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NOVEMBER 10, 2012
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LIFE AFTER
SANDY
THE MUSIC
BUSINESS
REBUILDS

ONE WEEK,
1.2 MILLION
HOW TAYLOR
DID IT

GETTING PAID
BY THE WORD
LYRIC VIDEOS
PROVIDE NEW
REVENUE STREAM

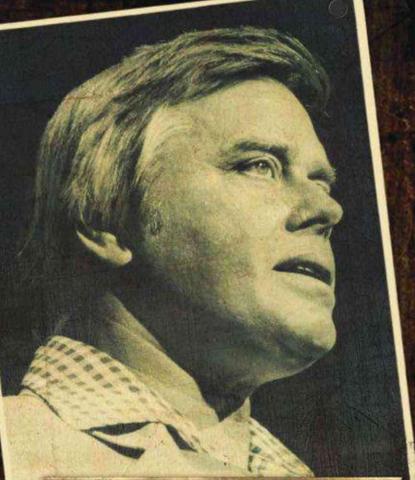
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ALICIA **THE GIRL
WHO PLAYED
WITH
FIRE** **KEYS**

NEW LIFE, NEW COLLABORATORS,
NEW ALBUM—AND CLIMBING THE HOT 100

2012 **BMI**®

COUNTRY AWARDS



BMI ICON
TOM T. HALL

IDON'T WANT THIS NIGHT TO END

Rhett Akins
Luke Bryan
Dallas Davidson
EMI-Blackwood Music, Inc.
Peanut Mill Songs
Sony/ATV Tree

IGOT YOU

Paul Jenkins
Shawna Thompson
Mack 2 Music
Magic Mustang Music, Inc.
Sony/ATV Tree

IF HEAVEN WASN'T SO FAR AWAY

Dallas Davidson
Rob Hatch, Jr.
Big Borassa Music/ole
Down The Hatch Music
Universal Music-Careers

I'M GONNA LOVE YOU THROUGH IT

Sonya Isaacs
Jimmy Yeary
Nashvistaville Songs
ole Black To Black Songs
Sony Isaacs Music

JUST A KISS

Dallas Davidson
Dave Haywood
Charles Kelley
DWHaywood Music
EMI-Blackwood Music, Inc.
RADIOBULLETPUBLISHING
Warner-Tamerlane
Publishing Corp.

JUST FISHIN'

Casey Beathard
Monty Criswell
Ed Hill
Five Hills Music LLC
Six Ring Circus Songs
Sony/ATV Acuff Rose
Sony/ATV Tree

KEEP ME IN MIND

Zac Brown
Nic Cowan
Wyatt Durette
Angelika Music
Southern Ground Artists, Inc.
Weimerhound Publishing

KNEE DEEP

Coy Bowles
Zac Brown
Wyatt Durette
Jeffrey Steele
Angelika Music
Jeffrey Steele Music
Poppsolotamus Music
Weimerhound Publishing

LIVE A LITTLE

Shane Minor
EMI-Blackwood Music, Inc.
Shane Minor Music

LONG HOT SUMMER

Keith Urban
Mary Rose Music
Songs of Universal, Inc.

LOVE DONE GONE

Shawn Camp
Marv Green
International Dog Music
Scamporee Music
Warner-Tamerlane
Publishing Corp.

MADE IN AMERICA

Toby Keith
Bobby Pinson
Scott Reeves
Bobby's Lyries Land
& Livestock
Sweetwater Jams
Tokeco Tunes

MEAN

Taylor Swift
Sony/ATV Tree
Taylor Swift Music

OLD ALABAMA

Randy Owen
Sony/ATV Tree

ONE MORE DRINKIN' SONG

Richie Brown
Jerrod Niemann
New Songs of Sea Gayle
Ozworth Music

A LITTLE BIT STRONGER

Luke Laird
Universal Music-Careers

ALL YOUR LIFE

Brian Henningsen
Clara Henningsen
Cactus Moser Music
EMI-Blackwood
Music, Inc.
Rainbow Skyline Music

AM I THE ONLY ONE

Jim Beavers
Jon Randall
Reynsong Publishing
Corporation
Sony/ATV Tree
Wha Ya Say Music

ARE YOU GONNA KISS ME OR NOT

Jim Collins
Music of Cal IV

BAGGAGE CLAIM

Natalie Hemby
Luke Laird
Miranda Lambert
Pink Dog Publishing
Sony/ATV Tree
Tiltawhirl Music
Universal Music-Careers

BAIT A HOOK

Rhett Akins
Justin Moore
Big Music Machine
Double Barrel Ace Music
EMI-Blackwood
Music, Inc.

BAREFOOT BLUE JEAN NIGHT

Dylan Altman
Music of Cal IV

BLEED RED

Andrew Dorff
Tommy Lee James
Pretty Woman
Publishing LLC
Songs of Universal, Inc.
Super Phonic Music

COLDER WEATHER

Coy Bowles
Zac Brown
Wyatt Durette
Levi Lowrey
Angelika Music
Poppsolotamus Music
Southern Ground
Artists, Inc.
Weimerhound Publishing

COUNTRY GIRL (SHAKE IT FOR ME)

Luke Bryan
Dallas Davidson
EMI-Blackwood
Music, Inc.
Peanut Mill Songs
Sony/ATV Tree

COUNTRY MUST BE COUNTRY WIDE

Colt Ford
Brantley Gilbert
Average ZJS
Music Publishing
Indiana Angel Music
Warner-Tamerlane
Publishing Corp.

CRAZY GIRL

Lee Brice
Liz Rose
Mike Curb Music
ole Cake Taker Music
Sony/ATV Tree
Sweet Hysteria Music

DIRT ROAD ANTHEM

Colt Ford
Brantley Gilbert
Average ZJS
Music Publishing
Indiana Angel Music
Warner-Tamerlane
Publishing Corp.

DRINK IN MY HAND

Eric Church
Michael Heeney
Luke Laird
Sinnerlina
Sony/ATV Acuff Rose
Sony/ATV Tree
Universal Music-Careers

EASY

Katrina Elam
Kreative Songs
Songs of Universal, Inc.

FAMILY MAN

John Henderson
Joel Shewmake
Big Hits Of Amylase
Bug Music
Katank Music
Michael Murrach Music
Murrach Music Corporation
Warner-Tamerlane
Publishing Corp.

HEART LIKE MINE

Miranda Lambert
Ashley Monroe
Ayden Publishing
Pink Dog Publishing
Reynsong Publishing
Corporation
Sony/ATV Tree

HERE FOR A GOOD TIME

Dean Dillon
Bubba Strait
Living For The Night Music
Sixteen Stars Music

HOME

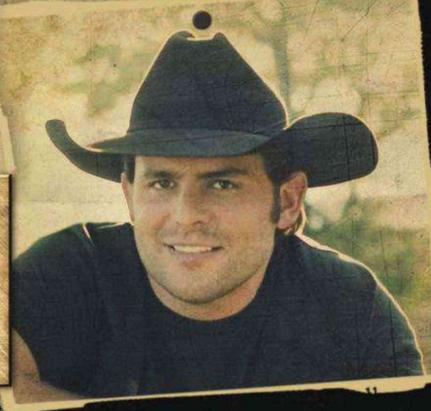
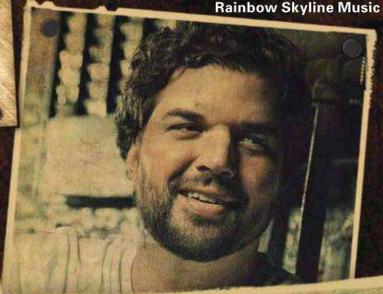
Brett Beavers
Chestnut Barn Music
Chrysalis One Songs

HONEY BEE

Rhett Akins
EMI-Blackwood Music, Inc.

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SONGWRITERS
OF THE YEAR
DALLAS DAVIDSON
LUKE LAIRD



SONG OF THE YEAR
"TAKE A BACK ROAD"
RHETT AKINS
LUKE LAIRD
EMI-BLACKWOOD MUSIC, INC.
UNIVERSAL MUSIC-CAREERS

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No. 1

ON THE CHARTS

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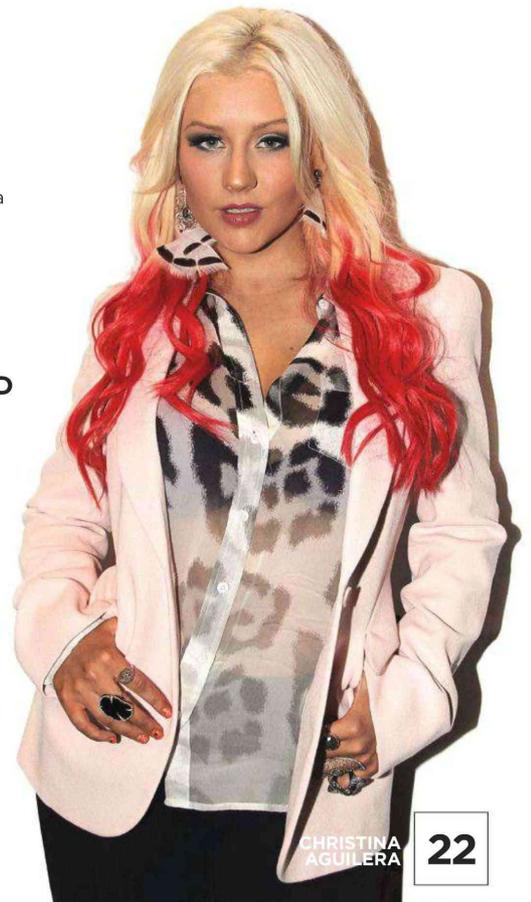
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FILM & TV MUSIC
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L.A. LAKERS
With basketball season under way, visit Billboard.com as L.A. Lakers players Dwight Howard, Metta World Peace and Devin Ebanks share their personal playlists, favorite acts and the musical vibe of the Lakers locker room.

Events

TOURING
Registration closes soon for the Billboard Touring Conference & Awards, set for Nov. 7-8 in New York. More details at billboardtouringconference.com.

FUTURE SOUND
Billboard's FutureSound, in association with Loeb & Loeb, takes place Nov. 15-16 in San Francisco. To register, go to future-soundconference.com.

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UP FRONT

WEATHERING THE STORM

After The Flood

Impact of Hurricane Sandy to run into tens of millions of dollars as it hits all areas of the industry

By Ray Waddell

Hurricane Sandy slammed the Eastern Seaboard of the United States, affecting the entire music industry—just like every other business in the region—as it tore through one of the most important music centers in the world, spreading its tentacles all the way out to other music hot spots in Los Angeles, Nashville, London and beyond.

The after-effect of the hurricane has been felt by every part of the music business, like small indie labels, distributors and retailers in the downtown New York area that still didn't have power four days after the storm hit. But it also extended out to artists and executives from other parts of the country unable to leave or visit New York or New Jersey.

For the live sector alone the loss is significant—likely tens of millions of dollars—in terms of property damage to venues like the flooded Nikon at Jones Beach Theatre in Wantagh, N.Y.; marketing and promotions costs that cannot be recouped; lost or delayed profits (and agency/management commissions) from canceled or postponed dates; and the considerable manpower involved in rerouting, rebooking or flat out losing shows.

Still, the live industry is in some ways counting its blessings that Sandy came as the bulk of touring activity slows toward the least active period in the year.

Live Nation Entertainment lost “less than a handful” of shows, according to CEO Michael Rapino, who added that most of those would be rescheduled. “Thankfully, it was a Monday, Tuesday in the fall, the slowest time of the year for live shows,” Rapino wrote in an email.

Still, many dates were lost, and



The Nikon at Jones Beach Theater on New York's Long Island was partially submerged in the wake of Hurricane Sandy.

more than a few won't be rescheduled. For Live Nation, that includes Journey at the Barclays Center in Brooklyn and Pretty Lights at Bryce Jordan Center at Penn State University on Oct. 30.

AEG Live, the second-largest promoter in the world, has an active schedule in the area most affected by the storm. “[Sandy] will have an impact on our budgets and earnings, if even in the short term, since we average a couple of hundred shows a week in those markets that have had to hunker down while the storm passes through,” AEG CEO Randy Phillips says.

AEG Live's busy New York office, run by senior VP Debra Rathwell, closed on Oct. 29 and remained so as Billboard went to press. “The city is trying to fight its way back and get some events under way,” Rathwell wrote in an email.

AEG's Starland Ballroom in Sayre-

ville, N.J., was damaged, and three shows at the Best Buy Theater in Manhattan were postponed (at press time, the Best Buy venue was set to reopen). AEG Live Northeast VP Mark Shulman says that AEG and others presenting entertainment in Manhattan were in contact with the New York Police Department regarding when it would be safe for employees and fans to ramp back up—and at press time, that moment hadn't yet arrived.

One single cancellation is a nightmare for booking agents, who spend hours routing tours strategically and efficiently and coordinating marketing with promoters and venues. Now they're faced with myriad routing issues as they effectively do the same work twice, in many cases.

And remember that image of the crane suspended 87 stories above Manhattan? “It's hovering over our build-

ing on West 57th, so we can't even open,” Agency Group managing director Neil Warnock says. “We're running our administration for New York out of Los Angeles and London. We're just making sure we have solutions and not problems, making sure we're on top of accounting, finalizations of everybody's accounts as they're playing shows, getting contracts out and going forward.”

When ticket prices, talent costs and marketing expenses are taken into consideration, \$10 million-\$20 million isn't a hard number to reach in terms of assessing damages, and the financial hit is probably much bigger. So who gets hurt? “Everyone's going to take a hit, but it's part of the business,” says Paul Bassman, president of Dallas-based entertainment insurance firm Doodson Insurance Brokerage. “That's why we're here.” **continued on >>p8**

>>>BROKEN BOW, RED FORM RED BOW

Broken Bow Records—home to Jason Aldean and Thompson Square—and RED Distribution launch new label Red Bow. The new imprint's first signings are award winner Joe Nichols and 17-year-old singer Rachel Farley, who recently opened Aldean's recent My Kinda Party tour. The new label will be based on Nashville's Music Row and BBR Music Group will “take the lead in all creative and promotional endeavors,” according to a release announcing the label. BBR Music Group and RED (a division of Sony) first joined forces in May 2002 when RED became the country indie's official distributor.

>>>UMG, FBT SETTLES SUIT

Universal Music Group and FBT Productions informed a California federal court on Oct. 29 that a resolution had been reached in a landmark case that pitted Eminem's production team of Mark and Jeff Bass (FBT) against the rapper's label Aftermath/Universal in a dispute over how digital income is apportioned. The 5-year-old lawsuit ended on private terms and, according to the plaintiffs' lawyer Richard Busch at King & Ballou, to the mutual satisfaction of the parties.

>>>UMGI VP, BILLBOARD VET WHITE RETIRES

Universal Music Group International VP of communications Adam White is to retire after 10 years with the company. White, 64, joined Universal in 2002 from Billboard, where he had been international editor-in-chief, based in London. In his earlier tenure with Billboard, from 1978 to 1985, he was based in New York, rising to managing editor and then editor-in-chief.

Reporting by Eriq Gardner and Billboard staff.



Photograph by Michael Sano/Bilboard

RAY WADDELL

Congratulations on 25 years of journalistic excellence and thank you for your tremendous support of the touring industry.

YOUR FRIENDS AT



from >>p6 Perhaps the biggest impact comes in the transportation area, as travel in the region became a nightmare, affecting acts that weren't scheduled to play in the storm-struck areas or perhaps not even on tour. Acts that might have intended to fly are turning to the touring industry staple: the tour bus.

"We have heard from several of our clients who are not currently on tours, and were scheduled to fly into the Northeast within the next 48 hours," says Trent Hemphill, president/CEO of Hemphill Bros. Coach in Nashville. "With so many flights canceling, they have requested transportation from us for personal travel. We have also heard from a Broadway tour that was scheduled to fly, but have now reached out to us and scheduled a bus as an alternative."

Besides property damages, which are typically covered by property insurance, promot-

kinds of money for marketing and promotion, not to mention lose out on the profit potential for that show."

A touring artist may carry tour cancellation insurance, so if the show were canceled due to a weather situation, the losses would most likely be covered, Bassman says, depending on how the act is insured. "If the show cancels in a force majeure situation such as [Sandy], the artist won't keep the deposit, they would have to give that back to the promoter," Bassman says. "But the insurance policy would pay the artist in full. If the promoter has insurance, they're covered. However, most promoters in the U.S. don't carry that kind of blanket coverage for all of their shows. Many U.S. promoters are willing to take a chance: 'If we lose a show or two, it's not a big deal. It happens.'"

Phillips says tours carry cancellation insurance based on weighing the cost of maintaining that type of insurance versus "self-insuring" by rescheduling or postponing performances to mitigate the financial impact of the initial cancellation," he says. "Generally, we all carry some type of 'catastrophic event' insurance, since it is more cost-effective and more difficult to invoke."

AEG Live doesn't carry "a broad omnibus policy that covers every show we promote in every venue," Phillips says. "My business affairs department has been working on exactly what the potential insurance claim would be over the weekend on a show-by-show basis. The nature of our business makes it difficult to maintain a one-size-fits-all insurance policy."

Still, big companies like Live Nation (which carries a global policy for all shows and more for specific tours and events, according to the company), AEG Live and Bowery Presents, the three most

active in the New York/New Jersey area, are "well-insulated" from devastating weather events, Bassman says. "It's the one-time promoter that's going to get crushed."

Bassman is scheduled to be a speaker at the Billboard Touring Conference Nov. 7-8 in New York, which is tied up for a record run. Though "conference insurance is relatively inexpensive," Bassman says, the confab isn't expected to be affected by Sandy. While the news reports look bad, the region and the industry is sturdy, and Bassman isn't ready to predict a Katrina-level event. In fact, the benefit concerts and events that are sure to follow in some ways provide a boon to the live business starting with NBC's concert featuring Jersey natives Bruce Springsteen and Jon Bon Jovi and Long Island's Billy Joel. ●●●



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A crane dangles from a building in New York following Hurricane Sandy. The city also suffered widespread power outages and significant flooding.



ers and venues are looking at the prospect of millions of dollars in lost marketing and promotion expenses in some of the most expensive media markets in the country. For them, and artists, profits could also slip away, or at least be deferred until a later date. Most venues don't carry insurance for loss of revenue due to a weather cancellation, Bassman says, though policies differ widely. "Some venues may carry 'loss of utilities' coverage. However, there are so many different kinds of insurance coverage. It just depends on what they carry," he says.

Force majeure, or "act of God," clauses in contracts cover stakeholders on both sides of the talent buyer-entertainer equation. "Depending on how it's worded, something like this would typically invoke the force majeure clause, and the [promoter] would not have to pay the guarantee to the artist," Bassman says. "But [the promoter] would still be out all

Letter From The Editor

By Bill Werde

I was mesmerized by Sandy. Mesmerized by the thousands of micro-reports on Twitter. Mesmerized by the images in rotation on local news channels and the ever-growing height of swells buffeting nearby coastlines. So when Joe Levy, the magazine's editor, emailed me early Tuesday morning to ask if I knew how we'd close the book this week, I had to turn the question over a few times in my head. Billboard's office is at 770 Broadway, actually on Ninth Street. As in, deep in the heart of hundreds of downtown Manhattan blocks that still lack power as we approach our weekly Thursday evening close. No power for our designers' and editors' workstations. No power to run our servers with our fonts and templates. No power for, uh, lights.

We also had key employees scattered around each borough, Jersey and Connecticut, most with no simple way into Manhattan and many with no power or phone at home.

I'm a thickheaded guy, though, as most who know me would readily attest. And I work for a brand that turned 118 years old this week. Billboard publishes. It's what we do. Ed Christman, a reporter at Billboard for 23 years, called John Sippel, 92, who worked several stints at Billboard during more than 40 years between 1945 and 1986. Sippel recalled when Billboard was based in Chicago, and editors boarded the local Monon train every Thursday to bring pages to the printer in Cincinnati. We published two days after 9-11, with Timothy White, our longtime and erstwhile editor in chief (may he rest in peace) was stranded in Italy. As Thom Duffy, an editor at Billboard for 23 years, told me Wednesday, "I've now helped close Billboard through a blizzard, a blackout, a terrorist attack and a hurricane."

All over the Northeast, we're still figuring out what Sandy has meant and will mean to our lives, our businesses and yes, our commutes. Billboard doesn't have it half as bad as some in the music business who have lost their venues, their stores and other essentials. And any problems the music business has do not compare to those who have lost homes or worse, loved ones. But in times of crisis or chaos we all have our roles to play. Media provides some normalcy—a sense that not all of the clockwork's gears and springs are on the floor. The New York Times website keeps publishing. You turn on your radio and hear songs and news. You get your weekly Billboard. We've been tracking No. 1 songs for more than 70 years and there was always going to be a chart-topper this week, come hell or high water, or even, in this case, a bit of both.

And so it was that Wednesday at 9 a.m., a Billboard SWAT team approached our darkened building and talked our way in, flashlights in hand. We spent hours taking data from servers, and hauled about a dozen computers down a freight elevator powered by a backup generator to a conference room in midtown donated by Quad Graphics, excellent printers we've worked with in the past.

Like so many other New Yorkers in times like these, they were happy to help.

Bit by bit, staff all checked in, and found ways to contribute, many despite the loss of personal property, displaced family members and a distinct inability to shower. They moved, laptops in hand, to the homes of family and friends with power. Alex Vitoulis from charts, stranded out in Lynbrook, Long Island, was welcomed by a just-opened Vision Quest eyeglass store to use their offices. Our head of production, Meghan Milkowski, worked at least a 15-hour day, stopping only long enough to get antibiotics for a throat infection. Our new chief technology officer, Chris Roe, started his very first day trying to locate powerless servers by flashlight. Managing editor Chris Woods left his Orange County house at five in the morning, despite the tree leaning on his roof. Core editors and production staff and designers stayed in our jerry-rigged offices until well



past one in the morning Wednesday night, and were back at it early Thursday.

It's cliché, but it's amazing what you learn about your team when you lose two days of a five-day close, spend eight hours of the third day creating a new office from scratch, and still have unforgiving deadlines to meet. Who shows up without being asked? Who amazes you with their calm competence and leadership? And yes, who disappoints?

I tell this story, yes, because I'm proud that we accomplished a task that only now am I willing to admit to staff was likely impossible when we began. But I also tell this story because I know it is your story. Bit by bit, we're all pushing forward, doing what we have to do. Fourth-quarter releases and concert tickets aren't going to sell themselves. Tracks need recording. Songs need writing. Studios and venues need rebuilding, offices need relocating. If the music business of the last 10 years knows anything, it's resiliency, and the post-Sandy news unfolding on these pages this week and in future weeks is only testament to that. I hope that whatever your slice of this business, you take a moment to appreciate what we're all accomplishing in the face of great odds, and the spirit that most of us bring to the challenge. As ever, as always, the show must go on. ●●●

Bill Werde is the editorial director of Billboard. Follow him on Twitter @bwerde.

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1 PHONE CALL.



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NETWORK

HONDA CENTER
ANAHEIM, CA

CEDAR PARK CENTER
AUSTIN, TX (CEDAR PARK)

BJCC ARENA
BIRMINGHAM, AL

TD GARDEN
BOSTON, MA

U OF I ASSEMBLY HALL
CHAMPAIGN, IL

LITTLEJOHN COLISEUM
CLEMSON, SC

WORLD ARENA
COLORADO SPRINGS, CO

SCHOTTENSTEIN CENTER
COLUMBUS, OH

NATIONWIDE ARENA
COLUMBUS, OH

AMERICAN AIRLINES CENTER
DALLAS, TX

JOE LOUIS ARENA
DETROIT, MI

IZOD CENTER
EAST RUTHERFORD, NJ

REXALL PLACE
EDMONTON, AB

MATTHEW KNIGHT ARENA
EUGENE, OR

RESCH CENTER
GREEN BAY, WI

STATE FARM ARENA
HIDALGO, TX

PAN AMERICAN CENTER
LAS CRUCES, NM

VERIZON ARENA
LITTLE ROCK, AR

FEDEXFORUM
MEMPHIS, TN

BMO HARRIS BRADLEY CENTER
MILWAUKEE, WI

I WIRELESS CENTER
MOLINE, IL

BRIDGESTONE ARENA
NASHVILLE, TN

LAKEFRONT ARENA
NEW ORLEANS, LA

SCOPE ARENA
NORFOLK, VA

CENTURYLINK CENTER OMAHA
OMAHA, NE

AMWAY CENTER
ORLANDO, FL

PNC ARENA
RALEIGH, NC

SLEEP TRAIN ARENA
SACRAMENTO, CA

HP PAVILION AT SAN JOSE
SAN JOSE, CA

SPOKANE ARENA
SPOKANE, WA

SCOTTRADE CENTER
ST LOUIS, MO

XCEL ENERGY CENTER
ST. PAUL, MN

BRYCE JORDAN CENTER
STATE COLLEGE, PA

TACOMA DOME
TACOMA, WA

LEON COUNTY CIVIC CENTER
TALLAHASSEE, FL

AIR CANADA CENTRE
TORONTO, ON

ROGERS ARENA
VANCOUVER, BC

VERIZON CENTER
WASHINGTON, DC

MTS CENTRE
WINNIPEG, MB

L.J.V.M. COLISEUM
WINSTON-SALEM, NC

WEATHERING THE STORM

Music Starts To Rebuild

Sandy knocks music business off its stride for a couple of days but quickly gets back on track

By Ed Christman

The music industry found itself relatively unscathed by the devastation left in the wake of Hurricane Sandy partly thanks to modern technology and partly due to the resilience of an industry that has learned to adapt quickly in tough times.

While most offices in New York were closed on Monday and Tuesday due to a lack of transportation, and many music companies in downtown New York were still closed as Billboard went to press, nearly every company is reporting business as usual as most employees are working remotely from home.

Meanwhile, industry relief efforts are just beginning with reports that NBC will broadcast a concert featuring Bruce Springsteen, Jon Bon Jovi and Billy Idol while iTunes is accepting donations for Hurricane Sandy relief.

Among the companies with offices still closed due to a loss of power on Nov. 2 are RED, the Harry Fox Agency, the Orchard, Downtown Music, Roadrunner and Billboard. In midtown Manhattan, the majors—Warner Music Group, Sony Music Entertainment and Universal Music Group—were closed on Oct. 29. By Halloween all three were open, but most employees were still working from home, sources within those companies tell Billboard. But at WMG, while computer systems were functional, employees didn't have heat, hot water or phones.

So far it seems like all new releases will go out on schedule, according to the various labels and distributors contacted by Billboard.

At RCA, as far as the release schedule is concerned, "it's business as usual," a company representative says. She notes that many employees have been displaced from their homes, but people are still making their way to the office. "Everyone is chipping in—our team on a national and international level has been phenomenal," she said in an email. "We have a crew carpooling in from New Jersey—people doing what they can to find their way in."

At Sony/ATV Music Publishing, spokesman Jimmy Ascii says the company reopened on Oct. 31 for people who can safely get to the office or work from home.

While the companies with power in the industry are plying full steam ahead—even those without power at their headquarters—tales of personal tragedies and catastrophes are starting to emerge, with stories circulating about music industry employees whose homes were so flooded that they might lose them.



Commuters wait to board city buses into Manhattan at the newly opened Barclays Center in Brooklyn as New York continued to recover from Hurricane Sandy. Below: In Lower Manhattan, a construction site succumbs to a sinkhole.

'HERCULEAN EFFORT'

"Many of our employees were dealing with loss of property and power, and everyone still reached out to each other to check on one another and see if they could lend a helping hand," says an Island Def Jam executive, who adds they never stopped working or missed deadlines.

"We are up against a few big deadlines, with Ne-Yo's album coming out [Nov. 6] and Rihanna's album coming Nov. 19," the executive says.

At the Orchard, all new releases are rolling out as planned, sources say, even though the office is closed and all employees are working from home.

Orchard CEO Brad Navin says that even with employees working remotely, the company made a "herculean effort to make sure royalties went out on time."

He says that digital new releases will get to where they need to be on time, "assuming that our clients [digital music service providers] are unaffected."

In instances where Orchard clients can't reach the New York team, the company has sent an email letting them know that Orchard teams in San Francisco and London can help, if needed.

The Harry Fox Agency, which is located on Wall Street, is shuttered since its office is without power, but all externally facing HFA systems have remained operational for the duration of the East Coast power outage through the company's remote hosting facility, according to a company spokeswoman. "However, due to the widespread power outages and flooding, end-of-the-month royalty processing may experience delays."

Likewise, BMI, located in the World Trade Center, is closed and will probably remain so until next week when the company hopes to reopen as soon as power is restored to downtown Manhattan, according to head of strategic communication Silvia Davi. As it is, the building where the company is headquartered had 14 feet



of water in the basement but didn't suffer any significant damage.

Davi reports that BMI had remotely switched its New York systems to Nashville as part of its normal continuity plan and crises procedure in advance of the storm. "This is a key continuity and preparedness measure," she says.

Downtown Music is closed due to the loss of power and transportation, but the music publisher's staffers are working either at the company's Songtrust unit in Brooklyn or in borrowed office space in midtown, according to president Justin Kalifowitz.

At retail, Trans World chairman/CEO Bob Higgins reports that about 10% of the chain, or about 35 stores, was shuttered in the immediate aftermath of the storm, but some locations have since opened, while the rest are still without power. But inventory flow is just fine from suppliers to the Trans World warehouse and

back out to stores.

But the massive J&R Music World operation on Park Row in downtown Manhattan remains shuttered. In fact, staff had trouble entering the store, since its security gates on the outside of the building are electrical. They were finally able to wedge the gate up so that one staffer could crawl under it to ensure the space wasn't flooded.

Most staffers are staying at home and those who interact with suppliers are doing so from there, if they have power. J&R co-CEO Rochelle Friedman reports, adding that some employees have had homes hit hard by the storm. Other employees who work downtown are instead working out of the company's warehouse in Queens. While its online store is operational, J&R's email system is down.

In South Jersey, NARM, based in Marlton, is doing fine with its office open and things operational.

RETAIL BY ED CHRISTMAN

All Hail Taylor

'Red' breaks new ground as a case study in 360 retail and marketing promotion for the 21st century

Taylor Swift is no longer just the queen of country. With the record-smashing performance of her fourth album, *Red*, she's also the empress of the entire record industry, becoming the first female artist to achieve a million-unit debut week twice, and doing it with the highest first-week total—1.2 million, according to Nielsen SoundScan—since 2002 when Eminem's *The Eminem Show* scanned 1.3 million in its first full week at No. 1 on the Billboard 200.

While Big Machine and Universal Music Group executives are flying high on the astounding debut-week sales number, the U.S. music industry is applauding the feat.

"It's great for our business," says a senior major-label sales executive at a competing company. "It shows that reports of the demise of the music industry is greatly exaggerated."

Similarly, a senior distribution executive at a competing major says, "We should all watch what they did—and they achieved those sales numbers with integrity and credibility every step of the way."

For the week, the album scanned 743,000 CDs and 465,000 digital albums, according to SoundScan.

Last in the shuffle of the first-week sales is that the album has already scanned a whopping 4.5 million track units, including 2.4 million of the first single, "We Are Never Ever Getting Back Together," which has been out since the week ending Aug. 19.

PARTNERS IN TRIUMPH

In order to achieve *Red's* numbers, Swift's label partnered with Target and two nontraditional retailers, Papa John's and Walgreens.

In exchange for a TV advertising campaign estimated at \$7 million, Target had an exclusive on the deluxe version of the album, and wound

up coming in second to the 465,000 units sold by iTunes. The discount department store scanned 396,000 units in total (the breakout between the deluxe and regular versions isn't yet available).

Meanwhile, the Papa John's campaign may not have been as visible as Target's in terms of spend, but it was so unorthodox that it also generated plenty of buzz. The pizza chain offered customers the opportunity to buy the album when placing an order and have it delivered along with their food.

"Forget about how much it generated in sales, Papa John's advertising really helped to bolster awareness," a major-label sales executive says.

However, some of the chain's franchises didn't want their delivery personnel to deliver the album with food, sources say. Papa John's sales were only about 8,000 units, which placed it as the eighth-largest account, well below Target, iTunes and Walmart, which scanned about 151,000 units of its limited edition 'ZinePak, according to sources.

Big Machine and Universal Music Group Distribution also placed the album, which has shipped more than 2 million, in Walgreens, where Swift's brand partnership offers store-within-store signage and other merchandise alongside the CD. Walgreens sales were strong to the tune of 48,000 units, according to sources.

Finally, Swift's website was also selling three versions of the album and reportedly scanned 13,000 units. The site's merch store offered a bonus version with various exclusive packages priced from \$19.99 to as much as \$169.99.

THE DIGITAL STRATEGY

In giving Target the deluxe version, Big Machine managed to pull off two coups, while infuriating indie retailers and most digital merchants.

Since it had promised the deluxe exclusive to Target, Big Machine was unable to offer iTunes exclusive tracks—the thing that Apple covets most. But the label came through with a weeklong exclusive, withholding the digital version from Amazon's MP3

cannibalize download sales, Big Machine apparently remains wary of risking its biggest asset. Swift's back catalog and other Big Machine titles can be found at subscription services, and all 16 tracks on *Red* could be found at user-uploaded sites like YouTube and Grooveshark, but such services as Rhapsody, Spotify and Rdio were left without the week's hottest release.

Big Machine's game plan worked remarkably well. *Red* sold 465,000 digital albums in its first week, the best first week for a country record and the best for an album unaided by deep discounting. Only Lady Gaga's *Born This Way* sold more: 662,000 digital albums in its first week, or 203,000 more than *Red*. But about 430,000 of those units were

BY THE NUMBERS 'RED' SOLD TWO ALBUMS EVERY SECOND DURING ITS FIRST WEEK...

➤ There were 604,800 seconds during the SoundScan selling week between 12 a.m. Monday, Oct. 22 and 11:59 p.m. Sunday, Oct. 28. *Red* sold two albums every second during its first week.

➤ Eighth largest sales week for an album in the SoundScan era

➤ Second-largest ever sales week for a female, behind Britney Spears' *Oops!... I Did It Again* (1.3 million in 2000)

➤ *Red* also broke Target sales record with around 396,000 copies, thanks to an exclusive deluxe edition*

➤ *Red* broke iTunes sales record with nearly 465,000 copies

➤ *Red* is Swift's third Billboard 200 No. 1, fifth No. 1 on Country Albums

➤ *Red* accounted for 19.3% of all albums sold in the U.S. last week—one out of every five albums purchased

➤ By selling 1.2 million albums in its first week, *Red* is already 2012's third-largest-selling album, behind Adele's *21* (4.1 million) and One Direction's *Up All Night* (1.3 million)

*Unverified, according to label sources

store, Google Play, eMusic, 7digital and other download stores as well as all streaming services. Giving the digital version to iTunes for the first week also ensured Google Play and Amazon didn't use the album as a price-war loss leader and sell it below \$3.49, which would have invalidated those sales for the Billboard 200, which requires an album be priced above \$3.49 in the first four weeks of its release to be counted for the chart.

Although many label sales and distribution executives believe that subscription services do not

the result of Amazon's 99 cent sale. In terms of first-week digital album sales, *Red* easily accounted for more than double the consumer spending of *Born This Way*.

The deep discounting finally came when iTunes' exclusive ended and other retailers got *Red*. Amazon MP3 started out selling the album at \$13.99 on Oct. 23 but dropped the price to \$7.99 to match the price at Google Play. Neither store could match the \$5 price offered by 7digital, however, and Amazon quickly returned to selling *Red* at \$14.19.

Good Kid's Good Week

Kendrick Lamar major-label debut scores big

This week, Kendrick Lamar's critically lauded TDE/Aftermath/Interscope debut *Good Kid, m.A.A.d city* bows at No. 2 on the Billboard 200 with 241,000 sold, according to Nielsen SoundScan. It's the biggest opening for an artist's major-label debut this year, and the largest since Nicki Minaj's *Pink Friday* started with 375,000 on Dec. 11, 2010. Lamar's opening frame is all the more impressive considering that he was able to push such sales despite not having a traditional hit single working at radio. "Swimming Pools (Drank)," the third song to appear ahead of the album, jumps 55-32 on the Billboard Hot 100 and 14-5

on the Hot R&B/Hip-Hop Songs chart.

Lamar's impressive sales comes on the heels of a series of big debuts from hip-hop artists with strong Internet support and little radio play ahead of release, including Mac Miller's *Blue Slide Park* (Rostrum), which became the first independent debut to bow atop the Billboard 200 since 1995 when it tracked up 144,000 sold late last year, and J. Cole's *Cole World: Sideline Story* (Roc-A-Fella/Columbia), which also topped the tally last year, with 218,000.

"We're thrilled with the response," Interscope Records vice chairman Steve Berman says. "At all outlets—digital and physical—it's performing better than we projected."

At digital, the story has been particularly notable.

The 141,000 in digital units, according to SoundScan, accounts for 58% of the sales, nearly 12% above average for the genre.

"The thing with Kendrick is his connection with fans is different," Top Dawg Entertainment president Terrence "Punch" Henderson says. "You can't base [projections] on single sales. You've got to look at all these shows we sold out around the country. Kendrick had about 620,000 Twitter followers when the album dropped and 240,000 people bought the album. Radio is just starting to pick up on Kendrick, and there are songs that we're going to work. We're going to continue to promote this project and ride this one out."—Benjamin Meadows-Ingram



MAXIMUM EXPOSURE

Swift herself inundated the TV airwaves promoting the album, including appearances on "The Ellen DeGeneres Show," "The Katie Couric Show," "The View," "Late Show With David Letterman," "Dancing With the Stars" and two days on "Good Morning America," among others, according to Big Machine spokesman Jake Basden.

Swift also did a huge radio remote with more than 70 radio chains and stations flown in from all over the world, the artist shuffling from station to station inside a huge hall. Additionally, she did a town hall with SiriusXM and a special event for Scholastic in New York.

"If you sum it all up, she has been able to handle the maturation process, still balance the line between country and pop, made a good album and done all the right things for exposure and stretched the boundaries of nontraditional sales," the senior distribution executive says. "It's no wonder this album sold more than her last." That was *Speak Now*, which scanned slightly more than 1 million units in its debut week, two years back to the week of the release of *Red*.

Speaking SpanGlish

New Miami-based music company hopes to shake things up

At the Billboard Latin Music Conference last April, it was impossible to miss the huge bus parked outside of Miami's Marriott Marquis emblazoned with the word "Spanglish" and a photograph of **Maffio**.

At the time, no one knew what it all meant, especially since Maffio wasn't well-known. A week later, though, it all became clear: "Spanglish" referred to new indie music company SpanGlish Global, and Maffio was a producer and the label's flagship act.

"I like to make statements," SpanGlish founder/owner **Rico Cabrera** says. "I feel statements say everything. We're in

the music business. They need to notice you, and the artists."

A year-and-a-half after launching SpanGlish, Cabrera is finally getting noticed in other ways. Maffio hit No. 1 on Billboard's Tropical Airplay chart in September with "No Te Dejaré

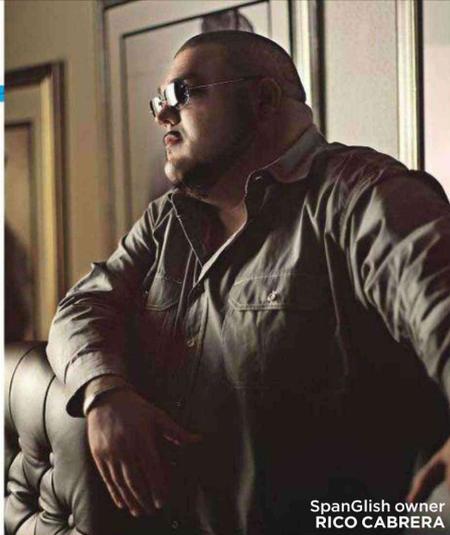
Latin Notas

LEILA COBO



de Amar," he was chosen by Coca-Cola to be one of three artists featured in its 2012 Mix 'On campaign, and he is producing the likes of **Fonseca** and **Fanny Lu**.

But SpanGlish isn't just relying on Maffio for growth. Since launching the firm, Cabrera has also signed former **Kumbia Kings** members **Ricky Rick** and **DJ Kane** and reggaeton/R&B duo **Xtreme**,



SpanGlish owner **RICO CABRERA**

among others, building a roster whose acts may not be big names but who have enough traction to generate income.

"I don't grab artists or new guys that don't have a following [or] something already set up," says Cabrera, who signs everyone to 360 deals that include publishing. "Developing an artist is very costly, and sometimes you're two or three years in and the artist says, 'Hey, I'm done, I quit.' It's all about their base and their following."

In the past five years, countless Latin indies have opened and closed as the music busi-

ness has shifted and majors have downsized. Many of these operations have been financed by investors who love music but don't have a handle on the industry. Cabrera comes at it from a slightly different angle. Yes, he makes his living as a private banker, but he has long produced music festivals and shows and provided financial backing to acts like **Fulanito**.

Two years ago, he met Maffio and realized they shared the same ideas. "I had a concept of SpanGlish as the place where the world was going and no one was really taking advantage of

it," Cabrera says. As it turns out, a lot of labels had thought about and experimented with the SpanGlish concept, but incredibly, no one had claimed the business name. Cabrera did, and signed Maffio, who was looking to develop as an artist but hadn't been able to convince a label to sign him.

"SpanGlish is a partnership," Cabrera says. "The deal was, 'You bring the talent, I bring the money.'"

Today, SpanGlish houses its offices and studio in Miami and operates with a small staff. The company has also launched a regional Mexican division based in Los Angeles. PR and radio, Cabrera's biggest investment, are contracted through outside companies. The label, which hasn't signed a distribution deal, is concentrating on releasing singles and selling them as digital downloads, although a Maffio album is slated for 2013.

"I don't want to put the cart before the horse," Cabrera says. "When their albums come out, I want to make statements." ●●●

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EN BREVE

SANTAOLALLA LEAVES SURCO FOR SONY MASTERWORKS

Gustavo Santaolalla has left his pioneering U.S. Latin alternative label Surco, a Universal imprint, for Sony Masterworks. The label will release a new album by Santaolalla's Latin Grammy Award-winning electro-tango group Bajofondo in March. The two-time Academy Award winner is known to Latin alternative fans for producing influential records by Molotov and Cafe Tacvba, among others, and for Juanes' debut album, *Fijate Bien*, all on Surco. Santaolalla says Bajofondo's third album reflects the evolution of the band, mixing the music of the Rio de la Plata with more diverse rhythms and vocals. The first single will be released in Argentina in December.

—Judy Cantor-Navas

FERNANDEZ CANCELS SHOWS DUE TO ILLNESS

Mexican singer Vicente Fernandez has canceled two November shows in Mexico due to health concerns. The entertainer's company, Star Productions, released a statement saying that a "small lump was detected on his liver," although no diagnosis has yet been made. News of Fernandez's health follows his announcement that he's retiring this year. In an interview with Billboard, his son Vicente Fernandez Jr. said that his father has been scaling back on performing.

—Justino Águila

ENRIQUE TO PERFORM AT BERKLEE COLLEGE

Nicaraguan singer/songwriter Luis Enrique, known as the Prince of Salsa, is scheduled to perform at Berklee College of Music on Nov. 8 as part of the Signature Music Series and Latin Music and Culture Celebration. The Managua native, who has been inspired by American jazz and R&B, immigrated to Los Angeles in the late '70s. After auditioning for a local salsa group, he was asked to record a demo and his career began to take off. In 1987, he signed with Sony. The Grammy Award winner continues inspiring fans through music and by speaking about issues like immigration reform.

—JÁ

Like Mother, Like Father

Ana Victoria's first Latin Grammy nomination gives her credibility apart from her famous parents

Ana Victoria, a Latin pop singer and daughter of one of Latin America's most revered crooners, was surprised when she heard her name called at the recent Latin Grammy Award nominations press conference. The 28-year-old had for years dreamed of making it into the best new artist category, coming out from behind the shadow of her famous parents even if their influence isn't far behind.

"This nomination changes everything," she says. "It gives you a certain amount of credibility."

Victoria is the daughter of Amanda Miguel and Diego Verdaguer. The Argentine couple has been a staple of the entertainment industry for decades with dozens of albums, signature hits and an international following.

But now it's their off-



ANA VICTORIA at the Latin Grammy nominations announcement.

spring, the dark-haired songstress, who's in the spotlight as she promotes her self-titled project featuring 11 pop, electronica-infused songs. Mexican producer Axel Dupeyron, known for his style of club-friendly anthems, produced the album featuring tracks written or co-written by Victoria.

"I wanted to work with a producer who understood me musically," Victoria says. "He took the album to another level with strong rhythmic elements."

As the daughter of two Latin music stars, she has worked to establish her own identity and purposely not used her parents' last names.

"I'm very conscious about the role my parents play in my life," Victoria says. "We've never recorded together, but we have performed together. People may not know this, but as a family we also own a small record label."

That 7-year-old, Mexico City-based label—Diam Music—gave her the career boost she needed, releasing Victoria's album with distribution through Sony Music.

"It says something that you can make music independently and take on projects that resonate with people," Victoria says.

The CD, which arrived in Mexico in early 2012, is scheduled for digital distribution in the United States on Nov. 6 and has included a mar-

keting campaign filled with back-to-back TV programs, radio station stops and show-cases in the States and Latin America. The album also includes the single "No Llora Por Llorar" (I Don't Cry Just to Cry), made famous by her father in the '70s. Since the album's release in Mexico, sales of the indie project have been steady with about 20,000 units sold, according to the singer's representative.

On Nov. 15 in Las Vegas, Victoria will find out if she takes home a Latin Grammy. She's competing with nine others including front-runners 3BallMTY, a DJ collective from Mexico that recently won nine trophies at the Billboard Mexican Music Awards. This year the Latin Recording Academy changed the four major categories to contain 10 nominees.

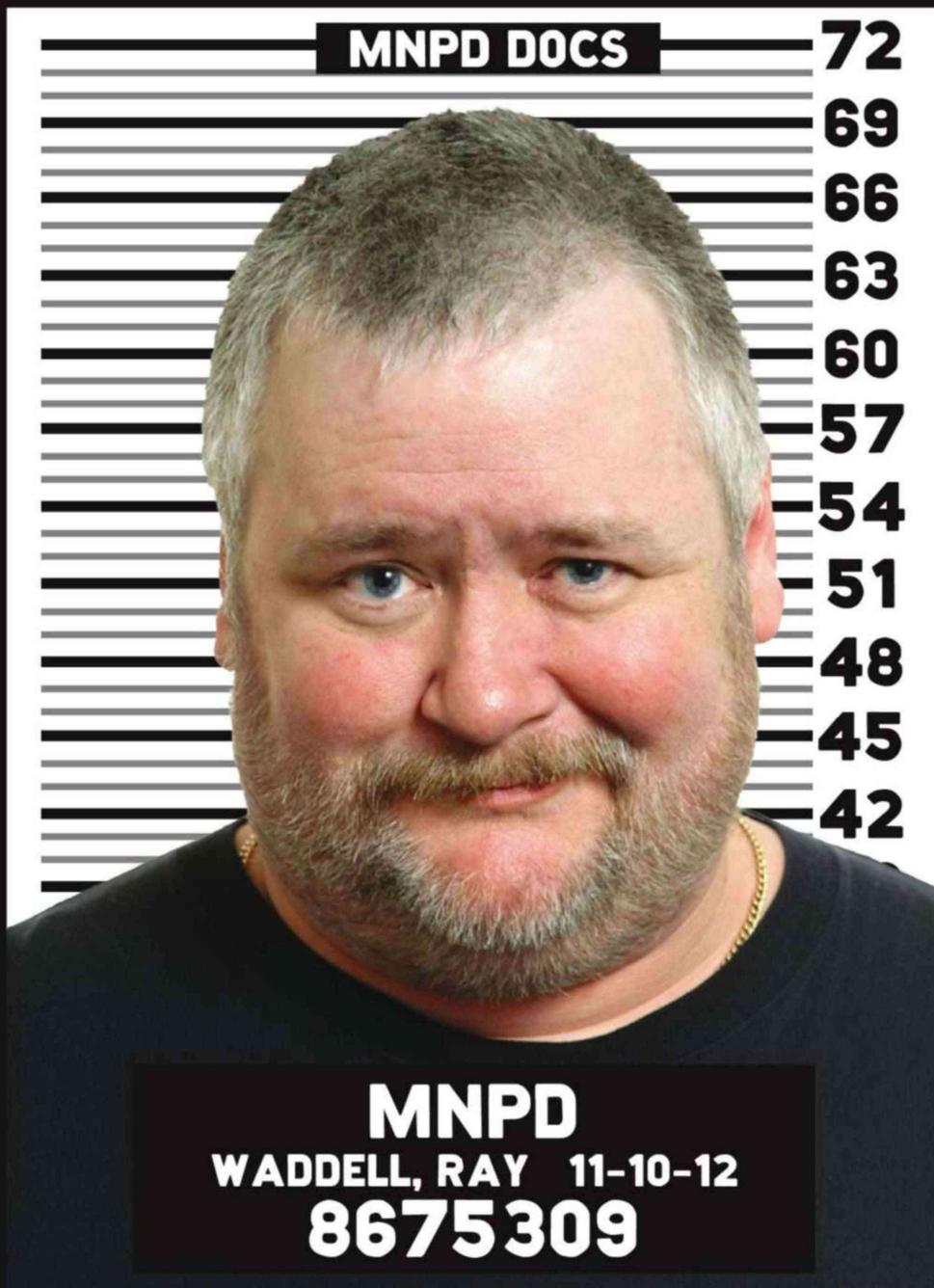
"I've had 1 million doors close on me," Victoria says. "But I've always known deep inside that if I worked hard, stayed determined and focused, eventually I'd get to where I wanted to be."

—Justino Águila

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UPFRONT



DIGITAL BY ALEX PHAM

Video Is The Word

So-called lyric videos have opened up a new revenue stream for publishers, and new rules are being written

Music marketer Darren Craig's eureka moment came a year ago as he searched for a song on YouTube. The top hit wasn't the official music video. Instead, it was an amateur clip that scrolled lyrics as the song played.

There was no video to speak of—just a still photo of the artist. "It was terrible, and it still had 6 million views," says Craig, who couldn't recall the name of the song but was struck by an idea for how to grow his Los Angeles company, the Uprising Creative. "I thought, 'What a miss for the artist.' There were 6 million people typing this song in and not seeing an official video. That's like releasing an album without an album cover."

It's not just marketers like Craig who see an opportunity in lyric videos. As labels and artists jump on the bandwagon, music publishers are also seeing plenty of potential in them. "Everyone sees how important lyrics are and how popular they've become," says Danielle Aguirre, VP/litigation counsel for the National Music Publishers Assn.

As the ad revenue for lyric videos grows, publishers are zeroing in on how they can get a percentage of that revenue, says Aguirre, who adds that her group has just started to broach the subject with labels in recent months. "It's a new conversation," she says. "Hopefully, we can reach an agreement on fair compensation for" the use of lyrics in music videos. What percentage of the revenue, whether through advertising or other business models, remains "the topic of conversations."

Sony/ATV, for example, has been paying closer attention to them in the last couple of months as the revenue from fan-created lyric videos started to gather momentum. "Those views are increasing at a much bigger rate than what we've seen before," Sony/ATV executive VP for business and legal affairs Peter Brodsky says. "Absolutely, we see this as an opportunity."

Because the rate that YouTube pays publishers for user-created content is set, the new frontier for publishers lies in official lyric videos produced by labels and artists. That's because professionally produced clips tend to roll up far more views than amateur fare. It's also because the revenue split between labels and publishers for official lyric videos isn't standardized. "They're fairly new," says

Brodsky, who noted that Sony has begun talks with labels to work out a "fair split" of ad revenue generated by official lyric videos, which are becoming increasingly common.

The clips began sprouting up on YouTube several years ago as a grass-roots phenomenon as fans posted their homemade videos, sometimes within minutes after a single's release. In 2010, Cee Lo Green sparked mainstream interest with his video for "It's OK," which consisted only of lyrics.

"I remember people making a big deal of that video because it was so unusual at the time," says Craig, whose firm has pumped out about two dozen lyric videos for artists in the past year.

For labels, lyric videos offer an inexpensive, quick marketing tool. "You can spend as little or as much you want to make lyric videos," says Elliott Seller, a Los Angeles filmmaker who has created lyric videos for Lenny Kravitz, Jason Mraz and others. "All you need is software and time."

Still, production values and budgets are creeping up as the bar is raised by acts competing to have the most buzz-worthy videos. Seller declined to quote dollar amounts, but says the budget has shot up more than sixfold since he started making lyric videos a year ago. "Labels are elevating the quality of these videos as they invest more in them," says Craig, whose firm has produced lyric videos for Alicia Keys, Ke\$ha and others. "It's becoming more competitive, even though these budgets are still much smaller" than traditional music videos.

For some big releases, lyric videos have become an additional marketing expense, rather than one that substitutes for old-school clips. For the upcoming Rolling Stones album, Universal Music debuted a lyric video a month before the set is due out.

"One of the main reasons for creating lyric videos is to allow us to have an official audio stream of a track the moment we go to radio," Polydor Records digital manager Aaron Bogucki says. "YouTube users will rip audio and post their own clips, so it's best practice to put the audio live on an official channel and drive fans there. This allows us to drive marketing messaging and advertise preorder or buy links more effectively as well."

Additional reporting by William Gruger.

Jangle All the Way

As Mumford & Sons flex retail muscle, alternative radio is finding that hits don't always have to be hard

This quarter's sales success of Mumford & Sons can be linked to a growing trend for alternative radio programmers returning to their "alternative" roots, listening to the public and opening their doors to a wider variety of "softer" genres beyond hard guitar rock.

In rock in 2012, one can't beat a banjo, as Mumford & Sons showed when the indie folk-rock quartet stormed the Billboard 200 four weeks ago with *Babel*, which arrived with 600,000 copies sold, according to Nielsen SoundScan (the highest for a rock release since AC/DC's *Black Ice* bowed at No. 1 with 784,000 the week of Nov. 8, 2008).

Alternative radio has championed Mumford & Sons, with *Babel* lead single "I Will Wait" topping the Oct. 20 Nielsen BDS-based Alternative airplay chart. The song's rule is indicative of a softer sound infusing the format of late,

with hits of a similar vein by the Lumineers ("Ho Hey") and Of Monsters and Men ("Little Talks") also topping the tally this year. Non-folk-leaning but still less in-your-face leaders from fun. ("We Are Young," "Some Nights") and Gotye ("Somebody That I Used to Know") have also recently reigned.

Chart statistics prove that the format is less interested in peddling metal: This week, 10 songs populate the 40-position Alternative and harder-edged Active Rock airplay rankings. That's down from 16 a year ago this week and 17 five years ago. Ten years ago this issue, 23 songs appeared on both lists—twice as many as this week.

Alternative programmers and record executives say that by following the public's lead, the format is satisfying audiences by making left-of-center choices—as it's historically sought to do. "It's relief-

ing to see alternative radio get back to the original vision and core values that it was founded on by playing eclectic music," says Glassnote head of promotion Nick Petropoulos, who, along with celebrating the label's success with Mumford & Sons, appreciates the format's acceptance of acts with electronic elements, too. "Mumford & Sons are getting a lot of alternative airplay right now but so is Two Door Cinema Club and even Deadmau5."

WBRU Providence, R.I., PD Wendell Clough remembers that in the '80s the station helped break folk acts Indigo Girls and Tracy Chapman. WBRU listeners, he says, thus expect the unexpected.

"The cycles of alternative help make different movements viable on our airwaves. By trying to preach balance to our listeners, and casting a wide net in the sea of music, we've made it so that they're not surprised when they hear

a style that isn't our bread and butter," Clough says, adding that without a triple A station in the market, WBRU is freer to explore softer sounds than an alternative station battling a triple A competitor whose core sound is the organic rock in which acts like Mumford & Sons specialize.

As musical styles cycle through the format, PDs feel that the heavier sounds that defined alternative a decade ago were bound to recede. "Alternative radio has never been about being hard, it's been about welcoming cool and different styles," WSUN Tampa, Fla., PD Shark says. "The early '00s gave us Disturbed and Papa Roach, but the heritage of this format is in artists like Jane's Addiction and Depeche Mode. Alternative can play pop, hard rock,

techno . . . and folk." "Every genre has a breaking point where something new, something that doesn't sound like anything else, cuts through and then the floodgates open," KSYR Los Angeles PD Julie Pilat says. "A few years ago, pop radio had very little dance music on the air. Kanye West's sampling of Daft Punk on 'Stronger' sort of changed the course of history," she says, the song paving the way for dance-leaning acts like the Black Eyed Peas, David Guetta and Lady Gaga at top 40. Similarly, "a decade ago, alternative was hard and guitar-

driven. Then, poppier bands like Modest Mouse and Death Cab for Cutie came along." Clearly, those invested in alternative in both radio and records hail a shift to a style that has found favor with the buying public. In line with its history, the format's risk-taking is paying off. "The last couple of years of alternative radio have been incredible," says Republic senior VP of promotion Dennis Blair, who helmed the label's introduction of Gotye. "Labels are always waiting for that next wave of fresh new music to break through, and it finally has."



Alternative radio has championed acts like THE LUMINEERS.

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Out of Nashville

Lindi Ortega's indie label and publisher ole have helped the Toronto country/blues singer grab a coveted spot on one of TV's hottest shows



LINDI ORTEGA makes a cameo in an episode of "Nashville."

Artist showcases for music supervisors are a common enough occurrence in Los Angeles. Usually the acts come from the ranks of singer/songwriters, armed with new music to pitch that will probably need a gentle nudge to get into public view. Almost always, the showcase is for music that has been released.

Considering those conditions, it makes the story of **Lindi Ortega** that much more compelling. Ortega, now an indie artist recording for her management company's label, was once part of the Cherrytree roster that went through Interscope. When that label found success with **Lady Gaga**, it didn't matter how well-received Ortega's alt-country work on *The Drifter EP* had been. They wanted to concentrate on dance and pop acts and handed her back her finished album.

"The idea was to shop [the album] to other labels," Ortega says. "My manager then said, 'I have a label, Last Gang,' and I thought it sounded like a great idea."

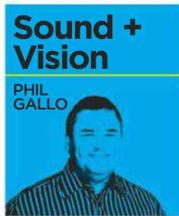
Last Gang Records issued that album, *Little Red Boots*, in June 2011. It has sold 8,000 copies, according to Nielsen SoundScan. Soon thereafter, Ortega wound up performing for music supervisors, one of whom is now playing a key role in exposing Ortega's new work, which came out at the beginning of October.

Ortega, based in Toronto, recorded the new album, *Cigarettes & Truckstops*, in Nashville, which has led to her landing on "Nashville," the ABC drama that has fast become one of the shining stars of the fall TV season.

Ortega has a cameo performing her song "Fever to Burn" on the Nov. 14 episode. A nightclub scene, it's the rare alignment of opportunities for an independent artist—an onscreen performance on a network show that coincides with the first round of an album's release cycle.

Landing on "Nashville" was the culmination of ole music publishing's efforts to get Ortega's music into film and onto TV. At Ortega's private showcase in Los Angeles more than a year ago was music supervisor **Frankie Pine**, who's handling supervision duties on "Nashville." In June, Ortega performed at **Anastasia Brown's** party during the annual Nashville Screenwriters Conference, further attracting interest in

Ortega's music. Pine licensed Ortega's "Little Lie" for the second episode of "Nashville" and a new song, "Murder of Crows," for the fourth. It has also landed Ortega a promotional slot within ABC's online Music Lounge alongside recordings from the show's stars and a handful of acts whose music has been featured. "It's a case of every star lining up in the sky," ole director of film, TV and media **Debra Delshad** says. "It's rare that this happens, but a sign of a team effort."



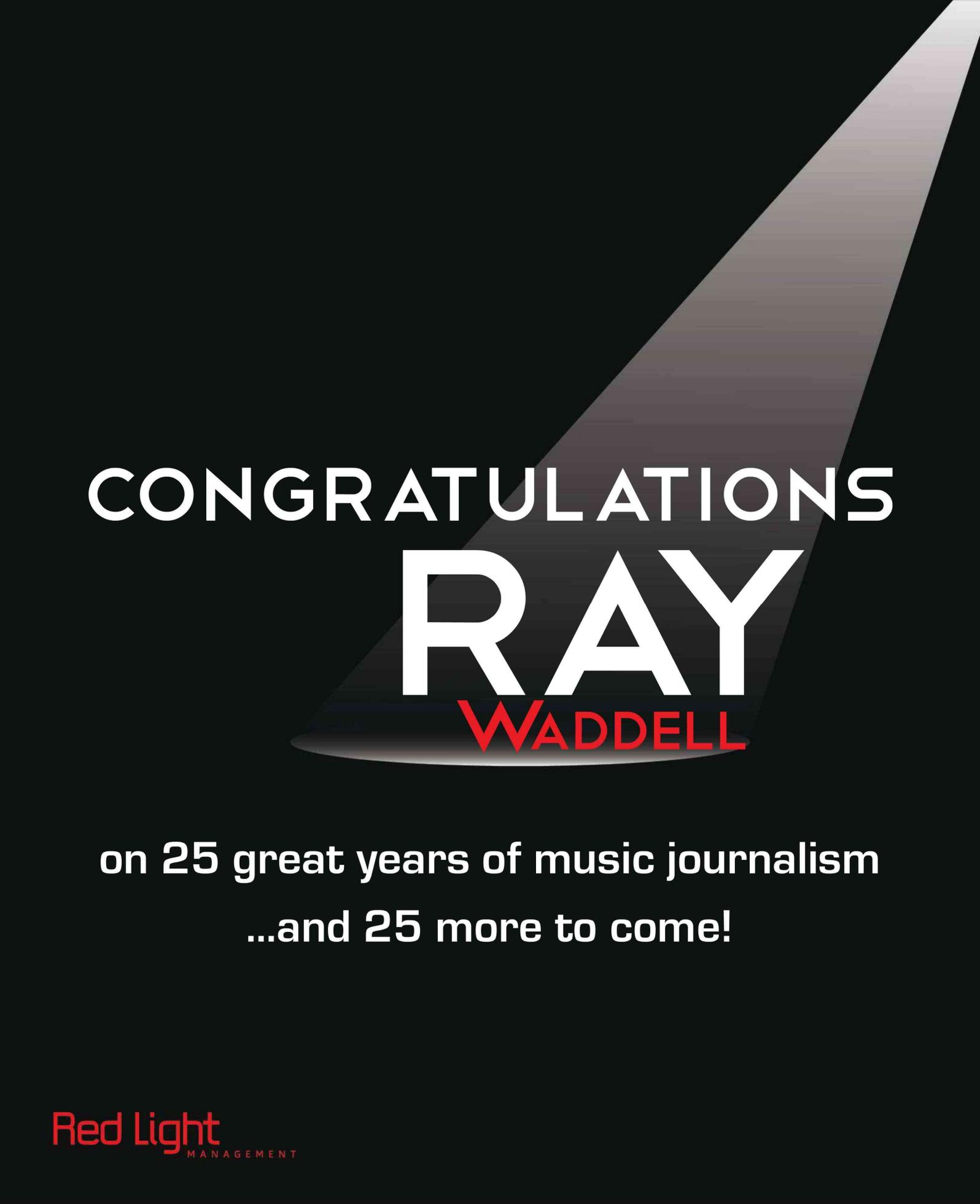
The music on *Cigarettes & Truckstops* is heartfelt and mood-inducing, a uniquely bluesy twist on pre-outlaw country. Ortega, who was positioned as something of a rockabilly vixen, landed in this space after reading about **Hank Williams** and his indebtedness to the Alabama blues musician **Rufus "Tee Tot" Payne**. **Colin Linden**, a guitarist with a history of blues-related projects, produced *Cigarettes & Truckstops*, enabling Ortega to find a musical language for her new songs.

While **Johnny Cash** remains her hero, Ortega says, "It was through exploring older country music that I got into the blues, and once I started to listen more, I knew I needed to hire a producer well-versed in the blues."

It's not a stretch to say music that rides the rail between blues and country—think **Robert Plant's** two recent projects—has a certain attraction for music supervisors, especially when finding music for TV. Ortega's music partners perfectly with the **Civil Wars**, **Sugar & the Hi-Lows** and **Dawes**, three other acts from outside the country mainstream whose music has landed in "Nashville."

Working outside country is nothing new for Ortega. She's on tour with veteran Southern California punk act **Social Distortion** through Nov. 16. Her last tour was opening for **K.d. lang**, and previous gigs include opening for **Keane** and singing backup in the band of the **Killers' Brandon Flowers**. A video for first single "The Day You Die" premiered on CMT in mid-October.

"It's a totally different experience," Ortega says of each of her opening slots. "I get to play more rocky songs with Social Distortion. The beauty is everything flows together. We're trying to book a headline tour of smaller rooms in Canada and the U.S. in January and February before going to the U.K." ■■■



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ALICIA'S FIRE MUSIC

Working with a wide range of partners—from BRUNO MARS and BABYFACE to REEBOK and CITIBANK—**ALICIA KEYS** prepares to launch her most personal album ever

BY GAIL MITCHELL

A lot can happen in the span of three years. Just ask Alicia Keys. Since the 2009 release of her last album, *The Element of Freedom*, the singer/songwriter/musician/producer/actress has penciled in a few more hyphens next to her name. In addition to becoming a wife and mother, Keys began co-managing her career, produced her first Broadway play, directed her first short film, executive-produced a made-for-TV movie as well as an upcoming theatrical film, designed her own Reebok shoe line and recently launched an animated storytelling app for children. And in the middle of this whirlwind of activity, she found time to write and record a fifth studio album, the aptly titled *Girl on Fire*.

"These last three years have been the most in every way," Keys says during a promotional stopover in Dallas. "The most newest, the most difficult, the most loving, the most dream-filled, the most breaking free . . . an entire crazy dynamic of lessons and emotions to grow into and claim. This whirlwind has definitely forced me to be who I am, to be free enough and brave enough to just not accept anything else—nor try to be anything else."

That declaration rings loud and clear throughout *Girl on Fire*. Fine-tuning the self-discovery process she initiated with 2007's *As I Am*, Keys alternately rages and simmers on the Nov. 27 RCA Records release—her first since former label J Records was absorbed under the RCA banner. The singer's trademarks are still in place: impassioned soulful vocals, self-accompanied by distinctive piano fusing classical and gospel runs with R&B/hip-hop and pop melodies and beats. But this time around, Keys' creative spark is stoked by enterprising collaborations and deeper lyrical honesty.

Opening track "Brand New Me" sets the stage: "It's been awhile, I'm not who I was before/You looked surprised your words don't burn me anymore/Been meaning to tell you, but I guess it's clear to see/Don't be mad it's just a brand new kind of me/Can't be bad I've found a brand new kind of free," sings Keys, whose chic bob is also emblematic of her changing focus.

"That's the most personal song Alicia has done," says RCA CEO Peter Edge, who signed Keys to J. "She has a very emotional way of delivering a song. But on this album she has dug deep, become more confessional and personal versus talking in generalities. It's a very big step in a new direction."

Keys adds, "This is me stepping into my complete womanhood, my journey to becoming fearless."

She credits her husband, songwriter/producer/DJ Swizz Beatz, and 2-year-old son Egypt for helping her see the world with new eyes and feeling "less contained and much more open." In fact, two months after Egypt was born, Keys began writing a few songs by herself. Then she would bounce ideas off longtime collaborator and friend Kerry "Krucial" Brothers.

"It was a very eased-in process that helped me realize one thing," she recalls. "I just wanted to craft great songs and create emotion with incredible songwriting talents. That was the mandate."

As part of that mandate, Keys sought out people she hadn't worked with before. So joining such returning collaborators as Brothers and John Legend are singer/songwriters Bruno Mars and Kenneth "Babyface" Edmonds, producer Salaam Remi, Pop & Oak (whose production credits include Nicki Minaj and Elle Varner), emerging producer/remix artist Jamie xx and fellow U.K. up-and-coming singer/songwriter Emeli Sandé, who co-penned "Brand New Me."

Edmonds says it was a phone-call invite from Keys' camp that set things in motion for him to fly to Jamaica to collaborate with the singer/songwriter on the simple, acoustic guitar-laced love song "That's When I Knew." The idea for the song came to him as he watched Keys sing and play in the studio.

"I experienced the full essence of who Alicia is, and a song idea clicked with me right then," says Edmonds, who had met the singer only a couple of times beforehand. "Watching her sing, her emotion . . . that's when I knew who she was and how special she is. I call her 'Sunny Vibrations.' You're never sure of how a collaboration is going to go. But writing with her was so easy. We were on the same page in terms of words and melody. She writes from the heart."

"It was fun to experiment with people I hadn't worked with before," Keys says. "With all the new things I've been experiencing, it felt right to push myself and see where it took me."

Mixing live and programmed elements, the resulting album is both organic and contemporary, accented by heavy drums with electronic and reggae infusions. Leading the charge is the title track. Co-written and co-produced by Keys, Jeff Bhasker and Remi, the single was recorded as a three-track suite: a main version plus two remixes, *Inferno* and *Bluelight*. Keys first performed the *Inferno* version—featuring Nicki Minaj—at the MTV Video Music Awards on Sept. 6 assisted by Olympic gold medalist Gabby Douglas. With support from not one but two advertising synchs, "Girl on Fire" debuted at No. 37 on the *Billboard* Hot 100, Keys' strongest-ever bow as a lead artist. It's No. 4 on the Hot R&B/Hip-Hop Songs chart and No. 5 on *Adult R&B*.

Keys shifts from fiery inspiration to scorching intimacy on "Fire We Make," a duet with Maxwell capped by a remarkable guitar solo from acclaimed Warner Bros. newcomer Gary Clark Jr. And in addition to "Brand New Me," Capitol/EMI's Sandé—who released her own debut album earlier this year—collaborated with Keys on two additional songs: the stripped-down "101" and the can't-buy-me-love ballad "Not Even the King."

"It's rare in this business to find someone you connect with so naturally in such an electric, creative capacity," says Sandé, 25, who first met Keys when she opened the latter's 10th-anniversary *Piano & I* concert in London. "The first song we wrote together was '101.' It reminds me of the Alicia I fell in love with when I was 15 years old."

The Keys that early fans fell in love with has come a long way from the Hell's Kitchen native and corn-row-rocking ingénue whom Clive Davis introduced in 2001 as his latest J Records music phenomenon. Spurred by the No. 1 R&B and pop single





ALICIA KEYS performing at the Citi AAdvantage Love the Journey concert at New York's Avery Fisher Hall on Oct. 15.

"Fallin'," Keys scored the first five of her 14 Grammy Awards—including best new artist and song of the year—with multiplatinum debut album *Songs in A Minor*. Since then she has released three more top-selling albums (see box, opposite page) as well as the 2005 set *MTV Unplugged*.

Along the way, she has logged 14 top 10 singles and eight No. 1s on the Hot R&B/Hip-Hop Songs chart and nine top 10s and four No. 1s on the Hot 100. Among the chart-toppers in that mix are "You Don't Know My Name," "If I Ain't Got You," "My Boo" (featuring Usher), "Like You'll Never See Me Again," platinum-selling singles "No One" and "Empire State of Mind" (with Jay-Z) and the 2010 hit "Un-Thinkable (I'm Ready)," which spent 12 weeks atop Hot R&B/Hip-Hop Songs.

Later that year, Keys and manager Jeff Robinson of MBK Entertainment announced

they had amicably parted ways after a decade. To manage her affairs, she created AK Worldwide, headed by Erika Rose and DJ Walton.

"I've always been heavily involved in my career," Keys says, "and a lot of the credit for that goes to Jeff. He made me a student of the game, allowing me to learn as opposed to keeping me ignorant."

AK Worldwide has since partnered with Red Light Management. With offices in Nashville, Los Angeles, New York and London, its client roster includes Dave Matthews Band, Alanis Morissette, R. Kelly and K'naan.

"We're working very much in lock step with Alicia and her team to explore broader platform opportunities here and worldwide," RLM president/CEO Will Botwin says. "We want to expand in emerging markets like China, to grow her touring in markets she's never really visited like South America.

We're seeking the best situations for quality exposure that will best rep her talent and personality as well as expand her brand."

The nearly two-year alliance has already netted two high-profile deals: a strategic association with Citi and the singer's own line of shoes with Reebok.

Early conversations with Citi led to the financial company making the singer and her "Girl on Fire" song the focus of an extensive fall TV campaign (as well as print and digital ads) that launched during the VMAs. Subsequent Citi tie-ins include a card-member-exclusive Keys concert at New York's Avery Fish Hall (Oct. 15) and a U.S./international tour in 2013 that begins in March. Citi will also help sponsor VIP packages at Keys' Keep a Child Alive charity gala (Nov. 1) and a few yet-to-be-solidified ways to promote the album launch.

TEAM KEYS

ALBUM TITLE *Girl On Fire*

LABEL RCA Records

RELEASE DATE Nov. 27

MANAGEMENT Will Botwin, Red Light Management; Erika Rose & DJ Walton, AK Worldwide

PRODUCERS Alicia Keys, Jeff Bhasker, Pop & Oak, Salaam Remi

EXECUTIVE PRODUCER Alicia Keys

STUDIOS Jungle City Studios (New York), Geejam Studios (Jamaica), Metropolis Studios (London)

PUBLISHING Lellow Productions/EMI Music Publishing (ASCAP)

SONGWRITERS Alicia Keys, Emeli Sandé, Kenneth "Babyface" Edmonds, John Legend, Jeff Bhasker, Pop & Oak, Salaam Remi, Stacy Barthe

BIG DEALS Citi, Reebok, Bento Box Interactive

BOOKING AGENTS Sam Kirby and Keith Sarkisian, William Morris Endeavor

PUBLICITY Theola Borden, RCA; Allison Elbi, ID-PR

TOURING North America (March/April); Europe (May/June); South America (fall); Australia, Japan and Asia (late 2013)

UPCOMING TV "Jimmy Kimmel Live!" (Nov. 2), BET's "Black Girls Rock!" (Nov. 4), MTV European Music Awards (Nov. 11), MTV's "Gate Crashers" (November)

ATTORNEY David Lande

SITES AliciaKeys.com, Facebook.com/aliciakeys, KeepAChildAlive.org

TWEETS @aliciakeys

Citi senior VP of entertainment marketing Jennifer Breithaupt says that aligning the company's brand with the singer was a "no-brainer. Alicia is a big star but also one who's continuing to rise. She crosses so many different categories—soul, pop, hip-hop; her range is so broad. She's also appealing because of her humanitarian efforts and being a mom. She's just so relatable."

Also capitalizing on Keys' appearance on the VMAs, Reebok premiered a commercial that night, unveiling the singer's fall line of customized sneakers. Embellished with a piano keyboard, the Big Apple skyline and other designs, the collection includes the Freestyle Hi (Keys' take on Reebok's classic 5411s) and the Freestyle Double Bubble. "This has been a dream of mine since I was 11," says Keys, who notes that her own signature Reebok line will debut early next year.

In the meantime, she's staying busy alerting fans, radio PDs, retailers and tastemakers about *Girl on Fire*. A September promotional run in Europe—including a performance at the iTunes Festival in London—preceded a domestic radio trek covering such markets as Dallas, Baltimore, Atlanta and Washington, D.C. These encompassed live interviews with local, syndicated and satellite station

personalities, performances of one to two songs, contest-winner meet-and-greets and evening receptions and listening parties.

To further showcase the lyrical content on the upcoming album and more actively engage fans, RCA senior VP of digital marketing Jennifer Fowler helped the singer and her camp facilitate a series of lyric videos. Jumpstarting the campaign was a lyric clip for album track "New Day." Launched July 23, it morphed into an Instagram campaign with Keys asking fans to express what a new day meant to them. Fan-supplied images and stock footage of world events—all selected by the singer—were then bundled into a viral video that launched Aug. 17. Behind the scenes, Fowler and her crew curated a "New Day" board on Pinterest.

Next up was a "Girl on Fire" radio station campaign on YouTube, Instagram, Twitter and Facebook tagged to the question, "What does it mean to be a girl on fire?" Aggregated by a hashtag, the campaign is also wrapped around an incentive: a flyaway to a Keys concert. The lyric video for "Fire" launched Oct. 17. And another lyric clip is up and running for album track "Not Even the King." Keys used the video as part of her staging and performance at the recent StandUp2Cancer benefit.

Noting that lyric videos have gained competitive traction pretty quickly, Fowler says Keys and her camp wanted to ensure fans were involved every step of the way with Girl on Fire. "It's about being stra-



ALICIA KEYS has partnered with Reebok on her own sneaker line.

tegic—not doing this just for the sake of doing it," says Fowler, who has worked on every Keys album campaign. "Since she's a storyteller, it's about engaging fans to emotionally connect with and amplify her message. At the same time, you have to make sure you stay on brand so it becomes a useful tool to leverage what you're doing at radio and help drive sales."

Also primed to drive sales are pre-release guest appearances on "The Katie Couric Show" (Nov. 21), "Late Night With Jimmy Fallon" (TBD), "Good Morning America" (Nov. 26) and "The X Factor" (TBD). Before those gigs, Keys heads back to Europe on Nov. 7 for a series of TV performances before the album's Nov. 26 release there, including MTV's European Music Awards telecast from Frankfurt (Nov. 11), the U.K. version of "The X Factor" (Nov. 18) and the Royal Variety Show at Royal Albert Hall (Nov. 19).

Between juggling promotional duties and a weeklong guest editor stint on iVillage that began Oct. 24, Keys has been involved

in the preparations for her hot-ticket event, the Black Ball. The gala (its Nov. 1 date postponed due to Hurricane Sandy) will benefit her Keep a Child Alive charity. Established in 2003, the charity assists people affected by HIV/AIDS in Africa and India. Honorees Oprah Winfrey and singer Angelique Kidjo will be saluted by such performers as Beyoncé, Carole King, Alabama Shakes and Keys herself. "It's going to be a crazy, pinch-yourself night," Keys says.

Outside of music, Keys has been honing her production skills through several screen and stage projects. Last year, she produced her first Broadway play, "Stick Fly," and made her directorial debut with the Lifetime movie "Project Five," a collection of five short films about cancer's effect on people's lives. This year, she executive-produced the Hallmark Hall of Fame TV movie "Firelight" with Cuba Gooding Jr. and the upcoming George Tillman-directed theatrical release "The Inevitable Defeat of Mister and Pete." The story about two boys and how they survive a Brooklyn summer after their mothers are taken away by authorities stars Anthony Mackie, Jennifer Hudson and Jeffrey Wright.

But the project nearest and dearest to Keys of late, understandably, is the animated app she developed for children, "The Journals of Mama Mae and LeeLee." Bowing Oct. 25 at Apple's App Store, it revolves around a grandmother and her granddaughter in whose bedroom the app is set. Loosely based on Keys' own relationship with her late grandmother, the \$3.99 app was released in partnership with Bento Box Interactive. It features games, journals, a virtual piano and a Keys-composed score and music including the original song "Follow the Moon."

Preorders for Girl on Fire went up on iTunes on Oct. 25 as well. Retailers received the same 12-song album on Oct. 27, including Target, Best Buy and Walmart plus nontraditional retailers Starbucks and Walgreens.

"I like the concept of being in the business of inspiration," Keys says. "Wanting to be a part of projects that have a certain soul, a certain kind of uplifting. Music continues to give me the platform for other creative endeavors that take me to new places."

"Alicia may be established," RCA president/COO Tom Corson says, "but she's just as hungry and motivated as ever. She's not standing still. She's moving forward and wants the audience to come with her." ■■■

Additional reporting by Andrew Hamps.

Keys To An Evolution

Alicia Keys hit the ground running in 2001, debuting at No. 1 on the Billboard 200 and achieving platinum status with first album *Songs in A Minor*. Using each of her four studio albums as a signpost (2005's MTV Unplugged debuted and peaked atop the Billboard 200 and has sold 997,000, according to Nielsen SoundScan), the singer/songwriter/musician reflects on her career evolution: "There wouldn't be a me now without a me then." —GM

Songs in A Minor



RELEASED: 2001

CHART PERFORMANCE:
Debuted/peaked at No. 1 on the Billboard 200
SALES: 6.3 million

"I was straight off the New York streets, trying to figure out this new world and how do I become a part of it. I just pretended I knew what I was doing. But I had no clue, no idea."

Diary of Alicia Keys



RELEASED: 2003

CHART PERFORMANCE:
Debuted/peaked at No. 1 on the Billboard 200
SALES: 4.7 million

"Oh, man. I was realizing where I was and coming back off this whirlwind experience. It was the first time I'd ever traveled to that extent. I just wanted to sit down, be quiet and write what I thought, saw and learned on the road."

As I Am



RELEASED: 2007

CHART PERFORMANCE:
Debuted/peaked at No. 1 on the Billboard 200
SALES: 3.8 million

"I had figured out there were a lot of things that I was maybe doing wrong: overworking, overachieving, never stopping... to the point where I needed some space for myself. But I didn't understand how to implement that. That's when I took my big trip to Egypt and Italy, my first step toward claiming myself."

The Element of Freedom

RELEASED 2009



CHART PERFORMANCE:
Debuted/peaked at No. 2 on the Billboard 200
SALES 1.6 million

"I was beginning to experience my freedom in every way—pushing boundaries, being bolder and braver, feeling life and expressing myself in a new way, exploring creative freedom, listening to a lot of sounds and seeing how music could be a little more electronic but still mix with other sounds for an incredible vibe."

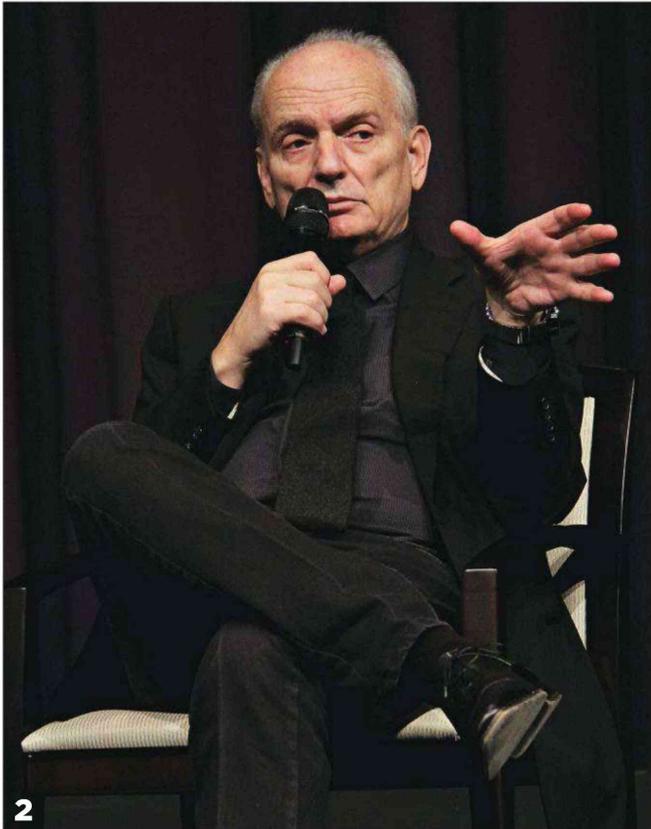
"These last three years have been the most in every way. The most newest, the most difficult, the most loving, the most dream-filled, the most breaking free." —ALICIA KEYS



SWIZZ BEATZ, ALICIA KEYS and EGYPT DAQUD DEAN attending a New York Knicks playoff game in New York on May 6.



1



2



3



L.A. REID, DEMI LOVATO and Billboard's BILL WERDE

Scores, Soundtracks, Synchs And More

Billboard/Hollywood Reporter Film & TV Music Conference plays to packed houses

A varied approach was taken at this year's Billboard/Hollywood Reporter Film & TV Music Conference, with sessions devoted to documentaries, K-pop and the current state of music supervision, among many others, at the W Hotel in Hollywood, Calif. The conference covered the multitude of areas where music intersects with various forms of media, and Q&As with prominent composers (Gustavo Santaolalla, Danny Elfman), recording artists (Christina Aguilera, Demi Lovato), a major-label executive (Epic Records chairman/CEO Antonio "L.A." Reid) and major filmmakers (Judd Apatow, David Chase) were staged to full houses between Oct. 23 and 25.

Chase spoke about incorporating the music of the Beatles and the Rolling Stones in his film "Not Fade Away," which was screened Oct. 23 at Paramount Studios; Reid and Lovato reflected on the importance for "X Factor" contestants to reveal their greatness within 30 seconds; and Aguilera talked about the balancing act that is her life. Elfman was presented with the Maestro Award for his lifetime achievement; Apatow spoke about his career alongside the legendary Graham Parker, who plays a role in his next film, "This Is 40."

The conference emphasized the need to assemble teams to carry individuals through the modern music business. A BMI-sponsored panel explored the diversity that contemporary film composers need to take in the jobs they accept; ASCAP's panel dove into the mixture of modern electronic music as it relates to film and TV. Elsewhere, attendees heard about the ins and outs of securing continued placements and employment in the film and TV space, whether it is rights licensing, providing material for music libraries or branching into advertising and videogames.

Among the most popular sessions were one-on-ones that provided musicians with the opportunity to be heard by music publishers and song reps in addition to getting advice from professionals from throughout the music publishing, licensing and legal areas. —Phil Gallo

1 JUDD APATOW covered his career as a producer, director and writer with colleagues from "Bridesmaids," "Girls" and the upcoming "This Is 40." One anecdote was especially insightful into his dedication to the music he loved: On the day he got the rights to Neil Young's "Only Love Can Break Your Heart" for the TV show "Freaks and Geeks," he also got the news NBC was pulling it from the air. "We were still finishing up the episode. I didn't want to pay

\$30,000 for a song for an episode that might never be seen. I switched it out with a Dean Martin song. There's never been a moment I haven't regretted that." From left: **GRAHAM PARKER**, Apatow, manager **LAURA ENGEL**, **DANNY ELFMAN** and **MICHAEL PENN**.

2 At a Q&A following the screening of "Not Fade Away," writer/director **DAVID CHASE** said he almost gave up on his rock'n'roll movie. "I

was going to quit because it wasn't really coming together for me. Then I got this demo from Steven [Van Zandt] with this song 'St. Valentine's Day Massacre.' And I thought it was a really, really great song. I thought, 'You know what? Rock'n'roll is really terrific stuff. You've got to keep working at this. Don't let it go.'"

3 **ANGIE RUIZ**, director of film and TV licensing at Razor & Tie, leads a round table.

CHRISTINA AGUILERA during her keynote Q&A and with manager IRVING AZOFF (below).



HOW XTINA KEEPS IT REAL

On the eve of the Nov. 13 release of her new album *Lotus*, Christina Aguilera shared thoughts with Billboard editorial director Bill Werde on her varied roles—on TV, as a mother and a singer—as well as the sorts of songs she’s looking for and what she learned from Cher.

1 “I’m a mother. I’m a businesswoman. I have a zillion and one things going on in my head, on my plate, creatively. I put my son to bed, then I go right into my backyard, which is my studio house. It’s a lot. I really, truly don’t have time for the static noise. It’s just not real.”

2 “I’m a message girl at the end of the day. Songs like ‘Beautiful,’ songs like ‘Fighter’—they’re very introverted and can be very vulnerable but empowering. I was tired of singing about fluff and candy and ‘Genie in a Bottle.’”

3 Her Nov. 13 album, *Lotus*, is a summing up sparked in part by her time on “The Voice.” It’s about “embracing the woman that I’ve grown to be and embracing myself, full circle, as a pop star. Being on ‘The Voice’ has made me realize it. And being face to face with my superstar, little pop-star team on ‘The Voice’ has been inspiring. It’s made me come full circle and appreciate the journey of the last decade-plus.”

4 “Cher taught me about how, for your off-camera scenes, [you should] be just as good if not more of an actor [for] the person you’re in the scene with.

It’s going to make the whole thing better—to really be a giving actor. It makes for an amazing scene. You start to understand and appreciate the beauty of film and the passion, the love and the craft that goes into the whole process. It was a wonderful learning experience.”—PG



FIVE MAJOR THEMES

With 16 panels ranging from “EDM Invades Hollywood” to “Beyond K-Pop: The Global Impact of Music and Visuals,” boiling down the number of topics discussed during the two-day Billboard/Hollywood Reporter Film & TV Music Conference is no easy task, but several themes had recurring roles on different panels:

DIVERSIFICATION IS CRUCIAL

“For me, it’s a bigger part of a song’s life to get it out there so it has a separate life in TV and commercials,” songwriter Carl Falk said. “It’s a lot more important now than it was just a couple of years ago to have a good synch department and for your publisher to get your songs out there for people to hear it. [One Direction’s] ‘What Makes You Beautiful’ is a good example. We wrote it for teenagers and young people. Synch is a good way to have a broader audience as well when you get a song like that placed somewhere.”

SECURE MUSIC RIGHTS EARLY

“In film, music tends to be an afterthought,” Epic Records chairman/CEO Antonio “L.A.” Reid said. “You come in after the film is shot and deal with licensing fees. I’d love for music to be considered earlier in the process. I hate watching movies where people are fake dancing because they didn’t have the music [secured] at the time. They’re not dancing to the beat because there was no beat.”

K-POP HAS A LIFE BEYOND PSY

His success “has allowed the world to see what they’ve been doing all along,” YG Entertainment U.S. GM Alina Moffat said. “The spotlight is shining and saying, ‘There’s creativity there, there’s money there.’ It’s a chance to say, ‘This is what we do—get onboard.’”

OPPORTUNITIES ARE SHRINKING

“We’re in a place where studios are in their business models where they’re a little piece of a major corporate umbrella of companies that are not just film companies,” said Robert Messinger, a partner at First Artists Management. “They’re TV networks, book publishers, theme park operators, cable companies. They don’t have to produce 30 movies a year anymore. Some are producing five. It makes it more challenging, especially for young composers to break in.”

SELLING OUT? WHAT’S THAT?

“Almost all [songwriters] didn’t want to do advertising,” Songs Music Publishing head of creative licensing Carianne Marshall said. “That’s totally changed over the past five years. People are more open to it and the ads are getting better—mostly—so many want their music in [commercials]. So our jobs have become both easier and harder.” —PG



Top, from left: KOCCA USA director KYE KYOUNGBON KOO, DFSB Collective president BERNIE CHO, MNET America president/CEO TED KIM, YG Entertainment U.S. GM ALINA MOFFAT, Live Nation senior VP of North American touring KEVIN MORROW and MTV World senior producer JOHN SHIM. Bottom: Cho and Kim.

THREE TIPS FROM A MASTER SUPERVISOR

The work of music supervisor Liza Richardson can be heard in TV series "Parenthood," "Hawaii Five-O" and "Touch" as well as films "Hotel Transylvania" and "The Kids Are All Right." After speaking at the Billboard/Hollywood Reporter Film & TV Music Conference about logistics and opportunities, Richardson answered a few questions about the business.



Music supervisor **LIZA RICHARDSON**

"Parenthood" has emerged as a show with an extraordinary number of music cues. What makes that one different from your other projects?

"Parenthood" has an amazing budget and that's one of the driving factors. "Parenthood" has well over \$100,000 per episode [for music]. I have shows that have \$30,000, \$60,000, \$80,000—the budget, for me, always informs the process. I take the budget and see what the filmmakers or show runners want to do, and it usually takes a couple of episodes to get in the rhythm.

TV requires that you make decisions much faster. Does that lead to artistic compromises?

We just closed a deal for a show with Kevin Bacon called "The Following" that starts next year. We wanted to use a Massive Attack cover by a heavy metal band, Sepultura. Sepultura is from Brazil; their manager is in Germany; their label, which is apparently now defunct, was based in Denmark; and the ownership of the master expires in three years, so we had to license the master with two parties. It took

a month to clear that song, which was OK because we had time. Fortunately, lots of people in the licensing world totally get it. When people are very succinct in emails and they quickly tell me this song, this catalog, this album is 100% owned and available, I make a note in my iTunes. There are times when I search for "100%" because I need something quick.

You did about 20 films before you did a TV series and now you have a slew of them, including four coming up. What's the big difference between the two media?

Television can be more ephemeral, trendy in a good way, because you can use music of the moment. Films are supposed to last longer than an episodic television show and music is asked to make more of an impression, so you look for music that is timeless. On most of my shows, I really want to use music of the moment. And I hope it's timeless, too. —PG



From top: Conference attendee with 5 Alarm Music VP/GM **CASSIE LORD** (right); Billboard's Phil Gallo with composer **GUSTAVO SANTAOLALLA**, who performed during the conference (inset); Todd McCarthy, Film Critic, The Hollywood Reporter, Danny Elfman, and Sacha Elfman



Top, from left: Composers **TYLER BATES** ("300," "The Way") and **IZLER** (ABC's "Revenge"), Neophonic owner **EVYEN KLEAN**, composer **CHRISTOPHER LENNERTZ** ("Supernatural," "Horrible Bosses"), First Artists Management partner **ROB MESSINGER** and BMI assistant VP of film/TV relations **RAY YEE**.



Documentarians whose projects include films on the Rolling Stones, Foo Fighters, Brian Wilson and Paul Williams offered five dream projects: David Bowie, Devo, following Barbra Streisand for a day, the Replacements and the full story of the 1979 No Nukes concerts in New York. From left: Director **STEPHEN KESSLER** ("Paul Williams Still Alive"), producer **ROBIN KLEIN** ("Charlie Is My Darling"), D&E Entertainment partner **EVAN SAXON**, documentary filmmaker/producer **MORGAN NEVILLE**, Spitfire Pictures head of documentary features **GLEN ZIPPER** and writer/producer/director **DAVID LEAF** ("The U.S. Vs. John Lennon").

FOLLOW THE STORY

Seventeen active film and TV composers shared stories on multiple panels ranging from the collision of electronics and orchestral music to balancing careers in film and the pop world.

Dedication and making the most of opportunities were common themes, regardless of the methodology, style or working relationships with directors and producers. Technology has reached a point where making music for film can be a much quicker process and small budgets can yield impressive results.

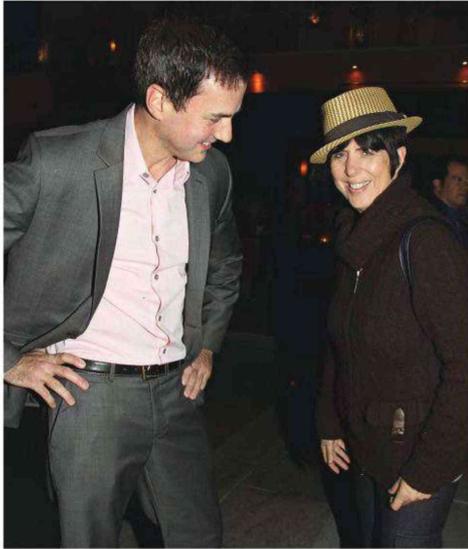
"You have to be able to do whatever it takes," said Tyler Bates, a veteran of rock bands, indie films and studio movies. "You shouldn't be worried about making money right away."

In different panels, Devotchka's Nick



Urata and EMD artist Junkie XL both addressed the pros and cons of taking skills from one field and applying them to film and TV.

"You're forced to follow the story and the characters' performances," Urata said.



Top: First Entertainment Credit Union's ENICOLE MARKOTA, ROY MACKINNON and MICHELLE FRIEDLANDER (from left); bottom: Songwriter DIANE WARREN with Billboard publisher TOMMY PAGE.



"Breaking Bad" music men VINCE GILLIGAN, THOMAS GOLUBIC and DAVE PORTER (from left)

WHAT MAKES 'BAD' SO GOOD?

Silence and characters' psychological milieus play significant roles in the music of "Breaking Bad," composer Dave Porter and music supervisor Thomas Golubic told a packed house. Throughout a one-hour conversation involving creator/executive producer Vince Gilligan, Porter and Golubic, they pointed to restraint and the development of music far beyond the usual TV palette as key to the show's sonic structure.

Gilligan said there are few rules on "Breaking Bad," but one is to not tell the audience what to feel or telegraph action. "I want the score to be a mirroring of the place [lead character Walter White] is emotionally," Gilli-

gan said of the AMC series, which recently concluded the first half of its fifth and final season. "I don't want Dave and Thomas to try to milk something that isn't there."

The music in "Breaking Bad," dating back to the pilot, has consistently had purpose: Porter's scores aim for propulsive and menacing; Golubic's music selections are generally more playful, capable of ironic commentary on the dark activities portrayed.

"The show has gotten darker as the stakes have risen," Porter said, "so the score has evolved. But, sonically, you always know you're watching 'Breaking Bad.' We are fortunate to work on a show of this caliber—

we're not called upon to help save a scene... To be able to take [a scene] to another level is my goal."

The series' primary focus is the crystal meth operation run by White (Bryan Cranston) and his former high school student Jesse Pinkman (Aaron Paul). To achieve White's unique mind-set—and echo the New Mexico setting—Porter stays away from western orchestral instruments, using implements from Native American and Spanish-speaking cultures like an Aztec war whistle plus synthesizers.

In an interesting twist, Porter also said he believes most TV shows use too much music. Golubic echoed the sentiment, emphasizing the importance of restraint: "[The show] is so perfect, so exquisite when we receive it that it is very hard to find moments that need music. We have to find an additional way of telling the story, enhancing the story in a meaningful way."

Golubic works on more than synchs—creating music from scratch is also part of his role as music supervisor. One of his favorite jobs was concocting a narco-corrido, a Mexican norteño ballad celebrating the exploits of Heisenberg, White's deadly alter-ego. They tracked down a narco-corrido songwriter and found a norteño band—"these sweet-looking guys who come from this underground world"—who recorded the song and appeared in a video that looked authentic to the culture. "I love that you could see that and wonder, 'Is this American television?'" Golubic said with a laugh.

—David Kronke and Phil Gallo



From left: Composers JUNKIE XL, HENRY JACKMAN and MIKE SIMPSON with KCRW Los Angeles music director JASON BENTLEY

who want to get into film scoring find it really hard leaving their egos at the door. They have difficulty listening, dealing with a team, dealing with 30 picture cuts and all the changes that come with it."

Mike Simpson of the Dust Brothers was one of the composers who said he doesn't have an ego when it comes to writing for film.

"As long as the director's happy, I'm happy. David Fincher's marching orders were, 'Have you seen the movie 'The Graduate'? Do you know how perfect the music was in that film? That's what I want for 'Fight Club.'" That's all the direction that I got. It was very easy to work with him because he'd say either way 'I love this' or 'I don't like it.' He didn't say, 'Oh, can you add some guitars?'" —PG

"That'll lead you down musical paths you never would have taken if you were sitting in a room alone with a blank page."

On the other hand, Junkie XL has found that's too much of a challenge for his peers. "Many of my colleagues



From left: Human Worldwide's CRAIG DELEON, Zync Music's RACHEL JONES, Universal Music Publishing Group's GARY MILLER and Songs Music Publishing's CARIANNE MARSHALL

HANGING OUT WITH THE BAND

New social video services help artists develop closer real-time relationships with their fans. It could also be a new revenue stream

BY ALEX PHAM

Jack Conte and Nataly Dawn, the singer/songwriter duo of Pomplamoose, know all too well how hard it is to get people to part with 99 cents for a new song these days, much less \$10 for an album that the two had spent countless hours laboring over.

So it came as a shock when they found out how much money they'd just grossed from a 30-minute webcast they did in May: \$3,267.

It was more than the band generates in merchandise sales in an average month. The live event—attended by 450 fans and broadcast from the comforts of a recording studio in the group's Sonoma County, Calif., home—was produced by Stagelt, a Los Angeles startup backed by Sean Parker, Jimmy Buffett and other investors.

Stagelt, along with Google Hangouts, Spreecast, Gyroscope, Evinar and Shindig, are among a burgeoning crop of online video services that promise to deliver more meaningful, face-to-face engagements, while giving acts like Pomplamoose new ways to make money. Online video has been a staple in the social marketing toolbox for years, allowing artists to broadcast their performances to the world. But these new services add a layer of real-time interactivity that's akin to

a mashup of YouTube and Skype group video conferencing.

That may not sound like much, but to Conte, the result was "like magic."

"There are a lot of ways to connect with your fans online," says Conte, whose band is well-known for having leveraged all manner of social media. "Many of them are mediocre. Or the calls-to-action aren't taken very seriously. With Stagelt, I honestly don't know what it was, but it was like magic. Our fans formed a very deep connection with us, and we were able to form a deep connection with them."

In an era of unlimited access to billions of hours of digital media, people put more value on unique, even fleeting, experiences, according to Stagelt founder/chief executive Evan Lowenstein. That's why Stagelt events aren't archived. Artists also can limit attendance to further emphasize the exclusive nature of their events.

Another reason interactive social video works is that it offers a wealth of one of the most valuable currencies on the Web—authenticity, says Polydor Records head of digital Aaron Bogucki, who coordinated a Google Hangout for British songstress Ellie Goulding on Oct. 8.



During the Hangout, Goulding chatted face to face with 60 fans who took turns being onscreen. Some wept during their chats as they asked Goulding such personal questions as "How do you know you're in love?" One young fan turned his webcam around to give Goulding a tour of his tiny dorm room. A mother and her daughter in Australia showed her the view of the weather there from their window.

"It's a very warm experience," Bogucki says. "That's not easy to achieve in digital."

The use of online video to promote artists in any mainstream fashion dates back to the days of Myspace, Bogucki says.

"Back then, video was expensive to produce," he says. "Nobody could do it unless they had a label to help finance it. Then the Flip video cameras came out, and we started giving them out to our artists and telling them to record anything they wanted."

At about \$150, the Flip camera was cheap and simple to use when it came out in 2003. It encouraged people who had never used a video camera to begin recording everyday occurrences. But sharing those videos online was fraught with technical complications—until YouTube came around in 2005.

Today, so many people have cellphones with video cameras that users upload more than 72 hours of video to YouTube every minute. And more than 800 million people worldwide visit the site to watch 4 billion hours of video each month. The number of people watching online videos continues to grow. In the United States, more than 188 million people watched at least one online clip in August, an all-time high, according to comScore. Each viewer watched an average of 22 hours of video that month, up 23.6% from a year earlier, comScore reports.

"Now, video is richer and more interactive," Bogucki says. "And platforms like Hangouts also make it more intimate."

Introduced in June 2011 as a video-chat function for users of the Google+ social network, Hangouts have become one of the most popular features of the service, Google+ spokeswoman Iska Hain says. The Mountain View, Calif., technology company, however, doesn't disclose user metrics for the service.

But enough musicians have picked up on the service that Google has kicked in new features. In December, it introduced On Air, the ability to record and rebroadcast Hangouts. When selected, a video recording of the session is automatically uploaded to the artist's YouTube channel, where he or she can choose to edit and publish the content later. And in August, Google launched Studio Mode, an enhancement specifically designed for recording music. Instead of recording a video on a narrow frequency band used for voice chats, Studio Mode captures a wider audio spectrum designed to mimic the quality of a professional recording studio.

Major acts have taken to Hangouts, including Bruno Mars, whose Oct. 1 Hangout drew 128,000 participants. Other big names that have had Hangouts include the Black Eyed Peas, Maroon 5 and Taylor Swift.

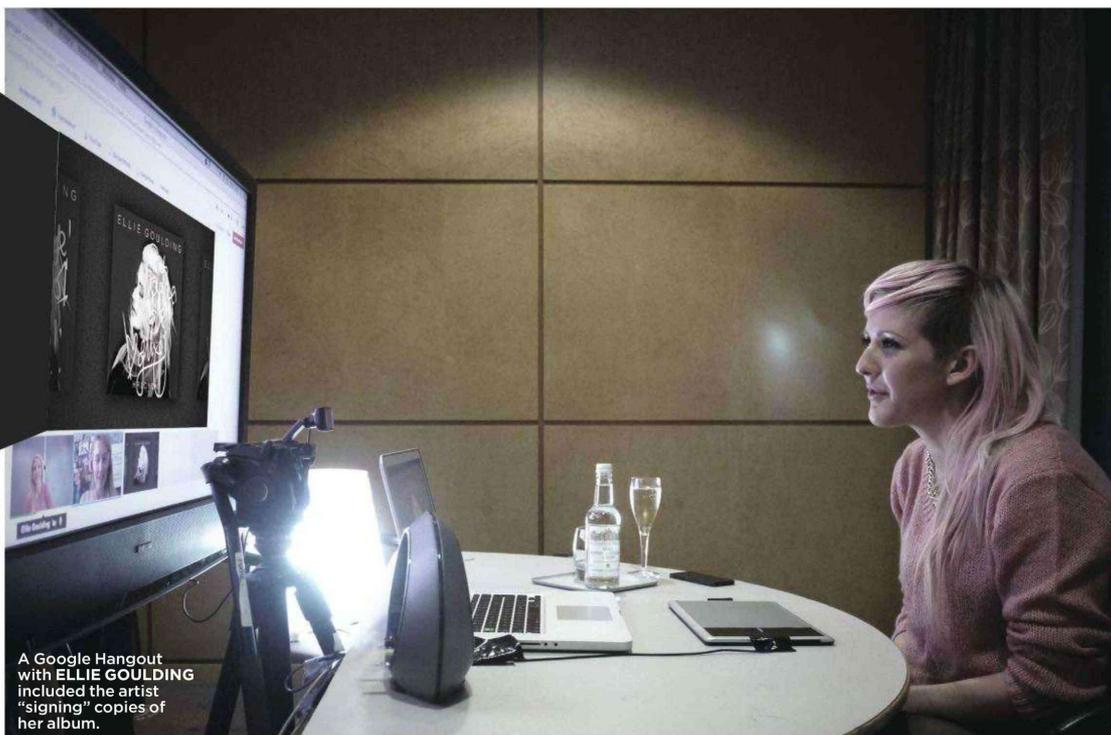
For Google, recruiting celebrities to do Hangouts can bring big benefits for the company, comScore VP of industry analysis Andrew Lipsman says.

"It's always a challenge to get people to use new technologies," Lipsman says. "Using celebrities can really get people over that hurdle and get them used to a new behavior and get them to adopt it more organically. Twitter was that way. It didn't really take off until celebrities like Ashton Kutcher started using it. If the audience reaches critical mass, it can vault a technology to new heights."

For artists, the return on investment is more difficult to calculate outside of Stagelt, where a live session can generate anywhere from a couple of hundred dollars to several thousand dollars. When used as a marketing vehicle, figuring out the upside of interactive social video becomes a lot more slippery.

Folding artists into Hangouts is a logical step for Google, which has struggled to build a social network in the shadow of Facebook, says Danny Sullivan, editor-in-chief of MarketingLand.com.

"It contributes to what Google is trying to do, which is look for partnerships to make Google+ look like it's culturally relevant," Sullivan says. Without musicians' active involvement in features like Hangouts, Google+ risks looking like an abandoned "house with broken windows," he says.



A Google Hangout with ELLIE GOULDING included the artist "signing" copies of her album.

What The Heck Is A Digital Signing?

Ellie Goulding explored a new marketing frontier on Oct. 8 when she held a digital signing in an online Google Hangout.

So how can an artist digitally sign albums on the Web?

For those puzzled by the prospect, Polydor Records head of digital marketing Aaron Bogucki walked Billboard through the live event, which drew 40,000 fans on Google+, 31 of whom walked away with a signed album cover.

For the Hangout, fans took turns being onscreen with Goulding, directly asking her questions like "How do you know when you're in love?" After a minute or so of chit-chat, each fan got to choose from several covers for her newest album, *Halcyon*. Goulding, who was in Manchester, England, held a Wacom tablet that allowed her to sign the album with a stylus. The image is then emailed to the fan.

"She had just signed 300 actual albums at an event at the HMV record store in Manchester," Bogucki says. "For the fans who couldn't be in Manchester, she did another 31 virtually for fans around the world. There were people from Germany, Brazil, Canada, Japan, Australia. It was just as personal for them as it was for the people who came to the HMV signing. Some people even cried." —AP

To view a promotional video of Goulding's

digital signing, go to youtube.com/watch?v=aXtqG9xhrlp.

Google has made several other attempts to build a social network, but has yet to outdo Facebook or Twitter. The most notable effort prior to Google+ was Buzz, which the company shuttered a year ago.

At 100 million active monthly visitors, Google+ is still just one-tenth the size of Facebook's active audience of more than 1 billion users. But Google is determined to get the formula right this time by harnessing its formidable influence elsewhere to ensure the network's success.

"Anything social is difficult to relate to

sales," Bogucki says. "All these social platforms are the means to drive fans to engage with you, to talk about you and, eventually, to go to your store. The closer I can get Ellie to a fan, the more valuable that relationship is. The key is interaction. Fans expect it now."

For burgeoning bands, social video is also a way to recruit new fans. Dietrich Schmidt, whose Austin-based group Suite 709 has used Hangouts for the last six months, reports that the act's Google+ followers grew from 20 to 2,000 after using Hangouts for four months.

"The people we met on Google+ have been

all brand-new listeners with no previous connection to the band," Schmidt says. "Through Hangouts, all of a sudden we can connect with completely new fans on different continents."

Schmidt credits the international exposure his band has received from hosting Hangouts with "dramatically increased" album sales in countries like France, Germany, Australia, Japan and the United Kingdom.

"For us, music and connecting with people is our main focus," he says. "So as an independent band, we will use any tools available to do that." ■■■

The Economics Of A Stagelt Concert: A Pomplamoose Case Study

Pomplamoose made more money in less than an hour online than it usually does in a typical month selling band merchandise. All the members had to do was flip on the webcam on a computer in their Sonoma, Calif., home recording studio and start playing a few songs. Using the Stagelt live streaming platform, the two-member indie rock band grossed

\$3,267 from selling tickets to the May 21 online event.

"After we did the show, we both said, 'Holy cow!' It was amazing," says Jack Conte, who performed with bandmate Nataly Dawn.

Conte and Dawn agreed to open the books to Billboard for the event.

Here's how the numbers broke down. —AP

Gross: \$3,267
 Ticket price: \$5
 Gross, ticket sales: \$1,727.20 (53% of total)
 Gross, online tip jar: \$1,539.80 (47%)
 Net for the band: \$1,960.30

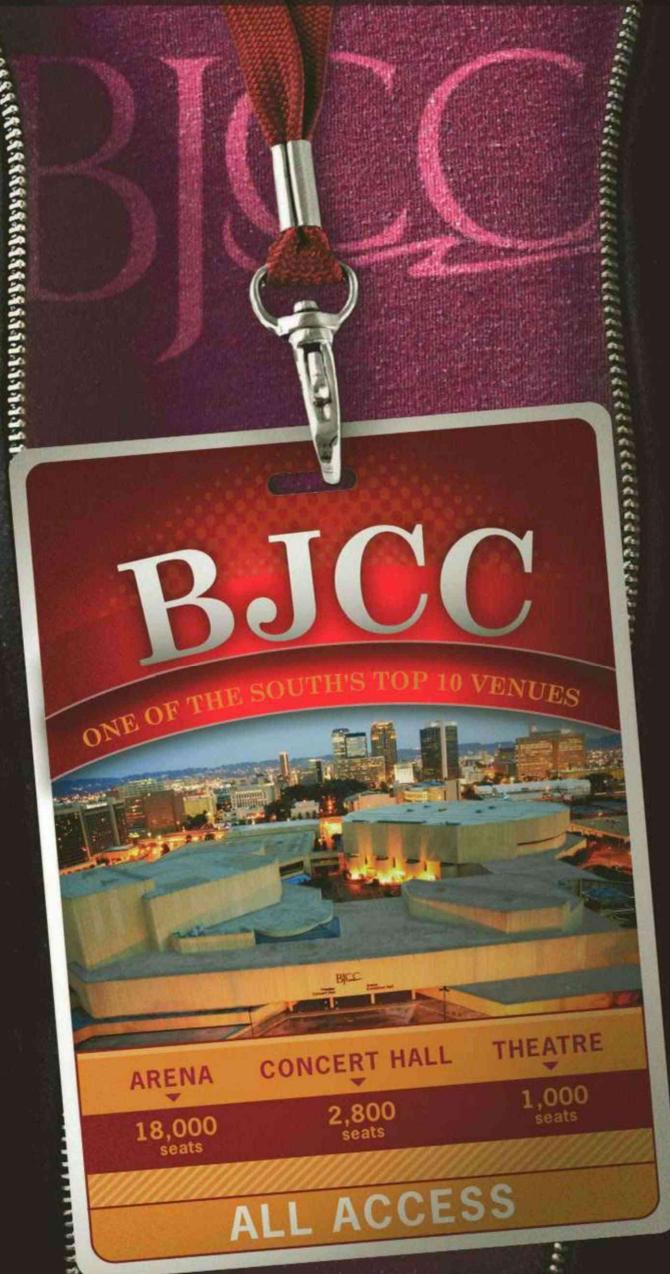
Attendees: 460
 Average spend per fan: \$7.10
 Largest individual spend: \$150 (\$5 for the ticket, plus \$145 tip)
 Duration: 30 minutes,

plus several minutes for an encore.



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ROGER WATERS and MADONNA (inset) are finalists along with Bruce Springsteen for the top tour award.

The Billboard Touring Conference & Awards celebrate the solid comeback of the live business

By Ray Waddell

The down year for the live industry in 2010 is looking more like a blip on the radar and less like the new normal, as evidenced by the lineup of finalists for the 2012 Billboard Touring Awards. The list of top performers for the year is made up of a healthy mix of genres, touring strategies and positions on the career arc, and show big successes on a global level.

The awards are primarily based on actual numbers reported to Billboard Boxscore, reflecting real business being done, as opposed to any sort of voting procedure. The exceptions would be such honors as Legend of Live (Neil Diamond), the Concert Marketing & Promotion Award (see story, page 54), the Humanitarian Award (the Apollo Theater), the Road Warrior Award presented by Shell ROTELLA and the Creative Content Award ("Michael Jackson Immortal" by Cirque du Soleil), as well as the Eventful Fans' Choice Award, determined by online fan "demands" at Eventful.com for Boxscore's top tours.

The nature of the business and the prep time involved in tabulating finalists and winners does not always neatly match up with tour schedules, which means that some tours have to be broken up between different years. Still, for a given year, the Billboard Touring Awards showcase which acts, venues and firms were doing the highest level of business in the preceding months. The awards are based on numbers reported to Billboard Boxscore from Oct. 1, 2011, through Sept. 30, 2012.

Look to Billboard.biz for coverage of this year's conference and awards show and see the latest updates on Twitter using the hashtag #TouringConf.

TOP TOUR

The finalists for the top tour, based on Boxscore gross, and top draw, based on Boxscore attendance, are almost always the same three acts. That's not the case this year.

Roger Waters' groundbreaking The Wall Live is a finalist in both categories. The other two finalists for top tour are Bruce Springsteen's Wrecking Ball tour and Madonna's MDNA tour, both of which made a run through European stadiums before landing on North American shores.

Madonna, as is her style, created buzz and massive ticket sales wherever she went this year. "A brilliant show and tremendous success worldwide," says chairman of global touring for Live Nation Arthur Fogel, now on his fifth Madonna tour. "That's how she rolls."

BACK IN BLACK

Meanwhile, Waters' tour transformed the landmark 1979 Pink Floyd album into a touring tour de force. "This tour may gross a lot of money—whatever money I get I tend to spend on the next project or whatever—but I get an enormous reward from the work itself," Waters told Billboard during the tour (Billboard, July 28). "I cannot imagine doing anything for the money."

For Springsteen's part, *Wrecking Ball* was his first tour without the imposing presence of E Street saxman Clarence Clemons, who died in 2011. As it turns out, Springsteen embarked on one of the most successful and critically acclaimed tours of his career, including some marathon shows that were among the longest and most exuberant he and the band have ever performed.

Springsteen and Waters again show up in the top draw category, along with Coldplay, which toured in support of its 2011 album, *Mylo Xyloto*.

TOP PACKAGE

The top package award, which goes to the top-grossing tour with three or more artists on the bill, is designed to reward synergistic packaging and value offered to consumers. Country has always been both value-oriented and package-friendly, and the result is all three finalists for the top package award this year are Nashville-based country acts.

Seven-time top package award winner Kenny Chesney upped the ante this year with his Brothers of the Sun stadium tour, featuring Tim McGraw, Grace Potter & the Nocturnals and Jake Owen.

Taylor Swift's *Speak Now* tour is up again for the top package award, after losing out to Chesney last year. Support included Needtobreathe on all dates, along with such third acts as Danny Gokey, Frankie Ballard, Hunter Hayes, Randy Montana, Josh Kelley and several others.

The other finalist for top package is the red-hot Jason Aldean, who, on the second year of the

CIRQUE DU SOLEIL'S "Verakai" and the bill of JENNIFER LOPEZ and ENRIQUE IGLESIAS (inset) drove finalist status for their respective promoters.



Lands, produced by Another Planet Entertainment and Superfly Productions; and Lollapalooza, produced by C3 Presents.

TOP PROMOTER

Global promoters Live Nation and AEG Live are finalists for the top promoter award, based on total box-office gross for the time period, and this year Brazilian promoter Time 4 Fun (T4F) joins the list of promoters generating the most ticket revenue.

Global treks by such artists as Madonna, Jay-Z/Kanye West and Lady Gaga, along with scores of international dates by sellout acts like Waters, Springsteen and Coldplay; a sturdy lineup of country tours, including Aldean, Toby Keith, Brad Paisley, Rascal Flatts, Miranda Lam-

—"While Justin Bieber and Carrie Underwood did the expected—sold out their shows—2012 was the year of the package, as evidenced by Enrique/J-L and Chesney/McGraw for AEG Live, and Jay-Z/Kanye West for Live Nation Entertainment," AEG Live president Randy Phillips says.

T4F did knockout business with Cirque du Soleil's "Verakai" this year, including a whopping 69 shows at Parque Villa-Lobos in Sao Paulo, which attracted 157,409. Waters brought his The Wall Live tour to Estadio do Morumbi in Sao Paulo for two shows with T4F, and another at Estadio Beira-Rio in Porto Alegre, Brazil; and Pearl Jam was huge at Estadio do Morumbi, drawing nearly 100,000 to two shows.

TOP INDEPENDENT PROMOTER

For the top independent promoter (international) award, EvenPro/Water Brother in South America sold 71,863 tickets to the Bieber-headlined Z Festival in Sao Paulo, and did another 50,000 in attendance with the pop superstar in Rio de Janeiro, along with a show by Eric Clapton at Estadio do Morumbi that moved 37,901 tickets.

In Montreal, Evenko did remarkable business with the Osheaga Music & Arts Festival and killed with Cirque du Soleil's "Dralia" and "Michael Jackson Immortal," along with dates from Coldplay and Madonna at the city's Bell Centre.

For top independent promoter (U.S.), a wide range of festivals like Lollapalooza and Austin City Limits contributed to the year for C3 Presents, as did its partnerships in Masquerade Motel Miami and the SnowGlobe Music Festival in Lake Tahoe. For one-offs, Red Hot Chili Peppers in Sunrise, Fla., and Radiohead at Frank Erwin Center in Austin led the way for C3.

Another Planet in San Francisco partnered with Superfly Presents on the Outside Lands festival, and did great business with Phish, the Chili Peppers and Furthur in the Bay Area.

Chicago-based Jam Productions hosted Springsteen at Wrigley Field, and did 15,000 paid with Mumford & Sons' Gentlemen of the Road tour stop at Page Park in Dixon, Ill., and the Chili Peppers at Chi-town's Allstate Arena.

TOP MANAGER

The top manager award recognizes the management firm with the combined highest-grossing clients among the top 50 tours. Sometimes the

finalists are managers with one mega-client who toured at the highest level in a given year. This year, that was the case with Mark Fenwick (Waters), Jon Landau (Springsteen & the E Street Band) and Guy Oseary (Madonna) as the finalists.

TOP AGENCY

Similarly to the top manager award, the top agency award goes to the booking agency with the highest-grossing combined tours among the top 50, with multifaceted full-service agencies William Morris Endeavor (WME), CAA and Paradigm Talent emerging as the three finalists.

Chip Hooper, the music division head of Paradigm, which fielded tours by such acts as Keith, Dave Matthews Band, Coldplay, Phish and Aerosmith in 2012, says that being a top agency finalist "is clearly a reflection of our tremendous clients and the people that are part of our team."

For WME, such acts as Waters, Lady Gaga, Swift, Paisley, Rascal Flatts, Pearl Jam, the Chili Peppers and Lambert all enjoyed packed houses for the time period. "The strong year we've had is a reflection of a couple of things," WME head of music Marc Geiger says. "One, the work of the talented artists WME is fortunate enough to represent; and two, the incredible teamwork of the best colleagues in the business."

CAA clients like Springsteen & the E Street Band (booked in conjunction with longtime Springsteen agent Barry Bell), Jay-Z/West, Iglesias, Eminem, Bieber, American Idols Live and metal act Iron Maiden all set turnstiles spinning in 2012, as did top comedy tour finalist Dunham and CAA's Lady Antebellum. Additionally, CAA client McGraw added serious star power to Chesney's BOTS tour. Like Paradigm and WME, CAA artists at all stages of the career arc were highly visible at festivals on a global level.

"Our success this year continues to be driven by CAA's collaborative culture," CAA head of music/managing partner Rob Light says. "Our ability to tap into the agency's vast resources to deliver new and innovative opportunities for an artist, as well as our approach to working hand in hand with a client, their manager, promoters, labels, sponsors and venues enables us to service clients on a more expansive level. This approach has been the cornerstone of our business, and I am proud to work with such a talented and passionate team of agents."

Springsteen embarked on one of the most successful and critically acclaimed tours of his career, including some marathon shows.

My Kinda Party tour, took to the road with Luke Bryan, either Lauren Alaina or Rachel Farley in the middle slot, and Dee Jay Silver as the opener.

TOP COMEDY TOUR

Recognizing that comedy is a strong and growing market, Billboard added the top comedy tour award to the mix four years ago. This year, the three finalists are master ventriloquist and YouTube superstar Jeff Dunham, Flight of the Conchords and British stand-up comedian/TV star Michael McIntyre.

TOP BOXSCORE

Two of the three biggest boxscores of the year are festivals. This year, two weekends of Coachella, with Radiohead, the Black Keys, Pulp and a surprise appearance by a hologram of Tupac Shakur with Snoop Dogg; and Outside Lands, headlined by Metallica, Stevie Wonder, Foo Fighters, Neil Young & Crazy Horse and Jack White, join Waters' magnificent run at the Estadio River Plate in Buenos Aires as the year's boxscore finalists.

TOP FESTIVAL

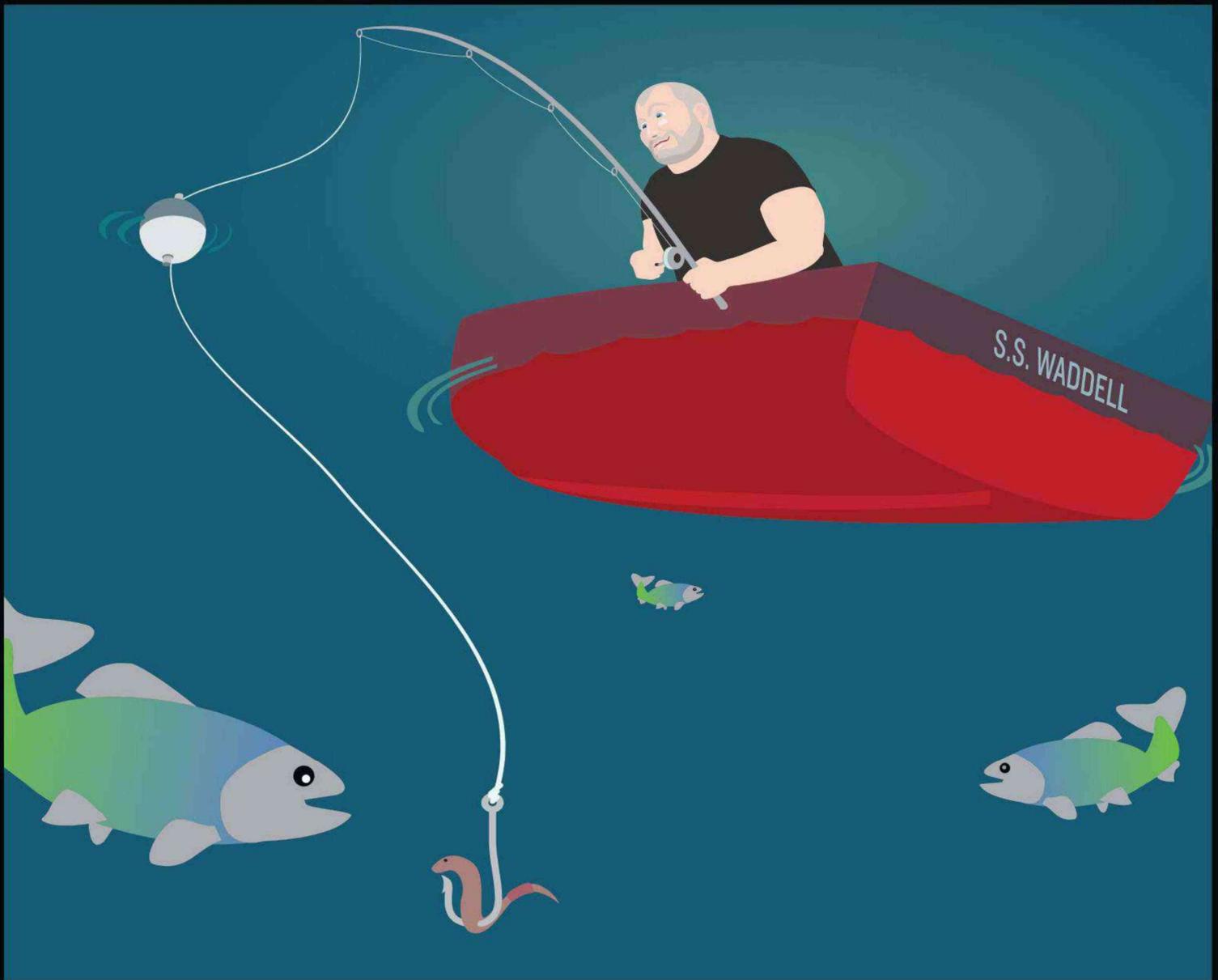
In the festivals division, the three finalists are Coachella, produced by Goldenvoice; Outside

Land and Lady Antebellum; and a robust amphitheater season that included the Black Keys, Wiz Khalifa/Mac Miller, Drake, Florence & the Machine, One Direction, Train and many others powered another super-busy year for Live Nation.

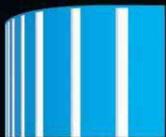
Demonstrative of its global reach, top Live Nation grosses reported for the period are three sellouts by Lady Gaga at Saitama Super Arena in Japan, Madonna's two sellouts at Yankee Stadium in New York and two Springsteen sellouts at Ullevi Stadion in Gothenburg, Sweden.

Bob Roux, co-president of North American Concerts for Live Nation, told Billboard that Live Nation's amphitheater business is up year over year in terms of both show count and average attendance. "We're seeing the emergence of a bunch of younger new bands taking a prominent place in the amphitheater lineup," he says.

Festivals and a mega-country tour drove the train for AEG Live this year, with Coachella and Stagecoach fests in Indio, Calif., and Chesney with McGraw, with the Messina Group, on the Brothers of the Sun tour producing the top boxscores. Other tours that performed well for AEG Live include Justin Bieber, Enrique Iglesias/Jennifer Lopez and Carrie Underwood.



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ROAD WARRIOR WISDOM

BILLBOARD'S TOURING CONFERENCE CONVENES THE BEST MINDS IN THE GAME

BY RAY WADDELL

The panels and presentations planned for the ninth annual Billboard Touring Conference in New York (Nov. 7-8) will cover disparate angles of the live entertainment industry. But the objective is simple: inform, entertain and ultimately provide insight from the industry's most successful and innovative players that will sell more tickets and help build careers.

That objective begins with defining who the touring audience is and how to best reach it.

The conference's opening panel, "Trad, Social, Apps, Mobile: Marketing Solutions That Work," approaches the fan awareness issue from all sides. The live entertainment business has a marketing toolbox that's regularly expanding. That not only creates efficiencies but also leads to tricky decision-making and a potentially cluttered marketplace. Throw in sponsorships, label efforts, varied databases, the Web, concert apps, traditional and social media and the artist's position within their career arc, and the possibilities are endless—and potentially confusing.

Sorting out the challenges and opportunities will be a wide range of pros who are marketing effectively and strategically right now. Moderated by Fuse senior VP of partnerships and events Liana Huth, the panel includes House of Blues VP of club and theater programming Kelly Kapp, Gupta Media president Gogi Gupta, Live Nation VP of social media Gretchen Fox, Global Spectrum VP of marketing Bob Schwartz, AEG Live VP of marketing Amy Morrison and agent Aaron Pinkus of Paradigm Talent Agency.

"CPM vs. CPC, LBS plus SMS, RT or MT? SEO with API, IP DTC for less than ROI . . ." Huth quips. "We'll be exposing all these acronyms and more as I push each panelist for what's working—and what's not. There may be blood."

BRING ON IRVING

The first Billboard Power 100 list this year spurred much spirited industry discussion, but no one questioned the No. 1 ranking of this year's keynote Q&A subject: Irving Azoff.

Azoff, chairman of Live Nation Entertainment and chairman/CEO of Front Line Management Group, has moved mountains in the worlds of film, TV and music; transformed mere artistry into superstardom; sustained and resurrected careers; and is a force of na-

ture in the world of philanthropy.

Live Nation is by far the largest promoter in the world, its Ticketmaster division dominates the world of ticketing, and Front Line carries the same status in the management world. Azoff's credo is "content is king and live is the thing," and when he sits down with Billboard editorial director Bill Werde for this rare Q&A, expect candor, humor and plenty of fireworks, opinions and observations that matter.

"Interviewing Irving Azoff is both a challenge and a lot of fun," Werde says. "I look forward to speaking with him about his strategy as head of the largest management, promotion and ticketing companies, how he balances and reconciles those businesses, and his take on current and future market conditions."

POETS, SINGERS & BAD AXE SLINGERS

Obviously there's no touring business without the artists, though their perspective is seldom heard at industry gatherings—with the exception of the Billboard Touring Conference. This year's event has significant artist participation, beginning with "Road Cases: The Artist Development Case Study With Team Holly Williams."

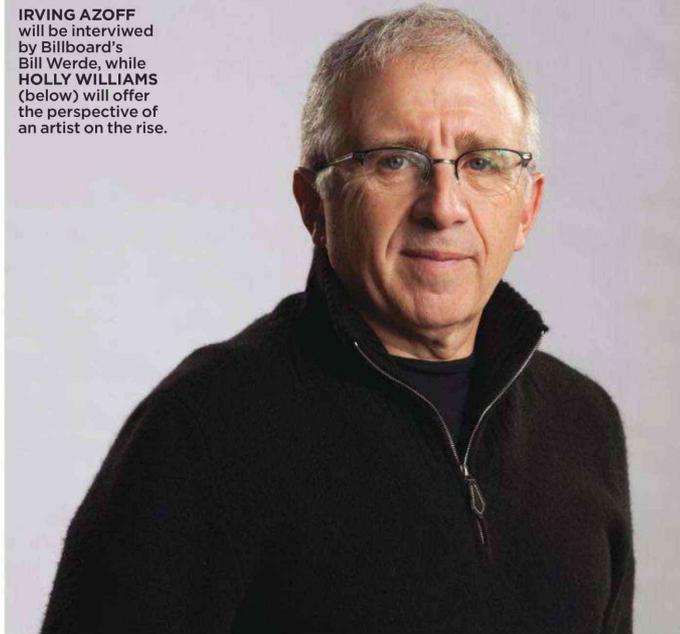
Although she has an unmatched pedigree of the Hank Williamses' kind, acclaimed singer/songwriter Holly Williams has yet to see the major breakthrough that her songs, onstage charisma and body of work would seem to warrant. That will likely change in 2013 with her third album, *The Highway*, due to be released Feb. 5 on her own Georgian imprint.

Team Holly will discuss how the artist and her representatives will connect the dots among Williams' family legacy, her unique singing and songwriting talent, her potential as a lifestyle magnet through her food and fashion endeavors, her business acumen in founding the H Audrey clothing boutique and the setup and touring support of *The Highway*. It all starts with a plan, and attendees will hear Williams' groundbreaking plan during this session.

Taking part will be Williams; her manager Ali Harnell of Evolve Management, who's also senior VP at TMG/AEG Live; publicist Carla Sacks of Sacks & Co.; agent Shannon Casey at Creative Artists Agency; and Topspin Media senior director of artist services-Nashville Wayne Leeloy.

Another "Road Cases" session will dive deep

IRVING AZOFF will be interviewed by Billboard's Bill Werde, while HOLLY WILLIAMS (below) will offer the perspective of an artist on the rise.



The objective is simple: inform, entertain and ultimately provide insight from the industry's most successful and innovative players.

into the artist's perspective with "Here's What We Really Think About Your Room, Your Food, Your Fans and Your Event."

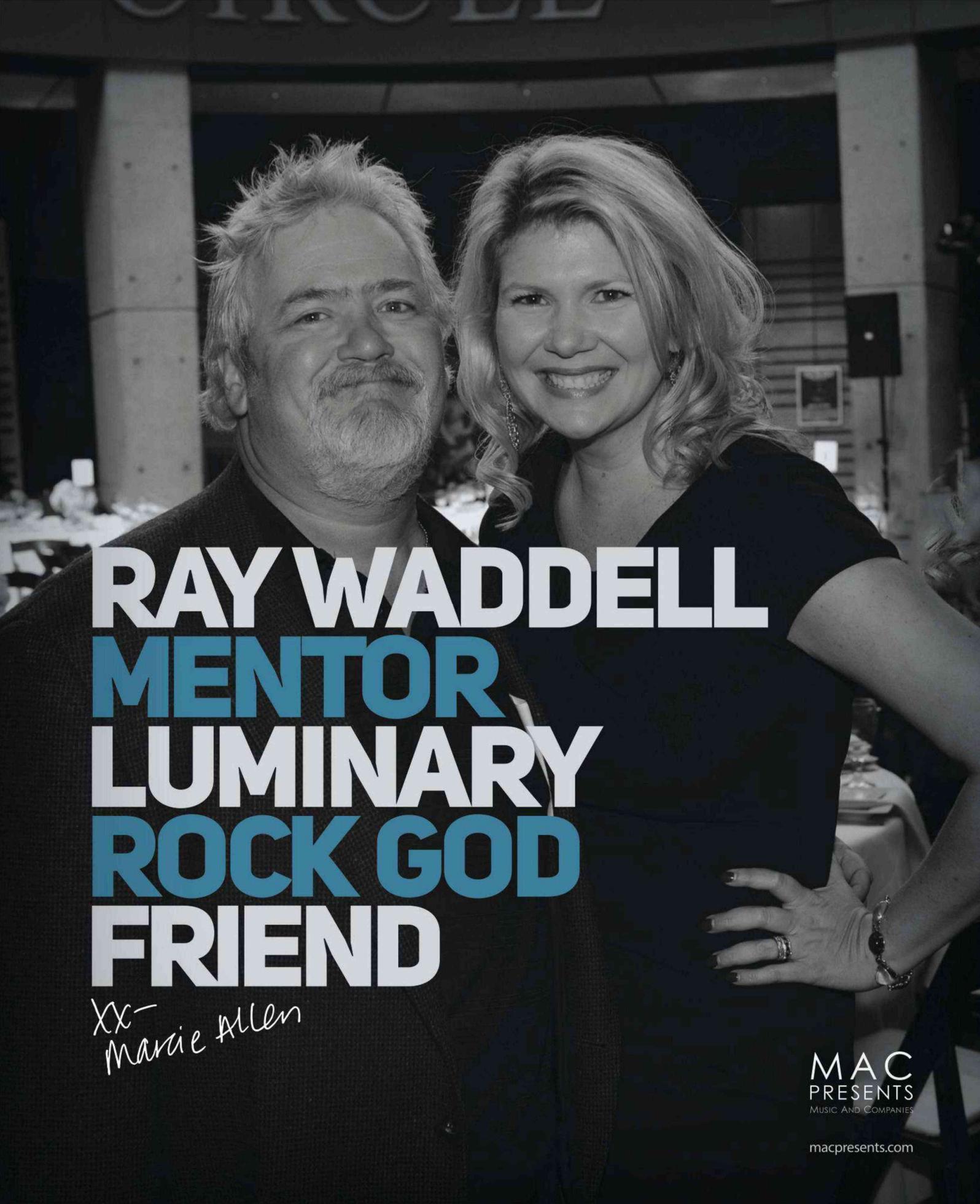
It's well-known in the business that if artists aren't happy, the show might well suck. And with good reason: After riding all night on a tour bus, they show up at a venue that's home for the day until the lights go down and the magic happens.

For this session, veteran touring artists will clue attendees in on what they need to make a show great and what they hate to see the most when they pull up to the room. Featured artists include iron man Warren Haynes of such bands as Gov't Mule, the Allman Brothers

Band and the Dead; Kool & the Gang founding member Robert "Kool" Bell; Mark Farner, a founding member of Grand Funk Railroad and still a hard-touring solo artist; country great Ronnie Dunn, formerly of famed duo Brooks & Dunn, who's now embarking on a solo career; soul stylist Tre Williams of Tre Williams & the Revelations; and New Kids on the Block's Donnie Wahlberg, who's taking time off the set of "Blue Bloods" to join the panel.

WHAT'S THAT SOUND?

This year's touring conference will examine two parallel **continued on >>>34**



RAY WADDELL
MENTOR
LUMINARY
ROCK GOD
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*xx-
Marie Allen*

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from >>p32 phenomena with EDM and the hip-hop revival.

"WTF's Going on Here, and Can It Last" will be moderated by Billboard EDM expert Kerri Mason. Few outside the inner sanctums of these respective scenes saw this coming: the explosion of EDM as a hard-ticket business and a remarkable resurgence in urban touring featuring a cadre of hard-working artists who recognize the power of the grind.

Both scenes are driven by charismatic, social media-savvy artists; led by managers, agents and label executives who find these fans where they live; and deliver the entertainment people crave in a presentation that works.

Armed with the players who are making it happen, this session will examine the elements of each scene's success, their differences and their similarities, and unfold the blueprint that shows how these movements are no flashes in the pan.

Taking part in the EDM panel are AM Only agent Lee Anderson; Hunter Williams, an agent at Progressive Global Agency; Blueprint Group/SEFG Entertainment president Shawn Gee; Live Nation New York president Jason Miller; Guerilla Union founder Chang Weisberg; and Peter Schwartz, an agent of the Agency Group.

"I can't imagine a more exciting year in EDM and hip-hop, or a panel more reflective of the inventiveness that drove it," Mason says. "We'll get to the heart of what's making the business thrive and analyze the vital youth cultures behind it."

TICKET STUBS

Ticketing remains one of the most explosive issues in live entertainment, but how to address this at an industry session—outside of lining up ticketing company execs and letting them tout their solutions—is a challenge. The touring conference approaches the conversation by asking what's new and effective in a panel titled "Innovations in Ticketing (And What They Mean to You)."

Today, the best ticketing companies are not only capturing data and improving the live event experience, but also playing an important role in creating awareness, boosting revenue and figuring out who fans are and what they want. However, ticketing is a dynamic space that's very much still a work in progress, and this panel will explore cutting-edge analytics, delivery methods, new economics, marketing opportunities, and the many challenges of ticketing and how it all affects the various players in the live business.

Onboard are Ticketmaster executive VP of e-commerce Kip Levin and COO Jared Smith, Front Gate Ticketing president Maura Gibson, William Morris Endeavor director of tour marketing Michele Bernstein, Topspin founder Ian Rogers and Red Light Management executive VP/GM Jonathan Azu. Carroll, Guido & Groffman partner Elliot Groffman will moderate.

BELOW THE BOXSCORES

There are certain truths of successful touring



Discussing EDM touring will be (clockwise from top left) the Agency Group's PETER SCHWARTZ, Blueprint Group's SHAWN GEE, Guerilla Union's CHANG WEISBERG, Global Agency's HUNTER WILLIAMS, AM Only's LEE ANDERSON and Live Nation's Jason Miller (not pictured).

that apply to all levels of the business, and the focus is often (correctly) placed on the big arena stadium tours with the glittery box-office numbers.

That said, the bulk of what occurs in live entertainment exists well below the top of the Billboard Boxscore charts. Billboard will look at this essential work during "The Meat & the Potatoes: A Look at the 'Below the Boxscores' Live Business."

The discussion will focus on secondary/tertiary markets, casinos, fairs, clubs, private gigs and the deep volume of business that keeps careers afloat and the tour buses rolling.

Moderated by Eventful CEO Jordan Glazier, panelists include Global Spectrum VP

of bookings Brock Jones; Greg Janese, co-head of Paradigm's Nashville office; Agency Group senior VP for New York Ken Fergalich; Sherpa Concerts president Jason Zink; Neste Event Marketing president Gil Cunningham; and CEU president Brad White.

SPINNING THE TURNSTILES

When sports and entertainment giant AEG went on the block earlier this year with a price tag of \$6 billion-\$8 billion, the range of those showing interest in the property was diverse, demonstrating the position that live entertainment now has on the value radar. Many of those potential

continued on >>p36

LEE ANDERSON, ELIZABETH WEINBERG

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RAY WADDELL: 25 YEARS ON THE TOURING BEAT

A Letter from the Publisher

As the publisher of Billboard, one of the greatest pleasures I have had is working with Ray Waddell, our executive director of content and programming for touring and live entertainment. He is Billboard's go-to guru covering the concert industry.

This year marks Ray's 25th anniversary on the touring beat. Many of our clients in the industry want to acknowledge this milestone for Ray and they've done so via the ads in this issue.

If Ray looks shocked at this year's Billboard Touring Conference And Awards, that's because we kept these tribute ads a secret, until now.

Ray joined Billboard's sister publication Amusement Business a quarter century ago and he's been reporting from backstage, the side of the stage, the front of the stage and aboard tour buses ever since.

In January, 2000, a letter from former Billboard managing editor Susan Nunziata welcomed him to the mother ship. His start date was on Valentines Day. That's appropriate since Ray is so well loved by the touring industry – and, of course, by his colleagues at Billboard.

But as important as being loved, Ray is respected. He is respected for the rigor, fairness, depth and insight of his reporting on the touring industry.

In print, online and at our conferences, Ray reports for Billboard on what is certainly one of the most important sectors of the music business today.

We can only hope he's stays On The Road for another 25 years.

Ray, thank you for your talent, passion and dedication. You're always at the top of our charts.

Tommy Page
Publisher
Billboard



SUCCESS IS CONTAGIOUS

Thank You to all of the Artists, Managers, Agents & Promoters
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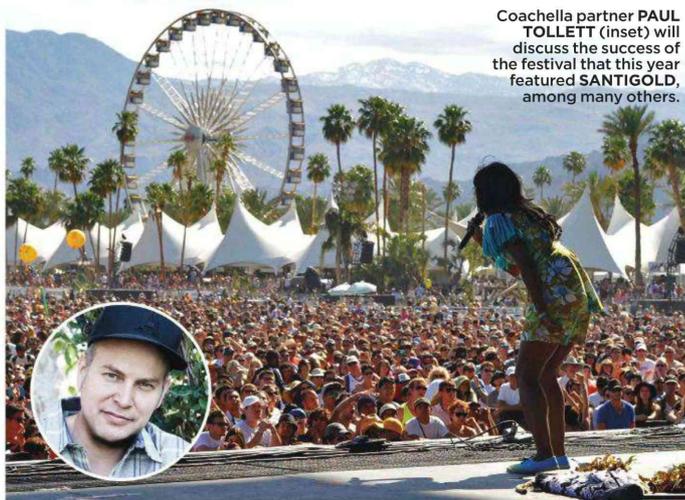
from >>p34 buyers were seeking to create broader revenue streams beyond just the live event and to share that revenue with artist or event partners.

What that means to the industry will be discussed during "Spinning the Turnstiles in New Directions: New Partners & Strategies in the Live Music Space."

The discussion will explore investors and entrepreneurs who are bringing capital and ideas to the live entertainment business—or considering it—and with the new ways to partner, grow revenue and evolve. The panel will be moderated by Billboard's Bill Werde.

"Touring has always been a business of entrepreneurs and risk-takers, and has historically—if often quietly—attracted the attention of a diverse group of investors," Werde says. "That attention has increased significantly, as the concert stage remains the most direct touch point with fans, and astute observers from all sorts of different sectors can see that passion. There is an influx of capital and ideas coming into the live business, and we look forward to exploring how this new interest and energy will impact the live entertainment business with this impressive group."

Taking part in the discussion are AXS TV chairman Mark Cuban; Guggenheim Partners president Todd Boehly; Charles J. Johnson, managing director of investment banking, sports and entertainment group at Suntrust Robinson Humphrey; Y Entertainment Group CEO Rick Stevens; C3 Presents



Coachella partner **PAUL TOLLETT** (inset) will discuss the success of the festival that this year featured **SANTIGOLD**, among many others.

partner Charlie Walker; and Raine Group VP Jordan Zachary.

FROM THE DESERT

The festival business has taken the North American concert world by storm, and the biggest festival on these shores will be discussed at length during "Coachella: The Grass, the Palms, the Music."

The Coachella Music & Arts Festival in Indio, Calif., has become one of the world's elite music fests. In a rare public discourse, the Goldenvoice/Coachella trio of Skip Paige, Bill Fold and Paul Tolleth will discuss the stra-

tegic booking, industry relationships, marketing efforts and focus on taking care of fans and bands that make Coachella a one-of-a-kind experience.

BACK TO SCHOOL

The "grand finale" session promises to entertain and enlighten. There are plenty of new methods for promoting live events out there and lots of new strategies and opportunities, yet many of the truths of selling tickets and building careers through touring remain the same as they ever were.

"Old School, New Rules" isn't concerned

with one method being better than another, but rather, how different tactics work better for different acts and events, and a blend of old and new school often being the best strategy.

On this panel Billboard mix seasoned veterans with a history of getting the job done and next-generation concert-business players known as successful innovators who are changing the rules and making use of the new-media tools available.

The unpredictable Dan Steinberg, president of Square Peg Concerts, will moderate a panel comprising Danny Zelisko Presents president Danny Zelisko, Live Nation North American Concerts co-president Bob Roux, Ticketfly founder Andrew Dreskin, Roxy owner/Adler Integrated founder Nic Adler, Paradigm agent/Photo Finish Records founder Matt Galle and TMG/AEG Live president Louis Messina.

"This is an impressive gathering of minds and personalities," Steinberg says. "Danny, Louie and Roux have all earned 'hall of fame' status across the industry—three promoting giants that I've idolized for 20 years now."

"The new-schoolers have all earned our respect as well: groundbreaking ticket mastermind Andrew Dreskin, credited with selling the first online ticket; Matt Galle is a modern-day renaissance man, splitting his time as a power agent, label owner, manager and festival producer; Nic Adler is five steps ahead on the tech curve, as well as the owner of the iconic Roxy [in Los Angeles]. There is little doubt that I am out-classed by each and every one of them." ■■■

COACHELLA: KEVIN WINTER/GETTY IMAGES; TOLLETT: JOSEPH LLANES

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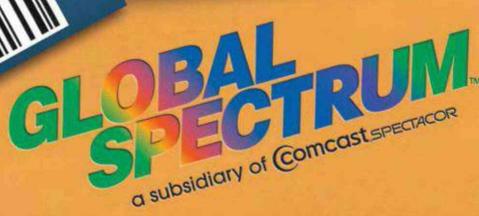
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SHINING ON

BILLBOARD BESTOWS LEGEND OF LIVE HONOR ON NEIL DIAMOND, THE FIRST AWARD FOR HIS TOURING ACHIEVEMENTS

BY RAY WADDELL

Neil Diamond will be honored as the latest Legend of Live at the 2012 Billboard Touring Awards, which will be held at the Roosevelt Hotel in New York on Nov. 8.

Billboard's highest accolade in the touring space, the Legend of Live award honors individuals or bands that have made significant and lasting contributions to live music and the touring business. Beyond success at the box office, it also recognizes professionalism and steadfast commitment to the art and craft of live performance and reaching fans through the concert experience. Previous honorees include promoter Michael Cohl, promoter Jack Boyle, Elton John, agent Frank Barsalona, the Allman Brothers Band, Ozzy Osbourne, Rush and Journey.

Though he first gained fame as a songwriter, and has sold more than 128 million albums (according to TK) and charted a wealth of the most beloved Billboard hits in history, Diamond's career longevity has in large part been driven by his incendiary live performances. He remains one of the most in-demand arena headliners on Earth, his fans span generations, and he's committed to making his live shows the best possible experience for fans—and, as such, he is uniquely deserving of this award.

From his first shows in 1966 in support of his first hit single, "Solitary Man," to his 1972 landmark live album *Hot August Night* to his journey to become an international superstar, Diamond personifies a Legend of Live. In fact, his most famous record, *Hot August Night*, is one of the most celebrated live albums of all time. Forty years after his legendary stint at the Greek Theatre in Los Angeles in 1972, the showman wrapped his successful world tour with a return to the Greek for a five-night, sold-out stand, a testament to not only his ongoing clout at the box office but also his undiminished power as a performer.

Diamond has received a wealth of accolades, but Billboard will be the first to recognize the artist solely for his contributions to the world of live entertainment. "There is no musical expression that quite compares with that of presenting your work to a live audience," Diamond says. "It is the kind of experience that can both exhilarate and humble you at the same time. For me, there is no higher musical calling."

Do you remember the first time you played in front of an audience?

Vaguely. I was booked for three shows in Florida after "Solitary Man" came out. There was a promoter there, an old-timer, he booked it through a

friend of mine named Sol Saffian [the legendary agent who died in 2005]. I booked three dates in Florida: Tampa, St. Petersburg and Clearwater. I was paid \$750 for the three shows. I went out and bought a suit in Greenwich Village, I re-strung my guitar, threw my suit in a bag, wrote out chord sheets for the high school band that I was going to meet after school in Tampa, and made sure to turn my guitar up loud enough so that we all sounded like we strummed at the same time and finished at the same time. We did the three shows, maybe three or four songs each; I didn't even really know three or four songs. I knew "Solitary Man," I knew a few songs that I'd learned in camp, I knew "La Bamba" and "If I Had a Hammer." It was pretty basic. And those are the songs that we did. That would have been '66.

They must have come out OK.

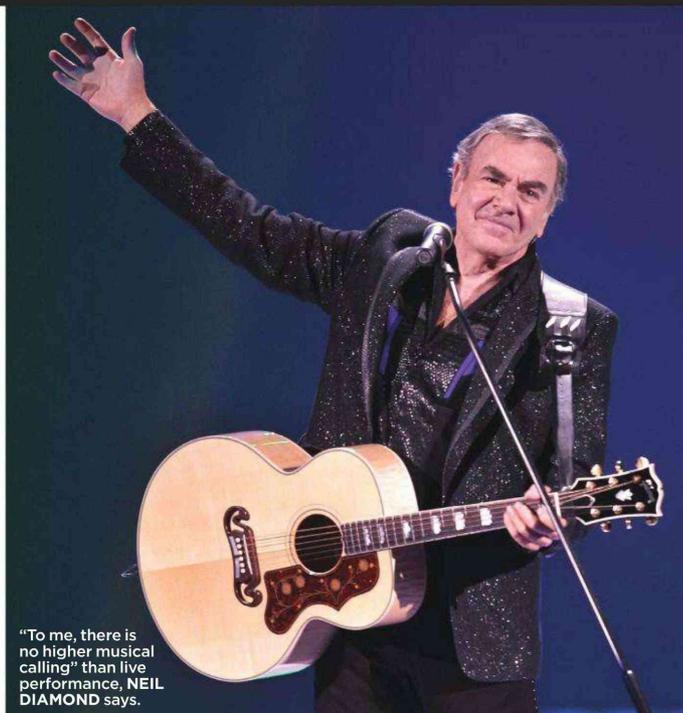
Yes, they came out OK, and it was the beginning of a lifetime learning experience, not only in presenting music, but in understanding myself and trying with each one of the 1,800-plus shows I've done since then to improve on it, understand it better, improve myself and make the experience one the audience would remember.

What was one of the first lessons you learned about playing live?

The first lesson is that the audience is the boss. I noticed in one of those first three shows that there were kids singing along to some of those songs, which seems natural now, but I didn't expect it. I expected them to be listening, maybe swaying, dancing. I didn't expect them to be singing along, and it distracted me. It actually annoyed me a little bit. Didn't they know that I was the singer and they were the audience, and we were supposed to play our own parts in this? That was the first lesson: The audience is the boss, they do what they feel and want to, and you have to roll with the punches and make them feel—or at least feel yourself—that whatever they're doing is, in fact, what you intended them to do. You have to be ready for anything and handle it as though it was expected, because they also subconsciously expect you to be in charge, even though you know that they're in charge. Once they lose that sense that you're in charge, it ceases to become an audience and becomes a mob.

Did you know at first that you had that ability to connect and move an audience, or did you figure that out along the way?

I would say that it was something I figured out along the way. I'd never done it before. Song-



"To me, there is no higher musical calling" than live performance, NEIL DIAMOND says.

writing is an entirely different discipline. It's very solitary. Any input that you get comes after the work you've done. So I had an awful lot to learn from that first go, and I started with the most basic rudiments of performing. I played my guitar, I sang the songs, I tried to present myself well visually. That's really all I knew. I had no idea who I was as a performer because I had no idea who I was as a person. Those things were to develop over the years, and they're still developing. As each show progresses, there is something new learned in those areas, and that's why I've been able to do it so long. I still believe I've got so much to learn and understand about it. I'm on my toes 100% of the time, and fascinated by the process. The exchange between the audience and performers is an ongoing learning experience, which started

I played a few sheds, and the sheds put you on a physical level with the audience, more so than does a high stage at an arena or stadium. Because of the cameras, the smartphones and all of that, everybody wants to take a picture or some kind of thing. While I was emoting and deeply involved in some emotional song, there were people who didn't hesitate getting up, standing directly in front of me, facing their husband or wife and getting a picture of the two of us while I was singing. There couldn't be a more distracting situation. The first time it happened, I avoided that section and person for the rest of the show. When I realized it was going to be a continuing thing, I got with the program. I got into the picture and continued to sing. I had fun with it, because that's my job, to set the tone for anything that

"Performing is an experience in growth, humility, exuberance and joy, and it's one I look forward to every single time out."

at that first show in 1966 in Tampa and continues to the last show I did in Las Vegas with one of the most wildly enthusiastic audiences I've ever played to. It's an experience in growth, humility, exuberance and joy, and it's one I look forward to every single time out.

Can you give an example of something you learned on this last tour?

I learned that, once again, I had to be ready for anything the audience threw at me, whether I liked it or not. Audience is one word, but it's not one person. It's thousands of individual and unique people, some of whom come with their own agenda, some who come out of curiosity, some who are just dragged along, and some who've been there and done that with me for a long time, and they're right by my side. I relearned on this tour the lesson that I first learned in Tampa.

happens. That's a lesson I relearned, but in modern technological terms. It strengthened my ability to get back into the song and the presentation, and forget the guy who bought the front-row middle seat right in front of me and filmed the entire show without stopping.

Of course, being a little bit of a ham, I wasn't going to let them take pictures by themselves, I had to get into it and make funny faces and give them more than what they bargained for. It led to some fun situations, but first you have to understand it and deal with it, and I'm getting better at it. These things that happen during the show have to be dealt with one way or another, because [they] come up again and again. So, you either incorporate them into the show and make the show better, or they do terrible things with your mind. And I refuse to let any individual audience member have that much of an influence.

continued on >>P40

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 ARENA NETWORK

from >>p38 **You really pay attention to what goes on in the crowd, and have a sense of humor about it.**

Both of those are correct. You must be constantly on guard and constantly focused on what's happening. Even at the most serious moments, moments you've worked to bring the audience to for an hour and a half, you have to be prepared for something to happen that's out of your control, and which you can only handle with a sense of humor.

You talked about how green you were in '66, but by '72 and the recording of *Hot August Night* you had formed the basics of what a Neil Diamond show was going to be in terms of excitement. Was it surreal to come back 40 years later and do those shows at the Greek?

I would say it was more joyful than surreal. I didn't have that much time to belabor the surrealism of it. I was experiencing the experience and trying to enhance it. In one of the shows, I did ask the audience if they would allow me a few seconds to stand back from being a performer and just observe what was going on and take it in that way. It was a heightened experience for me coming back to the Greek after 40 years. Your own mortality enters into it, and also performance is not the kind of thing you plan on doing for a lifetime. You really have to take it one show or one tour at a time. You never know how far it will take you. The thought that I would be performing on the same stage 40 years later didn't compute to me when I first played the Greek. Really, all I sensed on returning was an enormous wave of love, ap-

preciation and enthusiasm from the audience.

And, as a performer, that's all you need. Those shows were on a different level, maybe higher than ever before, and different, in a way, than the original *Hot August Night* shows. As high as we were flying back then, this time was space flight. This wasn't just normal flight, this was somewhere high, high, high in the stratospheres of performing, and everybody felt it: my band, my crew, my sound directors, lighting directors and, of course, the audience. It was special, and I don't think it can ever be duplicated. Basically, what I sensed in these five shows that we did this past August was just space flight to another planet, and just pure joy.

For years people have mentioned how professional your crew is.

My show—maybe everybody's show, but I know for a fact my show—is a collaboration. I may be the guy out front, but my support team is critical in making me feel confident that I can do the job. I've had crew members for 30 years. My in-house sound director, Stan Miller, has been my ears out there for over 40 years. My touring director, Michael Weiss, started with me well over 30 years ago as a stagehand, worked his way up and now runs the show, and does it splendidly. He is a machine of the highest order, and I count on him very heavily. My lighting designer, Marilyn Lowey, has done some of the most artistic and creative work on my stages that I've ever seen.

These people have to keep up with the technology of the day, which has been moving along steadily since the

continued on >>p42

NEIL DIAMOND in 1974, when "Longfellow Serenade" was a hit on the Billboard Hot 100.



DIAMOND: CHRIS WALTER/WIREIMAGE



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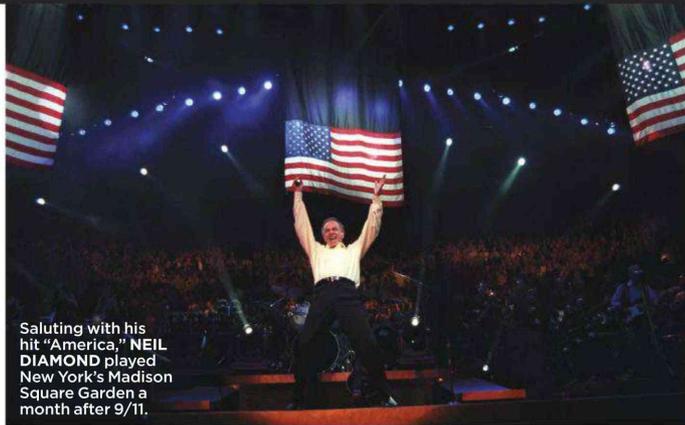
AT SAN JOSE

from >>p40 time I started, when all the switches for lights were thrown by hand. It's a security blanket for me to know my people are so good and so caring about the level of work that they do that I don't ever have to worry about it. And for a performer who's out there alone, it becomes as important as the songs you're doing. You must believe it will be spectacular for it to be spectacular, and they've made believers out of me. These people behind the scenes are really my secret weapon. I don't know how they do it, but they do it. God bless them. They all deserve a bow, which they never get.

You also have a great band. You don't short-change the audience in that regard.

Musicians are a whole other element in the presentation, and I've been lucky, because I'm not a trained musician. I can hear a bad note a mile away, but I count very heavily on my musicians to be doing what they need to do, do it right and understand what I'm aiming for and not rest until they get what we're shooting for. We work on songs that are decades old, and we will still take the song into soundcheck or rehearsal, tear it apart, rebuild it, reunderstand it and make it better. And I need to do that with their complicity and input. I open the door up for that input. The shows are put together with the band.

I have a musical director [Alan Lindgren] and he's wonderful, but there is no musical director that comes in and says, "This is the show. Start practicing." The show starts from zero. It usually starts with me having an idea for an opening number and we go from there—every member



Saluting with his hit "America," NEIL DIAMOND played New York's Madison Square Garden a month after 9/11.

of the band pitches in. They're fearless.

I've had an ongoing argument with Ron Tutt, my drummer, about a closing number for a show. Ron argued with me for years and he wouldn't give an inch of ground, and I wouldn't give an inch of ground. And I never used his idea. I was so certain I was right, until, finally being worn to a nub, I tried it, and found out that he was right and that the show did not necessarily have to close with "Brother Love's Travelling Salvation Show." There was room for one very reflective, moving song after that, which I did for most of the last world tour that we did. It was not only effective, but it was right, it was wonderful, and it's that kind of thing that I get from my musicians. It has made a tremendous amount of difference to me and, I believe, to the ultimate show that is presented.

What was the song you added to the end?

"I've Been This Way Before." I never thought it could follow "Brother Love's Travelling Salvation Show," which I've used as a closer for decades because it summed up the sense, feeling and heart of what music and our presentation is all about. But it turned out there was room for one addition, and it was very effective and it worked beautifully. The only nights I didn't do it were the nights I was simply too exhausted to do even one more song.

What responsibility does having your name at the top of the marquee carry with it?

My goal with every show used to be to keep the audience in their seats and prevent them from leaving. For that reason, I've never had an in-termission. I didn't want to give the audience a

chance to leave.

I'm always amazed when I get to an arena on a Tuesday night and the place is full, because I know what it takes to get there. I have to make that experience not only worthwhile, but memorable, hopefully uplifting, joyful and worth every penny of the money they had to pay, and the time and hassles they had to endure to get there. That's my responsibility and that's what I work to achieve.

What does being honored strictly for your touring and live performances mean to you?

This award is absolutely wonderful, and totally unnecessary. My audience has already told me what I need to know. I accept gratefully on their behalf.

I accept it for my audience, not for me. I've already been told by the audience that I'm doing the right job.

All I can say is, on their behalf, I'm grateful and happy that their feelings and enthusiasm and passions have been confirmed by hard-bit-ten professionals. And the beat goes on.

I hope I continue to learn, I hope the audience continues to enjoy, and I hope that the professional people in our business will continue to accept me doing my thing in my way, which to me is unexplainable, but something I would like to do for the rest of my life.

So for my audience and my crew and my band, and all the people that participate and contribute to my show, this will be a great night for all of us. I'm looking forward to it.

DIAMOND: LARRY BUSACCA/WIREIMAGE

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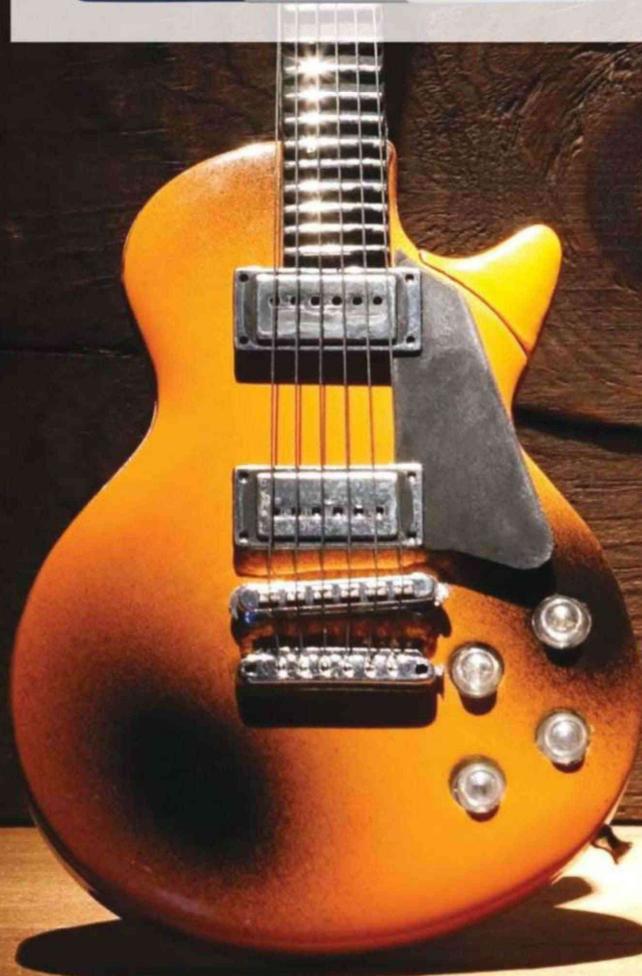
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AT THE TOP OF THEIR CLASS

ARENAS IN EUROPE, AUSTRALIA AND THE UNITED STATES IN COMPETITION FOR VENUE HONORS

BY MITCHELL PETERS

Where would today's top touring acts be without venues to perform in?

In addition to honoring the year's most successful concert performers, the Billboard Touring Conference & Awards, taking place Nov. 7-8 in New York, also recognize the world's highest-grossing facilities for the 2012 touring season.

Here's a look at the venue finalists, based on Billboard Boxscore results from Oct. 1, 2011, through Sept. 30, 2012.

TOP ARENA

With their choice of nearly 170 events during the past 12 months, guests at London's O2 Arena "have enjoyed the world's biggest music artists, top-billing sporting events and entertainment that ranges from comedy to family shows," O2 GM Rebecca Kane says.

She isn't kidding. In addition to concerts by Rihanna (10 shows), comedian Peter Kay (15) and Jay-Z/Kanye West (five), the facility—which took home Billboard's top arena honor in 2011—has also hosted such events as the 2012 BRIT Awards and the Barclays ATP World Tour Finals.

But the true standout was the O2's role in this year's Summer Olympics.

"The highlight of the year for the team at the O2, and no doubt the rest of London, must be our role this summer in hosting both basketball and gymnastics for the Olympic and Paralympic Games," Kane says, noting that more than 1 million people visited the venue during the Olympics.

Brian Morris, CEO of Melbourne and Olympic Parks, which manages the Rod Laver Arena, points to a collective dozen shows by Lady Gaga, Prince and Roger Waters as part of the driving force behind the building's success during the past year.

"We'd like to think the reputation we've forged since opening 25 years ago plays some part in that, along with the tireless work of our tremendous promoters, who also rank so high in worldwide terms," Morris says.

Other highlights at Rod Laver during the period were shows by Slipknot, Tim McGraw/Faith Hill, Taylor Swift, Elton John, Rod Stewart, Sade, Dolly Parton, the Beach Boys, Flight of the Conchords and many others.

Back in the United States, the Staples Center in Los Angeles also competes for this year's top arena award. Staples Center senior VP/GM Lee Zeidman says the facility experienced a strong year with multiple-night performances by Katy Perry, Red Hot Chili Peppers (two each), Jay-Z/West, Maná (both with three) and Enrique Iglesias/Jennifer Lopez.

In the fall of 2011, the Staples Center also unveiled a new website and launched a mobile app. "We have taken measures to increase our social media strategy and efforts for 2012 and have seen our numbers grow tremendously on all fronts," Zeidman says.

TOP AMPHITHEATER

As in past years, the three finalists in the top amphitheater category are Live Nation-operated sheds: Nikon at Jones Beach Theater (Wantagh, N.Y.), Susque-

continued on >>p46



RIHANNA'S *Loud* tour stop at London's O2 Arena contributed to the venue's finalist status.

RIHANNA: DAVID J. JOHNSON/GETTY IMAGES

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from >>p44 hanna Bank Center (Camden, N.J.) and Comcast Center (Mansfield, Mass.).

Live Nation New York president Jason Miller says that a stellar artist lineup and a variety of venue upgrades during the past year allowed the Jones Beach Theater to draw its highest attendance since 2009.

In addition to sellouts by Neil Diamond, Dave Matthews Band, Drake, the Beach Boys, Phish, Wiz Khalifa/Mac Miller and Kiss/Mötley Crüe, among many others, the shed installed 60 LCD flat screens throughout the plaza and brought in more concessions to minimize patron wait time.

Alan Ostfield, president of Live Nation's North Atlantic region, says that the venue brought local seafood restaurant Butler's Flat into the concessions fold and also made upgrades to the landscaping, "extending the tropical spirit of the venue on the bay."

Similarly, the Susquehanna Bank Center improved its customer experience by bringing in local food trucks and food vendors. "In addition to concessions, we made a major infrastructure upgrade by installing a new high-definition-compatible in-house video system," Live Nation Philadelphia president Geoffrey Gordon says.

Other highlights at the Susquehanna Bank Center included concerts by Lady Antebellum, Radiohead, One Direction and Zac Brown Band, and such radio festivals as the 92.5 XTU Anniversary Show and MMRBQ 2012.

With the help of touring heavyweights Jason Aldean and Toby Keith, "country continued to be the most successful genre to roll through the Comcast Center in terms of ticket sales," Live



Nation New England president Donald Law says.

Like the other two finalists, the Comcast Center made significant upgrades, investing more than \$500,000 in landscaping, painting, paving and other renovations. Law also points to its second "We Pay for Your Ride" promotion, with media partner Gulf Oil, as a successful program that helped drive awareness and ticket sales to shows during the period.

The Comcast Center took home last year's top amphitheater award.

TOP VENUE, 10,000 SEATS OR LESS

The winner in the category of top venue with 10,000 seats or less at the 2011 Billboard Touring Awards, New York's Radio City Music Hall,

will again compete for the honor this year against finalists Auditorio Nacional (Mexico City) and Nokia Theatre L.A. Live (Los Angeles).

MSG Entertainment executive VP of bookings Bob Shea says multiple-night runs from Barry Manilow (three), Avicii, Jack White, Lady Antebellum, Aretha Franklin, Pitbull and Pulp (two each) were some of the highlights at the facility during the past 12 months.

Other Radio City sellouts during the period included Lenny Kravitz, Kelly Clarkson, Antony & the Johnsons, Big Time Rush, the Fray, comedian Daniel Tosh, Gabriel Iglesias, Rodrigo y Gabriela, Juan Luis Guerra and Feist, Shea says. Another memorable moment came earlier this year when Radio City hosted a performance by

Florence & the Machine, which aired on Madison Square Garden's music network, Fuse.

"Additionally, as part of Fuse Music Week: Live From Radio City Music Hall, fans received unprecedented access to some of the hottest acts that the iconic venue hosted last month, including Bon Iver—who sold out four consecutive nights—Metric, Grizzly Bear and Goyte, either via a live stream, behind-the-scenes footage or exclusive artist interviews," Shea says.

On the West Coast, in addition to hosting the American Music Awards, People's Choice Awards, Primetime Emmy Awards, ESPY Awards, the "American Idol" finale shows and numerous movie premieres, the Nokia Theatre L.A. Live "had some incredible concerts and tours," says Zeidman, who is also senior VP/GM of the venue.

Standouts at the L.A. facility included performances by Caifanes, the "So You Think You Can Dance" tour, Clarkson, Kravitz, Yo Gabba Gabba! Live!, KIIS-FM's Jingle Ball, Trey Songz, Ricardo Arjona, Dierks Bentley, Goyte, Daughtry, the Avett Brothers, New Edition, Il Divo, Yanni, Espinoza Paz, Seal, Nicki Minaj, Train, Korean pop act 2NE1 and comedians Katt Williams and George Lopez.

"We continue to leverage all of our marketing assets within the theater and the surrounding properties at L.A. Live with the restaurants as well as with the JW Marriott and the Ritz Carlton Los Angeles," Zeidman says.

Auditorio Nacional rounds out the finalists in the category with successful bookings during the awards period by **continued on >>p48**

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from >>p46 Juan Gabriel, André Rieu and Michael Bublé, among others.

TOP VENUE, 5,000 SEATS OR LESS

Las Vegas' Colosseum at Caesars Palace celebrated another successful year with a boost from residency stalwarts Celine Dion, Elton John, Rod Stewart and Jerry Seinfeld.

"The year was also stellar for the Colosseum in playing host to one-off performances by some of the most legendary talent of all time including Paul Simon, Aretha Franklin and Tony Bennett," AEG Live/Concerts West president/co-CEO John Meglen says, noting that other highlights included events by Luis Miguel, comedian Jeff Dunham and Mandarin artist Wakin Chau.

The Colosseum has won the same venue award multiple times and will again vie for the honor at the 2012 awards show.

"We look forward to another great year as the Colosseum celebrates its 10th anniversary in March of 2013 and as we welcome our fourth resident headliner, Shania Twain, in December," Caesars Entertainment senior VP of marketing and entertainment Jason Gastwirth says.

The Beacon Theatre in New York, meanwhile, greatly benefited from multiple-night bookings.

MSG Entertainment's Shea says some of the standouts during the period included Noel Gallagher, John Fogerty, Creed, Andrew Bird, the Beach Boys, One Direction, Bonnie Raitt, Seal, Dukes of September, Dead Can Dance, Tedeschi Trucks Band, Joe Bonamassa and Crosby, Stills & Nash with two shows each; the Cure and Death Cab for Cutie with three; the National and

Yo Gabba Gabba! Live! putting in six nights; and the Fresh Beat Band doing an eight-night stand. The theater also hosted its annual spring residency with the Allman Brothers Band, which performed a 10-night run, followed by eight sell-outs from Furthur.

Down in Atlanta, Broadway engagements continue to be the Fox Theatre's "bread and butter," GM Allan Vella says, pointing to such productions as "Wicked," "War Horse" and "Jersey Boys."

In addition to Broadway, Vella says the Fox Theatre also hosted some of the "best names in the concert industry," including String Cheese Incident, Songz, Minaj, Clarkson, Diana Ross, the Moody Blues, Ringo Starr, Norah Jones, Old Crow Medicine Show, the Lumineers and Franklin.

TOP CLUB

As club tours continue to serve as a crucial component for artists to build a respectable live fan base, the top club award is based on attendance and not gross.

Despite competition from new venues in its marketplace, the 9:30 Club in Washington, D.C., managed to have its best year yet.

"Honestly, I was actually looking forward to the competition because I thought it would make people appreciate who we are, and that we were not simply winning by default," says I.M.P. Productions chairman Seth Hurwitz, whose 9:30 venue is the reigning champ in the top club category. "The whole thing seems to have strengthened our identity."



At the Fillmore in San Francisco, "the most notable thing we did was five nights of Metallica last December," venue promoter Michael Bailey says. "It was an awesome thing. Metallica priced the tickets at \$5 or \$6, which was what they could remember charging for tickets when they started out as a band."

The Fillmore also hosted other multiple-night bookings that contributed to the club's success during the period, Bailey says, citing performances by Devo, NOFX, Railroad Earth, Galactic, Yonder Mountain String Band, Trombone Shorty, M83, the Head and the Heart and others.

House of Blues Houston will also compete for this year's top club honor.

"The venue is one of the finest in our portfolio with incredible sightlines, outstanding staff and great sound," says Tom Loudermilk, senior talent buyer for Live Nation in Texas.

"We pay close attention to the programming and have worked hard to reflect the city of Houston's unique culture and diversity."

Loudermilk says HOB Houston hosted a wide variety of local and national musical acts during the past year, spanning Latin (Enrique Bunbury, Caifanes, Cafe Tacvba), urban (2 Chainz, Meek Mill, Childish Gambino), rock (Heart, Marilyn Manson, the Cult, Beach House) and more.

"Finally we're excited to be an integral part of the revitalization of the Houston Pavilions Complex, which is now owned by Magic Johnson's Canyon Johnson financial group and Midway Companies," Loudermilk says.

"It's also important to be a part of this area's role in \$3 billion in new development over the last decade, along with the city's desire to reenergize the central business district." ■■■

FILMORE: C. FLANGAN/WIREIMAGE



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LADY ANTEBELLUM, MIRANDA LAMBERT, BLACK KEYS VIE FOR BREAKTHROUGH AWARD

BY MITCHELL PETERS

At this year's Billboard Touring Conference & Awards, all three finalists for the Breakthrough Award stepped up as North American major-market arena headliners for the first time in their careers in 2012.

Lady Antebellum, Miranda Lambert and the Black Keys will compete for the honor, which will be presented at the evening finale of the event taking place Nov. 7-8 in New York.

The Breakthrough Award goes to the top-grossing act that cracks Billboard Boxscore's top tour recap for the first time in its career based on ticket sales reported to Boxscore from Oct. 1, 2011, through Sept. 30, 2012. Previous winners include Jason Aldean, Lady Gaga, Il Divo, Miley Cyrus and Justin Timberlake.

LADY ANTEBELLUM

In just four years, Lady Antebellum has shifted from playing side stages at local country fairs to headlining some of the largest arenas in North America and most prominent facilities in Europe and Australia.

"It's certainly one of the most meteoric rises of any act to go from a crowd of nothing to an international sold-out tour," says Daniel Miller, VP of artist management at Borman Entertainment, which represents the group.

Since their 2008 self-titled debut, Lady A members Hillary Scott, Charles Kelley and Dave Haywood have steadily moved into larger venues during the course of three studio albums. But it wasn't until 2012 that the country trio broke through into headlining major-market North American arenas.



LADY ANTEBELLUM is a finalist for the Breakthrough Award.

"It was absolutely a breakthrough year," manager Gary Borman says. "It was their first legitimate arena headline tour. So it was the culmination of many years stepping one foot at a time toward this ultimate goal."

Lady A's most recent release, *Own the Night*, finished as 2011's highest-selling country album behind Jason Aldean's *My Kinda Party*. *Own the Night* debuted at No. 1 on the Billboard 200 and has sold 1.7 million copies in the United States, according to Nielsen SoundScan. The group has also scored a No. 1 on the Billboard Hot 100 with "Just a Kiss," along with three top two hits on the Hot Country Songs chart.

Creative Artists Agency agent John Huie says

Lady A began 2011 cautiously with a run of dates in tertiary markets followed by arena shows in secondary markets that fall. By the beginning of 2012, on the strength of its radio hits and building demand in the live space, the act embarked on its first major headlining arena trek.

Donna Jean Kisshauer, VP of tour marketing and radio at Borman Entertainment, says Lady A could've transitioned to 15,000-plus arenas much sooner in its career. "Even though they were exploding in so many areas, we felt we were taking those steps along the way from clubs, theaters, small arenas and up to major arenas," she says.

The strategy to

continued on >>p55

LADY ANTEBELLUM: CHRISTIE GOODWIN/REDFERNS/GETTY IMAGES

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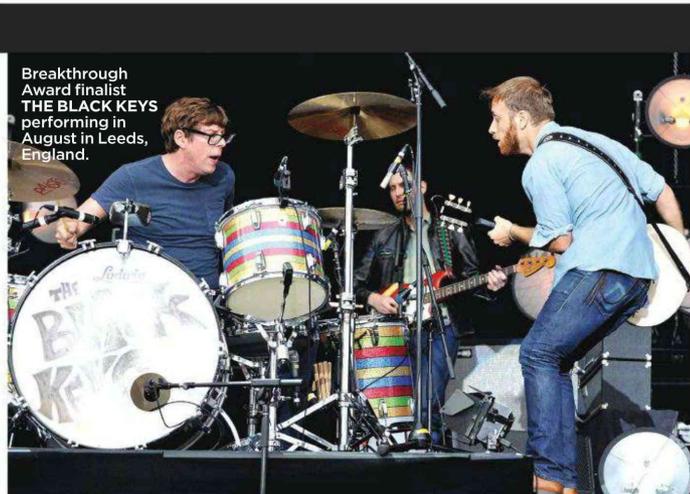
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Photo by David Kennes Smith



Breakthrough Award finalist THE BLACK KEYS performing in August in Leeds, England.

from >>p50 break Lady A overseas was similar to the trio's rise in North America. "We built it the same way over there," Kisshauer says. "We started out opening for superstar acts, did clubs, theaters and sold those out. The next step is mid-size arenas."

Lady A recently released the holiday album *On This Winter's Night*, and is in the studio recording its fourth album.

MIRANDA LAMBERT

Miranda Lambert is no stranger to the road. Beginning her live career at age 17, the country artist has gone from a finalist on NBC's "Nashville Star" in 2003 to a major-market arena headliner nine years later.

William Morris Endeavor agent Joey Lee has watched the 28-year-old singer blossom into a successful touring act since becoming her booking agent 11 years ago. He discovered Lambert when the young artist was traveling in a motorhome with her parents searching for one-off concert bookings.

"Her mom and dad took her on the road to play gigs for \$500," Lee says. "Touring has always been a big focus for her. It's always been a very important part of what she does and who she is. Early on, it's how she survived."

Since the release of her 2005 debut album, *Kerosene*, Lambert has landed opening slots on tours for such country superstars as George Strait, Kenny Chesney, Toby Keith and Keith Urban.

Her appropriately titled fourth album, *Four the Record*, released last November, debuted at No. 3 on the Billboard 200 and has sold 630,000 copies, according to SoundScan. The set also produced three top 10 singles on the Hot Country Songs chart—one of which, "Over You" (co-written with Lambert's husband, Blake Shelton), reached No. 1.

Lambert supported *Four the Record* headlining 5,000- to 7,000-seat arenas in secondary and tertiary markets in North America. "We stayed out of the traffic of the major markets and all the big tours," Lee says. "We were a big tour in smaller places."

Another reason for avoiding major markets in 2011 was because Lambert had already visited those cities during the past four years on support runs with other country acts, Lee adds. This year, however, with years of experience as a live performer and momentum building at radio, Lambert's team upgraded the singer to headlining 10,000-plus major-market arenas and amphitheaters.

"Our strategy was to give her some time to figure out her way to perform and how her music plays," says Marion Kraft, Lambert's manager at ShopKeeper Management. "On top of it, to be honest, we needed to get more singles under her

belt. We needed the audience to know her music first, so when she showed up in bigger markets she would be embraced."

Lambert will be touring throughout 2013 as a solo act, and in June she'll play some dates with her side project, Pistol Annies.

THE BLACK KEYS

In addition to headlining their first North American arena tour during the past year, blues-rock band the Black Keys this year broke through on the U.S. music festival circuit, headlining Coachella, Lollapalooza and Austin City Limits.

"It's far and away the biggest year they've ever had," says Fielding Logan, director of touring at Q Prime South, which manages the Black Keys. "When you step into arenas for the first time, there's naturally an element of breakthrough."

The Black Keys' success has come gradually. During the past 10 years, the duo—guitarist/vocalist Dan Auerbach and drummer Patrick Carney—has released eight studio albums, won two Grammy Awards and built a global fan base through nonstop touring.

"It's definitely a breakthrough year in the sense that they're playing bigger rooms than the year before," says Agency Group agent Dave Kaplan, who has booked the band since 2007. "It's been a steady build."

Prior to this year's arena tour in support of their latest album, *El Camino*, the Black Keys were selling out large clubs and theaters touring behind past releases *Brothers* (2010) and *Attack & Release* (2008).

The success of those treks coupled with building anticipation for *El Camino* led the group's team to make the jump to larger-scale venues in 2012.

"The writing was on the wall that we were ready to step up," Logan says. "We knew *El Camino* was going to be a really big album for the band. With the steady rise in ticket sales over three or four years, all the signs were there that it was the right thing to do."

El Camino debuted at No. 2 on the Billboard 200 and has sold 1 million copies, according to SoundScan. The set also spawned the Alternative chart No. 1 singles "Lonely Boy" and "Gold on the Ceiling."

Prior to its 2012 jaunt, Black Keys manager John Peets told Billboard there was "a leap of faith" involved with booking the band into arenas. But in hindsight, with numerous sellouts during the past year, Logan says the jump was a no-brainer and doesn't foresee any backpedaling.

"I see them following Radiohead, Pearl Jam and Metallica—bands that reach a certain level and stay there," Logan says. "They're going to have staying power and be a career headliner."

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PLAYING IN THE BRAND

CONCERT MARKETING & PROMOTION AWARD HONORS BEST PARTNERSHIPS

BY RAY WADDELL

The growth and vitality of live music branding and sponsorship partnerships led to the creation of the Concert Marketing & Promotion Award at the Billboard Touring Awards in 2007. The award is given to a sponsorship or promotion that benefited the concert industry at large by stimulating attendance to live events, providing value to fans and promoting the artist and brands involved.

The sponsorship or promotion must achieve its marketing goal in a quantifiable way, and pertain to live performances that took place between January and September of this year. The winner is determined by a voting panel of Billboard editors and industry experts, and will be revealed at the Billboard Touring Awards on Nov. 8 in New York.

According to Bill Chipps, senior editor at IEG Sponsorship Report, brands are more focused on return on investment than ever before in their campaigns, and that's particularly true when partnering with artists, tours or music events. "Smart sponsors establish measurement criteria prior to striking a deal," Chipps says. "More companies are taking that approach to music tours, which bodes well for both the sponsorship and music industries."

Chipps is also seeing more interest in the digital assets of the artist, tour or event, and social engagement is a primary focus. The idea is to extend the impressions well beyond the concerts into cyberspace, ideally resulting in a quantifiable impact on a global level.

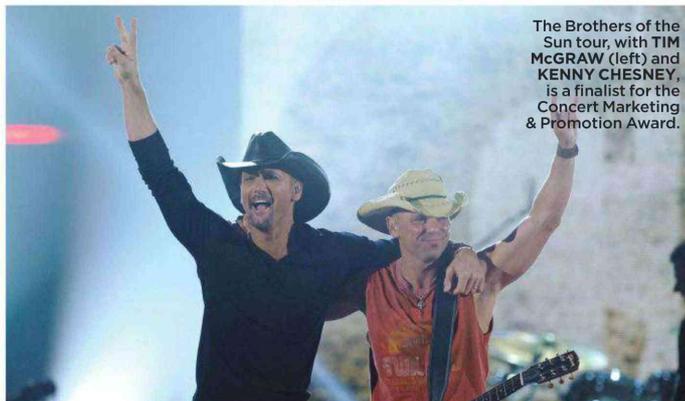
The good news is brands are writing more checks these days in the live music space. "Spending on music tours and festivals has come back to life after taking a hit during the great recession," Chipps says. "Companies are increasingly aligning with music to tap into a key passion point and engage consumers in a

one-on-one environment."

All of the trends Chipps points to are evident in the broad, multifaceted campaigns of the six finalists for the 2012 Concert Marketing & Promotion Award. These partnerships reflect the broad nature and quantifiable impact of live music and brand partnerships, as well as the elevated role social networking plays in the integration of these campaigns.

The finalists are Tim McGraw/Pennzoil, incorporating McGraw into the brand's "Long Love Cars" campaign and activating the program with McGraw on his and Kenny Chesney's Brothers of the Sun tour, and at other events; Madonna/Smirnoff, activated throughout the setup, launch and length of Madonna's *MDNA* tour; Lady Antebellum/Lipton, activated throughout Lady A's *Own the Night* tour, along with other components; Demi Lovato/Hallmark, promoting Hallmark's "Text Bands" campaign through activation built around Lovato's 2012 summer tour; Linkin Park/Honda Civic, the latest edition to Honda Civic's long-running tour sponsorship program, this year with Linkin Park, along with Incubus and Mutemath; and Zac Brown Band/Jack Daniel's, activated across the act's multiple endeavors, including its summer tour and Southern Ground Music & Food Festival.

All of these campaigns touched consumers on multiple levels, and they all reflect the sophisticated, targeted and effective nature of the modern live music branding/sponsorship partnership. Not only was it a challenge to pare down the numerous creative deals out there to six finalists, each of them had compelling, innovative success stories to tell. The deals taking place in the concert space are not only truly adding value to the consumer experience, they are creating awareness that helps sell more tickets, clearly affecting the brands involved in a positive way. ●●●



The Brothers of the Sun tour, with TIM MCGRAW (left) and KENNY CHESNEY, is a finalist for the Concert Marketing & Promotion Award.

APOLLO HONORED

IMMORTAL TOUR EARNS CREATIVE KUDOS, TOO

The Apollo Theater will be the first venue to receive the Humanitarian Award at the Billboard Touring Conference in New York on Nov. 8.

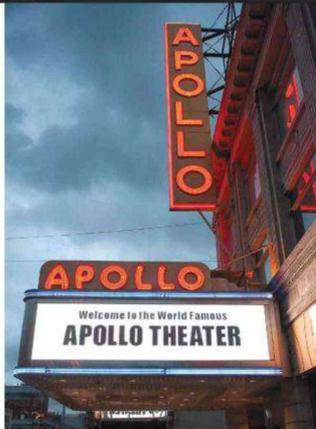
The iconic theater will be recognized for not only what it means to Harlem and New York but also the positive role it has played in community outreach and nurturing talent that affects all music and culture. This award recognizes the philanthropic efforts of a music industry entity, and the Apollo's not-for-profit organization, Apollo Theater Foundation, will be acknowledged for honoring the influence and advancing the contributions of African-American artists while recognizing emerging voices across cultures and artistic media.

Previous Humanitarian Award honorees include manager **Coran Capshaw**; **Jack Johnson**; Warped founder **Kevin Lyman**; **Jon Bon Jovi**; **Bob Ezrin** and **U2's the Edge** for Music Rising; Live 8 producer **Kevin Wall**; **Dave Matthews**; and Clear Channel Entertainment.

In 1934, **Frank Schiffman** bought an old burlesque theater on 125th Street in Harlem and renamed it after the Greek god of music and light. That same year, 17-year-old **Ella Fitzgerald** brought down the house at Amateur Night. Since then, Amateur Night has jump-started the careers of such artists as **Michael Jackson**, **Billie Holiday**, **James Brown**, **Celia Cruz**, **Gladys Knight**, **Stevie Wonder**, **Sarah Vaughan**, **Tito Puente**, **Luther Vandross** and **Lauryn Hill**. The Apollo is, in a word, magic.

In 1991, the State of New York acquired the Apollo and established the Apollo Theater Foundation to ensure the enduring success of the cultural landmark. Through the Apollo Education Program's "Master Class Talent Development" seminar, artists informally learn the principles and ethics of show business (yes, they do exist). And the program extends its commitment to enhancing the life of the community by engaging local youth.

"As the cornerstone of Harlem, and one of its most distinguished and enduring community resources, our mission extends beyond music. We are committed to enhancing the life of our community and fulfilling our role as a beacon of excellence in Harlem," Apollo Theater president/CEO **Jonelle Procope** says. "We firmly believe in the Apollo's role as a community catalyst and gathering place. And through a variety of programs designed to engage children, adults, schools, families, artists and community-based organizations, the Apollo's education and community activities build on the theater's rich history as a cultural and economic anchor. The Apollo Theater and Bill-



board share a history of playing a tremendous role in shaping American music. That shared history makes accepting this award for community work a notable honor."

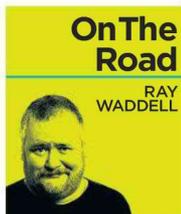
STILL IMMORTAL: The Creative Content Award honors new touring content that's ambitious in its concept and commercially successful. Billboard is in many ways about the intersection of art and commerce, and this award addresses that nexus in the realm of touring while acknowledging the need that venues have for quality content that sells tickets. The 2012 Creative Content Award honoree, Michael Jackson: The Immortal World Tour by Cirque du Soleil, hits the mark on all levels. Immortal, which blends **Michael Jackson's** music with stunning visuals and the touch of Cirque, has been a critical and financial success.

The award isn't presented every year, but previous winners include Yo Gabbab Gabbab! Live! (2010), Walking With Dinosaurs—The Live Experience (2008) and Cirque du Soleil's "Delirium" (2006). None has been as successful as Immortal; few tours are.

From Oct. 2, 2011, through Sept. 2, 2012, Immortal rang up \$156.5 million in box-office grosses and 1.5 million tickets sold to 190 shows, according to Billboard Boxscore.

"The entire Michael Jackson: The Immortal World Tour team is thrilled to accept the 2012 Billboard Touring Awards' Creative Content honor," says **John Branca**, who put together the Immortal production with Cirque and serves with **John**

McClain as both executive producer and co-executor of Jackson's estate. "Immortal's extraordinary success is proof of the enduring popularity of Michael's music. The creative team was guided by Michael's genius, indomitable spirit and his ability to inspire everyone throughout." ●●●



On The Road
RAY WADDELL

Billboard

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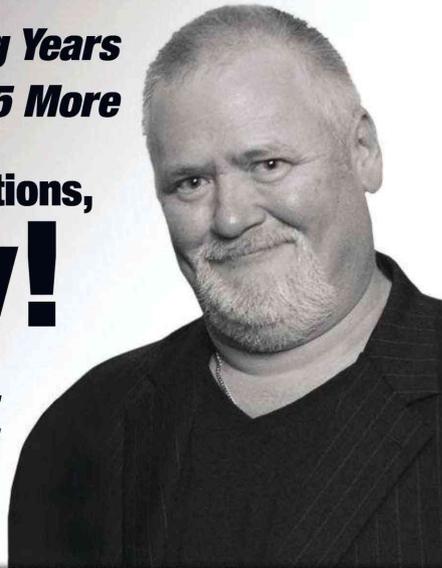


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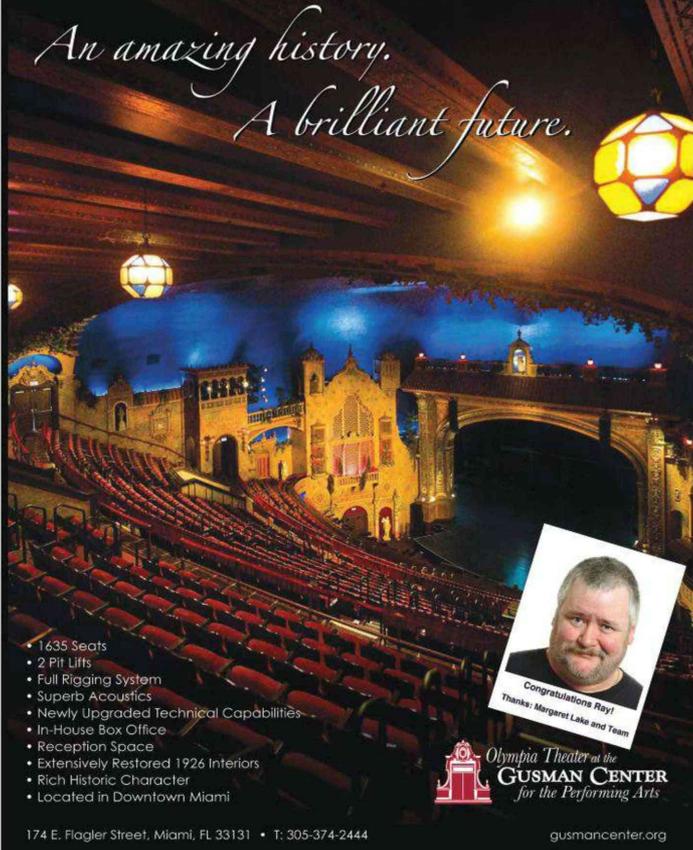
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BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,290,450 (\$4,550,300) \$92.55	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL O2 Arena, London, Oct. 12-14, 16-17, 19-21	78,777 eight sellouts	Live Nation
2	\$5,087,243 (\$5,575,076 pesos) \$79.49	CORONA CAPITAL Autódromo Hermanos Rodríguez, Mexico City, Oct. 13-14	72,166 96,000 two days	OCESA-CIE
3	\$4,599,920 \$175/\$140/\$95/ \$55	ELTON JOHN The Colosseum at Caesars Palace, Las Vegas, Oct. 18-21, 26-28	28,291 28,823 seven shows four sellouts	Caesars Entertainment
4	\$1,916,879 (\$2,708,761 pesos) \$40.66	ALEJANDRO SANZ Foro Sol, Mexico City, Oct. 13	47,144 51,728	OCESA-CIE
5	\$1,692,278 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND CONSOL Energy Center, Pittsburgh, Oct. 27	17,956 sellout	Live Nation
6	\$1,456,870 (\$1,360,868) \$119.22/\$6.27	CHIEMSEE REGGAE SUMMER Almfischer Übersee, Germany, Aug. 24-26	30,000 three sellouts	FKP Scorpio Konzertproduktionen
7	\$1,329,751 \$98/\$65	BRUCE SPRINGSTEEN & THE E STREET BAND XL Center, Hartford, Oct. 25	14,042 15,800	Live Nation
8	\$1,166,059 (\$1,989,800 pesos) \$87.08	ALEJANDRO SANZ Auditorio Banamex, Monterrey, Mexico, Oct. 19-20	13,391 13,414 two shows	OCESA-CIE
9	\$1,138,990 (\$1,25,654 Canadian) \$53.06/\$31.70	SONIC BOOM: LINKIN PARK, INCUBUS, SILVERSUN PICKUPS & OTHERS Northlands Grounds, Edmonton, Sept. 2	13,749 15,800	The Union
10	\$1,121,580 (\$91,353) \$159.99/\$6.15	HIGHFIELD FESTIVAL Störmthaler See, Grosspöna/ Leipzig, Germany, Aug. 17-19	18,047 20,000 three days	FKP Scorpio Konzertproduktionen
11	\$1,103,058 (\$1,007,400 pesos) \$82.64	ALEJANDRO FERNÁNDEZ Auditorio Banamex, Monterrey, Mexico, Oct. 5-6	13,348 13,424 two shows	OCESA-CIE
12	\$1,097,141 (\$1,260,200 pesos) \$57.51	ALEJANDRO FERNÁNDEZ Arena VFG, Guadalajara, Mexico, Sept. 7-8	19,078 19,772 two shows	OCESA-CIE
13	\$1,037,453 \$97/\$57	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Hollywood Bowl, Los Angeles, Oct. 20	16,309 16,955	Live Nation
14	\$970,668 (\$789,983) \$110.59/\$6.14	M'ERA LUNA FESTIVAL Flughafen Drispensiedt, Hildesheim, Germany, Aug. 11-12	20,000 two sellouts	FKP Scorpio Konzertproduktionen
15	\$934,940 (\$925,675 Canadian) \$52.51/\$51.51	X-FEST: LINKIN PARK, INCUBUS, SILVERSUN PICKUPS & OTHERS Fort Calgary Historic Park, Calgary, Sept. 1	12,496 14,400	The Union
16	\$921,996 \$96/\$66	BRUCE SPRINGSTEEN & THE E STREET BAND John Paul Jones Arena, Charlottesville, Va., Oct. 23	9,931 13,000	Live Nation, AEG Live
17	\$841,016 (\$683,375) \$135.38/\$6.15	AREA4 FESTIVAL Flugplatz Borkenberge, Lüdinghausen, Germany, Aug. 17-19	15,811 20,000 three days	FKP Scorpio Konzertproduktionen
18	\$820,418 (\$1,418,237 pesos) \$49.91	MANÁ Palacio de los Deportes, Mexico City, Oct. 6	16,437 16,443	OCESA-CIE
19	\$720,230 (\$9,235,728 pesos) \$43.03	BIG TIME RUSH Palacio de los Deportes, Mexico City, Sept. 25	16,736 17,014	OCESA-CIE
20	\$698,360 \$59.50/\$39.50	RED HOT CHILI PEPPERS, THUNDERCAT Sprint Center, Kansas City, Oct. 27	12,606 sellout	Beaver Productions
21	\$690,000 \$65/\$25	RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE Bridgestone Arena, Nashville, Oct. 19	13,210 sellout	Live Nation
22	\$642,873 \$65/\$25	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Cricket Wireless Amphitheatre, Chula Vista, Calif., Oct. 18	16,699 21,000	Live Nation
23	\$642,576 \$75/\$15	LA FORMULA: RKM & KEN-Y, PLAN B, ARCÁNGEL, DON OMAR Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 19	12,681 sellout	LVR Events
24	\$640,065 \$55/\$35	RED HOT CHILI PEPPERS, THUNDERCAT CenturyLink Center, Omaha, Oct. 28	12,690 13,000	Beaver Productions
25	\$605,602 (\$793,795 pesos) \$45.78	ENRIQUE BUNBURY Palacio de los Deportes, Mexico City, Sept. 28	13,228 16,885	OCESA-CIE
26	\$584,611 \$65/\$25	BRAD PAISLEY, THE BAND PERRY, SCOTTY MCCREERY Ashley Furniture HomeStore Pavilion, Phoenix, Oct. 17	16,755 19,000	Live Nation
27	\$580,223 \$65/\$49	RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE Van Andel Arena, Grand Rapids, Mich., Oct. 6	9,449 sellout	Live Nation
28	\$563,601 (\$471,720 pesos) \$41.57	PESADO Auditorio Banamex, Monterrey, Mexico, Aug. 31-Sept. 1	13,558 13,786 two shows	OCESA-CIE
29	\$533,854 \$55/\$35	RED HOT CHILI PEPPERS BOK Center, Tulsa, Okla., Oct. 23	10,542 10,800	Beaver Productions
30	\$529,121 (\$518,703 Canadian) \$101.50/\$53.55	RUSSELL PETERS Bell Centre, Montreal, Oct. 15	6,919 8,336	evenko, Just For Laughs
31	\$524,779 \$55.50/\$35.50	RED HOT CHILI PEPPERS, THUNDERCAT Verizon Arena, North Little Rock, Ark., Oct. 25	10,479 11,250	Beaver Productions
32	\$522,232 \$124/\$44	R. KELLY, TAMIA Fox Theatre, Atlanta, Oct. 18-19	7,731 9,006 two shows	AEG Live
33	\$497,559 \$65/\$25	RASCAL FLATTS, LITTLE BIG TOWN, ELI YOUNG BAND, EDENS EDGE 1-800-ASK-GARY Amphitheatre, Tampa, Oct. 26	16,985 19,000	Live Nation
34	\$495,426 (\$487,455 Canadian) \$691/\$47.77	CARRIE UNDERWOOD, HUNTER HAYES Credit Union Centre, Saskatoon, Saskatchewan, Oct. 1	7,879 8,096	AEG Live
35	\$495,420 \$66.50/\$41.50	ZAC BROWN BAND, BLACKBERRY SMOKE, LEVI LOWREY Veterans Memorial Arena, Jacksonville, Oct. 26	8,793 10,425	AEG Live

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RICARDO ARJONA has declared his independence.

The *Metamorfosis* of **RICARDO ARJONA**

One year after launching his own label, the singer/songwriter has the last word

BY LEILA COBO

A year ago, Ricardo Arjona was on the verge of change.

After nearly two decades signed to major labels—first Sony, then Warner—the Guatemalan singer/songwriter decided to go completely independent—recording, marketing, promoting and releasing his then-new album under his own label, Metamorfosis.

It was a big move for a big artist whose name means big business: Since 1993, Arjona has charted 33 titles on Billboard's Hot Latin Songs tally, including 17 top 10s and five No. 1s. He's placed 16 releases on Top Latin Albums, including 10 top 10s and four No. 1s.

Perhaps more importantly, at a time when touring had become a primary revenue source, Arjona was a warhorse who played more than 80 shows in 2009. Of those, his 37 North American dates grossed more than \$15 million, according to Billboard Boxscore, becoming the third top-grossing Latin tour of the year.

Yes, Arjona was a label man. While many major Latin acts had their beginnings as DIY artists, Arjona always had a label, beginning with Guatemalan indie Dideca, with which he signed in 1985. Arjona rose to stardom in the 1990s, when music sales exploded throughout Latin America and the support of a major label meant support throughout the continent.

Now, after all those years, he was going to self-release? No other Latin pop artist of his stature or international reach had gone indie before, and the skepticism and scrutiny were palpable, although Gloria Estefan would successfully self-release within months of his decision through an exclusive deal with Target. Regardless, at the time, Arjona's plan was being closely watched to see if it was a colossal failure or a harbinger of things to come.

Twelve months later, Arjona's gamble has paid off, handsomely. His indie album, aptly titled *Independiente* and distributed worldwide by Warner, debuted at No. 1 on the Top Latin Albums chart, moving 75,000 copies to date and still on the chart a year later. Two tracks from the album have reached No. 1 on the Latin Airplay tally (including current single "Te Quiero") and a third went to No. 2.

On the sponsorship end, the first leg of Arjona's U.S. tour was supported by AT&T, which used one of his singles for a Mother's Day promotion. Pepsi has backed a massive campaign called Guatemorfosis (a take on Arjona's label's name) promoting positive change in Guatemala and featuring Arjona as its spokesman.

COURTESY OF METAMORFOSIS

Most impressive is Arjona's tour itself.

Since the beginning of the year, he's played 72 concerts from Argentina to the United States, selling nearly 1 million tickets, according to label manager Paula Kaminsky. The tour included four dates at Velez Stadium in Argentina (capacity 35,000) and sold-out shows at New York's Madison Square Garden and Miami's American Airlines Arena.

Marcelo Figoli, who's been Arjona's business manager for the past six years, says this is his client's most successful tour ever.

"We played five Velez Stadium [shows] in Argentina. We will be playing six arenas in Mexico City. His Venezuelan tour broke records in every city," Figoli says. "It has nothing to do with being signed or not to a major label. But it does have to do with having an independent attitude that allows you to work your artist's career exactly how and when you want in each territory."

A second leg kicked off Oct. 20 with 21 concerts in Mexico, followed by shows in Nicaragua and Honduras, and next year he'll be back in the States again.

"The big difference I see is you have a team that during a whole year relaunches every element of the album," says Kaminsky, who worked two albums with Arjona when he was signed to Sony and who left the company earlier this year. "A label regularly pushes the first and second single and that's it. Here, the same team of people are constantly thinking about the album, the songs, the tour, in every territory all the time."

Arjona's team includes his small staff at Metamorfosis, the entertainment company he created with Mexican photographer/video director Ricardo Calderon and his brother, marketing executive Humberto Calderon. The company, with offices in Mexico and Argentina, is in charge of funding, developing and executing every single aspect of *Independiente's* promotion and marketing.

Since its launch, Metamorfosis has also signed alternative singer/songwriter Gaby Moreno, releasing her Spanish-language debut album last month.

Arjona also works with Figoli—head of Argentine concert promotion company Fenix Entertainment Group—as his agent and business manager, and Miami-based independent promotion and marketing company Summa Entertainment is in charge of radio.

"I've surrounded myself with very skilled, very intelligent, very experienced people who've been dealing with me all these months as I'm trying to do something that

RICARDO ARJONA has sold 1 million concert tickets since January.



has nothing to do with what the majors were doing," Arjona says. "I really don't know how the label in itself is doing. What I do know is that I'm dedicated 200% to supporting my work. And that this label is providing a service to my music like I never had before. My work has gotten the service I always wanted."

Arjona's music—his work—isn't what one would think typically appeals to the masses. His songs—which delve into everything from love to homosexuality to kidnapping—are direct descendants of the Latin singer/songwriter tradition of complex, provocative, socially conscious fare that was hugely popular in the 1970s (Serrat, Sabina, Mercedes Sosa) but then became more for the intelligentsia in the 1980s, 1990s and beyond. Arjona's particular talent lies in his ability to write smart, elaborate music that enjoys broad acceptance.

"As a songwriter, Ricardo embodies two of the rarest of qualities, more rare still when found in one person: complete integrity as an artist, and the ability to connect with the masses—selling out stadium after stadium, tour after tour, album after album," says Jorge Mejia, senior VP for the Latin America and U.S. Latin markets at Sony/ATV Music Publishing, which administers Arjona's catalog. "It all comes down to the songs and to his wonderful, intricate lyrics, which surprise, connect and above all make millions of people identify

Arjona's music—his work— isn't what one would think typically appeals to the masses.

Team Arjona

Album Title
Independiente

Label
Metamorfosis

Release Date
Oct. 4, 2011

Business Manager
Marcelo Figoli

Producers
Dan Warner,
Lee Levin

Publishing
Sony/ATV Latin

Booking
Fenix Entertainment
Group

Publicity
Metamorfosis

Site
RicardoArjona.com

Tweets
@Ricardo_Arjona

with him."

Arjona's ascent wasn't quick or linear. The son of middle-class schoolteachers, he learned to play the guitar as a boy, taught by his father, a die-hard serenader. Aided by his height, he played professional basketball. He went to college, taught school and worked odd jobs. He spent several years in Argentina, trying his luck as an itinerant musician.

Finally, in 1985, he released his first album with Dideca and did moderately well in Guatemala. His second album, *Jesus Verbo, No Sustantivo*, whose title track was written while Arjona was a teenager, would become his passport to success. The song, a criticism of piousness over Christian action ("Jesus is more than a simple theory/What are you doing, brother, reading the Bible all day?"), established Arjona as a rising singer with controversial opinions.

But it didn't lead to money or a better record deal, not even after Arjona went to Mexico and started writing successful theme songs for soap operas. Arjona, in fact, was penniless. He sold his songs for money (later buying most of them back) until Sony signed him, as a favor for a producer

friend of Arjona's.

Arjona signed a blank contract, raised his own funds to record his first album and then a second, *Animal Nocturno*, and suddenly, he was everywhere.

Songs like "Mujeres" and "Primera Vez" struck a chord not only in Mexico, but beyond. In the United States, both tracks reached No. 6 on Hot Latin Songs. Arjona's 1994 follow-up, *Historias*, his major breakthrough, included the hits "Señora de las Cuatro Decadas" and "Historia de Taxi." The album peaked at No. 43 on Top Latin Albums, but was a major international smash, more so than his subsequent first No. 1, 2000's *Galeria Caribe*.

What happened was that Arjona's music wasn't comparable to anyone else's in the Latin sphere. No one was reaching No. 1 with lyrics so intellectual and complex they begged for analysis.

"As a songwriter, Arjona's unique style marries profound lyrics to enchanting music that is second to none," ASCAP VP of Latin membership Alexandra Lioutikoff says. "That he can beautifully sing what he writes is the icing on the cake."

Arjona's **continued on >>>P2**



THE PERFECT BLEND

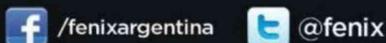
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from >>p60 uniqueness went beyond the music. 2004's *Solo*, for example, was a CD/DVD set best-described as a documentary/biopic, where the album included newly recorded acoustic versions of his hits.

Arjona's last album for Sony was 2007's *Quien Dijo Ayer*. In 2008, he signed with Warner and released the critically acclaimed *Quinto Piso*, which debuted at No. 1 on Top Latin Albums and spent 67 weeks on the chart.

The album was accompanied by perhaps Arjona's most complex tour to date, featuring an elaborate, multiple-level set that depicted the fifth floor ("quinto piso") he sang about on the album and included a duet with regional Mexican singer Paquita la del Barrio, who was onstage each night—as a hologram. It was a precursor to the current *Metamorfosis* tour, which features four rotating sets.

Following *Quinto Piso*, Arjona released his last album on Warner, *Poquita Ropa* (Few Clothes), which featured hits in a pared-down format. It was his last major-label release.

Months later, Arjona launched *Metamorfosis* and released *Independiente* on Oct. 4, 2011. A couple of weeks later, first single "El Amor" (Love)—a romantic ballad with Arjona's unique, ironic twist—hit No. 1 on Hot Latin Songs at a time when radio was (as it still is) dominated by uptempo urban fare.

"We felt radio needed it," says Summa president Gabriel Butrago, who oversaw the song's promotion. "There were no big love songs. We felt it could do great with their female listenership. Arjona is an artist that doesn't go by what the market dictates but by what he feels and what he thinks his fans want. And it worked."

In January, *Metamorfosis* expanded, signing Moreno—who'd recorded a duet with Arjona. Her first album was released last month, with a marketing plan that focuses on her base as a singer/songwriter with a bilingual following. More importantly, Arjona says, her album—like his—is exactly what she wanted to make.

"My job, as the person behind this independent label, is to sit with my people and convince them that what has to rule is the artist's emotional side," he says. "It's the only way an artist will defend his music with joy." ◆◆◆



RICARDO ARJONA says he is "full of drive."

Creating *His Own* PATH

Singer/songwriter Ricardo Arjona opens up about going indie

BY LEILA COBO

Ricardo Arjona enters the lobby at the Setai in Miami Beach wearing pink, embroidered drawstring pants, a black T-shirt and a satchel, looking like a cross between a hippie and an intellectual. A tall man with dark, brooding features, he's in the middle of a rare lull, fresh from vacationing with his college-aged children—and indeed, today he arrives not with a label entourage but with his son. Here, a conversation with the newly independent Arjona.

It's been a year since you launched your own label. Would you sign with a major again?

No, because there's no sense in doing so. When we spoke a year ago, I was full of drive and surrounded by fear. Today, I still have the desire but I have far less fear, and I feel that sensation that remains after a long divorce when you ask yourself, "Why didn't I do this before?"

You had fears? Why?

At the time we spoke, most people I had worked with for the past 20 years had turned their backs on me: Concert promoters I'd worked with for the past two decades, who were supposed to become a small arm of this fledgling label because they would make money on shows. What we realized was that at the time no one believed this com-

pany could do well. Even people who were my friends, who'd been my promoters for years, stopped answering the phone.

You're one of the top Latin touring acts in the world, especially in Latin America.

Remember, we came from a very conceptual album, *Poquita Ropa* [Few Clothes], which had very little transcendence. Everyone thought this was an impossible endeavor because it was independent. So, we ended up without arms in Latin America. The only promoter who stuck it out was Marcelo Figoli [of Fenix Entertainment]. He committed to promoting my tour in Argentina and Chile. We had to find indie promoters practically on the entire continent, which was something we—as a five-person label—hadn't counted on. Only now, a whole year after the album release, we're closing the tour because people are again interested.

What do those same people say now?

I invented a phrase: "If you line up with the skeptics I hope I don't find you lined up with those who are sorry." We offered that tour to everybody and no one wanted it. So we decided to wait. And now, practically everyone who turned it down wants it, but conditions are very different. We changed many promoters. Many.

you go down this independent road, you have to take it to the end. No matter what happens. I don't have to tell you how important Mexico is. When we took this road, this other channel practically banned us from their air. People ask me if we're fighting with them. No, I'm not fighting with anyone. I'm trying to forge my own way. And it's very hard.

You've always been an artist's artist, the furthest thing from a businessman. Are you a businessman now?

No, I don't negotiate with anyone. But when people make such major decisions, like going with these two companies in Mexico, at the end of the day I make the final decision. Because at that moment I have to defend my work, which is what I complained about for so long. I don't know how we'll do in Mexico now, just like I didn't know if we were going to sell a lot of copies. I did know that the road I was taking was the road I liked, the road that made me feel good, that kept me up and eager. Today, the takeaway from this independent label is that we're having a very

"When you go down this independent road you have to take it to the end. No matter what happens."

Independence carries a lot of baggage. In Mexico, we changed our promoter and this generated problems with a television company that's in business with one [concert promoter] and forbids relationships with others. I don't want to be seen as a leader or a rebel or a musical Che Guevara, but when

good time, we've worked very hard, we've defended our album to death, and to date we feel it was worthwhile. If I wanted to do things in the established manner, I'd have stayed with a multinational, I'd have gotten an advance, I'd have used the same channels as before. **continued on >>p64**

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Ricardo Arjona

on your
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many more
years of success.

Your friends at AmericanAirlines Arena



from >>p62 Was it worrisome to invest your own money in this project?

No. That was the least of my worries. The thing with music and albums and labels is that at some point they'll become what they practically are today, which is a service for an artist's tour. Traditional labels sell plastic spheres and that's all they do. The only thing they thought to do differently was get a piece of artists' shows. But it's essential to find other survival paths for music. Otherwise, all they can offer is clouds. Clouds! They're very pretty but when you try to grab them, they don't exist. Labels made huge business out of a structure that provided services. Today, I'm sure they don't provide even 5% of what they did 20 years ago. However, they want to charge as much as they did before. It's a very weird equation, and the only ones who support it are those who like to be comfortable, who like to receive an advance and not worry about anything.

You've signed Gaby Moreno to your label. Do you aim to grow? We're fine for now. The ideal situation, whether we're two or three or more artists, is that this label can personalize its work with each art-

ist. I wasn't looking for an artist. I discovered her, we did a duet, and then I asked if she wanted to do an all-Spanish album, which she hadn't done. She made the album she wanted to make. And our role as a label is only and exclusively to back her up and give her service. Why? Because we believe in her. Believing in an artist doesn't mean writing a blank check. This wonderful album will surely be full of prizes but we don't know if it will be full of sales. We'll sign someone if they totally wow us. We don't want to become what we've criticized. We don't want 40 artists we can't provide service to. We want to do things well and be happy. I don't want to fight with Gaby over this record label.

Your new tour, like all your tours, is pretty big. You're traveling with 45 people, and it's a massive set. We travel with this huge turntable for the set that weighs 10 tons. It's massive. But it's what we need to be congruent with the famous "metamorphosis" of the show. But even though it's a very big show, it has an enormous dosage of intimacy. The first show I played in Argentina was at the Lola Membrives Theater that fits 2,500 people. This time we did five Velez **continued on >>p66**



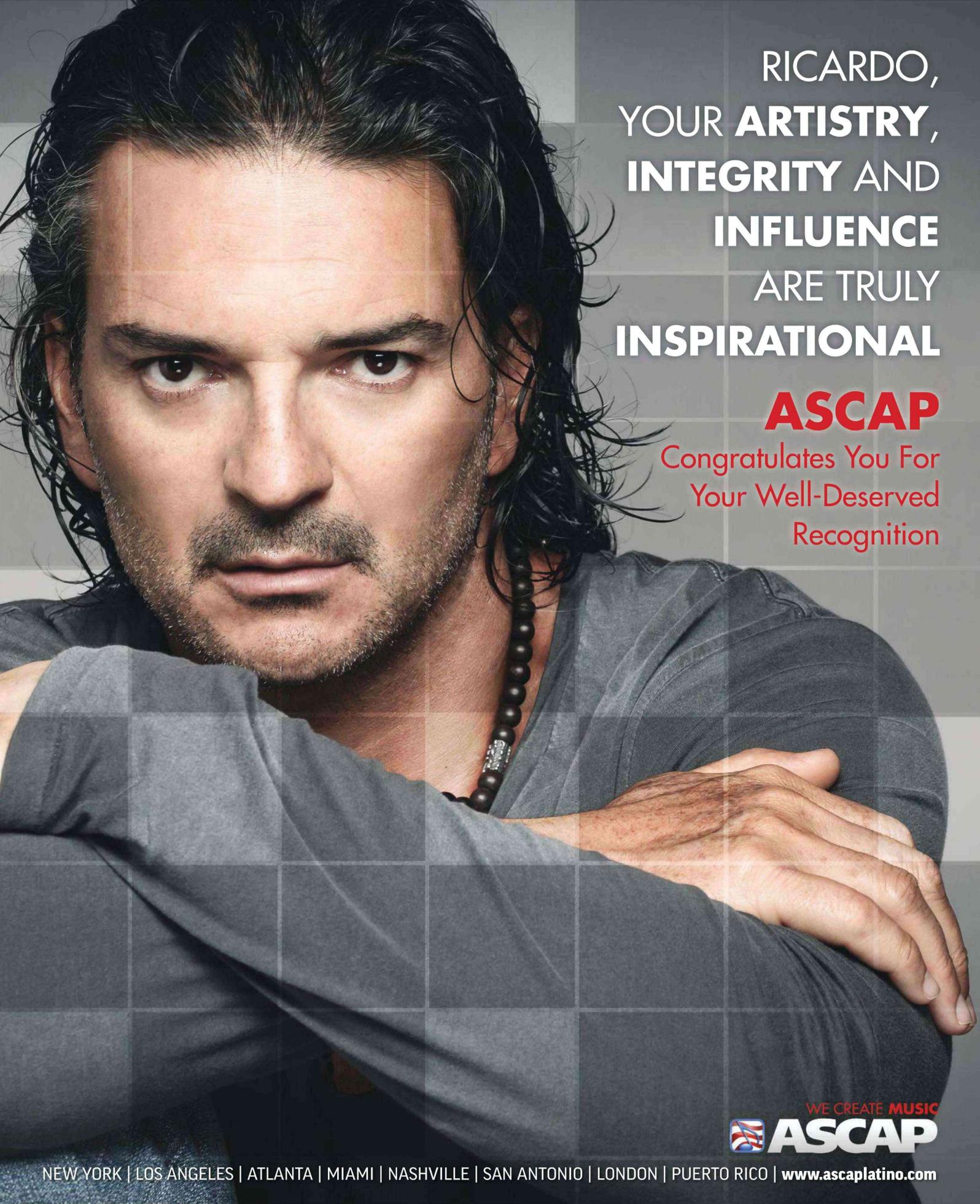
GABY MORENO signed with Arjona's label after they did a duet.

"The ideal situation, with two or three or more artists, is that this label can personalize its work with each."

JC OLIVERA/GETTY IMAGES

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from >>p64 Stadium [shows, each fitting 35,000]. But I remember that concert at Lola Membrives 18 years ago as one of the best concerts of my life. And the question was, "How do I take the intimacy of Lola Membrives to Velez Stadium?" It took me eight months to figure that out—how to have the grandiosity but also the intimacy to generate a theatrical feel inside a stadium.

You started writing as a teen. When did you realize your music made an impact?

I was nearly 15 and I was little and skinny, skinny, skinny and projected the most vulnerable image in social get-togethers. I was a shy guy. Until one day, at one of those parties, I picked up a guitar, and I discovered that when I picked up a guitar and sang I automatically became the center of attention. More so if I sang one of my songs. And I loved that. That's what keeps me doing this today. We all start doing this to correct certain personality defects.

Your first important hit was "Jesus Verbo, No Sustantivo" (Jesus Verb, Not Noun), which was pretty provocative and still is. Was it the launch of your career?



RICARDO ARJONA'S foundation focuses on social needs.

"I discovered that when I picked up a guitar and sang I automatically became the center of attention."

It was part of an album I released with a Guatemalan label called Dideca. Later, I went to Mexico and signed with Sony. I didn't have the rights to the song. Dideca had them, and at one point I called the owner and asked him to sell the rights back to me. I eventually recovered all my songs and today they're in my own publishing company [administered by Sony/ATV]. But I had to work hard to recover them, just as I had to recover all the songs I gave to publishers in Mexico to survive and to pay for my first album.

Weren't you already signed to Sony?

Yes, but I had no budget. I had to borrow money to record *Animal Nocturno*, and I sold more than 40 songs to publishers to get advances for that budget. Sony wanted nothing with me. I was signed almost as an obligation. But I knew a producer at Televisa, Luis del Llano, for whom I had written many songs that had done very well for his soaps. But I was still starving. I couldn't pay rent. So I finally went to him and said, "You have to do something with me. I gave you a bunch of songs and didn't charge you and I have nothing." So he took me there, put me **continued on >>p68**

AFPIRETTY IMAGES

 An advertisement for a production company. On the right, Ricardo Arjona is shown from the waist up, wearing a white t-shirt and a grey cardigan. On the left, there is a map of Mexico with several locations marked with small circles. The text reads:

LA INDEPENDENCIA
DEL VERBO
 ES EL ÉXITO
DEL SUSTANTIVO
 ¡MUCHA SUERTE!

 In the bottom left corner, a logo for "SOCIEDAD TWO SHOWS PRODUCCIONES" is visible.

A portrait of Ricardo Montalban, a man with long dark hair, a goatee, and a serious expression. He is wearing a grey long-sleeved shirt, a black beaded necklace, and a grey beanie. He is sitting in front of a dark, textured background that looks like a wall with some graffiti or abstract art. The text is overlaid on the image.

Ricardo-
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MUSIC PUBLISHING



RICARDO ARJONA seeks intimacy even in stadium shows.

"I demand that the song grab me before the chorus. Then I know I have a song, and I keep writing."

from >>p66 in front of the A&R director and said, "You have to sign this one." The guy didn't want to. He took out a blank contract, and I signed a blank contract. Now, *Animal Nocturno* and *Historias* sold more than 5 million copies. And I never got any royalties. But you have to start like that.

I disagree.

Well. I was saved by my writing. I finally told them, "I can't write when you're screwing me over. I'll finish my contract but give me someone else's songs to sing." And that's how I was able to get out of that. Those beginnings are fun to remember, but they were tough to live.

Your songs are complex, lyrically speaking, and so well-crafted. A song like "El Problema" (The Problem), for example, did you tinker with it for a long time?

I need a push, like I need with books. I used to read because I had to. Today I don't. I only read what really hits me. And if I'm not hooked in the first 30-50 pages, I stop. I'm not going to give anything a chance for 50 pages without an emotional impact. And in my songs, I demand the same from myself. I demand that the song grab me before the chorus. With "El Prob-

lema," that first line—"The problem isn't that you lie, the problem is I believe you"—I know I have a song. And I keep writing. And I'll probably finish that song almost immediately. I have a bigger impact with what I say than with what I express musically.

Does it ever worry you that your lyrics are too complex?

Back in those [early] days in Mexico, I was very good friends with several producers who defined the music and TV industry in Mexico. They were important people. And they liked my stuff but they didn't think anyone else would like it. Many people in media think the poor are stupid and only consume simple things. They forget that someone who's starving and gets beans will love beans. But they'll also like meat if they get a little piece. A lot of what they show every day on TV, the vocabulary, the jokes are a little dumb. And people aren't dumb. All soap operas are still about the rich guy who falls in love with the maid. But then, you have a soap opera like "Pablo Escobar: El Patron del Mal," and everybody's watching it. It's another story. But you have to take the risk. There's a serious epidemic of mediocrity. Hopefully we can find a cure. ●●●

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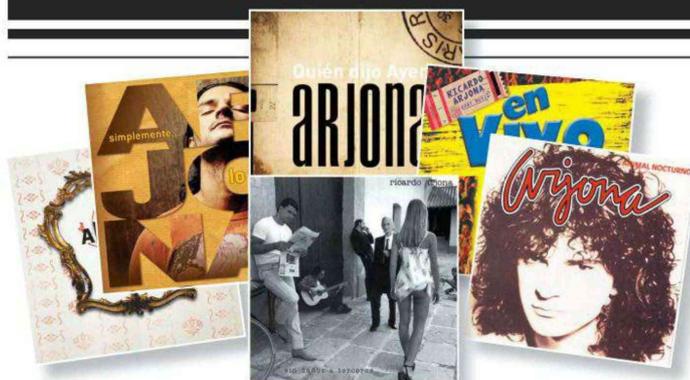
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Five Favorite Arjona Albums

Since 1994, Ricardo Arjona has placed 16 titles on Billboard's Top Latin Albums chart. Among them are four No. 1s, including his current set, *Independiente*. Here's a look at five landmark titles by the artist.

Historias (1994): Arjona's breakout album, his second for Sony, includes some seminal hits that he still performs and which defined both his sound and songwriting. *Historias* contains memorable tracks like "Señora de las Cuatro Decadas" (Lady of the Four Decades), a song about a young man in love with a woman over 40, and "Historia de Taxi" (Taxi Story), about a cab driver during an off night that turns weird. "Taxi" would later be adapted into a duet with Marc Anthony for Arjona's album *Quien Dijo Ayer*.

Santo Pecado (2002): This album includes two all-time favorite Arjona songs, and they couldn't be more different. "El Problema" (The Problem) is an ad man's dream—a series of short, catchy phrases that sum up a disastrous relationship. ("The problem isn't that you lie, the problem is I believe you/The problem isn't that it's hurtful, the problem is I enjoy it.") On the other end of the spectrum is "La Nena" (The Baby), a harrowing tale of a kidnapping gone wrong. That these songs made for a commercial success only underscores how fine they are. "People confuse depth with complexity," Arjona told Billboard at the time of the album's release. "Things that are well expressed are not necessarily complicated." *Santo Pecado* peaked at No. 3 on Top Latin Albums and stayed on the chart for 60 weeks.

Adentro (2005): This album dwells on lost love—sometimes ironically, sometimes angrily, sometimes bitterly, but always with a sense of humor (like with "Penguins in the



Bed," whose title says it all). On this album, Arjona collaborated for the first time with singer/songwriter/producer Tommy Torres,

and also produced some tracks with long-time collaborator Carlos "Junior" Cabral. It includes "Mojado" (Wetback), Arjona's first duet with a regional Mexican group, Intocable. The track, one of Arjona's most powerful, reveals the struggles of a Mexican worker illegally crossing the border. ("He said goodbye with a grimace disguised as a smile/Prayed to the God over the mantle to look over his loved ones/And then he pierced the border as best he could.") *Adentro* spent 63 weeks on the Top Latin Albums chart.

5to Piso (2008): Arjona's first album for Warner Latina after years with Sony is told from the vantage point of a man living in a five-story apartment building. Like *Historias*, the stories are diverse and eclectic, ranging from "Que Nadie Vea," about a closeted gay man, to "Bailarina Vecina," the story of a neighboring ballet dancer. Standouts include a duet with Mexican chanteuse Paquita la del Barrio, who was later incorporated into Arjona's *5to Piso* tour as a hologram.

Independiente (2011): Arjona's first album on his own label, Metamorfosis, is largely joyful and optimistic. Produced by the Miami team of Dan Warner and Lee Levin, it boasts acoustic arrangements with occasional lush string touches. First single "El Amor" is a musing on the contradictions of love, while "Mi Novia Se Me Esta Poniendo Vieja" (My Girlfriend Is Getting Old) is, in a rare display of vulnerability, dedicated to Arjona's mother.

—LC

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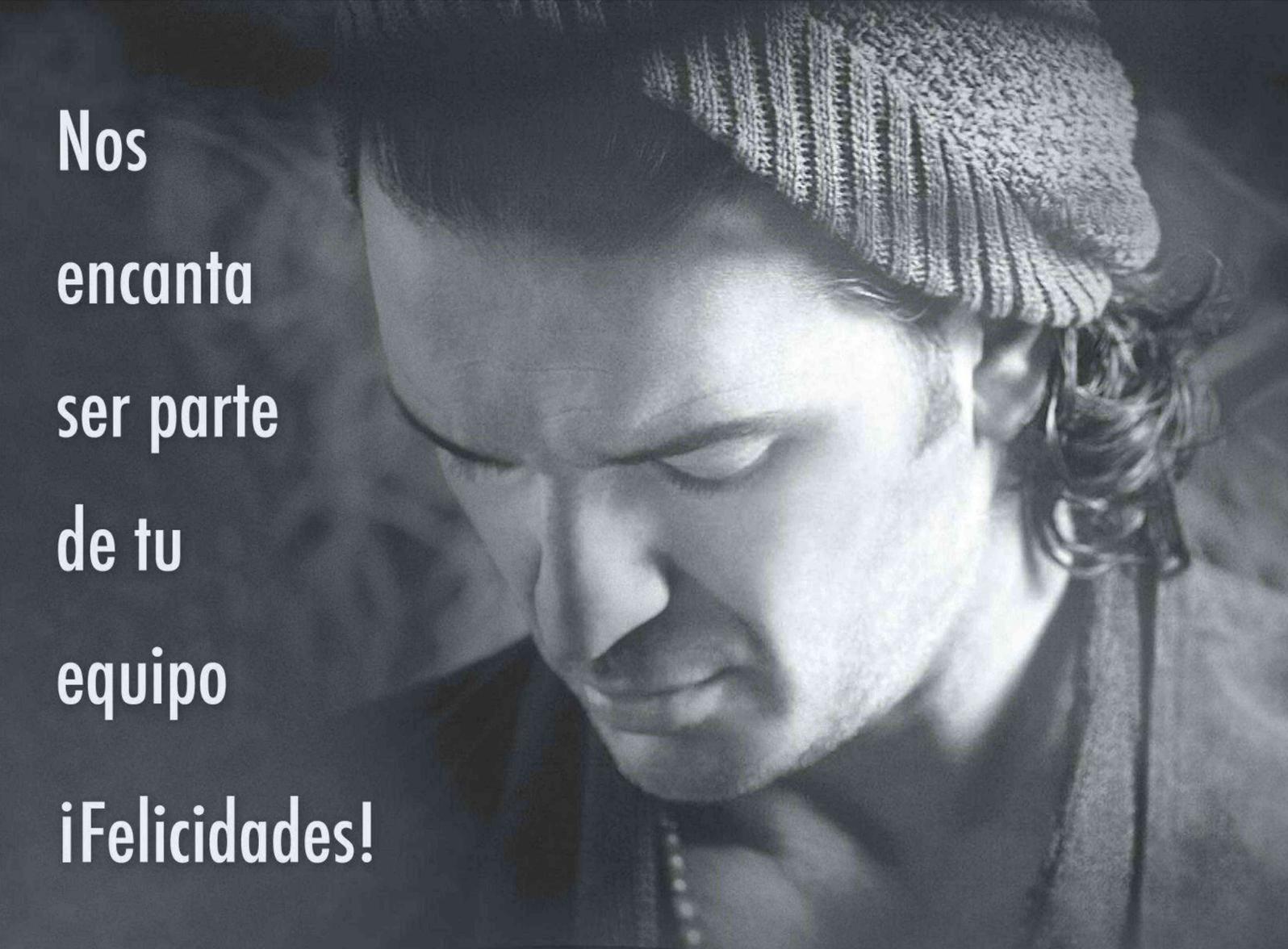
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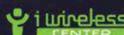
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Phillip Phillips delivers
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'CRUISE' CONTROL
Florida Georgia Line
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MUSIC

R&B BY ANDREW HAMPP

'R.E.D.' IT

After getting 'too cool for the room,' Ne-Yo goes broad on new effort, steps up at Motown

I pride myself on being the type of artist who can work half in the R&B world and half in the pop world."

That was one of Ne-Yo's first messages to industry colleagues who attended his intimate showcase at New York's Joe's Pub on Oct. 23, a message that also doubles as a mission statement for his fifth studio album, *R.E.D.* (Nov. 6, Universal Motown). An almost even split of his trademark R&B- and dancefloor-focused EDM pop (with a bit of Tim McGraw-assisted country soul thrown in), *R.E.D.* (short for "Realizing Every Dream") is a full-throttle return to form after 2010's experimental concept album *Libra Scale* sold a disappointing 345,000 copies, according to Nielsen SoundScan, following three albums that all went platinum. Single "Beautiful Monster" was also a letdown, peaking at No. 52 on the Billboard Hot 100.

"*Libra Scale* got a little too cool for the room," Ne-Yo said in an earlier interview with Billboard. *R.E.D.*, however, is "one of my better pieces of work." The title was inspired by positive developments in the 33-year-old singer's life that evoked the color: a branding deal with Malibu Red tequila rum, which named Ne-Yo its chief creative director (and equity partner); a side career in acting that included a role in this year's "Red Tails"; and his new gig as senior VP of A&R at Universal Motown.

The lattermost coincided with his exit from longtime label Island Def Jam. The move was designed to make Ne-Yo the flagship artist of a revamped Motown—"the new Smokey Robinson of the label," senior VP Ethiopia Habtemariam says. "He has such an incredible ear and can provide a great level of mentorship [and] advice for artists. He himself has such a great work ethic, and after working with him for the last couple of months it's amazing to see."

Ne-Yo's other role as in-demand songwriter for pop and R&B artists should help explain why Universal Music Publishing Group renewed its global publishing deal with him. "Ne-Yo is . . . one of the most timeless and greatest songwriters of his generation," UMPG North America president Evan Lamberg says. "He

transcends all genres, and as an artist—along with incredible guidance from his manager [Reynell "Tango" Hay of Compound Entertainment]—has set the standard in how to launch and continue a career."

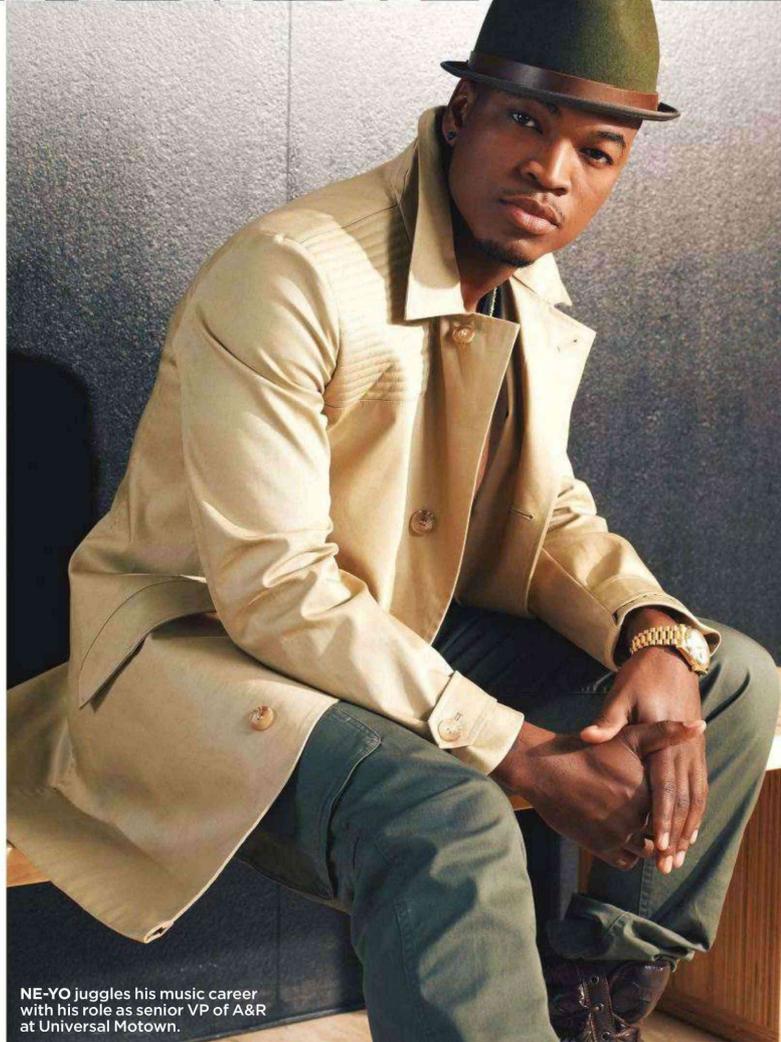
Habtemariam adds that Ne-Yo's diversity as a songwriter and artist is a particular strength: He's recently penned songs for new and upcoming projects with Celine Dion, Rihanna and Rick Ross, and also collaborated with Nashville songwriter Luke Laird (Rascal Flatts, Carrie Underwood) on the McGraw duet "She Is" on *R.E.D.* "He's just a true music lover and likes to do it all," she says.

Ne-Yo took the jack-of-all-trades status one step further at his Joe's Pub gig, joking to the crowd, "I want to get to a place where you might put me on a polka track and I might just knock that bitch out."

But until Ne-Yo's accordion days arrive, his gradual transition into dance-pop seems to be connecting with more listeners these days than the R&B core that made early hits like "So Sick," "When You're Mad" and "Because of You" (not to mention Beyoncé's "Irreplaceable" and Rihanna's "Take a Bow," which Ne-Yo wrote) such genre touchstones. "Give Me Everything," a four-on-the-floor collaboration with Pitbull, was Billboard's No. 1 airplay track of 2011, while the Calvin Harris-produced "Let's Go" was a top 20 hit this summer. Current single "Let Me Love You (Until You Learn to Love Yourself)," which holds at No. 9 on the Billboard Hot 100 this week, became Ne-Yo's first top 10 single since 2008's "Miss Independent"—and Motown's biggest international hit since Boyz II Men's "End of the Road" in 1992.

Ne-Yo recorded more than 150 tracks for *R.E.D.* during a nearly 18-month period before deciding on the 17 included on the deluxe edition. "He's really grown in singing and with international audiences, so we had to make sure that this album encompassed everybody and everything it can," says Tishawn Gayle, co-manager of Ne-Yo at Compound.

R.E.D. will also be aided by nearly six full months of prerelease singles being worked



NE-YO juggles his music career with his role as senior VP of A&R at Universal Motown.

to radio in different formats—"Lazy Love" in May, "Let Me Love You" in June, "Don't Make 'Em Like You" (featuring Wiz Khalifa) in October and, this month, the Stargate-produced dance-pop track "Forever Now." "Having a long setup gave us the chance to re-establish him among this new consumer base," Motown senior VP of marketing Phillanna Williams says. "He loves R&B, but the soul of Ne-Yo's music and his voice can transcend the typical

rhythmic pop song."

Habtemariam adds that Ne-Yo has also been taking his A&R role "very seriously." In fact, sometimes he's put new acts ahead of his own music. "There's one record in particular where I had him just going in to write for someone on Motown," she says, "and his manager came in and said, 'Hey, can we keep this song for the album?' And Ne-Yo was like, 'I'm going to lose my job.'"

ROAD WORK

Red all over: British singer and Elektra artist **Ed Sheeran** will hit the road next year in support of **Taylor Swift** on the latter's anticipated blockbuster North American trek behind new album *Red*. Dates begin March 13 in Omaha, Neb., and stretch through mid-September with a three-night stand in Nashville (Sept. 19-20). Sheeran co-wrote *Red*'s "Everything Has Changed" with Swift... Father knows best: Indie rock vets **the Walkmen** will head out in January for a quick, 11-date North American swing. Things kick off Jan. 11 in Philadelphia at **Union Transfer**, and indie folk act **Father John Misty** joins Jan. 15 in Montreal for the remaining engagements, which include stops at Denver's **Ogden Theatre** (Jan. 21) and the **Roseland Theatre** in Portland, Ore. (Jan. 26)... Telling it like it is: Fresh off an appearance on HBO's "Treme," soul legend **Aaron Neville** will embark on his annual **Christmas Celebration** tour on Dec. 1, opening with a performance at **Fitzgerald's** in Robinsonville, Miss., and including a two-night engagement at **Baton Rouge, La.'s Manship Theatre** (Dec. 3-4); **Sante Fe, N.M.'s Lensic Performing Arts Center** (Dec. 10); and **San Francisco's Palace of Fine Arts** (Dec. 16) along the way. Neville's **EMI Blue Note** debut, *My True Story* (co-produced by **Keith Richards** and **Blue Note** president **Don Was**) arrives Jan. 22... Grip it on another level: Self-described "acid punk" New York trans rapper **Mykki Blanco** joins experimental punk rap-noise outfit **Death Grips** for a swing that kicks off in Brooklyn on Nov. 12 at the **Music Hall of Williamsburg** and includes appearances at **Corona** in Montreal (Nov. 17), **Detroit's Magic Stick** (Nov. 19) and **7th Street Entry** in Minneapolis (Nov. 21). Wherever you catch it, it should be a wild show. —*Benjamin Meadows-Ingram*



CRYSTAL CASTLES hope to release an acoustic EP in 2013.

DANCE BY EMILY ZEMLER

PLAYING THE NUMBERS

Crystal Castles test the limits with unconventional new album

Crystal Castles' third album, *(III)*, was recorded using a methodology that might seem unusual for an act often linked to EDM. The Toronto duo, producer Ethan Kath and vocalist Alice Glass, decamped to Warsaw, where they laid down tracks in one take using a '50s tape machine. "We had an idea that we would communicate

with no one," Kath says of the computer-free process. "We would be completely isolated. We moved to Warsaw because we didn't speak the language. The Toronto duo, producer Ethan Kath and vocalist Alice Glass, decamped to Warsaw, where they laid down tracks in one take using a '50s tape machine.

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is corrected; notes are wrong. If these notes were corrected, how would the song be different? I didn't want to know."

The bizarrely compelling album, which drops Nov. 12, centers on eclectic, futuristic haze and blips; all its tracks are unlikely candidates for commercial singles. Still, the band's manager, James Sandom of Red Light Management, and its new U.S. label, Casablanca/Universal Re-

public, found that Crystal Castles' online fan base had exploded toward the end of their push of sophomore album *(II)*, laying the groundwork on which to build a bigger, more mainstream act.

"Coming into the band's third record, the lines are quite defined in terms of what Crystal Castles are and how they operate," Sandom says. "They're an established act in most parts of the world now. They have a phenomenal foundation, and it's really our job to try and harness all of that and move them into another world where they're more commercially respected and recognized."

The label is purposefully releasing the album toward the end of the year in order to spend most of 2013 working the duo worldwide with extensive touring and radio promotion. The band hopes to parlay its prior success of 2010 single "Not in Love," which features vocals from the Cure's

Robert Smith, into commercial success for *(III)*'s flagship single "Sad Eyes." Leading up to the set's release, however, the focus has primarily been on stimulating Crystal Castles' following by releasing two unorthodox songs, "Plague" and "Wrath of God," through Facebook.

"Rather than traditional marketing in print media or online, we were trying to use the hardcore fans at the core of everything we've been doing," Sandom says. "And it's been the first time in the band's career where we've been able to do that, because those numbers have been steadily building over time. We put two deliberately left-of-center setup tracks out there, and both are achieving what we want [with a] huge online response."

For the band, which has cultivated a public image that mirrors its music in terms of strangeness, the emphasis is on channeling specific musical sen-

sibilities onstage and off, not on manufacturing singles. Kath notes that the group is "focused on the album as a whole, and not concerned with which songs are heard first." The band's dynamic live performances, meanwhile, are largely unrelated to the recording process. "Albums and shows are two very different beasts," says Kath, who adds that the band hopes to release an acoustic EP in 2013 titled *Affection*. "When recording, I am capturing, bottling and preserving severe melancholy. The live show is focused on power."

The act, which recently wrapped a five-week U.S. trek in early support of *(III)*, may seem distant from the business aspects of its career, but that method has worked so far. "[This album] is more about a continuation of the things they've produced before," Sandom says, "within the perimeter that the band are comfortable with." ●●●

INDIE BY JUSTIN JACOBS

Light Of My Life

A decade since his debut, Cody Chesnutt returns with self-released project that's brighter, but still packs plenty of soul

In 2002, Atlanta native Cody Chesnutt sang, "Man, something is killin' me... My breakdown is on the way." But he didn't break down—he broke through. The Roots remade his barones track "The Seed," renamed "The Seed 2.0," and Chesnutt's bedroom-recorded, 36-track album *The Headphone Masterpiece* (Ready Set Go) made ripples in soul and indie-rock circles.

Then he walked away, and stayed gone, for a decade. So it's no surprise that on sophomore effort *Landing On a Hundred*, which Chesnutt self-released Oct. 30, he sounds older and wiser. He sounds better, too.

Fame may have beckoned in 2002, but Ches-

nutt had other priorities: a son in 2003, and a daughter six years later. "I'd never had kids before, and they demand a lot of attention and patience if you want to do it right," he says. "I got to see the first steps, to teach my son how to ride a bicycle—things I would've missed if I was touring."

With the birth of his son, Chesnutt left his home in Los Angeles for Tallahassee, Fla., and he and his wife settled into a rural part of town. He kept writing, and played occasional dates. But to his fans, he'd disappeared.

"I wanted songs to come to me in a very honest way," Chesnutt says. "I knew that if I got some life under my belt, eventually the songs would reflect

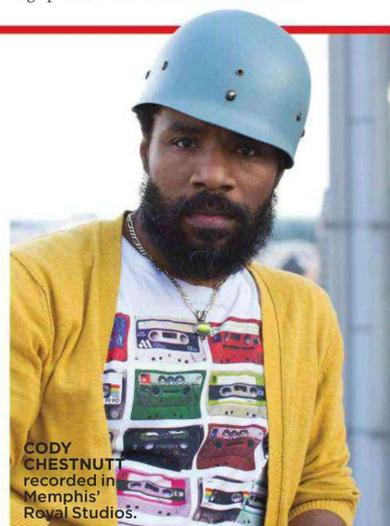
where I was living, what I was thinking about."

By 2010, the songs had come. And the new inspiration from his kids had changed everything. Where the sprawling *Headphone Masterpiece* found a solo Chesnutt recording super lo-fi R&B and hip-hop tracks about "a dick full of blood and a wide open heart to lean on," as he sang on "My Women, My Guitars," his new material focused only on the latter.

"My kids purified me. I don't use profanity around my children, so I should be consistent in my art as well," he says. "I can't play *Headphone Masterpiece* for my kids in its entirety. But I love that we can sit around and listen to these songs together."

The songs, though, called for a fuller sound than his previous one-mic treatment. Chesnutt scoured Tallahassee's Florida State University, Florida A&M and local churches for jazz musicians; secured time in Memphis' Royal Studios, where Al Green, Ike & Tina Turner and Solomon Burke all cut records; and walked "right into that spirit, and actually felt its presence," Chesnutt says. "We all realized we were part of something bigger than us, so we tried to perform to the standard set by people there before us." The band did just that. *Landing On a Hundred* is a collection of 12 vintage R&B blasts, ranging from furious James Brown funk ("I've Been Life") to laid-back, effortlessly sexy Al Green soul ("What Kind of Cool [Will We Think of Next]") and powerful party songs ("Scroll Call" could've been the B-side to "Superstitious").

That the last \$22,000



CODY CHESNUTT recorded in Memphis' Royal Studios.

for the record's mixing, promotion and release was raised through Kickstarter makes sense. Chesnutt wrote the album as a relatable work for, he says, "anyone who wants to evolve into something better than the last decade."

In the Sunday-gospel tune "Everybody's Brother," he sings, "I used to smoke crack back in the day. I used to gamble rent money and lose... now

I'm teaching kids in Sunday school. And I'm not turning back." It's Chesnutt's forward progression that he wants to share, along with enough guitar and brass blowouts to keep people dancing. "Hopefully, this'll be the soundtrack for healthier perspectives," he says. "Music should serve the community. There's so much darkness right now. I just wanted to contribute some light." ●●●

THIRD DAY is encouraging fans to "vote" for the band by buying its new album, which arrives on Election Day.



CHRISTIAN BY DEBORAH EVANS PRICE

You Gotta Believe

Third Day shakes up sound, stays on message with new release

There's one choice on election day that we guarantee will satisfy you, and that's voting for Third Day," the band's bassist Tai Anderson says with a laugh. Yes, on the same day as the presidential election (Nov. 6), Third Day's new Essential Records release, *Miracle*, arrives.

Produced by Brendan O'Brien (the Killers, R.E.M., Bruce Springsteen), *Miracle* rep-

resents a sonic departure for the veteran Christian rockers. "We philosophically wanted it to be a new statement from Third Day; we didn't want it to sound like a cover of our previous material," Anderson says. "That's the biggest critique for an established artist, that they are always in the shadow of their previous success. You struggle so hard to top what you did before."

Anderson, singer Mac Pow-

ell, drummer David Carr and guitarist Mark Lee have a lot to try to surpass with the new set. Since releasing its 1996 self-titled debut, the Georgia-based band has placed 15 titles on the Top Christian Albums chart, with 12 of those hitting the top 10 and five making it to No. 1. Additionally, they've scored such No. 1 Christian Songs hits as "Cry Out to Jesus" (10 weeks) and "Call My Name" (13 weeks).

The band has also collected four Grammys and 26 Gospel Music Assn. Dove Awards.

The first single from the new album, "I Need a Miracle," is currently at No. 5 on Christian Songs. "In Christian music, radio is the best ambassador for a new album, and 'I Need a Miracle' is a great commercial for the entire record," Provident Label Group VP of marketing Bryan Ward says.

"I Need a Miracle," the last song written and recorded for the album, was inspired by a conversation with a couple after a show in New Jersey. "Their son was at a really depressed place," Powell says. "He drove off into the woods and was going to commit suicide. He actually hooked up a hose to his exhaust pipe, put it in the window, rolled up the window and was going to kill himself, but he turned on the radio, heard 'Cry Out to Jesus,' and changed his heart. It gave him encouragement to keep going. His life just radically changed, and when you hear a story like that—and we've heard stories like that several times—it just blows you away."

Ward adds, "When the label heard the song, we all agreed that the message of hope and that you're not alone in the midst of hard times was something people needed to hear."

The new album also contains a stunning cover of the 1970s Cat Stevens hit "Morning Has Broken" alongside hard-charging rockers like "Hit Me Like a Bomb." The engaging pop/rock "Kicking and Screaming" is accented by catchy background vo-

cal, which O'Brien encouraged the band to utilize much more this time around. "The songs are fresh; the sound is fresh," Anderson says.

"These guys showed up, did their jobs, and I'm so proud of them," O'Brien says. "They came to me and said, 'We're looking to make music that appeals to our fans and our spiritual side, but we want to break out a little bit and sort of invite everyone in.'"

The album is being presold on the band's website, as well as at Family Christian and LifeWay Christian stores. "We offer an instant download of the single and a bonus live version of 'Your Love Is Like a River,'" Ward notes. "LifeWay Christian stores are offering a physical copy of 'I Need a Miracle' and two \$5 gift cards with a pre-order. Family Christian stores' presale will include a free T-shirt with every purchase. We're gearing up a big Twitter campaign asking our fans to 'vote for Third Day,' as the album releases on election day. We've also put together a takeover show with SiriusXM's program the Message." ●●●

6 QUESTIONS

with BILLY RAY CYRUS
by DEBORAH EVANS PRICE

Billy Ray Cyrus' life has been a rollercoaster ride, and he's still enjoying it. Cyrus catapulted from humble Kentucky beginnings to stardom with his 1992 debut, *Some Gave All*, which was certified nine-times platinum, fueled by the hit single "Achy Breaky Heart." It's been two decades since that auspicious beginning, and Cyrus is busier than ever. He teamed with music/TV producer Brandon Friesen to launch Blue Cadillac Music, the Los Angeles-based label that issued his latest album, *Change My Mind*. He's working on his autobiography, "Hillbilly Heart," due next April, and making his Broadway debut in "Chicago" on Nov. 5.

1 What made you decide to start your own label?

Waylon Jennings told me years ago, "The way to do it these days is start your own label." And I said, "I think I'm going to sign with Sony." He got upset and said, "Signing with [a major label] is like buying a boat. There's only one day happier than the day you bought it, and that's the day you sell it." I found out that Waylon was right. The last couple of albums that I've made have been with Disney [Music Group], and I love Mickey Mouse. Mickey Mouse has been good to me and my family, but this was an opportunity for me to get back to my roots as a singer/songwriter from Flatwoods, Ky.

2 Do you plan on signing other acts to Blue Cadillac?

My vision for the label is to give a kid, like I was 30 years ago, a chance. It doesn't have to be a kid. I'm just going to be open to talent. I'd like this to be a vehicle, no pun intended, for other artists. Nothing would mean more to me than for Blue Cadillac to be able to help other people reach their dreams too.

3 What can people expect from *Change My Mind*?

I make music straight from the heart. There's not a whole lot of anything really fancy here. You won't find me painting the Mona Lisa; but I don't have any desire to paint the Mona Lisa. I might paint some old barn somewhere out in a field—that to me is beautiful. My goal was to go back and make a record that encompassed every bit of my roots, from Bill Monroe to Glen Campbell to Lynyrd Skynyrd to Led Zeppelin to Molly Hatchet. All of those influences are a part of who I am.

4 You've been doing a lot of TV. What else will you be doing to promote the album?

There's a video for "Change My Mind" on CMT and GAC. I call it the "opening act" because [of] the depth of this album. It really opens up in January 2013. That's when we'll pick the first single, and then I'll spend the first three months of next year on a tour bus going town to town across the States



and Canada. I'm going to go back to my roots. I'm going to go to little clubs. I'm going to big clubs. I'm going to go wherever it takes me. I've not had an opportunity in 15 years to do that.

5 You've been writing your autobiography. How's that going?

Writing the book has been somewhat therapeutic. It's made me reflect and say, "You know what? This is my life. This is where I'm at. This is the way it went down." It's as tragic as Loretta Lynn's "Coal Miner's Daughter." Much like her story, there are those peaks and valleys. I never had anything that was ever in the middle of the road. It was either real, real bad or real, real good. I never really knew

vanilla or anything in the middle.

6 How do you plan on approaching the role of Billy Flynn in "Chicago"?

I'll do the best I can. One thing I don't want to do, I don't want to copy Richard Gere. Richard Gere was an unbelievable Billy Flynn, but I'm never going to be Richard Gere. Even the other guys that I've seen play Billy Flynn, they're great, trained actors. I'm going to borrow from all of them, but there has to be an originality. When people come to see it I want them to go, "Hey, Cyrus took that role and made it his own and kept all the elements of everything that is great about Billy Flynn." I want to be original in my interpretation. ●●●

THIRD DAY: LEE STEFFANI; CYRUS: MELANIE SWERDAN/BLUE CADILLAC MUSIC

ALBUMS

ALTERNATIVE

BAT FOR LASHES

The Haunted Man
Producers: *Natasha Khan, David Kosten, Dan Carey*
Capitol Records

Release Date: Oct. 22
Bat for Lashes' third album, *The Haunted Man*, finds singer Natasha Khan alternately at her most personal and most accessible. Inspired by the period following the success of 2009's *Two Suns*, which found the singer largely withdrawn at her home in the English countryside watching old movies, *The Haunted Man* has achingly intimate moments that showcase her tremulous, octave-jumping voice (most notably during album opener "Lilies," the title track and lead single "Laura"). But it also picks up on some of the pop flourishes that made previous songs like "Daniel" and "What's a Girl to Do?" cult favorites. Second single "All Your Gold," for example, has a sexy, spy guitar-driven rhythm that builds to a dancefloor-worthy chorus. And the chorus on the infectious "A Wall" could be the closest thing she's come to creating a Pink-esque inspiration anthem ("Cause where you see a wall/I see a door/You'll get through/You'll be home"). Bearing a striking album cover in which a nude Khan is carrying an equally nude man over her shoulders, *The Haunted*



AEROSMITH

Music From Another Dimension!
Producers: *various*
Columbia Records

Release Date: Nov. 6
"I don't think I could ever come back, if you don't give me some of your love," Steven Tyler crows on blues-drenched rocker "Oh Yeah," one of the hardest-hitting cuts on Aerosmith's 15th studio album, *Music From Another Dimension!* Guitarist Joe Perry may have written the song, but in the wake of the classic rockers' soap opera of a reunion—one that saw Tyler nearly replaced—the line might as well be an ultimatum from the ex-"American Idol" judge to his band. But Aerosmith put aside its well-publicized differences and hop back in the saddle for its first studio album of new material in 11 years. Throughout *Music From Another Dimension!*, the band remains the same testosterone-fueled, big-balled bruisers of yesteryear. "Out Go the Lights" walks with a young man's strut, while "Lover Alot" pistons forward with a head full of steam. But like the group's more recent outings, Aerosmith inadvisably aims for the radio: super-sized ballads ("What Could Have Been Love"; the Carrie Underwood-featuring "Can't Stop Loving You") are a bit hokey. When they're on though, Aerosmith remains a veritable rock powerhouse, even after four decades.—DH



Segment" is juxtaposed with house grooves and techno warbles on "Yes, I Know," and Daphni's mix of "Ne Noya" by Cos-Ber-Zam—complete with Steve Miller Band "Fly Like an Eagle" synth sounds and Afro-beats—will keep the club moving. Some tracks ("Light," "Springs") could use a bit of Adderall to focus the ADD-like succession of sounds—but otherwise, *Jiao-long* is a good excuse for sober clubbing.—AG

SOUNDTRACK

VARIOUS ARTISTS
The Man With the Iron Fists
Producers: *various*
Soul Temple Records/Stax/
RED Distribution

Release Date: Oct. 22
RZA, the beat-nerd mastermind behind the Wu-Tang Clan, makes his directorial debut with the Quentin Tarantino-produced kung-fu flick, "The Man With the Iron Fists." For those who know RZA's back story—he's long been a fan boy of martial arts-films and regularly incorporates cinematic troupes into his music—moving behind the lens feels less like a career change and more of a creative extension. Naturally, music, as it relates to the film, ranks high on the rapper/producer's list. And so its soundtrack is a jam-packed affair, uniting the 43-year-old's passion for old-school hip-hop (M.O.P., Ghostface Killah and Pharoahe Monch on "Black Out") with neo-soul ("I Forgot to Be Your Lover") and funk ("The Baddest Man Alive," RZA's standout collaboration with the Black Keys). Interspersed with dialogue—presumably from the film itself—the soundtrack is a bit of a scattershot affair, understandably more akin to a mixtape than a proper album. But the sheer breadth of RZA's Rolodex and his ability to simultaneously wrangle in nearly all the key players in Wu-Tang, while also inspiring Kanye West to drum up one of his most soulful cuts in years ("White Dress"), makes this a must-listen.—DH

Man has more than enough provocative material worthy of its head-turning artwork.—AH

ROCK

... AND YOU WILL KNOW US BY THE TRAIL OF DEAD

Lost Songs
Producers: *Chris "Frenchie" Smith, Trail of Dead*
Richter Scale/Superball
Release Date: Oct. 22
Trail of Dead's eighth album is an about-face from 2011's

Tao of the Dead—a release rich in fantasy, with prog-worthy running times and key changes—which was a change-up from 2009's uneven but engaging *The Century of Self*, the group's first on its Richter Scale label. Back to its initial four-piece lineup (principals Conrad Keely and Jason Reece are again joined by *Tao* sidemen Autry Fulbright II and Jamie Miller), the band's *Lost Songs* is equally pared down and based in reality but no less powerful. TOD's knack for white-knuckle rave-ups remains intact on the blistering "Up to Infinity" and "Catatonic," tackling Syria's civil war and generational ennui, respectively, while the call-to-action "Awestruck" urges the kids to adopt a global worldview. The significance of images photographic and illustrated is pondered in "Pinhole Cameras" and the Swans-like "Flower Card Games." And the jangly, bittersweet "Time and Again" toasts former bandmates. The title track asks: Are there too many forgotten songs in the world? If there are, these aren't them.—CW

ELECTRONIC

DAPHNI

Jiao-long
Producers: *Dan Snaith*

Merge Records
Release Date: Oct. 16
"I've been surprised by the number of transcendent moments I, sober and in my mid-30s, have had in clubs..." That's Dan Snaith, best-known for his music project Caribou, explaining the *raison d'être* behind Daphni, his new underground dance music venture. Caribou's widely acclaimed 2010 album, *Swim*, was a warm, painstakingly crafted

dance-pop amalgam (and named best album of the year by electronic music authority Resident Advisor). However, Daphni's full-length debut, *Jiao-long*, is more experimental and predominantly filled with instrumentals designed to transport hardcore dance heads long after the candy ravers and new jack EDM excels leave the dance floor. Here, Buddy Miles' soul yelp from the song "The



STONE SOUR

House of Gold & Bones, Part 1
Producers: *Bill Bottrell*
Roadrunner Records
Release Date: Oct. 22

Stone Sour's latest effort is nothing if not ambitious. *House of Gold & Bones* is a story spread over two albums (the second due in spring), an online scavenger hunt and a graphic novel series designed to illustrate frontman Corey Taylor's portrait of a man at an emotional crossroads. Fortunately, the music measures up: It's Stone Sour's most sophisticated accomplishment to date. The set is a hard rock opus whose breadth stretches from the fearsome crank of "Gone Sovereign," "Absolute Zero," "RU486" and "Last of the Real" to the commercial polish of "Tired" and "The Travelers, Pt. 2." *House of Gold & Bones* also features brief excursions into the gentle melodicism of the plaintive, string-laden "The Travelers, Pt. 1" and the majestic, swelling power ballad of "Taciturn." Stone Sour sounds confident throughout the set—most important, the album works well outside of its narrative, making its sequel an exciting prospect.—GG

Local Business

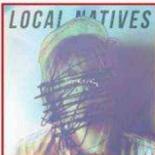
TITUS ANDRONICUS

Local Business
Producer: *Kevin McMahon*
XL Recordings
Release Date: Oct. 22

Titus Andronicus frontman Patrick Stickles begins the band's third album with a cheery reminder: "By now we've established that everything is worthless." But rest assured, *Local Business* is wholly worthwhile. Coming off the historical narrative of 2010's *The Monitor*, Titus' new set puts the quintet back into a present day filled with angst, alienation and disaffection. Indeed, *Local Business* touches on everything from abortions and drug abuse to violent car crashes and eating disorders. Dark? Yes. Depressing? Hardly. The act gallops into the breach with gleeful, fearless ferocity on thrashy tracks like "Upon Viewing Oregon's Landscape With the Flood of Detritus," "Ecce Homo" and "Still Life With Hot Duce on Silver Platter." There's genial, goofy fun on interludes like "Food Fight!" and "Titus Andronicus vs. the Absurd Universe (3rd Round KO)," while the album's latter half turns reflective and melodic, as on "In a Small Body" and tone poem "Tried to Quit Smoking."—GG

REVIEWS

SINGLES



LOCAL NATIVES

Breakers (4:08)

Producers: Local Natives, Aaron Dessner

Writers: Local Natives, A. Dessner
Publisher: ASCAP

Frenchkiss Records/Infectious Music

After wowing indie-rock enthusiasts with their stunning 2010 debut—the pristine, harmony-laden *Gorilla Manor*—Los Angeles' Local Natives were branded “the West Coast Grizzly Bear.” Based on the stark, brooding dynamics of “Breaker,” the debut single from its upcoming sophomore LP, the quartet has likely earned itself a new nickname: “the West Coast National.” It's a bit of a cheap comparison, given that the band's new album was produced by the National's Aaron Dessner, but Local Natives have clearly taken a few cues from their elder indie brethren. Where *Gorilla Manor* often simmered contently in elegant textures, “Breakers” snarls with propulsion—there's a nervous tension beneath the fractured guitar chords, sparkling keys and fidgety high-hats. “Waiting for my words to catch/Like I'm trying to strike a match that's soaking wet,” frontman Kelcey Ayer sings over his group's fervid churn. With “Breakers,” consider that match struck.—RR

POP

KATE EARL

One Woman Army (3:56)

Producers: Josh Deutsch, Brett Dennen

Writers: various

Publishers: various

Downtown Records

A childhood spent pumping gas in small-town Alaska—and two lukewarm albums—now in the rear-view, singer/songwriter Kate Earl emerges

with *Stronger* (due Nov 19), a fully realized collection of wind-swept charmers. “One Woman Army,” a midtempo jaunt in which the 31-year-old plays the burden-bearing card, highlights her Downtown Records debut, recorded in Los Angeles with help from Southern California

mainstay Brett Dennen and former Dawes guitarist Blake Mills. “Never knew what I was signing up for/Knew it was hard but not this hardcore,” Earl sings, before showing her about-face in the hook. “Here I am baby, I'm your one woman army/No matter what may come, I won't surrender.” “One Woman Army” is the sound of a songwriter finding her footing and ditching the mighty cold for warmer pastures.—DH

HIP-HOP

MACKLEMORE & RYAN LEWIS FEATURING WANZ Thrift Shop (3:55)

Producer: Ryan Lewis

Writers: B. Haggerty, R. Lewis

Publisher: Macklemore Publishing/Ryan Lewis Publishing (BMI)

Macklemore

It's been a long time coming for Seattle rapper/producer duo Macklemore & Ryan Lewis. “Thrift Shop” (off new album *The Heist*) is the first sampling most rap fans will get from the pair, though it's been making moves online and releasing independent music for more than 10 years. The single, the twosome's



SOLANGE

Losing You (4:22)

Producer: Prettybird

Writers: S. Knowles, D. Hynes

Publisher: EMI

Terrible Records

Having officially stepped out of big sister Beyoncé's shadow with 2009's overlooked *Sol-Angel and the Hadley St. Dreams*, Solange Knowles has spent the past three years building up her hipster cred by covering Dirty Projectors' “Stillness Is the Move” and teaming with Of Montreal and Chromeo. Her first solo single in nearly four years finds Solange paired with Blood Orange's Dev Hynes pondering the status of a current relationship on a sprightly, dream-soul ballad. “Tell me the truth/Boy am I losing you for good?/We used to kiss all night/But now it's just no use,” she sings on the song's chorus, her voice surrounded by hand claps, tribal cries and echoing synths that would fit right at home on Blood Orange's 2011 album, *Coastal Grooves*. “Losing You” is a welcome return to music for Solange, who has spent most of her time in recent years focused on fashion. But it's an equally pivotal track for Hynes, who with “Losing You” and his Sky Ferreira collaboration, “Everything Is Embarrassing,” is quickly establishing himself as the go-to songwriter for indie-pop princesses.—AH



CALVIN HARRIS FEATURING FLORENCE WELCH

Sweet Nothing (3:33)

Producer: Calvin Harris

Writers: C. Harris, F. Welch, Kid Harpoon

Publishers: various

Fly Eye/Ultra/Roc Nation/Columbia

The meeting of two ultra-talented artists with a surprisingly strong resonance within mainstream music, “Sweet Nothing,” from Harris' *18 Months*, allows Florence & the Machine's Welch to slip gracefully into a new genre as if it were a Halloween costume. The British singer's star-grasping voice has always been paired with her band's decisively baroque art-rock, but her guest turn on “Sweet Nothing” reimagines her as a top 40 maven, whisking away dance fans



with a rubbery emotion present in each grand note. Hearing Welch belt over Harris' collection of precise laser shots and programmed beats is similar to the rush of hearing Antony & the Johnsons' Antony Hegarty unleash his inner disco junkie on Hercules & Love Affair's 2008 debut. In both instances, the singer's skills are even more appreciated because of the versatility on display. “Sweet Nothing” isn't quite as savory as Harris' previous radio entries, “Feel So Close” and “Let's Go,” but with the single already hitting No. 1 in the United Kingdom, stateside audiences might be embracing a new side of Welch in no time.—JL

first to crack the Billboard Hot 100, sounds like it's gunning to be the “Gucci Gucci” of 2012's final quarter: It's an off-kilter, tongue-in-cheek ode to bargain hunting at the local Goodwill, with plenty of one-liners like “Definitely should've washed this, smells like R. Kelly's sheets”

that sound like they were lifted from a “Workaholics” script. At times, it's hard to tell if Mack and Lewis come off as nerds-turned-cool kids or cool kids masquerading as nerds, but with a sax-heavy beat this delectable, the joke-heavy hip-hop personas fall into the background for now. *The Heist* scored a surprising No. 2 debut on the Billboard 200 through an online initiative of Mac Miller-level proportions, so expect to hear a lot more efforts like “Thrift Shop” in the coming months.—CP

COUNTRY

UNCLE KRACKER

Nobody's Sad on a Saturday Night (3:09)

Producer: Keith Stegall

Writers: M. Shafer, S. McAnally, J.T. Harding

Publishers: various
Vanguard/Sugar Hill/EMI Nashville

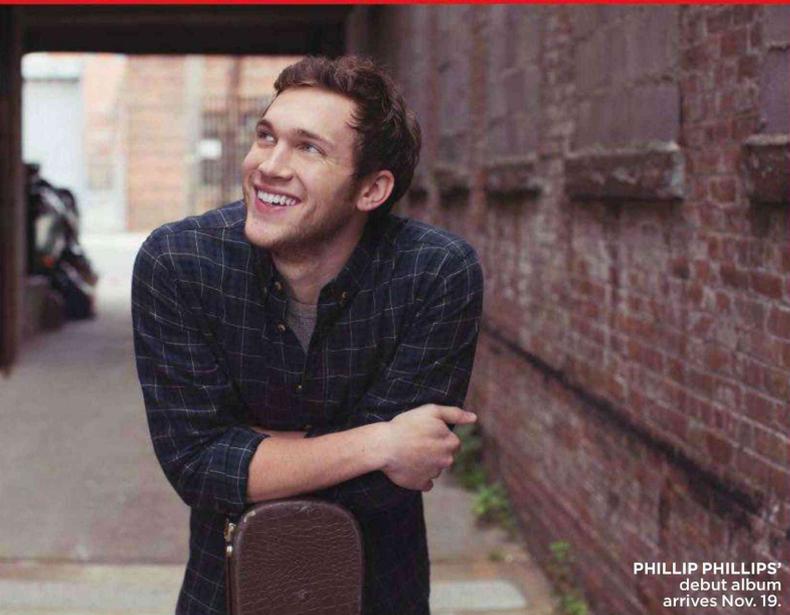
Uncle Kracker moves further down the countrified track he explored with 2009's top 10 country hit “Smile” on his new single, “Nobody's Sad on a Saturday Night.” This time, fans will find the Michigan native at the bar, getting rowdy at a “rock'n'roll rodeo” with Johnny Cougar, Southern Comfort, a stomping piano and a barroom chant. Sure, he works too hard and has seen his share of heartache, but on a Saturday night, indeed the “world looks better in neon lights.” “Smile” co-writer J.T. Harding and hit Nashville songwriter Shane McAnally along with producer Keith Stegall (Zac Brown Band, Alan Jackson, George Jones) assist in priming Uncle Kracker to hit the country charts once again. The pop-rock veteran shouldn't have a problem riling folks up and fitting right in.—JM

LEGEND & CREDITS

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

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PHILLIP PHILLIPS' debut album arrives Nov. 19.

ROCK BY EMILY ZEMLER

Home Sweet Home

With his coronation song still holding strong, Phillip Phillips seeks to separate himself from 'Idol' heading into debut release

In May, Phillip Phillips was crowned the 11th winner of "American Idol," and his coronation single "Home" soared into the upper reaches of the Billboard Hot 100 in June. The folksy rock track, penned by Drew Pearson and Greg Holden, bowed at No. 10 with 278,000 digital tracks sold, according to Nielsen SoundScan, good for the second-best digital sales week of any "Idol" contestant (only Kelly Clarkson's 2009 release, "My Life Would Suck Without You," posted a bigger frame) and the best sales week for any "Idol" coronation song since 2003, when SoundScan started tracking digital single sales. In August, "Home" returned to the top 10, bolstered by expansive use in NBC's coverage of the summer Olympics, becoming only the sixth song in chart history to crack the top 10 on two separate chart runs.

On Oct. 24, Phillips sang the national anthem at the opening game of the World Series as "Home" continues to enjoy strong airplay on top 40, triple A and adult top 40 stations (it's Nos. 20, 2 and 3 on the respective Billboard charts) as Phillips heads into the Nov. 19 release of his solo debut, *The World From the Side of the Moon* (19 Entertainment/Interscope).

"I really wanted this to represent me," Phillips says of the album. He wrote or co-wrote all but two songs. "I wanted to have as much flexibility to write as I could on the album. I had a talk with Jimmy Iovine and he really respected that. If they had tried to hand me songs, I probably wouldn't have done it and it probably would have been pretty nasty. But for them to have that trust in me, I thought that was a real blessing."

Interscope vice chairman Steve Berman says this was key for the label as well. "For us, it's always been about what's unique and special about that artist," he says. "If Phillip has the gift of songwriting, which clearly he does, then

we're going to do everything in our power to support the process of giving him the opportunity to let his art shine. We would never try to force him to be somebody he's not."

Instead, Interscope and 19 Entertainment are balancing the ongoing push for "Home" at radio with showcasing Phillips' new music. The artist, who won't officially tour in support of the record until 2013, will appear on numerous talk and late-night shows, including "Late Show With David Letterman" and "The View." "The goal with us is to get him as much exposure as we can because it works so well for him," Berman says. "People really embrace him when he's given media opportunities, especially TV." The label will also unveil a follow-up single to "Home," although it has yet to confirm what it will be.

Phillips, who embarked on the American Idols Live tour during the summer, hopes the album release will allow him to move beyond the show, particularly in light of his acoustic guitar performances, which included the World Series.

"Throughout ['Idol'] there were times when they wanted me to take out the guitar," Phillips says. "And the few times I didn't use my guitar, I just did it to make some people happy. They wanted me to do it a lot more but I feel like my guitar is a part of me. I'm always going to be thankful for 'Idol,' but hopefully this album separates me from the 'Idol' ordeal music-wise. I want to become my own artist."

The label agrees, looking forward to marketing Phillips beyond "Home." "Phillip is a long-term artist and a long-term relationship," Berman says. "That all the dots were connected with 'Home'—because it is such a great song—made sense for Phillip. Now, as the journey continues, it's all about him being comfortable as an artist." ■■■

LEADING LADIES OF COUNTRY

It's a Taylor Swift bonanza on the charts this week, thanks to the enormous debut of her new album *Red* (see story, page 81). The set, which moved 1.2 million in its debut, also gives Swift her fifth No. 1 on Billboard's Top Country Albums chart.

Among women in the history of the tally, Swift is now tied with LeAnn Rimes for the fourth-most No. 1s. Swift previously crowned the chart with her self-titled 2006 debut (24 weeks at No. 1), the *Beautiful Eyes* EP (one week at No. 1), second studio set *Fearless* (35 weeks at No. 1) and her previous studio effort, *Speak*

Now (13 weeks at No. 1). She almost hit the top late last year with the *Speak Now: World Tour Live* album, which debuted and peaked at No. 2 (Dec. 10, 2011).

It seems likely that with her next album, Swift will surpass Rimes to tie Dolly Parton for the third-most No. 1s among women. (Rimes hasn't had a No. 1 since 2001, despite having charted seven albums since.) Off in the distance is Reba, with a field-leading 11 chart-toppers, and living legend Loretta Lynn, with 10.

—Keith Caulfield



REBA has notched 11 top 10s on the country albums chart.

WOMEN ON TOP
Here are the female artists with the most No. 1s on the Top Country Albums chart

Reba	11
Loretta Lynn	10
Dolly Parton	6
LeAnn Rimes	5
Taylor Swift	5
Carrie Underwood	4
Martina McBride	4
Miranda Lambert	4
Linda Ronstadt	4

PHILLIPS: NICK WALKER

SKYLER GREY'S new album will come out next year



Rolling Out

Florida Georgia Line rides hit single 'Cruise' into fast-tracked debut

Thanks to the catchy hit single "Cruise," Florida Georgia Line's Tyler Hubbard and Brian Kelley have seen their career fast-tracked from buzz-worthy indie act to breakout success. At No. 3 on Billboard's Hot Country Songs chart, "Cruise" keeps motoring toward the summit as the duo gears up for the release of its first full-length disc, *Here's to the Good Times* (Republic Nashville/Big Machine), on Dec. 4.

"We were selling quite a bit and that really caught everybody's attention," Hubbard says. "We sold 100,000 copies [of the single] before we even signed a record deal."

Hubbard hails from Monroe, Ga., and Kelley from Ormond Beach, Fla., (thus the name Florida Georgia Line), and the two met while attending Belmont University in Nashville. They began writing songs in 2009 and credit their success to the team around them, which started with booking agent Kevin Neal at Buddy Lee Attractions. "He just started keeping us busy and booked a lot of cool shows, so then it just sort of grew from there," Hubbard says.

In late 2011, they signed a publishing deal with Craig Wiseman's Big Loud Shirt and began working on an EP with producer Joey Moi (Jake Owen, Nickelback). The result was May's *It's Just What We Do*, which arrived independently on Moi and Wiseman's Big Loud Mountain and contained "Cruise."

The duo signed to Republic Nashville/Big Machine in July, and it's been rolling since. "People just fundamentally relate to it," Republic Nashville president Jimmy Harnen says of "Cruise." "They drive with their windows down and turn it up loud when they are in their car. It's just some-



FLORIDA GEORGIA LINE is now on the road on the CMT on Tour outing.

thing that really connects with people."

Driven by support from SiriusXM Radio's Highway channel and the enthusiastic tweets from Taylor Swift, Keith Urban and Sugarland's Jennifer Nettles, single sales exploded and major labels came calling. The pair opted to sign with Republic. "They really believed in us and just really stepped up to the plate," Hubbard says.

Indeed, the Republic team shifted into high gear once the duo was inked. "Prior to signing to Republic, they had done some servicing to radio, but not on a huge level," Harnen says. "We wanted to immediately get it out to all of the country radio stations out there and let them know that Republic Nashville and Big Machine were a part of it. We turned it around in nine days and shot a video and delivered it to video outlets. The first goal was to get it all put together and deliver it as quickly as we could to all the country radio stations and the video outlets."

Touring has been critical to the duo's burgeon-

ing success. During the summer, it was part of the Country Throwdown tour, and it's currently opening for Jake Owen on CMT on Tour, which continues through Dec. 15. "We've been busting it," Kelley says. "We've been on the road nonstop and when we signed [with Republic], they wanted to have a record done by the fourth quarter, so they were flying us back home between shows just to get in the studio. It was a pretty quick process, but it worked out good."

Here's to the Good Times will contain the five songs that appeared on the EP in addition to seven new tracks. There will also be a deluxe iTunes package with three live audio tracks and three videos, as well as a special edition at Target that will include two exclusive tracks.

"It's super exciting to feel really confident about all the songs on the record," Hubbard says. "We like stuff that doesn't sound like anybody else is doing it, and when it all comes together like it has, it's a beautiful thing." ■■■

HER NAME IS

Skylar Grey gets a boost from Slim Shady

Skylar Grey's long-gestating debut album, *Don't Look Down*, received a sharp spike in interest on Oct. 31, when it was announced that Eminem would be executive-producing the full-length as well as guesting on its first official single. *Don't Look Down* will be released in the spring through KIDinaKORNER/Interscope, while "C'mon Let Me Ride," produced by longtime Grey collaborator Alex Da Kid, will be unveiled Dec. 11.

Grey had previously worked with Eminem on songs like his Billboard Hot 100 chart-topper "Love the Way You Lie," which she co-wrote, and Dr. Dre's "I Need a Doctor," which features Eminem rapping and Grey on the hook. Grey says she impressed the rapper when she initially played him her solo material, and that he became more involved with the project as recording continued.

"As an executive producer, you're helping pick the songs, making suggestions on how things can get better and just overseeing things," Grey says, "and I'm really grateful to be

having [Eminem] do all of that."

The 26-year-old Wisconsin native has spent the past three years working closely with U.K. producer/songwriter Alex Da Kid, who signed Grey to his KIDinaKORNER imprint after the two collaborated on "Love the Way You Lie" in 2010. After that song became a smash, Eminem invited its songwriter/producer to work on Dre's *Detox*, which led to "I Need a Doctor" and Grey performing the song alongside Dre and Eminem at the 2011 Grammy Awards.

Grey's solo debut was pegged for a 2011 release, with lead single "Invisible" released that June. But the song failed to find an audience—it sold 45,000 downloads, according to Nielsen SoundScan, and never charted on the Hot 100—and the album was pushed back indefinitely.

It was while working to set up that abandoned 2011 release that Grey realized something was wrong. "There was a lot of hype after I sang on the Grammys, and I rushed myself, wanting to get some of my own music out," she says. "As I was

promoting my album, I realized I wasn't finished with it... so I slowed down and took my time with it. Grey says that, unsurprisingly, "almost none" of the material that was going to be released in 2011 will appear on *Don't Look Down*, and that she was fine with hitting the reset button.

Grey notes that "C'mon Let Me Ride" is a "sarcastic" song that's feistier than the heavy-handed "Invisible," while Alex Da Kid adds that *Don't Look Down* will experiment with Grey's vulnerable and playful sides. For the producer, who also worked with Grey on Diddy-Dirty Money's "Coming Home" and T.I.'s "Castle Walls," the pair's creative partnership has been given radical new dynamism by Eminem's presence in the studio as *Don't Look Down* is finished.

"I want as much input from Em as possible," says Alex Da Kid (real name: Alexander Grant). "He has great judgment—he has a great A&R ear, as well as being one of the greatest rappers of all time." —Jason Lipshutz

BUBBLING UNDER

>>>GOTTA HAVE FAITH

In the vein of sassy female British pop singer/songwriters like Duffy and the late Amy Winehouse comes Paloma Faith and her breakout American single, "Picking Up the Pieces." The song reached No. 7 on the Official U.K. Singles chart in June and accompanied her joining "The Voice UK" as a mentor. Also in June, Faith signed to Epic in the United States, with label CEO Antonio "L.A." Reid praising her as the "epitome of soul." "Pieces" jumps 41-34 on Dance Club Songs while bubbling under Adult Top 40.

>>>CAZZETTE'S SINGLE

Swedish EDM production duo Cazzette made its Billboard chart debut last week, stepping onto Dance/Mix Show Airplay at No. 23 with "Beam Me Up (Kill-Mode)." This week, the AT Night release rises to No. 21. The pair (Alexander Bjorklund and Sebastian Furrer) has heated up courtesy of its remixes for David Guetta and Swedish House Mafia. Now, Cazzette is forging ahead on its own with 18,000 followers on SoundCloud and 43,000 likes on Facebook.

>>>CITY HARBOR MAKES WAVES

With spins at 11 of the 97 stations monitored by Nielsen BDS for the Christian Songs chart, rookie duo City Harbor gains traction just below the tally's threshold with "Somebody Tell Them," the twosome's first single. Floridian Josh Varnadore and New York native Molly Reed finish a string of dates on Francesca Battistelli's Hundred More Years tour on Nov. 4 before releasing their debut album on Sparrow/EMI CMG next year.

>>>ROCK MOB ROLLS

Washington, D.C., act the Rock Mob is no longer just sitting and watching, as the chorus of its "Say Nun" suggests: It's approaching the Mainstream R&B/Hip-Hop chart. The duo (Str8 Drop and Maserati Black) enlisted producer Sonny Digital and Atlanta hard-hitters Future and Rocko to assist on the single, released on the pair's Slaughter House/Roundtable label. KNDA Corpus Christi, Texas, is leading the push on the song with 65 spins in the Oct. 22-28 tracking week, according to BDS.

Reporting by Keith Caulfield, Wade Jessen, Raully Ramirez and Gary Trust.

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GOT THE BLUES

Gary Clark Jr. makes a smashing debut at No. 6 on the Billboard 200 and at No. 1 on Blues Albums with his first major-label studio album, *Blak & Blu*, selling 35,000 copies (according to Nielsen SoundScan). The Warner Bros. set is his second No. 1 on the Blues chart, following his *Bright Lights EP*.

SPOOKY SALES

Likely sparked by Halloween, sales of Michael Jackson's *Thriller* jumped by 97% last week, moving 28,000 downloads. It was the top-selling Halloween-themed tune of the week. Bobby "Boris" Pickett's "Monster Mash" was next, with 22,000.



6 MILLION CALLS

Carly Rae Jepsen's "Call Me Maybe" joins Gotye's "Somebody That I Used to Know" as the only songs to sell 6 million downloads in a calendar year. The former crosses the mark this week, joining Gotye, who hit the threshold in July.

CHART BEAT

>> Taylor Swift debuts five songs on the Billboard Hot 100 from the Billboard 200's new No. 1 album, *Red*, upping her total to 56 Hot 100 hits since she first graced the list in 2006. Swift passes Connie Francis (53) and ties Madonna and Dionne Warwick for the most appearances among women in the chart's 54-year history. Swift, Madonna and Warwick now trail only Aretha Franklin (73) for the lead among women.

>> "The Voice" roars on the Billboard charts. Chris Mann, the fourth-place finalist on the NBC series earlier this year, bows on Adult Contemporary with "Roads" (No. 30), while 2011 contestant Frenchie Davis debuts on Dance Club Songs with "Love's Got a Hold on Me" (No. 45).

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

CREDIT: TFK

Billboard

CHARTS

Swift's 'Red' Sizzles With 1.2 Million Sold

As predicted, Taylor Swift's *Red* comes charging in at No. 1 on the Billboard 200, selling a whopping 1.2 million copies last week in the United States, according to Nielsen SoundScan. That's more than any album has sold in a single week since 2002, when Eminem's *The Eminem Show* sold 1.3 million in its first full week at No. 1 on the Billboard 200.

Red is only the 18th album to sell 1 million units in a single week since SoundScan started tracking sales in 1991. Its start ranks as the eighth-biggest sales week in that span of time. The SoundScan-era record week is held by 'N Sync's *No Strings Attached*, which debuted at No. 1 with 2.4 million in 2000.

Swift's sizzling start is also the second-largest sales frame for a female artist. Only Britney Spears had a bigger week, when *Oops!... I Did It Again* sold 1.3 million in its debut in 2000.

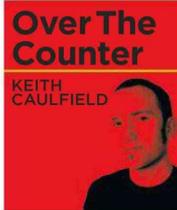
Red marks the first album to move 1 million in a week since May 2011, when Lady Gaga's *Born This Way* blasted in with 1.1 million with its No. 1 debut. However, *Red*'s number is a bit bigger than the 1.1 million forecast by industry insiders.

Red also makes Swift the only woman to have two million-selling weeks since SoundScan started tracking sales in 1991. The singer earlier earned a million-selling week when her last studio release, 2010's *Speak Now*, launched with 1.1 million.

Swift and her *Red* set were inescapable during release week, following the album's off-cycle release on Monday, Oct. 22. The singer appeared on "Good Morning America" (Oct. 22-23), "Late Show With David Letterman" (Oct. 23), "The View" (Oct. 24), "The Ellen DeGeneres Show" (Oct. 25), "Katie" and "20/20" (both on Oct. 26). Her album was available in such unconventional locations as Starbucks, Walgreens (where she had her own dedicated mini-store in each outlet) and Papa John's Pizza.

Further, Target scored the only deluxe version of *Red* with additional audio content (three bonus songs and three remixes), while the iTunes store was the exclusive digital retailer of the title last week.

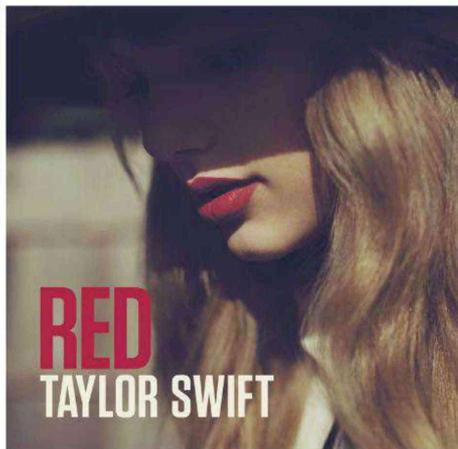
Label sources indicate that iTunes sold nearly 465,000 copies of *Red*, a record sales week for an iTunes album. Target rang up around 396,000 on its own—again, a record for the retailer. Swift's deal with Papa John's yielded a meaty 8,000 copies. While that number looks small compared with Target



and iTunes, to put it in perspective, it's almost half of the total *Red* CDs sold through Amazon. Papa John's sold the CD for \$13 and also as part of large one-topping pizza combo for \$22. (Large single-topping pizzas on their own sell for \$12.) Swift's face was also plastered across the top of Papa John's pizza boxes, so even if customers didn't buy the album, they were certainly aware of its existence.

Impressively, *Red* was able to secure a million-selling week without any deep discount sale-pricing. The lowest that the album was advertised among all major retailers last week was \$9.99.

That was the price point for the standard edition of the album at Target and Best Buy, while iTunes offered it for \$14.99. Kmart and Walmart sold it for \$12.99 and \$13.99, respectively. Target touted



its exclusive deluxe version for \$14.99. *Red*'s lack of low pricing stands in contrast to the last album that did a million in a week: *Born This Way*. That set's 1.1 million first week was fueled partly by Amazon MP3 selling the album for 99 cents on two separate days during its release week.

SWIFT VS. ADELE? With *Red*'s smashing start, Taylor Swift's set immediately becomes the third-biggest-selling album of the year. Only Adele's *21* (4.1 million) and One Direction's *Up*

All Night (1.3 million) have sold more in 2012.

If *Red* overtakes *21* (unlikely, but you never know), it'll mark the second time Swift has earned the year's top-selling set. Her *Fearless* was 2009's biggest album, with 3.2 million moved that year.

In order to bypass *21*, Swift would have to sell more copies of *Red* than she's ever sold of a single album in a calendar year. That's a tall order, but with Swift, anything is possible. The most units Swift has sold of a single album in a given calendar year is 3.2 million in 2009 with *Fearless*. In 2010, her *Speak Now* moved nearly 3 million and was the third-best-selling album of that year. (*Speak Now* arrived nearly three years to the day before *Red*, hitting retailers on Oct. 25, 2010. It bowed with 1 million sold in its first week.)

Even if *Red* doesn't finish 2012 as the No. 1-selling album, it seems a lock as one of the year's top 10 sellers. That's familiar territory for Swift, who has had an album among the year's top 10 sellers in all but one year since 2007. (Only in 2011 did she miss the year-end top 10 tally, when *Speak Now* ranked as the No. 15 title of the year with 967,000.)

Market Watch A Weekly National Music Sales Report

For week ending Oct. 28, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	249,287,000	240,406,000	-3.6%
Digital Tracks	1,034,238,000	1,097,576,000	6.1%
Store Singles	2,010,000	2,896,000	44.1%
Total	1,285,535,000	1,340,878,000	4.3%
Albums w/TEA*	352,710,800	350,163,600	-0.7%
*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.			
SALES BY ALBUM FORMAT			
CD	164,905,000	142,554,000	-13.6%
Digital	81,348,000	94,221,000	15.8%
Vinyl	2,978,000	3,495,000	17.4%
Other	56,000	134,000	139.3%

	2011	2012	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	133,533,000	120,180,000	-10.0%
Catalog	115,745,000	120,226,000	-3.69%
Deep Catalog	90,880,000	96,023,000	-5.7%

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,258,000	2,432,000	21,083,000
Last Week	5,269,000	2,100,000	22,076,000
Change	18.8%	15.8%	-4.5%
This Week Last Year	5,612,000	2,081,000	20,096,000
Change	11.5%	16.9%	4.9%

*Digital album sales are also counted within album sales.

NOTE ON MARKET WATCH:

Hurricane Sandy left some design files unreachable. Market Watch will return to its usual form next issue.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	CERT.	PEAK POSITION
1	1	1	TAYLOR SWIFT BIG MACHINE (18.98*)	Red	1	1
2	NEW	1	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE 017534*/IGA (13.98)	good kid, m.A.A.d city	2	2
3	1	2	JASON ALDEAN BROKEN BOW 7617 (18.98)	Night Train	1	2
4	2	1	MUMFORD & SONS GENTLEMAN OF THE ROAD 0130*/GLASSNOTE (14.98)	Babel	1	5
5	NEW	1	TONY BENNETT SPIN 4720/COLUMBIA (13.98)	Viva Duets	5	5
6	NEW	1	GARY CLARK, JR. WARNER BROS. 531381 (12.98)	Blak And Blu	6	6
7	NEW	1	STONE SOUR ROADRUNNER 017663 (18.98)	House Of Gold & Bones: Part I	7	7
8	6	8	PINK RCA 45242 (11.98)	The Truth About Love	1	8
9	NEW	1	LADY ANTEBELLUM CAPITOL NASHVILLE 04018 (16.98)	On This Winter's Night	9	9
10	3	1	BRANDY CHAMELEON 52305/RCA (10.98)	Two Eleven	3	10
11	8	14	LITTLE BIG TOWN CAPITOL NASHVILLE 44298 (16.98)	Tornado	2	11
12	9	15	ADELE XL 4469*/COLUMBIA (11.98)	21	9	12
13	18	18	MAROON 5 A&M/OCTONE 016896/IGA (14.98)	Overexposed	2	13
14	NEW	1	SWEDISH HOUSE MAFIA ASTRALWERKS 91713/CAPITOL (16.98)	Until Now	14	14
15	4	2	SCOTTY MCCREERY 19/MERCURY NASHVILLE/INTERSCOPE 017583*/IGA (14.98)	Christmas With Scotty McCreery	4	15
16	7	11	MIGUEL 513/TORO/LACK ICE 47203*/RCA (11.98)	Kaleidoscope Dream	3	16
17	NEW	1	THE SWORD RAZOR & TIE 85356* (13.98)	Apocryphon	17	17
18	NEW	1	TWIZID PSYCHOPATHIC (12.98)	Abominationz	18	18
19	15	28	THE LUMINEERS DUALTONE 1608* (13.98)	The Lumineers	11	19
20	25	32	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 90994*/SMN (11.98)	Blown Away	1	20
21	24	30	JUSTIN BIEBER SCHMOOBY/RAFMONG BRAUN/ISLAND 016934*/DJMG (13.98) ⊕	Believe	1	21
22	21	21	ONE DIRECTION SYCO 22491/COLUMBIA (11.98)	Up All Night	1	22
23	23	19	FUN. FUELED BY RAMEN 52804* (11.98)	Some Nights	3	23
24	27	33	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	2	24
25	20	136	MUMFORD & SONS GENTLEMAN OF THE ROAD 0109*/GLASSNOTE (12.98) ⊕	Sigh No More	2	25
26	31	43	HUNTER HAYES ATLANTIC NASHVILLE 52899*/WMN (18.98)	Hunter Hayes	18	26
27	35	31	Z CHAINZ DEF JAM 017297*/DJMG (12.98)	Based On A T.R.U. Story	1	27
28	33	24	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 83538*/CAPITOL (18.98)	NOW 43	43	28
29	5	2	JAMEY JOHNSON MERCURY NASHVILLE 017181*/JMG (14.98)	Living For A Song: A Tribute to Hank Cochran	5	29
30	NEW	1	BRIDGIT MENDLER HOLLYWOOD 013859 (10.98)	Hello My Name Is...	30	30
31	NEW	1	SOUNDTRACK SOUL TEMPLE (14.98)	The Man With The Iron Fists	31	31
32	17	10	MUSE HELIXM-3 53205*/WARNER BROS. (18.98) ⊕	The 2nd Law	2	32
33	13	12	SOUNDTRACK IGM 017351 (14.98)	Pitch Perfect	12	33
34	11	2	MACKLEMORE & RYAN LEWIS MACKLEMORE 152229 (13.98)	The Heist	2	34
35	29	20	VARIOUS ARTISTS G.O.D./DEF JAM 017297*/DJMG (13.98)	Kanye West Presents GOOD Music Cruel Summer	2	35
36	38	41	ERIC CHURCH EMI NASHVILLE 94266* (16.98)	Chief	1	36
37	22	4	MKG EST19X/BAD BOY/INTERSCOPE 017510*/IGA (14.98)	Lace Up	4	37
38	42	4	IMAGINE DRAGONS KIDINA/KORNER/INTERSCOPE 017324*/IGA (10.98)	Night Visions 2	1	38
39	26	9	ELLIE GOULDING CHERRYTREE/INTERSCOPE 017556*/IGA (14.98)	Halcyon	9	39
40	85	193	GREATEST CASTING CROWNS GAINER BEACH STREET/REUNION 10162/PLG (11.98)	Come To The Well	2	40
41	14	3	KISS SIMASTAN/KISS 017219*/JMG (13.98)	Monster	3	41
42	30	16	JACKIE EVANCHO SYCO 48655/COLUMBIA (11.98) ⊕	Songs From The Silver Screen	7	42
43	67	59	ED SHEERAN ELEKTRA 339433 (9.98)	+ 5	5	43
44	41	40	VARIOUS ARTISTS PROUDENT/MER/INTERSCOPE 01616*/EMI CMG (17.98)	WOW Hits 2013	35	44
45	52	99	BLAKE SHELTON WARNER BROS. NASHVILLE 532162*/WMN (12.98)	Cheers, It's Christmas	45	45
46	32	26	GREEN DAY REPRISE 531973*/WARNER BROS. (18.98)	Uno!	2	46
47	NEW	1	P.O.S. RHYMESAYERS 0158* (14.98*)	We Don't Even Live Here	47	47
48	44	52	ZAC BROWN BAND ROAD/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98)	Uncaged	1	48
49	19	7	BARBRA STREISAND COLUMBIA 43555* (14.98)	Release Me	7	49



After a pair of earlier top five Duets efforts, he claims another with Viva Duets. The all-Latin-star collaborations set enters with 36,000. Last year's Duets // debuted at No. 1 with 179,000, the then-85-year-old's first chart-topper.

The trio's bye-for-now second album (before going on a hiatus) starts with 18,000. To compare, it took six months for its first set, *Until One*, to surpass 18,000 in sales.



The album surpasses the half-million sales mark as it sells another 10,000 (up 79%), bringing its to-date total to 509,000. Sale-priced for \$5 at Family Christian last week, the set is the act's fifth (of five) studio sets to sell 500,000.

The soundtrack to the upcoming game (due Nov. 6) fires up with nearly 9,000 sold. It's the best sales frame for the "Halo" franchise since the second week of "Halo 2" on Dec. 4, 2004 (with a handful more units).

Peter Gabriel's classic 1987 album *So* appears in two different remastered entries on our charts. This one (6,000), due to its large amount of bonus audio content, tracks separately from the *So* at No. 43 on Catalog Albums (2,000).

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album	CERT.	PEAK POSITION
50	NEW	1	SOUNDTRACK MICROSOFT GAMES STUDIO 12001/THE END (12.98)	Halo 4	50	50
51	39	38	THE KILLERS ISLAND 017297*/DJMG (13.98)	Battle Born	3	51
52	36	27	DAVE MATTHEWS BAND BAMA BROS. 43527*/RCA (11.98) ⊕	Away From The World	1	52
53	28	17	DIANA KRALL VERVE 017191*/VJG (13.98)	Glad Rag Doll	6	53
54	10	2	DETHKLOK WILLIAMS STREET 60023*/(ADULT SWIM) (13.98) ⊕	Metalocalypse: Dethalbum III (Soundtrack)	10	54
55	50	56	OF MONSTERS AND MEN REPUBLIC 016690* (11.98)	My Head Is An Animal	6	55
56	49	45	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE 017363*/IGA (13.98)	Kiss	6	56
57	64	162	JOURNEY COLUMBIA 95888*/LEGACY (13.98) ⊕	Journey's Greatest Hits	10	57
58	76	95	TAYLOR SWIFT BIG MACHINE TSS000A (18.98) ⊕	Speak Now	1	58
59	43	25	THREE DAYS GRACE RCA 44974 (10.98)	Transit Of Venus	5	59
60	48	68	SOUNDTRACK WATERTOWER 39281 (14.98)	Rock Of Ages	5	60
61	12	2	DONALD FAGEN REPRISE 532287*/WARNER BROS. (18.98)	Sunken Condos	12	61
62	NEW	1	FURTHER SEEMS FOREVER RISE 178* (12.98)	Penny Black	62	62
63	62	37	LUPE FIASCO 1ST & 1ST/ATLANTIC 531683*/AG (18.98)	Food & Liquor II: The Great American Rap Album Pt. 1	5	63
64	NEW	1	BAT FOR LASHES THE ECHO LABEL 32704*/CAPITOL (16.98)	The Haunted Man	64	64
65	56	67	KATY PERRY CAPITOL 84601* (18.98)	Teenage Dream	2	65
66	37	23	VAN MORRISON EXILE 23491/BLUE NOTE (18.98)	Born To Sing : No Plan B	10	66
67	63	39	CHER LLOYD SYCO 42758/EPIC (10.98)	Sticks & Stones	9	67
68	78	108	TAYLOR SWIFT BIG MACHINE 0200 (18.98) ⊕	Fearless	1	68
69	NEW	1	SHINY TOY GUNS FIVE SEVEN (12.98)	III	69	69
70	NEW	1	PETER GABRIEL REAL WORLD 80015* (27.98) ⊕	So: (25th Anniversary Deluxe Ed)	70	70
71	46	35	NO DOUBT INTERSCOPE 017311*/IGA (13.98)	Push And Shove	3	71
72	75	72	FLO RIDA POE BOY/ATLANTIC 526672/AG (9.98)	Wild Ones	14	72
73	81	73	FRANK OCEAN DEF JAM 015788*/DJMG (13.98)	Channel Orange	2	73
74	NEW	1	RYAN LESLIE POLYSELECTION (12.98)	Les Is More	74	74
75	73	87	KENNY CHESNEY BLUE CHAR/COLUMBIA NASHVILLE 94866*/SMN (11.98)	Welcome To The Fishbowl	2	75
76	60	58	TREY SONGZ SONGBOOK/ATLANTIC 532404/AG (18.98)	Chapter V	1	76
77	57	83	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	77
78	55	49	BOB DYLAN COLUMBIA 45760* (10.98)	Tempest	3	78
79	69	65	RICK ROSS MAYBACK 5214*/SLIDE/DEF JAM 016343*/DJMG (18.98)	God Forgives, I Don't	1	79
80	61	47	DEADMAU5 MAULSTRAP 2841/ULTRA (16.98)	Album Title Goes Here	6	80
81	109	146	BRUNO MARS ELEKTRA 525393* (10.98) ⊕	Doo-Wops & Hooligans	3	81
82	54	50	TOBYMAG FOREFRONT 06732/EMI CMG (14.98)	Eye On It	1	82
83	70	75	BRENTLEY GILBERT VALORY 80100 (14.98)	Halfway To Heaven	4	83
84	59	53	THE AVETT BROTHERS AMERICAN 017328*/REPUBLIC (13.98)	The Carpenter	4	84
85	80	85	LANA DEL REY POLYSELECTION 016425*/IGA (11.98)	Born To Die	2	85
86	66	61	THE BLACK KEYS NONE/SUCH 529099*/WARNER BROS. (18.98)	El Camino	2	86
87	74	55	MATCHBOX TWENTY EMBLEM/ATLANTIC 531746/AG (18.98)	North	1	87
88	121	170	PACE SETTER BIG MACHINE 073012 (18.98) ⊕	Taylor Swift	5	88
89	77	66	CHRIS BROWN RCA 96055 (11.98)	Fortune	1	89
90	82	74	LINKIN PARK MACHINE SHOP 531345/WARNER BROS. (18.98)	Living Things	1	90
91	87	107	LEE BRICE CURB 76316 (13.98)	Hard 2 Love	5	91
92	68	60	THE XX YOUNG TURKS 080* (14.98)	Coexist	5	92
93	NEW	1	COLBIE CAILLAT REPUBLIC 017565 (13.98)	Christmas In The Sand	93	93
94	83	79	ROSS LYNCH WALT DISNEY 014067 (14.98)	Austin & Ally (Soundtrack)	27	94
95	92	89	KIDZ BOP KIDS RAZOR & TIE 89283 (18.98)	Kidz Bop 22	3	95
96	89	84	TRAIN COLUMBIA 95222* (11.98)	California 37	4	96
97	84	98	TAMELA MANN TILLYMANN 004 (12.98)	Best Days	14	97
98	65	13	THE SCRIPT PHONOGENIC 41547/EPIC (11.98)	#3	13	98
99	102	163	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD (17.98/12.98)	Chronicle The 20 Greatest Hits	13	99

THE BILLBOARD 200 ARTIST INDEX

2 CHAINZ	27	THE AVETT BROTHERS	84	THE BLACK KEYS	86	COLBIE CAILLAT	93	GARY CLARK, JR.	86	DEADMAU5	80	DONALD FAGEN	61	FURTHER SEEMS FOREVER	62	PAT GREEN	177	JOURNEY	57	MIRANDA LAMBERT	153
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
100	112	256	GUNS N' ROSES GEPFEN 00714/UMG (16.98)	Greatest Hits	5	3
101	RE-ENTRY 11	1	MICHAEL BUBLE 143/REPRISE 52950/WARNER BROS. (18.98)	Christmas	1	1
102	NEW 1	1	VINIE PAZ ENEMY SOUL/DJCOE (15.98*)	God Of The Serengeti	102	1
103	NEW 1	1	PIG DESTROYER RELEASE 7127* (13.98)	Book Burner	103	1
104	107 101	24	ALEX CLARE REPUBLIC 016883 (11.98)	The Lateness Of The Hour	48	1
105	NEW 1	1	TITUS ANDRONICUS XL 576* (14.98)	Local Business	105	1
106	100 96	7	ZZ TOP AMERICAN 017380*/REPUBLIC (13.98)	La Futura	6	1
107	40 5	3	COHEED AND CAMBRIA EVERYTHING EVIL/NOVATO/UNDAUNDED (13.98)	Afterman: Ascension	5	1
108	NEW 1	1	BISHOP RUDDOLPH MCKISSICK JR. AND THE WORD & WORSHIP MASS CHOIR EMTRO GOSPEL 931536/TASEIS (13.98)	Recovery	108	1
109	95 120	27	KIP MOORE MCA NASHVILLE 018432/UMGN (10.98)	Up All Night	6	1
110	NEW 1	1	WINTERSUN NUCLEAR BLAST 2106 (12.98)	Time I	110	1
111	103 88	20	USHER RCA 97176 (11.98)	Looking 4 Myself	1	1
112	94 71	159	ADELE XL 31859*/COLUMBIA (12.98)	21	4	1
113	110 104	6	DWIGHT YOAKAM WARNER BROS. NASHVILLE 521777*/MMN (13.98)	3 Pears	18	1
114	96 93	52	FLORENCE + THE MACHINE FLORENCE 018297* (13.98)	Ceremonials	6	1
115	58 6	3	ALL TIME LOW HOPELESS 760 (13.98)	Don't Panic	6	1
116	97 94	8	LECRACE REACH 8234/INFINITY (12.98)	Gravity	3	1
117	93 92	6	EASTON CORBIN MERCURY NASHVILLE 016705/UMGN (14.98)	All Over The Road	11	1
118	86 91	4	RODRIGUEZ LIGHT IN THE ATTIC 626* (14.98)	Cold Felt	86	1
119	119 130	30	RASCAL FLATTS BIG MACHINE RECORDS (13.98)	Changed	3	1
120	137 154	4	KIDS CHOIR STAR SONG 79283 EX/EMI CMG (4.98)	51 Songs Kids Really Love To Sing	120	1
121	NEW 1	1	KIDZ BOP KIDS RAZOR & TIE 89299 (12.98)	Kidz Bop Halloween Hits!	121	1
122	105 127	6	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 001 EX/REPUBLIC (5.98)	It's Just What We Do (EP)	105	1
123	142 145	9	THE COUNTDOWN SINGERS AND ORCHESTRA SONOMA 0336 (14.98)	Monster Mash And Other Terrifying Tunes	99	1
124	130 137	106	MARON 5 A&M/OTD/EMI 01584/IGA (15.98)	Hands All Over	2	1
125	149	21	ELVIS PRESLEY SCA SPECIAL PRODUCTS 44831/SONY MUSIC CMG (8.98)	It's Christmas Time	3	60
126	106 103	28	FUTURE A-1/REBEANZD 98357/EPIC (9.98)	Pluto	1	1
127	159	89	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND 005288/UMG (13.98)	The Legend Of Johnny Cash	2	5
128	16	2	ANBERLIN REPUBLIC 017512* (14.98) *	Vital	16	1
129	104 122	12	COLT FORD MCA 005283 (14.98)	Declaration Of Independence	5	1
130	34	2	BENJAMIN GIBBARD BARSUK 130* (15.98)	Former Lives	34	1
131	113 110	10	DUSTIN LYNCH BROKEN BOW 7277 (12.98)	Dustin Lynch	13	1
132	136 11	1	IN THIS MOMENT CENTURY MEDIA 8874 (15.98)	Blood	15	1
133	NEW 1	1	COLD 187UM GOSHPATHIC (9.98)	The Only Solution	133	1
134	45	2	GOSPEED YOU BLACK EMPEROR CONSTELLATION 061* (15.98)	Allelujah! Don't Bend! Ascend!	45	1
135	123 124	56	AWOLNATION MCA 005283 (14.98)	Megalithic Symphony	87	1
136	158	2	PLACIDO DOMINGO SONY CLASSICAL 83483/SONY MASTERWORKS (11.98)	Songs	136	1
137	108 69	9	JOSH TURNER CRACKER BARREL/MCA NASHVILLE 017194 EX/UMGN (11.98)	Live Across America	48	1
138	136 126	50	DRAKE YOUNG MONEY/CASH MONEY 016133*/REPUBLIC (17.98)	Take Care	1	1
139	131 115	30	ALABAMA SHAKES ATO 0142* (11.98)	Boys & Girls	8	1
140	138 163	57	JUSTIN MOORE VALORBY JMS036A (10.98)	Outlaws Like Me	5	1
141	111 64	4	PAPA MACH ELEVEN SEVEN 600 (12.98) *	Connection	17	1
142	140 144	44	SKRILLEX BIG BEAT/OWSLA/ATLANTIC 528521/AG (5.98)	Bangarang (EP)	14	1
143	RE-ENTRY 1	1	KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	113	1
144	NEW 1	1	VARIOUS ARTISTS WALT DISNEY 018095 (14.98)	Make Your Mark: Ultimate Playlist	144	1
145	128 102	28	JASON MRAZ ATLANTIC 530701/AG (18.98)	Love Is A Four Letter Word	2	1
146	118 90	5	AS I LAY DYING MCA 005283 (14.98)	Awakened	11	1
147	114 157	51	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	4	1
148	133 86	58	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL (18.98)	Nothing But The Beat	5	1
149	139	67	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/VMMN (18.98)	Red River Blue	1	1



121 **KIDZ BOP**
This new title is quite similar to *Kidz Bop Halloween*, released in 2004. Ten of the earlier album's 15 songs appear on this new effort, which posts an 80% gain this week.

143
As his new album debuts at No. 2, his earlier set rallies with a 72% jump. The set spent 61 weeks on the Heatseekers Albums chart, peaking at No. 1 for two weeks in July 2011.

144
The Disney compilation features many of the network's stars, including Bella Thorne of "Shake It Up" and Bridgit Mender of "Good Luck Charlie." The latter also debuts at No. 30 with her own album (12,000).



152
Halloween-inspired purchases perk up the classic album's sales, as it rises with an 11% increase. Its 3,000 disc is its best week since February, when it moved 6,000 after an Amazon MP3 promotion.

180
The soundtrack to the Tom Hanks/Halle Berry film debuts with 3,000 in the same week that the movie opened in theaters. It was the second-highest-grossing film of the Oct. 26-28 weekend, with \$9.6 million.

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UNCHARTED™		DATA PROVIDED BY	NEXT BIG SOUND™
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	92	#1 NOISIA WWW.MYSPACE.COM/DENISIA
2	9	89	SUNGHA JUNG WWW.MYSPACE.COM/JUNGSUNGHA
3	30	92	TRAPHIK WWW.MYSPACE.COM/TRAPHIK
4	2	94	DJ BL3ND WWW.MYSPACE.COM/BLENDIZZY
5	4	89	PORTA WWW.MYSPACE.COM/PORTA1
6	19	80	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
7	6	2	WINTERSUN WWW.MYSPACE.COM/WINTERSUN
8	5	83	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
9	3	70	AEROPLANE WWW.MYSPACE.COM/AEROPLANEUSICLOVE
10	8	60	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
11	RE-ENTRY		MAX COOPER WWW.MYSPACE.COM/MAXCOOPERMAX
12	10	78	PITTY WWW.MYSPACE.COM/BANDAPITTY
13	RE-ENTRY		DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS
14	15	48	GRAMATIK WWW.MYSPACE.COM/GRAMATIK
15	13	37	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL
16	20	22	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS
17	26	69	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT
18	17	30	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA
19	11	66	BORGORE WWW.MYSPACE.COM/BORGORE
20	7	8	PATRICK WOLF WWW.MYSPACE.COM/OFFICIALPATRICKWOLF
21	22	53	UMEK WWW.MYSPACE.COM/DJUMEK
22	25	82	METRONOMY WWW.MYSPACE.COM/METRONOMY
23	RE-ENTRY		MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC
24	RE-ENTRY		BENGA WWW.MYSPACE.COM/BENGABEATS
25	RE-ENTRY		DAVE DAVIS WWW.MYSPACE.COM/DAVEDAVIS
26	16	63	BONDAN PRAKOSO & FADEZBLACK WWW.MYSPACE.COM/BONDANFADEZBLACK
27	49	2	MACHINAE SUPREMACY WWW.MYSPACE.COM/MACHINAEUSUPREMACY
28	31	76	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR
29	34	23	NETSKY WWW.MYSPACE.COM/NETSKYMUSIC
30	27	2	ANAL NATHRAKH WWW.MYSPACE.COM/ANALNATHRAKH
31	RE-ENTRY		OOMP WWW.MYSPACE.COM/DOMP
32	RE-ENTRY		MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON
33	43	2	BLACK MOTH SUPER RAINBOW WWW.MYSPACE.COM/BLACKMOTHSUPERRAINBOW
34	14	4	LORIE WWW.MYSPACE.COM/LORIEOFFICIEL
35	32	25	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL
36	35	35	YUNA WWW.MYSPACE.COM/YUNA
37	28	71	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD
38	40	6	BREKABOT WWW.MYSPACE.COM/DOTHEFUNKYBD
39	33	7	FOBIA WWW.MYSPACE.COM/FOBIAOFFICIAL
40	23	8	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS
41	18	18	SHLOMO WWW.MYSPACE.COM/SHLOMOSHUN
42	42	19	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI
43	RE-ENTRY		JHAMEEL WWW.MYSPACE.COM/JHAMEEL
44	RE-ENTRY		SKREAM WWW.MYSPACE.COM/SKREAMUK
45	29	2	MAPS & ATLASES WWW.MYSPACE.COM/MAPSANDATLASES
46	44	82	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMANN
47	37	3	IWAN RHEON WWW.MYSPACE.COM/IWANRHEON
48	38	5	THE 69 EYES WWW.MYSPACE.COM/THEOFFICIAL69EYES
49	RE-ENTRY		ANDREW JACKSON JIHAD WWW.MYSPACE.COM/ANDREWJACKSONJIHAD
50	RE-ENTRY		EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR

South Korean guitarist SungHa Jung captured YouTube audiences with his rendition of K-pop sensation BIGBANG's "Missing You." The cover accrued more than 200,000 views to Jung's name, fueling his 9-2 climb on **Uncharted**.



SOCIAL 50™		DATA PROVIDED BY	NEXT BIG SOUND™
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	112	#1 PSY TOSCHOOLBOY/REPUBLIC
2	2	101	JUSTIN BIEBER SCHOOLBOY/RAMOND BRAUN/ISLAND/IDJMG
3	4	101	TAYLOR SWIFT BIG MACHINE
4	3	91	ADELE XL/COLUMBIA
5	10	99	PITBULL MR.365/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA
6	6	101	KATY PERRY CAPITOL
7	7	101	RIHANNA SRP/DEF JAM/IDJMG
8	13	87	JENNIFER LOPEZ ISLAND/IDJMG
9	12	101	SHAKIRA SONY MUSIC LATIN/EPIC
10	8	51	ONE DIRECTION SYCO/COLUMBIA
11	18	47	ALICIA KEYS RCA
12	14	90	BRUNO MARS ELEKTRA
13	11	101	LADY GAGA STREAS/CON/LIVE/INTERSCOPE
14	9	100	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
15	5	101	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
16	17	101	DAVID GUETTA WHAT A MUSICIA/STRAVVERKS/CAPITOL
17	26	19	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
18	16	100	LIL WAYNE CASH MONEY/REPUBLIC
19	21	98	AVRIL LAVIGNE EPIC
20	20	101	LINKIN PARK MACHINE SHOP/WARNER BROS.
21	27	40	MAROON 5 A&M/OCTONE
22	19	98	BRITNEY SPEARS RCA
23	22	99	CHRIS BROWN RCA
24	30	77	LMFAO PARTY ROCK/WILLI AM/CHERRY TREE/INTERSCOPE
25	24	30	MILEY CYRUS HOLLYWOOD
26	25	91	DEMI LOVATO HOLLYWOOD
27	23	65	PINK RCA
28	15	100	BEYONCE PARKWOOD/COLUMBIA
29	33	35	FLO RIDA P&G/BOY/ATLANTIC
30	RE-ENTRY		THE XX YOUNG TURKS
31	29	91	MICHAEL JACKSON M&J/EPIC
32	28	89	USHER RCA
33	32	97	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC
34	31	97	COLDPLAY CAPITOL
35	38	94	THE BLACK EYED PEAS INTERSCOPE
36	35	77	JUSTIN TIMBERLAKE RCA
37	34	24	JESSIE J LAVA/REPUBLIC
38	49	91	DON OMAR ORFANATO/MACHETE/UMLE
39	42	5	NE-YO MOTOWN/IDJMG
40	40	4	CHRISTINA AGUILERA RCA
41	36	97	WIZ KHALIFA ROSTRUM/ATLANTIC
42	47	90	50 CENT SHADY/AFTERMATH/INTERSCOPE
43	39	69	SKRILLEX BIG BEAT/DWLSA/ATLANTIC
44	44	72	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN/REPUBLIC
45	48	3	JESSE & JOY WARNER LATINA
46	46	89	SNOOP DOGG JIVE/IMPACT/CAPITOL
47	NEW		KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
48	RE-ENTRY		GREEN DAY REPRISE/WARNER BROS.
49	RE-ENTRY		EVANESCENCE WIND-UP
50	43	3	THE WANTED GLOBAL TALENT/MERCURY/IDJMG

After debuting on the chart two weeks ago, Mexican pop duo Jesse & Joy continue to increase their standing on the tally, rising 48-45 on the **Social 50** after amassing more than 136,000 overall fans last week.



ON-DEMAND SONGS		DATA COMPILED BY	nialson
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	7	#1 GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC
2	2	12	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
3	14	3	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
4	4	34	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
5	17	3	DIE YOUNG KESHA KEMOSABE/RCA
6	19	3	DIAMONDS RIHANNA SRP/DEF JAM/IDJMG
7	3	5	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
8	9	11	IT'S TIME IMAGINE DRAGONS KID IN A KORN/INTERSCOPE
9	48	2	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
10	5	34	LIGHTS ELLIE GOULDING CHERRY TREE/INTERSCOPE
11	7	22	TOO CLOSE ALEX CLARE REPUBLIC
12	6	15	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAMOND BRAUN/ISLAND/IDJMG
13	11	16	HO HEY THE LIMBLINERS DUAL-TONE
14	13	6	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
15	8	27	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./RCA-FELIX/DEF JAM/IDJMG
16	10	17	WHISTLE FLO RIDA P&G BOY/ATLANTIC
17	15	34	CALL ME MAYBE CARLY RAE JEPSEN 604/UNIVERSAL
18	16	34	WE ARE YOUNG FUN. FEAT. ANGLE MONAE FUELED BY RAMEN/RRP
19	21	10	DON'T WAKE ME UP CHRIS BROWN RCA
20	18	34	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC
21	12	5	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
22	20	15	THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG
23	24	14	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
24	25	27	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
25	23	22	EVERYBODY TALKS NEON TREES MERCURY/IDJMG
26	27	27	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
27	26	22	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG
28	29	29	SAIL AWOLNATION RED BULL
29	30	24	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSICIA/STRAVVERKS/CAPITOL
30	NEW		DON'T YOU WORRY CHILD SWEDISH MUSIC MAFIA FEAT. JOHN MARTIN A&M/OCTONE/INTERSCOPE
31	39	4	LET ME LOVE YOU [UNTIL YOU LEARN TO LOVE YOURSELF] NE-YO MOTOWN/IDJMG
32	36	4	MADNESS MUSE HELIUM-3/WARNER BROS.
33	31	28	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
34	33	7	BIRTHDAY SONG KANYE WEST DEF JAM/IDJMG
35	34	34	MIDNIGHT CITY MEX. MARIKTES/CAPITOL
36	22	5	WHISPERS IN THE DARK MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
37	NEW		LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA/ATLANTIC
38	43	11	HOME PHILIP PHILLIPS 19/INTERSCOPE
39	41	8	RADIOACTIVE IMAGINE DRAGONS KID IN A KORN/INTERSCOPE
40	35	4	ADORN MIGUEL BYSTROM/BLACK ICE/RCA
41	37	12	BLOW ME (ONE LAST KISS) PINK RCA
42	38	10	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN
43	44	2	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
44	47	2	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
45	NEW		BITCH, DON'T KILL MY VIBE KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
46	42	2	ANYTHING COULD HAPPEN ELLIE GOULDING CHERRY TREE/INTERSCOPE
47	NEW		POETIC JUSTICE KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
48	NEW		BACKSEAT FREESTYLE KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
49	28	5	HOLLAND ROAD MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
50	50	20	WIDE AWAKE KATY PERRY CAPITOL

Taylor Swift breaks into the **On-Demand Songs** chart's top 10 for the first time with the *Red* single "We Are Never Ever Getting Back Together" (14-3, up 42% in streams). The rest of her album isn't available to streamers.



YOUTUBE		You Tube	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	1	13	#1 GANGNAM STYLE ARTIST IMPRINT/LABEL
2	—	1	ICE CREAM HYUNA YG
3	—	1	OPPA IS GANGNAM STYLE PSY FEAT. HYUNA YG
4	2	2	BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAMOND BRAUN/ISLAND/IDJMG
5	4	6	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE
6	3	31	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
7	6	12	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
8	—	1	BEGIN AGAIN TAYLOR SWIFT BIG MACHINE
9	—	1	MINICRAFT STYLE TRYHARDNINJA & THE CREEPERS TRYHARDNINJA
10	5	5	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA
11	7	5	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEAT. SIA WHAT A MUSICIA/STRAVVERKS/CAPITOL
12	17	21	WIDE AWAKE KATY PERRY CAPITOL
13	11	2	DIAMONDS RIHANNA SRP/DEF JAM/IDJMG
14	8	2	THE BOYS NICKI MINAJ & CASSIE YOUNG MONEY/CASH MONEY/REPUBLIC
15	10	33	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA

MYSPECIE SONGS		myspace music	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	1	11	#1 ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
2	3	3	DIE YOUNG KESHA KEMOSABE/RCA
3	2	3	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
4	8	13	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
5	4	12	TOO CLOSE ALEX CLARE REPUBLIC
6	9	10	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE
7	7	9	DON'T WAKE ME UP CHRIS BROWN RCA
8	5	12	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAMOND BRAUN/ISLAND/IDJMG
9	6	15	BLOW ME (ONE LAST KISS) PINK RCA
10	18	3	LET ME LOVE YOU [UNTIL YOU LEARN TO LOVE YOURSELF] NE-YO MOTOWN/IDJMG
11	11	4	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
12	10	47	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
13	17	5	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
14	13	77	ROLLING IN THE DEEP ADELE XL/COLUMBIA
15	16	26	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG

NEXT BIG SOUND™		NEXT BIG SOUND™	
THIS WEEK	LAST WEEK	WEEKS ON CHIT	
1	—	1	FLIGHT FACILITIES
2	—	1	OMNIA
3	—	1	ZULU WINTER
4	—	1	JESSE BOYKINS III
5	—	1	ARCTIC MOON
6	—	1	CYANTIFIC
7	—	1	MOULINEX
8	—	1	FORT KNOX FIVE
9	—	1	KARTELL
10	—	1	AUDIEN
11	—	1	ADRIEN TOMA
12	—	1	JOOP JUNIOR
13	—	1	ROSES GABOR
14	—	1	SONNYMOON
15	—	1	ATELECINE

UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans, according to the aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikileaks, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists (more than 80 overall), MySpace 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly fan/follower counts with artist page views and weekly song plays. See Chart Legend on billboard.biz for rules and explanations. All charts as of 11/10/12. Promotions: Global Media, LLC and Nielsen Soundscan, Inc. All rights reserved.

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	HOT SHOT DEBUT	1	#1 VINNIE PAZ ENEMY SOUL 1201* (15.98)	God Of The Serengeti	
2	NEW	1	PIG DESTROYER RELAPSE 7127* (13.98)	Book Burner	
3	NEW	1	TITUS ANDRONICUS XL 576* (14.98)	Local Business	
4	NEW	1	WINTERSUN NUCLEAR BLAST 2106 (12.98)	Time I	
5	1	24	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 001 EX/REPUBLIC (15.98)	It's Just What We Do (EP)	
6	NEW	1	COLD 187JUM PSYCHOPATHIC 4302 (9.98)	The Only Solution	
7	NEW	1	PAUL BANKS MATADOR 979* (14.98*)	Banks	
8	NEW	1	BASEMENT RUN FOR COVER 061* (12.98)	Colourmeinkindness	
9	NEW	1	UPON THIS DAWNING FEARLESS 30169 (14.98)	To Keep Us Safe	
10	9	87	VOLBEAT VERTIGO 016814/REPUBLIC (13.98)	Beyond Hell/Above Heaven	
11	NEW	1	DJ PAUL SCALE-A-TON 3825 (12.98 CD/DVD)	A Person Of Interest	
12	RE-ENTRY	1	PROPAGANDHI EPITAPH 87192* (15.98)	Failed States	
13	NEW	1	DIAMOND RINGS ASTRALWERKS 63053 (16.98)	Free Dimensional	
14	8	4	IRIS DEMENT FLARELLA 1065* (15.98)	Sing The Delta	
15	NEW	1	KASEY CHAMBERS AND SHANE NICHOLSON SUBARU HILL 4989/WEA (15.98)	Wreck & Ruin	
16	7	82	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
17	NEW	1	STEVE HACKETT 12TH STREET 624/INSIDE OUT (14.98)	Genesis Revisited II	
18	43	54	GREATEST NERO GAINER MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality	
19	NEW	1	KILLBOT DIM MAK DIGITAL EX (3.98)	Sound Surgery (EP)	
20	14	6	ALT-J CANVASBACK/ATLANTIC 531756/AG (12.98)	An Awesome Wave	
21	NEW	1	TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Skyworld	
22	NEW	1	COREY SMITH UNDERTONE DIGITAL EX (9.98)	Live In Chattanooga	
23	RE-ENTRY	1	REND COLLECTIVE EXPERIMENT KINGSWAY 23275/EMI CMG (11.98)	Homemade Worship By Handmade People	
24	19	3	LORD HURDON IAMSOUND 059* (11.98)	Lonesome Dreams	
25	NEW	1	ZAK BAGANS VS. PRAGA KHAN ZAK BAGANS DIGITAL EX (9.98)	NecroFusion	



Electronic rock act also bows at No. 10 on Dance/Electronic Albums, moving 2,000 copies.



The album zips up the tally with a 127% gain after it was reissued last week with three additional tracks, including a Skrillex-assisted remix of "Promises."

35 Journey's Neal Schon charts his first solo set since 2005, debuting with 1,000. He last charted with 2001's *Voice*.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
26	NEW	1	BLACK MOTH SUPER RAINBOW BAD CULT 74223* (12.98)	Cobra Juicy	
27	NEW	1	BEING AS AN OCEAN INVUOQUE 029 (14.98)	Dear G-d...	
28	NEW	1	HUNTER VALENTINE HUNTER VALENTINE 01 (9.98)	Collide And Conquer	
29	20	7	DELTA RAE SIRE 53130/WARNER BROS. (13.98)	Carry The Fire	
30	RE-ENTRY	1	JAKE SHIMABUKURO HITCHHIKE 115/MAILBOAT (14.98)	Grand Ukulele	
31	NEW	1	KARRIEM RIGGINS STONES THROW 72298* (12.98*)	Alone Together	
32	NEW	1	KENDRA MORRIS WAX POETICS 16* (12.98)	Banshee	
33	NEW	1	HYLAND TOOTH & NAIL 30878/EMI CMG (11.98)	Finding Our Way	
34	3	2	IN FEAR AND FAITH RISE 175 (12.98)	In Fear And Faith	
35	NEW	1	NEAL SCHON FRONTIERS 19571 (18.98)	The Calling	
36	NEW	1	SISTER SIN VICTORY 669 (13.98)	Now And Forever	
37	23	19	DIE ANTWOOD ZEF RECORDZ 70312*/DOWNTOWN (13.98)	Ten\$ion	
38	32	13	ALLEN STONE STICKYSTONES 0161*/ATO (11.98)	Allen Stone	
39	NEW	1	LIL' KEKE HUSTLETOWN 7411 (12.98 CD/DVD)	Heart Of A Hustla	
40	RE-ENTRY	1	WITCHCRAFT NUCLEAR BLAST 2956 (12.98)	Legend	
41	2	2	DADA LIFE SU MOUCH DADA 010 (9.98)	The Rules Of Dada	
42	30	3	TEXAS IN JULY EQUAL VISION 220 (12.98)	Texas In July	
43	25	28	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom	
44	39	3	THE COLLINGSWORTH FAMILY STOWTOWN 3112/PLG (14.98)	Feels Like Christmas	
45	NEW	1	MONSTA OWSLA DIGITAL EX (6.98)	Monsta (EP)	
46	48	8	THOMAS RHETT VALORY DIGITAL EX (15.98)	Thomas Rhett (EP)	
47	24	3	TY SEGALL DRAG CITY 530* (15.98)	Twins	
48	NEW	1	MADI DIAZ SMALL HORSE DIGITAL EX (7.98)	We Threw Our Hearts In The Fire (EP)	
49	38	10	THE HEAVY COUNTER 046*/NINJA TUNE (15.98)	The Glorious Dead.	
50	31	2	RICARDO MONTANER SONY MUSIC LATIN 46333 (12.98)	Viajero Frecuente	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	7	#1 DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEATURING JOHN MARTIN	ASTRALWERKS/CAPITOL	
2	3	7	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEATURING WANZ	MACKLEMORE/ADA	
3	7	11	READY OR NOT BRIDGIT MENZLER	HOLLYWOOD	
4	5	8	HOW COUNTRY FEELS RANDY HOUSER	STONE CREEK	
5	6	11	DID IT FOR THE GIRL GREG BATES	REPUBLIC NASHVILLE	
6	4	14	TAKE A WALK PASSION PIT	FRENCHKISS/COLUMBIA	
7	NEW	1	FADE INTO YOU SAM PALLADIO & CLARE BOWEN	ABC STUDIOS/LIONS GATE/BIG MACHINE	
8	14	4	YOUNG & GETTIN' IT MEEK MILL FEATURING NINJA MANZ	MAYBACH/WARNER BROS.	
9	9	3	IF I DIDN'T KNOW BETTER SAM PALLADIO & CLARE BOWEN	ABC STUDIOS/LIONS GATE/BIG MACHINE	
10	NEW	1	WICKED GAMES THE WEEKND	XO/REPUBLIC	
11	11	5	R.I.P. RITA ORA FEATURING TINIE TEMPAH	ROC NATION/COLUMBIA	
12	10	8	CRYING ON A SUITCASE CASEY JAMES	19/COLUMBIA NASHVILLE	
13	8	19	AMEN MEEK MILL FEATURING DRAKE	MAYBACH/WARNER BROS.	
14	NEW	1	UNDERMINE CHARLES ESTEN & HAYDEN PANETTIERE	ABC STUDIOS/LIONS GATE/BIG MACHINE	
15	NEW	1	NO ONE WILL EVER LOVE YOU CONNIE BRITTON & CHARLES ESTEN	ABC STUDIOS/LIONS GATE/BIG MACHINE	
16	21	14	I DON'T LIKE CHIEF KEEF FEATURING LIL REESE	GOD IS GOOD/GLORY BOY/INTERSCOPE	
17	NEW	1	F*CKIN PROBLEMS ASAP ROCKY FEATURING DRAKE, Z CHAINZ & KENDRICK LAMAR	ASAP WORLDWIDE/POLO GROUNDS/RCA	
18	12	17	10,000 REASONS (BLESS THE LORD) MATT REDMAN	SIX STEPS/SPARROW/EMI CMG	
19	13	6	LITTLE BLACK SUBMARINES THE BLACK KEYS	NONESUCH/WARNER BROS.	
20	17	4	BEER WITH JESUS THOMAS RHETT	VALORY	
21	15	7	ALGO ME GUSTA DE TI WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN	MACHETE/UMLE	
22	22	2	MERRY GO 'ROUND KACEY MUSGRAVES	MERCURY	
23	20	2	REDEEMED BIG DADDY WEAVE	FERVENT/WORD-CURB	
24	24	2	MISSIN' YOU CRAZY JON PARDI	EMI NASHVILLE	
25	19	19	PROMISES NERO	MTA/MERCURY/CHERRYTREE/INTERSCOPE	

REGIONAL HEATSEEKERS #1 ALBUMS



WEST NORTH CENTRAL

- Cold 187Jum *The Only Solution*
- Florida Georgia Line *It's Just What We Do (EP)*
- Volbeat *Beyond Hell/Above Heaven*
- Wintersun *Time I*
- Titus Andronicus *Local Business*
- Pig Destroyer *Book Burner*
- alt-J *An Awesome Wave*
- Solid Gold *Eat Your Young*
- Kasey Chambers And Shane Nicholson *Wreck & Ruin*
- Upon This Dawning *To Keep Us Safe*

PACIFIC

- Propagandhi *Failed States*
- Vinnie Paz *God Of The Serengeti*
- Wintersun *Time I*
- Paul Banks *Banks*
- Pig Destroyer *Book Burner*
- Jake Shimabukuro *Grand Ukulele*
- Diamond Rings *Free Dimensional*
- Titus Andronicus *Local Business*
- Iris Dement *Sing The Delta*
- Being As An Ocean *Dear G-d...*

PROGRESS REPORT

Pitbull featuring TJR, "Don't Stop the Party"
TJR is enjoying his first Billboard chart entry as the guest on Pitbull's "Don't Stop the Party" (No. 34 on Mainstream Top 40). "Party" samples the DJ's own club track, "Funky Vodka," which has amassed nearly 2 million YouTube views.



THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	18	#1 ONE MORE NIGHT MAX MARTIN, SHELLBACK (ALEVINE, SHELLBACK, KOTECHE, MAX MARTIN)	Maroon 5	1
2	2	2	GANGNAM STYLE PSY	PSY	2
3	3	36	SOME NIGHTS J.BHASKER (N. RUESS, A. DORFF, J. ANTONOFF, J. BHASKER)	fun.	3
4	5	8	DIE YOUNG KESHA	Ke\$ha	4
5	8	11	GREATEST DIAMONDS STARGATE, BENNY BLANCO, S.R. FURLER, B.LEVIN, M.S. ERIKSEN, T.E. HERMANNSEN	Rihanna	5
6	6	15	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEATURING BIG SEAN	Justin Bieber Featuring Big Sean	6
7	15	33	GREATEST LOCKED OUT OF HEAVEN BENNY BLANCO, S.R. FURLER, B.LEVIN, M.S. ERIKSEN, T.E. HERMANNSEN	Bruno Mars	7
8	7	7	TOO CLOSE ALEX CLARE	Alex Clare	7
9	9	12	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO	Ne-Yo	9
10	11	14	DON'T WAKE ME UP CHRIS BROWN	Chris Brown	10
11	4	5	GREATEST GAINERS/WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT	Taylor Swift	2
12	10	9	BLOW ME (ONE LAST KISS) PINK	Pink	8
13	12	10	GOOD TIME OWL CITY & CARLY RAE JEPSSEN	Owl City & Carly Rae Jepsen	5
14	17	19	HOME PHILIP PHILLIPS	Phillip Phillips	9
15	24	51	I CRY FLO RIDA	Flo Rida	15
16	18	8	CLIQUE KANYE WEST, JAY-Z, BIG SEAN	Kanye West, Jay-Z, Big Sean	12
17	14	15	LIGHTS ELLIE GOULDING	Ellie Goulding	3
18	22	26	ADORN MIGUEL	Miguel	18
19	27	32	HO HEY THE LUMINEERS	The Lumineers	19
20	16	33	EVERYBODY TALKS NEON TREES	Neon Trees	6
21	20	24	50 WAYS TO SAY GOODBYE TRAIN	Train	20
22	19	17	WHISTLE FRANKIE DILLARD, B.S. ISAAC, C.MORLEY, J.FRANKS, D.E. GLASS, M.KILLIAN	Frankie Dillard	2
23	21	20	BLOWN AWAY CARRIE UNDERWOOD	Carrie Underwood	20
24	29	34	CRUISE FLORIDA GEORGE LINE	Florida George Line	24
25	25	23	CALL ME MAYBE CARLY RAE JEPSSEN	Carly Rae Jepsen	5
26	22	43	SOMEBODY THAT I USED TO KNOW GOTYE FEATURING KIMBRA	Gotye Featuring Kimbra	6
27	28	25	WIDE AWAKE KATY PERRY	Katy Perry	2
28	47	48	GIRL ON FIRE ALICIA KEYS FEATURING NICKI MINAJ	Alicia Keys Featuring Nicki Minaj	28
29	30	28	TITANIUM DAVID GUETTA FEATURING SIA	David Guetta Featuring Sia	2
30	35	39	IT'S TIME IMAGINE DRAGONS	Imagine Dragons	30
31	36	37	FINALLY FOUND YOU ENRIQUE IGLESIAS FEATURING SAMMY ADAMS	Enrique Iglesias Featuring Sammy Adams	24
32	55	61	SWIMMING POOLS (DRANK) KENDRICK LAMAR	Kendrick Lamar	32
33	32	29	PAYPHONE MAROON 5 FEATURING WIZ KHALIFA	Maroon 5 Featuring Wiz Khalifa	3
34	41	43	THE TEAM ED SHEERAN	Ed Sheeran	34
35	40	41	HARD TO LOVE LEE BRICE	Lee Brice	35
36	37	38	POP THAT FRENCH MONTANA FEATURING RICK ROSS, DRAKE, LIL WAYNE	French Montana Featuring Rick Ross, Drake, Lil Wayne	36
37	34	30	I WILL WAIT MUMFORD & SONS	Mumford & Sons	23
38	33	27	MERCY KANYE WEST, BIG SEAN, PUSHA T, Z CHAINZ	Kanye West, Big Sean, Pusha T, Z Chai	13
39	31	21	LIVE WHILE WE'RE YOUNG ONE DIRECTION	One Direction	3
40	42	45	KISS TOMORROW GOODBYE LUKE BRYAN	Luke Bryan	40
41	38	36	WANTED HUNTER HAYES	Hunter Hayes	16
42	39	31	GIVE YOUR HEART A BREAK DEMI LOVATO	Demi Lovato	16
43	46	53	BANDZ A MAKE HER DANCE JUICY J FEATURING LIL WAYNE & Z CHAINZ	Juicy J Featuring Lil Wayne & Z Chai	43
44	HOT SHOT DEBUT	22	THINKIN' BOUT YOU TAYLOR SWIFT	Taylor Swift	44
45	52	55	NO LIE 2 CHAINZ FEATURING DRAKE	2 Chainz Featuring Drake	39
46	43	40	BIRTHDAY SONG 2 CHAINZ FEATURING KANYE WEST	2 Chainz Featuring Kanye West	24
47	49	52	2 REASONS TREY SONZ FEATURING T.I.	Trey Songz Featuring T.I.	43
48	48	46	I WON'T GIVE UP JASON MRAZ	Jason Mraz	8
49	44	42	FEEL AGAIN ONE REPUBLIC	OneRepublic	50
50	56	59	THE ONE THAT GOT AWAY JAKE OWEN	Jake Owen	51
51	57	57	SKYFALL ADELE	Adele	8
52	45	13	HALL OF FAME THE SCRIPT FEATURING WILL.I.A.M.	The Script Featuring will.i.am	53
53	70	71	TURN ON THE LIGHTS FUTURE	Future	50
54	53	50	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEATURING JOHN MARTIN	Swedish House Mafia Featuring John Martin	55



5 Up 10-9 on Hot 100 Airplay (76 million audience impressions, up 15%), the song is her 16th top five Hot 100 hit, a sum bested by only four women in the latter chart's 54-year history: Madonna (28), Mariah Carey (26), Janet Jackson (24) and Whitney Houston (19).

10 Brown nets his 12th top 10 and second "Turn Up the Music," which reached No. 10 in March. He had netted a multiple top 10s in a year since 2008, when he notched four.

15 At four weeks, the track reaches the Hot Digital Songs top 10 (12-8; 104,000 downloads sold, up 21% the fastest of the first four singles from the rapper's album *Wild Ones*. "Good Feeling" marked the set's prior best (five weeks).

28 The song enters the top 30, spurred by a 28-12 blast on Hot Digital Songs (75,000, up 46%), following the release of its official video (Oct. 19).



98 The new pop radio single from *Pink Friday*; Roman Reloaded enters Hot 100 Airplay at No. 71 (18 million, up 193% and Mainstream Top 40 at No. 37).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	60	65	FASTEST GIRL IN TOWN MIRANDA LAMBERT	Miranda Lambert	56
57	61	63	LOVIN' YOU IS FUN EASTON CORBIN	Easton Corbin	57
58	63	44	TAKE A LITTLE RIDE MERCURY NASHVILLE	Mercury Nashville	12
59	62	64	COME WAKE ME UP RASCAL FLATTS	Rascal Flatts	59
60	59	58	YOUR BODY CHRISTINA AGUILERA	Christina Aguilera	34
61	66	60	MADNESS MUSE	Muse	60
62	58	56	I CAN ONLY IMAGINE DAVID GUETTA FEATURING CHRIS BROWN & LIL WAYNE	David Guetta Featuring Chris Brown & Lil Wayne	44
63	67	68	BEER MONEY KIP MOORE	Kip Moore	63
64	51	35	POUND THE ALARM NICKI MINAJ	Nicki Minaj	15
65	NEW	1	ALMOST DO TAYLOR SWIFT	Taylor Swift	65
66	72	76	NO WORRIES LIL WAYNE FEATURING DETAIL	Lil Wayne Featuring Detail	58
67	NEW	1	EVERYTHING HAS CHANGED TAYLOR SWIFT FEATURING ED SHEERAN	Taylor Swift featuring Ed Sheeran	67
68	76	78	TIL MY LAST DAY JUSTIN MOORE	Justin Moore	68
69	64	75	ANYTHING COULD HAPPEN ELLIE GOULDING	Ellie Goulding	64
70	71	—	BEAUTY AND A BEAT JUSTIN BIEBER FEATURING NICKI MINAJ	Justin Bieber Featuring Nicki Minaj	70
71	65	69	PUT IT DOWN BRANDY FEATURING CHRIS BROWN	Brandy Featuring Chris Brown	65
72	69	72	NUMBER USHER	Usher	69
73	68	62	WANT U BACK CHER LLOYD	Cher Lloyd	12
74	73	73	CREEPIN' ERIC CHURCH	Eric Church	73
75	50	—	BALL T.I. FEATURING LIL WAYNE	T.I. Featuring Lil Wayne	50
76	NEW	1	POETIC JUSTICE KENDRICK LAMAR FEATURING DRAKE	Kendrick Lamar Featuring Drake	76
77	82	96	TRIFID SHOP MACKLEMORE & RYAN LEWIS	Macklemore & Ryan Lewis	77
78	98	—	READY OR NOT BRIDGET MENLDER	Bridget Mendler	78
79	79	79	DANCE FOR YOU BEYONCE	Beyonce	78
80	NEW	1	ALL TOO WELL TAYLOR SWIFT	Taylor Swift	80
81	89	84	EVERY STORM (RUNS OUT OF RAIN) GARY ALLAN	Gary Allan	78
82	91	97	GOODBYE IN HER EYES ZAC BROWN BAND	Zac Brown Band	82
83	81	82	DIVE IN TREY SONZ	Trey Songz	77
84	87	88	DICED PINEAPPLES RICK ROSS FEATURING WALE & DRAKE	Rick Ross Featuring Wale & Drake	84
85	86	87	HOW COUNTRY FEELS RANDY HOUSER	Randy Houser	85
86	88	85	DID IT FOR THE GIRL GREG BATES	Greg Bates	85
87	84	81	SOUTHERN COMFORT ZONE BRAD PASKLEY	Brad Paskley	73
88	90	92	EL CERRITO PLACE KENNY Chesney	Kenny Chesney	88
89	85	86	TAKE A WALK PASSION PIT	Passion Pit	85
90	93	90	RADIOACTIVE IMAGINE DRAGONS	Imagine Dragons	90
91	NEW	1	STAY STAY STAY TAYLOR SWIFT	Taylor Swift	91
92	NEW	1	FADE INTO YOU SAM PALLADIO & CLARE BOWEN	Sam Palladio & Clare Bowen	92
93	54	—	CATCH MY BREATH KELLY CLARKSON	Kelly Clarkson	54
94	NEW	1	M.A.A.D CITY KENDRICK LAMAR FEATURING MC EHT	Kendrick Lamar Featuring MC EHT	94
95	NEW	1	YOUNG & GETTIN' IT MEEK MILL FEATURING KIRKO BANGZ	Meek Mill Featuring Kirko Bangz	95
96	95	89	MY MOMENT DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH	DJ Drama, 2 Chainz, Meek Mill, Jeremih	89
97	83	74	BABEL MUMFORD & SONS	Mumford & Sons	60
98	RE-ENTRY	2	VA VA VOOM NICKI MINAJ	Nicki Minaj	79
99	RE-ENTRY	2	DON'T STOP THE PARTY PITBULL FEATURING TJR	Pitbull Featuring TJR	89
100	RE-ENTRY	2	ICE KELLY ROWLAND FEATURING LIL WAYNE	Kelly Rowland Featuring Lil Wayne	100

BETWEEN THE BULLETS
'LOCKED' IN: MARS ENTERS TOP 10



Bruno Mars "Locked Out of Heaven" roars 15-7 on the Billboard Hot 100 with the chart's Greatest Gainer/Digital award for a second week. Following a full sales tracking week after Mars served as host and musical guest on NBC's "Saturday Night Live" (Oct. 20), the song vaults 9-2 (161,000 downloads sold, up 52%, according to Nielsen SoundScan) on Hot Digital Songs. It climbs 19-15 on Hot 100 Airplay (54 million audience impressions, up 16%, according to Nielsen BDS) and debuts on On-Demand Songs at No. 37 (363,000, up 86%, according to BDS). "Heaven," Mars' ninth Hot 100 top 10, previous sophomore set *Unorthodox Jukebox* (Dec. 11).

—Gary Trust

The most popular songs, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital award is awarded to the artist whose song has the largest increase in sales and airplay week-over-week on the chart. See Charts Legend on billboard.com for rules and explanations. © 2012, Prometheus Global Media, LLC. All rights reserved.

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK		
ON CHIT	ON CHIT		
1	1	#1 ONE MORE NIGHT	MARON 5 & AM/OC/TONE/INTERSCOPE
2	2	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLS/ARMY/MOND BRAUN/ISLAND/UMG
3	3	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
4	4	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE/REPUBLIC
5	6	TOO CLOSE	ALEX CLARE REPUBLIC
6	7	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTO/WN/IDJMG
7	5	BLOW ME (ONE LAST KISS)	PINK RCA
8	8	DON'T WAKE ME UP	CHRIS BROWN RCA
9	10	DIAMONDS	RIHANNA SRP/DEF. JAM/IDJMG
10	11	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
11	14	DIE YOUNG	KESHA KEMOSABER/CA
12	9	GOOD TIME	OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
13	12	GANGNAM STYLE	PSY SCHOOLS/REPUBLIC
14	13	LIGHTS	ELLIE GULDING CHERRYTREE/INTERSCOPE
15	19	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA/ATLANTIC
16	15	EVERYBODY TALKS	NEON TREES MERCURY/IDJMG
17	16	WIDE AWAKE	KATY PERRY CAPITOL
18	20	HOME	PHILLIP PHILLIPS 19/INTERSCOPE
19	24	HARD TO LOVE	LEE BRUCE CUBS
20	21	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
21	26	KISS TOMORROW GOODBYE	LUKE BRYAN CAPITOL NASHVILLE
22	17	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC
23	18	BLOWN AWAY	CARR UNDERWOOD 19/ARISTA NASHVILLE
24	22	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO/COLUMBIA
25	37	I CRY	FLO RIDA POE BOY/ATLANTIC
26	23	50 WAYS TO SAY GOODBYE	TRAIN COLUMBIA
27	31	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF. JAM/IDJMG
28	25	GIVE YOUR HEART A BREAK	DEM LOVATO HOLLYWOOD
29	34	THE ONE THAT GOT AWAY	JAKE OWEN RCA NASHVILLE
30	30	FATEST GIRL IN TOWN	MIRANDA LAMBERT RCA NASHVILLE
31	29	LOVIN' YOU IS FUN	EASTON CORBIN MERCURY NASHVILLE
32	28	2 REASONS	TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC
33	27	WHISTLE	FLO RIDA POE BOY/ATLANTIC
34	35	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
35	32	PAYPHONE	MARON 5 FEAT. WIZ KHALIFA & AM/OC/TONE/INTERSCOPE
36	44	THE A TEAM	ED SHEERAN ELEKTRA/ATLANTIC
37	48	CRUISE	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
38	40	COME WAKE ME UP	RASCAL FLATTS BIG MACHINE
39	33	TAKE A LITTLE RIDE	JASON ALDEAN BROTHER BOW
40	49	HO HEY	THE LUMINEERS DUALTONE
41	45	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
42	55	TIL MY LAST DAY	JUSTIN MOORE VALORY
43	46	BEER MONEY	KIP MOORE MCA NASHVILLE
44	36	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWORKS/CAPITOL
45	39	NO LIE	2 CHAINZ FEAT. DRAKE DEF. JAM/IDJMG
46	43	TURN ON THE LIGHTS	FUTURE A-1/REPUBLIC/EPIC
47	42	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
48	54	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
49	41	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./DEF. JAM/IDJMG
50	51	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF. JAM/IDJMG

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK		
ON CHIT	ON CHIT		
1	1	#1 GANGNAM STYLE	PSY SCHOOLS/REPUBLIC
2	9	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA/ATLANTIC
3	3	DIE YOUNG	KESHA KEMOSABER/CA
4	5	ONE MORE NIGHT	MARON 5 & AM/OC/TONE/INTERSCOPE
5	7	DIAMONDS	RIHANNA SRP/DEF. JAM/IDJMG
6	6	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
7	—	22	TAYLOR SWIFT BIG MACHINE
8	12	I CRY	FLO RIDA POE BOY/ATLANTIC
9	15	HOME	PHILLIP PHILLIPS 19/INTERSCOPE
10	—	I ALMOST DO	TAYLOR SWIFT BIG MACHINE
11	16	CRUISE	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
12	28	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
13	—	EVERYTHING HAS CHANGED	TAYLOR SWIFT BIG MACHINE
14	18	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTO/WN/IDJMG
15	14	TOO CLOSE	ALEX CLARE REPUBLIC
16	19	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF. JAM/IDJMG
17	25	HO HEY	THE LUMINEERS DUALTONE
18	17	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLS/ARMY/MOND BRAUN/ISLAND/UMG
19	13	SKYFALL	ADELE XL/COLUMBIA
20	20	50 WAYS TO SAY GOODBYE	TRAIN COLUMBIA
21	23	DON'T WAKE ME UP	CHRIS BROWN RCA
22	—	ALL TOO WELL	TAYLOR SWIFT BIG MACHINE
23	22	GOOD TIME	OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
24	21	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO/COLUMBIA
25	49	HALL OF FAME	THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC
26	26	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWORKS/CAPITOL
27	17	BLOWN AWAY	CARR UNDERWOOD 19/ARISTA NASHVILLE
28	—	STAY STAY STAY	TAYLOR SWIFT BIG MACHINE
29	26	WHISTLE	FLO RIDA POE BOY/ATLANTIC
30	—	FADE INTO YOU	SAM PALLADIO & CLARE BOWEN ASC STUDIOS/LIONS GATE/BIG MACHINE
31	29	IT'S TIME	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
32	10	BALL	T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
33	37	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
34	32	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/WMN
35	34	THE A-TEAM	ED SHEERAN ELEKTRA/ATLANTIC
36	—	TREACHEROUS	TAYLOR SWIFT BIG MACHINE
37	—	THE LAST TIME	TAYLOR SWIFT BIG MACHINE
38	38	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
39	—	STARLIGHT	TAYLOR SWIFT BIG MACHINE
40	33	EVERYBODY TALKS	NEON TREES MERCURY/IDJMG
41	42	IF I DIDN'T KNOW BETTER	SAM PALLADIO & CLARE BOWEN ASC STUDIOS/LIONS GATE/BIG MACHINE
42	31	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLS/ARMY/MOND BRAUN/ISLAND/UMG
43	44	FEEL AGAIN	ONEREPUBLIC MOSLEY/INTERSCOPE
44	—	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
45	36	BLOW ME (ONE LAST KISS)	PINK RCA
46	—	READY OR NOT	BRIDGIT MENDLER HOLLYWOOD
47	45	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD/REDGLASS/NOTE
48	67	DON'T YOU WORRY CHILD	SWEDISH HOUSE MARRA FEAT. JOHN MARTIN ASTRALWORKS/CAPITOL
49	39	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
50	—	HOLY GROUND	TAYLOR SWIFT BIG MACHINE

ROCK™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK		
ON CHIT	ON CHIT		
1	1	#1 SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
2	3	HOME	PHILLIP PHILLIPS 19/INTERSCOPE
3	2	TOO CLOSE	ALEX CLARE REPUBLIC
4	4	HO HEY	THE LUMINEERS DUALTONE
5	5	IT'S TIME	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
6	7	THE A-TEAM	ED SHEERAN ELEKTRA/ATLANTIC
7	6	EVERYBODY TALKS	NEON TREES MERCURY/IDJMG
8	9	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD/REDGLASS/NOTE
9	8	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
10	11	LITTLE TALKS	OF MONSTERS AND MEN REPUBLIC
11	10	MADNESS	MUSE HELIUM-3/WARNER BROS.
12	12	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC
13	15	SAIL	AVOLUNTION RED BULL
14	16	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
15	13	YEAH YEAH	WYLY MOON UVA/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK		
ON CHIT	ON CHIT		
1	1	#1 DIAMONDS	RIHANNA SRP/DEF. JAM/IDJMG
2	4	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
3	3	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF. JAM/IDJMG
4	2	BALL	T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
5	—	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
6	5	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
7	7	SWIMMING POOLS DRANK	KENDRICK LAMAR AFTERMATH/INTERSCOPE
8	11	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
9	8	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF. JAM/IDJMG
10	6	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./DEF. JAM/IDJMG
11	25	THRILLER	MICHAEL JACKSON EPIC/LEGACY
12	9	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE, BAD BOY/INTERSCOPE
13	—	F*CKIN' PROBLEMS	APR 5000 FEAT. DRAKE, 2 CHAINZ & FERRIS BUZZARD ASP WORLDWIDE/SPIN BROS/RCA
14	13	NO WORRIES	LIL WAYNE FEAT. DETAL, YOUNG MONEY/CASH MONEY/REPUBLIC
15	14	THINKIN BOUT YOU	FRANK OCEAN DEF. JAM/IDJMG

BLUES™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / LABEL
WEEK	WEEK		
ON CHIT	ON CHIT		
1	8	#1 NUMB	GARY CLARK, JR. WARNER BROS.
2	1	AT LAST	ETTA JAMES CHESS/MCA/UMG
3	7	I PUT A SPELL ON YOU	SCREAMING BLOWUPS/LEGACY
4	—	WHEN MY TRAIN PULLS IN	GARY CLARK, JR. WARNER BROS.
5	3	BAD TO THE BONE	GEORGE THOROGOOD AND THE DESTROYERS CAPITOL
6	6	BRIGHT LIGHTS	GARY CLARK, JR. WARNER BROS.
7	5	BLUE ON BLACK	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE/WARNER BROS. LABEL
8	4	PRIDE AND JOY	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC/LEGACY
9	—	THIRD STONE FROM THE SUN/IF YOU LOVE ME LIKE YOU SAY	GARY CLARK, JR. WARNER BROS.
10	—	SOUL	GARY CLARK, JR. WARNER BROS.
11	—	NEXT DOOR NEIGHBOR BLUES	GARY CLARK, JR. WARNER BROS.
12	—	THINGS ARE CHANGIN'	GARY CLARK, JR. WARNER BROS.
13	9	THE THRILL IS GONE	B.B. KING MCA/UMG
14	—	PLEASE COME HOME	GARY CLARK, JR. WARNER BROS.
15	—	YOU SAVED ME	GARY CLARK, JR. WARNER BROS.

COUNTRY™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK		
ON CHIT	ON CHIT		
1	1	#1 I ALMOST DO	TAYLOR SWIFT BIG MACHINE
2	2	CRUISE	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
3	—	ALL TOO WELL	TAYLOR SWIFT BIG MACHINE
4	4	BLOWN AWAY	CARR UNDERWOOD 19/ARISTA NASHVILLE
5	—	STAY STAY STAY	TAYLOR SWIFT BIG MACHINE
6	—	FADE INTO YOU	SAM PALLADIO & CLARE BOWEN ASC STUDIOS/LIONS GATE/BIG MACHINE
7	5	WANTED	HUNTER HAYES ATLANTIC/WMN
8	—	TREACHEROUS	TAYLOR SWIFT BIG MACHINE
9	—	STARLIGHT	TAYLOR SWIFT BIG MACHINE
10	7	IF I DIDN'T KNOW BETTER	SAM PALLADIO & CLARE BOWEN ASC STUDIOS/LIONS GATE/BIG MACHINE
11	—	HOLY GROUND	TAYLOR SWIFT BIG MACHINE
12	—	THE LUCKY ONE	TAYLOR SWIFT BIG MACHINE
13	—	NO ONE WILL EVER LOVE YOU	CONNIE BRITTON & CHARLES ESTER ASC STUDIOS/LIONS GATE/BIG MACHINE
14	—	SAID DEAR LITTLE TRAGIC	TAYLOR SWIFT BIG MACHINE
15	9	HARD TO LOVE	LEE BRUCE CUBS

LATIN™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION LABEL
WEEK	WEEK		
ON CHIT	ON CHIT		
1	1	#1 DANZA KUDURO	DON OMAR & LUCEÑO TRANSFRANCO/MACHETE/UMLE
2	2	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE
3	3	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
4	4	WAKA WAKA THIS TIME FOR AFRICA	SHAKIRA FEAT. FRESHLYGRINDING EPIC/SONY MUSIC LATIN
5	5	AI SE EU TE PEGO	MICHEL TEO (PANTANAL/RGE./SONY MUSIC
6	7	HEROIE	ENRIQUE IGLESIAS (INTERSCOPE/UMLE
7	—	POR QUE LES MIENTES	TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY (SIENTE
8	9	HASTA QUE SALGA EL SOL	DON OMAR (FRANFANATO)/MACHETE/UMLE
9	8	DUTTY LOVE	DON OMAR FEAT. NATTY NATHASHA (FRANFANATO/MACHETE/UMLE
10	6	VOLVI A NACER	CARLOS VIVES (GAI/RAV/K/SONY MUSIC LATIN
11	13	BALADA (THE THERERE THE THE	GUSTAVO VILA (PANTANAL/RGE./SONY MUSIC LATIN
12	10	INCONDICIONAL	PRINCE ROYCE (TOP STOP
13	16	ECHA PA'LLA (MANOS PA'RRIBA	PITBULL (MR. 365/FAMOUS ARTIST/SONY MUSIC LATIN
14	11	PA SARELA	DADDY Yankee (EL CARTEL
15	14	PROMISE	ROMEO SANTOS FEAT. USHER (SONY MUSIC LATIN

JAZZ™			
THIS WEEK	LAST WEEK	TITLE	ARTIST / IMPRINT / LABEL
WEEK	WEEK		
ON CHIT	ON CHIT		
1	1	#1 WHAT A WONDERFUL WORLD	LOUIS ARMSTRONG & JIMMY GUY
2	2	HAVEN'T MET YOU YET	MICHAEL BUBBLE 143/REPRISE/WARNER BROS.
3	3	EVERYTHING	MICHAEL BUBBLE 143/REPRISE/WARNER BROS.
4	5	COME AWAY WITH ME	NORAH JONES BLUE NOTE/CAPITOL
5	6	DON'T KNOW WHY	ARTIST IMPRINT / PROMOTION LABEL
6	24	FEELING GOOD	NINA SIMONE VERVE/UMLE
7	—	STEPPIN' OUT WITH MY BABY	TONY BENNETT Duet with CHRISTINA AGUILERA RPM/COLUMBIA
8	7	SWAY	MICHAEL BUBBLE 143/REPRISE/WARNER BROS.
9	—	BY YOUR SIDE	SADIE EPIC
10	8	FEELING GOOD	NINA SIMONE VERVE/UMLE
11	9	SAVE THE LAST DANCE FOR ME	MICHAEL BUBBLE 143/REPRISE/WARNER BROS.
12	12	BACK IT UP	CARO EMERALD GRANDMOND
13	11	PUT YOUR RECORDS ON	CORINNE BAILEY RAE CAPITOL
14	—	I LET MY HEART IN SAN FRANCISCO	TONY BENNETT COLUMBIA
15	—	THE WAY YOU LOOK TONIGHT	TONY BENNETT Duet with THALIA RPM/COLUMBIA

HOT 100 AIRPLAY: 1-277-845-6289; AIRPLAY: 1-277-845-6289; COUNTRY: 1-277-845-6289; R&B/HIP-HOP: 1-277-845-6289; BLUES: 1-277-845-6289; JAZZ: 1-277-845-6289; DIGITAL SONGS: 1-277-845-6289; HOT 100 AIRPLAY: 1-277-845-6289; AIRPLAY: 1-277-845-6289; COUNTRY: 1-277-845-6289; R&B/HIP-HOP: 1-277-845-6289; BLUES: 1-277-845-6289; JAZZ: 1-277-845-6289; DIGITAL SONGS: 1-277-845-6289; HOT 100 AIRPLAY: 1-277-845-6289; AIRPLAY: 1-277-845-6289; COUNTRY: 1-277-845-6289; R&B/HIP-HOP: 1-277-845-6289; BLUES: 1-277-845-6289; JAZZ: 1-277-845-6289; DIGITAL SONGS: 1-277-845-6289; HOT 100 AIRPLAY: 1-277-845-6289; AIRPLAY: 1-277-845-6289; COUNTRY: 1-277-845-6289; R&B/HIP-H

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	15	#1 ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
2	2	11	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
3	3	16	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAJMOJND BRAUN/ISLAND/UMG
4	4	19	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
5	5	20	TOO CLOSE ALEX CLARE REPUBLIC
6	7	17	BLOW ME (ONE LAST KISS) PINK RCA
7	6	18	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
8	8	14	DON'T WAKE ME UP CHRIS BROWN RCA
9	10	5	DIE YOUNG KESHA KEMOSABE/RCA
10	11	7	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC
11	12	11	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOOWN/UMG
12	14	5	GREATEST GAINER RIHANNA SRP/DEF JAM/UMG
13	13	9	FINALLY FOUND YOU ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
14	9	28	EVERYBODY TALKS NEON TREES MERCURY/UMG
15	17	4	LOCKED OUT OF HEAVEN BRUNO MARS & THE HEARTLESS ATTRACTION
16	18	6	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA
17	19	11	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
18	16	20	WHISTLE FLO RIDA P&B BOY/ATLANTIC
19	24	5	I CRY FLO RIDA P&B BOY/ATLANTIC
20	23	11	HOME PHILIP PHILLIPS 19/INTERSCOPE
21	20	7	YOUR BODY CHRISTINA AGUILERA RCA
22	21	7	NUMB USHER RCA
23	25	8	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE
24	26	9	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
25	22	12	I CAN ONLY IMAGINE DAVID GUETTA FEAT. CHRIS BROWN & LLYME WHAT A MUSIC/ASTRAVERKS/CAPITOL
26	31	3	HO HEY THE LUMINEERS DUALTONE
27	29	8	2 REASONS TREY SÓMIG FEAT. T.I. SONGBOOK/ATLANTIC
28	30	7	R.I.P. RITA ORA FEAT. TINIE TEMPAH ROC NATION/COLUMBIA
29	32	5	HALL OF FAME THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC
30	36	3	ANYTHING COULD HAPPEN ELLIE GOULDING CHERRYTREE/INTERSCOPE
31	34	3	DON'T YOU WORRY CHILD SHERON HOUSTON MARIA FEAT. JOHN MARTIN ASTRALWORKS/CAPITOL
32	35	4	READY OR NOT BRIGHT MENDELS HOLLYWOOD
33	27	18	BURN IT DOWN LINKIN PARK MACHINE SHOP/WARNER BROS.
34	NEW		DON'T STOP THE PARTY PITBULL FEAT. T.JR. MR. 305/POLO GROUNDS/RCA
35	38	2	OATH CHER LLOYD FEAT. BECKY G SYCO/EPIC
36	28	15	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
37	NEW		VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
38	39	5	BAD FOR ME MEGAN & LIZ COLLECTIVE SOUNDS
39	RE-ENTRY		IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
40	40	6	REMEMBER WHEN CHRIS WALLACE THINKSAY

Aerosmith charts its first Adult Contemporary hit since 1998, when "I Don't Want to Miss a Thing" reached No. 13, as "What Could Have Been Love" debuts at No. 28. (View the full list at billboard.biz/charts.) Speaking of the group's last entry, Dyan and Lenny debut on Latin Airplay at No. 42 (see page 94) with "Sin Ti (I Don't Want to Miss a Thing)," an uptempo reworking of the ballad featuring Pitbull and Beatriz Luengo. "Love" previews Aerosmith's 15th studio album, *Music From Another Dimension!* (Nov. 6).

On Adult Top 40, OneRepublic continues its perfect streak of reaching the top 10, as "Feel Again" rises 11-10. The song marks the group's sixth consecutive career-opening top 10 dating to its arrival as a featured act on Timbaland's "Apologize" (No. 1 for six weeks in 2008). In the chart's 16-year archives, just four acts have begun with better top 10 streaks: Goo Goo Dolls (13), Daughtry, Rob Thomas (nine each) and Matchbox 20 (seven).



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	28	#1 SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA FAIRFAX/RCR
2	2	25	PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
3	4	38	DRIVE BY TRAIN COLUMBIA
4	3	19	WIDE AWAKE KATY PERRY CAPITOL
5	5	31	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
6	7	22	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
7	6	39	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
8	8	23	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
9	9	30	RUMOUR HAS IT ADELE XL/COLUMBIA
10	10	11	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
11	11	14	BLOW ME (ONE LAST KISS) PINK RCA
12	12	9	HOME PHILIP PHILLIPS 19/INTERSCOPE
13	13	4	SKYFALL ADELE XL/COLUMBIA
14	14	20	EVERYBODY TALKS NEON TREES MERCURY/UMG
15	22	6	GREATEST GAINER OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
16	15	5	MY OH MY TRISTAN PRETTYMAN CAPITOL
17	17	13	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
18	16	16	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
19	19	7	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
20	24	4	GOOD MORNING BEAUTIFUL JIM BRICKMAN FEAT. LUKE MONASTER WOOD/BRICKHOUSE/EKUL
21	20	12	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
22	18	9	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
23	21	18	GIVE YOUR HEART A BREAK DEMI LOVATO HOLLYWOOD
24	23	17	BROKENHEARTED KARMIN EPIC
25	26	15	GET OUT CASEY ABRAMS CONCORD/CMG

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	#1 ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
2	1	19	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
3	4	20	HOME PHILIP PHILLIPS 19/INTERSCOPE
4	3	17	BLOW ME (ONE LAST KISS) PINK RCA
5	5	21	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
6	6	19	TOO CLOSE ALEX CLARE REPUBLIC
7	8	11	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
8	7	16	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
9	9	31	EVERYBODY TALKS NEON TREES MERCURY/UMG
10	11	9	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE
11	12	27	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
12	10	23	WIDE AWAKE KATY PERRY CAPITOL
13	14	4	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA/ATLANTIC
14	13	11	HALL OF FAME THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC
15	16	4	SKYFALL ADELE XL/COLUMBIA
16	15	15	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
17	17	11	MISS ME ANDY GRAMMER S-CURVE
18	18	14	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
19	20	4	DIE YOUNG KESHA KEMOSABE/RCA
20	21	10	MY OH MY TRISTAN PRETTYMAN CAPITOL
21	19	20	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
22	32	2	GREATEST GAINER KELLY CLARKSON 19/RCA
23	23	9	WHAT COULD HAVE BEEN LOVE AEROSMITH COLUMBIA
24	26	5	HO HEY THE LUMINEERS DUALTONE
25	24	4	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE

Blindfire inks its first chart entry, as "Where the Kids Are" bows on Alternative at No. 33. The song from the sibling duo (Bruce and Erica Driscoll) has received its greatest support from SiriusXM's All Nation channel (548 plays through Oct. 28, according to Nielsen BDS).

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



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	10	#1 MADNESS MUSE HELIUM-3/WARNER BROS.
2	2	12	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
3	4	26	HO HEY THE LUMINEERS DUALTONE
4	3	17	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
5	5	25	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
6	6	25	TOO CLOSE ALEX CLARE REPUBLIC
7	8	21	KILL YOUR HEROES AWOLNATION RED BULL
8	7	36	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
9	10	12	WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC
10	11	12	ITCHIN' ON A PHOTOGRAPH GROUPLOVE CANVASBACK/ATLANTIC
11	12	45	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
12	9	26	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
13	10	10	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
14	14	24	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
15	15	19	WAIT FOR ME RISE AGAINST COG/INTERSCOPE
16	16	5	BEEN AWAY TOO LONG SOUNDGARDEN SEVEN FOUR/REPUBLIC
17	17	11	CHALK OUTLINE THREE DAYS GRACE RCA
18	21	9	MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC
19	20	14	SLEEP ALONE TWO DOOR CINEMA CLUB/RED/GLASSNOTE
20	19	6	LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS.
21	22	7	THE PIT SLIPKNOT PICKUPS DANGERRIBB
22	25	9	GREATEST GAINER IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
23	24	11	FREEDOM AT 21 JACK WHITE THIRD MAN/COLUMBIA
24	26	5	BREATHING UNDERWATER METRIC METRIC/MOM + POP
25	28	3	CARRY ON FUN. FUELED BY RAMEN/RRP

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	#1 I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
2	4	10	HOME PHILIP PHILLIPS 19/INTERSCOPE
3	2	14	REBOOT THE MISSION THE WALLFLOWERS FEAT. MICK JONES COLUMBIA
4	3	13	ANNA SUN WALK THE MOON RCA
5	7	3	SKYFALL ADELE XL/COLUMBIA
6	6	10	MADNESS MUSE HELIUM-3/WARNER BROS.
7	9	12	MY OH MY TRISTAN PRETTYMAN CAPITOL
8	8	32	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
9	5	17	LIVE AND DIE THE AVETT BROTHERS AMERICAN/REPUBLIC
10	10	13	TOO CLOSE ALEX CLARE REPUBLIC
11	11	30	HO HEY THE LUMINEERS DUALTONE
12	18	2	GREATEST GAINER DOOM AND GLOOM THE ROLLING STONES THE ROLLING STONES/UMG/INTERSCOPE
13	12	23	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
14	20	4	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
15	14	13	ONLY LOVE BEEN AWAY TOO LONG ISLAND/REPUBLIC
16	16	18	I'M SHAKIN' JACK WHITE THIRD MAN/COLUMBIA
17	13	18	I'M GETTING READY MICHAEL KWANUKA COMMUNION/POLYDOR/CHERRYTREE/INTERSCOPE
18	15	12	I AIN'T THE SAME ALABAMA SHAKES ATORRED
19	23	2	IF ONLY DAVE MATTHEWS BAND BAMA RAGS/RCA
20	27	3	LEGO HOUSE ED SHEERAN ELEKTRA/ATLANTIC
21	24	6	I COULD BE A KING THE DUNWELLS PLAYING IN TRAFFIC/CONCORD/CMG
22	17	15	RUNAWAYS THE BLACK KEYS NONESUCH/WARNER BROS.
23	22	9	SLEEP ALLEN STONE STICKY/TONES/ATORRED
24	21	9	MERCY DAVE MATTHEWS BAND BAMA RAGS/RCA
25	28	11	SOVEREIGN LIGHT CAFE KEANE CHERRYTREE/INTERSCOPE

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, HOT ROCK SONGS, ALTERNATIVE, and TRIPLE A charts are electronically monitored 24 hours a day, 7 days a week. AIRPLAY MONITORED BY NIelsen BDS. CHARTS FOR THE WEEK ENDING NOVEMBER 10, 2012. © 2012 Billboard. All rights reserved.

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
1	1	11	GREATEST GAINER/STREAMING #1 WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN, SHELLBACK, D. HUFF (T. SWIFT), MAX MARTIN, SHELLBACK	Taylor Swift REPUBLIC NASHVILLE		1
2	2	20	BLOWN AWAY M. BRIGHT (J. KEAR, C. TOMPKINS)	Carrie Underwood 19/ARISTA NASHVILLE		2
3	3	3	CRUISE J. MOY (B. KELLEY, HUBBARD, J. MOU, C. RICE, J. RICE)	Florida Georgia Line REPUBLIC NASHVILLE		3
4	5	25	HARD TO LOVE K. JACOBS, M. MCCLELL, B. BRICE (B. MONTANA, J. OZIER, B. GLOVER)	Lee Brice C/3R/B		4
5	6	16	KISS TOMORROW GOODBYE J. STEVENS (L. BRUN, A. STEVENS, S. MCANALLY)	Luke Bryan CAPITOL NASHVILLE		5
6	4	36	WANTED D. HURF, HAYES (T. VERGES, H. HAYES)	Hunter Hayes REPUBLIC NASHVILLE		1
7	8	10	THE ONE THAT GOT AWAY J. MOY, R. CLAWSON (D. DAVIDSON, J. OWEN, J. RITCHIE)	Jake Owen REPUBLIC NASHVILLE		7
8	9	13	FASTEST GIRL IN TOWN F. DELLE, C. AIN, A. G. WOLF, R. LAMBERT, A. PRESLEY	Miranda Lambert REPUBLIC NASHVILLE		8
9	10	11	LOVIN' YOU IS FUN C. HAMBRECHT, M. J. BURNETT, B. DIPIERRO	Easton Corbin MERCURY		7
10	12	6	GREATEST GAINER/DIGITAL #1 TAKE A LITTLE RIDE M. KNOX (D. ALTMAN, R. CLAWSON, J. MCCORMICK)	Jason Aldean BROKEN BOW		1
11	11	12	COME WAKE ME UP D. HUFF, RASCAL FLATTS (S. MCCONNELL, J. FRANSSON, T. LARSSON, T. LUNDGREN)	Rascal Flatts BIG MACHINE		11
12	13	15	BEER ME B. JAMES (K. MOORE, B. DALY, T. VERGES)	Kip Moore MCA NASHVILLE		12
13	HOT SHOT DEBUT	1	I ALMOST DO N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		13
14	15	19	GREATEST GAINER/AIRPLAY #1 TIL MY LAST DAY J. STOVER (B. D. MAHER, J. MOORE, J. S. STOVER)	Justin Moore VALORY		14
15	7	8	COWBOYS AND ANGELS B. ZIEGLER, D. LYNCH (J. LEO, T. NICHOLS)	Dustin Lynch BROKEN BOW		2
16	14	18	CREEPIN' J. JOYCE (E. CHURCH, M. GREEN)	Eric Church EMI NASHVILLE		13
17	NEW	1	ALL TOO WELL N. CHAPMAN, T. SWIFT (T. SWIFT, ROSE)	Taylor Swift BIG MACHINE		17
18	22	21	EVERY STORM (RUNS OUT OF RAIN) G. ALLAN, G. DROMAN (G. ALLAN, M. WARREN, H. LINDSEY)	Gary Allan MCA NASHVILLE		18
19	25	26	GOODBYE IN HER EYES K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETT, S. LEIGH, J. D. HOPKINS)	Zac Brown Band ATLANTIC/SOUTHERN KING		19
20	20	23	HOW COUNTRY FEELS D. GEORGE (V. MCGHEE, W. MILLER, T. THRASHER)	Randy Houser STONEY CREEK		20
21	21	22	DID IT FOR THE GIRL J. RITCHIE (G. BATES, HUTTON, R. CLAWSON)	Greg Bates REPUBLIC NASHVILLE		14
22	19	20	SOUTHERN COMFORT ZONE B. PAISLEY (C. DUBOIS, J. K. LOVEACE)	Brad Paisley ARISTA NASHVILLE		17
23	23	24	EL CERRITO PLACE B. CANNON, K. CHESNEY (K. GATTIS)	Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE		24
24	NEW	1	STAY STAY STAY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		24
25	NEW	1	FADE INTO YOU T. BONE, BURNETT, B. MILLER (M. JENKINS, S. MCANALLY, T. ROSEN)	Sam Palladio & Clare Bowen ABC STUDIOS/LIONS GATE/BIG MACHINE		25



4
Taylor reaches a new peak with the title track from second album *Hard 2 Love*. The song is also his second No. 1 on the Nielsen BDS-driven Country Airplay tally, following "A Woman Like You" which led the April 21 radio tally (see billboard.biz/charts).



14
With his best rank so far, singer posts the chart's biggest overall audience spike with the third track from his *Outlaws Like Me* set. The song sells 16,000 downloads (No. 28) in its ninth week on Country Digital Songs (see billboard.biz/charts).

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	TAYLOR SWIFT REPUBLIC NASHVILLE	Red		1
2	1	2	JASON ALDEAN BROKEN BOW	Night Train		1
3	NEW	1	LADY ANTEBELLUM CAPITOL NASHVILLE	On This Winter's Night		3
4	4	1	LITTLE BIG TOWN CAPITOL NASHVILLE	Tornado		1
5	2	2	SCOTTY MCCREERY MERCURY/INTERSCOPE	Christmas With Scotty McCreery		2
6	5	26	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	Blown Away		1
7	6	3	LUKE BRYAN CAPITOL NASHVILLE	Tailgates & Tanlines		1
8	7	5	HUNTER HAYES CAPITOL NASHVILLE	Hunter Hayes		4
9	3	2	JAMEY JOHNSON MERCURY	Living For A Song: A Tribute to Hank Cochran		3
10	8	4	ERIC CHURCH EMI NASHVILLE	Chief		1
11	10	13	GREATEST GAINER #1 BLAKE SHELTON WARNER BROS.	Cheers, It's Christmas		6
12	9	6	ZAC BROWN BAND ROAN/SOUTHERN KING	Uncaged		1
13	11	11	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE	Welcome To The Fishbowl		1
14	11	10	JASON ALDEAN BROKEN BOW	My Kinda Party		2
15	12	13	BRANTLEY GILBERT VALORY	Halfway To Heaven		2
16	14	15	LEE BRICE CURB	Hard 2 Love		2
17	16	17	KIP MOORE MCA NASHVILLE	Up All Night		3
18	20	14	DWIGHT YOAKAM VALORY	3 Pears		3
19	15	12	EASTON CORBIN MERCURY	All Over The Road		2
20	22	21	RASCAL FLATTS BIG MACHINE	Changed		1
21	18	19	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	It's Just What We Do		18
22	17	18	COLT FORD AVERAGE JONES	Declaration Of Independence		1
23	21	16	DUSTIN LYNCH BROKEN BOW	Dustin Lynch		1
24	19	7	BROSH TURNER CAPITOL NASHVILLE	Live Across America		7
25	23	23	JUSTIN MOORE VALORY	Outlaws Like Me		1

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Album Title	CERT.	PEAK POSITION
1	2	16	OLD CROW MEDICINE SHOW EMI	Carry Me Back		1
2	4	29	TRAMPED BY TYRLES BARKUDOD	Stars And Satellites		1
3	9	53	YO YO MASTRANT DUNCAN EDGAR MEYER/CHRIS THLE SONY CLASSICAL	The Goat Rodeo Sessions		1
4	6	42	DAILEY & VINCENT ROUNDER	The Gospel Side Of Dailey & Vincent		1
5	5	37	PUNCH BROTHERS NUNESCH	Who's Feeling Young Now?		1
6	14	49	THE ISAACS GAITHER	Why Can't We		1
7	8	2	STEVE IVORY EMI	Best Of Bluegrass: Collector's Edition		1
8	12	6	BLACK PRAIRIE SUGAR HILL	A Tear In The Eye Is A Wound In The Heart		1
9	13	7	KATHY MATTEA SUGAR HILL	Calling Me Home		1
10	-	2	TIM O'BRIEN & DARRRELL SCOTT LIVE	We're Usually a Lot Better Than This		1

BETWEEN THE BULLETS 'TIS THE SEASON



Christmas-themed standouts on Top Country Albums are led by Lady Antebellum's *Hot Shot* Debut at No. 3 with *On This Winter's Night*, which arrives with 25,000 sold, according to Nielsen SoundScan. A bit lower on the chart with 9,000 sold, Blake Shelton's *Cheers, It's Christmas* earns Greatest Gainer stripes at No. 10 (up 2,000). Despite a 56% second-week dip, Scotty McCreery's *Christmas With Scotty McCreery* maintains a top five rank (No. 5) with 18,000 sold. Meanwhile, Taylor Swift's *Holiday Collection* (EP) re-enters Top Country Catalog at No. 10 (see billboard.biz/charts).

—Wade Jensen

R&B SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	4	#1 DIAMONDS	RIHANNA SRP/DEF JAM/ID/JMG
2	2	4	ADORN	MIGUEL BY/STORM/BLACK ICE/RCA
3	3	4	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
4	5	4	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/ID/JMG
5	4	4	2 REASONS	TRAY SONGZ FEAT. TI, SONGBOOK/ATLANTIC
6	7	4	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
7	6	4	HEART ATTACK	TRAY SONGZ SONGBOOK/ATLANTIC
8	8	4	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
9	9	4	DIVE IN	TRAY SONGZ SONGBOOK/ATLANTIC
10	12	4	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
11	11	4	DON'T JUDGE ME	CHRIS BROWN RCA
12	16	2	WICKED GAMES	THE WEEKND XO/REPUBLIC
13	13	4	ENOUGH OF NO LOVE	KEYSHIA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE
14	14	4	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
15	15	4	DON'T MIND	MARY J. BLIGE MATRIARCH/GEFEN/INTERSCOPE
16	17	4	DIVE	USHER RCA
17	18	4	SORRY	CIARA EPIC
18	21	4	YOU & I	AVANT FEAT. KEKE WYATT MG-B/CAPITOL
19	24	2	WHO BOOTY	JOHN HEART FEAT. IAMSU COOL KJ CARTEL/EPIC
20	20	4	COCKINESS (LOVE IT)	RIHANNA FEAT. ASAP ROCKY SRP/DEF JAM/ID/JMG
21	19	3	DO YOU...	MEEK MILL FEAT. KIROO BANGZ MAYBACH/WARNER BROS.
22	NEW		DON'T MAKE EM LIKE YOU	NE-YO FEAT. WIZ KHALIFA MOTOWN/ID/JMG
23	22	4	PYRAMIDS	FRANK OCEAN DEF JAM/ID/JMG
24	23	4	SUPER RICH KIDS	FRANK OCEAN FEAT. EARL SWATSHIRT DEF JAM/ID/JMG
25	25	2	DOING IT WRONG	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC

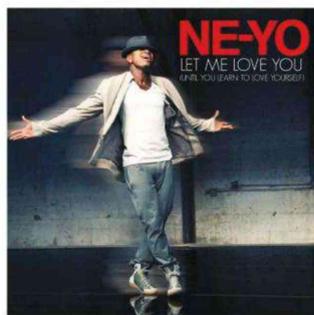
RAP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	5	#1 GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
2	4	5	I CRY	FLO RIDA POE BOY/ATLANTIC
3	2	7	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/ID/JMG
4	3	15	WHISTLE	FLO RIDA POE BOY/ATLANTIC
5	12	9	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
6	15	15	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
7	5	29	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.D./RCA-FELLA/DEF JAM/ID/JMG
8	10	10	BANDZ A MAKE HER DANCE	JURCY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
9	7	22	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM/ID/JMG
10	9	11	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/ID/JMG
11	11	14	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
12	13	6	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
13	10	2	BALL	TI FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
14	NEW		POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
15	15	4	THRIFT SHOP	MACKLEMORE & RYAN LEVIS FEAT. WANZ MACKLEMORE/ADA
16	16	8	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SLIDE/DEF JAM/ID/JMG
17	14	26	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP
18	NEW		M.A.A.D CITY	KENDRICK LAMAR FEAT. MC EMT TOP DAWG/AFTERMATH/INTERSCOPE
19	21	4	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIROO BANGZ MAYBACH/WARNER BROS.
20	17	8	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE
21	19	4	DON'T STOP THE PARTY	PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA
22	NEW		BACKSEAT FREESTYLE	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
23	NEW		BITCH, DON'T KILL MY VIBE	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
24	20	5	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE DC/INTERSCOPE
25	22	3	I'M DIFFERENT	2 CHAINZ DEF JAM/ID/JMG

R&B/HIP-HOP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	19	#1 ADORN	MIGUEL BY/STORM/BLACK ICE/RCA
2	2	20	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
3	4	15	BANDZ A MAKE HER DANCE	JURCY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
4	7	8	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/ID/JMG
5	3	21	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
6	6	31	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
7	5	14	DIVE IN	TRAY SONGZ SONGBOOK/ATLANTIC
8	9	31	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/ID/JMG
9	10	13	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/ID/JMG
10	8	18	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
11	12	9	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
12	14	11	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
13	11	26	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM/ID/JMG
14	13	11	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SLIDE/DEF JAM/ID/JMG
15	17	8	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
16	15	13	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
17	16	13	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
18	18	32	HEART ATTACK	TRAY SONGZ SONGBOOK/ATLANTIC
19	20	30	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.D./RCA-FELLA/DEF JAM/ID/JMG
20	19	39	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
21	28	6	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIROO BANGZ MAYBACH/WARNER BROS.
22	23	16	DON'T MIND	MARY J. BLIGE MATRIARCH/GEFEN/INTERSCOPE
23	24	34	PRAY FOR ME	ANTHONY HAMILTON MISTER'S MUSIC/RCA
24	22	21	LET'S TALK	OMARION FEAT. RICK ROSS MAYBACH/WARNER BROS.
25	21	27	LEMME SEE	USHER FEAT. RICK ROSS RCA
26	26	9	DON'T JUDGE ME	CHRIS BROWN RCA
27	25	17	ENOUGH OF NO LOVE	KEYSHIA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE
28	29	5	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/ID/JMG
29	27	9	DIVE	USHER RCA
30	33	5	WICKED GAMES	THE WEEKND XO/REPUBLIC
31	32	5	DIAMONDS	RIHANNA SRP/DEF JAM/ID/JMG
32	31	7	YOU & I	AVANT FEAT. KEKE WYATT MG-B/CAPITOL
33	39	2	BALL	TI FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
34	30	12	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE
35	37	3	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
36	40	5	HOLD UP	CASH OUT FEAT. WALE BALE'S LOADE/EPIC
37	34	20	LAZY LOVE	NE-YO MOTOWN/ID/JMG
38	49	3	I'M DIFFERENT	2 CHAINZ DEF JAM/ID/JMG
39	42	4	TEARS OF JOY	FAITH EVANS PROLIFIC/EONE
40	41	5	SORRY	CIARA EPIC

BETWEEN THE BULLETS NE-YO MAKES MOVES



Ne-Yo picks up his fifth chart-topper on Rhythmic, and second as a lead artist, as his pop-leaning "Let Me Love You (Until You Learn to Love Yourself)" steps 2-1 with a 7% increase to 4,811 spins, according to Nielsen BDS. The singer had not reached the summit with one of his own tracks since his first chart appearance, "So Sick," made it in 2006. He's also visited the penthouse as a featured artist on tracks by Fabolous, Keri Hilson and Pitbull. On R&B Songs, his latest single serviced to R&B/hip-hop radio, "Don't Make 'Em Like You," featuring Wiz Khalifa, opens at No. 22 (see charts, this page).

—Raully Ramirez

RHYTHMIC™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	2	12	#1 LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTOWN/ID/JMG
2	1	16	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/ID/JMG
3	4	18	DON'T WAKE ME UP	CHRIS BROWN RCA
4	3	16	2 REASONS	TRAY SONGZ FEAT. TI, SONGBOOK/ATLANTIC
5	5	12	GREATEST ADORN	MIGUEL BY/STORM/BLACK ICE/RCA
6	6	5	DIAMONDS	RIHANNA SRP/DEF JAM/ID/JMG
7	7	7	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/ID/JMG
8	10	14	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
9	9	14	I CAN ONLY IMAGINE	DAVID GUSTTA FEAT. CHRIS BROWN & LIL WAYNE WHAT A MUSIC/STRAVENS/CAPITOL
10	8	27	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.D./RCA-FELLA/DEF JAM/ID/JMG
11	16	6	I CRY	FLO RIDA POE BOY/ATLANTIC
12	14	11	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
13	10	20	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM/ID/JMG
14	12	18	WHISTLE	FLO RIDA POE BOY/ATLANTIC
15	17	6	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
16	21	7	ONE MORE NIGHT	MARDON 5 A/B/MCTD/INTERSCOPE
17	20	9	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
18	11	15	POUND THE ALARM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
19	19	7	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/ID/JMG
20	22	4	DIE YOUNG	KESHA KEMOSABE/RCA
21	25	5	BANDZ A MAKE HER DANCE	JURCY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
22	23	7	R.I.P.	RITA ORA FEAT. TINIE TEMPAH ROC NATION/COLUMBIA
23	18	16	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE
24	26	7	NUMB	USHER RCA
25	24	6	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE DC/INTERSCOPE
26	29	2	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA/ATLANTIC
27	28	7	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE
28	30	4	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
29	27	13	BLOW ME (ONE LAST KISS)	PINK RCA
30	31	3	DON'T STOP THE PARTY	PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA
31	39	2	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/ID/JMG
32	32	4	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
33	37	3	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
34	40	2	WHO BOOTY	JOHN HEART FEAT. IAMSU COOL KJ CARTEL/EPIC
35	33	6	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
36	34	3	TOO CLOSE	ALEX CLARE REPUBLIC
37	NEW		YOUNG & GETTIN' IT	MEEK MILL FEAT. KIROO BANGZ MAYBACH/WARNER BROS.
38	38	5	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE/REPUBLIC
39	NEW		WICKED GAMES	THE WEEKND XO/REPUBLIC
40	NEW		SOME NIGHTS	FUN. FUELED BY RAMEN/RRP

MAINSTREAM R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	17	#1 ADORN	MIGUEL BY/STORM/BLACK ICE/RCA
2	3	20	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
3	2	16	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
4	5	10	BANDZ A MAKE HER DANCE	JURCY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
5	4	12	DIVE IN	TRAY SONGZ SONGBOOK/ATLANTIC
6	6	21	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
7	7	7	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/ID/JMG
8	8	27	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/ID/JMG
9	10	12	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/ID/JMG
10	9	17	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
11	12	8	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
12	11	12	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
13	15	6	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
14	14	9	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SLIDE/DEF JAM/ID/JMG
15	16	20	LET'S TALK	OMARION FEAT. RICK ROSS MAYBACH/WARNER BROS.
16	17	7	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
17	18	8	DON'T JUDGE ME	CHRIS BROWN RCA
18	22	4	GREATEST YOUNG & GETTIN' IT	MEEK MILL FEAT. KIROO BANGZ MAYBACH/WARNER BROS.
19	20	7	DIVE	USHER RCA
20	19	17	ENOUGH OF NO LOVE	KEYSHIA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE
21	23	3	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/ID/JMG
22	26	4	WICKED GAMES	THE WEEKND XO/REPUBLIC
23	29	2	DIAMONDS	RIHANNA SRP/DEF JAM/ID/JMG
24	21	9	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE
25	24	20	AMEN	MEEK MILL FEAT. DRAKE MAYBACH/WARNER BROS.

ADULT R&B™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	12	#1 LATELY	ANITA BAKER BLUE NOTE/CAPITOL
2	2	13	ADORN	MIGUEL BY/STORM/BLACK ICE/RCA
3	4	19	DON'T MIND	MARY J. BLIGE MATRIARCH/GEFEN/INTERSCOPE
4	3	34	PRAY FOR ME	ANTHONY HAMILTON MISTER'S MUSIC/RCA
5	5	8	GIRL ON FIRE	ALICIA KEYS RCA
6	6	32	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEATURING LUDACRIS EPIC
7	8	23	FEELIN' SINGLE	R. KELLY RCA
8	7	34	BEAUTIFUL SURPRISE	TRAVIS T. TRAVIS T. CAPITOL
9	9	7	YOU & I	AVANT FEATURING KEKE WYATT MG-B/CAPITOL
10	11	22	TEARS OF JOY	FAITH EVANS PROLIFIC/EONE
11	12	22	WHAT PROFIT	DWELE RT/EONE
12	13	16	BELIEVE IN US	MINT CONDITION CAGED BIRD/SHANACHIE
13	14	17	GROWN FOLKS	BARBARAS FEATURING THE UNKNOWN/JEAR/RIGHT NOW
14	15	24	ALONE TOGETHER	DALEY FEATURING MARSHA AMBROSIOUS DALEY/MUSIC/REPUBLIC
15	NEW		GREATEST MY LOVE IS ALL I HAVE	GAINERS CHARLIE WILSON RCA
16	16	17	HEART ATTACK	TRAY SONGZ SONGBOOK/ATLANTIC
17	17	19	HOLD ON	JAMES FORTUNE & FIVA FEATURING MONICA & FRED HARMOND FIVA WORLD/LEGEND
18	18	5	DIVE	USHER RCA
19	20	11	LAZY LOVE	NE-YO MOTOWN/ID/JMG
20	21	11	I WISH I KNEW	ALEX BOYD RCA
21	19	13	YES	O PARKER NEWFAM/MALACO
22	25	10	WRONG SIDE OF A LOVE SONG	MELANIE FIONA SRC/REPUBLIC
23	22	8	WILDEST DREAMS	BRANDY CHAMELEON/RCA
24				

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	5	#1 GREATEST GAINER/AIRPLAY DIAMONDS STARGATE, BENNY BLANCO (S. FURLER, B. LEVIN, M. S. ERIKSEN, T. HERMANSSEN) © SRP/DEF. JAM10/JMG	Rihanna	1
2	2	2	CLIQUE Kanye West, Jay-Z, Big Sean HI-BOY, K. WEST, C. HOLLIS, S. ANDERSON, K. O. WEST, S. C. CARTER, J. E. FAUNTROY III © G.O.D./DEF. JAM10/JMG	Kanye West, Jay-Z, Big Sean	2
3	3	26	ADORN Miguel (M. J. PIMENTEL) © SYSTEM/BLACK. ICERCA	Miguel	1
4	8	6	GREATEST GAINER/DIGITAL GIRL ON FIRE Alicia Keys Featuring Nicki Minaj ALICIA KEYS, J. BHASKER, S. REMI (ALICIA KEYS, J. BHASKER, S. REMI, W. SQUIER) © RCA	Alicia Keys Featuring Nicki Minaj	4
5	14	12	GREATEST GAINERS/STREAMING SWIMMING POOLS (DRANK) T.M.I.N.U.S. (K. DUCKWORTH, T. WILLIAMS) © TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	5
6	5	5	POP THAT French Montana Featuring Rick Ross, Drake, Lil Wayne LE OF THE AMAZINZ (K. KHARBOUCH, W. ROBERTS, I. A. GRAHAM, D. CARTER, A. L. NORRIS, R. CAMPBELL) © BAD BOY/INTERSCOPE	French Montana Featuring Rick Ross, Drake, Lil Wayne	2
7	4	30	MERCY Kanye West, Big Sean, Pusha T, 2 Chainz LIFTED (K. WEST, S. TAFTS, ANDERSON, T. THORNTON, T. PEPPI, J. THOMAS, D. BEAGLE, W. RILEY, R. WILLIAMS) © G.O.D./ROC-A-FELLA/DEF. JAM10/JMG	Kanye West, Big Sean, Pusha T, 2 Chainz	1
8	7	11	BANDZ A MAKE HER DANCE Juicy J Featuring Lil Wayne & 2 Chainz MIKE WILL MADE-IT (M. WILLIAMS, J. HOUSTON, D. CARTER, T. EPPI) © KEMO/SABE/COLUMBIA	Juicy J Featuring Lil Wayne & 2 Chainz	7
9	12	33	THINKIN BOUT YOU Frank Ocean F.O.C.E.A.N. (S. TAYLOR, F. OCEAN, S. TAYLOR) © DEF. JAM10/JMG	Frank Ocean	9
10	6	28	NO LIE 2 Chainz Featuring Drake MIKE WILL MADE-IT (T. EPPI, A. GRAHAM, M. WILLIAMS) © DEF. JAM10/JMG	2 Chainz Featuring Drake	1
11	10	14	BIRTHDAY SONG 2 Chainz Featuring Kanye West SONNY DIGITAL, K. WEST, B. WHEEZY (T. EPPI, K. O. WEST, S. C. UVAE, Z. UOKE, B. WHITFIELD) © DEF. JAM10/JMG	2 Chainz Featuring Kanye West	10
12	9	7	2 REASONS Trey Songz Featuring T.I. TAYLOR, BRIDGE (T. NEVerson, T. TAYLOR, N. MCDOWELL, C. J. HARRIS, JR., M. TIMOHEK, K. STEWART) © SONGBOOK/ATLANTIC	Trey Songz Featuring T.I.	7
13	13	9	TURN ON THE LIGHTS Future MIKE WILL MADE-IT (N. WILBURN, M. WILLIAMS, M. MIDDLEBROOKS) © A-1/FREEBANDZ/EPIC	Future	12
14	17	8	NO WORRIES Lil Wayne Featuring Detail DETAIL (D. CARTER, N. C. FISHER, B. WILLIAMS, J. A. PREYAN, R. DIAZ) © YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Featuring Detail	14
15	16	22	PUT IT DOWN Brandy Featuring Chris Brown BRANDY, S. FORD, S. GARRETT (S. CRAWFORD, S. GARRETT, D. ABERNATHY, C. M. BROWN) © CHAMELEON/RCA	Brandy Featuring Chris Brown	3
16	15	13	HEART ATTACK Trey Songz BENNY BLANCO, RICO LOVE (B. LEVIN, RICO LOVE, T. NEVerson) © SONGBOOK/ATLANTIC	Trey Songz	3
17	11	—	BALL T.I. Featuring Lil Wayne RICO LOVE, EARL AND E. (C. J. HARRIS, JR., RICO LOVE, E. HOOD, E. GOUDY, I. D. CARTER) © GRAND HUSTLE/ATLANTIC	T.I. Featuring Lil Wayne	11
18	HOT SHOT DEBUT	1	POETIC JUSTICE Kendrick Lamar Featuring Drake NOT LISTED (NOT LISTED) © TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Featuring Drake	18
19	21	25	THRIFT SHOP Macklemore & Ryan Lewis Featuring Wanz R. LEWIS (B. HAGGERTY, R. LEWIS) © MACKLEMORE/ADA	Macklemore & Ryan Lewis Featuring Wanz	19
20	19	18	DANCE FOR YOU Beyoncé K. KNOWLES, T. NASH, C. A. STEWART (T. NASH, C. A. STEWART, B. KNOWLES) © PARKWOOD/COLUMBIA	Beyoncé	20
21	20	16	DIVE IN Trey Songz TAYLOR, J. GARRISON (T. NEVerson, T. TAYLOR, N. MCDOWELL, J. GARRISON) © SONGBOOK/ATLANTIC	Trey Songz	5
22	22	12	DICED PINEAPPLES Rick Ross Featuring Wale & Drake CARDIAC, W. ROBERTS (J. C. MCCORMICK, D. AKIN, T. MEHRA, A. GRAHAM) © MAYBACH/SUP-N-SLIDE/DEF. JAM10/JMG	Rick Ross Featuring Wale & Drake	22
23	18	28	WORK HARD, PLAY HARD Wiz Khalifa STARGATE, BENNY BLANCO (C. J. THOMAZ, B. LEVIN, M. S. ERIKSEN, T. HERMANSSEN) © ROSTRUM/ATLANTIC	Wiz Khalifa	13
24	NEW	1	M.A.A.D CITY Kendrick Lamar Featuring MC Eht NOT LISTED (NOT LISTED) © TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Featuring MC Eht	24
25	30	3	YOUNG & GETTIN' IT Meek Mill Featuring Kirko Bangz JAHILL BEATS (R. WILLIAMS, D. J. TUCKER, K. RANDLE, V. ROBINSON) © MAYBACH/WARNER BROS.	Meek Mill Featuring Kirko Bangz	25



The lead single off the often-delayed *LongLive\$AP*, now due in early 2013, marks the Harlem rapper's highest chart position yet. *ASAP Rocky*, 2 Chainz and Kendrick Lamar were all opening acts on Drake's Club Paradise tour earlier this year.



The other non-Kendrick Lamar debut belongs to 50 Cent and his *Too Short*-assisted ode to the one night stand. It's the second single off *Street King Immortal*, due in January, following "New Day," with Dr. Dre and Alicia Keys (No. 43 peak).

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	HOT SHOT DEBUT	1	KENDRICK LAMAR	good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE 0175347/IGA 13.98	1
2	1	2	BRANDY	Two Eleven CHA BYSTORM/BLACK EX 47203/RCA (11.98)	1
3	2	3	MIGUEL	Kaleidoscope Dream MELANGE 32205/RCA (10.98)	1
4	6	5	2 CHAINZ	Based On A.T.R.U. Story DEF. JAM 017299/IDJMG (12.98)	1
5	NEW	1	SOUNDTRACK	The Man With The Iron Fists SOUL TEMPLE 101* (14.98)	5
6	3	1	MACKLEMORE & RYAN LEWIS	The Heist MACKLEMORE 15229 (12.98)	3
7	5	4	VARIOUS ARTISTS	Kanye West Presents GOOD Music Cruel Summer G.O.D./DEF. JAM 017291/IDJMG (13.98)	1
8	4	2	MGK	Lace Up EST19X/BAD BOY/INTERSCOPE 017510/IGA (14.98)	2
9	NEW	1	P.O.S.	We Don't Even Live Here RHIMESAYERS 1059* (14.98)	9
10	8	7	LUPE FIASCO	Food & Liquor II: The Great American Rap Album Pt. 1 1ST & 15TH/ATLANTIC 531863/AG (18.98)	1
11	11	12	FRANK OCEAN	Channel Orange DEF. JAM 015788/IDJMG (13.98)	1
12	NEW	1	RYAN LESLIE	Les Is More NEXTSELECTION 2643/BDG (12.98)	12
13	7	9	TREY SONGZ	Chapter V SONGBOOK/ATLANTIC 52404/AG (18.98)	1
14	9	10	RICK ROSS	God Forgives, I Don't MAYBACH/SUP-N-SLIDE/DEF. JAM 016343/IDJMG (18.98)	1
15	10	11	CHRIS BROWN	Fortune RCA 92955 (11.98)	1
16	NEW	1	VINNIE PAZ	God of the Serengeti ENEMY SOUL 01201* (15.98)	16
17	14	14	USHER	Looking 4 Myself RCA 91716 (11.98)	1
18	15	28	FUTURE	Pluto A-1/FREEBANDZ 98357/EPIC (9.98)	2
19	NEW	19	COLD 187UM	The Only Solution PSYCHOPATHIC 4902 (9.98)	19
20	17	17	DRAKE	Take Care YOUNG MONEY/CASH MONEY 016135/REPUBLIC (17.98)	1
21	32	47	GREATEST GAINER KENDRICK LAMAR TOP DAWG DIGITAL EX (7.98)	Section.80	21
22	18	19	ELLE VARNER	Perfectly Imperfect MKB 59132/RCA (9.98)	2
23	20	30	NICKI MINAJ	Pink Friday: Roman Reloaded YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98)	1
24	21	18	NAS	Life Is Good DEF. JAM 017056/IDJMG (14.98)	1
25	22	22	RIHANNA	Talk That Talk SRP/DEF. JAM 016132/IDJMG (13.98)	1

RAP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	NEW	1	KENDRICK LAMAR	good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE 0175347/IGA	1
2	NEW	2	KEM	What Christmas Means MOTOWN 017585/IDJMG (14.98)	19
3	NEW	1	STEVIE STONE	Momentum (EP) DRANGE 142 EX (9.98)	27
4	NEW	1	DJ DRAMA	Quality Street Music APOLLO 2424/EONE (17.98)	3
5	NEW	1	R. KELLY	Write Me Back RCA 94816 (11.98)	3
6	NEW	1	LIL WAYNE	The Carter IV YOUNG MONEY/CASH MONEY 015548*/REPUBLIC (13.98)	6
7	NEW	1	BOBBY V	Dusk Till Dawn BLU KOLLA DREAMS 2424/EONE (17.98)	12
8	NEW	1	PAGE SETHLER	XXL: Special Edition RED 00002 EX (5.98)	24
9	NEW	1	JAY Z KANYE WEST	Watch The Throne RCA-A-FELLA/ROC NATION/DEF. JAM 015426/IDJMG (13.98)	1
10	NEW	1	DJ PAUL	A Person Of Interest SCALE-A-TON 3625 (11.98 CD/DVD)	34
11	NEW	1	FAITH EVANS	R&B Divas PROLIFIC 2452/EONE (17.98)	6
12	NEW	1	VARIOUS ARTISTS	Maybach Music Group Presents: Self Made 2 MAYBACH/DEF. JAM 529039/WARNER BROS. (18.98)	1
13	NEW	1	SLAUGHTERHOUSE	Welcome To Our House SHAQ/INTERSCOPE 017038/IGA (10.98)	1
14	NEW	1	SOUNDTRACK	Trap God WATERFLOWER 39284 (12.98)	3
15	NEW	1	GUCCI MANE	Dusk Till Dawn 1017 BRICK SQUAD DIGITAL EX (9.98)	33
16	NEW	1	TAMIA	Beautiful Surprise PLUS 1 15070 (15.98)	6
17	NEW	1	DJ KHALED	Kiss The Ring WE THE BEST/YOUNG MONEY/CASH MONEY 017314/REPUBLIC (13.98)	3
18	NEW	1	TYGA	Careless World: Rise Of The Last King YOUNG MONEY/CASH MONEY 016727/REPUBLIC (17.98)	1
19	NEW	1	EEMIL SANDE	Our Version Of Events CAPITOL 63767 (12.98)	4
20	NEW	1	PITBULL	Planet Pit MR. 305/POLY GROUNDS/J 69606/RCA (11.98)	3
21	NEW	1	B.O.B	Strange Clouds PARKWOOD/GRAND HUSTLE/ATLANTIC 527788/AG (18.98)	1
22	NEW	1	BEYONCE	4 PARKWOOD 98924/COLUMBIA (13.98)	4
23	NEW	1	MARY J. BLIGE	My Life...The Journey Continues (Act 1) MTRACH/GFFEN 019257/AG (13.98)	2
24	NEW	1	YOUNG JEEZY	TM:103: Hustlerz Ambition CTE/DEF. JAM 013738/IDJMG (17.98)	1
25	NEW	1	Z-RO	Angel Dust J PRINCE/RAP-A-LOT 4 LIFE 111/RAP-A-LOT (17.98)	17
26	NEW	1	ANGIE STONE	Rich Girl SAGUARO ROAD RHYTHM 28677/SAGUARO ROAD (12.98)	15

RAP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	NEW	1	KENDRICK LAMAR	good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE 0175347/IGA	1
2	NEW	2	TWIZTD	Abominationz PSYCHOPATHIC 4211 & 4212 DEF. JAM 017298*/IDJMG	1
3	4	11	VARIOUS ARTISTS	Based On A.T.R.U. Story DEF. JAM 017299*/IDJMG	1
4	NEW	1	SOUNDTRACK	The Man With The Iron Fists SOUL TEMPLE 101*	1
5	1	3	MACKLEMORE & RYAN LEWIS	The Heist MACKLEMORE 15229	3
6	3	6	VARIOUS ARTISTS	Kanye West Presents GOOD Music Cruel Summer G.O.D./DEF. JAM 017291/IDJMG	1
7	2	3	MGK	Lace Up EST19X/BAD BOY/INTERSCOPE 017510/IGA	2
8	NEW	1	P.O.S.	We Don't Even Live Here RHIMESAYERS 0159*	9
9	5	5	LUPE FIASCO	Food & Liquor II: The Great American Rap Album Pt. 1 1ST & 15TH/ATLANTIC 531863/AG	1
10	7	17	FLO RIDA	Wild Ones POE BOY/ATLANTIC 52667/AG	1

BETWEEN THE BULLETS

'GOOD KID' LAMAR DEBUTS

Kendrick Lamar bows on multiple charts with his much-anticipated major-label debut *good kid, m.A.A.d city*, opening at No. 1 on Top R&B/Hip-Hop Albums and No. 2 on the Billboard 200 with 241,000 copies sold, according to Nielsen SoundScan. Lamar's strong opening comes three years after he first charted with 2010's *Overly Dedicated* (No. 72 peak on Top R&B/Hip-Hop Albums) and one year after *Section.80* (No. 22). The new album's success is partly attributed to lead single "Swimming Pools (Drank)" which jumps 14-5 on Hot R&B/Hip-Hop Songs in its 12th week, marking Lamar's first top 10 hit.

—Rauly Ramirez

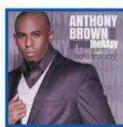
THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4				
1	2	24	1	14	#1 REDEEMED BIG DADDY WEAVE FERVENT/WORD-CURB		
2	1	32	1	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIX/STEPS/SPARROW/EMI CMG			
3	3	21	1	FORGIVENESS MATTHEW WEST SPARROW/EMI CMG			
4	4	25	1	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG			
5	6	9	1	GREATEST GAINER I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG			
6	5	26	1	GOOD TO BE ALIVE JASON GRAY CENTRICITY			
7	7	25	1	LOSING TENTH AVENUE NORTH REUNION/PLG			
8	14	14	1	JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG			
9	9	60	1	WHERE I BELONG BUILDING 429 ESSENTIAL/PLG			
10	10	27	1	THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB			
11	12	18	1	NEED YOU NOW (HOW MANY TIMES) PLUMB CURB			
12	11	24	1	CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB			
13	17	8	1	YOUR LOVE NEVER FAILS NEWSBOYS INPOP			
14	13	51	1	OVERCOME JEREMY CAMP BEC/T00TH & NAIL			
15	16	16	1	ALL THINGS POSSIBLE MARK SCHULTZ FAIR TRADE			
16	14	13	1	ONE THING REMAINS PASSION FEAT. KRISTIAN STANFILL SIX/STEPS/SPARROW/EMI CMG			
17	18	20	1	SHOULD'VE BEEN ME CITIZEN WAY FAIR TRADE			
18	19	10	1	WHO ARE I AM MERCYME FAIR TRADE			
19	20	21	1	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG			
20	21	6	1	ONLY A MOUNTAIN JASON CASTRO WORD-CURB			
21	22	11	1	EVEN IF KUTLESS BEC/T00TH & NAIL			
22	23	15	1	NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB			
23	24	12	1	I'M ALIVE PETER FURLER SPARROW/EMI CMG			
24	25	10	1	WE ARE FREE AARON SHUST GOSPEL			
25	27	10	1	DON'T GIVE UP CALLING GLORY SONICURED			
26	26	15	1	PROMISES SANCTUS REAL SPARROW/EMI CMG			
27	28	9	1	GREAT I AM PHILLIPS, CRAIG & DEAN FAIR TRADE			
28	33	14	1	YOUR PRESENCE IS HEAVEN ISRAEL & NEW BREED INTEGRITY			
29	31	16	1	BANNER OF LOVE WILLIAM MCDOWELL/EMI CMG			
30	29	18	1	RECKLESS JEREMY CAMP BEC/T00TH & NAIL			
31	30	6	1	RIGHT BESIDE YOU BUILDING 429 ESSENTIAL/PLG			
32	32	12	1	WHO ARE I AM COLTON DIXON SPARROW/EMI CMG			
33	36	2	1	DON'T HAVE LOVE HOLLY STARR ARTIST GARDEN			
34	37	14	1	HIS KIND OF LOVE GROUP 1 CREW FERVENT/WORD-CURB			
35	34	5	1	HOLD ME STILL FOR KING & COUNTRY FERVENT/WORD-CURB			
36	35	12	1	ALREADY THERE CASTING CROWNS BEACH STREET/REUNION/PLG			
37	45	2	1	SHOW ME YOUR LIGHT AUGUST RAIN ARM			
38	39	4	1	WELL DONE MORIAH PETERS REUNION/PLG			
39	38	16	1	SLIP ON BY FINDING FAVOUR GOTTE			
40	44	5	1	STEADY MY HEART KARI JOBE SPARROW/EMI CMG			
41	42	19	1	HOLDING ON JAMIE GRACE GOTTE			
42	46	12	1	LIVE IT OUT ABANDON FOREFRONT/EMI CMG			
43	40	3	1	FINALLY HOME KERRIE ROBERTS REUNION/PLG			
44	41	20	1	YOU LOVED ME FIRST MIKESCHAIR CURB			
45	50	2	1	TODAY NEWWORDSON PLATINUM POP			
46	49	6	1	KINGS & QUEENS AUDIO ADRENALINE FAIR TRADE			
47	RE-ENTRY			GOOD TIMES MANIC DRIVE BEMA MEDIA			
48	NEW			ALL I REALLY WANT ADAM CAPPA BEC/T00TH & NAIL			
49	48	14	1	YOURS FOREVER DARA MACLEAN FERVENT/WORD-CURB			
50	RE-ENTRY						

Following personnel changes and a 2006 breakup, Further Seems Forever regroups with original lead singer Chris Carrabba and returns to Christian Albums for the first time in eight years with *Penny Black*, which opens at No. 3 with 7,000 sold. The band charted with two sets in 2003-04.



THIS WEEK		LAST WEEK		WEEKS ON CHART	ARTIST	TITLE / IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4				
1	4	54	1	14	GREATEST GAINER CASTING CROWNS COME TO THE WELL-BEACH STREET/REUNION/PLG		
2	2	5	1	VARIOUS ARTISTS HITS 2013 PROVE IT WORD-CURB 161/EMI CMG			
3	RE-ENTRY			NOT SHOT DEBUT	FURTHER SEEMS FOREVER PENNY BLACK RISE 178/WORD-CURB		
4	3	9	1	TOBYMAC EYE ON IT FOREFRONT 6732/EMI CMG			
5	5	8	1	LECRAE GRAVITY REACH 8234/INFINITY			
6	1	2	1	ANBERLIN VITAL REPLY 017512/EMI CMG			
7	8	46	1	MATT REDMAN 10,000 REASONS SIX/STEPS/SPARROW 7853/EMI CMG			
8	19	11	1	ISRAEL & NEW BREED JESUS AT THE CENTER LIVE INTEGRITY/COLUMBIA 5083/PLG			
9	18	10	1	TENTH AVENUE NORTH THE STRUGGLE REUNION 10163/PLG			
10	13	5	1	MATTHEW WEST IN TO THE LIGHT SPARROW 7168/EMI CMG			
11	NEW			HILLSONG HILLSONG CHAPEL FOREVER REGION HILLSONG/SPARROW 818/EMI CMG			
12	10	49	1	NEWSBOYS GOD'S NOT DEAD INPOP 1592/EMI CMG			
13	7	3	1	BRANDON HEATH BLUE MOUNTAIN MONOMODE/REUNION 10171/PLG			
14	21	58	1	JAMIE GRACE ONE SONG AT A TIME GOTTE/COLUMBIA 70021/PLG			
15	38	7	1	GAITHER VOCAL BAND PURE AND SIMPLE GAITHER 6108/EMI CMG			
16	9	4	1	BETHEL MUSIC BETHEL LIVE FOR THE SAKE OF THE WORLD BETHEL/INTEGRITY/COLUMBIA 2014/PLG			
17	16	23	1	MERCYME THE HURT & THE HEALER FAIR TRADE 16020/PLG			
18	NEW			BEBO NORMAN LIGHTS OF DISTANT CITIES BEC 9034/EMI CMG			
19	15	2	1	FRANCESCA BATTISTELLI MERCYME FAIR TRADE			
20	24	50	1	CHRIS TOMLIN HOW GREAT IS OUR GOD SIX/STEPS/SPARROW 6384/EMI CMG			
21	23	9	1	BIG DADDY WEAVE LOVE COME TO LIFE FERVENT 887989/WORD-CURB			
22	12	9	1	LEE STROBEL THE INVITATION NARRATED BY LEE STROBEL MARRANATHA 2072/EMI CMG			
23	RE-ENTRY			SWITCHFOOT VICE VERSES LOWERCASE PEOPLE/CREDENTIAL 6727/EMI CMG			
24	11	3	1	GATEWAY WORSHIP FOREVER YOURS GATEWAY CREATE/CIN/CITE 0086/EMI CMG			
25	NEW			NEWSBOYS LIVE IN CONCERT GOD'S NOT DEAD SPARROW 8251/EMI CMG			
26	36	3	1	DAVID PHELPS CLASSIC GAITHER 6154/EMI CMG			
27	31	33	1	PASSION PASSION: WHITE FLAG SIX/STEPS/SPARROW 6367/EMI CMG			
28	44	26	1	SELAH HOPE OF THE BROKEN WORLD CURB 79250/WORD-CURB			
29	RE-ENTRY			REND COLLECTIVE EXPERIMENT HOMEMADE WORSHIP BY HOMEMADE PEOPLE/KINGSWAY 3275/EMI CMG			
30	28	57	1	VARIOUS ARTISTS WITNESS 2013 PROVE IT WORD-CURB 161/EMI CMG			
31	22	2	1	STEVEN CURTIS CHAPMAN JOY REUNION 10177/PLG			
32	33	5	1	JEREMY CAMP CHRISTMAS: GOD WITH US BEC 7890/EMI CMG			
33	RE-ENTRY			BILL & GIORIA GAITHER AND THEIR HOMECOMING FRIENDS GOD BLESS THE USA GAITHER 6335/EMI CMG			
34	29	17	1	HILLSONG LIVE: CORNERSTONE HILLSONG/SPARROW 9302/EMI CMG			
35	35	62	1	BUILDING 429 LISTEN TO THE SOUND ESSENTIAL 10932/PLG			
36	48	26	1	GUY PENROD HYMNS REUNION GAITHER 6142/EMI CMG			
37	30	7	1	GROUP 1 CREW FEARLESS FERVENT 888521/WORD-CURB			
38	25	39	1	FOR KING & COUNTRY GRAVE FERVENT 887997/WORD-CURB			
39	6	3	1	LINCOLN BREWSTER JOY TO THE WORLD: A CHRISTMAS COLLECTION INTEGRITY/COLUMBIA 5129/PLG			
40	27	28	1	THOUSAND FOOT KRUTCH THE END IS WHERE WE BEGIN TFK 7040			
41	32	40	1	KARI JOBE WHERE I BELONG SPARROW 3128/EMI CMG			
42	43	2	1	VARIOUS ARTISTS GOD SO LOVED LUCID 1217897/EX			
43	NEW			MICHAEL ENGLISH SOME PEOPLE CHANGE CURB 79318/WORD-CURB			
44	41	3	1	THE COLLINGSWORTH FAMILY FEELS LIKE CHRISTMAS STOWTOWN 3112/PLG			
45	42	58	1	NEEDTOBREATHE THE RECKONING ATLANTIC 528053/WORD-CURB			
46	26	4	1	KEITH & KRISTYNN GETTY HYMNS FOR THE CHRISTIAN LIFE GETTYMUSIC 2681/EMI CMG			
47	RE-ENTRY			POINT OF GRACE A THOUSAND LITTLE THINGS WORD-CURB 888274			
48	40	3	1	KENNY ROGERS AMAZING GRACE JOHN. 8.16/GAITHER 8464/EMI CMG			
49	34	31	1	BRITT NICOLE GOLD SPARROW 7857/EMI CMG			
50	49	29	1	TRIP LEE THE GOOD LIFE REACH 8205/INFINITY			

Anthony Brown & Group Therapy celebrate their first top 10 on the Nielsen BDS-driven Gospel Songs as "Testimony" rises 11-10 in its 17th chart week. The song is the lead single from the group's self-titled debut album, which opened at No. 3 on the Gospel Albums chart dated Sept. 8.



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4				
1	1	21	1	2	#1 REDEEMED BIG DADDY WEAVE FERVENT/WORD-CURB		
2	3	20	1	FORGIVENESS MATTHEW WEST SPARROW/EMI CMG			
3	2	30	1	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIX/STEPS/SPARROW/EMI CMG			
4	4	24	1	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG			
5	7	6	1	GREATEST GAINER I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG			
6	5	23	1	LOSING TENTH AVENUE NORTH REUNION/PLG			
7	6	23	1	GOOD TO BE ALIVE JASON GRAY CENTRICITY			
8	10	13	1	JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG			
9	8	21	1	CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB			
10	9	24	1	THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB			
11	11	15	1	ALL THINGS POSSIBLE MARK SCHULTZ FAIR TRADE			
12	13	11	1	NEED YOU NOW (HOW MANY TIMES) PLUMB CURB			
13	12	41	1	GOD'S NOT DEAD (LIKE A LION) NEWSBOYS INPOP			
14	15	9	1	YOU ARE I AM MERCYME FAIR TRADE			
15	16	9	1	ONE THING REMAINS PASSION FEAT. KRISTIAN STANFILL SIX/STEPS/SPARROW/EMI CMG			
16	14	18	1	SHOULD'VE BEEN ME CITIZEN WAY FAIR TRADE			
17	17	8	1	YOUR LOVE NEVER FAILS NEWSBOYS INPOP			
18	21	3	1	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) CHRIS TOMLIN SIX/STEPS/SPARROW/EMI CMG			
19	18	12	1	NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB			
20	19	13	1	EVEN IF KUTLESS BEC/T00TH & NAIL			
21	22	6	1	WHO ARE I AM UNSPOKEN CENTRICITY			
22	23	6	1	ONLY A MOUNTAIN JASON CASTRO WORD-CURB			
23	20	15	1	BANNER OF LOVE LUMINATE SPARROW/EMI CMG			
24	24	4	1	WE ARE FREE AARON SHUST CENTRICITY			
25	27	3	1	RECKLESS JEREMY CAMP BEC/T00TH & NAIL			

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST / IMPRINT/PROMOTION LABEL	CERT.
1	2	3	4				
1	2	25	1	13	#1 ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG		
2	4	8	1	YOUR LOVE NEVER FAILS NEWSBOYS INPOP			
3	3	12	1	NEED YOU NOW (HOW MANY TIMES) PLUMB CURB			
4	1	23	1	LOSING TENTH AVENUE NORTH REUNION/PLG			
5	6	6	1	I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG			
6	5	25	1	THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB			
7	7	26	1	KEEP YOUR EYES OPEN NEEDTOBREATHE ATLANTIC/WORD-CURB			
8	9	16	1	BANNER OF LOVE LUMINATE SPARROW/EMI CMG			
9	8	16	1	FORGIVENESS MATTHEW WEST SPARROW/EMI CMG			
10	12	11	1	WHO ARE I AM UNSPOKEN CENTRICITY			
11	15	10	1	LIVE IT OUT ABANDON FOREFRONT/EMI CMG			
12	11	19	1	CENTER OF IT CHRIS AUGUST FERVENT/WORD-CURB			
13	10	9	1	DRAW THE LINE DISCO FAIR TRADE			
14	14	11	1	EVEN IF KUTLESS BEC/T00TH & NAIL			
15	17	5	1	HIS KIND OF LOVE GROUP 1 CREW FERVENT/WORD-CURB			
16	19	8	1	JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG			
17	13	15	1	BETTER THAN LIFE REMEDY DRIVE CENTRICITY			
18	20	10	1	I WILL FIND YOU JIMMY NEEDHAM FEAT. LECRAE INPOP</			

DANCE CLUB SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION/LABEL)
1	3	9	#1 DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL
2	2	11	MY EVERYTHING NOELIA PINK STAR/PCM
3	4	9	SEND ME YOUR LOVE TARYN MANNING FEAT. SULTAN + NED SHEPARD CTRUSONIC/STEREOPHONIC
4	5	8	EVERYTHING THAT I GOT KRISTINE W. & REMBO JONES FLY AGAIN
5	6	6	GANGBANG STYLE PSY SCHOOLBOY/REPUBLIC
6	9	7	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEAT. SIA WHAT A MUSICIASTRALWERKS/CAPITOL
7	8	6	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTO/IN/DMG
8	7	12	BLOW ME (ONE LAST KISS) PINK RCA
9	1	12	R.I.P. RITA ORA FEAT. TINIE TEMPAH ROC NATION/COLUMBIA
10	15	6	I'M MOVING ON OMD MING TRAIN/WIREDST
11	11	11	TRIUMPHANT (GET 'EM) MARIAH CAREY ISLAND/IDJMG
12	16	7	DON'T FAIL ME NOW MELANIE AMARO SYCO/EPIC
13	14	7	I WAS HERE BEYONCÉ PARKWOOD/COLUMBIA
14	20	4	SWEET NOTHING CALVIN HARRIS FEAT. FLORENCE WELCH RY EYE/ATLANTIC NATION/COLUMBIA
15	13	8	EMERGENCY AUDIO PLAYGROUND FEAT. SNOOP DOGG CANWEST MUSIC/WORKS
16	26	3	YOUR BODY CHRISTINA AGUILERA RCA
17	21	4	SOMETHING FOR THE WEEKEND DAVE AUDE FEAT. LUCIANA AUDACIOUS
18	17	7	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAMOND BRAUN/ISLAND/IDJMG
19	12	8	WINNER PET SHOP BOYS ASTRALWERKS/CAPITOL
20	18	7	BAD 2012 MICHAEL JACKSON FEAT. PITBULL MJJ/LEGACY/EPIC
21	19	10	GET IT STARTED PITBULL FEAT. SHAKIRA MR. 305/POLLO GROUNDS/RCA
22	34	2	POWER FINALLY FOUND YOU PICKLE ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
23	29	3	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA
24	32	3	DIE YOUNG KESHA KEMOSABE/RCA
25	27	5	I DON'T DESERVE YOU PAUL VAN DYK FEAT. PLUMB VANDIT/CURB

DANCE/ELECTRONIC ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION/LABEL)
1	NEW	1	#1 SWEDISH HOUSE MAFIA UNTIL NOW ASTRALWERKS 9173/CAPITOL
2	2	17	FLO RIDA W/LO JONES FEAT. BOY/ATLANTIC 526672/AG
3	1	5	DEADMAUS ALBUM TITLE GOES HERE MAUSTRAP 7941/ULTRA
4	6	44	SKRILLEX BANGARANG (EP) BIG BEAT/DWSLA/ATLANTIC 526523/AG
5	5	61	DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSICIASTRALWERKS 78830/CAPITOL
6	9	12	VARIOUS ARTISTS NOW THAT'S WHAT I CALL PARTY ANTHEMS UNIVERSAL/SONY MUSIC 89868/CAPITOL
7	8	6	LINDSEY STIRLING LINDSEY STIRLING BRIDGE/TONE 01
8	14	31	MADONNA MOMENT LIVE NATION/INTERSCOPE 016658*/7GA
9	7	4	FLYING LOTUS UNTIL THE QUIET COMES WARP 10230*
10	NEW	NEW	DIAMOND RINGS FREE DIMENSIONAL ASTRALWERKS 83053
11	25	52	NERO WELCOME REALITY MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA
12	12	71	LMFAO SORRY FOR PARTY ROCKING WILLIAM/CHERRYTREE/INTERSCOPE 016294/IGA
13	NEW	NEW	KILLBOT SOUND SURGERY (EP) DIM MAK DIGITAL EX
14	13	54	M83 HURRY UP, WE'RE DREAMING. M83 9510*/MUTE
15	16	76	LADY GAGA BORN THIS WAY STREAMLINE/CONJUNCTION/INTERSCOPE 015279*/7GA
16	NEW	NEW	ZAK BAGANS VS. PRAGA KHAN NECROFUSSION ZAK BAGANS DIGITAL EX
17	17	61	KC AND THE SUNSHINE BAND FLASHBACK WITH KC AND THE SUNSHINE BAND RHYM FLASHBACK 53201/RHYM
18	11	4	ZEDD CLARITY INTERSCOPE 017537*/7GA
19	3	2	BASSNECTAR FREESTYLE (EP) AMORPHOUS DIGITAL EX
20	15	16	DIE ANTWOORD TENSION ZEF RECORDZ 78132*/DOWNTOWN
21	18	3	VARIOUS ARTISTS ULTRA DUBSTEP ULTRA 7749
22	4	2	DADA LIFE THE RULES OF DADA SO MUCH DADA 010
23	20	21	KNIFE PARTY RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG
24	NEW	NEW	MONSTA MONSTA (EP) DWSLA DIGITAL EX
25	21	16	MARINA AND THE DIAMONDS ELECTRA HEARTY ELECTRA 531129

DANCE/MIX SHOW AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION/LABEL)
1	1	8	#1 DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL
2	5	9	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTO/IN/DMG
3	1	10	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAMOND BRAUN/ISLAND/IDJMG
4	2	17	SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE
5	7	8	DON'T WAKE ME UP CHRIS BROWN RCA
6	6	6	GANGBANG STYLE PSY SCHOOLBOY/REPUBLIC
7	4	10	BLOW ME (ONE LAST KISS) PINK RCA
8	10	8	ONE MORE NIGHT MADONNA 5/ABM/OCTONE/INTERSCOPE
9	11	7	ALIVE KREWELLA KREWELLA/COLUMBIA
10	9	9	TOO CLOSE ALEX CLARE REPUBLIC
11	12	3	DIE YOUNG KESHA KEMOSABE/RCA
12	8	22	THE NIGHT OUT MARTIN SOLVEIG BIG BEAT/ATLANTIC
13	14	22	SILHOUETTES ANHEI LEVELS/VERBODEN/ATLANTIC/EMPIRE/INTERSCOPE
14	15	28	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG
15	22	2	FINALLY FOUND YOU ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
16	13	12	POUND THE ALARM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
17	16	9	I CAN ONLY IMAGINE DAVID GUETTA FEAT. CHRIS BROWN & LIL WAYNE WHAT A MUSICIASTRALWERKS/CAPITOL
18	18	20	THE VELDT DEADMAUS FEAT. CHRIS JAMES MAUSTRAP/ULTRA
19	20	2	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEAT. SIA WHAT A MUSICIASTRALWERKS/CAPITOL
20	17	6	GOOD TIME OWLTY & CARLY NAE JEPSEN 6/SCHOOLBOY/INTERSCOPE/REPUBLIC
21	23	2	BEAM ME UP (KILL-MODE) CAZZETTE AT NIGHT
22	NEW	NEW	SWEET NOTHING CALVIN HARRIS FEAT. FLORENCE WELCH RY EYE/ATLANTIC NATION/COLUMBIA
23	NEW	NEW	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
24	NEW	NEW	SUPERLOVE LENNY KRAVITZ ROADRUNNER/ATLANTIC/RRP
25	25	3	THE CITY MADON POPCULTUR

TRADITIONAL JAZZ ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION/LABEL)
1	NEW	1	#1 TONY BENNETT VIVA DUETS RPM 4731/COLUMBIA
2	1	5	DIANA KRALL GLAD RAG DOLL VERVE 017191*/VG
3	3	59	TONY BENNETT DUETS II RPM 66253/COLUMBIA
4	2	50	FRANK SINATRA SINATRA: BEST OF THE BEST REPRISÉ 70764/CAPITOL
5	4	39	PAUL MCCARTNEY KISSES ON THE ROTTON TOMPL/HEAR 3389*/CONCORD
6	5	28	CHRIS BOTTI IMPRESSIONS COLUMBIA 60352
7	8	5	KURT ELLING 1919 BROADWAY: THE BRILL BUILDING CONCORD JAZZ 3389*/CONCORD
8	6	35	ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333*
9	7	22	MELODY GARDOT THE ABSENCE DECCA/VERVE 016816*/VG
10	15	5	MARC JOHNSON/ELIANE ELIAS SWEET AWAY ECM 017358/DECCA
11	16	8	BIG BAD VOODOO DADDY RATTLE THEM BONES SAVOY JAZZ 1789*/5LGM
12	9	46	SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63482 EX
13	14	3	ELLA FITZGERALD 10 GREAT CHRISTMAS SONGS CAPITOL 04579
14	12	2	JOHN McLAUGHLIN AND THE 4TH DIMENSION NOW HERE THIS MEDIA STARZ 037/ABSTRACT LOGIX
15	10	11	LLOYD PRICE I'M FEELING GOOD! STANDARDS IN SWING LPM 22475

CONTEMPORARY JAZZ ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION/LABEL)
1	2	5	#1 EUGE GROOVE HOUSE OF GROOVE SHANACHIE 5137
2	1	3	ROBERT GLASPER EXPERIMENT BLACK RADIO RECOVERED: THE REMIX BLUE NOTE 40482
3	3	5	JONATHAN BUTLER GRACE AND MERCY RENDEZVOUS 5146/MACK AVENUE
4	6	33	ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTUNHEADS UP 3374/CONCORD
5	8	6	FOURPLAY ESPRIT DE FOUR HEADS UP 33738/CONCORD
6	NEW	NEW	JACKIEM JOYNER CHURCH BOY ARTISTRY 5703/MACK AVENUE
7	9	3	PROJECT TRIO WHEN WILL THEY BE NOW PROJECT TRIO 777111
8	7	5	LEE RITENOUR RHYTHM SESSIONS CONCORD 33709
9	13	2	KENNY G THE CLASSIC CHRISTMAS ALBUM ARISTA 4131/LEGACY
10	14	3	DON DIEGO FLUN AGO MAD12 1905
11	5	12	MARCUS MILLER RENAISSANCE 3 DEVICES/CONCORD JAZZ 33794/CONCORD
12	24	59	TROMBONE SHORTY FOR TRUE VERVE FORECAST 01586*/VG
13	10	20	BRIAN CULBERTSON DREAMS VERVE 016842*/VG
14	21	33	PETER WHITE HERE WE GO HEADS UP 32905/CONCORD
15	20	18	ROB WHITE JUST KICKIN' IT QUEEN OF SHEBA/HUSH 91273*/ORPHEUS

SMOOTH JAZZ SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION/LABEL)
1	1	12	#1 MAGICAL 3 WKS BONATHAN FRITZEN FEAT. BONEY JAMES NORDIC NIGHTS
2	2	10	HOUSE OF GROOVE EUGE GROOVE SHANACHIE
3	7	6	SONNYMOON FOUR PAIR HEADS UP/IDJMG
4	4	7	LATER TONIGHT BRIAN CULBERTSON VERVE
5	5	11	LATELY ANITA BAKER BLUE NOTE/CAPITOL
6	9	9	DON'T WALK AWAY JONATHAN BUTLER MACK AVENUE
7	6	15	A DAY IN PARIS CRAIG SHARMAIT INNERVISION
8	3	17	ON YOUR FEET JULIAN VAUGHN TRIPPIN' N' RHYTHM
9	8	14	BETWEEN US NICHOLAS COLE CUTMORE
10	11	7	INNER CITY BLUES (MAKE ME WANNA HOLLER) RICHARD ELLIOT ARTISTRY/MACK AVENUE
11	14	6	PANDORA'S BOX CHRIS STANDING ULTIMATE VIBE
12	12	8	LET'S BOUNCE NILS BAJA/TSR
13	17	14	COUGARS & GIGOLOES THE RIPPINGTONS FEAT. RUSS FREEMAN PEAK/EONE
14	16	5	THE VILLAGE LEE RITENOUR CONCORD/IDJMG
15	20	5	MONTUNO BAY MARC ANTOINE CRAZZY FROG

TRADITIONAL CLASSICAL ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION/LABEL)
1	1	7	#1 VARIOUS ARTISTS 7 WKS FIFTY SHADES OF GREY CAPITOL 78486
2	2	23	SOUNDTRACK MOONRISE KINGDOM FOCUS FEATURES 718892/ABXCO
3	3	3	LANG LANG THE CHOPIN ALBUM SONY CLASSICAL 4869/SONY MASTERWORKS
4	NEW	NEW	HELENE GRIMAU/SOL GABETTA DUO 017523/DECCA CLASSICS
5	6	34	VARIOUS ARTISTS LIFESCAPES: CLASSICAL STRINGS REAR LIFESCAPES 5190 EX/UMMO MEDIA
6	NEW	NEW	ALISON BALSOM/THE ENGLISH CONCERT SOUND THE TRUMPET EMI CLASSICS 40329
7	4	2	DANIEL HOPE/CONZERTHAUS KAMMERORCHESTER BERLIN RECOMPOSED BY MAX RICHTER DG 017488/DECCA CLASSICS
8	NEW	NEW	ELINA GARRANCA ROMANTIQUE DG 017522/DECCA CLASSICS
9	RE-ENTRY	RE-ENTRY	JOHN MORRIS/ROSLINDENHALL POPS ORCHESTRA HOME FOR THE HOLIDAYS FAIRFAX CINCINNATI 001
10	12	5	ANDRÁS SCHIFF JONATHAN BACH/CDM NEW SERIES/ECM 017201/DECCA
11	RE-ENTRY	RE-ENTRY	NORMAN TABERNAKLE CHOR/WORCH AT TEMPLE SQUARE ONCE UPON A CHRISTMAS NORMAN TABERNAKLE CHOR 590246
12	8	4	CECILIA BARTOLI MISSION DECCA 017420
13	9	8	MONKS OF THE DESERT REAR LIFESCAPES: HARMONY VISIONS 5190 THE BEST OF CLASSICAL HARMONY MASTERWORKS
14	11	7	RENEE FLEMING THE ART OF RENEE FLEMING DECCA/DG 017172/DECCA CLASSICS
15	13	27	AUDIOMACHINE CHRONICLES AUDIOMACHINE 74741

CLASSICAL CROSSOVER ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION/LABEL)
1	1	4	#1 JACKIE EVANCHO 4 WKS SONGS FROM THE SILVER SCREEN SYCO 4655/COLUMBIA
2	3	2	PLACIDO DOMINGO SONGS SONY CLASSICAL 93483/SONY MASTERWORKS
3	2	4	THE PIANO GUYS THE PIANO GUYS MASTERWORKS 4762/SONY MASTERWORKS
4	4	6	LINDSEY STIRLING LINDSEY STIRLING BRIDGE/TONE 01
5	NEW	NEW	PHILIP GLASS REWORK ORANGE MOUNTAIN 26
6	5	4	TORI AMOS GOLD SUSTAINING CLASSICS/DG 017483/DECCA CLASSICS
7	6	73	JACKIE EVANCHO DREAM WITH ME SYCO 87061/COLUMBIA
8	7	50	ANDREA BOCELLI CONCERTO: ONE NIGHT IN CENTRAL PARK SUGAR 015977/DECCA
9	8	35	IL VOLO IL VOLO: THREE NIGHTS AT THE BLUEGRASS CENTER/DECCA/REFFER 016653/IGA
10	15	53	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE THE GREAT HOBOS SESSIONS SONY CLASSICAL 48159/SONY MASTERWORKS
11	9	3	PROJECT TRIO WHEN WILL THEY BE NOW PROJECT TRIO 777111
12	14	2	CHRIS MANN HOME FOR CHRISTMAS (EP) REPUBLIC 017233 EX
13	11	51	IL DIVO WICKED GAME SYCO 9648/COLUMBIA
14	10	66	2CELLOS 2CELLOS MASTERWORKS 91011/SONY MASTERWORKS
15	13	6	NATHAN PACHGO NATHAN PACHGO DISNEY FEARLESS SERIES 004816/BUENA VISTA

WORLD ALBUMS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/INT/PROMOTION/LABEL)
1	1	3	#1 CELTIC WOMAN 3 WKS HOME FOR CHRISTMAS MANHATTAN 13848
2	2	6	JAKE SHIMABUKURO GRAND UKULELE HIT KHIKHI 115/MAILBOAT
3	4	6	KEITH HARKIN KEITH HARKIN VERVE 017247/VG
4	2	48	SOUNDTRACK THE REPERNANTS SONY CLASSICAL 8465/SONY MASTERWORKS
5	3	35	CELTIC THUNDER VOYAGE CELTIC THUNDER 016471/DECCA
6	5	40	CELTIC WOMAN BELIEVE MANHATTAN 78660
7	9	11	DEAD CAN DANCE ANASTASIS PIAS 55*
8	NEW	NEW	SHAHRAM MIR JALALI & HOMAYOUN SHAJARIAN ASEMANI HOZEH HONARI DIGITAL EX
9	7	12	CELTIC THUNDER VOYAGE II CELTIC THUNDER/DECCA 017223 EX/VG
10	NEW	NEW	S. NAYEM/HAMMADI, A. AHMADI/AD & H. NASRI FIH MA FIH HOZEH HONARI DIGITAL EX
11	14	8	ITZHAK PERLMAN/CANTOR YITZHAK MEIR HEFLOT ETERNAL ECHOES SONY CLASSICAL 4206/SONY MASTERWORKS
12	11	32	VARIOUS ARTISTS LIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX
13	NEW	NEW	EPIK HIGH 99 YG DIGITAL EX
14	RE-ENTRY	RE-ENTRY	JOVANOTTI ITALIA: 1988-2012 UNIVERSAL ITALIA 0151/ATO
15	NEW	NEW	ELINA DJUNI QUARTET MATANE MALIT ECM 017520/DECCA

See Charts legend on billboard.com for DANCE CLUB SONGS and DANCE/ELECTRONIC ALBUMS rules and explanations. DANCE/MIX SHOW AIRPLAY: Reflects total weekly plays on 8 dance-formatted stations and mix shows only on 8 dance-formatted stations. TRADITIONAL CLASSICAL ALBUMS, CLASSICAL CROSSOVER ALBUMS and WORLD ALBUMS: Reflects total weekly sales in U.S. only. SMOOTH JAZZ SONGS: Compiled from Airplay data supplied by 24 publishers. See Charts legend for rules and explanations. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL
1	1	13	#1 ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT CHRIS BROWN & T-PAIN	MACHETE/UMLE
2	RE-ENTRY	4	SOLO VINE A DESPEDIRME	GERARDO ORTIZ	DELSONY MUSIC/LATIN
3	8	14	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC/LATIN	
4	2	26	INCONDICIONAL	PRINCE ROYCE TOP STOP	
5	10	26	HASTA QUE SALGA EL SOL	DON OMAR ORFANATO/MACHETE/UMLE	
6	5	15	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
7	7	23	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
8	9	13	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)	GERARDO ORTIZ/DELSONY MUSIC/LATIN	
9	3	43	DUTTY LOVE	DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE	
10	6	5	VOLVI A NACER	CARLOS VIVES GAIRAW/SONY MUSIC/LATIN	
11	12	16	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE	
12	HOT SHOT DEBUT		POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	
13	11	25	SIN RESPIRACION	BANDA EL RECORD DE CRUZ LIZARRAGA FONOVISA/UMLE	
14	14	10	MI PROMESA	PESADO DISA/UMLE	
15	13	16	WILL U STILL LOVE ME TOMORROW	LESLIE GRADE TOP STOP	
16	15	7	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
17	4	12	DIOSA DE LOS CORAZONES	KEN-Y ZION, LOBO, LENNOX, ARCANGEL & RIM PINA	
18	24	4	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC/LATIN	
19	19	40	AMOR CONFUSO	GERARDO ORTIZ/DELSONY MUSIC/LATIN	
20	18	20	PASARELA	DADDY YANKEE EL CARTEL/CAPITOL/LATIN	
21	29	2	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL/LATIN	
22	22	8	EN RESUMEN	BANDA LOS RECODITOS DISA/UMLE	
23	16	8	DETRAS DE MI VENTANA	JENNI RIVERA FONOVISA/UMLE	
24	25	6	VACIANDO BOTELLAS	FIDEL RUEDA DISA/UMLE	
25	20	10	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR FEAT. JUAN MAGAN ORFANATO/MACHETE/UMLE	
26	33	5	MIENTRAS TANTO	TOMMY TORRES FEAT. RICARDO ARJONA WARNER/LATINA	
27	23	16	EL BUEN EJEMPLO	CALIBRE 50 DISA/UMLE	
28	32	5	SAN LUNES	BANDA LA TRAKALOSA DISCOS SABINAS/REMEX	
29	31	19	TE MIRABAS MAS BONITA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALDENSE DISA/UMLE	
30	17	15	NO ME COMPARES	ALJANDRO SANZ UNIVERSAL MUSIC/LATINO/UMLE	
31	27	6	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
32	35	4	PEGAITO SUAVECITO	ELVIS ORSPOFF FEAT. BLANCO FLASH/FAMOUS ARTISTS/SONY MUSIC/LATIN	
33	34	13	365 DIAS	LOS TUCANES DE TULUANA FONOVISA/UMLE	
34	38	2	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
35	28	13	TE QUIERO	ARJONA METAMORFOSIS	
36	30	4	DESOS AL AIRE	3BALLY FEAT. AMERICA SIERRA & SMOKY FONOVISA/UMLE	
37	39	4	LEJOS	TOBY LOVE TOP STOP	
38	NEW		EL AMOR EXISTE	JERRY RIVERA PLATINUM MELODIES/VENEMUSIC	
39	36	4	DESDE QUE SE FUE	CHRISTIAN PAGAN UNIVERSAL MUSIC/LATINO/UMLE	
40	37	5	TIENES QUE CREER EN MI	FRANKIE J UNIVERSAL MUSIC/LATINO/UMLE	
41	44	4	CON QUIEN SE QUEDA EL PERRO	JESSE & JOY WARNER/LATINA	
42	41	16	HASTA QUE TE CONOCI	MANA WARNER/LATINA	
43	45	2	SIN TI (I DON'T WANT TO MISS A THING)	DYLAND & LENNY FEAT. PITBULL & BEATRIZ LUENGO SONY MUSIC/LATIN	
44	40	4	ESTAS AHÍ	GILBERTO SANTA ROSA SONY MUSIC/LATIN	
45	26	6	MI VIDA ERES TU	N'KLABE NULIFE/SONY MUSIC/LATIN	
46	46	4	ADICTO	DUELO FONOVISA/UMLE	
47	RE-ENTRY		DISENANIE	JUAN SEBASTIAN F.A.S./SKALONIA	
48	NEW		NUBE BLANCA	EL TRONO DE MEXICO FONOVISA/UMLE	
49	RE-ENTRY		DE CORAZON RANCHERO	VOZ DE MANDO DISA/UMLE	
50	RE-ENTRY		TANTO AMOR	SHAILA DURCAL CAPITOL/LATIN	

Pitbull's "Echa Pa'lla" steps 3-1 on Latin Rhythm Airplay, marking his fourth No. 1 on the list and first as a lead artist since 2006's "Dime (Tell Me)." The song also is the Airplay Gamer on Hot Latin Songs (8-3) and leaps 17-1 on Tropical Airplay, his third chart-topper on the latter list.



LATIN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/DISTRIBUTING LABEL
1	2	10	#1 SOLO VINE A DESPEDIRME	GERARDO ORTIZ/DELSONY MUSIC/LATIN	
2	13	14	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC/LATIN	
3	3	13	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	
4	4	15	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
5	5	23	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
6	6	5	VOLVI A NACER	CARLOS VIVES GAIRAW/SONY MUSIC/LATIN	
7	7	25	SIN RESPIRACION	BANDA EL RECORD DE CRUZ LIZARRAGA FONOVISA/UMLE	
8	8	16	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE	
9	1	12	DIOSA DE LOS CORAZONES	KEN-Y ZION, LOBO, LENNOX, ARCANGEL & RIM PINA	
10	11	10	MI PROMESA	PESADO DISA/UMLE	
11	10	13	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)	GERARDO ORTIZ/DELSONY MUSIC/LATIN	
12	12	7	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
13	HOT SHOT DEBUT		POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	
14	14	5	GANGNAM STYLE	PSY S2C/LOEWS/REPUBLIC	
15	21	4	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC	
16	9	8	DETRAS DE MI VENTANA	JENNI RIVERA FONOVISA/UMLE	
17	17	26	HASTA QUE SALGA EL SOL	DON OMAR ORFANATO/MACHETE/UMLE	
18	28	3	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC/LATIN	
19	50	2	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL/LATIN	
20	15	26	INCONDICIONAL	PRINCE ROYCE TOP STOP	
21	30	5	MIENTRAS TANTO	TOMMY TORRES FEAT. RICARDO ARJONA WARNER/LATINA	
22	24	6	VACIANDO BOTELLAS	FIDEL RUEDA DISA/UMLE	
23	22	5	SAN LUNES	BANDA LA TRAKALOSA DISCOS SABINAS/REMEX	
24	16	16	WILL U STILL LOVE ME TOMORROW	LESLIE GRADE TOP STOP	
25	19	8	EN RESUMEN	BANDA LOS RECODITOS DISA/UMLE	

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/DISTRIBUTING LABEL	CERT.
1	3	2	#1 VARIOUS ARTISTS	RADIO EXITOS: 2012	FONOVISA 017564/UMLE	
2	2	2	LOS TEMERARIOS	MI VIDA ERES TU/ITROS 0986		
3	HOT SHOT DEBUT		CALIBRE 50	GRANDES EXITOS DISA 017892/UMLE		
4	1	5	GERARDO ORTIZ	EL PRIMER MINISTRO BAD SINO DEL 42701/SONY MUSIC/LATIN		
5	4	5	ALEJANDRO SANZ	LA MUSICA NO SE Toca UNIVERSAL MUSIC/LATINO 017391/UMLE		
6	5	9	MANA	EXILIADOS ES LA BAHIA WARNER/LATINA 521125		
7	NEW		CAFE TACVBA	EL OBJETO ANTES LLAMADO UNIVERSAL MUSIC/LATINO 018690/UMLE		
8	6	29	PRINCE ROYCE	PHASE 8 TOP STOP 0307/07/07		
9	10	17	WISIN & YANDEL	LIBERES MACHETE 019820/UMLE		
10	7	7	DADDY YANKEE	PRESTIGE EL CARTEL 19164/CAPITOL/LATIN		
11	9	51	ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC/LATIN 82046		2
12	13	10	VARIOUS ARTISTS	LA FORMULA: THE COMPANY PINA 70288/SONY MUSIC/LATIN		
13	12	2	RICARDO MONTANER	VALERIO EL BIENTE SONY MUSIC/LATIN 46333		
14	14	11	JULIAN ALVAREZ Y SU NORTENO BANDA	EN VIVO DISA 017225/UMLE		
15	17	26	DON OMAR	MT02: NEW GENERATION ORFANATO/MACHETE 018289/UMLE		
16	8	2	SIGGNO	25 GRANDES EXITOS FREDDIE 3106		
17	15	25	LOS BUKIS	ICONOS: 25 EXITOS FONOVISA 018854/UMLE		
18	20	17	JESUS OJEDA Y SUS PARIENTES	ESTILO ITALIANO DISCOS SOL/FONOVISA 017144/UMLE		
19	19	6	GRUPO EXTERMINADOR	EL PUNTO DE VISTA SONY MUSIC/LATIN 018954		
20	18	5	LOS TEMERARIOS	ICONOS: 25 EXITOS DISA 017569/UMLE		
21	16	35	JENNI RIVERA	JOYAS PRESTADAS: POP FONOVISA 354669/UMLE		
22	27	39	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 017832/UMLE		
23	23	37	EL TRONO DE MEXICO	LO MEJOR DE EL TRONO DE MEXICO FONOVISA 018614/UMLE		
24	21	32	JESSE & JOY	CON QUIEN SE QUEDA EL PERRO? WARNER/LATINA 529227		
25	12	14	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO	ICONOS: 25 EXITOS DISA 017154/UMLE		

REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL
1	1	11	#1 SOLO VINE A DESPEDIRME	GERARDO ORTIZ/DELSONY MUSIC/LATIN	
2	2	20	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
3	3	26	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
4	4	35	SIN RESPIRACION	BANDA EL RECORD DE CRUZ LIZARRAGA FONOVISA/UMLE	
5	5	20	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE	
6	7	19	MI PROMESA	CARLOS VIVES GAIRAW/SONY MUSIC/LATIN	
7	8	10	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
8	6	15	DETRAS DE MI VENTANA	JENNI RIVERA FONOVISA/UMLE	
9	9	12	VACIANDO BOTELLAS	FIDEL RUEDA DISA/UMLE	
10	11	13	SAN LUNES	BANDA LA TRAKALOSA DISCOS SABINAS/REMEX	
11	10	14	EN RESUMEN	BANDA LOS RECODITOS DISA/UMLE	
12	13	19	EL BUEN EJEMPLO	CALIBRE 50 DISA/UMLE	
13	9	32	EL PASADO ES PASADO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC/LATIN	
14	15	41	UN HOMBRE NORMAL	ESPIRITUA PAZ VIDEO/AXA/DISA/UMLE	
15	14	21	365 DIAS	LOS TUCANES DE TULUANA FONOVISA/UMLE	
16	17	6	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
17	16	17	ADICTO	DUELO FONOVISA/UMLE	
18	18	8	NUBE BLANCA	EL TRONO DE MEXICO FONOVISA/UMLE	
19	19	16	DE CORAZON RANCHERO	VOZ DE MANDO DISA/UMLE	
20	20	7	MENTIROSAS	EL DASA DISA/UMLE	

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL
1	17	11	#1 ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC/LATIN	
2	20	17	EL AMOR EXISTE	JERRY RIVERA PLATINUM MELODIES/VENEMUSIC	
3	4	9	LEJOS	TOBY LOVE TOP STOP	
4	3	5	VOLVI A NACER	CARLOS VIVES GAIRAW/SONY MUSIC/LATIN	
5	NEW		POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	
6	7	5	ESTAS AHÍ	GILBERTO SANTA ROSA SONY MUSIC/LATIN	
7	24	7	ASTRONAUTA	BACHATA HEIGHTZ BACHATA HEIGHTZ	
8	5	13	ESTA NOCHE SI	REY RUIZ LUNA NEGRA	
9	1	12	MI VIDA ERES TU	N'KLABE NULIFE/SONY MUSIC/LATIN	
10	33	2	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL/LATIN	
11	12	31	INCONDICIONAL	PRINCE ROYCE TOP STOP	
12	13	3	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
13	14	8	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC/LATIN	
14	6	7	PEGAITO SUAVECITO	ELVIS ORSPOFF FEAT. BLANCO FLASH/FAMOUS ARTISTS/SONY MUSIC/LATIN	
15	9	9	MUERO DE CELOS	DOMINIC MATE FEAT. LUZ RIOS J & N	
16	18	5	LA SALIDA	GRETCHEN BLACK/HAWK/DEL ANGEL FEG/NICO	
17	11	8	DEJAME CAMBIARTE LA VIDA	CHARLE CRUZ BLACK/OUT/LP	
18	NEW		DEJAME UN MUACK	CHINO & NACHO MACHETE/UMLE	
19	NEW		BUM, BUM, BUM	JUAN ESTEBAN HART/IN/NAVIA	
20	NEW		OCHI	EL GRAN COMBO ETC.	

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL
1	1	13	#1 ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	
2	2	11	DIOSA DE LOS CORAZONES	KEN-Y ZION, LOBO, LENNOX, ARCANGEL & RIM PINA	
3	7	6	MIENTRAS TANTO	TOMMY TORRES FEAT. RICARDO ARJONA WARNER/LATINA	
4	3	5	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC	
5	4	5	VOLVI A NACER	CARLOS VIVES GAIRAW/SONY MUSIC/LATIN	
6	17	15	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC/LATIN	
7	5	19	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)	GERARDO ORTIZ/DELSONY MUSIC/LATIN	
8	10	7	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC	
9	8	7	DESDE QUE SE FUE	CHRISTIAN PAGAN UNIVERSAL MUSIC/LATINO/UMLE	
10	9	14	WILL U STILL LOVE ME TOMORROW	LESLIE GRADE TOP STOP	
11	12	36	AI SE EU TE PEGO	MICHEL TELLO PANTANAL/RGE/SONY MUSIC/LATIN	
12	18	6	CON QUIEN SE QUEDA EL PERRO	JESSE & JOY WARNER/LATINA	
13	29	4	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC/LATIN	
14	NEW		POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	
15	6	22	INCONDICIONAL	PRINCE ROYCE TOP STOP	
16	15	11	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR FEAT. JUAN MAGAN ORFANATO/MACHETE/UMLE	
17	13	18	TE QUIERO	ARJONA METAMORFOSIS	
18	22	10	BOYS WILL BE BOYS	PAULINA RUBIO UNIVERSAL MUSIC/LATINO/UMLE	
19	20	7	TIENES QUE CREER EN MI	FRANKIE J UNIVERSAL MUSIC/LATINO/UMLE	
20	19	6	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	

LATIN RHYTHM AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/PRINT/PROMOTION LABEL
1	3	23	#1 ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTISTS/SONY MUSIC/LATIN	
2	2	15	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	
3	1	17	DIOSA DE LOS CORAZONES	KEN-Y ZION, LOBO, LENNOX, ARCANGEL & RIM PINA	
4	4	30	HASTA QUE SALGA EL SOL	DON OMAR ORFANATO/MACHETE/UMLE	
5	10	2	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL/LATIN	
6	5	7	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
7	6	50	DUTTY LOVE	DON OMAR FEAT. NATTY NATASHA ORFANATO/MACHETE/UMLE	
8	7	49	BAILANDO EN EL MUNDO	JUAN MAGAN FE	

EURO			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	2	DIAMONDS RIHANNA SRP	
2	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
3	3	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
4	19	BENEATH YOUR BEAUTIFUL LABRINTH FT. EMELI SANDE SYCO	
5	5	SKYFALL ADELE XL	
6	4	SWEET NOTHING CALVIN HARRIS FT. FLORENCE WELCH FLY EYE	
7	14	CANDY ROBBIE WILLIAMS FARRELL	
8	7	ONE MORE NIGHT HARDON 5 ADM/OCTONE	
9	6	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
10	9	WE ARE NEVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	

JAPAN			
BILLBOARD JAPAN HOT 100			
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) NOVEMBER 10, 2012	
1	NEW	LIFE IS SHOW TIME SHO KIRIYUN FROM GOLDEN BOMBER AVE-X J-MORE	
2	6	WE ARE NEVER GETTING BACK TOGETHER TAYLOR SWIFT UNIVERSAL	
3	NEW	HIKARIFURU KALAFINA SONY	
4	14	SUN SHOWER KAELA KIMURA COLUMBIA	
5	8	SWAGGER JAGGER CHER LOYD SONY	
6	2	FASHION MONSTER KYARY PAMYU PAMYU WARNER	
7	RE	HEART NI HI WO TSUKETE SMM PARABELLUM BULLETT EM!	
8	3	HALLOWEEN PARTY HALLOWEEN JUNNY ORCHESTRA VAMPROSE	
9	NEW	AKAI JONETSU SUPER GIRLS AVE-X J-MORE	
10	NEW	GO TO THE TOP KUMI KODA RHYTHMZONE	

GERMANY			
ALBUMS			
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 10, 2012	
1	RE	LICHTER DER STADT UNHEILIG INTERSTAR/FANSATION	
2	NEW	III MIRIAM JR	
3	4	MUSIC DAVID GARRETT DECCA	
4	3	SEED SEED DOWNBEAT	
5	8	BALLAST DER REPUBLIK DIE TOTEN HOSEN JKP	
6	NEW	SICK TRAVELLIN' FRITZ KLABRENNER SUOL	
7	NEW	HOUSE OF GOLD & BONES: PART I STONE SOUR ROADRUNNER	
8	2	STARDUST LENA RAAB TV	
9	9	FEINDE DEINER FEINDE FRELWILD ROKKES & KINGS	
10	5	SONNE SCHILLER SLEEPINGROOM	

UNITED KINGDOM			
ALBUMS			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 10, 2012	
1	NEW	RED TAYLOR SWIFT BIG MACHINE/OPEN ROAD	
2	9	OUR VERSION OF EVENTS EMILI SANDE VIRGIN	
3	1	JAKE BUGG JAKE BUGG MERCURY	
4	NEW	LAWMAN SQUARE GLOBAL TALENT	
5	2	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/ISLAND	
6	NEW	BAD INTENTIONS DAPPY ALL AROUND THE WORLD	
7	NEW	SONGS FROM THE MOVIES AND MORE DANIEL O'DONNELL OPTV MEDIA	
8	4	THE 2ND LAW MUSE HELIUM-3	
9	RE	FALL TO GRACE PALOMA FAITH RCA	
10	3	GLASSHEART LEONA LEWIS SYCO	

FRANCE			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	5	SKYFALL ADELE XL	
2	2	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
3	1	DIAMONDS RIHANNA SRP	
4	NEW	L'OMBRE MYLENE FARMER STUFFED MONKEY	
5	3	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
6	4	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
7	6	DOWN THE ROAD C2C ON AND ON	
8	RE	WE ARE YOUNG FUN. FT. JANELLE MONAE FUELED BY RAMEN	
9	RE	COUPS ET BLESSURES BB BRUNES TOTOU TARD	
10	9	I CRY FLO RIDA POE BOY	

CANADA			
ALBUMS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	NEW	RED TAYLOR SWIFT BIG MACHINE/OPEN ROAD	
2	NEW	GOOD KID, M.A.A.D CITY KENDRICK LAMAR TOP DAWGS/AFTERMATH/INTERSCOPE	
3	2	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	
4	1	NIGHT TRAIN JASON ALDEAN BROWN BOW	
5	NEW	J'AI ME TA GRAND-MERE LES TROIS ACCORDS LA TRIBU	
6	NEW	ON THIS WINTER'S NIGHT LADY ANTEBELLUM CAPITOL/NASHVILLE	
7	NEW	UNTIL NOW SWEDISH HOUSE MAFIA SHM/VIRGIN	
8	5	THE TRUTH ABOUT LOVE PINK RCA	
9	NEW	HOUSE OF GOLD & BONES: PART I STONE SOUR ROADRUNNER	
10	8	RELEASE ME BARBRA STREISAND COLUMBIA	

KOREA			
BILLBOARD KOREA K-POP HOT 100			
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) NOVEMBER 10, 2012	
1	2	PLEASE DON'T K.WILL STARSHIP ENTERTAINMENT	
2	NEW	SO CUTE WITH KWON JUNG YEOL OF 10CM BYUL OUAN ENTERTAINMENT	
3	1	AFTER TURNING INTO DUST JUNG JOON YOUNG & ROY KIM CJ E&M	
4	3	I WILL SHOW YOU Ailee YMC ENTERTAINMENT	
5	4	I DON'T NEED MAN MISS A ADENT & JYP ENT	
6	11	ICE CREAM HYUN A HUNITE (FEAT. MABOOSI) CUBE ENTERTAINMENT	
7	5	IT'S SOLD EPIK HIGH FEATURING LEE HI YG ENTERTAINMENT	
8	6	BLOOM GAIN (OF BROWN EYED GIRLS) LOEN ENTERTAINMENT	
9	24	WHISTLE ROY KIM CJ E&M	
10	NEW	1,2,3,4 LEE HA YI YG ENTERTAINMENT	

AUSTRALIA			
ALBUMS			
THIS WEEK	LAST WEEK	(ARIA) NOVEMBER 10, 2012	
1	NEW	RED TAYLOR SWIFT BIG MACHINE/OPEN ROAD	
2	1	THE TRUTH ABOUT LOVE PINK RCA	
3	NEW	BEAUTIFUL NIGHTMARE REECE MASTIN SONY MUSIC	
4	3	TRIPLE J'S LIKE A VERSION EIGHT VARIOUS ARTISTS ABC	
5	4	BIRDY BIRDY 14TH FLOOR	
6	5	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/ISLAND	
7	2	ARMAGEDDON GUY SEBASTIAN SONY MUSIC	
8	NEW	SPRING AND FALL PAUL KELLY GAWD	
9	NEW	BEAUTIFUL NOISE LEE KERRAN MIRASAI AUSTRALIAN BROADCASTING CORPORATION	
10	9	NORTH MATCHBOX TWENTY EMBLEM/ATLANTIC	

NEW ZEALAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
2	3	SWEET NOTHING CALVIN HARRIS FT. FLORENCE WELCH FLY EYE	
3	4	DIAMONDS RIHANNA SRP	
4	NEW	THRIFT SHOP MADONNA & MIYU LEWIS FT. WIZ KALONZE	
5	2	BATTLE SCARS GUY SEBASTIAN FT. LUPE FIASCO SONY MUSIC	
6	NEW	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
7	6	BEAUTY AND A BEAT JUSTIN BIEBER FT. NICKI MINAJ SCHOOLBOY/RAYMOND BRAUN	
8	5	I CRY FLO RIDA POE BOY	
9	8	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
10	7	TRY PINK RCA	

ITALY			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	1	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
2	2	CANDY ROBBIE WILLIAMS FARRELL	
3	3	SKYFALL ADELE XL	
4	4	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
5	6	DIAMONDS RIHANNA SRP	
6	7	MUSICA FLY PROJECT NET'S WORK & SONGS	
7	8	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
8	9	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
9	5	UN ANGELO DISTESO AL SOLE EROS RAMAZZOTTI UNIVERSAL	
10	NEW	MADNESS MUSE HELIUM-3	

BRAZIL			
ALBUMS			
THIS WEEK	LAST WEEK	(APPD/NIelsen) NOVEMBER 10, 2012	
1	1	CARROSSEL VARIOUS ARTISTS BUILDING	
2	2	AGAPE AMOR DIVINO PADRE MARCELO ROSSI SONY MUSIC	
3	NEW	REAL FANTASIA IVETE SANGALO UNIVERSAL	
4	4	AVENIDA BRASIL: NACIONAL VARIOUS ARTISTS SOM LIVRE	
5	5	AVENIDA BRASIL: INTERNACIONAL VARIOUS ARTISTS SOM LIVRE	
6	3	OUSADI ALEGRIA TRINGUINHO SOM LIVRE	
7	10	UP ALL NIGHT ONE DIRECTION SYCO/COLUMBIA	
8	6	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
9	8	AVENIDA BRASIL: NACIONAL 2 VARIOUS ARTISTS SOM LIVRE	
10	9	SAMBO SAMBO RADAR	

SPAIN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	3	TE VOY A ESPERAR JUAN MAGAN FT. BELINDA SONY MUSIC	
2	2	TANTO PABLO ALBORAN TRIMECA	
3	4	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
4	1	YOU ARE NOT ALONE ROBERT RAMIREZ FT. JAVI NIEVES & MARAMATE E-STAR	
5	6	LAGRIMAS DESORDENADAS MIGUEL ANGEL BARRERA	
6	NEW	HOY INDIA MARTINEZ SONY MUSIC	
7	7	DIAMONDS RIHANNA SRP	
8	NEW	ANGELITO SIN ALAS DCS FT. JUAN MAGAN NOT LISTED	
9	RE	THIS IS LOVE WILLIAM FT. EVA SIMONS WILLIAM	
10	8	OLVIDARTE FELIPE SANTOS FT. CALI Y EL DANDEE WARNER	

SWITZERLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
2	2	DIAMONDS RIHANNA SRP	
3	4	SKYFALL ADELE XL	
4	3	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
5	RE	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	
6	6	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN	
7	7	I FOLLOW RIVERS JYKELE LL RECORDINGS	
8	8	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
9	10	SONNENTANZ KLANGRUSSELL UNIVERSAL	
10	9	I CRY FLO RIDA POE BOY	

BELGIUM			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	3	SKYFALL ADELE XL	
2	2	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
3	1	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
4	4	DIAMONDS RIHANNA SRP	
5	7	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	
6	5	C'EST LA VIE KHALED	
7	NEW	INFINITY INFINITY INK NOT LISTED	
8	6	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
9	10	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	
10	NEW	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	

SWEDEN			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	1	HANDERNA MOT HIMLEN PETRA MARLUND RAZZIA	
2	2	STROVTAG I HEMBYGDEN MANDO DIAO MUSICA DE LA SANTA	
3	2	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
4	7	SKYFALL ADELE XL	
5	NEW	HAR KOMMER NATTEN MISS LI NATIONAL	
6	3	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
7	NEW	STOCKHOLM DARIN UNIVERSAL	
8	5	DIAMONDS RIHANNA SRP	
9	6	VART JAG AN GAR STIFELSEN MARM	
10	8	CRYING OUT YOUR NAME LOREN MOHITO	

MEXICO			
AIRPLAY			
THIS WEEK	LAST WEEK	(NIelsen BDS) NOVEMBER 10, 2012	
1	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
2	2	WHISTLE FLO RIDA POE BOY/ATLANTIC	
3	4	CON QUIEN SE QUEDA EL PERRO JESSE & JOY WARNER	
4	3	AIRE SOY MIGUEL BOSE & XIMENA SARINANA WARNER	
5	9	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA	
6	28	LA TORMENTA ALEKS SYNTEX SONY MUSIC	
7	11	BOYS WILL BE BOYS PAULINA RUBIO UNIVERSAL	
8	15	ERES TU MARCIO DI MAURO WARNER	
9	12	YO SABIA SANDVAO WARNER	
10	5	INFIEL GERMAN MONTERO FONOVISA	

IRELAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	NEW	BENEATH YOUR BEAUTIFUL LABRINTH FT. EMELI SANDE SYCO	
2	2	DIAMONDS RIHANNA SRP	
3	3	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
4	1	SWEET NOTHING CALVIN HARRIS FT. FLORENCE WELCH FLY EYE	
5	4	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
6	9	SKYFALL ADELE XL	
7	5	I FOLLOW RIVERS JYKELE LL RECORDINGS	
8	6	WE ARE NEVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
9	RE	LITTLE TALKS OF MONSTERS AND MEN SKRMSL EHF LAEKJARAS I	
10	7	HALL OF FAME THE SCRIPT FT. WILLIAM PHONOGENIC	

NETHERLAND			
DIGITAL SONGS			
THIS WEEK	LAST WEEK	(NIelsen SoundScan International) NOVEMBER 10, 2012	
1	1	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	
2	2	SKYFALL ADELE XL	
3	9	LET HER GO PASSENGER BLACK CROW	
4	3	DIAMONDS RIHANNA SRP	
5	7	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	
6	5	BEAUTY & DE BRAINS NIELSON PADEMAKER	
7	RE	MORE SANDRA VAN NIEUWLAND RBAL	
8	6	ONE DAY / RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
9	4	LIEVER DAN LIEF GERS PAROEL & DOE WAAR TOP NOTCH	
10	8	DON'T YOU WORRY CHILD <	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Atlantic Records appoints **Shawn Barron** senior director of A&R. He was director.

ABKCO Music & Records names **Lisa Kaplan** royalty coordinator. She was royalty analyst at Gelfand Rennett & Feldman.

Arrow Records appoints **Kevin Shine** director of A&R. He was A&R consultant to Jive Records senior VP of A&R Wayne Williams.

PUBLISHING: BMI elects **Steven W. Newberry** to its board. He is president/CEO of Commonwealth Broadcasting.



TOURING: AEG Facilities taps **David Anderson** as GM of the newly opened Barclays Center in Brooklyn. He has served as interim GM of the 19,000-capacity arena for the past four months and was previously regional director of operations at AEG Facilities.

Etix names **Joe Kustelski** CEO. He was co-founder/head of product and technology at Rockhouse Partners.

The Los Angeles Philharmonic Assn. appoints **Gail Samuel** COO, effective Nov. 19. She serves as VP/GM.

RADIO: Cumulus Media names **Ann McManus** regional VP for the company's markets in the Northeast. She was VP/market manager for WEBE and WICC Bridgeport, Conn.

RELATED FIELDS: **Roger Faxon** joins the board of the United Kingdom's Independent Television Authority as nonexecutive director. He was CEO of EMI Group.

Dashboard Media taps **Brittany Perlin** as associate publicist. She was music booker at CBS' "The Late Late Show With Craig Ferguson."

—Edited by Mitchell Peters

GOODWORKS

P!NK TO PLAY BREAST CANCER BENEFIT

October was National Breast Cancer Awareness Month, but P!nk will continue promoting the cause during an upcoming charity event to raise funds for the Margie Petersen Breast Center at Saint John's Health Center in Santa Monica, Calif.

P!nk will perform at the inaugural Power of Pink fund-raiser on Nov. 12 at Sony Pictures Studios in Culver City, Calif., in an effort to create new programs and resources at the Breast Center. Actress Kate Beckinsale will host.

In addition to raising money, "our goal for this event is to launch fund-raisers in the future with the whole idea of getting our generation of women involved—the younger people stepping up to the plate to contribute to fighting for this cause," says Maggie DiNome, chief of general surgery at Saint John's and associate director of the Breast Center.

DiNome, who expects up to 600 attendees, says P!nk was the perfect artist to help launch the event. "She's an inspiration because she's this compassionate, powerful and truly very humble person who represents all of what we see in our women who fight breast cancer," she says.

P!nk will perform about 10 songs during the fund-raiser. It will also feature donated items for a raffle, a cocktail hour and a full bar with food catered by Wolfgang Puck. Tickets are available for purchase at Power of Pink Event.org.

As event chairman, DiNome says she's spent countless hours organizing the benefit and hopes to see it succeed in the future. "Being a surgeon who takes care of breast patients, I feel like it's my responsibility to create these programs they need and be proactive in that," she says. "So as much as it's been causing a lot of sleepless nights, in the end it's going to be well worth it." —Mitchell Peters

BACKBEAT



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To submit your photos for consideration, please send images to backbeat@billboard.com.

IN THE P!NK

P!nk, who'll be among the performers at the American Music Awards (Nov. 18), has something else to shout about: worldwide sales of 3 million for her album *Greatest Hits . . . So Far!!!* Helping her do the shouting are (from left) Sony Music U.S. executive VP of international **JOHN FLECKENSTEIN**, RCA Records president/COO **TOM CORSON** and executive VP of promotion **JOE RICCITELLI**, manager **ROGER DAVIES** and RCA Records CEO **PETER EDGE**. PHOTO: ANDREW

MARKS



1 ISLAND DEF JAM ARTIST KERLI,

co-writer of Demi Lovato's hit "Skyscraper," has inked a worldwide co-publishing pact with Warner/Chappell Music. The singer/songwriter (third from right) strikes a pose with (from left) co-manager **Bruce Roberts**, Warner/Chappell president of creative for North America **Jon Platt**, senior VP of A&R **Greg Sowders** and chairman/CEO **Cameron Strang**; and co-manager **Greg Mertz**. PHOTO: JEFF CONROY/WARNER-CHAPPELL MUSIC



2 JOINING CHRIS BROWN

(third from left) at a private launch party in Beverly Hills, Calif., for the singer's new Qubee channel (qubee.com/breezy) are (from left) Qubee VP of marketing **Marc Brogdon**, executive VP **Kenny Bereal**, CEO **Rocky Wright**, VP of creative **Jeffrey Pittle** and VP of business affairs **Harold McCrimmon**. PHOTO: COURTESY OF QUBEE AND THE VELVET ROPE

VIVA ELVIS

Elvis was in the building—or at least his spirit was—when Imagem Music, Sony Music and Elvis Presley Enterprises teamed for an Elvis Summit. The trio hosted 20 top music supervisors in Memphis where activities included music licensing discussions plus tours of Graceland and the neighboring car museum. Fittingly snapped in front of the King’s legendary pink Cadillac are (from left) Elvis Presley Enterprises executive VP **GARY HOVEY**, Imagem president **RICHARD STUMPF** and CFO **STEVE STORCH**, and Elvis Presley Enterprises president/CEO **JACK SODEN**. PHOTO: COURTESY OF ELVIS PRESLEY ENTERPRISES



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1 LEGAL ISSUES CONFRONTING THE MUSIC INDUSTRY

1 were part of the menu during the Grammy Foundation’s “Breakfast With ELI,” aka the Entertainment Law Initiative. The main course: a keynote discussion with Big Machine Label Group president/CEO **Scott Borchetta**. From left: Recording Academy chief advocacy and industry relations officer **Caryl Friedman**, Borchetta, Billboard editor and keynote moderator **Joe Levy**, attorney and ELI East Coast committee member **Bob Donnelly** and Grammy Foundation VP **Scott Goldman**. PHOTO: FERNANDO LEON/COURTESY OF THE RECORDING ACADEMY/WIREIMAGE.COM

2 MORE THAN 600 GUESTS

2 from the indie music community converged on San Francisco’s Great American Music Hall to celebrate the 10th anniversary of INgrooves Fontana. Among those providing the revelry (from left): INgrooves Fontana co-founder/general counsel **Matt Burns**, the Crystal Method’s **Ken Jordan**, INgrooves Fontana co-founder/CEO **Robb McDaniel** and the Crystal Method’s **Scott Kirkland**. PHOTO: JENNIFER O’DELL

3 CATT GRAVITT

(second from left) was named songwriter of the year (for several songs she’s written) and **Jon Stone** (third from left) won song of the year (“A Woman Like You”) at SESAC’s Nashville Music Awards. Offering kudos at the Oct. 28 ceremony are (from left) SESAC VP of writer/publisher relations **Tim Fink**, president/COO **Pat Collins** and senior VP of writer/publisher relations **Trevor Gale**. PHOTO: ED RODE

4 ASCAP RECENTLY WRAPPED ITS FOURTH ANNUAL

“Women Behind the Music” series, saluting industry executives in Atlanta (Oct. 18), Los Angeles (Oct. 17) and New York (Oct. 16). ASCAP Rhythm & Soul senior director of membership **Jay Sloan** (left) congratulates the L.A. honorees—ICM Partners concerts agent **Caroline Yim**, Recording Academy West regional director **Lizzy Moore**, singer/songwriter **Ledisi** and Fox Broadcasting VP of music and production **Mamie Coleman**—with the evening’s host **MC Lyte** and ASCAP Rhythm & Soul associate director of membership **Brandon Kitchen**. PHOTO: FRANK MICCIELLOTTA/PICTURE GROUP

.biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.

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