPITOL CMG | 11 13 |
| 13 | 12 | 12 | NO MAN IS AN ISLAND | J.FIELDS (M.DONEHEY,J.JAMISON,J.OWEN,B.SHIRLEY,R.JUAZREZ) | Tenth Avenue North REUNION/PLG | 12 18 |
| 18 | 16 | 13 | LORD I'M READY NOW | M.BRONLEWE (T.A.LEEL,S.SHEETS) | Plumb CURB | 13 9 |
| 16 | 14 | 14 | MY HEART IS YOURS | N.NOCKELS (K.STANFILL,B.YOUNKER,D.CARSON,J.INGRAM) | Passion Featuring Kristian Stanfill SIXSTEPS/SPARROW/CAPITOL CMG | 13 28 |
| 19 | 19 | 15 | HE KNOWS | S.MOSLEY (J.CAMP,S.MOSLEY) | Jeremy Camp SPARROW/CAPITOL CMG | 15 6 |
| 20 | 18 | 16 | MADE NEW | C.WEDGEWORTH,L.BREWSTER (J.MEEKER,C.WEDGEWORTH,L.BREWSTER) | Lincoln Brewster INTEGRITY | 16 17 |
| 14 | 15 | 17 | ALL I NEED IS YOU | DIRTY RICE,J.PRIELOZNY (L.MOORE,D.BOWIE,L.WILLIAMS,K.C.MACKEY,J.PRIELOZNY) | Lecrae REACH | 2 14 |
| 21 | 17 | 18 | KING OF MY HEART | J.PARDO (J.KING,C.RADEMAKER,D.M.BARNES,J.PARDO) | Love & The Outcome WORD-CURB | 16 27 |
| 17 | 20 | 19 | BEAUTIFUL | D.GARCIA,B.GLOVER (D.BREMNES,B.GLOVER,D.A.GARCIA,E.CASH,S.M.CASH) | Dan Bremnes SPARROW/CAPITOL CMG | 17 16 |
| 24 | 22 | 20 | YOU MAKE ME BRAVE | G.WILSON,D.MCKENZIE (A.L.COOK) | Bethel Music BETHEL | 20 27 |
| 22 | 21 | 21 | COMPLETELY | M.ARCAINI (R.DANIEL,S.LEWIS) | Among The Thirsty BEC/TOOTH & NAIL | 21 14 |
| RE-ENTRY | 22 | 22 | I AM NOT ALONE (LIVE) | J.LEWARDSON (K.JOBE,M.SAMPSON,M.FIELDS,B.DAVIS,G.PITTMAN,D.SAUER,A.DAVIS) | Kari Jobe SPARROW/CAPITOL CMG | 22 2 |
| 25 | 24 | 23 | YOU CARRY ME | S.MOSLEY,J.SMALLBONE (C.BUTLER,J.PARDO,M.FIELDS) | Moriah Peters REUNION/PLG | 23 25 |
| 29 | 28 | 24 | THE ONE I'M RUNNING TO | I.ESKELIN (M.HOWARD,C.WILLIAMS,I.ESKELIN,T.WOOD) | 7eventh Time Down BEC/TOOTH & NAIL | 24 18 |
| 23 | 25 | 25 | MESSENGERS | DIRTY RICE,J.PRIELOZNY,S.SYMPHONY (L.MOORE,J.SMALLBONE,R.JACKSON,R.JACKSON,K.C.MACKEY,J.PRIELOZNY,ESMOND) | Lecrae Featuring for KING & COUNTRY REACH | 20 9 |

| HOT GOSPEL SONGS™ | | | | | | |
|-------------------|-----------|-----------|----------------------------|---|---|-------------------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE | CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. WKS. ON CHART |
| 2 | 2 | 1 | #1 3 WKS SAY YES | H-MONEY (H.D.SAMUELS,B.KNOWLES,H.CULVER,A.S.LAMBERT) | Michelle Williams Feat. Beyoncé And Kelly Rowland EONE | 1 24 |
| 1 | 1 | 2 | ALL I NEED IS YOU | DIRTY RICE,J.PRIELOZNY (L.MOORE,D.BOWIE,L.WILLIAMS,K.C.MACKEY,J.PRIELOZNY) | Lecrae REACH | 1 14 |
| 5 | 5 | 3 | AMAZING | R.ROBINSON,R.DILLARD,M.TAYLOR (T.MCGHEE) | Ricky Dillard & New G LIGHT | 3 42 |
| 4 | 3 | 4 | EVERY PRAISE | D.LAWRENCE (D.BRATTON) | Hezekiah Walker RCA INSPIRATION | 1 86 |
| 6 | 6 | 5 | FOR YOUR GLORY | V.MITCHELL (M.BOOKER) | Tasha Cobbs MOTOWN GOSPEL | 5 30 |
| 3 | 4 | 6 | BEAUTIFUL DAY | C.STEVENS (J.G.HARPER,C.STEVENS,T.MCKEEHAN,M.H.NICHOLS) | Jamie Grace GOTE | 1 47 |
| 8 | 8 | 7 | NO GREATER LOVE | A.W.LINDSEY (A.W.LINDSEY,S.NORFUL) | Smokie Norful TREMILES/MOTOWN GOSPEL | 7 34 |
| 7 | 9 | 8 | MESSENGERS | DIRTY RICE,J.PRIELOZNY,S.SYMPHONY (L.MOORE,J.SMALLBONE,R.JACKSON,R.JACKSON,K.C.MACKEY,J.PRIELOZNY,ESMOND) | Lecrae Featuring for KING & COUNTRY REACH | 7 9 |
| 11 | 13 | 9 | I WILL TRUST | F.HAMMOND (F.HAMMOND,C.RODGERS,P.FEASTER) | Fred Hammond F HAMMOND/RCA INSPIRATION | 9 9 |
| 9 | 10 | 10 | NUTHIN | GAWVI (L.MOORE,D.MCDOWELL,A.MINEO,G.AZUCENA,M.MARSHALL) | Lecrae REACH | 1 16 |
| 13 | 14 | 11 | I AM | D.T.SOREY (J.NELSON,D.T.SOREY) | Jason Nelson RCA INSPIRATION | 11 4 |
| 12 | 16 | 12 | DIFFERENT | K.FRANKLIN,S.MARTIN,M.STARK (K.FRANKLIN) | Tasha Page-Lockhart BET/FO YO SOUL/RCA INSPIRATION | 11 19 |
| 10 | 15 | 13 | SAY I WON'T | ROB&KELITE (L.MOORE,A.MINEO,T.HOMPSON,M.MASSAROG,AZUCENA) | Lecrae Featuring Andy Mineo REACH | 1 11 |
| - | 17 | 14 | BLESS ME | J.J.HAIRSTON,E.DAVIS (J.J.HAIRSTON,E.DAVIS) | J.J. Hairston & Youthful Praise Feat. Donnie McClurkin LIGHT | 14 5 |
| - | 7 | 15 | MANOLO | GAWVI (W.BAREFIELD III,L.MOORE,J.JONES,G.AZUCENA) | Trip Lee Featuring Lecrae REACH | 3 4 |
| 15 | 18 | 16 | ALRIGHT OK | PAJAM (J.L.MOSS,P.D.ALLEN) | J Moss PAJAM/PMG | 15 8 |
| 18 | 19 | 17 | FILL ME UP | M.BOONE,C.CARTER (W.REGAN) | Casey J MARQUIS BOONE | 17 5 |
| NEW | 18 | 18 | WAR | C.JENKINS,R.EAST (C.JENKINS) | Charles Jenkins & Fellowship Chicago INSPIRED PEOPLE | 18 1 |
| - | 12 | 19 | SWEET VICTORY | GAWVI (W.BAREFIELD III,D.MCDOWELL,N.SIMS,G.AZUCENA,J.PRIELOZNY) | Trip Lee Feat. Dimitri McDowell & Leah Smith REACH | 7 5 |
| 20 | 22 | 20 | BECAUSE OF YOU | D.K.LITTLE,B.FANN (D.K.LITTLE) | Damon Little LITTLE WORLD | 14 13 |
| 14 | 23 | 21 | OUTSIDERS | DIRTY RICE,J.PRIELOZNY,S.SYMPHONY (L.MOORE,D.BOWIE,K.C.MACKEY,J.PRIELOZNY,ESMOND) | Lecrae REACH | 10 9 |
| 16 | 24 | 22 | FEAR | DIRTY RICE,J.PRIELOZNY (L.MOORE,N.SIMS,K.C.MACKEY,J.PRIELOZNY) | Lecrae REACH | 2 16 |
| 17 | 25 | 23 | WELCOME TO AMERICA | S.J.L.RHODES (L.MOORE,L.GRIFFIN JR.,J.RHODES) | Lecrae REACH | 11 9 |
| - | 11 | 24 | SHWEET | GAWVI (W.BAREFIELD III,J.JONES,G.AZUCENA) | Trip Lee REACH | 10 3 |
| - | 20 | 25 | INSOMNIAC | GAWVI (W.BAREFIELD III,A.MINEO,N.SIMS,G.AZUCENA) | Trip Lee Featuring Andy Mineo REACH | 20 2 |

| CHRISTIAN ALBUMS™ | | | | | | |
|-------------------|-----------|-----------------------------------|---|---|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART | |
| 1 | 1 | #1 2 WKS CHRIS TOMLIN | SIXSTEPS/SPARROW/CAPITOL CMG | Love Ran Red | 2 | |
| HOT SHOT DEBUT | 2 | VARIOUS ARTISTS | PROVIDENT/PLG | Positively Christmas 2014 | 1 | |
| 3 | 3 | VARIOUS ARTISTS | PROVIDENT/WORD-CURB/CAPITOL CMG | WOW Hits 2015 | 6 | |
| NEW | 4 | NEWSBOYS | FIRST COMPANY/CAPITOL CMG | Hallelujah For The Cross | 1 | |
| 4 | 5 | LECRAE | REACH | Anomaly | 9 | |
| 8 | 6 | GG MICHAEL W. SMITH | MICHAEL W. SMITH & FRIENDS: THE SPIRIT OF CHRISTMAS | The Spirit Of Christmas | 6 | |
| NEW | 7 | KIM WALKER-SMITH | JESUS CULTURE/THE FUEL | When Christmas Comes | 1 | |
| 5 | 8 | ALABAMA | CRACKER BARREL/TAG/GAITHER/CAPITOL CMG | Angels Among Us: Hymns & Gospel Favorites | 9 | |
| 2 | 9 | TRIP LEE | REACH | Rise | 2 | |
| 6 | 10 | VARIOUS ARTISTS | STAR SONG/CAPITOL CMG | A Christmas To Believe In | 4 | |
| NEW | 11 | THE NASHVILLE TRIBUTE BAND | SHADOW MOUNTAIN | Redeemer: A Nashville Tribute To Jesus Christ | 1 | |
| 26 | 12 | THE CLASSIC CRIME | BC MUSIC | What Was Done: Volume 1: A Decade Revisited | 2 | |
| 7 | 13 | CASTING CROWNS | BEACH STREET/REUNION/PLG | Thrive | 42 | |
| 11 | 14 | MERCYME | FAIR TRADE/PLG | Welcome To The New | 31 | |
| 10 | 15 | FOR KING & COUNTRY | FERVENT/WORD-CURB | RUN WILD. LIVE FREE. LOVE STRONG. | 8 | |
| NEW | 16 | TOBYMAC | FOREFRONT/CAPITOL CMG | Eye'm All Mixed Up: Remixes | 1 | |
| 12 | 17 | JAMIE GRACE | GOTE/COLUMBIA/PLG | Ready To Fly | 41 | |
| 24 | 18 | GAITHER VOCAL BAND | GAITHER/CAPITOL CMG | Sometimes It Takes A Mountain | 4 | |
| 13 | 19 | CROWDER | SIXSTEPS/SPARROW/CAPITOL CMG | Neon Steeple | 24 | |
| 9 | 20 | KINGS KALEIDOSCOPE | TOOTH & NAIL | Becoming Who We Are | 2 | |
| 15 | 21 | MANDISA | SPARROW/CAPITOL CMG | Overcomer | 62 | |
| 14 | 22 | FRANCESCA BATTISTELLI | FERVENT/WORD-CURB | If We're Honest | 29 | |
| 32 | 23 | VARIOUS ARTISTS | LUCID | All Is Calm, All Is Bright | 4 | |
| 19 | 24 | NEWSBOYS | SPARROW/CAPITOL CMG | Restart | 61 | |
| NEW | 25 | JACKIE HILL PERRY | HUMBLE BEAST. | The Art Of Joy | 1 | |

| GOSPEL ALBUMS™ | | | | | | |
|----------------|-----------|---|---|----------------------------|---------------|--|
| LAST WEEK | THIS WEEK | ARTIST | IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART | |
| 2 | 1 | #1 1 WK J.J. HAIRSTON & YOUTHFUL PRAISE | LIGHT/EONE | I See Victory | 3 | |
| 3 | 2 | LECRAE | REACH | Anomaly | 10 | |
| 1 | 3 | TRIP LEE | REACH | Rise | 3 | |
| 4 | 4 | DOROTHY NORWOOD | DNMG/ECHOPARK/JDI | An Incredible Journey | 4 | |
| HOT SHOT DEBUT | 5 | JACKIE HILL PERRY | HUMBLE BEAST. | The Art Of Joy | 1 | |
| 5 | 6 | VARIOUS ARTISTS | MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA | WOW Gospel 2014 | 41 | |
| 12 | 7 | GG VARIOUS ARTISTS | MOTOWN/MOTOWN GOSPEL/CAPITOL CMG | Motown Christmas | 5 | |
| 9 | 8 | TASHA COBBS | MOTOWN GOSPEL/CAPITOL CMG | Grace (EP) | 92 | |
| 7 | 9 | ANDY MINEO | REACH | Never Land (EP) | 41 | |
| 8 | 10 | 3 WINANS BROTHERS | REGIMEN/BMG/EONE | Foreign Land | 6 | |
| 11 | 11 | MICHELLE WILLIAMS | EONE | Journey To Freedom | 10 | |
| 13 | 12 | SMOKIE NORFUL | TREMILES/MOTOWN GOSPEL/CAPITOL CMG | Forever Yours | 14 | |
| 14 | 13 | THE WALLS GROUP | FO YO SOUL/RCA | Fast Forward | 10 | |
| 10 | 14 | ERICA CAMPBELL | MY BLOCK/EONE | Help | 34 | |
| 19 | 15 | HEZEKIAH WALKER | RCA INSPIRATION/RCA | Azusa: The Next Generation | 75 | |
| 18 | 16 | DETRICK HADDON | RCA INSPIRATION/RCA | The Best Of Detrick Haddon | 10 | |
| 16 | 17 | LECRAE | REACH | Church Clothes: Vol. 2 | 53 | |
| 26 | 18 | RICKY DILLARD & NEW G | LIGHT/EONE | Amazing | 22 | |
| 21 | 19 | TYE TRIBBETT | MOTOWN GOSPEL/CAPITOL CMG | Greater Than | 66 | |
| 20 | 20 | GLADYS KNIGHT | SHADOW MOUNTAIN | Where My Heart Belongs | 10 | |
| 24 | 21 | WILLIAM MURPHY | RCA INSPIRATION/RCA | God Chaser | 92 | |
| 17 | 22 | WESS MORGAN | BOWTIE | Livin' | 25 | |
| 15 | 23 | CANON | REFLECTION/INFINITY | Loose Canon V2 | 5 | |
| 25 | 24 | JAMES FORTUNE & FIYA | FIVA WORLD/EONE | Live Through It | 37 | |
| 22 | 25 | JEKALYN CARR | LUNJEAL/MALACO | It's Gonna Happen | 5 | |



Hairston & Youthful Praise Hit No. 1

J.J. Hairston & Youthful Praise collect their second straight No. 1 on Gospel Albums as *I See Victory*, the choir's fifth studio set, steps 2-1 and sells 6,000 copies in the week ending Nov. 9, according to Nielsen SoundScan. They scored their first leader in 2012 when *After This* bowed atop the chart on April 14. The lead single from the new album, "It Pushed Me," debuted and peaked at No. 17 on the sales/airplay/streaming hybrid Hot Gospel Songs chart (May 24), while second single "Bless Me" (featuring Donnie McClurkin) reaches a new peak (17-14). The latter also sets a new peak on the Nielsen BDS-fueled Gospel Airplay tally (see Billboard.com/biz), where it jumps 10-7. On Hot Gospel Songs, Michelle Williams (featuring Beyoncé and Kelly Rowland) returns to No. 1 for a third week on Hot Gospel Songs with "Say Yes" (2-1), which spent two weeks at the summit this summer (on the charts dated July 5 and July 12) and has spent the past six weeks in the runner-up slot. Williams' No. 1 return interrupts a nine-week reign by Lecrae's "All I Need Is You," which dips to No. 2. Lastly, on the multimetric Hot Christian Songs chart, Matt Maher earns the Hot Shot Debut at No. 31 with "Because He Lives (Amen)," his best solo debut in three years. His highest arrival was at No. 28 with "Hark the Herald Angels Sing" on Dec. 17, 2011. —Wade Jessen

HOT CHRISTIAN SONGS: THE WEEK'S MOST POPULAR CURRENT CHRISTIAN SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. CHRISTIAN ALBUMS: THE WEEK'S TOP-SELLING CURRENT CHRISTIAN ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. HOT GOSPEL SONGS: THE WEEK'S MOST POPULAR CURRENT GOSPEL SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. GOSPEL ALBUMS: THE WEEK'S TOP-SELLING CURRENT GOSPEL ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE DEFINED AS CURRENT IF THEY ARE LESS THAN 18 MONTHS OLD OR OLDER THAN 18 MONTHS BUT STILL RISING IN THE BILLBOARD 200® TOP 100. SEE CHARTS.ILLUMINATE.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2014 PROMUSICSBUSINESS.COM. ALL RIGHTS RESERVED.

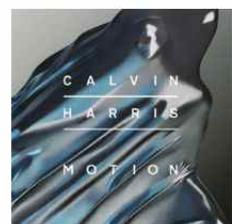
Dance/Electronic

November 22
2014
billboard

| HOT DANCE/ELECTRONIC SONGS™ | | | | | | |
|-----------------------------|-----------|-----------|--|--|-----------|---------------|
| 2 WKS. AGO | LAST WEEK | THIS WEEK | TITLE CERTIFICATION PRODUCER (SONGWRITER) | Artist IMPRINT/PROMOTION LABEL | PEAK POS. | WKS. ON CHART |
| 2 | 2 | 1 | #1 BLAME CALVIN HARRIS (CALVIN HARRIS, NEWMAN) | Calvin Harris Feat. John Newman FLY EYE/COLUMBIA | 1 | 10 |
| 1 | 1 | 2 | RATHER BE J.PATTERSON,G.CHATTO (J.NAPIER,J.PATTERSON,N.MARSHALL) | Clean Bandit Feat. Jess Glynne ATLANTIC/RRP | 1 | 40 |
| 4 | 3 | 3 | DG AG WAVES MR. PROBZ (D.P.STEHR,J.RAHMOUNI) | Mr. Probz LEFT LANE/ULTRA/RCA | 3 | 17 |
| 3 | 4 | 4 | BREAK FREE ZEDD,MAX MARTIN (A.ZASLAVSKI,MAX MARTIN,S.KOTECHE) | Ariana Grande Feat. Zedd REPUBLIC | 1 | 19 |
| 8 | 7 | 5 | SG HEROES (WE COULD BE) ALESSO (A.LINDBLAD,T.L.O,D.BOWIE,B.ENO) | Alesso Feat. Tove Lo REFUNE/DEF JAM | 5 | 11 |
| 5 | 5 | 6 | A SKY FULL OF STARS AVICII (AVICII,LOPEZ,P.WORTH,D.GREEN,R.SIMPSON (G.R.BERRYMAN,J.M.BUCKLAND,W.CHAMPYON,C.A.L.MARTIN,BERGLING) | Coldplay PARLOPHONE/ATLANTIC | 3 | 19 |
| 6 | 6 | 7 | TURN DOWN FOR WHAT DJ SNAKE,J.SMITH (J.H.SMITH,W.GRIGAHINE,M.BRESSO) | DJ Snake & Lil Jon COLUMBIA | 1 | 48 |
| 9 | 8 | 8 | SUMMER CALVIN HARRIS (CALVIN HARRIS) | Calvin Harris FLY EYE/COLUMBIA | 1 | 35 |
| 11 | 9 | 9 | DANGEROUS DAVID GUETTA,TONY FORSY,D.MARTIN,LEVYGAN (DAVID GUETTA,TONY FORSY,D.MARTIN,LEVYGAN,L.ROBBINS) | David Guetta Feat. Sam Martin WHAT A MUSIC/JACK BACK/PARLOPHONE/ATLANTIC | 9 | 6 |
| 7 | 11 | 10 | OUTSIDE CALVIN HARRIS (CALVIN HARRIS,E.GOULINDG) | Calvin Harris Feat. Ellie Goulding FLY EYE/COLUMBIA | 7 | 3 |
| 13 | 12 | 11 | PRAYER IN C R.SCHULZ,P.GUIMARD (N.HADIDA,B.COTTO) | Lillywood & Robin Schulz CHOKE INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/RRP | 11 | 18 |
| - | 13 | 12 | OPEN WIDE CALVIN HARRIS (CALVIN HARRIS,S.M.ANDERSON) | Calvin Harris Feat. Big Sean FLY EYE/COLUMBIA | 12 | 2 |
| 12 | 14 | 13 | THE DAYS AVICII,S.A.FAKIR,V.PONTARE (B.FLOWERS,T.BERGLING,S.A.FAKIR,V.PONTARE) | Avicii PRMD/ISLAND/REPUBLIC | 8 | 6 |
| 14 | 15 | 14 | FADED S.ZHU (S.ZHU) | ZHU MIND OF A GENIUS/THIRD BRAIN/COLUMBIA | 14 | 19 |
| - | 17 | 15 | GHOST MYSTERY SKULLS (L.DUBUC) | Mystery Skulls WARNER BROS. | 15 | 2 |
| 16 | 16 | 16 | BEND OVA J.S.MITH,KRONIC (J.H.SMITH,L.CALLEJA,M.R.NGUYEN-STEVENSON) | Lil Jon Feat. Tyga LITTLE JONATHAN/EPIC | 10 | 16 |
| 15 | 18 | 17 | DELIRIOUS (BONELESS) STEVE AOKI,CHRIS LAKE & TUJAMO FEAT. KID INK S.AOKI,C.LAKE,TUJAMO (S.HIROYUKI,AOKI,C.LAKE,A.VILLASALUB,C.COLLINS,J.VAUGHAN,W.PHILLIPS,E.EBECK) | Kid Ink DIM MAK/ULTRA | 9 | 20 |
| 17 | 19 | 18 | KANYE THE CHAINSMOKERS,MIKE DEL RIO (A.TAGGART,S.STONESTREET,MIKE DEL RIO) | The Chainsmokers Feat. Siren DIM MAK/REPUBLIC | 16 | 14 |
| 39 | 40 | 19 | GOLD SKIES SANDER VAN DOORN,MARTIN GARRIX,DVBBS FEAT. ALEESIA SANDER VAN DOORN,MARTIN GARRIX,DVBBS FEAT. ALEESIA (SANDER VAN DOORN,MARTIN GARRIX,DVBBS FEAT. ALEESIA) | Sander van Doorn, Martin Garrix, DVBBS Feat. Aleesia SCHOOLBOYS/SPINNIN'/SILENT/CASABLANCA/REPUBLIC | 19 | 18 |
| 20 | 20 | 20 | RUNAWAY (U & I) GALANTIS,SVIDDEN (C.KARLSSON,C.DENNIS,A.RUNDBERG,L.EKLOW,J.KOITZSCH) | Galantis BIG BEAT/RRP | 20 | 5 |
| 19 | 24 | 21 | SLOW ACID CALVIN HARRIS (CALVIN HARRIS) | Calvin Harris DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA | 19 | 4 |
| 18 | 21 | 22 | LOVERS ON THE SUN DAVID GUETTA,TONY FORSY,D.MARTIN,LEVYGAN (DAVID GUETTA,TONY FORSY,D.MARTIN,LEVYGAN,L.ROBBINS) | David Guetta Feat. Sam Martin WHAT A MUSIC/JACK BACK/PARLOPHONE/ATLANTIC | 12 | 19 |
| 23 | 22 | 23 | BLIND HEART CAZZETTE FEAT. TERRI B! A.BIORKLUND,S.FURBER,A.POURNOURI (A.BIORKLUND,S.FURBER,A.POURNOURI) | Cazette Feat. Terri B! ICONS/PRMD | 22 | 3 |
| HOT SHOT DEBUT | | 24 | PRAY TO GOD CALVIN HARRIS (CALVIN HARRIS,A.HAIM,D.HAIM,E.HAIM,A.RECHTSHAID) | Calvin Harris Feat. HAIM FLY EYE/COLUMBIA | 24 | 1 |
| NEW | | 25 | TOGETHER CALVIN HARRIS (CALVIN HARRIS,G.STEFANI,B.LEVIN,R.B.TEDDER) | Calvin Harris Feat. Gwen Stefani FLY EYE/COLUMBIA | 25 | 1 |
| 35 | 25 | 26 | WHEN WE WERE YOUNG DILLON FRANCIS & SULTAN & NED SHEPARD FEAT. THE CHAIN GANG OF 1974 D.H.FRANCIS,N.SHEPARD (D.H.FRANCIS,N.SHEPARD,O.A.SARRAF,K.MOHAGER) | Dillon Francis & Sultan & Ned Shepard Feat. The Chain Gang of 1974 MAD DECENT/COLUMBIA | 25 | 5 |
| 37 | 32 | 27 | HUSTLIN' D.AUDE,CRAZIBIZA (C.WATERS,N.CONWAY,K.KARAGIORGOS,D.AUDE) | Vassy, Crazibiza And Dave AuDe KISS MY VASSY/PEACE BISQUIT | 27 | 4 |
| 24 | 28 | 28 | SAY MY NAME ODESZA (H.G.MILLS,C.J.KNIGHT,A.C.F.CHEATLE) | ODESZA Feat. Zyra FOREIGN FAMILY COLLECTIVE/COUNTER | 24 | 10 |
| 30 | 34 | 29 | SURRENDER CASH CASH (P.MAKHLOUF,A.L.MAKHLOUF,S.W.FRISCH,L.MICHAELS,L.ROBBINS,W.KILKIND,MELTZER,P.PATTERSON) | Cash Cash BIG BEAT/RRP | 21 | 8 |
| 33 | 29 | 30 | LIONHEARTED PORTER ROBINSON FEAT. URBAN CONE P.ROBINSON (P.ROBINSON,K.E.R.FLYVKT,E.A.GUSTAFSSON,A.COENEN,B.SWARDLICK,E.LUTRELL) | Porter Robinson Feat. Urban Cone SAMPLES/DEEZ/ASTRALWERKS/CAPITOL | 27 | 20 |
| NEW | | 31 | DOLLAR SIGNS CALVIN HARRIS (CALVIN HARRIS,T.KACHINGWE) | Calvin Harris Feat. Tinashe FLY EYE/COLUMBIA | 31 | 1 |
| NEW | | 32 | LOVE NOW CALVIN HARRIS (CALVIN HARRIS,J.TADGELL,J.CLAIRE,V.TAYLOR) | Calvin Harris Feat. All About She FLY EYE/COLUMBIA | 32 | 1 |
| 31 | 31 | 33 | NOBODY TO LOVE SIGMA (J.MCNEED,EDWARDS,C.DONNELLY,B.MORAN,W.HENNESSY,A.MORAN,LOPPEL,ROBBINS,SANDERSON,SEBASTIAN,SONS,SHARON,B.MORAN,L.MORAN,L.MILLS) | Sigma MIND OF A GENIUS/THIRD BRAIN/REPUBLIC | 29 | 15 |
| 28 | 33 | 34 | TAKE U THERE SKRILLEX,DIPILO (S.MOORE,T.W.PENTZ,K.R.ELLESTAD) | Jack U Feat. Kiesza MAD DECENT/OWSLA/BIG BEAT/ATLANTIC | 19 | 6 |
| 38 | 38 | 35 | HYPER LOVE F.CORSTEN (F.CORSTEN,N.DUNN,A.STOCHANSKY,M.KONJUNENBURG) | Ferry Corsten Feat. Nat Dunn FLASHOVER | 21 | 8 |
| 32 | 37 | 36 | PAPAOUTAI STROMAE (STROMAE,A.OTTIGON,P.DIZZY) | Stromae MOAERT/MERCURY/CASABLANCA/REPUBLIC | 25 | 14 |
| NEW | | 37 | BURNIN CALVIN HARRIS (CALVIN HARRIS,F.E.L.GHOUL) | Calvin Harris & R3hab FLY EYE/COLUMBIA | 37 | 1 |
| NEW | | 38 | FAITH CALVIN HARRIS (CALVIN HARRIS,J.NEWMAN,S.MCCUTCHEON) | Calvin Harris FLY EYE/COLUMBIA | 38 | 1 |
| 26 | 35 | 39 | TURN UP THE SPEAKERS AFROJACK,MARTIN GARRIX (N.JVAN DE WALL,MARTIN GARRIX) | Afrojack & Martin Garrix WALL/SPINNIN' | 20 | 7 |
| 34 | 42 | 40 | REAL LOVE J.PATTERSON (J.PATTERSON,G.CHATTO,J.GLYNNE,R.HARVEY,R.BOARDMAN,C.TIGHE,S.BLANCHARD,J.BENNETT) | Clean Bandit & Jess Glynne ATLANTIC/RRP | 34 | 3 |
| 25 | 26 | 41 | ELEVATION ERASURE,RICHARD X (V.CLARKE,A.BELL,RICHARD X) | Erasure MUTE | 25 | 6 |
| 27 | 27 | 42 | WON'T LOOK BACK DUKE DUMONT (J.JONES (A.G.DYMENT,T.ALIU,N.MILLER) | Duke Dumont BLASE BOYS CLUB/ASTRALWERKS/CAPITOL | 19 | 9 |
| NEW | | 43 | IT WAS YOU CALVIN HARRIS, FIREBEATZ (CALVIN HARRIS,T.B.SMULDERS,J.VAN DOESELAAER) | Calvin Harris & Firebeatz FLY EYE/COLUMBIA | 43 | 1 |
| NEW | | 44 | KEEP IT MOVIN (NOT LISTED) | Aristofreeks Feat. Kathy Sledge PACIFIC ELECTRONIC | 44 | 1 |
| NEW | | 45 | EVERYBODY BE SOMEBODY (2014) D.RICHARDSON,D.A.JENKINS,S.B.WILSON (J.THOMAS,D.RICHARDSON,D.A.JENKINS,D.MEIER,B.BLANK) | Ruffneck Feat. Yavahn REAL TIME | 45 | 1 |
| 47 | 44 | 46 | TOMMY'S THEME N.ROOS,M.VAN SONDEREN,T.DE VLIEGER (N.ROOS,M.VAN SONDEREN,T.DE VLIEGER,T.TEE) | Noisia VISION | 44 | 18 |
| 46 | 48 | 47 | TREMOR (SENSATION 2014 ANTHEM) DIMITRI VEGAS,MARTIN GARRIX,LIKE MIKE (DIMITRI VEGAS,MARTIN GARRIX,LIKE MIKE) | Dimitri Vegas & Martin Garrix & Like Mike SCHOOLBOYS/SPINNIN'/SILENT/CASABLANCA/REPUBLIC | 39 | 18 |
| NEW | | 48 | LOVE COME HOME KRISTINE W. (R.ARMSTRONG,J.DARK,R.D.H.DOUGAN) | Kristine W FLY AGAIN | 48 | 1 |
| 29 | 30 | 49 | ONE LIFE J.GARRAUD,C.WILLIS,ROCKSTARZ (C.WILLIS,J.GARRAUD) | Chris Willis & Joachim Garraud VENEER/PEACE BISQUIT | 29 | 6 |
| NEW | | 50 | NEW THANG (NOT LISTED) | RedFoo PARTY ROCK | 50 | 1 |

| DANCE/ELECTRONIC ALBUMS™ | | | | | | |
|--------------------------|-----------|---|--|---------------|--|--|
| LAST WEEK | THIS WEEK | ARTIST IMPRINT/DISTRIBUTING LABEL | Title | WKS. ON CHART | | |
| NEW | 1 | #1 CALVIN HARRIS FLY EYE/COLUMBIA | Motion | 1 | | |
| NEW | 2 | KNIFE PARTY EARSTORM/BIG BEAT/AG | Abandon Ship | 1 | | |
| 4 | 3 | LINSEY STIRLING LINSEYSTOMP | Shatter Me | 28 | | |
| NEW | 4 | TOBYMAC FOREFRONT/CAPITOL CMG | Eye'm All Mixed Up: Remixes | 1 | | |
| 1 | 5 | DISCLOSURE METHOD/PMR/CHERRYTREE/INTERSCOPE/IGA | Settle | 75 | | |
| 5 | 6 | FLYING LOTUS WARP | You're Dead! | 5 | | |
| 13 | 7 | FKA TWIGS YOUNG TURKS | LP1 | 13 | | |
| NEW | 8 | ARCA MUTE | Xen | 1 | | |
| 3 | 9 | MYSTERY SKULLS WARNER BROS. | Forever | 2 | | |
| NEW | 10 | LES SINS COMPANY | Michael | 1 | | |
| 7 | 11 | APHEX TWIN WARP | Syro | 7 | | |
| 10 | 12 | CARIBOU MERGE | Our Love | 5 | | |
| 2 | 13 | DILLON FRANCIS MAD DECENT/COLUMBIA | Money Sucks Friends Rule | 2 | | |
| 11 | 14 | VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/LEGACY | NOW That's What I Call Party Anthems 2 | 14 | | |
| 9 | 15 | KIESZA LOKAL LEGEND/4TH & BROADWAY/ISLAND | Sound Of A Woman | 3 | | |
| 14 | 16 | ROBIN SCHULZ TONSPIEL/ATLANTIC/AG | Prayer | 6 | | |
| NEW | 17 | CLARK WARP | Clark | 1 | | |
| 16 | 18 | SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG | Recess | 34 | | |
| 15 | 19 | DAFT PUNK DAFT LIFE/COLUMBIA | Random Access Memories | 78 | | |
| 21 | 20 | ODESZA FOREIGN FAMILY COLLECTIVE/COUNTER | In Return | 10 | | |
| 17 | 21 | CLEAN BANDIT ATLANTIC/AG | New Eyes | 21 | | |
| NEW | 22 | DIRTY SOUTH PHAZING/ASTRALWERKS | With You | 1 | | |
| 18 | 23 | STEVE AOKI DIM MAK/ULTRA | Neon Future . I | 6 | | |
| 19 | 24 | SYLVAN ESSO PARTISAN | Sylvan Esso | 26 | | |
| RE | 25 | DIE ANTWOORD ZEF RECORDZ/KOBALT | Donker Mag | 6 | | |

| DANCE/MIX SHOW AIRPLAY™ | | | | | | |
|-------------------------|-----------|---|--|---------------|--|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART | | |
| 1 | 1 | #1 BLAME CALVIN HARRIS, NEWMAN FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | 9 | | |
| 3 | 2 | HEROES (WE COULD BE) REFUNE/DEF JAM | Alesso Feat. Tove Lo | 8 | | |
| 5 | 3 | HABITS (STAY HIGH) ISLAND/REPUBLIC | Tove Lo | 7 | | |
| 2 | 4 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | 11 | | |
| 6 | 5 | BANG BANG LAVA/REPUBLIC | Jessie J, Ariana Grande & Nicki Minaj | 7 | | |
| 4 | 6 | BLACK WIDOW TURN FIRST/HUSTLE GANG/DEF JAM | Iggy Azalea Feat. Rita Ora | 16 | | |
| 9 | 7 | PRAYER IN C CHOKE INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/RRP | Lillywood & Robin Schulz | 6 | | |
| 7 | 8 | SHAKE IT OFF BIG MACHINE/REPUBLIC | Taylor Swift | 9 | | |
| 8 | 9 | WAVES LEFT LANE/ULTRA/RCA | Mr. Probz | 22 | | |
| 15 | 10 | DON'T ATLANTIC | Ed Sheeran | 6 | | |
| 19 | 11 | ANIMALS 222/INTERSCOPE | Maroon 5 | 2 | | |
| 13 | 12 | I CAN'T STOP DRINKING ABOUT YOU WARNER BROS. | Bebe Rexha | 9 | | |
| 11 | 13 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | 11 | | |
| 16 | 14 | DANGEROUS WHAT A MUSIC/JACK BACK/PARLOPHONE/ATLANTIC | David Guetta Feat. Sam Martin | 3 | | |
| 10 | 15 | UP ALL NIGHT INSOMNIAC/INTERSCOPE | Arty Feat. Angel Taylor | 9 | | |
| 18 | 16 | WHEN WE WERE YOUNG MAD DECENT/COLUMBIA | Dillon Francis & Sultan & Ned Shepard Feat. The Chain Gang of 1974 | 9 | | |
| 14 | 17 | GOLD SKIES SANDER VAN DOORN,MARTIN GARRIX,DVBBS FEAT. ALEESIA SCHOOLBOYS/SPINNIN'/SILENT/CASABLANCA/REPUBLIC | Sander van Doorn, Martin Garrix, DVBBS Feat. Aleesia | 17 | | |
| 12 | 18 | FADED MIND OF A GENIUS/THIRD BRAIN/COLUMBIA | ZHU | 12 | | |
| 17 | 19 | WILDFIRE DOORN/SPINNIN' | Borgeous | 8 | | |
| 22 | 20 | SURRENDER BIG BEAT/RRP | Cash Cash | 2 | | |
| 20 | 21 | RATHER BE ATLANTIC/RRP | Clean Bandit Feat. Jess Glynne | 20 | | |
| 24 | 22 | THE DAYS PRMD/ISLAND/REPUBLIC | Avicii | 4 | | |
| 23 | 23 | BOOM CLAP NEON GOLD/FOX/ATLANTIC/RRP | Charli XCX | 15 | | |
| 21 | 24 | BREAK FREE REPUBLIC | Ariana Grande Feat. Zedd | 17 | | |
| NEW | 25 | TRUMPETS BELUGA HEIGHTS/WARNER BROS. | Jason Derulo | 1 | | |



Calvin Harris In 'Motion'

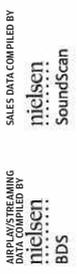
Calvin Harris careens onto Dance/Electronic Albums at No. 1 with *Motion* (35,000 copies sold, according to Nielsen SoundScan). The album also debuts on the Billboard 200 at No. 5, marking the highest chart position and best sales week for a DJ since *Skrillex's Recess* debuted on April 5 (No. 4, 47,000). *Motion* is Harris' second Dance/Electronic Albums No. 1 following 2012's *18 Months*. Harris also hits No. 1 on Hot Dance/Electronic Songs with "Blame" (featuring John Newman), tying Avicii as the only acts with two chart-toppers each since the list's launch on Jan. 26, 2013. Harris first led for four weeks earlier this year with "Summer." Harris additionally becomes the first DJ to crack the Billboard Artist 100's top 10, hurtling 21-9.

Knife Party takes a bow on Dance/Electronic Albums at No. 2 with its first full-length, *Abandon Ship*. The set nets the act's second-best career sales week (8,000) despite its lack of a full tracking week or a full slate of retailers. *Abandon* was rush-released on iTunes on Nov. 7 instead of Nov. 24 (still its physical in-store date), following a leak.

Mary Lambert leaps to No. 1 on Dance Club Songs with her first chart hit, "Secrets" (2-1). The midtempo original, which reached No. 12 on Adult Top 40, No. 18 on Adult Contemporary and No. 26 on Mainstream Top 40, is boosted by uptempo remixes from Danny Verde, Jump Smokers and Harry Romero, among others.

—Gordon Murray

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan, streaming activity data by online music sources tracked by Nielsen BDS, sales data as compiled by Nielsen SoundScan, streaming activity data by online music sources tracked by Nielsen BDS, sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. DANCE/ELECTRONIC ALBUMS: The week's most popular current dance/electronic albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. DANCE/MIX SHOW AIRPLAY: The week's most popular current dance/mix show airplay, ranked by total weekly plays on 40 dance-formatted stations and mix show plays on mainstream top 40 and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen BDS. See charts.legends@billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.



| DANCE CLUB SONGS™ | | | | | |
|-------------------|-----------|---|---|---------------|--|
| LAST WEEK | THIS WEEK | TITLE IMPRINT/PROMOTION LABEL | Artist | WKS. ON CHART | |
| 2 | 1 | #1 1WK SECRETS CAPITOL | Mary Lambert | 10 | |
| 7 | 2 | GG HUSTLIN' KISS MY VASSY/PEACE BISQUIT | Vassy, Crazibiza And Dave Aude | 8 | |
| 6 | 3 | BOOTY CAPITOL | Jennifer Lopez Feat. Iggy Azalea Or Pitbull | 6 | |
| 1 | 4 | THIS IS HOW WE DO CAPITOL | Katy Perry | 7 | |
| 5 | 5 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | 7 | |
| 11 | 6 | HEROES (WE COULD BE) REFUNE/DEF JAM | Alesso Feat. Tove Lo | 5 | |
| 3 | 7 | ELEVATION MUTE | Erasure | 9 | |
| 17 | 8 | KEEP IT MOVIN' PACIFIC ELECTRONIC | Aristofreeks Feat. Kathy Sledge | 5 | |
| 14 | 9 | HYPER LOVE FLASHOVER | Ferry Corsten Feat. Nat Dunn | 6 | |
| 12 | 10 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | 7 | |
| 15 | 11 | EVERYBODY BE SOMEBODY (2014) REAL TIME | Ruffneck Feat. Yavahn | 4 | |
| 19 | 12 | FADED MIND OF A GENIUS/TH3RD BRAIN/COLUMBIA | ZHU | 8 | |
| 21 | 13 | LOVE COME HOME FLY AGAIN | Kristine W | 5 | |
| 4 | 14 | ONE LIFE VENEER/PEACE BISQUIT | Chris Willis & Joachim Garraud | 12 | |
| 10 | 15 | ANGEL MIND TRAIN/TWISTED | Ono | 10 | |
| 9 | 16 | ROCK THIS PARTY KALEIDOSPHERE | Fuzztroniks | 7 | |
| 20 | 17 | HIGH ENOUGH R.E.C. | Alina Artts | 6 | |
| 13 | 18 | PARACHUTE OLIVIA SOMERLYN | Olivia Somerlyn | 13 | |
| 24 | 19 | LIONHEARTED SAMPLE SIZED/ASTRALWERKS/CAPITOL | Porter Robinson Feat. Urban Cone | 4 | |
| 18 | 20 | I WANNA FEEL SPEAKERBOX/MINISTRY OF SOUND/COLUMBIA | Secondcity | 12 | |
| 28 | 21 | BODY POP ROCKBERRY | Ranny Feat. Jipsta | 4 | |
| 33 | 22 | ANIMALS THE END | Nabiha | 3 | |
| 23 | 23 | WASTED LOVE SIZE | Steve Angello Feat. Dougy | 11 | |
| 27 | 24 | LOW KEY GLOBAL GROOVE | Annie Baltic | 6 | |
| 8 | 25 | WON'T LOOK BACK BLASE BOYS CLUB/ASTRALWERKS/CAPITOL | Duke Dumont | 11 | |
| 16 | 26 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | 8 | |
| 26 | 27 | SHAKE IT OFF BIG MACHINE/REPUBLIC | Taylor Swift | 8 | |
| 25 | 28 | SEX MACHINE CHACHA BOOM! | Ralphie Rosario & HiFi Sean | 10 | |
| 22 | 29 | BAD BLOOD VIRGIN/CAPITOL | Bastille | 12 | |
| 36 | 30 | TAKE IT ALL THE WAY SUGAR HOUSE | Todd Terry & Tony Moran | 3 | |
| 37 | 31 | IT'S YOUR WORLD RCA | Jennifer Hudson Feat. R. Kelly | 2 | |
| 46 | 32 | ROLLING IN THE DEEP (THE ARETHA VERSION) RCA | Aretha Franklin | 2 | |
| 29 | 33 | BANG BANG LAVA/REPUBLIC | Jessie J, Ariana Grande & Nicki Minaj | 9 | |
| 38 | 34 | EVERY HEARTBEAT (2014) AMY GRANT/SPARROW/CAPITOL | Amy Grant | 3 | |
| 41 | 35 | TOO COOL TO DANCE VIRGIN/CAPITOL | Eden XO | 3 | |
| 30 | 36 | HABITS (STAY HIGH) ISLAND/REPUBLIC | Tove Lo | 8 | |
| 32 | 37 | RSVP DI | Shara Strand | 5 | |
| 31 | 38 | WELCOME (TO MY WORLD) TATIC | Tatiana K | 8 | |
| 49 | 39 | DANGEROUS WHAT A MUSIC/JACK BACK/PARLOPHONE/ATLANTIC | David Guetta Feat. Sam Martin | 2 | |
| 45 | 40 | BACK 2 PARADISE GUENA LG | Guena LG & Amir Amargan Feat. Sophie Ellis-Bextor | 3 | |
| 35 | 41 | FIREBALL MR. 305/POLO GROUNDS/RCA | Pitbull Feat. John Ryan | 8 | |
| 39 | 42 | ONE AND ONE ORGANICA/DAUMAN | Ashley J | 9 | |
| HOT SHOT DEBUT | 43 | DESTINATION (WE ARE THE ONES) HAMMER | Twisted Dee & Spyglass Edmund Feat. Amuka | 1 | |
| NEW | 44 | JEALOUS SAFEHOUSE/ISLAND/REPUBLIC | Nick Jonas | 1 | |
| 40 | 45 | ANACONDA YOUNG MONEY/CASH MONEY/REPUBLIC | Nicki Minaj | 10 | |
| NEW | 46 | BIG FUN CARRILLO | D.O.N.S. Feat. Terri B | 1 | |
| NEW | 47 | CALL IT WHATEVER HOLLYWOOD | Bella Thorne | 1 | |
| 50 | 48 | WAVES LEFT LANE/ULTRA/RCA | Mr. Probz | 2 | |
| 48 | 49 | BREAK FREE REPUBLIC | Ariana Grande Feat. Zedd | 14 | |
| 34 | 50 | BAILANDO REPUBLIC | Enrique Iglesias Feat. Descemer Bueno & Gente de Zona | 12 | |

Hits of the World

November 22 2014

billboard

| EURO | | | | | |
|---------------|-----------|---|------------------------------------|--|--|
| DIGITAL SONGS | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 2 | 1 | THINKING OUT LOUD ASYLUM/ATLANTIC | Ed Sheeran | | |
| 1 | 2 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | | |
| 7 | 3 | I DON'T CARE POLYDOR | Cheryl | | |
| NEW | 4 | DANGEROUS WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER | David Guetta Feat. Sam Martin | | |
| 3 | 5 | SHAKE IT OFF BIG MACHINE/VIRGIN/EMI | Taylor Swift | | |
| NEW | 6 | OUTSIDE FLY EYE/COLUMBIA | Calvin Harris Feat. Ellie Goulding | | |
| 4 | 7 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | | |
| 15 | 8 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | | |
| 11 | 9 | STEAL MY GIRL SYCO | One Direction | | |
| 6 | 10 | CHANDELIER MONKEY PUZZLE/INERTIA/RCA | Sia | | |

| UNITED KINGDOM | | | | | |
|----------------|-----------|--|---------------------------------------|--|--|
| SINGLES | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| NEW | 1 | I DON'T CARE POLYDOR | Cheryl | | |
| 1 | 2 | THINKING OUT LOUD ASYLUM/ATLANTIC | Ed Sheeran | | |
| 2 | 3 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | | |
| RE | 4 | ALL OF ME G.O.O.D./COLUMBIA | John Legend | | |
| 3 | 5 | SHAKE IT OFF BIG MACHINE/VIRGIN/EMI | Taylor Swift | | |
| NEW | 6 | OUTSIDE FLY EYE/COLUMBIA | Calvin Harris Feat. Ellie Goulding | | |
| 4 | 7 | BANG BANG LAVA/REPUBLIC | Jessie J, Ariana Grande & Nicki Minaj | | |
| 5 | 8 | DON'T TELL 'EM MICK SCHULTZ/DEF JAM | Jeremih Feat. YG | | |
| 7 | 9 | STEAL MY GIRL SYCO | One Direction | | |
| 10 | 10 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith | | |

| FRANCE | | | | | |
|---------------|-----------|---|--|--|--|
| DIGITAL SONGS | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 1 | 1 | CHANDELIER MONKEY PUZZLE/RCA | Sia | | |
| 3 | 2 | DANGEROUS WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER | David Guetta Feat. Sam Martin | | |
| 2 | 3 | PRAYER IN C CHOKE INDUSTRY/CINQ 7/WARGRAM | Lillywood & Robin Schulz | | |
| 4 | 4 | HABITS (STAY HIGH) ISLAND | Tove Lo | | |
| 6 | 5 | FADE OUT LINES 96 MUSIQUE/CAPITOL | The Avener | | |
| 7 | 6 | ANDALOUSE MERCURY | Kendji Girac | | |
| NEW | 7 | LATCH METHOD/PMR/V2 | Disclosure Feat. Sam Smith | | |
| 9 | 8 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | | |
| 5 | 9 | BUDAPEST COLUMBIA | George Ezra | | |
| NEW | 10 | JE NE DIRAI RIEN WATLB | Black M Feat. The Shin Sekai & Doomams | | |

| AUSTRALIA | | | | | |
|---------------|-----------|---|------------------------------------|--|--|
| DIGITAL SONGS | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 1 | 1 | THINKING OUT LOUD ASYLUM/ATLANTIC | Ed Sheeran | | |
| 2 | 2 | SHAKE IT OFF BIG MACHINE/VIRGIN/EMI | Taylor Swift | | |
| 5 | 3 | LIPS ARE MOVIN EPIC | Meghan Trainor | | |
| 7 | 4 | DANGEROUS WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER | David Guetta Feat. Sam Martin | | |
| 4 | 5 | STAND BY YOU SONY MUSIC | Marlisa | | |
| 10 | 6 | COSBY SWEATER GOLDEN ERA/UNIVERSAL | Hilltop Hoods | | |
| 8 | 7 | OUTSIDE FLY EYE/COLUMBIA | Calvin Harris Feat. Ellie Goulding | | |
| 6 | 8 | FREAKS HUSSE/MINISTRY OF SOUND | Timmy Trumpet And Savage | | |
| 9 | 9 | COOL KIDS WARNER BROS. | Echosmith | | |
| 3 | 10 | YOU RUIN ME SONY MUSIC | The Veronicas | | |

| JAPAN | | | | | |
|---------------|-----------|---|--------------------|--|--|
| JAPAN HOT 100 | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| NEW | 1 | TIME WORKS WONDERS AVEX-J-MORE | Toho Shinki | | |
| NEW | 2 | RASHIKUNAI YOSHIMOTO R AND C | NMB48 | | |
| 2 | 3 | DRAGON NIGHT TOY'S FACTORY | SEKAI NO OWARI | | |
| 5 | 4 | SHAKE IT OFF UNIVERSAL | Taylor Swift | | |
| NEW | 5 | ENIGMATIC FEELING SONY | Ling Tosite Sigure | | |
| NEW | 6 | ONE WOMAN SHOW (AMAI MABOROSHI) SONY | Pornograffiti | | |
| 8 | 7 | SUKI SONY | Kana Nishino | | |
| 7 | 8 | HIMAWARI NO YAKUSOKU ARIOLA | Motohiro Hata | | |
| 12 | 9 | HAPPINESS UNIVERSAL | Che'Nelle | | |
| 29 | 10 | AROUND THE WORLD EPIC | GOT7 | | |

| GERMANY | | | | | |
|-----------|-----------|---|-------------------------------------|--|--|
| SINGLES | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 1 | 1 | ALL ABOUT THAT BASS EPIC | Meghan Trainor | | |
| 2 | 2 | SUN GOES DOWN TOMSPIEL/WARNER | Robin Schulz Feat. Jasmine Thompson | | |
| 4 | 3 | FADE OUT LINES KWAIDAN/96 MUSIQUE/CAPITOL | The Avener | | |
| 3 | 4 | GERONIMO EMPIRE OF SONG/DECCA | Sheppard | | |
| 6 | 5 | BLAME FLY EYE/COLUMBIA | Calvin Harris Feat. John Newman | | |
| NEW | 6 | ZEIT ZU GEHEN VERTIGO/CAPITOL | Unheilig | | |
| 5 | 7 | SHAKE IT OFF BIG MACHINE/VIRGIN/EMI | Taylor Swift | | |
| 7 | 8 | THE DAYS POSITIVA/PRMD/ISLAND | Avicii | | |
| 8 | 9 | AUF ANDEREN WEGEN VERTIGO/CAPITOL | Andreas Bourani | | |
| 9 | 10 | LOVERS ON THE SUN WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER | David Guetta Feat. Sam Martin | | |

| CANADA | | | | | |
|----------------------------|-----------|--|---------------------------------------|--|--|
| BILLBOARD CANADIAN HOT 100 | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 3 | 1 | SHAKE IT OFF BIG MACHINE/UNIVERSAL | Taylor Swift | | |
| 1 | 2 | ALL ABOUT THAT BASS EPIC/SONY MUSIC | Meghan Trainor | | |
| 2 | 3 | ANIMALS 222/INTERSCOPE/UNIVERSAL | Maroon 5 | | |
| 5 | 4 | I'M NOT THE ONLY ONE CAPITOL/UNIVERSAL | Sam Smith | | |
| 4 | 5 | HABITS (STAY HIGH) ISLAND/UNIVERSAL | Tove Lo | | |
| 6 | 6 | BANG BANG LAVA/REPUBLIC/UNIVERSAL | Jessie J, Ariana Grande & Nicki Minaj | | |
| 8 | 7 | DON'T ATLANTIC/WARNER | Ed Sheeran | | |
| 13 | 8 | TAKE ME TO CHURCH RUBWORKS/COLUMBIA/SONY MUSIC | Hozier | | |
| NEW | 9 | THE HEART WANTS WHAT IT WANTS HOLLYWOOD/UNIVERSAL | Selena Gomez | | |
| 7 | 10 | BLACK WIDOW TURN FIRST/HUSTLE GANG/VIRGIN/EMI/UNIVERSAL | Iggy Azalea Feat. Rita Ora | | |

| MEXICO | | | | | |
|-----------|-----------|---|---------------------------------|--|--|
| AIRPLAY | | | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist | | |
| 3 | 1 | SHAKE IT OFF BIG MACHINE/UNIVERSAL | Taylor Swift | | |
| 1 | 2 | BLAME FLY EYE/COLUMBIA/SONY MUSIC | Calvin Harris Feat. John Newman | | |
| 2 | 3 | ALL ABOUT THAT BASS EPIC/SONY MUSIC | Meghan Trainor | | |
| 4 | 4 | PRAYER IN C CHOKE INDUSTRY/TOMSPIEL/CINQ 7/WARGRAM/ATLANTIC/WARNER | Lillywood & Robin Schulz | | |
| 11 | 5 | ADIOS DISA/UNIVERSAL | Ricky Martin | | |
| 6 | 6 | QUE TIENE DE MALO DISA/UNIVERSAL | Calibre 50 Feat. El Komander | | |
| 10 | 7 | PERDON, PERDON SONY MUSIC | Ha*Ash | | |
| 12 | 8 | FIREBALL MR. 305/POLO GROUNDS/RCA/SONY MUSIC | Pitbull Feat. John Ryan | | |
| 16 | 9 | POR LO QUE RESTE DE VIDA SONY MUSIC | Thalia | | |
| 7 | 10 | TU RESPIRACION SONY MUSIC | Chayanne | | |

| PORTUGAL | | | |
|---------------|-----------|---|----------------|
| DIGITAL SONGS | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist |
| 1 | 1 | BAILANDO Enrique Iglesias Feat. Descemer Bueno & Gente de Zona REPUBLIC/UNIVERSAL | |
| 6 | 2 | CHANDELIER MONKEY PUZZLE/RCA | Sia |
| 2 | 3 | ALL ABOUT THAT BASS EPIC | Meghan Trainor |
| 4 | 4 | BLAME Calvin Harris Feat. John Newman FLY EYE/COLUMBIA | |
| 3 | 5 | PRAYER IN C Lillywood & Robin Schulz CHOKE INDUSTRY/TONSPIEL/ATLANTIC | |
| 9 | 6 | I'M NOT THE ONLY ONE CAPITOL | Sam Smith |
| 5 | 7 | HABITS (STAY HIGH) ISLAND | Tove Lo |
| NEW | 8 | THINKING OUT LOUD ASYLUM/ATLANTIC | Ed Sheeran |
| 7 | 9 | STAY WITH ME CAPITOL | Sam Smith |
| RE | 10 | UNICA MULHER ANSELMO RALPH | Anselmo Ralph |

| BELGIUM | | | |
|-----------|-----------|--|------------------|
| ALBUMS | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist |
| 4 | 1 | DANGEROUS David Guetta Feat. Sam Martin WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER | |
| 1 | 2 | TAKE ME TO CHURCH RUBYWORKS/ISLAND | Hozier |
| 3 | 3 | SEXY ALS IK DANS PACEMAKER | Nielson |
| 5 | 4 | NOTHING REALLY MATTERS LEFT LANE/ULTRA/SONY MUSIC | Mr. Probz |
| 2 | 5 | HOME EMI | Dotan |
| NEW | 6 | ARE YOU WITH ME ARMADA | Lost Frequencies |
| 8 | 7 | BLAME Calvin Harris Feat. John Newman FLY EYE/COLUMBIA | |
| 6 | 8 | ALL ABOUT THAT BASS EPIC | Meghan Trainor |
| NEW | 9 | SUN GOES DOWN Robin Schulz Feat. Jasmine Thompson TONSPIEL/WARNER | |
| 7 | 10 | NOVA Dimitri Vegas & Like Mike VS Tujamo & Felguk SMASH THE HOUSE | |

| NORWAY | | | |
|---------------|-----------|--|----------------|
| DIGITAL SONGS | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist |
| 1 | 1 | ALL ABOUT THAT BASS EPIC | Meghan Trainor |
| 2 | 2 | SHAKE IT OFF BIG MACHINE/VIRGIN/EMI | Taylor Swift |
| 4 | 3 | DANGEROUS David Guetta Feat. Sam Martin WHAT A MUSIC/JACK BACK/PARLOPHONE/WARNER | |
| NEW | 4 | THE HEART WANTS WHAT IT WANTS HOLLYWOOD | Selena Gomez |
| 3 | 5 | STYGGEN PA RYGGEN OnkIP & De Fjerne Slektningene HAKASLEPP/KNIIRCKEFTRIT/UNIVERSAL | |
| NEW | 6 | MAMA SAID THEN WE TAKE THE WORLD/COPENHAGEN Lukas Graham | |
| NEW | 7 | NAR HIMMELEN FALLER NED AUDUN RENSEL | Audun Rensel |
| NEW | 8 | SAMSARA 2015 Martin Tungevaag & Emilia TUNGEVAAG | |
| 6 | 9 | BLAME Calvin Harris Feat. John Newman FLY EYE/COLUMBIA | |
| NEW | 10 | READY TO RUN SYCO | One Direction |

| FINLAND | | | |
|---------------|-----------|---|---------------|
| DIGITAL SONGS | | | |
| LAST WEEK | THIS WEEK | TITLE IMPRINT/LABEL | Artist |
| NEW | 1 | SATA KESAA, TUHAT VOTA - BOOGIE WOOGIE DANCING SHOES WARNER | Toni Wirtanen |
| 3 | 2 | SORI WARNER | Paula Vesala |
| NEW | 3 | SUA VASTEN AINA PAINAUTUISIN WARNER | Paula Vesala |
| NEW | 4 | PAHEMPI TOISTAAN WARNER | Paula Vesala |
| 4 | 5 | NAURAVA KULKURI WARNER | Elastinen |
| 1 | 6 | PEGGY WARNER | Elastinen |
| NEW | 7 | OO SIELLA JOSSAIN MUN WARNER | Elastinen |
| 2 | 8 | MITEN JA MIKSI WARNER | Paula Vesala |
| NEW | 9 | READY TO RUN SYCO | One Direction |
| NEW | 10 | ELEGIA WARNER | Paula Vesala |

Boxscore

November 22 2014

billboard

| CONCERT GROSSES | | | | |
|-----------------|--|---|--|---|
| | GROSS PER TICKET PRICE(S) | ARTIST VENUE DATE | ATTENDANCE CAPACITY | PROMOTER |
| 1 | \$9,808,596 (\$11,089,424 AUSTRALIAN) \$501.07/\$75.78 | THE ROLLING STONES PERTH ARENA, PERTH, AUSTRALIA OCT. 29, NOV. 1 | 26,923 TWO SELLOUTS | CONCERTS WEST/AEG LIVE, FRONTIER TOURING |
| 2 | \$8,906,058 (\$10,169,055 AUSTRALIAN) \$382.29/\$53.46 | THE ROLLING STONES, JIMMY BARNES ADELAIDE OVAL, ADELAIDE, AUSTRALIA OCT. 25 | 52,910 SELLOUT | CONCERTS WEST/AEG LIVE, INT'L ENTER- TAINMENT CONSULTING, FRONTIER TOURING |
| 3 | \$7,376,653 (\$9,384,719 PESOS) \$177.07/\$29 | VICENTE FERNÁNDEZ AUDITORIO NACIONAL, MEXICO CITY SEPT. 10, 12-13, 15-16, 19-20, OCT. 2-3, 5, 11-12 | 114,055 12 SELLOUTS | OCESA-CIE |
| 4 | \$4,878,329 (\$5,578,420 AUSTRALIAN) \$495.40/\$78.36 | THE ROLLING STONES ROD LAVER ARENA, MELBOURNE NOV. 5 | 12,262 SELLOUT | CONCERTS WEST/AEG LIVE, FRONTIER TOURING |
| 5 | \$3,006,520 \$60 | PHISH MGM GRAND GARDEN, LAS VEGAS OCT. 31-NOV. 2 | 50,142 THREE SELLOUTS | ANOTHER PLANET ENTERTAINMENT |
| 6 | \$2,957,677 \$100/\$89.50 | TREASURE ISLAND MUSIC FESTIVAL TREASURE ISLAND GREAT LAWN, SAN FRANCISCO OCT. 18-19 | 33,278 TWO SELLOUTS | ANOTHER PLANET ENTER- TAINMENT, NOISE POP |
| 7 | \$2,200,934 (\$29,763,451 PESOS) \$177.07/\$33.38 | RICARDO ARJONA AUDITORIO NACIONAL, MEXICO CITY OCT. 21-24 | 36,040 38,320 FOUR SHOWS | OCESA-CIE |
| 8 | \$2,022,048 \$195.99/\$145.99/ \$85.99/\$45.99 | THE ALLMAN BROTHERS BAND BEACON THEATRE, NEW YORK OCT. 21-22, 24-25, 27-28 | 16,756 SIX SELLOUTS | LIVE NATION |
| 9 | \$1,570,440 \$60 | PHISH BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO OCT. 27-29 | 26,174 THREE SELLOUTS | ANOTHER PLANET ENTERTAINMENT |
| 10 | \$1,503,773 (\$19,549,048 PESOS) \$81.87 | LANA DEL REY AUDITORIO NACIONAL, MEXICO CITY OCT. 6-7 | 18,367 19,040 TWO SHOWS | ALIVE PRODUCCIONES |
| 11 | \$1,407,197 \$149.50/\$49.50 | STEVIE WONDER VERIZON CENTER, WASHINGTON, D.C. NOV. 9 | 13,366 SELLOUT | LIVE NATION |
| 12 | \$1,250,576 \$150/\$130/\$84/\$55 | ABOVE & BEYOND, MAT ZO, ANDREW BAYER, ILAN BLUESTONE MADISON SQUARE GARDEN, NEW YORK OCT. 18 | 12,823 SELLOUT | EZ FESTIVALS |
| 13 | \$1,174,000 \$280/\$63 | JUAN GABRIEL AMERICAN AIRLINES ARENA, MIAMI SEPT. 5 | 10,648 11,200 | CARDENAS MARKETING NETWORK |
| 14 | \$1,147,380 \$128.50/\$48.50 | TOM PETTY & THE HEARTBREAKERS SAP CENTER, SAN JOSE, CALIF. OCT. 5 | 11,280 SELLOUT | ANOTHER PLANET ENTERTAINMENT |
| 15 | \$1,111,500 \$250/\$99 | FESTIVAL SUPREME: DETHKLOK METALCALYPSE & OTHERS SHRINE EXPO HALL, LOS ANGELES OCT. 25 | 8,742 10,000 | GOLDENVOICE/AEG LIVE |
| 16 | \$1,093,110 (\$858,871) \$47.73/\$19.09 | K3 LOTTO ARENA, ANTWERP, BELGIUM SEPT. 27-28, OCT. 1 | 33,400 41,456 EIGHT SHOWS | STUDIO 100 |
| 17 | \$953,376 (\$741,304) \$59.16/\$43.73 | PHARRELL WILLIAMS SPORTPALEIS, ANTWERP, BELGIUM SEPT. 24 | 18,173 19,265 | LIVE NATION |
| 18 | \$881,445 \$75/\$66/\$36 | THE BLACK KEYS, CAGE THE ELEPHANT WELLS FARGO CENTER, PHILADELPHIA SEPT. 20 | 14,667 SELLOUT | LIVE NATION |
| 19 | \$855,778 \$55/\$49.50 | THE WEEKND, SCHOOLBOY Q, JHENE AIKO BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO OCT. 10-11 | 17,279 TWO SELLOUTS | ANOTHER PLANET ENTERTAINMENT |
| 20 | \$844,666 \$149.50/\$50 | BOB DYLAN DOLBY THEATRE, HOLLYWOOD, CALIF. OCT. 24-26 | 8,748 10,398 THREE SHOWS | NEDERLANDER |
| 21 | \$841,344 \$89.50/\$65 | JAMES TAYLOR XCEL ENERGY CENTER, ST. PAUL, MINN. NOV. 2 | 10,343 SELLOUT | BEAVER PRODUCTIONS |
| 22 | \$792,546 \$159/\$59 | MARC ANTHONY PATRIOT CENTER, FAIRFAX, VA. OCT. 10 | 7,724 SELLOUT | CARDENAS MARKETING NETWORK |
| 23 | \$788,671 \$150/\$55 | DANNY ELFMAN'S MUSIC FROM THE FILMS OF TIM BURTON NOKIA THEATRE L.A. LIVE, LOS ANGELES OCT. 31-NOV. 1 | 11,198 11,440 TWO SHOWS | GOLDENVOICE/AEG LIVE |
| 24 | \$765,089 \$55/\$49.50 | LORDE, MAJICAL CLOUDZ HEARST GREEK THEATRE, BERKELEY, CALIF. OCT. 3-4 | 15,449 16,000 TWO SHOWS ONE SELLOUT | ANOTHER PLANET |
| 25 | \$750,084 (\$560,952) \$60.93 | FLORENT PAGNY VORST NATIONAAL, BRUSSELS OCT. 23-24 | 13,876 16,800 TWO SHOWS | C-LIVE |
| 26 | \$738,436 \$159/\$119/\$79/\$39 | LA SALSA VIVE: GILBERTO SANTA ROSA, SERGIO GEORGE & OTHERS MADISON SQUARE GARDEN, NEW YORK OCT. 24 | 11,951 13,678 | LATIN EVENTS |
| 27 | \$710,396 \$127.50/\$53.50 | BOB DYLAN PARAMOUNT THEATRE, OAKLAND, CALIF. OCT. 28-30 | 6,649 7,500 THREE SHOWS | ANOTHER PLANET ENTERTAINMENT |
| 28 | \$704,724 (\$1,161,413 PESOS) \$379.6 | CAMILA AUDITORIO NACIONAL, MEXICO CITY OCT. 9-10 | 18,563 19,040 TWO SHOWS | OPERADORA DE CENTROS DE ESPECTACULOS |
| 29 | \$661,558 \$65/\$25 | BRAD PAISLEY, RANDY HOUSER, LEAH TURNER, CHARLIE WORSHAM XFINITY CENTER, MANSFIELD, MASS. AUG. 23 | 17,554 19,000 | LIVE NATION |
| 30 | \$660,067 \$55.25/\$25.50 | JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR FARM BUREAU LIVE, VIRGINIA BEACH, VA. SEPT. 7 | 20,016 SELLOUT | LIVE NATION |
| 31 | \$659,514 \$55.25/\$25.50 | JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR SLEEP TRAIN AMPHITHEATRE, WHEATLAND, CALIF. SEPT. 28 | 18,670 SELLOUT | LIVE NATION |
| 32 | \$658,549 \$49.75/\$19.75 | MIRANDA LAMBERT, JUSTIN MOORE, THOMAS RHETT XFINITY CENTER, MANSFIELD, MASS. SEPT. 6 | 16,629 SELLOUT | LIVE NATION |
| 33 | \$658,536 \$59.75/\$29.75 | JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR THOMPSON-BOLING ARENA, KNOXVILLE, TENN. SEPT. 12 | 14,217 SELLOUT | LIVE NATION |
| 34 | \$653,926 (\$8,855,657 PESOS) \$35.58 | LOS ANGELES AZULES AUDITORIO NACIONAL, MEXICO CITY OCT. 17, 19 | 19,145 19,168 TWO SHOWS | OCESA-CIE |
| 35 | \$653,577 \$226/\$29 | MARC ANTHONY SLEEP TRAIN AMPHITHEATRE, CHULA VISTA, CALIF. AUG. 29 | 8,170 9,381 | CARDENAS MARKETING NETWORK |



Stones Throw To Oz

The Rolling Stones (above) are back on the road with their first 14 on Fire tour dates since July, kicking off the trek's final leg in Australia and New Zealand with sold-out performances in three cities. The Oceania run was originally planned for March and April, but dates were postponed until October and November following the death of **Mick Jagger's** partner, **L'Wren Scott**, on March 17.

The first Aussie concert was a stadium show in Adelaide on Oct. 25 with 52,910 fans in attendance at football venue the Adelaide Oval. With ticket sales topping \$8.9 million, the concert is No. 2 on the chart, second only to the band's top grosser, a two-night engagement in Perth. Ticket sales at the Perth Arena totaled \$9.8 million from almost 27,000 sold seats on Oct. 29 and Nov. 1. The Stones' third concert on the chart (No. 4) is a Nov. 5 performance at Melbourne's Rod Laver Arena with \$4.8 million at the box office.

An outdoor concert on Nov. 8 at Hanging Rock near Melbourne had to be canceled for a second time this year when Jagger was unable to sing due to illness, but the tour resumed on Nov. 12 in Sydney. The final performance is set for Nov. 22 in Auckland, New Zealand. —*Bob Allen*

COODA

REWINDING
THE
CHARTS

40 Years Ago A SOLO JOHN LENNON HIT NO. 1

The ex-Beatle topped the Hot 100 with "Whatever Gets You Thru the Night" and, after losing a bet with Elton John, made his last live concert appearance

ELTON JOHN KNEW A NO. 1 HIT WHEN he heard one. In the summer of 1974, the 27-year-old piano man had recorded "Whatever Gets You Thru the Night" with his friend John Lennon, 33, for the former Beatle's solo album *Walls and Bridges*.

John, who provided piano, organ and backing vocals on the saxophone-powered cut, was convinced the song had chart-topping potential. Lennon wasn't as confident, so "we made a deal," the "Rocket Man" singer told the United Kingdom's Channel 4 in 2005. "If it got to No. 1, he'd come and play live with me."

On Nov. 16, 1974, the song topped the Billboard Hot 100, becoming Lennon's only solo No. 1 during his lifetime, and he made good on the bet. Despite a case of

nerve, he joined John on Thanksgiving night (Nov. 28) at New York's Madison Square Garden.

Lennon had barely performed live in eight years, and backstage, "he was shaking," John recalled. But when he walked onstage mid-concert, the astonished audience gave him a "10-minute standing ovation," John said. The duo then performed the song and The Beatles' "Lucy in the Sky With Diamonds" and "I Saw Her Standing There." "It was a big night for him," John said, "and it was a big night for everybody who saw him there, because they never saw him onstage again." The gig was Lennon's last live concert appearance before he was murdered on Dec. 8, 1980 at the age of 40. —KEITH CAULFIELD

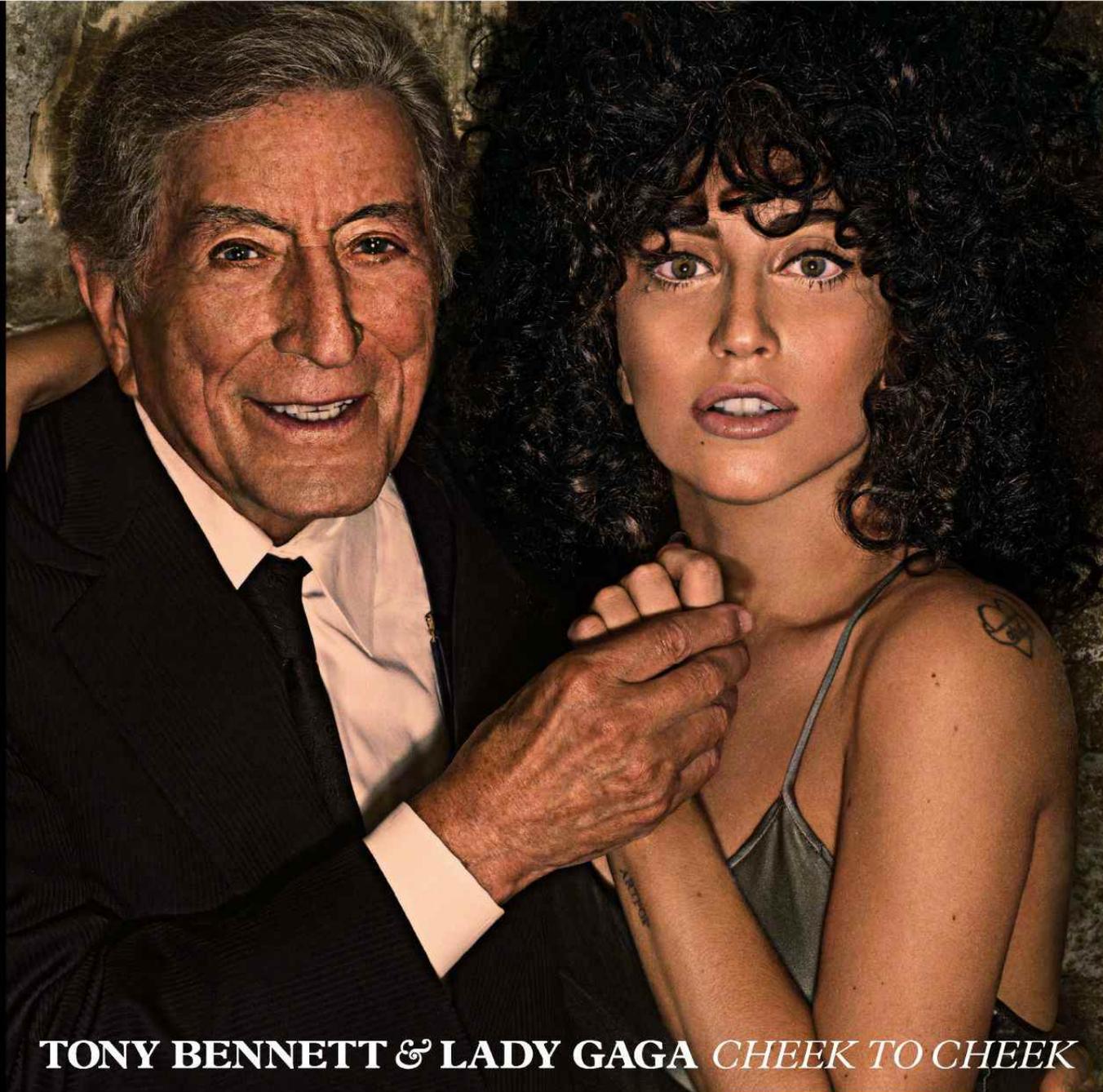
| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS. ON CHART |
|-----------|-----------|---------------|--|-----------|-----------|---------------|
| 1 | 3 | 8 | WHATEVER GETS YOU THRU THE NIGHT—John Lennon (John Lennon), J. Lennon, Apple 1874 (Capitol) | 34 | 36 | 9 |
| ★ | 7 | 8 | DO IT ('Til You're Satisfied)—B.T. Express (J. Lane For Doo Prods.), Nichols, Scepter 12395 | 35 | 35 | 7 |
| ★ | 6 | 9 | MY MELODY OF LOVE—Bobby Vinton (Bob Morgan), B. Vinton, H. Mayer, ABC 12022 | ★ | 46 | 3 |
| 4 | 4 | 13 | TIN MAN—America (George Martin), D. Bunnell, Warner Bros. 8014 | ★ | 47 | 6 |
| 5 | 5 | 9 | BACK HOME AGAIN—John Denver (Milton Okun, Kris Chipman), J. Denver, RCA 10065 | ★ | 47 | 6 |



Lennon (right) got a 10-minute standing ovation when he performed at John's Nov. 28, 1974 show in New York.

STEVE WOLLEY/REDFERNS/GETTY IMAGES

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HISTORY IN THE MAKING



**BRETT
ELDREDGE**

(CMA NEW ARTIST OF THE YEAR)

**BLAKE
SHELTON**

(CMA MALE VOCALIST OF THE YEAR)



WARNER MUSIC
NASHVILLE

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