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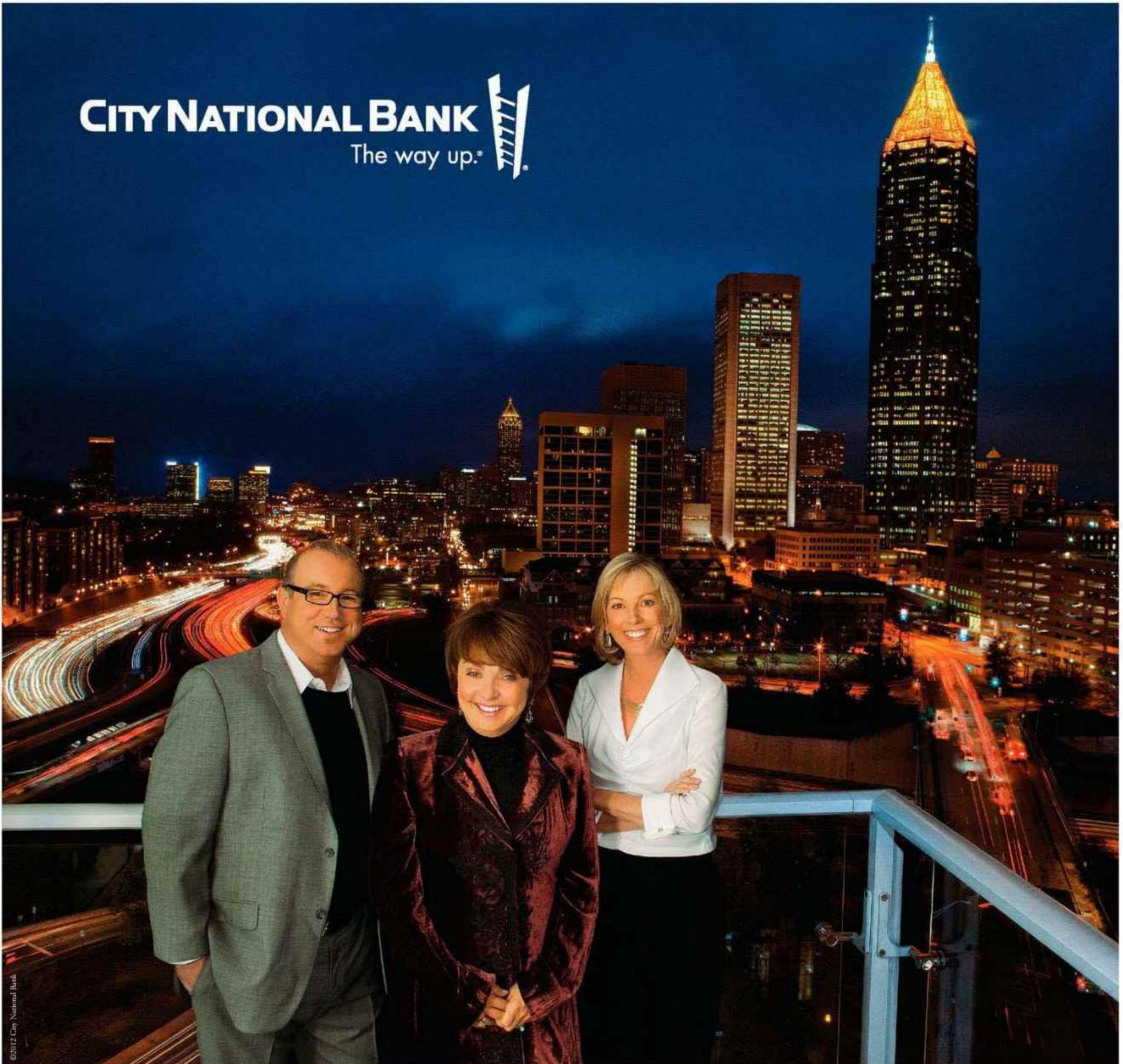
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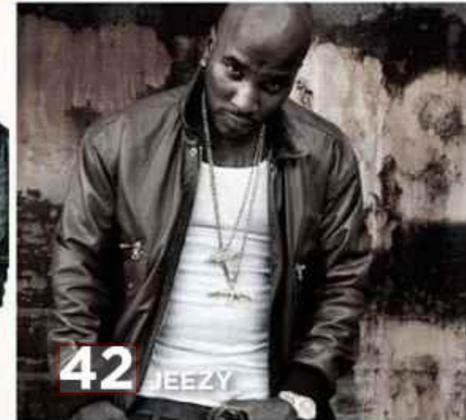
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### AMA MOMENTS

Visit [Billboard.com](http://Billboard.com) for a special look back at the most memorable moments from the American Music Awards' long history. The show airs Nov. 18 on ABC.

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#### FUTURE SOUND

Billboard's FutureSound event, in association with Loeb & Loeb, takes place Nov. 15-16 in San Francisco. To register, go to [future.soundconference.com](http://future.soundconference.com).

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# UP FRONT

**LABELS** BY ED CHRISTMAN

## Warner Resets For 21st Century

Major is latest to look beyond traditional label/publishing divide to manage rights in an increasingly digital business

The decision by Warner Music Group (WMG) to realign its business with an emphasis on managing artists' overall rights has drawn some comparison to EMI's restructuring two years ago, but closer analysis shows this is yet another iteration by a major to refocus for a 21st-century music industry.

The company has been structured so that the high risk/high reward businesses like front-line labels are in one group, while the more predictable steady income stream producers like music publishing and catalog are in another group, and the label services and tertiary businesses are in a third group.

This would be more akin to the perspective of an outside investor—not too dissimilar from owner Len Blavatnik's Access Industries viewpoint of the music business.

"This realignment is about creating an environment of greater collaboration, helping all of us work better together and improving the way we do

business," Warner Music CEO Stephen Cooper told employees in a staff memo.

As part of Warner's restructuring it has given Warner/Chappell CEO Cameron Strang additional responsibilities, which include the Rhino Entertainment label with Rhino CEO Kevin Gore reporting to him. That move gives Strang the most new responsibilities, which means he gains the most power in the move that comes in the wake of the surprise exit of Lyor Cohen in September.

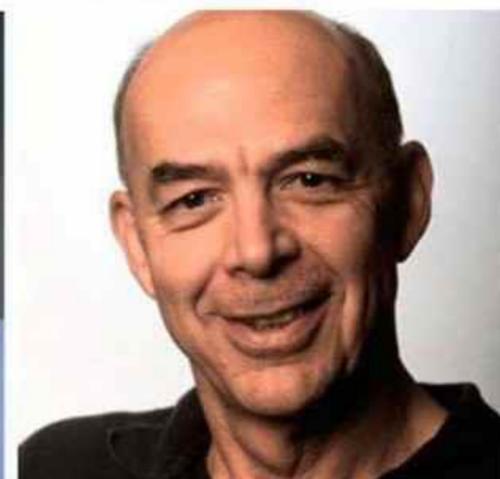
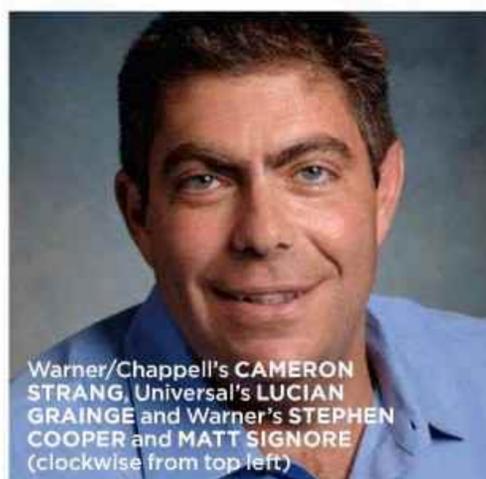
"Among the numerous benefits in aligning Rhino and Warner/Chappell will be enriched collaboration in the U.S. among our recorded-music and music publishing teams with respect to catalog exploitation, synch efforts and rights acquisition," Cooper said in the memo.

EMI and more recently BMG Rights Management are among those that have led the move to adapt their larger-sized music businesses to an industry where being able to manage an

artists' rights with a 360-degree perspective is seen as increasingly important as artists and song rights' revenue streams become more diversified in a digital world. Several smaller and younger influential music companies already operate this way, as much out of necessity as reality given their lack of scale.

When EMI Music Publishing chairman/CEO Roger Faxon was named CEO of all of EMI, he declared the company a global rights management firm, not a major with a record label and publishing. But his vision of what that meant was never fully articulated or realized, because within a year after he took over leadership of the company, EMI was up for sale. This year EMI's labels ended up being sold to Universal Music Group and its publishing sold to Sony/ATV.

Faxon began executing his vision by combining the synch and licensing staffs of the publishing and label operations under one roof, which enabled the company to offer its entire catalog of music



Warner/Chappell's CAMERON STRANG, Universal's LUCIAN GRAINGE and Warner's STEPHEN COOPER and MATT SIGNORE (clockwise from top left)

## The Universal Approach

While Universal Music Group has the opportunity to eliminate the most overhead with its acquisition of EMI's U.S. label assets, it's choosing not to focus on cost-cutting beyond the £100 million (\$165.6 million) in synergies it said it would trim when the deal was originally brokered. Besides having the typically shared services for distribution and information technology systems, it has let its major labels continue to be more autonomous than not. For instance, while Island Def Jam Music Group and Republic Music Group may have one overall

leader under chairman/CEO Barry Weiss and some shared services for sales, production and finance, each label has its own president, marketing, promotion and A&R team. Within that the company creates other A&R centers, which will leverage the shared services and the other marketing functions of one of the label groups.

In the West, Interscope also has a number of A&R centers leverage off a central structure within the label group, but again UMG so far is resisting the temptation to create centralized

services of sales, finance and production with the newly acquired Capitol Records Group.

UMG could eliminate an estimated \$400 million in annual overhead by dismantling the Capitol structure and assigning its front-line artists to one of its three label groups. Instead, according to sources, Lucian Grainge will hire Steve Barnett to come in and head up the group, which initially will also include Blue Note. Again, that's another place where UMG could achieve savings by combining Blue Note with Verve but, initially at least, it's resisting the temptation to do so.

Arguably, it could create two companies and allow them to retain autonomy, and put

the deep jazz catalogs of both labels under one umbrella, with the adult contemporary genres that both are mining into a separate company. Instead, Grainge, who prefers to have as many A&R centers as possible, appears to like the idea of having David Foster head up Verve while Don Was steers Blue Note.

At Sony Music, Doug Morris, who is also a vocal proponent of creating many A&R centers, has shied away from trying to achieve savings just by making drastic cuts. He has kept a three-label structure after losing Weiss, instead of dividing the Jive/Arista/RCA assets among Columbia and Epic as many thought he would.

—EC

from a single source to clients in advertising, film, TV, videogames and other licensing sectors.

That said, despite its well-covered struggles, one of the attractions of EMI's structure was its improved profit margins, but that is now widely seen as the result of the sacrifices made by not reinvesting significantly in new artists after cutbacks on A&R spending and marketing.

EMI also broke down the walls among its three labels so that each one was an A&R silo with a small dedicated staff that drew upon central marketing, promotion and sales teams, which eliminated a lot of overhead.

In contrast, Warner says it's not realigning to cut employees and in fact each of its front-line labels, which will report to Cooper, will retain its own sales, marketing and promotion teams. In addition to the three label heads, WMG executive VP of digital strategy and business development Stephen Bryan will now report to Cooper.

"[This creates] a separate division where many of the services that WEA, [the Alternative Distribution Alliance (ADA)], 360-degree operations and [direct-to-consumer] provide to our labels can now be accessed by the entire organization," Cooper said in a staff memo.

Warner has also created what it is calling a shared services division, led by Matt Signore, who has been named GM/CFO. The newly created division consists of shared services and tertiary companies that more or less typically always report to corporate, regardless of which major is concerned. Other majors tend to have these types of companies under the corporate umbrella, even if they don't call it a shared services division.

With the new setup Signore oversees the companies that comprise the division, which include WEA and ADA, 360 operations and the direct-to-consumer teams, with WEA president Mike Jbara and WMG senior VP of artist services Dave Marcus, who heads up the 360 operations reporting to him. The latter group includes corporate share services and tertiary WMG companies like Camus Productions, F&P Group, Get In, Newsicon, Vivo and New Production. ■■■

DIGITAL BY ALEX PHAM

# Rhapsody Adopts Music App Strategy

Streaming veteran hopes to fend off Spotify and win subscribers with music apps to boost service

**R**hapsody, a pioneer of on-demand streaming music services, is reinventing itself in its perpetual quest to find a key to unlock consumer wallets. Moving forward, Rhapsody will drop song download sales and advertising to fully focus on getting more people to buy into its core subscription business.

The Seattle company is releasing more than a dozen stand-alone mobile apps, each offering a music-related feature like song identification, concert location or social sharing. The idea is to get people engaged with the free apps, then try to upsell them to the premium all-you-can-listen service.

Rhapsody, which launched in 1999 as Listen.com, is the longest-running digital music service, but now finds itself losing mind share to newer players, in particular Spotify, which in a little more than a year amassed 1 million paying subscribers. Rhapsody said at the end of 2011 that it had slightly more than 1 million users.

Part of Spotify's appeal has been its "freemium" model, which gives easy access to a large library of on-demand music for a limited amount of time without ads in a bid to convert new users to paying a monthly fee. Rhapsody, which also has a large library of on-demand music, also hopes to convert trials into subscriptions.

Rhapsody's new strategy is led by Paul J. Springer, who

was hired in May as senior VP of product. Springer, who had worked on Amazon's Kindle and digital products businesses, brought a more ruthless focus to the table.

"We're a music company. Our customers are listeners," Springer says. "But we had banner ads on our website. We had sponsored playlists and other ad-supported playback options. But I have yet to hear people tell me that what they really want is another ad. We're not going to give them another ad. We're going to focus on giving them what they want."

Rhapsody is also phasing out its download business in the next few months.

"It's not core to our model," Springer says. "And it wasn't what our customers were asking for."

Rhapsody president Jon Irwin declines to say how much money ads, sponsorships and download sales have generated for the company, so it's unclear whether Rhapsody is giving up significant revenue to pursue its new strategy to grow its subscriber base. The company's customers pay between \$9.99 and \$14.99 per month for access to a catalog of 16 million tracks.

It's not just Rhapsody that's struggling with the challenge of getting listeners to pony up money for subscriptions—the market is still striving to go fully mainstream. But executives at the digital music firms and at major music companies



Rhapsody's JON IRWIN says the service's biggest barrier is getting people to try it.

see subscription services playing a bigger role in music consumption in the near future.

"About 20% of the Internet population have heard of Rhapsody," NPD analyst Russ Crupnick says, citing a survey that his market research firm conducted this year. "The challenge is that only 2% of the people who are aware of the service are actually using it. Getting people to plunk down money is a challenge that all of these services continue to struggle with."

Viacom Networks and Real Networks each own 47% of Rhapsody. The remaining minority stake is split by a variety of investors including major labels, which also have minority stakes in Spotify.

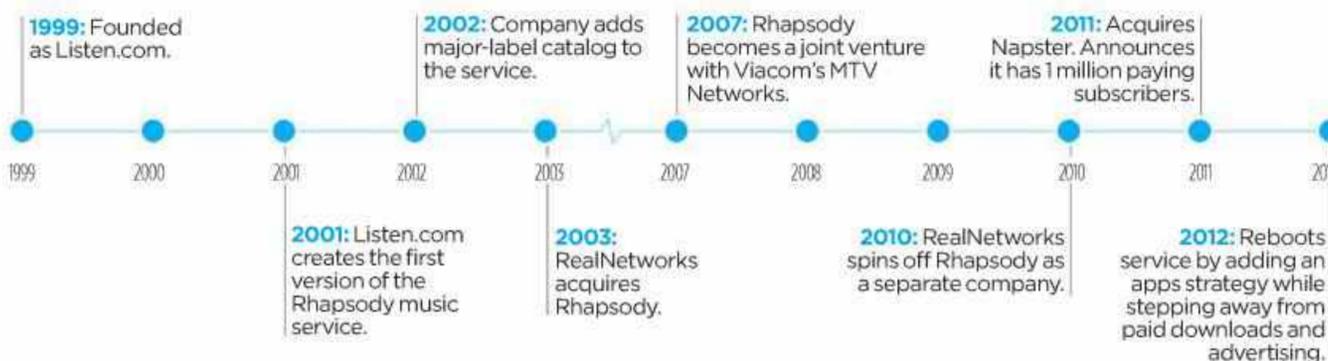
Irwin and Springer believe the biggest barrier is in getting people to try the service. Once they take a sip, the thinking goes, they won't hesitate to pay for the bottle.

By spooling out multiple mobile apps in the next few months, Rhapsody will attempt to hook in new users who may download the apps for other reasons—find local concerts, identify a song or see a music "heat map" of what tracks or artists are hot in various parts of the country.

"We will demonstrate value well in advance of asking them to pay for Rhapsody," Irwin says. "We'll let you hear the whole song, try the free trial service and reduce the friction to get them onboard." ■■■

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## Rhapsody International Inc.



### >>> PANDORA SUES ASCAP FOR LOWER RATES

Internet radio company Pandora has sued ASCAP in a federal court in New York in an effort to get lower rates for the performance of ASCAP's songwriters' and composers' works. Pandora, which is also actively lobbying congress to lower royalty rates, claims ASCAP gave a lower fee to the Radio Music Licensing Committee, which includes competitor iHeartRadio, the Internet radio service of Clear Channel. That deal covers both terrestrial and digital rights.

### >>> HOW THE ELECTIONS AFFECT THE MUSIC BUSINESS

The music business lost one of its biggest supporters and a longtime friend in the Nov. 6 elections. Howard Berman, a dogged fighter on behalf of content owners who co-sponsored the Copyright Royalty and Distribution Reform Act and SOPA, lost his seat in the House after 30 years in office. Congresswoman Mary Bono Mack, widow of the late Sonny Bono and co-chairman of the Recording Arts and Sciences Congressional Caucus, also lost her seat.

### >>> SONY NETWORK ENTERTAINMENT PREZ SCHAFF TO STEP DOWN

Sony Corp. announced that Tim Schaaff, president of Sony Network Entertainment International, will retire from the company effective Dec. 31. Schaaff, who was hired away from Apple in 2005, was tasked with unifying Sony's entertainment experience across the company's platforms and also oversaw the launch of Sony's Music Unlimited streaming service. Andrew House, group executive of Sony Corp., will assume responsibilities for SNEI during the transition.

Reporting by Andy Gensler and Glenn Peoples.

**WEATHERING THE STORM**

## After Sandy: Music Biz Comes Together

Some of the industry's smaller players were among the worst hit, but the business has rallied around them

By Ed Christman

In the aftermath of Hurricane Sandy, many Northeast U.S. music industry companies were inconvenienced by employee transportation issues or a loss of power that displaced operations for a few days. But there were several players in the music biz that were directly affected by the hurricane, and the hit has been devastating.

Three of the hardest-hit businesses are garage rock label Norton Records and classical music label New Amsterdam Records, both with facilities in Brooklyn's Red Hook neighborhood; and Drew's Entertainment, which operates as Drew's Party Music and Turn Up the Music, a cover-song compilation company based in Edison, N.J.

Beyond those labels, Translator Audio/South Sound, a recording studio located near the Gowanus Canal in Brooklyn, and venues like AEG's Starland Ballroom in Sayreville, N.J., and the Galapagos Art Space in Brooklyn also sustained severe damage. A number of November shows at Starland and the Capitol Theatre in Port Chester, N.Y., were forced to schedule at a later date due to flooding.

But the bigger music companies were more prepared and fortunately weren't as badly affected. A week after the hurricane most employees had returned to work. Norton, a label and curated one-stop specializing in new and old garage rock, soul, R&B, blues, surf rock and some punk, had 80% of its inventory under water in its 2,000-square-foot warehouse. The only product that was salvaged was the top shelf, which is six feet up, and just above the water line created in the warehouse from the East River surging into the neighborhood.

"This warehouse is a historic dry-dock building with huge cast-iron doors that if you had 300 men trying to barge through the doors and knock them down, you couldn't do it," says Miriam Linna, who co-owns Norton with her husband and fellow A-Bones band member Billy Miller. "Yet, the storm burst through and bent these cast-iron doors."

She says that when they first got to the warehouse and saw the extent of the damage, "we were ready to pass out."

Not only did it inflict water damage on most of the inventory, when the tide went out it shifted everything from the back of the warehouse space to the front, Linna adds.

The bad news is that most of the company's CDs and its paperback-book inventory—Norton publishes books about music, poetry and out-there fiction from authors and musicians like Harlan Ellison, Andre Williams and Sun Ra, as well as selling vintage paperback and magazines—was destroyed. Also caught up in the carnage was the company's archives, posters, artists' files and master tapes. "The master tapes are wet but can be cleaned," Linna adds. Most of the masters were destroyed except those for upcoming projects.

Linna says that even though Norton doesn't

have insurance to cover its loss, the company will be able to withstand the hit it has taken from Sandy because it has long been cost-conscious in the way it operates and thus profitable; and because of help from other labels, business partners, friends and family.

Linna says that reissue label Sundazed Records in Coxsackie, N.Y. (near Albany) sent two employees with a van to help Norton move things, while Brooklyn Phono, its record manufacturing plant, is also lending a helping hand.

"Brooklyn Phono has been over-the-top wonderful," Miller says. "We've been able to take thousands of wet records there for refurbishing. Tom and Fern, the owners, are among the most wonderful people around. We can't thank them enough."

In addition, Linna says 40 friends and fans have volunteered to help with the washing and drying of records, including Sony Music Legacy president Adam Block and VP of A&R Rob Santos, who brought a record-cleaning machine with him as a loaner; American Assn. of Independent Music operations manager Sheryl Cohen; members of bands like Black Lips, Yo La Tengo, Reigning Sound and Dirtbomb; as well as others who came by to deliver food.

In Edison, N.J., things were even worse at Drew's Entertainment, whose inventory and office equipment in its 100,000-square-foot warehouse were demolished when the water overflowed from the Raritan River more than a mile away.

"We had five feet of water throughout the building," Drew Entertainment principal Drew Matilsky says. "I fished the front lawn."

Adding to the dismay, an oil tanker truck parked outside the warehouse was flipped over by the flood, spilling its contents into the water that entered the warehouse.

Drew's has 150,000 masters of cover songs that are used for synch opportunities on TV, in movies and commercials, and for toys, greeting cards or games that use music when obtaining the master synch rights prove too expensive. But most of the company's revenue comes from selling digital downloads on iTunes and CDs at chains like Party City and Toys R Us.

While the storm also destroyed every paper file in the building, "we were backed up for everything on our computers but for one week." It keeps its servers at a building acquired recently to house its office, which it moved into two months ago, and keeps its masters in multiple locations, Matilsky says.

The silver lining is that Drew's has insurance, which is helping with handling the disaster.

The other good news is that Drew's had just completed shipments for Christmas, and Halloween had just passed—the two holidays responsible for the company's biggest business, so now it has



1



4

until January to get back up and running.

"Even with the insurance, we have still lost millions of dollars," Matilsky says. "But I am happy that I could still pay all my employees, even though we were shut down for a week."

Back in Red Hook, New Amsterdam Records was flooded with four feet of seawater, sewage and gasoline in a newly constructed space.

In addition to water, there was plenty of paint still in the building; cans were upended and their contents wound up within the sludge floating around the structure.

"We had about 3,000 feet in this dilapidated warehouse that we were converting into a place where we could operate our business but also serve as a rehearsal space for musicians and a community headquarters," says William Brittle, one of three co-directors who run New Amsterdam Records, which is owned by nonprofit New Amsterdam Presents.

New Amsterdam Records also lost a large stock

of musical equipment and amplifiers, and all of its financial records were destroyed.

The label, which is run by composers, has a unique business model in that its artists finance the records with the help of a grant arranged by New Amsterdam, and then pays them 80% of the sales revenue derived from their records until they recoup, and then switches to a 50/50 split. In addition, iTunes has stepped up in a big way, giving New Amsterdam the "featured label" spot on its classical-music home page and offering 32 of its titles at \$8.99.

In turn for all the help the company is receiving, Brittle says the label's directors hope that New Amsterdam can stage benefits to help the Red Hook Initiative, an organization that seeks to empower youth, and the Red Hook neighborhood in general in the wake of the hurricane.

"There is a lot of good stuff coming from this nasty storm," Brittle says. "So Sandy won't win in the end."



1. Norton Records' warehouse in Red Hook on Nov. 3.
2. Norton's **BILLY MILLER** and **MIRIAM LINNA** (center) with volunteers helping to salvage and clean vinyl on Nov. 2.
3. Drew's Entertainment in Edison, N.J., after Sandy.
4. Labels weren't the only ones affected by the storm: Brooklyn's Galapagos Art Space was flooded.
5. Recording studios Translator Audio and the South Sound, near Brooklyn's Gowanus Canal, sustained damage. The devastation throughout Translator—as well as the other two studios and 13 practice spaces in the South Sound, all located in the same building—was massive.
6. Translator Audio and South Sound owners **JEREMY SCOTT**, **ANDREW SCHNEIDER**, **ANDREW GERHAN** and **JOHN LAMACCHIA** (from left) during the clean-up.
7. Hosing down Translator's recording equipment in an attempt to salvage it.
8. & 9. New Amsterdam Records' Red Hook offices.



## Charity Begins At Home

The music industry is well-known for helping those in need, and the aftermath of Sandy was no different

NBC's "Hurricane Sandy: Coming Together" telethon, which featured Bruce Springsteen, Bon Jovi, Billy Joel, Mary J. Blige and Christina Aguilera, raised \$23 million for the Red Cross, including a \$500,000 donation from State Farm that was made prior to the telecast.

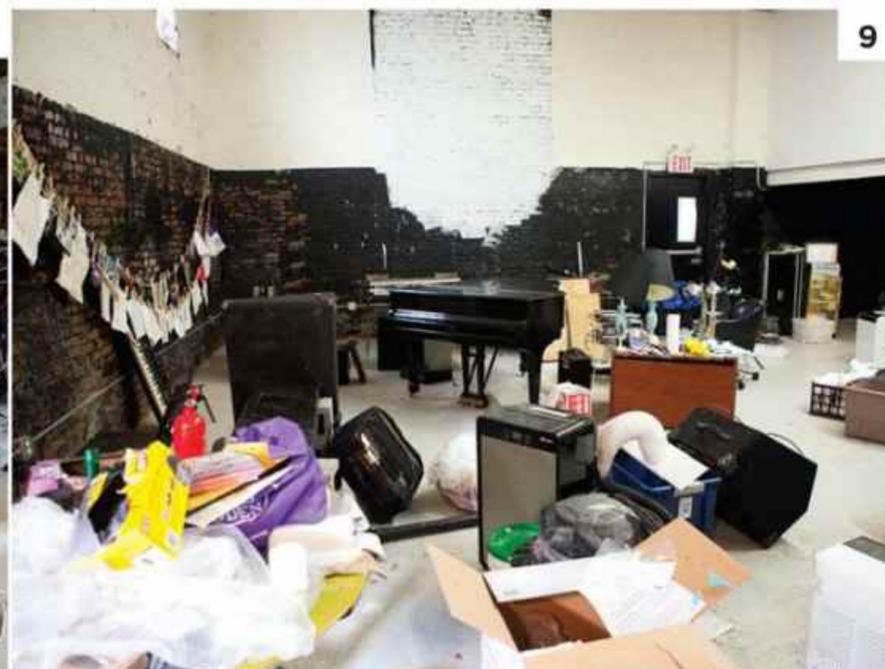
Donations can be made to the Red Cross at [redcross.org/hurricane-sandy](http://redcross.org/hurricane-sandy). Individual artists have also donated funds, including Lady Gaga, who gave \$1 million to the Red Cross. She posted on her Little Monsters website, "If it wasn't for NYC: the Lower Eastside, Harlem, the Bronx and Brooklyn, I would not be the woman or artist that I am today."

MusiCares set up a fund to support members of the music community affected by Hurricane Sandy. Its assistance includes basic living expenses, transportation and medical expenses (see story, [page 6](#)).

New Amsterdam Records, one of the worst-hit music companies from the storm, thinks it will be able to overcome its losses thanks to the generosity of friends, colleagues and fans, who are contributing donations at [newamsterdampresents.com](http://newamsterdampresents.com).

Norton Records says a lot of bands want to stage benefit shows and people all around the world want to donate to get its stock back in print. "We will do this only if we can give a percentage to our fellow victims," co-owner Billy Miller says. "We will be setting up information on our website, [nortonrecords.com](http://nortonrecords.com)."

—Billboard staff



# Latin Grammys: Our Picks

The fast-evolving awards feature plenty of perennials and some new faces

As is our tradition, here are our predictions for the Latin Grammy Awards, handed out Nov. 15, in key categories. This year presents a challenge, as for the first time there are 10 contenders in each of the main categories (which we think is akin to giving 10th-place medals, but that's another story), but we'll try to make our guesses as educated as ever. As always, predictions aren't based on personal taste but on past voting behavior and observation of the market and trends.

**Album of the year:** Our pick is **Ricardo Arjona's** *Independiente* for a plethora of reasons: a collection of great songs; it was independently produced, marketed and distributed, and still reached everyone; and Arjona

has been nominated 10 times, but won a Latin Grammy only once before (for best male pop vocal album in 2006). He's way past due. He may, however, get shoved aside by perennial favorite **Juanes** or—in a year in



which **Caetano Veloso** is being honored as Person of the Year—by *Especial Ivete, Gil & Caetano*, an album by Veloso with **Ivete Sangalo** and **Gilberto Gil**.

**Song of the year:** With 10 slots to fill we wonder why there are only a couple of real hits here. (We don't buy the argument that all the big hits of the year underwhelmed.) Our vote goes to **Jesse & Joy's** "Corre," a genuine, natural hit—fresh, heartfelt and sincere—that was a lasting and region-wide presence

on the charts and on TV.

**Record of the year:** This is an award for recording quality. It should go to **Alejandro Sanz's** exquisitely crafted "No Me Compara," produced by Sanz with **Julio Reyes-Copello**. It helps that the track was a region-wide hit.

**Best new artist:** DJ collective **3Balimty** and DJ **Juan Magán** are the best-known here but we doubt voters are going to give this award to a DJ. **Ana Victoria**, the daughter of two venerable stars—**Amanda Miguel** and **Diego Verda-**

**JUANES**, up for album of the year, is a perennial favorite.



**guer**—has clout and pedigree, not to mention vocal skill and songwriting chops.

**Producer of the year:** This list of nominees needs freshening up. The same names keep appearing in the technical categories again and again. Although I'm going with another perennial, he's never been up for this award: **Juan Luis Guerra**, for his widely touted work on **Juanes' MTV Unplugged**. Never has a producer received so much press.

**Best urban song:** This is the most exciting category here, and should be a tight contest between two big hits that happen to be two

great songs: **Daddy Yankee's** "Lovumba" versus **Don Omar's** "Hasta Que Salta el Sol" (the latter written with **Ramon Enrique Casillas Rios**).

**Best urban album:** Another interesting category. **Don Omar's MTO2: New Generation** is one of the best curated albums in recent memory, with every single track a radio hit. But our alternative-leaning group of voters may well sway toward **Ana Tijoux's La Bala**.

**Best tropical fusion album:** The category that so well fits many U.S. Latin formats also features one of the year's top albums, **Prince Royce's Phase II**, inexplicably absent from any other category. Royce would be the clear winner were he not contending with **Fonseca**, a Latin Grammy fave who boasts the beautiful *Ilusion*.

**biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).

## EN BREVE



### BALBOA FOUNDER VELASCO DIES

Valentin Velasco, founder of regional Mexican indie label Balboa Records, died of natural causes on Nov. 4 in his Los Angeles home. He was 80.

Velasco created Balboa in 1984 as the U.S. distribution arm of Discos Musart, the influential Mexican independent label that was home to acts like Joan Sebastian and Paquita la del Barrio. Although Balboa operated under Musart's artistic direction, it soon became a full-fledged label known for aggressive marketing and promotion. At its height, Balboa was home to a roster of acts that included Sebastian, Pepe Aguilar and Banda Cuisillos, among many others, with Velasco aiming to increase Balboa's market share.

In an article from 2005, Billboard reported how the label attained a Latin market share of 4.9% for year-end 2004, a remarkable number for a small, independently distributed company. Part of that success stemmed from Balboa's *Za Za Za, Mesa Que Mas Aplauda*, by Mexico's Grupo Climax, which was the top-selling Latin album of the year, according to Nielsen SoundScan.

In 2006, alarmed by declining sales of Latin music as a result of piracy, Velasco started marketing three-pack CD sets that retailed for \$9.98, cheaper than pirates could sell them. The sets were a huge success, and Balboa released more than 130 combos within a year.

But Velasco always noted that his label's success ran deeper than pricing. "First it's having the Discos Musart catalog," he said. "Then acquiring new artists, handling and caring for that catalog and having a steady roster of executives."

Velasco stepped down from his post as president of Balboa in 2007 due to health reasons. He's survived by his wife, Mara Velasco; their daughters Isel and Marital; and grandchildren Christian, Daniel, Brian and Sara.

—Leila Cobo

# Puente's Legend Lives On

Latin jazz great is revisited in Sony boxed set

The late Tito Puente had many titles throughout his career, from "King of Latin Music" to "King of the Timbales." But for Joe Conzo, the Latin jazz and salsa musician had only one title that meant the most to him.

"He was my best friend," Conzo says. "Since his death in 2000 not a day has

gone by that I don't think of Tito."

Conzo, the publisher of "Mambo Diablo: My Journey With Tito Puente," is considered the authority on Puente and was instrumental in co-producing the release of Puente's *Quatro: The Definitive Collection*.

The Sony Music U.S. Latin project is available in a limited-edition boxed set of four albums that were digitally remastered. Additionally, a fifth CD includes Puente's hit single "Ran Kan Kan" and bonus tracks. The set, also available on vinyl, contains *Cuban Carnival*, *Night Beat*, *Dance Mania* and *Revolving Bandstand*.

"These albums really define Tito Puente," says Conzo, a social worker, curator and historian who met Puente in 1959. "His legacy is that he took this type of music all over the world. He was the first."

Puente's genius was in the way he found creative ways of doing things differently, like performing with a symphony orchestra. "He never played the same tune the same way," Conzo says. "He was always experimenting."

Conzo says the album that stands out for him is *Cuban Carnival*, which represents the many facets of the mu-

sician who could play everything from jazz to mambo and mastered the single-headed drums known as the timbales.

For Anthony Gonzalez, the set's producer, creating the compilation was about going beyond a "greatest hits" concept and instead assembling a collection with a throwback vibe with extensive liner notes, finely packaged CDs and a classic black-and-white cover photo of Puente.

Gonzalez says *Quatro* marks the first time Sony's Latin division has issued a collection with the kinds of elements featured in the set. The label is also considering creating other similar types of collections, especially since feedback from consumers has been positive.

Even though the collection—of which 5,000 copies were made—is getting promotional support from radio stations across the country, the marketing campaign has more of a grass-roots approach that has benefited

from word-of-mouth.

A presentation of the collection featuring Gonzalez, Conzo and Latin jazz artist Bobby Sarabia in late October at New York's J&R Music was postponed due to Hurricane Sandy. The event has been rescheduled for Nov. 15, but that showcase may change as well as the city continues to recover.

Conzo, who lectures on Puente's music and owns more than 2,000 live recordings of his friend, says that some who write about Puente get their information from third parties. As a result, they don't always get the facts right.

"I was there for a lot of his career so I know what really happened," he says. "Someone, for example, wrote that he played the clarinet. In the years that I knew him he never once even held a clarinet. Tito was an arranger, composer, conductor and played many instruments, but not the clarinet. Please get that right."

—Justino Águila



The TITO PUENTE boxed set *Quatro* contains four of his classic albums.

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# Petty Fest Expands

New sponsor Jameson helps Tom Petty tribute event grow from its humble beginnings

**B**est Fest has come a long way from its early days as a tribute to **Bob Dylan** at Manhattan dive bar Manitoba's in the East Village. Now in its 11th year, the all-star concert series founded by Rolling Stone contributing editor **Austin Scaggs** and former Epic Records promotion VP **Alex Levy** is expanding in a big way this year courtesy of a new title sponsor, Jameson.

Petty Fest, a popular concert that has honored **Tom Petty** for nearly a decade, was not only able to enhance its VIP and artist experiences at its annual New York show, held Oct. 24 at Webster Hall, but it's also expanding for the first time to Los Angeles for two shows at the El Rey Theatre (Nov. 14-15), with a San Francisco engagement set for 2013. Other events like Dylan Fest and Stones Fest are also expected to expand to other markets as part of the long-term agreement with Jameson.

The sponsorship deal came together shortly after Jameson executives including brand manager **Paul Di Vito** attended this year's Dylan Fest at New York's Irving Plaza in May, where members of **Steely Dan**, **Dawes**, **Longwave**, **Pop ETC** and Scaggs' father, **Boz Scaggs**, mingled with cast members from "Saturday Night Live" for a three-hour jam session dubbed "a night to get drunk and celebrate Dylan's 71st birthday." It was a night where a bottle of Jameson already happened to have played a key onstage role in providing community shots to all performers.

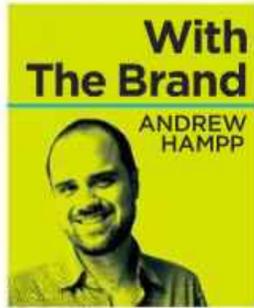
"We saw that it was Austin and Alex just inviting their friends

onstage and this genuine camaraderie was happening," Di Vito recalls, "and we stepped back as a team and said, 'Is this happening right now? This is the embodiment of our brand.'"

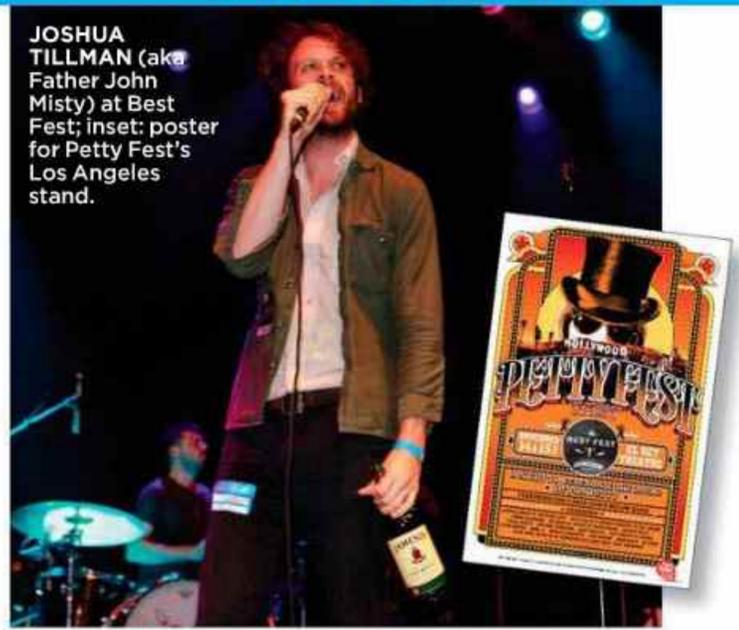
Di Vito had recently hired branding agency Fear to find opportunities to keep the Jameson brand grounded and integrated in cities and venues where its whiskey is already heavily consumed. (Brooklyn, for example, is one of the brand's top five designated market areas nationwide, which led to its sponsorship of Williamsburg music festival Northside this summer.) Best Fest quickly fell in line with that goal.

"It's not really about finding new customers—it's about investing in loyalty," Di Vito says. It's a strategy that differs slightly from other whiskey brands like Jack Daniel's, Jim Beam and even Bushmills, all of which have relied on artist endorsements from **Zac Brown Band**, **Kid Rock** and **Bon Iver**, respectively, for brand awareness and product launches. "We don't have any formal relationships with artists—that's the kind of thing we wouldn't do," Di Vito adds. "We actually feel this is the first time the brand can push this advocacy forward and bring these Jameson experiences to life."

At New York's Petty Fest in October, Jameson's on-site branding was fairly limited—though an upstairs VIP balcony kept the drinks flowing with Jameson-based shots and cocktails. With customer acquisition less of a priority, Jameson can help Scaggs and Levy with operational costs to ensure that 100% of all ticket sales and proceeds



JOSHUA TILLMAN (aka Father John Misty) at Best Fest; inset: poster for Petty Fest's Los Angeles stand.



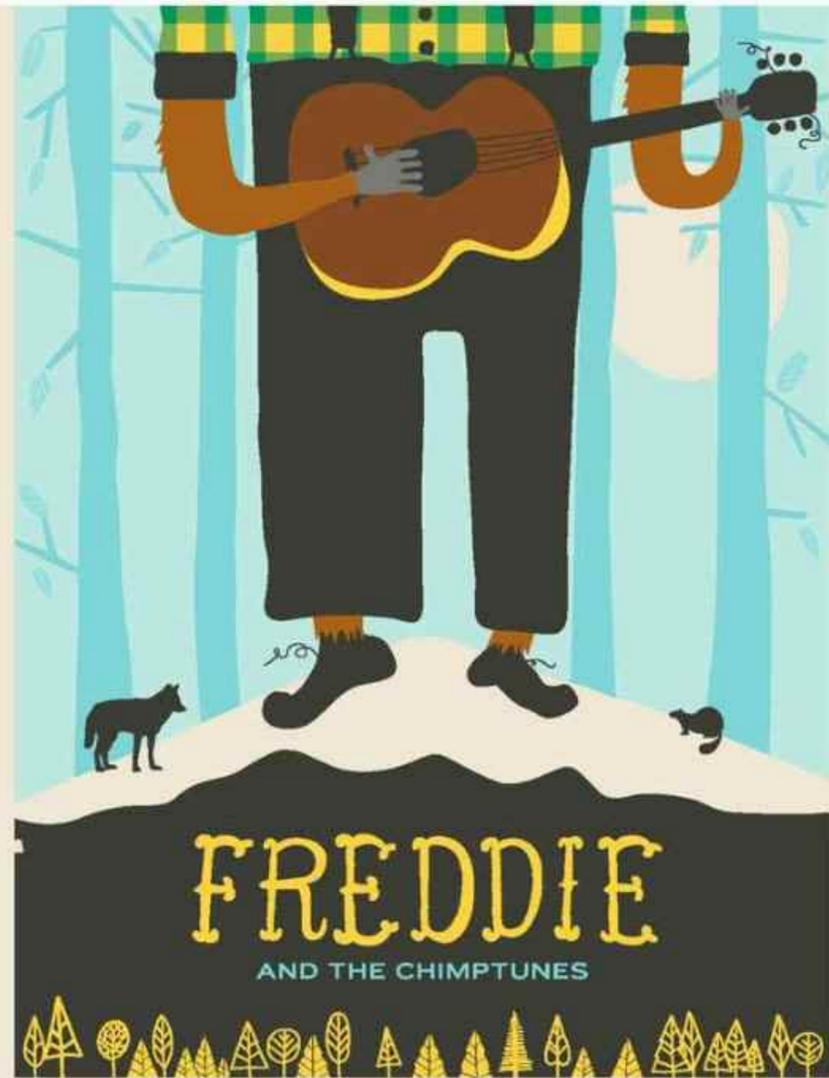
go to the Sweet Relief Musicians Fund and the Musicians Cancer Fund. Jameson will also provide help with travel and green-room assistance for participating artists—all of whom perform for free.

Petty Fest New York included performances from members of **Kings of Leon**, **Delta Spirit** and **Yeah Yeah Yeahs** as well as **Nicole Atkins**, **Har Mar Superstar**, **Andrew W.K.** and special guests including **Cyndi Lauper** and "SNL" star **Fred Armisen**—spanning hits like "Free Fallin'" and **the Traveling Wilburys'** "Handle With Care" to such fan favorites as "The Waiting" and "Walls." Several of those performers are expected to return for the L.A. shows, along with **the Black Keys' Patrick Carney**, **the Strokes' Nick Valensi**, **Harper Simon**, **Jenny O.**, **Bijou Phillips** and members of **Guns N' Roses** and **Eagles of Death Metal**. And although Petty himself is familiar with the shows, Scaggs hopes that hosting a Petty Fest in the namesake's backyard will lure him out for the first time. "There might be a **Heartbreaker** or two at the show," Scaggs says. "We'll see."

MARK VON HOLDEN/GETTY IMAGES

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## Post-Sandy, Live Biz Creates Solutions

Concert industry turns some of its skills and plenty of its heart to hurricane victims

The crane hovering over the Agency Group offices on West 57th Street in Manhattan has been secured and, as of Nov. 5, agents and staff returned to the business of bringing music to the people. Not that they ever quit working. But the suspended crane was symbolic of an industry that was basically working without a net for a week that was anything but business as usual.

Routing a tour is a meticulous, strategic, dominos-like business in the best of times, and agents get paid to do it well. Once a single postponed date topples a few dominos. Several lost shows means blowing up the plan, knocking over the dominos and rerouting, digging out building and artist avails, coordinating on-sales and forgoing shows that might have been booked elsewhere on the rescheduled dates.

Agents and managers don't get a double commission for doing the work twice, even though it's a much more challenging process the second time, particularly with so many unknowns as Hurricane Sandy created. Still, the Agency Group, as an example, shifted its New York office operations to Los Angeles and London, issued contracts, booked dates and kept the machine running, creating "solutions, not problems," as TAG managing director **Neil Warnock** puts it.

This sort of thing happened across the industry in the wake of Sandy, and not just with agents. The coordination, cooperation, resiliency and can-do attitude of this business is unfailing remarkable, but it's no less than one the gritty average folks, first responders, Red Cross and transportation and power providers have done and will continue to do until things are back to normal. The speed of the still-unfolding recovery never ceases to amaze, as witnessed following catastrophic events throughout recent history. After survival necessities are met, bringing back entertainment is paramount because of the status live events hold in our culture. People need community, diversion, entertainment and music.

But beyond getting their own businesses up and running, artists and music professionals have long proved their commitment to helping in any catastrophe. Take, for example, **Marcie Allen**, president of entertainment marketing/sponsorships firm MAC Presents, a native Nashvillian (hammered by its own flood in 2010) turned New Yorker. Allen shifted her attention from creating synergistic, multifaceted branding deals to helping those in need, and she was laser-focused on 119th Street in Queens' Rockaway Beach neighborhood.

Rockaway, she felt, was a neglected pocket in a broad area of need, and Allen and her co-worker



MAC Presents **MARCIÉ ALLEN** (left) with Rockaway Beach resident **CATHERINE MOORE**

**Jessica Beutler** and friends started by delivering pizzas, water and other supplies on Nov. 4. She zeroed in on a lady named **Catherine Moore**, 90, who lives on Beach 119th Street in a house where she's resided for 50 years, a house without power since Sandy hit and still without it at press time. Moore hit the jackpot with Allen.

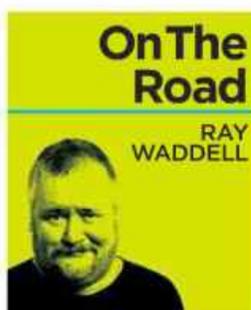
"When I asked her what she needed, she said, 'Please pick up my medicine'—she is diabetic—and, 'Will you please bring me a loaf of bread and some hot tea?'" Allen recalls. "She calls me her 'angel.'"

Allen is a networking machine, and with just a couple of days and Facebook posts, her music industry friends raised more than \$10,000 for the folks in Rockaway. "I would love to create 'angels' for all the families on Beach 119th Street," she says. "The music industry can help one area of Rockaway that is not receiving the same attention Staten Island, New Jersey and Long Island are receiving. Anyone inter-

ested in adopting a family on Beach 119th Street and becoming a music industry 'angel' should email me at [marcie@macpresents.com](mailto:marcie@macpresents.com)."

Of course, Allen isn't alone. The live business is as tough as it gets—competitive, grinding, at times even ruthless. Time and time again I've seen the concert industry and touring artists rise up and be first in line with money, manpower, precious time and talent. The acts in particular continually come through, and we're already hearing of major help coming from artists, including the always dependable **Dave Matthews Band**, which is planning a robust gift of art and aid that's not quite ready to be announced yet. Acts in all genres do what they do, financially and artistically, and it's rewarding to see this happen time and again.

So the industry is not only functioning—and really, it never stopped—but also playing a positive role, as it always does. There are angels among us, on Beach 119th Street and across the globe, and they're bigger than Sandy. ♦♦♦



**On The Road**  
**RAY WADDELL**

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	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,355,628 \$60/\$49.75	<b>PHISH</b> Dick's Sporting Goods Park, Commerce City, Colo., Aug. 31-Sept. 2	60,124 73,533 three shows	AEG Live
2	\$2,125,924 \$89.50/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> Allstate Arena, Rosemont, Ill., Oct. 23-24	27,132 two sellouts	AEG Live
3	\$1,611,060 (\$155/457 Australian) \$165.40/\$113.68	<b>MATCHBOX 20, INXS, EVERMORE</b> Brisbane Entertainment Centre, Brisbane, Australia, Oct. 27-28	11,228 12,087 two shows	Live Nation
4	\$1,396,009 \$99/\$44.50	<b>SOUTHERN GROUND MUSIC &amp; FOOD FESTIVAL: ZAC BROWN BAND</b> Blackbaud Stadium, Charleston, S.C., Oct. 20-21	20,608 two sellouts	Jam Productions, Outback Concerts, Sound Events
5	\$1,394,816 \$94/\$58.50/ \$39.50	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> KFC Yum! Center, Louisville, Ky., Nov. 3	16,699 20,491	Live Nation
6	\$1,247,574 \$89.50/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> Wells Fargo Center, Philadelphia, Nov. 4	15,393 sellout	AEG Live
7	\$1,220,555 \$105.50/\$85/ \$75/\$50	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Bryce Jordan Center, University Park, Pa., Nov. 1	12,078 15,458	Magic City Productions
8	\$1,158,153 \$85/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> KFC Yum! Center, Louisville, Ky., Nov. 2	16,334 sellout	AEG Live
9	\$1,144,620 (2,326,600 reais) \$275.50/\$49.20	<b>Z FESTIVAL: BIG TIME RUSH, DEMI LOVATO, THE WANTED</b> Arena Anhembi, São Paulo, Sept. 29	12,193 16,500	Evenpro/Water Brother/XYZ Live
10	\$1,108,442 \$85/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> Scottrade Center, St. Louis, Oct. 27	15,034 sellout	AEG Live
11	\$1,071,284 \$89.50/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> Target Center, Minneapolis, Oct. 20	14,532 sellout	AEG Live
12	\$1,066,183 \$89.50/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> American Airlines Center, Dallas, Oct. 29	14,094 sellout	AEG Live
13	\$1,065,557 \$85/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> BMO Harris Bradley Center, Milwaukee, Oct. 21	14,957 sellout	AEG Live
14	\$1,033,314 \$85/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> Sprint Center, Kansas City, Mo., Oct. 26	13,972 sellout	AEG Live
15	\$1,021,718 \$89.50/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> Toyota Center, Houston, Oct. 30	13,084 sellout	AEG Live
16	\$1,008,272 \$98/\$68	<b>BRUCE SPRINGSTEEN &amp; THE E STREET BAND</b> Blue Cross Arena, Rochester, N.Y., Oct. 31	10,405 12,523	Magic City Productions
17	\$932,669 \$79.50/\$39.50	<b>JUSTIN BIEBER, CARLY RAE JEPSEN</b> FedExForum, Memphis, Nov. 1	13,511 sellout	AEG Live
18	\$883,679 (\$86.65 Australian) \$75.72	<b>MUMFORD &amp; SONS, WILLY MASON, MAGNETIC ZEROS</b> Rod Laver Arena, Melbourne, Australia, Oct. 25	11,671 sellout	Secret Sounds
19	\$802,857 (\$74525 Australian) \$103.55	<b>THE BLACK KEYS, ROYAL HEADACHE</b> Brisbane Entertainment Centre, Brisbane, Australia, Oct. 26	7,753 8,505	Billions Australia
20	\$775,119 \$179.50/\$129.50/ \$85/\$45	<b>GUNS N' ROSES</b> The Joint, Hard Rock Hotel, Las Vegas, Oct. 31, Nov. 2-3	8,387 9,839 three shows	Concerts West/AEG Live
21	\$710,388 \$138.50/\$89.50/ \$59.50	<b>PETER GABRIEL, JENNIE ABRAHAMSON &amp; LINNEA OLSSON</b> HP Pavilion, San Jose, Calif., Oct. 2	6,964 7,500	Another Planet Entertainment
22	\$694,240 \$59.50/\$39.50	<b>RED HOT CHILI PEPPERS, THUNDERCAT</b> Target Center, Minneapolis, Oct. 30	12,360 sellout	Jam Productions
23	\$680,476 \$54.75/\$25.50	<b>JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER</b> Gexa Energy Pavilion, Dallas, Oct. 27	19,994 sellout	Live Nation
24	\$677,811 \$58.75/\$34	<b>JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER</b> Cynthia Woods Mitchell Pavilion, The Woodlands, Texas, Oct. 26	16,434 sellout	Live Nation
25	\$635,381 (\$619.075 Australian) \$255.56/\$101.61	<b>LONG WAY TO THE TOP TOUR</b> Brisbane Entertainment Centre, Brisbane, Australia, Oct. 12	4,569 6,770	Chugg Entertainment
26	\$625,108 (1,288,294 reais) \$236.58/\$44.36	<b>Z FESTIVAL: BIG TIME RUSH, DEMI LOVATO</b> HSBC Arena, Rio de Janeiro, Sept. 30	6,846 7,500	Evenpro/Water Brother/XYZ Live
27	\$606,867 \$129.50/\$89.50/ \$69.50/\$49.50	<b>BOB DYLAN &amp; MARK KNOPFLER</b> Hearst Greek Theatre, Berkeley, Calif., Oct. 19	7,277 sellout	Another Planet Entertainment
28	\$596,670 \$125.50/\$59.50	<b>BOB DYLAN &amp; MARK KNOPFLER</b> Bill Graham Civic Auditorium, San Francisco, Oct. 17-18	8,280 10,000 two shows	Another Planet Entertainment
29	\$594,726 \$50.25/\$25.50	<b>JASON ALDEAN, LUKE BRYAN, RACHEL FARLEY, DEEJAY SILVER</b> AT&T Center, San Antonio, Oct. 25	13,584 sellout	Live Nation
30	\$559,724 \$66/\$46	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> American Airlines Center, Dallas, Oct. 24	9,414 sellout	AEG Live
31	\$515,371 \$66/\$45	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> Time Warner Cable Arena, Charlotte, N.C., Nov. 3	8,613 8,830	AEG Live
32	\$507,310 \$66/\$45	<b>CARRIE UNDERWOOD, HUNTER HAYES</b> Chesapeake Energy Arena, Oklahoma City, Oct. 25	8,327 8,704	AEG Live
33	\$505,750 \$59.50	<b>JASON MRAZ, CHRISTINA PERRI</b> Hearst Greek Theatre, Berkeley, Calif., Oct. 4	8,500 sellout	Another Planet Entertainment
34	\$489,555 \$50/\$49.50	<b>WILCO, CIBO MATTO, JONATHAN RICHMAN</b> Hearst Greek Theatre, Berkeley, Calif., Sept. 21-22	9,909 12,980 two shows	Another Planet Entertainment
35	\$487,908 \$125/\$83.50/ \$49.50	<b>TEDESCHI TRUCKS BAND</b> Beacon Theatre, New York, Sept. 20-22	8,091 three sellouts	Metropolitan Talent Presents

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# Xbox Music: Not A Sure Winner

Microsoft music offering is comprehensive but Spotify, iTunes and Pandora can rest easy for now

Microsoft is making a big move back into digital music. Xbox Music, launched Oct. 23 on the Xbox platform and Oct. 26 on the new Windows 8 operating system, gives Microsoft another chance to connect with music fans. But while the platforms and distribution have changed, the end result feels very much the same.

Xbox Music starts with good odds of success. With its inclusion in Windows 8, Xbox Music will get in front of hundreds of millions of potential listeners through new computer shipments and updated operating systems. Startups with limited marketing budgets could only dream of reaching so many people.

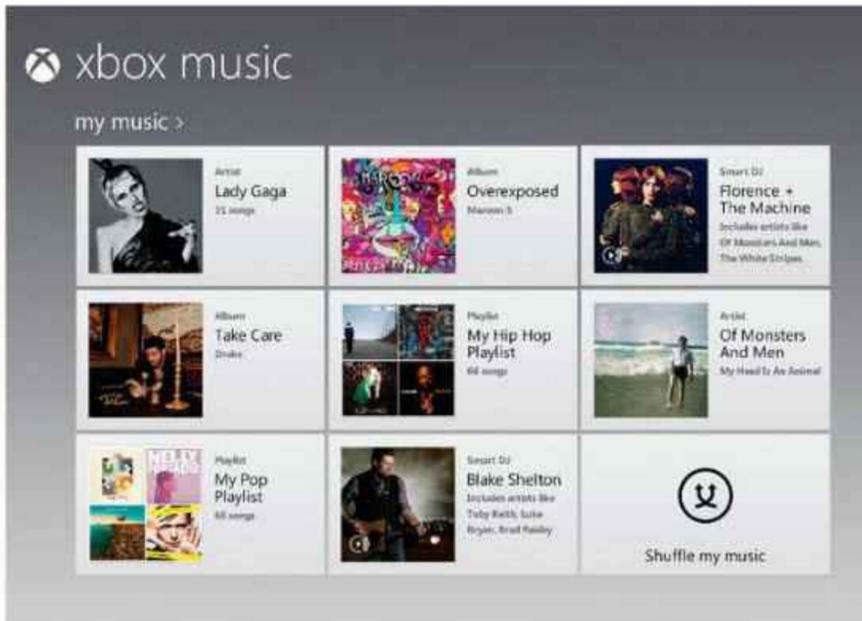
A hybrid of ad-supported service, subscription service, download store and cloud-based music locker, Xbox Music replaces the Zune Music Pass streaming service and download store that launched in 2006. Zune was Microsoft's unified attempt to challenge Apple's two-headed monster, iPod and iTunes. But neither the Zune media player nor Zune Music Pass was able to gain traction. The Zune MP3 player was discontinued in 2011.

Considering that the entertainment world has changed since the Zune launched in 2006, Microsoft also needs to compete with Internet radio and the "freemium" on-demand subscription service, not to mention similar all-in-one services like Samsung's Music Hub. **Scott Porter**, the principal program manager, says the company wants to "unblock music discovery." What this means is Xbox Music needs an option to compete with the likes of Pandora and Spotify and let people listen without paying.

As a result, Xbox Music has both paid and ad-supported listening options. The ad-supported option will be available only on the Web-based version of the service (listening will be limited to 10 hours per month after six months). Xbox console and mobile use will be free of advertisements. Subscriptions to Xbox Music Pass, the unlimited music service that costs \$9.99 per month or \$99.99 per year, can be purchased with the same credit card information stored in a user's Xbox Live account. Premium users will get access on the Windows Phone 8, Windows RT Tablet and Xbox 360. Porter says iOS and Android apps will arrive in 2013.

The biggest change in Xbox Music is where it sits in the organization. Gone are **Robbie Bach**, president of Microsoft's entertainment and devices division during the Zune era, and **J Allard**, the executive who oversaw Microsoft Xbox before taking over Zune development. Xbox Music is now part of Microsoft's interactive entertainment business unit and overseen by **Yusuf Mehdi**, corporate VP of marketing and strategy for IEB, and Xbox Music GM **Jerry Johnson**. IEB oversees development of the Xbox 360, Xbox Live, Kinect for Xbox 360, music and video services, and PC and mobile entertainment.

But even though the team is different, the product is eerily familiar. Microsoft has a knack for delivering merely adequate music services. Xbox Music Pass simply doesn't do anything extraordinarily well. (I have tested the service on an Xbox 360, not the PC or mobile service.) It doesn't even make a good first impression. The layout has so much open space it makes Xbox Music seem blasé and cold. iTunes and Spotify strike the visitor as alive and welcoming in comparison.



Xbox Music's radio product is another problem. Compared with Web radio standard-bearer Pandora, as well as other services, Smart DJ often falls short. For instance, the service lacks the ability to learn from its mistakes. For instance, an out-of-place song can only be skipped but never banned. Giving a listener the ability to like or dislike a song is standard in today's radio services, but it's missing here.

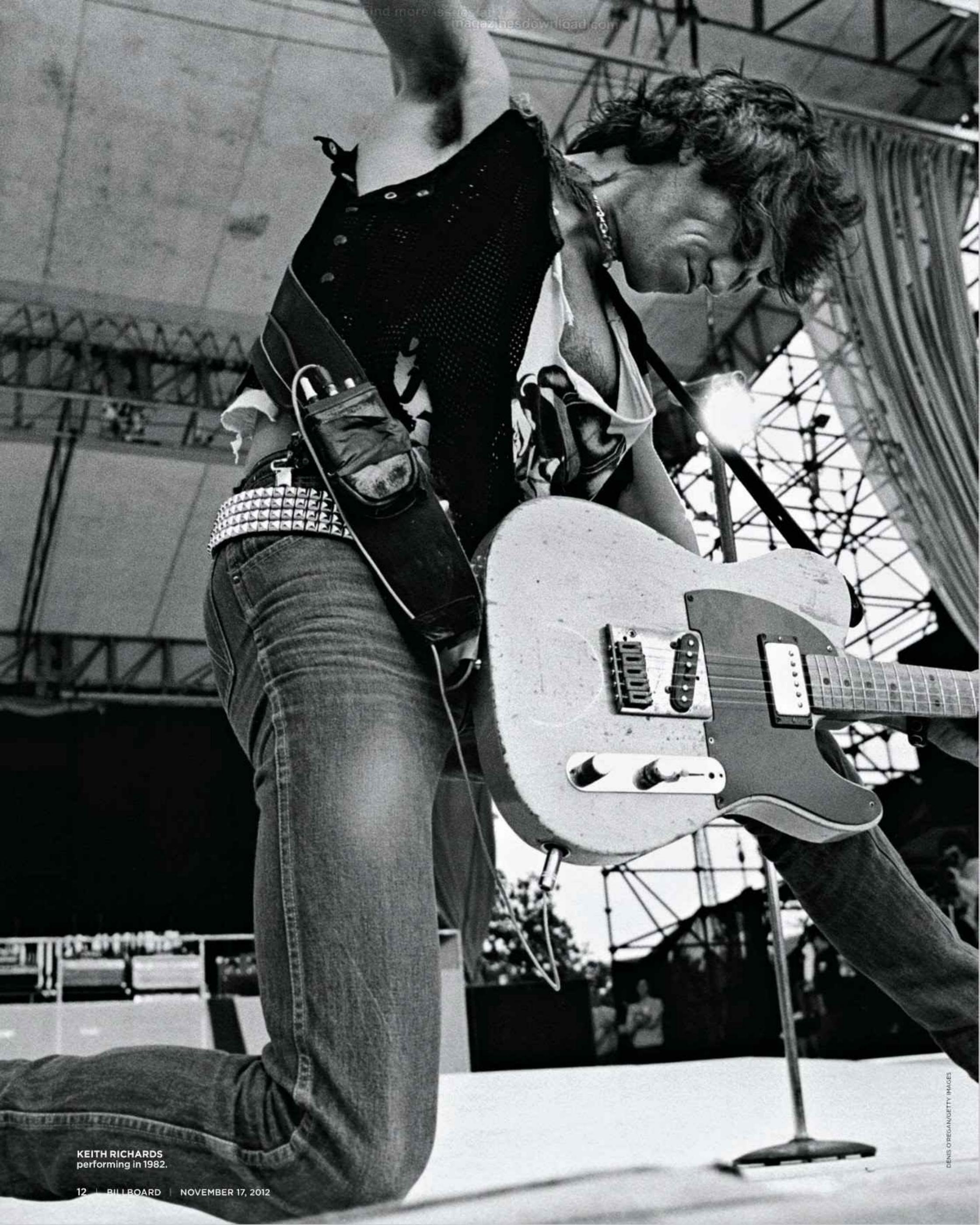
The mediocrity of Xbox Music Pass puts more pressure on other features—the download store, the music locker—and distribution through Windows 8. Integration with the world's most popular operating system may not be enough. Microsoft famously used its Windows OS to gain an advantage in the browser wars in the '90s. The lead has been lost, however. Internet Explorer's global market share stood at 32.7% in September, according to StatCounter. Switching costs are low—as they are with free music services—so consumers have moved to alternative browsers like Firefox and Google Chrome.

The key could be the living room. Xbox Music's integration with the Xbox 360 provides 40 million Xbox Live registered accounts and an inability to switch to any other music service. With its smart design, Xbox Music really delivers its value on a big flat-screen TV.

The key could be the living room. Xbox Music's integration with the Xbox 360 provides 40 million Xbox Live registered accounts and an inability to switch to any other music service. With its smart design, Xbox Music really delivers its value on a big flat-screen TV.

FOR THE RECORD

- In the Nov. 3 issue, for item No. 66 in Billboard's Maximum Exposure list, SiriusXM Radio's SiriusXM Hits 1 channel was misidentified as Pop2K.
- In the Nov. 10 issue, in the album reviews, Dave Bottrill should have been listed as producer for Stone Sour's *House of Gold & Bones, Part 1*.
- In the Nov. 10 issue, a story on Alicia Keys should have noted that Jamie xx is among the producers on Keys' new album. And in tandem with RCA's Theola Borden, Keys' publicity is handled by Kelly Bush, Allison Elbl and Rhett Usry of ID.
- In the Nov. 10 issue, a story on Lindi Ortega misstated the name of Fever to Burn, the fictional band with whom she'll perform her song "The Day You Die" on ABC's "Nashville" on Nov. 14.



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KEITH RICHARDS  
performing in 1982.

DENIS O'REGAN/GETTY IMAGES



# LADIES & GENTLEMEN, THE ROLLING STONES

When they take the stage in London for the first time in five years, **THE ROLLING STONES** will be celebrating their 50th anniversary. And they'll also be showing how they invented or perfected each and every aspect of the modern touring business. Here's how they did it.

**T**astes being what they are, the designation "world's greatest rock'n'roll band" is up for debate.

But one designation that cannot be argued with is the Rolling Stones' status as the "world's greatest rock'n'roll business," particularly as it relates to touring.

Put simply, if it has to do with touring, the Rolling Stones either invented it, improved it greatly or changed it forever. The innovation, creativity and business acumen of this band, along with the considerable contributions of the chosen few who have worked with it through the years, extend into virtually every area of the business: production, sponsorships, branding, ticketing, merchandising, global routing, concert promotion and overall touring economics.

**BY RAY WADDELL** "They've either had an impact on or pioneered every single aspect of touring," says Bill Zysblat, who with Joe Rascoff are partners in RZO Productions. Zysblat began working with the Stones as a tour accountant in 1975—when the band announced its "Tour of the Americas by playing 'Brown Sugar' on a flatbed truck in front of New York's Waldorf Astoria hotel—and has, with RZO, continued working with the group in some capacity ever since, most notably as tour producer on some of the biggest mega-tours in the history of mega-tours.

"There's one thing that sets the Stones apart, and that is they are not afraid to consider any option in any area of touring," Zysblat says. "They look at something that's never been done before and their first reaction isn't, 'Let someone else try it.' Their first reaction is, 'Let's look at it and see if it makes sense.' If it makes sense, they're prepared to go forward."

The melding of art and commerce is never more complete, more pervasive or more downright lucrative than with this band, which first played live on U.S. shores in 1964. "The Rolling Stones have always been, and continue to be, the leaders in all things touring," says Australian promoter Paul Dainty, who, with Virgin Music, snagged the rights to do the handful of announced shows around the Stones' 50th anniversary this year. "Artistically, they set the benchmark for everyone else."

When a band not only owns one of the most beloved catalogs in ex-

istence, but also plays these songs exceedingly well over the course of decades, the stage is set to do remarkable things surrounding live performance. Billboard Boxscore numbers are incomplete, but to say that the band has grossed more than \$2 billion in ticket sales since 1989's *Steel Wheels* tour is reasonable. All the other pieces that has long been part of the pie—merch, sponsorships, VIP ticketing, DVD sales, pay-per-view, live albums—could easily add another \$1 billion to that take.

Michael Cohl, who steered the band's tours through a period that basically blew up the touring business model, cites one factor that makes all things possible with the Rolling Stones: "They knock 'em dead. When you're just sitting around with them, it's great fun, and something happens when they walk up those stairs. Suddenly, they're 20 feet tall."

The business concept is simple: Take what you have and efficiently bring it to the most people possible in the most aesthetically pleasing way imaginable, then kick those people's asses in such a way that they not only want to memorialize said ass-kicking with a too-cool-for-the-room T-shirt (or leather jacket, or iPad cover), they want to see the band again as many times as possible. Blue chip sponsors can happily swim in the tour's wake, and fans and brands eagerly anticipate the next time.

And, so far, there has always been a next time. While quick to capitalize on the branding opportunities of various milestones, the Stones have never said any given tour would be their last. Artists who cash in on a "farewell tour" bonanza only to come back again in a few years frustrate fans and damage credibility. The Stones leave retirement talk to the fans and keep on rolling. To see the Stones is to see rock'n'roll history, and while jokes about geezer rock abound, the fact is their on-stage powers seem completely undiminished.

The nucleus of the Stones since '94—Mick Jagger (vocals), Keith Richards (guitar), Ronnie Wood (guitar) and Charlie Watts (drums)—is a synergistic beast that is more powerful than the sum of its parts. And the founding core plays a role in the show beyond musicianship. Watts takes an interest in the merchandising, for example, but it's Jagger who, here and throughout the band's business affairs, takes the leading role. "There is no one else like [Jagger] in the music business, someone who has fully understood the value of his brand and puts the required amount of work in," says Tom Bennett, CEO of merchandising company Bravado. "He doesn't just talk the talk, he walks the walk."

With production elements, "they each had roles, but in a nutshell, Mick cared more about how it looked and Keith cared how it sounded. So the two of them came up with something that looked good and fucking sounded good," says production guru Jake Berry, who first worked with the band on the *Voodoo Lounge* tour, which moved a staggering 6.4 million tickets in 1994-95, according to Boxscore. "In my mind it was always a great marriage."

## THE BIRTH OF THE MEGA-TOUR

As did most of the British Invasion bands of the era, the Stones toured haphazardly in the early to mid-'60s, generally aligned with singles, albums or opportunity. In time, they built a reputation for outdoing their counterparts, if not in musicianship, then certainly in excitement and a sense of "anything can happen" abandon.

But the efficiency, mega-productions and inimitable style of maximizing their touring opportunities rarely came to bear in the first chapters of their touring narrative. In the '70s, as the Stones sold out shows and built their reputation for top-flight production and performances, all too often the headlines were more about drug busts or mythic tales of debauchery than stellar show, as with Richards' 1977 arrest at the Harbour Hotel in Toronto that, ironically, solidified the band's relationship with the man who later took the Stones to new heights in touring.

Before Canadian impresario Michael Cohl changed the touring business forever with *Steel Wheels* in 1989, he played another role in Stones history. "The most important thing I did for the Rolling Stones before *Steel Wheels* was raise the bail for Keith in Toronto," Cohl recalls. "For a long time Keith didn't know me as a promoter—he thought of me as a bail bondsman."

Cohl did scattered shows with the Stones dating back to 1974, but the man who first with made history with the band was the late, great promoter Bill Graham in San Francisco. Graham had worked with the Stones, who by all accounts never used an agent, since the '60s, but changed the game permanently with the 1981 tour in support of *Tattoo You*.

The band needed to do something different. Legal hassles, taxes and onerous label and publishing deals had depleted its financial resources. The Stones hired Prince Rupert Lowenstein as their business manager in the early '70s, and he saw the surest revenue for a band that can really play was to play—everywhere.

Lowenstein, a London financier who retired in 2007, inherited a bit of a mess, but his skills reshaped the picture for the Stones. He "saved them [money], got them out of a lot of really bad deals and structured them properly," Zysblat says. "It's rare for a banker to come in and live and breathe rock'n'roll, but he did it, and did it very well—and with style. He is a gentleman."

By the late '70s, particularly on the tour in support of *Some Girls*, the Stones were selling out big buildings and were considered the biggest band in rock, but something was wrong: The tours weren't as profitable as they could have been, and the appeal wasn't as strong globally as in the States. Merch per-caps, which later averaged an unheard of \$10 per head throughout 20 years of touring with Cohl, were a paltry 25 cents in Europe, according to one source.

And the band spared no expense. Zysblat says being the Stones' tour accountant in his early days with the band was a gig that sometimes made him want to "blow my brains out," as in 1975 when Jagger wanted elephants onstage in Memphis. "A simple request like that not only required getting elephants, it required reinforcing the stage, and just spending a fortune," Zysblat recalls. "But it's something that eventually becomes national news and sells more tickets along the way. They're not afraid to try any good idea, or a bad idea if they think it's a good idea."

With Graham's promotional flair and sheer force of will, the Stones' touring began to turn into the cash cow that it would be for the next

30 years. "Bill helped make it all bigger than life," Zysblat says. "Bill and the band decided in '81 that if you promote that you're a stadium band, then people would believe you're a stadium band, and they turned it around."

Graham had serious history with the Stones, he was the best-known promoter in the world, and he pitched the band to be its tour director for the 1981 *Tattoo You* tour. The North American run was roughly 50 shows, split fairly evenly between arenas and stadiums. While the Stones had been spending a lot of money on production for some time, this was their foray into

would do press conferences, sometimes with Jagger, but basically we would literally 'whisper' that the Stones were coming to town and every single date in the country blew out—except for Detroit, of all places."

The concept of national tour deals was just starting to percolate with Concerts West's work with the Beach Boys, but Perloff says Graham got the Stones tour because "our proposal made a lot of sense. We were actually hired by the Rolling Stones, [unlike] the idea of what happens now, where you're basically a bank and the reason the band is using you is to front-load the

multitiered, multimedia partnerships that allow artists, venues and events to sink more dollars into production and give fans an opportunity to interact with artists in new and unique ways.

But taking the money in '81 wasn't a given. Taking on a sponsor was radical enough for the rebellious rock'n'roll world, but a fragrance? "They had a lot of guts," Zysblat says of the Stones. "They really felt like, 'By doing a sponsorship, we can give the kids better production and better value, and [Jovan] are willing to help us do that.' They came to that conclusion not easily the first time. I remember band meetings about it, but in the end Rupert, Mick and Keith came to the conclusion, 'We're the Stones. We can do what we want.'"

Brands like Volkswagen, Sprint, E\*Trade, AT&T Wireless, T-Mobile, Ameriquest, Amex, Radio Shack and others have since aligned with the band. Perhaps the biggest deal of them all is Virgin Music's involvement with the 50th-anniversary shows, which sources say will pay the group \$25 million for the first four concerts announced in London and Newark, N.J. (A Barclays Center play in Brooklyn is expected but not yet announced.)

But in 1981, no major tour had ever brought in a presenting sponsor and, for many, such a move was sacrilege. "In those days nobody knew what a sponsorship meant. [Jovan] was on the ad, maybe they got some tickets, but it wasn't that big a deal," Perloff says. "There was no activation, there was no sponsor on the [screens or backdrops]. It was just on the radio spots and print."

Graham went on to successfully tour the band in Europe in '82, notably passing on Canada and Cohl. It would be seven years before the Stones toured again, and when they did the band would change the game in even more significant ways.

## COHL MINING IT

When the band reconvened in 1988 to record and plot a tour behind *Steel Wheels*, the easy solution would have been to fall right back in with Graham, whose relationship with the Stones was by then famous and productive.

Not so with Lowenstein. "Bill had had a difficult relationship with Prince Rupert, and he was very close to Mick and Keith," Perloff says. "Remember, in '78 they had no money and by '89 they were very wealthy, and [Graham] felt his relationship with the band members was enough. But it's not a good idea to have argument after argument with the band's manager."

Enter Cohl, who had promoted the Stones in his home market of Toronto and in such U.S. cities as Buffalo, N.Y., dating back to 1974. He had played a key role in the Jacksons' 1984 *Victory* tour, and though that show was a financial loser, he learned lessons about scaling, capacities, stadium plays, building deals and market value.

"I saw what could be in terms of the size of crowds, how you would deal with crowds in terms of money, and it was way beyond anything I could have imag- **continued on >>p16**



**MICK JAGGER** performing in Chicago during the 1981 tour that changed the game forever.

**"They've either had an impact on or pioneered every single aspect of touring."**

—BILL ZYSBLAT,  
who's worked with the Stones since 1975.

"mega" production—a three-act show that featured opener George Thorogood on all dates and middle acts like J. Geils Band and Journey.

"A number of things were very special about that tour," says Gregg Perloff, president of San Francisco promoter Another Planet. Back then he was working with Graham, serving as the "agent" by routing the tour and cutting building deals. In those days before the Internet, the promotion of the Stones '81 tour was genius in its simplicity.

"We only advertised in one city. The rest of the tour sold out on a whisper," Perloff says. "Bill

money so that no matter what happens they're going to get paid. When a band knows they're going to sell out, there's no reason to take that money. We got paid by the Stones, as opposed to us paying the Stones."

The '81 tour was, in a word, huge. If a single tour heralded the birth of the mega-tour, this would be the one. "To this day, I've never seen a tour as big and powerful as the Rolling Stones' '81 tour, where people were just dying to get a ticket," Perloff says. "Every newspaper, every radio station, every outlet, wanted to write about the Stones, and what that did was make them bigger than life. And of course that helped sales."

Given Graham's affiliation with the Winterland merchandising firm, merch took on a bigger role on the '81 tour. "We used to have a joke in our company that the only way you could get fired from Bill Graham was to steal or run out of mediums," Perloff says. Buildings wanted the band so badly that, for the first and probably last time, they were willing to forgo their cut of merch sales, which could be as high 25% in those days. "That was the power of the Stones. No other band could get that deal."

Another first: Amid cries of "sellout," the Stones brought in a tour sponsor, Jovan Musk. Tour sponsorships have evolved mightily since Jovan ponied up a reported \$500,000 to sponsor the Stones' 1981 tour, transitioning from simply a paycheck for "presents" designation to today's

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from >>p14 ined, and I suspected it was way beyond anything any other promoter could have imagined," Cohl says. "I always kept it in the back of my brain that one day that information would be useful."

That information became useful in 1988. "I went to Rupert with a proposal for the whole tour. He was clearly receptive," Cohl recalls. "I got the tour because I had a better idea, and it involved more money for the Rolling Stones than Bill was putting on the table."

As to the nuts and bolts of the better idea, Cohl adds, "It was different scaling, it was reserved seating, it was better deals with arenas and stadiums than you could ever imagine, it was merchandising. We were taking everything and putting it into one pot and sharing it: sponsorships, merchandise, ticket rebates, VIP ticketing, anything you can think of that would generate money from the tour."

If it sounds like the multirights deals struck by Live Nation with acts like U2, Madonna, Jay-Z and others (mostly engineered during Cohl's brief tenure as chairman of Live Nation and largely spearheaded by Arthur Fogel, then Cohl's right-hand man and now chairman of Live Nation Global Touring), Cohl says, "That was when it was invented."

Zysblat, with RZO's continuity through the '80s, calls Cohl's involvement "the next big step," he says. "Michael decided that tickets, merch, all those prices were too low for this band," he says. "They were selling every ticket, every T-shirt they had, and the scalpers were making all the money. Not that [previous] tour director Peter Rudge did a bad job in the '70s, but Peter focused more on the artistic and the promotion, and Bill and Michael turned it into a business."

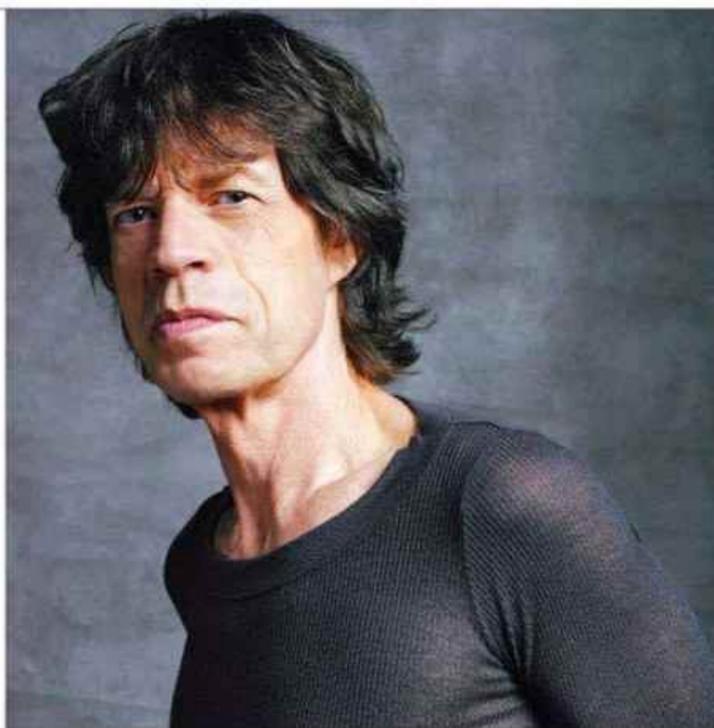
In 1981-82, Graham was a tour director, the next evolutionary step following Rudge, in the sense that he wasn't a promoter or risk-taker, except in his home market of San Francisco. Graham oversaw marketing, production, ticketing and merchandising, but it wasn't his money on the line.

Cohl was hired to be the promoter, the guarantor of money in every market. He took on the role of tour director at the same time mostly to protect his investment, and he took on a creative role in terms of marketing, messaging and branding to maximize that investment.

A big component of Cohl's pitch was consistency: You had the same promoter in every market, as opposed to promoters with different marketing campaigns and regional turf wars fighting to draw crowds from one market to another.

"Michael had a very compelling argument that having everything exactly the same market by market would a) make life easier and b) to the extent you had any dates that weren't doing spectacularly, [cross-collateralizing] the dates would level out the money and allow the promoter to put up a bigger guarantee," Zysblat says. Amortization or cross-collateralization—the foundation of national and global tour deals today—was perfected, if not born. Cohl was able to guarantee far more than any group of promoters could offer because he knew if he lost money in one market, he'd pick it up in the overage in another. "That didn't exist before, and obviously there wouldn't be a Live Nation or AEG today if that didn't happen."

So when it came down to money, Graham couldn't compete financially with Cohl. Graham's strategy involved combining the resources of regional promoter offers in each market, **continued on >>p18**



# A STONED HALF-CENTURY

**MICK JAGGER and KEITH RICHARDS** talk to *Billboard* about their upcoming live shows and their plans for 2013

BY PAUL SEXTON



**T**he first floor of London's Dorchester Hotel is crowded with security men, management staff and press assistants, all moving between various suites. Little sensing the comedy value, they dart through one door only to appear from behind another moments later to check a watch or make another call. The business of promoting a new compilation, a film and a handful of live dates is afoot, and the Rolling Stones are working hard.

On Oct. 19, halfway through an intense run of rehearsal days in Paris, they interrupted that schedule to fly home for the London premiere of "Crossfire Hurricane"—the documentary directed by Brett Morgen, produced by Mick Jagger and executive-produced by the rest of the Stones—and a day of interviews. Ronnie Wood looks bleary-eyed, but enthusiastic to a fault. Charlie Watts is laid up at home with the flu. Keith Richards cackles as amiably as ever, noticeably without the omnipresent drink near at hand. Jagger is purposeful but animated.

Billboard shared separate suites with Jagger and Richards to get the word on the film, the *GRRR!* compilation (due Nov. 13 in North America on ABKCO/Universal) and 50 years in the Stone age.

**When did a reunion begin to look possible?**  
**KEITH RICHARDS:** We did some rehearsals in New Jersey [in the spring]. To me that was the acid test, and when Charlie Watts clicked in, then I knew that the juggernaut would continue. We were rocking, and everyone's going, "Yeah, the energy's there." Music takes you over and above any of the petty little things, the bickering and all that crap.

**Did you expect to record the new songs ["Doom & Gloom" and "One Last Shot"] for *GRRR!*?**  
**RICHARDS:** They were making this compilation, and at the last moment they tell us, "Oh, it'd be nice to have an extra track or two." So Mick and I say, "Oh, great, we've got a month. Just like that, huh?" I said, "I've got one," and he said, "I've got one"—it was probably the quickest Rolling Stones recording sessions that I can remember, ever. We cut two tracks in three days, boom. And to me just taking one step back, to watch the band playing, just as an observer... whoa, man, these cats are hot.

**MICK JAGGER:** I knocked out "Doom & Gloom" in very quick time, did a quick demo of it, and it didn't come out a million miles away from that, to be honest. Everyone's saying good things about it, so I can't be happier. "One Last Shot" is a song that Keith wrote mostly. I wrote some extra lyrics for it. It's really good.

**The retrospective film "Crossfire Hurricane" is quite dark, especially in its coverage of the Stones' '60s history. Was that the intention?**  
**JAGGER:** It is quite dark. Not as dark as it was in one cut. [We said,

"Wait a minute, Brett, you've gone too dark! Come back into the light now, you can have a bit more funnies." If you lean too heavily on the dark bits, you can drag people down too much. I think it's a good balance now. Several people said, "I know the story, but I couldn't stop watching it. I still found new things in it."

**RICHARDS:** Brett Morgen did an amazing job of keeping the story on track. He didn't get hung up with the chicks, which is a difficult thing to do. Also he found some amazing footage.

**There's been controversy about your ticket pricing for the London and New Jersey shows. What's your take on that?**

**JAGGER:** I don't think there should be a secondary ticket market. I don't think it should be legal. To my mind, there has to be a better way of doing it, but we're living, really, with the way the system functions. We can't, in four shows, change the whole ticketing system. You might say, "The tickets are too expensive"—well, it's a very expensive show to put on, just to do four shows, because normally you do a hundred shows and you'd have the same expenses. [laughs] So, yes, it's expensive. But most of the tickets go for a higher price than we've sold them for, so you can see the market is there. We don't participate in the profit. If a ticket costs 250 quid [\$400], let's imagine, and goes for 1,000 quid [\$1,600], I just want to point out that we don't get that difference.

**What sort of shows can we expect?**  
**RICHARDS:** We'll have Bobby Keys in for a few horn things but we're not carrying sections. Charlie said, "We should have the stripped-down thing." I said, "Charlie, you realize how much pressure that puts on the guitar lineup?" But at the same time, it's a challenge, and he's right. The fact is that what we try and do onstage is deliver what's on the record, and there's a lot of horns and a lot of voices. OK, you want the blues band, you want the rock'n'roll, stripped down? You're going to get it. It's going to be fun, man.

**Do you see the 50th anniversary as a cause for celebration?**  
**JAGGER:** It's like a big birthday—you come to it and then you move on.  
**RICHARDS:** There's a sort of sense of timing with this band that you can't really put your finger on. There's a sort of scratch and an itch that comes up, and I suppose the 50-year thing is an added spur.

**And 2013? Keeping options open?**  
**JAGGER:** I suppose you could say, yeah.  
**RICHARDS:** This juggernaut, once it gets rolling, is almost unstoppable. "Oh, an extra gig," or, "Let's play somewhere you've never played before." So things go on. Right now, I'm just happy to have the thing rolling and moving. It'll be great, playing London and New York. The rest of it, it'll happen. Don't worry about it.

JAGGER AND RICHARDS: COURTESY OF ABKCO/INTERSCOPE/JMG

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from >>p16 then adding them up for one bid. Cohl took a similar tack by "laying off" dates to locals and then, according to someone close to the deal in those days, "factored it by some crazy number, maybe 150%, by saying to himself, 'Phoenix may fall a little short, but New York will outsell the guarantee, for sure.'"

In the end, Cohl offered a "staggeringly higher guarantee" just on the basis of that cross-collateralization, plus one key factor: "Everything was in the pot—from merch to sponsorship to ticket sales, it was all one thing," a source says. That was something that Graham didn't have the ability to do, because notoriously competitive regional promoters weren't inclined to share their profits or take on others' losses.

Cohl used local promoters as well, but paid them a flat fee (how much is a matter of much debate) as opposed to cutting them in percentage-wise. Being a promoter himself, Cohl was acutely aware of how promoters made their money, and he used that to his advantage. The more the local promoter was making off ancillaries, the less they got paid from Cohl's cut.

In the end, Cohl's guarantee was an estimated \$5 million higher than Graham's, but ironically that guarantee ended up being irrelevant, with the band's take ultimately ending up as more than triple the offer. Within a week of the first on-sale, Cohl was in the black.

And Cohl and his lean-and-mean Toronto-based team of about a dozen sharp touring pros learned one big lesson from the *Steel Wheels* tour: "That we could do it," Cohl says. "It's that simple. We were able to gather the forces, put it together and manage that business in such a way that it was an artistic and financial success."

Not only did they do it, they did it again and again, bigger, broader and better each time. The world was the Stones' marketplace, more than ever. "You try to make it as expansive as possible, and you try to do as well as you can on each project," Cohl says. "It is the business of art, but it's the art of business. If we're going to do a project, we want to do it full bore. We want to be involved in every aspect of it, and we want to market it to its maximum so it can be the most successful thing it can be."

Graham died in a 1991 helicopter crash and, by all accounts, was still pissed off about losing the Stones, calling it "like watching your favorite lover turn into a whore." With the perspective of time, Perloff sees the Stones' shift to Cohl as a natural evolution for the band.

"As much as it was devastating emotionally and financially to our company, it was very interesting because Michael was not a well-known figure and he and Arthur [Fogel] did a phenomenal job in the next phase of the Stones," Perloff says. "I'm not going to say our company wouldn't have, but it's interesting that Bill and our company helped the Stones at a certain phase of their career, then they picked somebody that also helped them a great deal and did a great job. So they chose right."

## TIME WAS ON THEIR SIDE

By the end of the *Steel Wheels* tour, Cohl and the Stones had a better handle on their market value and began charging hundreds of dollars for the best seats and packages. The aggressive pricing strategy, as Zysblat sees it, "didn't put the scalpers out of business by a long shot, but it helped put the ticket price in a true market position."

Untold hours were spent on scaling the house. Scalpers had frustrated the band for



years by charging several times face value for the best tickets (really, all tickets), and the Stones opted to take that on by raising their prices to levels only rarely seen in the primary business. The media always focused on the top-priced tickets, but Cohl and the band's position was the top 10% of tickets basically funded the lower prices, keeping the other 90% reasonable and a fair amount of them even relatively low.

"One thing I do love about the band is that, even in this current run of dates where ticket prices before fees are \$850, there are \$125 tickets," Zysblat says. "They always demand that there are a decent number of fairly priced tickets, and those tickets get

into the hands of true fans."

VIP, bundling, packaging, presales and fan club ticketing were all first exploited to their fullest by the Stones. SLO Ticketing president Shelly Lazar, dubbed the "motherfucking ticket queen" by Richards, basically created a business, and to this day oversees packages and "friends and family" tickets for the band. Family or not, there aren't any comp tickets on a Stones tour. Be it promoter, label, band member or sponsor, someone's paying for every ticket in the manifest.

And, in the infancy of the Internet, the Stones created "direct-to-fan" commerce on the '89 *Steel Wheels* tour. Norman Perry, a merchandising visionary, oversaw the Stones' merch business for the duration of the tours with Cohl. "Norman made the first online rock'n'roll retail transaction ever, and I forced him to do it," Zysblat says. "At a time when there were no online sales, I told him he had to open an online store, and he looked at me like I had two heads. This tour is six months away, and I'm telling Norman that people are going to send him orders by electronic mail, because they want to wear their shirt to the concert. He said, 'I'll do it because you're making me do it, but I think it's a terrible idea.' I remember when he made the first transaction he called me up—he wasn't using the Internet at the time—and said, 'I just sold a shirt. That's one.' I said, 'Don't worry, there'll be more.' And at the end of the tour he said, 'I cannot believe what we did.'"

Perry built the most powerful merch machine in history. Credit card scans at concerts, broad and deep product lines and high-end apparel like leather bomber jackets with the tongue logo all made their debut with the Stones, on Perry's watch.

The Rolling Stones built the most powerful and varied merch machine in history. From top: at the Los Angeles Coliseum in 1981; a pop-up shop in London takes shape prior to the release of *GRRR!*; Stones skis from Bravado.

As for what makes the Stones such a great merch band, Perry points to the performances. "It's always about the show and the experience the audiences have at that show that takes them beyond the traditional 'I need to get something to memorialize this' to 'I have to, I must, it's imperative, and what about my friends, I've got to get extra,'" Perry says. "The credit belongs to the band. Great songs, great lyrics, great imagery, fantastic historical posters we could re-create and fantastic contemporary art that they gave us album after album and tour after tour."

Along with Jagger, Perry remembers Watts taking an interest in the merchandising. "Charlie's original statement was, 'I know we're going to sell a lot of T-shirts with a red tongue on it, but can we do something else?' And as a result, we created clothing that works for the moment—event shirts that memorialized where we were and merchandise and clothing that was lifestyle," Perry says. "Bragging about your affinity for the Rolling Stones became something that was very easy and important to do."

They upped the ante every tour, with a new look, theme, fonts, logos and products, pleasing old fans and impressing new ones. They made sure there were shirts fitted properly for women, and they never went light on quality. "So while we were happy to charge a lot, we were very justified in doing so," Perry says, "because the merchandise was of such high caliber, and when the public saw it they reacted very positively."

Perry adds that the band could drive merch sales by the smallest gesture. "Every now and then, Mick would wear a T-shirt onstage. Maybe he'd just put it on for the encore because he was sweating and that would be the No. 1-selling shirt of the day."

In 2008, when the Stones' music catalog shifted to Universal, another forward-thinking merch company in Bravado, a subsidiary of Universal Music Group, was blessed with the opportunity to take on the greatest merch band in history. The Stones weren't touring after the *A Bigger Bang* tour wrapped in 2007, so Bravado's focus was on retail and licensing, and the posture was global. After all, languages may differ but the tongue is universal.

Bravado CEO Tom Bennett recalls an early meeting with Jagger and band attorney Joy Smith.

"We were able to pitch them about how we thought we could grow the retail part of the business, as well as online and licensing, by marrying the music and the merchandising together so we could go and offer retailers all over the world a more complete package," Bennett says. "By tying into the enormous reach of Universal in 44 countries, it just revolutionized our business to the fact that they're the most successful and first real example of how well music and merch work together. It's astounding how well it's working."

Bravado has built an impressive retail presence for the band in Norway, Japan, Brazil, Australia, the United Kingdom and across Europe. "Being able to say that we represent their name, logo, license and music is **continued on >>p20**

**ROLLING TOGETHER  
SINCE 1975**

The logo consists of a diamond shape divided vertically into two halves. The left half is a light gray color, and the right half is a darker gray color. The letters 'RZO' are written in a white, serif font across the center of the diamond.

**RZO**

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from >>p18 a hell of a great calling card when you go knocking to meet really big retailers," Bennett says.

The 50th anniversary provides an anchor around which Bravado can build a huge program with retailers and, as ever, the Stones provide compelling imagery. The band commissioned Shepard Fairey to update the classic tongue-and-lips logo created by John Pasche some 40 years ago.

Like Robert Frank's classic imagery from *Exile on Main Street*, Andy Warhol's work on *Sticky Fingers* and Walton Ford's striking gorilla images for *GRRR!*, the band members have "always aligned themselves with top talent," Bennett says.

Now Bravado has some live events to work with the kings of tour merch, and Bennett promises "really, really nice stuff in quite a wide range."

## SUPER SIZING IT

By the mid-'70s the Stones were investing heavily in production and by the time *Steel Wheels* rolled around, fans expected to have their minds fully blown at a Stones show. The price tag was millions in upfront costs and millions more in labor and trucking, but the investment was worth it, especially if the band wanted to play stadiums—and it did.

Cohl felt like, beyond the Stones' tours, the entire stadium concert presentation was on the line. "In those days stadium gigs tended to not

have the best reputation. They were OK if you were a fanatical fan and a once-in-a-while thing to do, but not a thing to do on a regular basis," he says. "We wanted these shows to be so enjoyable that people would come back time and time again, tour after tour, and perhaps even come see other bands in stadiums."

Michael Ahern was the production manager on the *Steel Wheels* tour and Jake Berry took the reins on *Voodoo Lounge* with a mandate to cut down leapfrogging, reduce production costs and create a universal crew. "Jake had a terrible job," Zysblat says. "The band said, 'We're doing this. You figure it out.' It always comes down to labor. You can always build another blowup doll, but Jake had to figure out how to do it using the least amount of people."

Berry zeroed in on the labor side of the equation, building a system where those doing the grunt work requiring medium levels of training could be grouped into multiple teams and jump ahead of the tour. The tricky, day-of-show necessities could be performed by a universal team, a core set of A-list experts that knew the idiosyncrasies of tour production inside and out, eliminating the need to hire and train excessive numbers of the highly trained, highly paid personnel like lighting directors, sound mixers and video personnel. It heralded a new age in tour staffing, budgeting and efficiency. "None of it was rocket science, but most of it hadn't

been applied to rock'n'roll before," Zysblat says.

Berry says he was "a little nervous" when he moved from the heavy metal world and overseeing production for AC/DC to the Stones, which meant moving from a 16-truck tour to a 26-truck tour with an additional dozen trucks of steel. "That was a little nerve-racking, but like all tours, once you tame the beast, it's great," Berry says. "Best job in the world, the Stones."

From massive, bawdy inflatables to crazy-large staging, dizzying towers, incredible sight-lines and powerful video imagery, the Stones continuously pushed the envelope with production. If they didn't invent the satellite stage, the Stones certainly perfected and brought the concept to its greatest heights on the *Bridges to Babylon* tour. "[Designer] Mark Fisher created a bridge that came out of the stage and bridged the gap to the B stage, probably still [one of] the greatest gags in rock'n'roll history," Berry says. "We're talking 1998, a fucking magnificent piece of engineering, a great idea, and nobody had ever done it. The bridge extended like a fireman's ladder—a very, very expensive fireman's ladder. When it got to the stage we tied it down and the band walked over and performed on the B side. It was magical."

Then there was the 2002 "Tour of Arenas, Stadiums and Theaters," affectionately known as TOAST by the crew who felt that way by tour's

end. "The whole concept of stadiums, arenas and theaters in some select cities was unreal. I don't know any band that could go from, say, in New York, Giants Stadium to Madison Square Garden to the Roseland Ballroom, all in a week," says Berry, who created a color-coding system to ensure that the right gear went to the right venue. "From a production manager's standpoint, that was the most gratifying tour we ever did—always an adventure and on the edge."

## GRRR!-ING UP FOR MORE

So now, 50 years in, the Stones are ramping it up again with shows in London, Newark and, still TBA, Brooklyn. For the past two years, speculation has been rampant as to who would promote the shows. The most serious bidders were sports and entertainment firm AEG, Live Nation with Cohl and Australian promoter Dainty with Virgin.

Live Nation and Cohl had settled their legal tussle in the wake of his exit as chairman (over the rights to promote the Stones, among others). A source familiar with the discussions says Live Nation chairman Irving Azoff was pitching hard for the Stones, while the band was in discussions with Stones tour veteran Fogel, producer of many of the biggest tours in history. Meanwhile, Cohl, having accomplished the herculean task of turning Broadway's "Spider-Man: Turn Off the Dark" around, was having his own discussions with the band.

But the winning bid, according to sources, was based on a \$25 million guarantee for the Stones, whether it be four shows or five. In the opinion of one source familiar with the bids, "Cohl had the superior deal," particularly given his history with the band. In the end, the group must have decided that, for five dates and no "tour" per se, it could live without a tour director, or perhaps Dainty, more a promoter in the traditional sense, might fill that role.

But one area where Cohl's presence will likely be missed is as a "referee" of sorts managing the decision-making process within the band for issues large and small. "The dynamic between the band members is interesting," says a veteran of numerous Stones tours familiar with the group's inner workings. "If they disagree, there aren't that many people they trust as a referee, and between Rudge, Graham and Cohl, there was that trust."

Generally, majority rules within the Stones, but sometimes a mediator would be necessary. "Not that they were fighting—it could be the simplest decision in the world: 'Do we want to spend another \$50,000 on a blowup doll?'" the source says. "And now that referee's not there. Hopefully they won't need it."

So now Cohl finds himself in the same position Graham was in 1988: on the outside looking in as tickets fly out the window. But Cohl's not taking it as hard as Graham apparently did.

"I'm not going to call Dainty a... what did Bill call me again?" Cohl says. Reminded of—and seemingly misinterpreting—Graham's quote about losing the Stones, Cohl replies, "I don't think of the Rolling Stones as my best girl and I don't think of Paul Dainty as a whore."

Indeed, Cohl sounds utterly convincing when he says he's not bitter. "I just won producer of the year on Broadway for saving 'Spider-Man.' I just had a new granddaughter. I'm having a great life," he says. "And if the Rolling Stones ever want to work with me again, they can call and we'll see what happens. I'm sure the shows will be great, and I wish them all the best."

# THE EARLY STONE AGE

A new version of a 1965 documentary gives rare (and electrifying) insight into the band's beginnings

In 1965, Rolling Stones manager Andrew Loog Oldham commissioned director Peter Whitehead to shoot the group's two-day September Irish tour in order to, as he put it, let the lads get their "celluloid legs." The cinema verite footage was collected into an slapdash film called "Charlie Is My Darling" (because taciturn drummer Watts was deemed most camera-friendly) that was shopped the following year but never released or aired—although wobbly bootlegs have been circulating for decades—and the reels sat in film cans for more than 40 years.

As part of ABKCO's ongoing restoration of the Stones' early archives—not to mention the band's 50th anniversary—the film has been laboriously cleaned up and made into a new documentary, including live segments that represent the earliest known, professionally shot concert footage of the group.

Anyone watching the film—which has been making the rounds at film festivals and was released as a lavish DVD/Blu-ray/CD boxed set on Nov. 6—may well wonder how it could have languished for so long.

The live footage alone—six songs, including the then-new "Satisfaction"—is arguably the most exciting document of the Stones' early years, capturing both the primal energy of their performance and the hysteria it evoked. (One song actually isn't complete: During "I'm Alright," crowd members swarmed onstage, tackling the band, and the Stones had to be rushed off by police.)

Elsewhere, the cameras follow the 22-year-old Mick Jagger and 21-year-old

Keith Richards goofing around in hotel rooms, writing songs and doing impersonations of the Beatles, Elvis Presley and cheesy music-hall tunes.

ABKCO's Robin Klein, the film's producer, explains that no one knew how much unused footage from "Charlie Is My Darling" existed, let alone how vibrant it was, before she and ABKCO's Mick Gochanour, the film's director, began work on the project in February of last year.

"ABKCO had transferred some 'Charlie' footage in the '80s for reference," Gochanour says. "We noticed there was a lot of silent footage of the Stones performing onstage, and that led us to search the vault for additional footage. We found five to six hours of it—some in cans, some negatives Whitehead had never seen—and we realized there was enough to create a completely different story."

Then came an eight-month process of optimizing the footage and painstakingly synchronizing the concert sequences with audio. "[Engineer] Glyn Johns did a spectacular job with the [concert] audio, but today's technology allowed us to improve the sound a lot," Gochanour says. "We used no overdubs but it did require a lot of restora-



CHARLIE WATTS signs an autograph for a fan in Ireland in 1965.

tion. A lot of the audio tapes were undocumented. I can't definitively say that the version of the song you're hearing is the same as the one you're seeing, but they synch up."

As for what's next, ABKCO has a DVD in the works containing rare Stones promotional videos. The company declined to comment further, but other projects that could be in line include Whitehead footage of a 1966 Royal Albert Hall concert and, of course, dozens of TV appearances. "BBC material, 'Ed Sullivan'—we're always looking at those, but there are licensing issues," Gochanour says.

So even though Klein promises there's "more to come," don't toss those VHS bootlegs just yet. —Jem Aswad

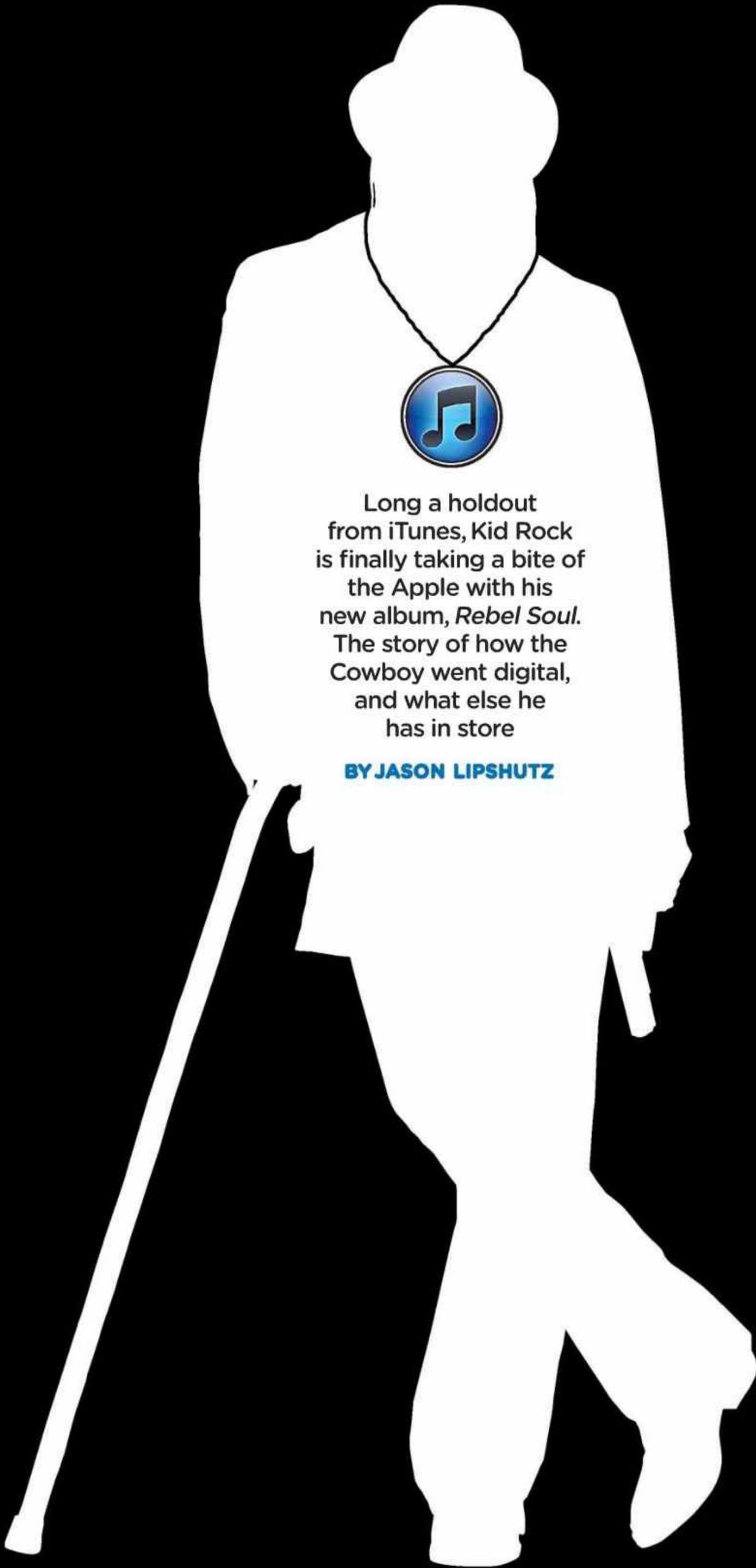
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**THE  
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Long a holdout from iTunes, Kid Rock is finally taking a bite of the Apple with his new album, *Rebel Soul*. The story of how the Cowboy went digital, and what else he has in store

**BY JASON LIPSHUTZ**

“I

**VE ALWAYS SAID** that there was going to be a day that we were on iTunes.”

It's Halloween, and Kid Rock is singing a different, and unexpected, tune. Until recently, the multiplatinum self-proclaimed American Bad Ass remained one of the last high-profile iTunes

holdouts, preferring to keep his music inside shiny jewel cases and off of Apple's giant retailer, and citing iTunes' near-uniform song pricing as the main reason. And then in late October, *Rebel Soul*, his ninth studio album due Nov. 19 on Top Dog/Atlantic, was quietly made available as a preorder on iTunes. Its title track was posted for \$1.29, marking the first non-soundtrack piece of music the artist had issued on the platform.

Something had changed for Kid Rock. But what? Despite forgoing digital sales, his career has been humming along in the iTunes era—2007's *Rock n Roll Jesus* has sold 3.4 million copies, according to Nielsen SoundScan, with major help from the inescapable single “All Summer Long.” Perhaps even more impressively, 2010's *Born Free* moved 1.1 million without spawning a massive hit. And his criticisms of iTunes haven't buckled. “I still don't believe that all pieces of music are the same price. I just don't think that's American,” he says.

Kid Rock (real name: Bob Ritchie) wants to make it clear that the digital baptism of his music isn't a cash grab, but rather the recognition of consumer habits. When *Born Free* was released in 2010, downloads represented 28% of all album sales for that year; that number is now at 39% through Oct. 28, according to SoundScan. Since 2008, iTunes has been the biggest music retailer in the United States, and Rock has been giving away a chunk of his sales by not listing his catalog there—“All Summer Long” was such a massive radio hit that two different studio clone groups charted on Billboard's Digital Songs chart with covers of the track. One of these homages, credited to the Rock Heroes, sold a whopping 1.6 million downloads.

Clearly digital consumers wanted his music (or a reasonable facsimile). And so after years of hearing naysayers maintain that his career couldn't survive solely on physical sales, Rock felt that he'd proved otherwise. Now it was time to cede to technology and superserve his fans. “As a musician, you want the music in as many hands as you can get it into,” Rock says. “More importantly, I want people to get the music for the fairest price, and in the most convenient way. And that's really turned into iTunes when you're talking about selling albums.”

During the past decade-and-a-half, Rock, 41, has fashioned one of the most durable careers in mainstream rock, swiftly adjusting his sound while staunchly maintaining his personal brand. All of his studio albums since his 1998 breakthrough, *Devil Without a Cause*, have sold more than 1 million U.S. copies, but that probably wouldn't have happened if the Detroit native had stayed safely inside the rap-metal construct of “Bawitdaba,” the breakout single from *Devil*. Instead, his songwriting has followed his interests in Southern rock, country, rap, blues and soul. And *Cocky*—the 2001 follow-up to *Devil*—rose to No. 3 on the Billboard 200 more than a year after its release, based on the cross-over success of the single “Picture,” which peaked at No. 4 on the Billboard Hot 100 and No. 21 on Hot Country Songs.

“You see him at the hip-hop awards, you see him at the country awards. He's genre-less,” says Julie Greenwald, chairman/COO of Rock's longtime label Atlantic Records.

For *Born Free*, Rock decided to hand the reins over to Rick

Rubin, giving the veteran producer veto power over the entire track list. The process was educational, but not as freewheeling as Rock would have liked. At least one of the tracks on *Rebel Soul*, “Cucci Galore,” was a contender for *Born Free* but didn't meet Rubin's standards, which focused more on classic songwriting than booty jams. For the follow-up, Rock has made an unabashedly festive return to form, recording in his own Detroit studio. “I look at this record as a greatest hits of all new songs,” he says.

The singer and his team have set up a strong network of brand partnerships as the key awareness strategy for *Rebel Soul*. Along with his long-running Jim Beam sponsorship, Rock has partnered with ESPN for its weekly telecasts of the Chase for the NASCAR Sprint Cup, while his relationship with the NFL will lead to another nationally televised performance later this month.

These opportunities allow Rock and new manager Lee Trink greater latitude to challenge music industry conventions at a macro level. The singer has demanded more transparency from his label on marketing details, while Trink—whose relationship with Rock goes back to *Devil Without a Cause*, when he was a product manager at Atlantic—says that he has had conversations with Live Nation about revamping ticket and concession pricing at Rock's upcoming shows. “It may sound like a herculean task, but the concept is, ‘How can we be a beacon to show how other deals should be done?’” Trink says.

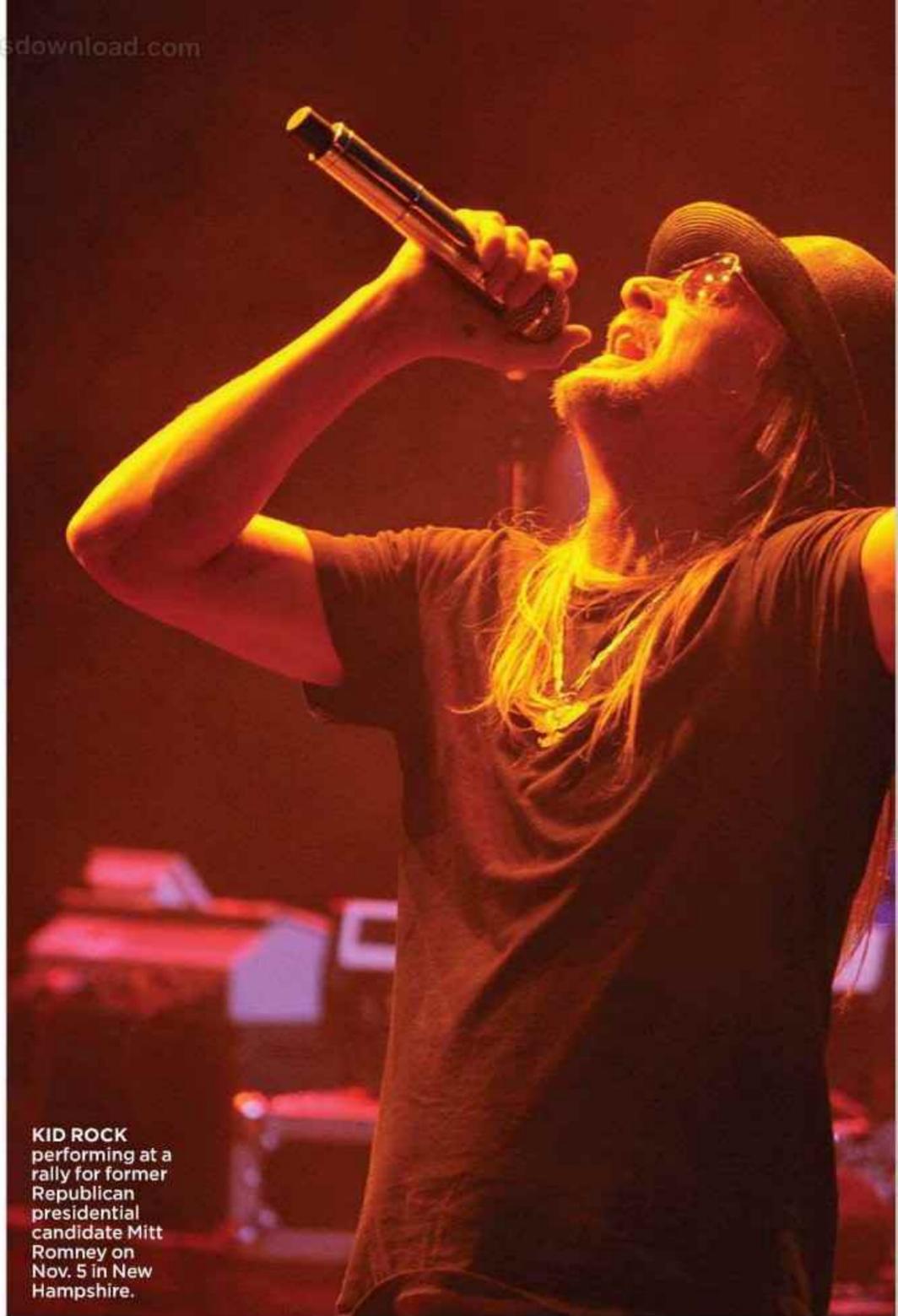
The reckless punk who sneered at authority in the “Bawitdaba” video 13 years ago now wants to shake up the industry's infrastructure. His iTunes decision may have come after “hard-fought negotiations” with Atlantic, according to Trink, but the resulting dividends could be huge. And Rock's digital presence may continue to grow—Trink says that discussion about offering *Rebel*

*Soul* to streaming services on release date have gone “from no to maybe.” “Who knows?” Rock says. “Fuck, maybe I'll check this Twitter thing out next.”

#### REBEL YELL

Last July, guitarist Blake Mills was invited to come to Detroit to record some parts for *Rebel Soul*. First, however, he'd have to go jet skiing with Rock off the shoreline of downtown Detroit.

Mills, a Los Angeles-based guitar virtuoso who was brought in by Rubin on *Born Free*, spent a single day working with Rock on the new album. Rock praises his thick, dirty tone on “3 CATT Boogie” as sounding like modern Muddy Waters (and he's right). But before they got to the studio, Mills first had to spend some time cruis-



**KID ROCK** performing at a rally for former Republican presidential candidate Mitt Romney on Nov. 5 in New Hampshire.

ing at 80 miles an hour on the Detroit River with the singer. “After we were sore, we got in the car, drove to his ranch where his studio is, played tunes all day and had a really late night,” Mills recalls. “He's an incredibly disarming host, because his idea of a good time is a really, really good time.”

The making of *Rebel Soul* was a more natural process for Rock than that of *Born Free*, which he says was recorded with Rubin in a two-week span. The match-up should have been a natural—after all, Rubin's pairing of Run-D.M.C. and Aerosmith on “Walk This Way” in 1986 formed a virtual blueprint for Rock's early career. The singer gave Rubin complete control over the production and mixing of the project in order to “try something different.” Sessions lasted only four hours each day, though usually Rock works as hard (and as long) as he parties. And that wasn't the only way that Rock's and Rubin's visions differ.

“Rick's just all about the record—he doesn't care about anything else,” the singer says. But for Rock—whose arena shows in 2011 grossed \$10.8 million in 28 performances reported to Billboard Boxscore—touring is every bit as important as recording, maybe even more. “I would try to show him live shows, see where it's going live, but he didn't care about anything like that. And I understand his process, but that's not mine. I see everything. I see the lights, the opening song. I see how songs fit in and how they can be changed around live.”

For *Rebel Soul*, Rock went the polar opposite route: He brought in his touring band, the Twisted Brown Trucker Band, for the sessions in his Detroit studio, and after gathering T.I., Zac Brown and Martina McBride for *Born Free* he mixed any guest contributors (aside from Mills). Rock says that *Rebel Soul* was partially informed by the hours spent sitting around an empty house reflecting on fatherhood, now that his 19-year-old son, Robert Ritchie Jr., is attending Belmont University in Nashville. But along with that free time came added leisure time, and empty-nest syndrome afforded Rock more chances to hang out with

## Team Rock

**ALBUM TITLE:** *Rebel Soul*

**LABEL:** Top Dog/Atlantic

**RELEASE DATE:** Nov. 19

#### MANAGEMENT:

Lee Trink, Dare Mighty Entertainment

**PRODUCER:** Kid Rock

**STUDIOS:** The Allen Roadhouse, the Warehouse (Clarkston, Mich.)

**PUBLISHING:** RJR Publishing

**BOOKING AGENT:** Rick Roskin, Creative Artists Agency

**UPCOMING TV:** “Good Morning America” (Nov. 19),

Detroit Lions vs. Houston Texans halftime show (Nov. 22),

“CBS Sunday Morning” (Nov. 25)

**PUBLICITY:** Nick Stern, 7-10 Music

**ATTORNEY:** Ken Kraus, Loeb & Loeb

**SITES:** KidRock.com, MadeInDetroit.com,

AmericanBadassBeer.com

**TWEETS:** @KidRock



Atlantic came into Delia's office and told him that a deal had been reached. The decision has led to Rock's first major preorder campaign, with his 3.3 million Facebook fans being told on Oct. 30 to reserve their copy of *Rebel Soul* on iTunes. Meanwhile, Atlantic will stream the album exclusively on iTunes on Nov. 13, and "Let's Ride" has already sold 34,000 downloads since its release on the platform, according to SoundScan.

Rock's back catalog could eventually make its way onto iTunes, although Greenwald says, "I don't think we're there yet." For now, the Atlantic team is content with placement for Rock on iTunes' home page and across its viral network. "For me to pull up iTunes all weekend and the first thing I see is Kid Rock staring back at me," Delia says, "that's kind of doing my job."

#### DEVIL WITH A CAUSE

Release-timed appearances on "Good Morning America" and "The Howard Stern Show" will raise awareness about *Rebel Soul*, but the biggest release-week look for Rock will be a performance at the halftime show of the Detroit Lions' annual Thanksgiving Day game on Nov. 22, three days after the album arrives. Rock has enjoyed a long relationship with the NFL: He performed the title track from *Born Free* at the Lions' halftime show on Thanksgiving in 2010, in a game that drew a 15.0 overnight rating for CBS, according to Nielsen. And earlier this year, Rock recorded "In Detroit," a new song for the team, as part of the NFL's Pepsi Anthems program, which had acts like Aerosmith, Kelly Clarkson, Travis McCoy and Wiz Khalifa

Below left: KID ROCK and Jim Beam master distiller FRED NOE at the launch of the brand's live music series at South by Southwest on March 18, 2011, in Austin. Right: Rock with Atlantic's JULIE GREENWALD at the *Born Free* party on July 11, 2011, in New York.



vored Red Stag product beginning in 2009 and headlining the brand's live music series in 2011, Rock has recently become the face of its new Devil's Cut line of bourbon. On Oct. 27, Rock hosted a Jim Beam Devil's Cut Halloween party at LAVO in Las Vegas, posing on the red carpet with a cup of bourbon clutched between his fingers. According to Beverage Information Group analyst Adam Rogers, Red Stag grew from 75,000 nine-liter cases shipped during 2009 to 251,000 in 2011, while Devil's Cut launched with a strong 55,000 cases shipped in 2011.

"Having a partner like Kid Rock helps to accelerate its sales trajectory, because he's a known and recognizable entity," Beam Inc. senior director of U.S. bourbons Dan Cohen says of the Devil's Cut brand. In exchange for Rock's services as a spokesman, Jim Beam has sent links to "Let's Ride" to its 1.2 million Facebook fans, offered exclusive download links to his music on bottle labels and, according to Cohen, plans to be a major sponsor on Rock's 2013 tour.

After hitting the road with Sheryl Crow and on his own to support *Born Free* in 2011, Rock says that he's still putting together a live show for *Rebel Soul*, and is aiming for February to start his next trek. The singer has had discussions about international opportunities, specifically in Australia, but as of now, nothing concrete is planned. "It was told to me a long time ago: 'Go where you're celebrated, not tolerated.' And at this point in my career, I'm done breaking markets," Rock says.

One thing he's not done with, though, is hard-nosed conversations about lowering prices on everything associated

with his live show. At a Dallas show in September 2011, Rock and management pushed Live Nation into an "experiment" in which 16-ounce cups of his American Badass beer were sold for \$5, according to Trink. The markdown garnered positive feedback, so Rock lowered prices on his live merchandise last year as well. At merch stands were signs that read "F--- the Economy," and T-shirts went for \$25 instead of \$40.

Trink says that he's starting to look at ways that such discounts can be sustained, and extended to ticket prices for Rock's 2013 shows. "The concept is, 'Let's

**"I want people to get the music for the fairest price, and in the most convenient way. And that's really turned into iTunes when you're talking about selling albums." —KID ROCK**

friends in Alabama and kick back on Florida beaches. As a result, *Rebel Soul* is a party record that keeps Rock's scruffy charm at the forefront, with songs like "Detroit, Michigan" and "Happy New Year" radiating good times.

Rock's albums have historically tended to turn slow starts into long shelf lives: *Rock n Roll Jesus* climbed back into the top 10 of the Billboard 200 a full year after its release, thanks to the success of "All Summer Long." Atlantic VP of A&R and marketing Anthony Delia says that he expects *Rebel Soul* to enjoy a similarly slow burn. Lead single "Let's Ride" has performed modestly since its Oct. 1 release, debuting this week at No. 12 on Hot Rock Songs as Atlantic continues to push the track to rock radio. But "Bawitdaba," "Picture" and "All Summer Long" weren't the lead singles on their respective albums, and Delia hopes to see another track—maybe "Happy New Year," a midtempo party groover that turns holiday cheer into a love song—follow that crossover success.

"We're not forcing things," Delia says. "We know we have a handful of songs that are key tracks and can plot the timing a little naturally. 'Happy New Year' is time-sensitive, so I would love to do something this year. There will be a follow-up rock song, and hopefully by the spring we'll have something working at more mainstream formats."

Of course, *Rebel Soul* marks the first time that Atlantic can monitor digital track sales and adjust its radio focus accordingly. Delia says that iTunes has long been a discussion point with Rock: "We've heard we might be doing [iTunes] for five years," he says with a laugh. Finally, in late October, a sales rep from

cutting songs celebrating their hometown teams.

NFL Network director of programming Lawrence Randall says that Rock had dinner with Lions president Tom Lewand after a game earlier this season, and the decision to have Rock do the Thanksgiving performance came easily. "There's a certain comfort level there with Lee [Trink] and Bob to deliver a great show," Randall says.

Rock, a diehard Lions supporter, aligns his brand partners with his life. He has no love for branding deals that come across as inauthentic. "When you see [Shaquille O'Neal] and Peyton Manning, who I consider both friends, do car commercials and you're like, 'You motherfuckers do not drive that fucking car,' that's shit I won't do," he says.

In addition to his continued philanthropic work with the Kid Rock Foundation, his American Badass beer brand and a strong relationship with the U.S. military, Rock's latest high-profile partnership—with ESPN for its Chase for the NASCAR Sprint Cup series, which kicked off in September—culminated from a lifetime of auto-racing fandom, and has given him a weekly opportunity to preview *Rebel Soul*. New music and classic Rock singles are interweaved throughout ESPN's four- to five-hour telecast, and Rock appears in opening video teasers that were filmed at the Michigan International Raceway.

Meanwhile, Rock's deal with Jim Beam has remained the ideal fit. The singer often brings up the fact that he was name-checking the bourbon brand in his lyrics long before the partnership began in 2009. After serving as the face of Jim Beam's black cherry-fla-

each show each other all the money we make and figure out how to make things cheaper for the fans and still walk away happy," Trink says. "We're at least going to try and attempt to go to a place where a \$50 ticket is actually a \$50 ticket. You have to try. I'm not saying we're there. I'm saying we're motivated to do it."

Rock expresses frustration not just with the economics of the live market, but with the current major-label system as well. He has one more album on his Atlantic contract, and while he appreciates the creative freedom the label has given him during the 14 years since *Devil Without a Cause*, he says, "If things stay the way they are, I can't say I'll be there after my next record. Personally, I would like to have my whole career with Atlantic Records—that's where I started, I have great friends [there]... but it's just the lack of transparency." Trink notes that Rock's future label plans depend on how the business itself continues to develop. "There's a period of probably two years before we are in a position to make a decision," Trink says. "Considering how quickly the landscape of the music business is evolving, I don't know that record labels know exactly what they're going to look like in two or three years, and I don't know what other options will exist in that time frame."

If anything, Rock's decision to join iTunes might begin a new chapter in his relationship with Atlantic. He says that his label deal is "great and very fair," and most important, came when he was ready. "I did it on my terms," Rock says of his iTunes pact. "Nobody can take that away from me."

# TOOLING UP FOR THE FUTURE



STORY BY GLENN PEOPLES  
ILLUSTRATION BY JIMMY TURRELL

**Futurists, venture capitalists and music insiders will come together at BILLBOARD'S FUTURESOUND conference to figure out what lies ahead for the business**

**B**illboard's FutureSound conference was created to look for ways to advance the conversation surrounding the most important issues in the digital music business. A collection of executives and thought leaders in music and technology will converge at Terra in San Francisco on Nov. 15 and 16 to push the dialogue forward and discuss themes ranging from the economics of digital music and licensing to data and analytics. ¶The conference will kick off with a keynote from Union Square Ventures partner Fred Wilson at 1:15 p.m. on Nov. 15. Wilson is an influential venture capital figure who has invested in such digital music startups as Turntable.fm, SoundCloud and Songkick. The conversation is likely to cover the venture capitalist's uneasiness in funding startups whose business model require licenses from record labels. Although Turntable has acquired licenses from the four majors, Union Square's other

music-focused investments are service-oriented businesses that don't require licensed content. Wilson frequently chastises major content companies at his widely read blog, A VC, for the licensing restrictions he believes lead to poor user experiences and piracy. Keynotes bookend the conference the following day. A keynote Q&A with Marc Geiger, head of music at William Morris Endeavor, takes place at 9:15 a.m. on Nov. 16. Geiger's digital innovation goes back to founding ArtistDirect in 1994. An online retailer and distribution company for music acts, ArtistDirect would eventually include a booking agency, a label and other Web properties. Now Geiger has a client roster that includes the digitally savvy Lady Gaga and visionary veteran Roger Waters.

At 4:00 p.m. the same day, Billboard editorial director Bill Werde will conduct a keynote Q&A with Deadmau5. The EDM superstar (real name: Joel Zimmerman) will discuss such topics as the state of dance music and why subscription services like Spotify didn't immediately get his latest album, >Album Title Goes Here<.

Last year's FutureSound conference found the industry troubled by the friction points between rights owners and digital music services. The desire to license labels' music and the complications involved with licensing had slowed the rate of innovation and impaired the relationship between the technology camp and the traditional music business.

"The music business is a complex web of rights and procedures that create roadblocks for most developers," Billboard wrote in a white paper following last year's conference. "Without considerable funding to enable a multiyear product cycle that results in the acquisition of licenses, all but the best-funded developers are pushed out of the ecosystem. The result is a top-down system for incubation that rewards those entrepreneurs with the best connections and the most resources."

Fortunately, the digital and traditional worlds have come closer together since the

conference. Universal Music Group plans to open an office in Silicon Valley in order to be closer to technology companies. NARM's DigitalMusic.org has helped entrepreneurs work with content owners. EMI released its first app through OpenEMI, an initiative through which it offers prelicensed assets to developers.

OpenEMI founder Bertrand Bodsden will be on hand at FutureSound. Bodsden will appear on a panel on innovation and licensing with Matt DeFillippis, VP of new media and technology at ASCAP, and Jon Vanhala, senior VP of digital and new business at Island Def Jam and Republic. Vanhala has also created an ecosystem of licensed rights for developers at IDJ and Republic, although the label group's initiative has yet to release its first commercial app.

Apps are the new music formats, and the conference will examine how they're open-

ing up new opportunities in devices, distribution and systems. rector of research and development for Ford Motor, and Ty Roberts, co-founder/senior VP/ chief technology officer at Gracenote, will give a presentation on how to bridge digital music's automotive divide. Gracenote products power the voice recognition for music search and playback of Ford's SYNC system.

The FutureSound format is different from that of most conferences. Rather than follow a predictable model of keynotes and panels, Billboard has elected to add hourlong segments with four 15-minute presentations by industry leaders. Each presentation covers a

*The music business is a complex web of rights and procedures that create roadblocks for most developers.*

ing up new opportunities in devices, distribution and systems.

Producer Don Was, president of Blue Note Records, will be the subject of a keynote Q&A at 5 p.m. on Nov. 15. Blue Note has recently released two innovative apps. The first was one for Spotify that was designed by Manchester, England-based developer RetroFuzz. The second was an iPad app by Goldbug. The first result of the OpenEMI initiative, the free iPad app allows users to pay \$1.99/£1.49 to stream an initial catalog of more than 1,000 tracks.

Music is venturing into such environments as the living room and automobile in new ways. At 10 a.m. on Nov. 16, Jim Buczkowski, di-

topic familiar to the executive without sounding like an advertisement.

The first hour of presentations starts at 2 p.m. on Nov. 15. TastemakerX founder/CEO Marc Ruxin will talk about "gamifying" music. Topspin Media CEO Ian Rogers will discuss managers, labels and the future of artist services. Google Music head of global programming Tim Quirk will talk about music merchandising in the digital age. And Khush CEO Prerna Gupta will discuss strategies for creating win-win artist and developer relationships.

Presentations the following day start at 1:30 p.m. with Epitaph Records VP of digital Jason Feinberg talking about data and metrics in music. GVC Capital founding partner Hany Nada will follow with a presentation on the funding boom in music. Next will be Vince Bannon, VP of entertainment partnerships and development at Getty Images, discussing



# THE FUTURISTS

**F**utureSound is ultimately about the future of digital music. So Billboard has created an Innovators Showcase to give five startups an opportunity to pitch their products to a panel of five judges representing a wide swath of the music industry: Walden VC managing director Larry Marcus, Digital Cowboys founder David Kusek, SFMusicTech founder Brian Zisk, Warner Music Group senior director of digital strategy and business development YIPing Ho and TAG Strategic managing partner Ted Cohen.

Tipping off at 3:30 p.m. on Nov. 15, the showcase will allow each startup to give a 10-minute pitch and have five minutes for a Q&A period with the judges. The finalists, selected from more than 60 nominees, will also have demonstration tables set up to show off their services to conference attendees. Here's a look at the five finalists.

## GETMIXXD

**FOUNDER:** Roger Hoffman, CEO  
GetMixxd allows people to send an online postcard that plays music. The service uses a proprietary algorithm that utilizes song lyrics, message text and Facebook likes to provide relevant songs for each postcard based on mood, sentiment and emotion. Each card has a space for advertising that can be geo-targeted. Any song that's available on iTunes can be sent on GetMixxd.



## PLAYGROUND.FM

**FOUNDERS:** Mehul Trivedi, CEO; Vivek Agrawal, COO  
The iPhone app learns about a user's musical tastes—by analyzing listening trends on the iPhone, Spotify, Rdio and more—and recommends playlists that other Playground users have created in a single, easy-to-use interface. The app works by tapping into a user's Spotify premium accounts. Users who don't subscribe to Spotify can still use the app to create and share playlists and connect with nearby Playground users.

## SWARM.FM

**FOUNDERS:** Jeff Watts, CEO; Andrew Denver, COO

A music discovery tool that aggregates information and content from across the Web and filters it through a person's social graph, Swarm.fm recommends new releases by new and familiar acts, shows friends' recent listening activity and reveals which artists friends have recently discovered. In other words, it turns a fire hose of information into something more manageable. The service is currently available only as a Spotify app. Other platforms are coming soon.



## TIXIE

**FOUNDERS:** Jeff Foster, CEO; John Mazzocco, co-founder

Tixie is a website and iPhone app for buying or playing to win tickets to live events. Users bid on shows they want to see with their daily allotment of daily tokens. Winners receive two tickets to the show. The company's goal is to increase the frequency and value of fan-to-band engagement. The service currently has shows in eight markets including San Francisco, Seattle, Dallas and Atlanta.

## TUNEZY

**FOUNDERS:** Derrick Fung, CEO; and Brandon Chu, COO

This social e-commerce platform for musicians helps them sell fan experiences, merchandise and online performances. Fans can use the platform to get exclusive access and discounts in exchange for promoting their favorite artists. Musicians can list an unlimited number of merch items and experiences for sale for \$5 per month.



content IDs. Finally, Nic Adler, owner of the Roxy nightclub in Hollywood and founder of marketing agency Adler Integrated, will talk about how to successfully merge online and offline strategies.

The economics of digital music is an evergreen topic and will be a theme at FutureSound. "Artist Revenues and Digital Music Economics," set for 3 p.m. on Nov. 16, will delve into the subject and ask if digital services are serving the consumer or serving the artist. Moderator Antony Bruno will host a panel of diverse viewpoints: Rhapsody International president Jon Irwin; artist Zoe Keating; Emily White, co-founder of artist management firm Whitesmith Entertainment; David Marcus, senior VP of worldwide artist services at Warner Music Group; and, in a rare music industry appearance, Bandcamp co-founder/CEO Ethan Diamond.

The need to balance serving the artist and serving the customer has never been more apparent. Webcasters have united around the Internet Radio Fairness Act in an attempt to lower the statutory rate they pay for the digital performance of sound recordings. In addition, Pandora has sued ASCAP for lower rates for the

performance of ASCAP songwriters' and composers' works. Critics contend that webcasters are limiting the number of advertisements for the benefit of the customer experience.

The economics of digital music in 2012 has been typified by the ascent of subscription services. Since the 2011 FutureSound conference, Rhapsody surpassed 1 million subscribers (December), Muve Music reached 600,000 subscribers (February), and Spotify's U.S. subscribers hit 1 million early this fall.

Some artist managers and labels are cautious about putting their releases on streaming services and would rather sell downloads and CDs. The result has been an occasional tug of war between holdouts and subscription services and their customers. Taylor Swift's *Red* was the latest major release to opt out of subscription services, prompting Rhapsody to explain the album's absence to its subscribers at its blog. Nevertheless, *Red* went on to sell 465,000 digital albums at \$14.99 in its first week of release and another 94,000 in the second week, according to Nielsen SoundScan.

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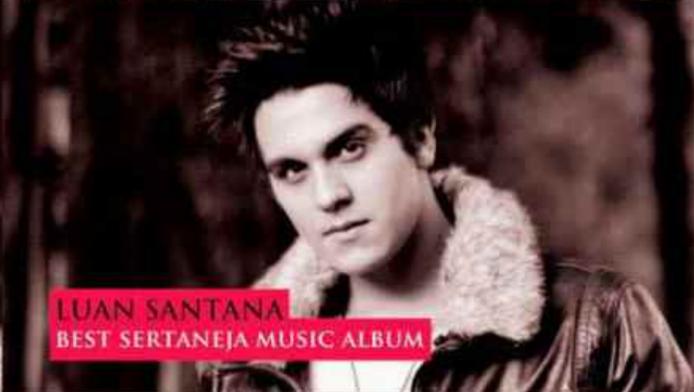
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**GABY AMARANTOS**  
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**MICHEL TELÓ**  
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BEST SERTANEJA MUSIC ALBUM



**LUAN SANTANA**  
BEST SERTANEJA MUSIC ALBUM



**FERNANDO & SOROCABA**  
BEST SERTANEJA MUSIC ALBUM



**CHITÃOZINHO & XORORÓ**  
BEST SERTANEJA MUSIC ALBUM



**THIAGUINHO**  
BEST SAMBA/PAGODE ALBUM



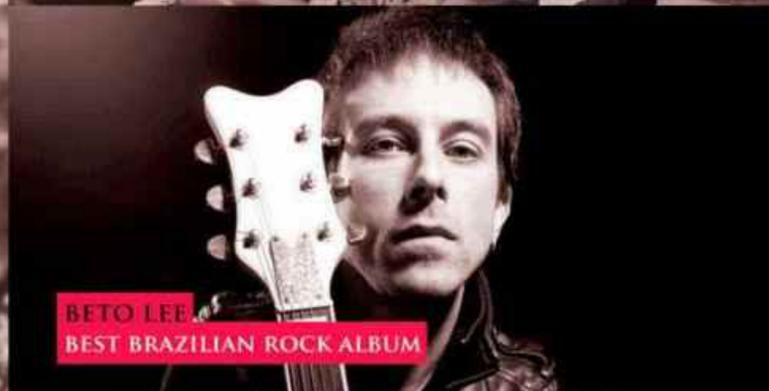
**SORRISO MAROTO**  
BEST SAMBA/PAGODE ALBUM



**IVAN LINS**  
BEST MPB(MÚSICA POPULAR BRASILEIRA) ALBUM



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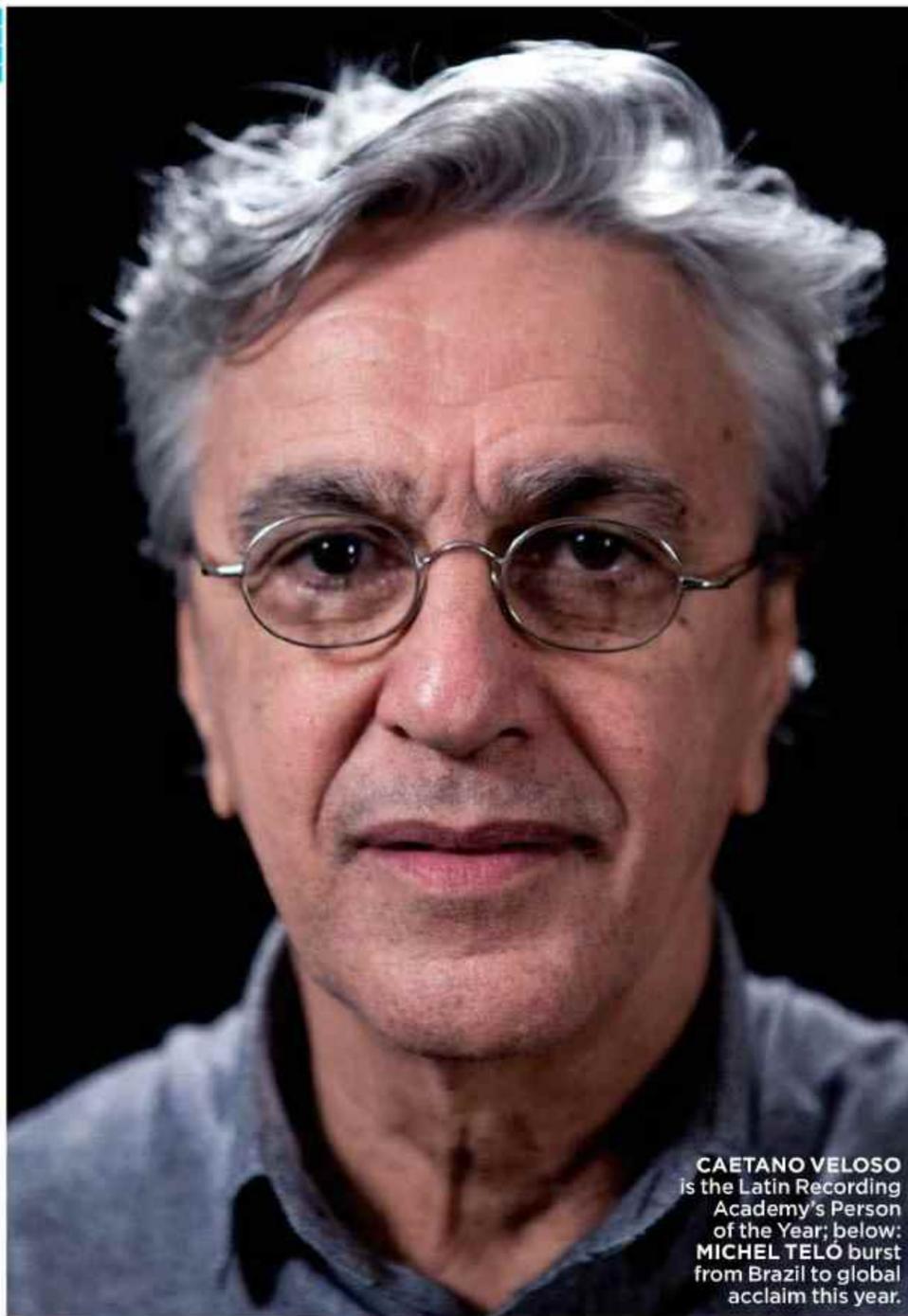
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## AN INFLUENTIAL MUSIC MARKET ALSO SETS THE PACE IN GROWTH

# How Brazil Booms

By Thom Duffy & Mariana Padilha Sewaybricker



CAETANO VELOSO is the Latin Recording Academy's Person of the Year; below: MICHEL TELÓ burst from Brazil to global acclaim this year.

This report is a collaboration by Billboard and sister publication Billboard Brasil.

**W**HEN THE Latin Recording Academy presents its 2012 Person of the Year honor to Brazilian music icon Caetano Veloso on Nov. 14 in Las Vegas, the organization behind the Latin Grammy Awards will recognize not only Veloso but the enduring impact of Brazil on the world's music scene.

The fusion of tropicalismo, which Veloso and his peers helped create in the '60s; Brazilian rock, which Roberto Carlos and the "jovem guarda" pushed forth in that same decade; samba and bossa nova rhythms popularized at that time by João Gilberto and Antonio Carlos Jobim—these are just some of the styles from Brazil that have won devoted fans around the world.

Western pop musicians, from the Brill Building songwriters of the early '60s to "world music" proponents like David Byrne and Paul Simon, are among the many influenced by the sounds of Brazil. Most recently, artists like Michel Teló have continued to show Brazil's global impact as a talent source.

On the live front, Brazil has been a major touring market for decades, going back to the launch of the mega festival Rock in Rio in 1985. This coming year will bring not only a new edition of Rock in Rio but the return of the Monsters of Rock festival and the debut of Lollapalooza in Brazil next March.

Brazil today is the world's eight-largest music market (ranking behind Canada, in seventh place), according to combined data on physical



sales, digital sales, performance rights revenue and synchronization revenue, compiled by IFPI.

What's also important is Brazil helping to set the pace for growth and the geographical diversification of the global music business, as IFPI CEO Frances Moore wrote in "Recording Industry in Numbers 2012," the trade organization's annual report, published in March.

"The spread of digital business, driven by smartphones in particular, is opening up new

opportunities in new markets," Moore wrote. "The so-called 'BRIC' economies [Brazil, Russia, India and China], for example, offer enormous potential. Brazil saw overall market growth in 2011 of 8.6% to total revenue of \$262.6 million.

Music piracy continues to plague Brazil, with a rate of usage of illegal music sites—44%, according to estimates from Nielsen and IFPI—that's far greater than the global average.

But a dramatic increase in the availability of

legitimate digital music sources in the past year may temper theft of music online.

In December 2011, iTunes launched in 16 countries in Latin America, including Brazil. Digital music subscription service Rdio began doing business in the market in a partnership with mobile phone company Oi. Yahoo Music and YouTube are among some 18 digital music services now available in the market.

Billboard's Hits of the World publishes singles charts compiled by sister publication Billboard Brasil and album charts prepared by APBD/Nielsen. Sony currently leads the album chart with Father Marcelo Rossi's *Agape Amor Divino* while the No. 1 song on the singles chart is "Te Vivo" from Luan Santana on *Som Livre*.

On the album chart, the highest-ranking release from a Western act is Adele's *21* (Sony).

For this snapshot of the Brazilian music business, Billboard and Billboard Brasil presented the following question to key sources in the market: What plans or projects will increase your business in the next six to 12 months? Here are excerpts from the replies received.

### SONY MUSIC BRASIL

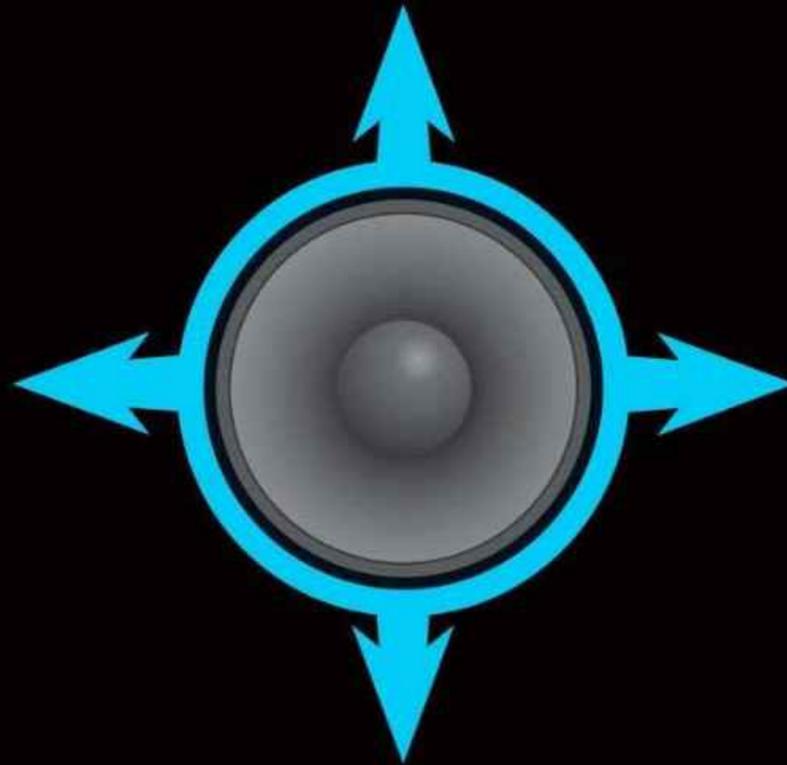
"Sony Music Brazil is investing highly on the digital side of business," label president Alexandre Schiavo says, noting partnerships on Web and mobile platforms, using multiple business models. Like other companies, as Sony creates more digital content, it's leveraging social media to promote and sell it.

"Sony has over 2.7 million fans on Facebook, and if we add up the artist pages that we manage, the number is over 10 million," he says.

These digital efforts **continued on >>p32**

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from >>p29 will drive opportunities tied to the World Cup in Brazil in 2014 and the Summer Olympics in 2016.

"We have been leading the market for the past three years and we want to continue with a diversified operation where we also grow in physical unit sales," Schiavo says.

Sony Brasil has reached sales peaks with international acts, from Beyoncé to Adele, and with local acts like Rossi, whose *Agape Amore Divino* has sold more than 1.6 million units, the company reports.

The year ahead will bring new releases from Roberto Carlos, Padre Fabio, Ana Carolina, Victor & Leo, Zeze & Luciano, Bruno & Marrone and others. "Artists and music are the core of our business," Schiavo says, "and we will aggressively invest in new talent for 2013."

**MICHEL TELÓ**

Michel Teló early this year joined the long list of Brazilian artists to gain global acclaim as his song "Ai Se Eu Te Pego" (Oh If I Catch You), released by Som Livre, reached No. 1 on the pop singles chart in 15 countries from Europe to Latin America. Videos of the song, as choreographed by Real Madrid and AC Milan soccer stars, and a cover version by Latin superstar Pitbull helped propel worldwide sales.

"Our main focus is Brazil, so we will work here 75% of the time. Michel is already in the studio to record the basic tracks" for his next release, says Teófilo Teló, the singer's brother and manager.

"Still, we will continue to focus on promotion and making concerts around the world and will try to optimize our time," the manager says. "We have signed a partnership with David Sonenberg and William Derella for the management of Michel's career in the international market. They're the managers of the Black Eyed Peas, among other artists. Now we're putting together a strategy that includes the launch of a few singles, among other things."

**SOM LIVRE**

A leading independent label, Som Livre estimates

it has 20% of the Brazilian music market.

"We are at the height of an extremely positive time for Brazilian music all over the world and also for international music in Brazil," GM Marcelo Soares says. "Som Livre has the fortune of being a key player in this scenario with the international success of Michel Teló, Maria Gadu and Gustavo Lima as well as important releases in Brazil such as Dave Matthews Band, Jesse Harris, Band of Horses and SOJA.

"The next few months will bring lots of new stuff like the Jorge & Mateus release recorded in London at the Royal Albert Hall, a very beautiful product. We will also have the new Luan Santana release that will without a doubt be one of the main launches in Brazil next year. We will also prepare the new releases from Michel, do Marcelo Jeneci and a few newly signed artists that will have an impact but we can't reveal yet.

"We will also open the doors for new artists that bring a good musical mix to our cast. A few good examples are Palavantiga and Banda Tereza—excellent bands—and CDs by Silva and Jesuton that are hitting the stores now.

"On the international front we will launch My Morning Jacket, one of the most respected rock bands in the world that oddly enough never had anything released in Brazil.

"We're planning a big expansion of our festival brands—Festeja, Arena Pop and Pagode da Hora—and the first edition of the Slap! Festival, celebrating five years of our boutique label that has launched so many good artists.

"And to complete this scenario of good news," Soares adds, "we see digital music growing every day with new services becoming interested in the Brazilian market. We have been working very closely with many of these companies to develop models and exclusive contents."

**T4F**

At the recent Billboard Touring Conference & Awards, Brazil's T4F (Time for Fun) ranked alongside AEG Live and Live Nation as a finalist for top promoter. The company did astounding business in the past year with Cirque du Soleil's "Varekai," including 69 shows at Parque Villa-



Celebrating at a press event announcing the return of Rock in Rio in 2013 are (from left) Jota Quest lead singer ROGERIO FLAUSINO and festival partners ROBERTO MEDIDA and EIKE BATISTA.

Lobos in São Paulo, which attracted 157,409.

T4F also presented two shows of The Wall Live with Roger Waters at Estádio do Morumbi in São Paulo and another at Estádio Beira-Rio in Porto Alegre, as well as two shows by Pearl Jam at Estádio do Morumbi that drew nearly 100,000 fans.

The company states that it isn't ready to announce its major concert bookings for the months ahead, prior to on-sale dates. But it will confirm plans for a premiere of the musical "The Lion King" in March at the Teatro Renault—and a fifth season of Cirque du Soleil in South America with the show "Corteo," also coming in March.

**XYZ LIVE**

"XYZ Live is a relatively new company in Brazil, made up of seasoned veterans of the entertainment business," says Phil Rodriguez, one of the firm's principals. He notes that XYZ Live formed in 2011 by merging, into one new company, the various entertainment companies that ABC Group had bought during the past three years. XYZ Live now has a concert and touring division, a sports division, a theatrical division, a talent agency and a ticketing company.

"This year we brought to our company Jose Muniz—one of the top concert promoters in the whole of Latin America and Brazil with over 30 years' experience," Rodriguez says. "Together we will increase our number of events by at least 35%. We also just bought into Chain Produções, one of the top theatrical producers in Brazil.

"Our ticketing company has entered into an agreement with Intelli-tix—the most experienced company in the world when it comes to [radio frequency identification] technology for access control, brand activation, social media, et cetera."

"We are extremely excited about two venue projects we have closed in São Paulo," Rodriguez adds. "Both locations are landmarks in the city of São Paulo with excellent locations. Between the two we will offer the market capacities ranging from 3,000 to 8,000 [indoor] and from 15,000 to 25,000 outdoor."

"In 2013 we will be bringing back to Brazil—after 14 years—the Monsters of Rock festival. This was the premier hard rock festival in Brazil, and in Latin America for that matter. This time it will be a two-day event. The dates will be Oct. 19 and 20, 2013, in São Paulo."

**GEO EVENTOS**

GEO Eventos is the live entertainment division of Globo Organization, Brazil's leading sports,

media and entertainment firm.

"Our portfolio includes the internationally renowned Lollapalooza that will have Pearl Jam, the Killers, the Black Keys, Deadmau5, Queens of the Stone Age and Planet Hemp as headliners, and take place March 29-31 at the Jockey Club in São Paulo," GEO CEO Leo Ganem says.

In October, GEO and C3 Presents, the producer of Lollapalooza, announced an expanded partnership. The deal makes C3 the exclusive partner for GEO for all festivals, tours and special projects in Brazil. The two companies will be collaborating on the electronic music festival XXXperience, which GEO has staged for many years, as well as a new international music festival in Rio de Janeiro.

Ganem and C3 partner Charlie Walker announced their new partnership on the final day of the C3-produced Austin City Limits Music Festival.

"With GEO we saw an opportunity to increase our presence [in Brazil] by operating year-round and developing other kinds of experience for the public down there that they haven't seen yet," Walker says. C3 could also promote, with GEO, a leg of a tour that's visiting South America. "When bands come down to do Lolla, they usually don't want to come down for just a one-off," Walker says. "If there are six or seven other markets they want to play, we may try to do some or all of them, depending on the circumstances."

**ROCK IN RIO**

In the nearly three decades since the festival's debut drew an estimated 1.4 million fans across 10 days to a custom-built venue, the Cidade do Rock (City of Rock) in January 1983, Rock in Rio has become a global festival mega-brand, with events in Brazil, Portugal and Spain.

At the moment, Rock in Rio VP Roberta Medina says, "we're working on the organization of Rock in Rio 2013 that will happen Sept. 13-22 at the City of Rock." The festival has already announced three headliners: Iron Maiden (which also played the first Rock in Rio), Metallica and Bruce Springsteen.

"We intend to announce more names next month," Medina says. "We expect to have 595,000 people in all seven days of Rock in Rio 2013. In this edition, the event will work with a maximum capacity of 85,000 people a day. And we already have contracts with the Rio city government for the production of Rock in Rio 2014 and 2015.

"The 2011 edition in Brazil alone, according to data from the Board of **continued on >>p34**

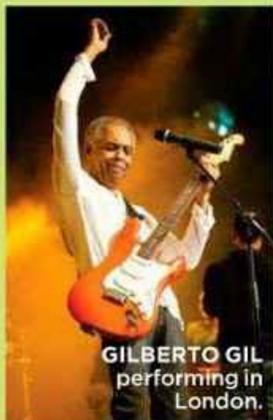
**The Bossa Nova, And Beyond**

**GILBERTO GIL ON BRAZIL'S GREATEST MUSICAL CONTRIBUTION**

Gilberto Gil is in the midst of a North American tour devoted to forró, the party-starting country music of Northeast Brazil. Last month, Gil released *Concerto de Cordas and Maquinas de Ritmo*, an acoustic album with electronic flourishes, featuring some of the better-known songs of his five-decade-long career.

At the Latin Grammy Awards on Nov. 15, the album *Especial, Ivete, Gil e Caetano*, a live recording with singer Ivete Sangalo and Caetano Veloso, will vie for album of the year.

Billboard recently asked Gil what he would consider Brazil's most



GILBERTO GIL performing in London.

important contribution to the world's musical culture.

"From the point of being exposed, of having a broad international exposure, it's been the bossa nova," Gil says. "It's been the Brazilian style

most welcome and most exposed worldwide. If you ask a New Yorker, or a Californian, or a Japanese person or a German about Brazil, they will say 'Girl From Ipanema.' João Gilberto and Sergio Mendes are the ones responsible for promoting bossa nova for the last 30 or 40 years, and they are the most known.

"But at the same time, Brazil is so broad, and the population is so big," he continues. "It's about time now, as Brazil progresses as a global player, that the hidden parts of Brazilian culture are going to be revealed."

—Judy Cantor-Navas



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from >>p32 Tourism, has generated an economic impact of more than \$480 million to the economy of the city and 45% of the people at the event came from outside of Rio de Janeiro," Medina says.

"The event takes place in the even years in Europe. The next productions of Rock in Rio in Rio in Lisbon and Madrid will happen in May and June 2014."

Medina estimates that Rock in Rio will invest \$350 million in its brand during the next five years worldwide.

"Besides Buenos Aires, Rock in Rio has also been talking with people in Peru and Germany—countries that may have future editions of the festival," Medina says. "We not only want to go beyond borders with the festival itself but focus on the expansion of the brand to new stages, to different market segments."

To achieve that global brand expansion, Rock in Rio in May announced a partnership

with Brazilian magnate Eike Batista, chairman of EBX Group.

"We have sold 50% of the Rock World S.A. company that owns the brand Rock in Rio to IMX Live, a company associated with IMZ, which is a sports and entertainment holding of the EBX Group and [U.S.-based sports and entertainment company] IMG Worldwide," Medina says.

"Examples of this brand expansion already in production are the theatrical openings of Rock in Rio: The Musical, scheduled for the end of November 2012, and will tour Brazil and Europe—and I have a dream of taking it to Broadway.

"We have also launched a comic book for the festival with its own characters that will materialize onstage during the event in games and books, and we're also starting to develop a line of fashion/style for the brand Rock in Rio. We want to be part of our public's everyday life."

**BRAZIL TOP 25 BOXSCORES**

RANKED BY GROSS. COMPILED FROM BOXSCORES REPORTED IN THE 12 MONTHS ENDING OCT. 26

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$20,825,900 (36,871,413 real) / \$584.14/\$60.77	CIRQUE DU SOLEIL'S VAREKAI Parque Villa Lobos, São Paulo, Oct. 1-30, Nov. 1-27, 2011	157,409 / 180,228 69 shows	T4F-Time For Fun
2	\$18,943,350 (19,700,522 real) / \$399.00/\$49.88	ANDRÉ RIEU Ginésio do Ibirapuera, São Paulo, May 29-31, June 1-3, 5-10, July 3-8, 10-15, Sept. 11-16, 2012	182,063 / 196,908 30 shows	Poladian Produções, André Rieu Productions
3	\$12,512,685 (22,888,755 real) / \$418.33/\$51.38-60	ROGER WATERS Estádio do Morumbi, São Paulo, April 1, 3, 2012	99,869 / 107,621 two shows	T4F-Time For Fun
4	\$11,982,390 (23,086,792 real) / \$145.46/\$31.87	"THE ADDAMS FAMILY" Teatro Abril, São Paulo, March 2-Sept. 30, 2012	216,746 / 255,092 178 shows	T4F-Time For Fun
5	\$8,507,360 (14,840,360 real) / \$217.84/\$108.92	PEARL JAM, X Estádio do Morumbi, São Paulo, Nov. 3-4, 2011	97,383 / 130,804 two shows	T4F-Time For Fun
6	\$7,937,520 (14,197,680 real) / \$257.07/\$27.95	Z FESTIVAL: JUSTIN BIEBER, COBRA STARSHIP, THE WANTED, CINE Estádio do Morumbi, São Paulo, Oct. 8-9, 2011	71,683 / 78,910 two shows	Evenpro/Water Brother/XYZ Live
7	\$7,207,170 (13,085,477 real) / \$311.81/\$56.46	CIRQUE DU SOLEIL'S VAREKAI Marina da Glória, Rio de Janeiro, Dec. 8-30, 2011, Jan. 1-8, 2012	64,741 / 79,001 31 shows	T4F-Time For Fun
8	\$7,148,460 (14,621,605 real) / \$290.12/\$72.42	CIRQUE DU SOLEIL'S VAREKAI Arena Expotrade, Curitiba, June 15-30, July 1-15, 2012	71,910 / 86,225 36 shows	T4F-Time For Fun
9	\$6,353,380 (10,841,760 real) / \$293.01/\$105.48	ROGER WATERS Estádio Beira-Rio, Porto Alegre, March 25, 2012	42,436 / 46,671	T4F-Time For Fun
10	\$5,932,210 (12,136,395 real) / \$273.76/\$68.44	CIRQUE DU SOLEIL'S VAREKAI Barra Shopping Sul, Porto Alegre, July 26-29, Aug. 1-31, 2012	57,507 / 82,371 35 shows	T4F-Time For Fun
11	\$5,702,530 (9,741,764 real) / \$342.82/\$81.61	CIRQUE DU SOLEIL'S VAREKAI Park Shopping, Brasília, Feb. 23-29, March 1-18, 2012	52,749 / 60,572 26 shows	T4F-Time For Fun
12	\$5,466,430 (9,652,343 real) / \$320.30/\$78.64	CIRQUE DU SOLEIL'S VAREKAI Clóvis Salgado, Belo Horizonte, Jan. 19-31, Feb. 1-12, 2012	48,330 / 64,834 26 shows	T4F-Time For Fun
13	\$5,173,958 (8,829,130 real) / \$351.61/\$105.48	ROGER WATERS Estádio Olímpico João Havelange, Rio de Janeiro, March 29, 2012	43,046 / 53,129	T4F-Time For Fun
14	\$4,618,920 (8,724,080 real) / \$518.86/\$42.36	JUSTIN BIEBER, COBRA STARSHIP Estádio Olímpico João Havelange, Rio de Janeiro, Oct. 5-6, 2011	46,533 / 57,189 two shows	Evenpro/Water Brother/XYZ Live
15	\$4,554,400 (8,011,925 real) / \$369.50/\$38.79	ERIC CLAPTON, GARY CLARK Estádio do Morumbi, São Paulo, Oct. 12, 2011	37,901 / 39,686	Evenpro/Water Brother/XYZ Live
16	\$3,972,110 (7,264,555 real) / \$306.70/\$61.98	CIRQUE DU SOLEIL'S VAREKAI Avenida Boa Viagem, Recife, March 30-31, April 1-15, 2012	40,570 / 58,549 26 shows	T4F-Time For Fun
17	\$3,812,020 (7,351,960 real) / \$292.65/\$68.34	CIRQUE DU SOLEIL'S VAREKAI Parque de Exposições, Salvador, May 3-31, June 1-3, 2012	41,750 / 76,367 33 shows	T4F-Time For Fun
18	\$3,263,690 (5,705,850 real) / \$200.20/\$14.1	PEARL JAM, X Praça da Apoteose, Rio de Janeiro, Nov. 6, 2011	34,068 / 35,000	T4F-Time For Fun
19	\$2,918,020 (4,931,450 real) / \$295.86/\$130.38	AEROSMITH Arena Anhembi, São Paulo, Oct. 30, 2011	29,159 / 35,114	T4F-Time For Fun
20	\$2,462,800 (4,361,005 real) / \$367.08/\$22.59	JUSTIN BIEBER, COBRA STARSHIP Estádio Beira-Rio, Porto Alegre, Oct. 10, 2011	20,698 / 48,675	Evenpro/Water Brother/XYZ Live
21	\$2,367,460 (4,404,060 real) / \$376.20/\$48.38	ERIC CLAPTON Estacionamento da Fiegs, Porto Alegre, Oct. 6, 2011	19,159 / 28,405	Evenpro/Water Brother/XYZ Live
22	\$2,319,460 (4,730,840 real) / \$294.17/\$63.74	MAROON 5, KEANE, JAVIER COLON Arena Anhembi, São Paulo, Aug. 26, 2012	29,000 sellout	Evenpro/Water Brother/XYZ Live
23	\$2,265,010 (4,144,430 real) / \$81.49/\$13.77	CIRCO TIHANY SPECTACULAR Circo Tihany Tent, Salvador, March 30-May 27, 2012	80,446 / 136,425 65 shows	Evenpro/Water Brother/XYZ Live
24	\$2,224,890 (3,948,788 real) / \$338.06/\$126.77	BRITNEY SPEARS Arena Anhembi, São Paulo, Nov. 18, 2011	20,644 / 35,000	T4F-Time For Fun
25	\$2,108,410 (3,885,700 real) / \$244.17/\$54.26	SYSTEM OF A DOWN Chácara do Jockey, São Paulo, Oct. 1, 2011	24,134 / 26,506	Evenpro/Water Brother/XYZ Live



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# MUSIC



**SOUNDGARDEN'S**  
"Been Away Too  
Long" is No. 10 on the  
Rock Airplay chart.

**ROCK** BY MITCHELL PETERS

## IN BLOOM

Alt-rock legend Soundgarden returns with first album in 16 years

Despite the title, Soundgarden's comeback single "Been Away Too Long" is not "specifically about my band getting back together," frontman Chris Cornell says. But the title made it an obvious choice as the leadoff track and first single for Soundgarden's sixth album, *King Animal*, due Nov. 13 on Loma Vista Recordings. (Mercury will release the album in the United Kingdom, and Vertigo will handle all other territories.) The set, the first studio album from the veteran Seattle rock band since 1996, arrives nearly three years after Cornell announced Soundgarden's reunion on Twitter. The group broke up in 1997 following the release of *Down on the Upside*, which debuted at No. 2 on the Billboard 200 and has sold 1.6 million copies, according to Nielsen SoundScan. Since then, Cornell has released four solo albums, including his most recent, 2011's *Songbook*, a collection of tunes he performed on an acoustic tour. Cornell has also contributed tracks to such movies as "Mission Impossible II," James Bond film "Casino Royale" and "Machine Gun Preacher."

"I just read some quotes where Dave Grohl is talking about the Foo Fighters taking a hiatus of an undetermined length, saying, 'I want to be in this band forever, and that's why we need to take a break.' That's perfectly described," Cornell says of why it took Soundgarden more than 15 years to return to the studio. "Did we need to split up and tell the world and the fans we're splitting up? Probably not. It was time to take a breather from the business."

Cornell says the driving force behind Soundgarden's 2010 reunion was to draw attention to the band's catalog and legacy. Since the announcement, the group has reignited its fan base by playing numerous concerts and festivals, releasing its first retrospective album, *Telephantasm*; issuing the live set *Live on I-5*; and penning the song "Live to Rise" for film "The Avengers." According to Cornell, it was during these various projects that Soundgarden re-established its chemistry and began discussions about recording a new album.

Soundgarden members Cornell (vocals), Kim Thayil (guitar), Ben Shepherd (bass) and Matt Cameron (drums) co-produced *King Animal* with Adam Kasper. The album will be the first release on longtime label executive Tom Whalley's new Loma Vista Recordings, a partnership between Whalley's Seven Four Entertainment and Republic Records. (Other acts on the label's roster include Little Dragon, Damian Marley, Cillie Barnes, Rhye, Ghost and Cut Copy [through Modular Recordings].) Whalley says

he signed Soundgarden because he's attracted to self-contained acts that write their own songs, play their own instruments and sing their own songs.

"That's what Soundgarden does," Whalley says. "I like that combination of things."

Soundgarden's deal with Loma Vista encompasses *King Animal* and its follow-up. "if we choose to do one more," Cornell says. "Either side has the option to do it, or we walk away if it's not working out."

So far, so good. According to Republic executive VP of marketing Jim Roppo, the nearly three years of groundwork leading up to *King Animal* has created a significant boost in exposure. "One of the things we find with so many artists—and this isn't exclusive to Soundgarden—is that when they go away for some time, the talk really dies down," he says. "And it's almost like cold-starting an engine in the middle of winter in Minnesota. It takes more energy to do that than if you continue the conversation and slowly ramp it up."

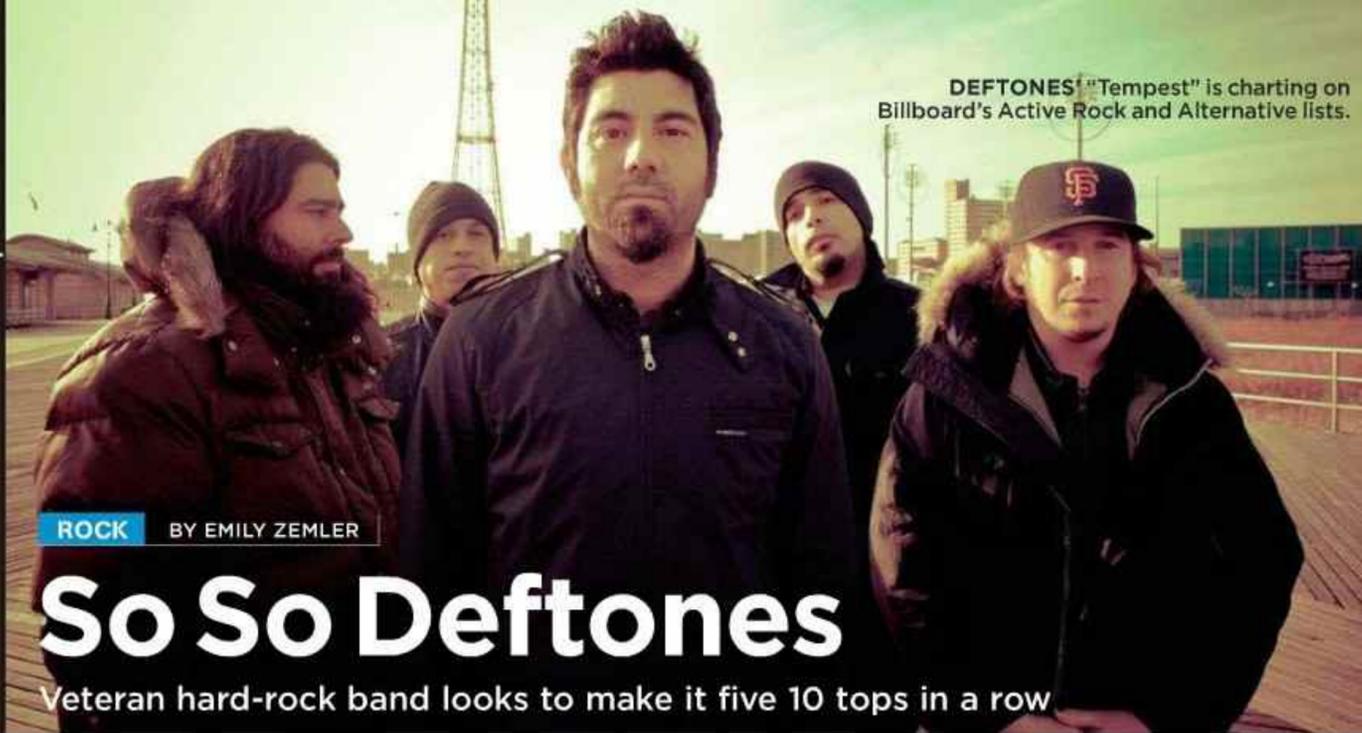
The label issued a video trailer for *King Animal* leading up to the late-September release of "Been Away Too Long." This week, the song is No. 10 on Billboard's Rock Airplay chart. "Been Away Too Long" and "By Crooked Steps" were used in promotional spots on ESPN for "Monday Night Football," and the single was heard during a late-October episode of FX's "Sons of Anarchy." Additionally, Soundgarden recorded a track-by-track narrative for *King Animal* at Seattle's Moore Theatre. Those videos have been rolled out weekly with various partners—including MSN, Spin, Details and Yahoo Music—in the weeks before the album release, Roppo says.

To stir more buzz, the band announced three intimate November concerts at New York's Irving Plaza, Toronto's Phoenix Concert Theater and Los Angeles' Fonda Theatre. Fans who preordered the new album through SoundgardenWorld.com were given access to on-sales ahead of the general public. A North American tour will follow in 2013. The group has also been tapped to perform on "Late Show With David Letterman" on Nov. 12 and "Jimmy Kimmel Live!" on Nov. 26.

Whalley says, "The centerpiece to all this is not just that they re-formed, but about the quality of the record they made. You don't see that very much today. They fit into the general sensibility of why Adele's or Mumford & Sons' records are doing so well: There's an emotional connection from a musician and songwriter to an audience."

## ROAD WORK

Grime time official: London-based rapper **Wiley** (aka "the Godfather of Grime") has just announced a four-date spring tour featuring fellow grime MCs **Skepta** and **JME**. Booked by the **Coda Music Agency**, the U.K. trek will take off in Norwich at the **Norwich Waterfront** (April 18), before making stops at the **HMV Institute** in Birmingham (April 19), the **Forum** in London (April 20) and closing in Manchester at the **HMV Ritz** (April 22) ... Soaring: As she continues the run-up to her full-length **Capitol** debut (*I'm Not Alright*, due early next year), buzzing indie-pop singer **Sky Ferreira** keeps the show on the road working her recent *Ghost* EP. Booked by **Creative Artists Agency**, stops include **Bardot/School Night** in Los Angeles (Nov. 12), **TT and the Bears** in Cambridge, Mass. (Nov. 27), a two-night stand in New York (Brooklyn's **Glasslands Gallery** on Nov. 28 and Manhattan's **Mercury Lounge** on Nov. 29 and a stop at **DC 9** in Washington, D.C. (Nov. 30) ... Barnstorming: **Little Big Town** will head out on a sprawling 2013 tour in support of recent fifth album *Tornado* (**Capitol**), which topped Billboard's Top Country Albums chart and bowed at No. 2 on the Billboard 200. Beginning in Murray, Ky., at the **Lovett Auditorium** (Jan. 31), the act will make stops at the **Tennessee Theatre** in Knoxville (Feb. 23), the **Rialto Square Theatre** in Joliet, Ill. (March 21) and the **Majestic Sun Theatre** in San Antonio (April 28) along the way. **David Nail** and **Kacey Musgraves** support on select dates ... Runaways: On Nov. 9, **Calexico** kicks off an expansive trek through Europe and North America in support of its **Anti-** debut, *Algiers*, at the **Teatro Kapital** in Madrid. Booked by **Berthold Seliger** of **Billions Corp.**, the band will stop at **Estragon** in Bologna, Italy (Nov. 14) and **Republic** in Salzburg, Austria (Nov. 28) before playing U.S. dates that include the **Orpheum** in Flagstaff, Ariz. (Jan. 17), the **Fox Theatre** in Boulder, Colo. (Jan. 18) and the **Buckhead Theatre** in Atlanta. (Jan. 25). —*Nick Williams*



DEFTONES' "Tempest" is charting on Billboard's Active Rock and Alternative lists.

ROCK BY EMILY ZEMLER

## So So Deftones

Veteran hard-rock band looks to make it five 10 tops in a row

When the Grammy Award-winning metal band Deftones finished recording their sixth album, *Diamond Eyes* (Reprise, 2010), the members felt a surge of creative momentum. "We still had so many ideas left. We were almost ready to go back to the studio right away," singer/guitarist Chino Moreno says. "So when we finished touring *Diamond Eyes*, we were fired up to keep going in the same direction."

Now, more than two years after *Diamond Eyes* bowed at No. 6 on the Billboard 200 (237,000

sold, according to Nielsen SoundScan), the Sacramento, Calif., group returns with *Koi No Yokan* (Nov. 13, Reprise), a project that shares what Moreno terms "a positive energy" with its predecessor. "We ran with our instincts and tried not to second-guess things," he says. "We also tried to be immediate with recording, having all of us together in the room."

*Diamond Eyes* marked the fourth consecutive top 10 release of all-new material from the Deftones, who lodged back-to-back-to-back top 10 efforts when *White Pony* reached No.

3 in 2000, *Deftones* hit No. 2 in 2003 and *Saturday Night Wrist* arrived at No. 10 in 2006. For *Koi No Yokan*, the group returned to the studio with *Diamond Eyes* producer Nick Raskulinecz (Foo Fighters, Rush), focusing on a continuation of its previous success.

The new album's first single, "Tempest," went to radio on Oct. 9 and is charting on Billboard's Active Rock and Alternative tallies (this week sitting at Nos. 17 and 32, respectively), but Moreno acknowledges that the band's heavy rock songs aren't tailored for commercial release. "In the

past we got pressure to make music specifically for radio," he says. "Some of the new songs are the most commercial we've ever written, but it wasn't something we did on purpose."

For Reprise and the band's management, Velvet Hammer Music and Management Group, the focus from the beginning of the campaign for *Koi No Yokan* has been on longtime and new fans. The band debuted an early track, "Leathers," on Sept. 19 through its website, amassing 37,000 downloads in 24 hours, according to Reprise. A video for "Tempest" will arrive around

street date.

"When it comes to the Deftones, its fans come first," Reprise VP of rock music Heather Luke says. "The key is to give them all this content pre-release and then after the album release."

Another key aspect of the campaign is the band's tour, which began Oct. 9 and wraps Nov. 21 in Los Angeles. The dates are mostly underplays in venues with capacities ranging from 1,000 to 4,000. The idea was to encourage fans with live renditions of the new material, much of which has ended up on YouTube. The act will embark on its next U.S. headlining run in 2013.

"There's nothing like seeing a band that's this powerful live in small venues and having the fans be able to really touch the music before an album even comes out," says Velvet Hammer owner David "Beno" Benveniste, who sees *Koi No Yokan* as having the potential for three singles and a 24-month cycle. "What we wanted to do with the label is to work this record and create a lasting cycle rather than a quick-fix cycle. We wanted to let this develop and precipitate over time. And did they make an amazing record? Yes." ●●●

HIP-HOP BY JUSTIN JACOBS

## The 'Psycho White' Stuff

Yelowolf and Travis Barker team up for genre-bending EP

Blink-182 drummer Travis Barker and Alabama rapper Yelowolf certainly share some passions: hip-hop; tattoos; fast, aggressive music; and fashion—Yelowolf runs his own line, Country Fresh, through Barker's Famous Stars and Straps brand. Until recently, the artists also shared an executive in Paul Rosenberg. (Yelowolf is signed to Rosenberg and Eminem's Shady Records, and Barker was long repped by Rosenberg.) So sharing an EP shouldn't come as a surprise.

On Nov. 13, the duo will release *Psycho White*, a collection ranging from reggae-rap to mosh-pit hip-hop to near-dubstep, all in just five songs. The project will arrive through Barker's LaSalle Records/Killer Distribution. While the music often blasts with teeth-rattling intensity, it couldn't have been a more casual affair. And Yelowolf and Barker intend to keep it that way.

While Barker has a punk-rock background, as a kid he played along to "Whodini, Beastie Boys, Slick Rick and Doug E. Fresh albums, while also playing along to *Master of Puppets*," he says. With enough Blink-born notoriety under his belt (the band has sold 13.6 million albums, according to Nielsen SoundScan), he began producing hip-hop tracks for artists like T.I. and Paul Wall.

Three years ago, Barker's manager turned him onto Yelowolf's "Trunk Muzik." "He said, 'Check this kid out. He looks like you but he's a rapper,'" Barker recalls. "I thought he was fucking ridiculous." A week later, the two met at Rob Drydek's Fantasy Factory in Los Angeles. Talking shop, Yelowolf whistled an eerie melody that stuck in Barker's head. He laid a snare beat underneath it that day, and the duo's first track was in progress.

The pair became fast friends and began cutting tracks whenever they found themselves in the same city, hesitant to aim for any set musical direction. On Lil Wayne's 2009 I Am Music tour, Yelowolf caught up with Barker, one of the tour's openers. "He said he wanted a real high-energy track. It was 4 a.m., and everyone was getting sloppy in the hotel lobby," Barker says. "I had a portable studio. I went to my room and right there recorded the drums to [*Psycho White's* first single] 'Push 'Em.'"

The impromptu sessions, Yelowolf says, were never forced. "Even if he and I had never heard each other's music before, we just knew," he says. "We had a kindred vision." Yelowolf appeared on Barker's 2011 solo album, *Give the Drummer Some* (Interscope), that featured star MCs, and Barker offered Yelowolf a crack at his own T-shirt line, fusing what the Alabama-born rap-

per calls "my country-ass shit with his West Coast punk-rock shit." Through it all, the tracks that wound up on *Psycho White* weren't forgotten.

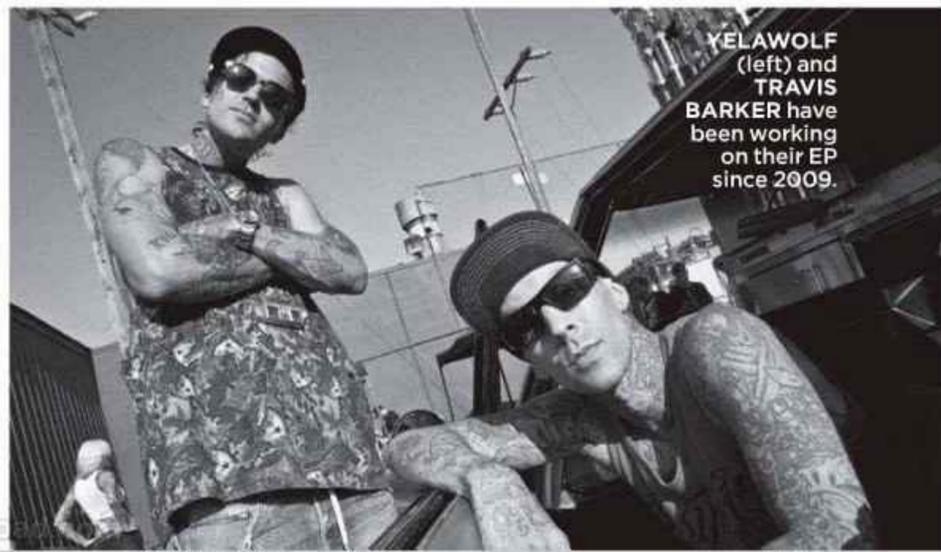
Yelowolf's major-label debut, *Radioactive* (Ghet-O-Vision/Shady/Interscope), thrust him into the spotlight in 2011 but left him unfulfilled. (It peaked at No. 27 on the Billboard 200 and has sold 164,000 copies.) "The creative wings of that record were clipped so early," he says. "That'll be the first and last time people hear me under the constraints of other people's ideas." But his frustration refueled his passion for *Psycho White*.

Earlier this year, the duo set to work finishing the EP, to be released timed to Yelowolf's winter Country Fresh line.

The five tracks hint at a creative brotherhood—Barker's programmed beats and live drumming evenly chug alongside Yelowolf's flow, as heard on propulsive single "Whistle Dixie." The musical understanding between the two is hard to match, and impossible to fake.

Though the pair will play a few California shows, and likely some Vans Warped dates in 2013, there aren't any major tour plans in the works. To Barker, who says he's recording a Christmas EP with Blink-182, *Psycho White* looks to be another fun project in a career full of them.

For Yelowolf, the EP signals something more. "This was my first step into true, pure artistic freedom," he says. "And it feels great." ●●●



YELAWOLF (left) and TRAVIS BARKER have been working on their EP since 2009.

R&amp;B BY ANDREW HAMPP

# THE XO FACTOR

The Weeknd's Republic debut repackages his breakout mixtapes as one release. Will it work?

For more than a year, Toronto singer and Drake affiliate Abel Tesfaye, aka the Weeknd, was the hottest unsigned R&B artist since Frank Ocean. The three mixtapes he released for free through his website in 2011 (*House of Balloons*, *Thursday*, *Echoes of Silence*), sparked a media frenzy (*House of Balloons* was nominated for Canada's Polaris Music Prize) and led to him selling out his first U.S. tour last spring in less than five minutes.

But since signing with Republic in September in a joint venture with his own XO imprint, the Weeknd is attempting the transition from indie favorite to mainstream star with *Trilogy*, a release of his mixtapes that includes three bonus songs and arrives Nov. 13. Though the three-disc album will top

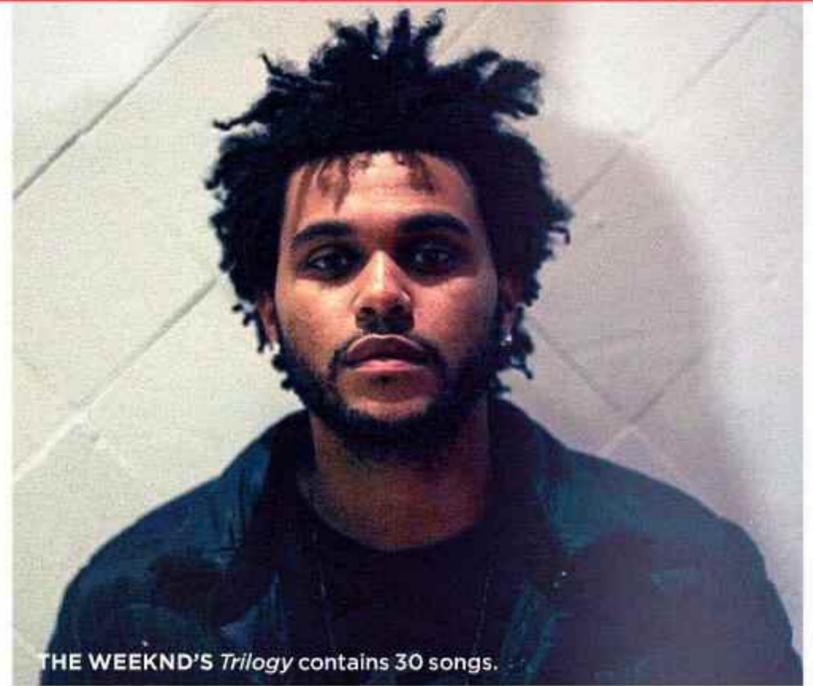
out at 30 tracks, it'll be priced like a single CD, with a suggested price of \$14.99 for the CD and \$9.99 on iTunes.

The tactic of repackaging free online projects for commercial release is increasingly common in hip-hop (Drake sold 675,000 copies of his repackaged breakout mixtape, *So Far Gone*, according to Nielsen SoundScan), but it's tricky to pull off for artists who build their songs around samples. Ocean scuttled plans to rerelease his *Nostalgia/ Ultra* mixtape through Island Def Jam earlier this year after failing to clear key samples (and dodging lawsuits) from acts like the Eagles. (Ocean's major-label debut, *Channel Orange*, contained all new material and bowed at No. 2 on the Billboard 200 in July.) But the press-shy Weeknd tells Billboard that although the *Trilogy* samples were "killing me," he was able to get clearance from acts like Beach House ("The Party & the After Party") and Siouxsie & the Banshees ("Glass Table Girls"). Only his use of Aaliyah's "Rock the Boat" on fan favorite "What You Need" failed to make the CD.

But if convincing core fans to spend \$10-\$15 on albums they already own is one challenge, getting them to shell out even more on the touring circuit is not. In October 2011, William Morris Endeavor music head Marc Geiger famously told Topspin CEO Ian Rogers that the Weeknd was able to command \$25,000 for a show—even though he'd yet to play a single proper gig. Joel Zimmerman, music agent and head of William Morris Electronic, clarified to Billboard that the figure was used more as an example of the quotes mentioned in the bidding war to sign the Weeknd and his management—a deal that remained in process through January 2012.

"I had just booked Coachella for his first U.S. show, and I didn't know if we were hired. I still thought this could be a one-off thing," Zimmerman says. "Right before they came out to L.A., I flew to Toronto to meet everybody and get a handle on who they were and how we could work together. It's been one of the most rewarding experiences I ever had."

The Weeknd's initial U.S. shows,



THE WEEKND'S *Trilogy* contains 30 songs.

with a limited band and set production, grossed an impressive \$335,000 across five dates with attendance of 8,352, according to Billboard Boxscore. For a fall tour that began in September and ran through last week, the Weeknd returned with a new band, backup singers and a full production complete with custom videos.

His appeal has also been evident on the charts. "Crew Love," a collaboration with Drake from the latter's 2011 chart-topper *Take Care*, went top 10 on Billboard's Hot R&B/Hip-Hop Songs chart in June, while Wiz Khalifa duet

"Remember You" is No. 36, just behind *Trilogy* lead single "Wicked Games," which is No. 27. Zimmerman notes that the Weeknd has already begun recording new material, and that major touring plans will bring him to Europe in the spring, the festival circuit in the summer and even bigger U.S. venues next fall. The artist may even become more accessible in due time.

"At some point, he'll start doing press," Zimmerman says, "but right now it's been more about the music and the performance and just evolving as an artist." ...



When Robert "RZA" Diggs was pillaging old kung-fu flicks as a New York teen, he never imagined he'd one day be directing one. Since producing the landmark *Enter the Wu-Tang: 36 Chambers* (Loud) in 1993 and spawning the lengthy, fruitful career of the Wu-Tang Clan, the Grammy Award-winning beatsmith has tapped into nearly all sides of the entertainment industry: collaborating with everyone from the Black Keys to Kanye West, penning two books and landing roles in films including "Funny People" and "American Gangster." This month,

RZA delivers Ghostface Killah's *Twelve Reasons to Die*, the second release from his new label Soul Temple Records, and makes his directorial debut with "The Man With the Iron Fists," a kung-fu film starring Lucy Liu and Russell Crowe that's "presented by" Quentin Tarantino. The film's soundtrack, which bowed at No. 31 on the Billboard 200, was the label's first release, and the film opened with \$7.9 million, according to Box Office Mojo.

**1 What was the biggest difference between producing an album**

**and directing a film?**

The amassment of work and people. It's hard work to make an album, but there's maybe 12 people that help. For a film, you're talking about a cast and crew of 400-600 people. Doing music videos is one thing—maybe two days to prepare. This is more like 100 days of preparation, 60 days of filming, another 100 days of editing. This thing took a lot of time.

**2 What were you able to do with special effects and fight scenes in this film that wasn't possible during**

**the golden era of kung-fu films?**

Well, take a movie like "Five Deadly Venoms." You've got the Toad, where you couldn't penetrate his skin, and you had to find his weak spot. In today's technology, we could take an idea like that and make brass bodies. A guy who's able to channel his chi and turn his whole body to solid metal. We got the actor to act it all out, and then took a CGI copy of his body and made it brass.

**3 One of the more notable songs on the soundtrack is Kanye West's "White Dress." How did that come together?**

Kanye is a great artist. I had a chance to work with him on [his *My Beautiful Dark Twisted Fantasy*] and [West and Jay-Z's] *Watch the Throne*. When I got back from [filming in] China, I was in my editing room and I reached out to him to come look at a scene and potentially give me a song for the score and soundtrack. He came through, dug what he saw and wrote this song for us. He killed it.

**4 Also on the soundtrack are Brooklyn upstarts the Flatbush Zombies. Are there other new MCs you have an eye out for?**

Joey Bada\$\$ is representing good. ASAP and them, I love that crew. Meek Mill and Wale... Kendrick Lamar and his folks. It took time, but now my generation can say, "OK, we've got some talent in the driver's seat. Hip-hop will go on." The only thing they need is consciousness. We all like to party. But at the same

time you want some imagery out there representing social consciousness and awareness. My generation had that balance. Now we could use some of that.

**5 Do you plan to write more books?**

Yeah, I'm already working on it, putting down some beautiful ideas. Sometimes a man is shy to expose his life. But I realize my life sometimes helps other brothers escape hell. Reading about Jesus—not comparing myself to Jesus—but reading the Good Book and of men of history, we see them make it through challenging times. It helps us when we face these odds. The master always leaves clear footprints, and I'm trying to leave some footprints for these kids so they can say, "Hold on, man, I know which way to go."

**6 Several artists have taken executive positions at major labels recently. Have you been approached by anyone, and would you be interested?**

I haven't been approached by anyone. I'm really comfortable with filmmaking. A director's an executive: He's got to have his hands on music, he has to know how to control talent—all these things that I did as a producer I can do as a director and more. I don't just do things for myself, honestly. I want brothers who come from my hood and any urban area to realize, it's many paths we can take. And I'm proving that as one man—imagine what they could do. ...

# ALBUMS

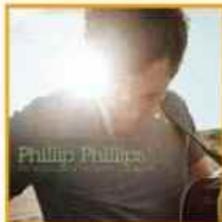
## ROCK

### NEIL YOUNG & CRAZY HORSE Psychedelic Pill

**Producers:** Neil Young, John Hanlon, Mark Humphreys  
Reprise Records

**Release Date:** Oct. 30

Driving factors behind recent Neil Young albums have been largely apparent—war, America's folk heritage, an old car—and *Psychedelic Pill* is clearly tethered to Young's review of his personal history for the memoir "Waging Heavy Peace." Young's albums challenge his fan base to follow his lead rather than sink into the familiar. *Psychedelic Pill* is a heavy dose of the crunchy guitar rock that he and Crazy Horse trademarked at the end of the '60s. Reunited with Crazy Horse for their second album this year, they provide a heavy thunder to surround Young's invigorating guitar solos, nasally whine and group vocals to give the feel of a barn jam session. He reminisces about the Grateful Dead and Roy Orbison and recalls the hippie dream and '60s idealism, not to mention his childhood home, generating steam whenever the guitar solos fly in the vein of "Like a Hurricane." Nothing tops Young's last great guitar song, "No Hidden Path" from five



### PHILLIP PHILLIPS The World From the Side of the Moon

**Producer:** Gregg Wattenberg  
19 Entertainment/Interscope Records

**Release Date:** Nov. 19

At the beginning of his major-label debut, *The World From the Side of the Moon*, season 11 "American Idol" winner Phillip Phillips laments, "It's hard to know where I stand." He certainly has reason to. Like most "Idol" winners, the Georgia-born singer/songwriter was treated as a blank canvas, judged on skill at the expense of identity. Even Phillips' coronation song, "Home," aligned him with the Mumford & Sons nü-folk movement. He continues that path here on "Gone, Gone, Gone" and "Can't Go Wrong," but the album actually plays out more like the year's second-best Dave Matthews Band release. Working primarily with producer Gregg Wattenberg (O.A.R., Train), Phillips displays that same Southern jam inclination, driving "Hold On," "Tell Me a Story," the gentle "Wanted Is Love" and especially "Get Up Get Down" with acoustic guitar and percolating dynamics and sonic enhancements (plenty of strings). Phillips even has the same kind of throaty timbre and a tendency to roll his r's like Matthews. But Phillips sounds natural enough within that style, more acolyte than imitator, which makes the album one of the more engaging champion debuts in the show's inconsistent history.—GG



years ago, but the range, ambition and expansiveness of his instrumental work is worthy of study and praise.—PG

## METAL

### THE SWORD

#### Apocryphon

**Producer:** J. Robbins  
Razor & Tie

**Release Date:** Oct. 22

The Sword's identity has been in the forge, glowing mightily and malleably. Its 2006 debut, *Age of Winters*, revealed an ardor for vintage heavy metal by a group not yet capable of fully expressing that passion. On its latest, *Apocryphon*, the messianic bombast of 2008's *Gods of the Earth* has been jettisoned, as well as the hard rock-tinged sci-fi of 2010's *Warp Riders*. Deep strains of self-seriousness have been excised in favor of open-faced pleasure. The Sword worships Black Sabbath-brand '70s heaviness without being enslaved by it. Songwriting comes before sludge, the hurtling speed-metal sections have been scaled back, and it's all mixed to perfection for the first time. Standouts include "Dying Earth," with its endless riff buffet, skittering verses and flagrant dueling-solo finish, and "Veil of Isis," an enormous instant theme song for the group. Creative sameness occasionally threatens to creep in and fat could be trimmed, but the Sword's vision is finally powerful enough to swallow listeners in its stampede.—ZD

## POP

### SHINY TOY GUNS

#### III

**Producers:** Jeremy Dawson, Chad Petree  
Five Seven Music

**Release Date:** Oct. 22

It's been tough knowing who the players are in Shiny Toy

Guns during the past few years. Original singer Carah Faye left and returned, and then divorced husband and Versant partner Daniel Johansson, who was briefly in the band. But the synth-pop troupe's original lineup is back for the first time in four years



### CRYSTAL CASTLES

#### (III)

**Producer:** Ethan Kath  
Casablanca/Republic Records/  
Fiction

**Release Date:** Nov. 13

At first glance, Crystal Castles' third album is even more unrelentingly bleak than its predecessors—singles are titled "Plague" and "Wrath of God," and the artwork is an image of a mother cradling a son suffering from tear gas exposure. The electro-rock duo of Alice Glass and Ethan Kath may work with a steely exterior, but *(III)* continues their creative upward trajectory by offering some of the act's most lavish pop moments. "Kerosene" follows the haze of "Plague" with chattering, synthetic beats flanking Glass' breathy vocals, while "Sad Eyes" explodes upon contact before slinking into a multifaceted, wholly gorgeous groove. The pair is now two albums removed from the videogame glitches of its 2008 self-titled debut and has gotten better at crafting fleshed-out arrangements. Some of *(III)* brings to mind the Wall of Sound ambitions of My Bloody Valentine, but these 12 songs are ornately crafted and are never too far from an interesting hook. Crystal Castles aren't as cold as they appear to be, but they are calculating—*(III)* is an expertly produced album that, at just nearly 40 minutes, leaves fans wanting more.—JL

on *III*. After a dalliance with a more guitar-centric sound, the members re-embrace their synthesizers, laying on hooky pop melodies that again underscore the chemistry between Faye and vocalist/guitarist Chad Petree. Faye announces her return on opener "Somewhere to Hide," but by "Waiting Alone" the two trade lines like jousting lovers as if no time has passed. "Wait for Me" builds through a moody intro, "Fading Listening" grows from Petree's aching falsetto into a smooth pop tune, and "The Sun" unfolds into a luxuriously crafted composition. "Take Me Back to Where I Was" finds Petree wistful and wishful, accompanied by piano and singing about "moving forward." Shiny Toy Guns certainly achieve that on *III*.—GG

## NEW & NOTEWORTHY

### TITO PUENTE

#### Quatro: The Definitive Collection

**Producer:** Anthony Gonzalez  
Sony Music Latin

**Release Date:** Oct. 30

At a time when boxed sets are all but nonexistent in Latin music, Sony Music Latin has gone many extra miles with *Quatro: The Definitive Collection*. It's an exquisitely curated set that compiles four albums by percussionist Tito Puente that defined his sound, plus a fifth CD of mostly rare bonus material and outtakes. Puente is known mostly for "Oye Como Va," a track that isn't included here. Instead, *Quatro* assembles his RCA recordings from 1956 to 1960. It begins with *Cuban Carnival*, original Cuban-inspired dancefloor material (including the seminal "Pa' Los Rumberos"), and ends with 1960's revolutionary *Revolving Bandstand*, a collection of standards performed by Puente's Latin band and Buddy Morrow's jazz group. So far ahead of its time that even today its execution seems inconceivable (all recorded together in the same studio), the music here highlights how Puente pushed the boundaries of Latin, American, jazz and dance music with every recording.—LC



### BILL WITHERS

#### The Complete Sussex and Columbia Masters

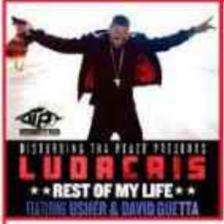
**Producer:** Leo Sacks  
Columbia/Legacy

**Release Date:** Nov. 6

When Slab Fork, W.Va., native Bill Withers found himself in a Hollywood studio recording his first album, he told producer Booker T. Jones he was nervous about doing something he'd never done before. Jones responded, "Just do what you do and do it good." Well, Withers—with his distinctive brand of folksy soul and warm, understated vocals—did just that. The indisputable proof resonates throughout this 91-track boxed set. It contains all nine albums the singer/songwriter released between 1971 and 1985. The signature songs that others have covered or sampled through the years are here, from first hit "Ain't No Sunshine" and "Grandma's Hands"—which rocketed the former jetliner toilet installer to instant fame—to "Lean on Me," "Use Me" and "Lovely Day." But it's the gems among the lesser-known album tracks (e.g., "I Love You Dawn," "Hello Like Before" or "Can't Write Left-Handed") that fully underscore Withers' eloquence as a gifted poet laureate/storyteller—a man unafraid to show and share his emotions. It's a timeless primer for music fans and artists alike.—GM

# REVIEWS

## SINGLES



### LUDACRIS FEATURING USHER & DAVID GUETTA

**Rest of My Life (3:52)**

**Producers:** David Guetta, Giorgio Tuinfort

**Writers:** various

**Publishers:** various  
Def Jam Recordings

On "Rest of My Life," the latest song to emerge from Ludacris' forthcoming *Ludaversal*, the Southern rapper pulls an all-too-familiar yet commercially wise move by teaming with EDM star David Guetta and R&B king Usher for a motivational dancefloor banger. Despite being billed as the rapper's song, Usher steals the spotlight here, playing the guy at the yacht-club party who's downed one too many. Luda doesn't disappear completely: The MC, post-self-prescribing "two drinks a night," instructs his tombstone to read "women, weed and alcohol." Naturally, the whole affair gets washed down with Guetta's top 40-friendly chorus, in which the DJ goes buck wild with a bruising, bombastic beat. While "Rest of My Life" isn't the rapper and producer's first rodeo together—check out Luda's guest spot on Guetta's "Little Bad Girl"—this particular pairing nonetheless comes off a bit contrived.—DH

### POP

#### THE READY SET

**Give Me Your Hand (Best Song Ever) (3:48)**

**Producer:** Andrew Goldstein

**Writers:** J. M. Witzigreuter, A. Goldstein, S. Wilcox

**Publishers:** various  
Sire Records

Billboard Hot 100 fans got to know Jordan Mark Witzigreuter, aka the Ready Set, in 2010 through the bittersweet "Love Like Woe." With help

from Pete Wentz's Decaydance imprint, the track made an impression with an easygoing melody and some innocuous emoting. The Ready Set's latest single kicks all lovelorn reservations aside and shoots for somewhere between EDM-tinged pop and a latter-day All-American Rejects song. In courting the younger pop crowd, Witzigreuter doesn't

exactly break the mold here, though this hyper-contemporary cut at least deserves a place in any PG-rated party mix. The track's buildups and releases are about as routine as Witzigreuter's hair swoop, though it does cross over into a few seconds of Auto-Tuned glory when he belts out the song's wistful title. "Give Me Your Hand" isn't quite as definitive as Carly Rae Jepsen and Owl City's "Good Time," but it certainly exists on the same coming-of-age wavelength.—CP

### ALTERNATIVE

#### CHRISTOPHER OWENS

**Here We Go (3:37)**

**Producer:** Doug Boehm

**Writer:** C. Owens

**Publisher:** Ribbon Music  
Fat Possum

In former band Girls, Christopher Owens was crowned the new king of indie-rock melancholy. Often drawing inspiration from his own tortured back story (raised within the confines of fundamentalist cult Children of God), Owens' music was enigmatic and lush—but often awkwardly confessional. With "Here We Go," his first single as a solo artist, Owens pulls back on the



### ANGEL HAZE

**New York (3:22)**

**Producer:** William "the 83rd" McNair

**Writers:** G. Scott-Heron, R. Wilson, W. McNair

**Publisher:** Brouhaha Music

Republic

"Nicki doesn't compare with me," rapper Angel Haze told *Billboard* last August, referring to Nicki Minaj. "I don't compare with her. She's just doing her own thing. I'm doing my own thing." The reality of hip-hop music is that there are more female MCs grabbing major media attention, but still not enough stars for each one to avoid ham-fisted comparisons to other women rappers. A song like "New York," from Haze's online album *Reservation*, slays any comparisons to artists like Minaj—Haze's off-the-cuff flow, which jams syllables in spaces that shouldn't exist and steals palpable joy from the profane turn of phrase, is actually reminiscent of Dizzee Rascal's style when the London rapper was in his heyday. "Sick bitch, chicken noodle soup face/Calls from overseas like a motherfucking crusade," goes the chorus of Haze's call-to-arms, which includes a beat composed of little more than supportive hand claps. "New York" has some dubious rhymes, but Haze throws them like spears at the listener. The rapper is a fierce, individual talent who sounds like she might hunt down anyone who shrugs her off with a cheap comparison.—JL



### SAM PALLADIO & CLARE BOWEN

**Fade Into You (3:30)**

**Producers:** T Bone Burnett, B. Miller

**Writers:** M. Jenkins, T. Rosen, S. McAnally

**Publishers:** various

ABC Studios/Lions Gate/Big Machine

One of the biggest draws of new hit TV show "Nashville," ABC's country music answer to "Glee," is actually the singing and original songs. On the one end of the spectrum are flashy pop-country diva Juliette Barnes (played by Hayden Panettiere) and longtime country superstar Rayna James (Connie Britton), while on the other are soft-spoken, unknown singer/songwriters Scarlett O'Conner and Gunnar



Scott, played by Clare Bowen and Sam Palladio. On "Fade Into You," Bowen and Palladio combine as a singing duo and impressively get to the heart of early country music. A strumming guitar gently highlights "Fade Into You," while Bowen nails her part by showcasing the intimacy of her voice, which so seamlessly melts into Palladio's soft tone. "Fade Into You" is the understated side to any Nashville glam and, more than anything, a welcome reflection on country music history.—JM

melodrama, reinventing himself as a stoned, prog-worshipping James Taylor. "If your heart is broken, you will find fellowship with me," Owens sings in a big-hearted croon, as the instrumentation builds into a wall of sound composed of finger-

picked acoustics, angelic vocal harmonies, jazzy flute runs, half-sighed harmonica, a psych-fuzz guitar solo and bass that purrs like a kitten. Owens has never sounded this free-spirited, and based on the musicality of "Here We Go," this grown-up Girl should have no trouble flourishing on his own.—RR

### HIP-HOP

#### FLO RIDA

**I Cry (3:43)**

**Producers:** The Futuristics, soFLY & Nius, Paul Baumer, Maarten Hoogstraten

**Writers:** various

**Publishers:** various  
Poe Boy/Atlantic

Is the world ready for an emotional Flo Rida? Apparently so, considering that "I Cry," like all of the other singles released from the Florida rapper's *Wild Ones*, has

quickly shot into the upper reaches of the Billboard Hot 100. Although the synthetic beat and sing-song chorus remain from party-starters like "Good Feeling" and "Wild Ones," the sample from the Bingo Players' "Cry (Just a Little)" and somber music video (which resembles "American History X" crossed with a Katy Perry clip) confirm that this is no "Whistle." Even more demonstrative are the lyrics tucked inside Flo's rapid flow: "Can't let go, I got fans in Okinawa/My heart to Japan quake losers and survivors," he energetically raps. "I Cry" is a strange detour for the dancefloor fiend, but like the Black Eyed Peas' "Where Is the Love?," pop audiences seem to be keen to some generalized grief sharing. Call him Flo Reflective, if you will.—JL

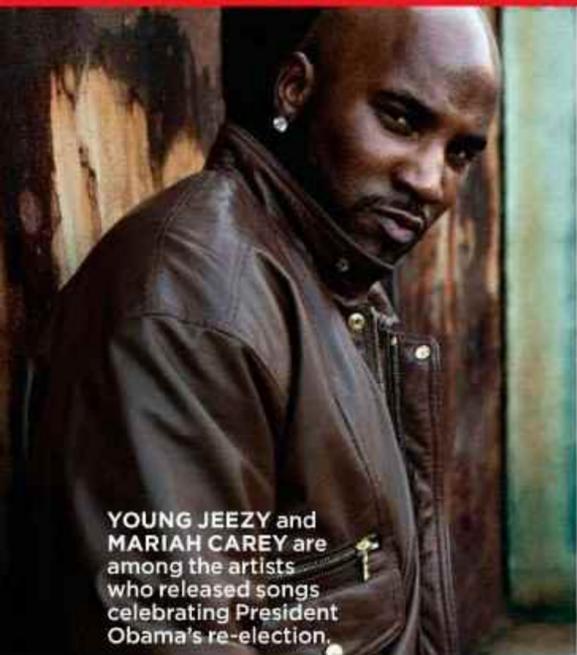
## LEGEND & CREDITS

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# MUSIC HAPPENING NOW



YOUNG JEEZY and MARIAH CAREY are among the artists who released songs celebrating President Obama's re-election.



**POLITICS** BY STEVEN J. HOROWITZ

## Singing Obama's Praises

Young Jeezy, Mariah Carey and Will.i.am all hit the studio to celebrate the president's re-election

While millions of people took to social media networks to celebrate President Barack Obama's victory on Nov. 6, some musicians used music as their medium to champion his win.

Hours before Obama was elected to a second term, Def Jam rapper Young Jeezy released his track "We Done It Again," a testament to his confidence that the president would best Mitt Romney in the election. The following day, Mariah Carey unleashed her inspirational "Bring It On Home," and Plies dropped his midtempo cut "Obama Forward." Black Eyed Peas frontman Will.i.am is currently recording a victory song that serves as the follow-up to his 2008 release, "Yes We Can."

Artists who release victory songs not only express their support through music, they also benefit from their promotional value. WQHT (Hot 97) New York PD Elbro Darden says that artists tend to release victory songs to celebrate the win of the candidate of their choice, and notes the benefits. "As artists, they feel the best contribution to the moment is music," says Darden, who anticipates that Jeezy's song will "do well" on the station. "[They also want] to be a part of the biggest conversation happening at the moment. While I feel these artists are genuine in their joy for the win, I also know they use it as promotion."

Jeezy debuted "We Done It Again" across several platforms hours before Obama was named the victor. On SoundCloud, the anthemic track has counted 85,000 listens, while on YouTube, it has amassed more than 20,000 views. The day following the election, Jeezy released the track's accompanying video on MTV.com, pulling in 76,000 views in 24 hours.

The Atlanta rapper included a similar tribute, "My President" (featuring Nas), on third album *The Recession*, which arrived in September 2008. The song peaked at No. 13 on the Rap Songs chart the week of Feb. 7, 2009, and has sold 615,000

copies, according to Nielsen SoundScan. Obama later name-checked Jeezy during a White House Correspondents Assn. Dinner in April.

According to Island Def Jam senior VP of marketing Chris Atlas, Jeezy took it upon himself to release "We Done It Again," and the song's virality speaks to his connection with his listeners. "Jeezy has always been known for being at the forefront in terms of street culture and how it affects life in general. This song is no exception," Atlas says, noting that there isn't a plan in place to service the song to radio. "His fans are really supportive of it because this is what they're accustomed to: what Jeezy's doing, and being aware of what's going on in the climate and culture."

**Young Jeezy's 2008 song "My President" reached No. 13 on the rap chart and has sold 615,000 copies.**



On Nov. 7, Jermaine Dupri released Carey's gospel-tinged ballad "Bring It On Home," written specifically for the president. The song, posted on Global14.com, was originally performed at a campaign fund-raiser for Obama earlier this year. While Carey is yet to put "Bring It On Home" on her YouTube page, user-uploaded clips have tallied upwards of 60,000 hits.

Morning radio host Rickey Smiley, who's heard in 70 markets, says that despite the release of several victory songs this cycle, he doesn't anticipate a flood of new records since the excitement of Obama's first election has worn off. Smiley, who interviewed Jeezy on his show on Nov. 7, explains that a victory song has to be of top quality to succeed and that artists can't just rush out a tribute. "The record has to be a hit," he says. "My President, for example, is a great song, the beat and the instrumental. You have to like the song."

Victory songs can often be viewed as opportunistic, but Smiley thinks differently. "If you're an artist, you get out here and make a song—yeah, it's promotional, because people want to play it," he says. "But these artists are genuinely appreciating what the president has done and will do."

## AS GOOD AS HE EVER WAS

Toby Keith reaches a milestone on Top Country Albums

Toby Keith continues his impressive streak of reaching the top 10 on Billboard's Top Country Albums chart, as *Hope on the Rocks* launches at No. 3 with 48,000 sold, according to Nielsen SoundScan. The set marks Keith's 20th top 10 on the tally. He's missed the top tier only once, with his self-titled debut album, which peaked at No. 17 in a 97-week run in 1993-95 (and yielded his first of 20 Hot Country Songs No. 1s, "Should've Been a Cowboy").

Keith boasts the longest active top 10 streak on Top Country Albums. With three more, he'll tie George Strait for the longest top 10 run in the chart's 49-year history; Strait linked 23 in a row from 1987 to 2003. Buck Owens (1964-68) and Elvis Presley (1973-77) follow with strings of 17 consecutive top 10s each.

Since Top Country Albums adopted Sound-

Scan data the week of May 25, 1991, Keith is one of three acts with at least 20 top 10s. Strait leads with 26 in that span, followed by Alan Jackson (23). —Gary Trust



TOBY KEITH notches his 20th top 10.

### WHAT'S HIS 20?

Here's a look at Toby Keith's 20 top 10s on the Top Country Albums chart

Peak Pos. (Weeks At No. 1)	Title	Year
No. 8	"Boomtown"	1994
No. 6	"Blue Moon"	1996
No. 8	"Dream Walkin'"	1997
No. 5	"Greatest Hits Volume One"	1998
No. 9	"How Do You Like Me Now?!"	2000
No. 1 (1)	"Pull My Chain"	2001
No. 1 (7)	"Unleashed"	2002
No. 5	"The Best of Toby Keith: 20th Century Masters—The Millennium Collection"	2003
No. 1 (13)	"Shock'N Y'All"	2003
No. 2	"Greatest Hits 2"	2004
No. 1 (7)	"Honky Tonk University"	2005
No. 2	"White Trash With Money"	2006
No. 1 (1)	"Big Dog Daddy"	2007
No. 8	"A Toby Keith Classic Christmas: Volumes One & Two"	2007
No. 1 (2)	"35 Biggest Hits"	2008
No. 1 (1)	"That Don't Make Me a Bad Guy"	2008
No. 1 (1)	"American Ride"	2009
No. 1 (1)	"Bullets in the Gun"	2010
No. 1 (2)	"Clancy's Tavern"	2011
No. 3	"Hope on the Rocks"	2012

KEITH: RICHARD MCLAREN; CAREY: BOB LEVERONE/AP IMAGES; CLARKSON: TIM MOSENFELDER/GETTY IMAGES

**KELLY CLARKSON'S *Greatest Hits* arrives the day after the AMAs telecast on Nov. 18.**



POP BY RICHARD SMIRKE

# Top Of The Pops

## Robbie Williams scores seventh solo U.K. No. 1 to set up ninth album

**E**ight years after he last topped the U.K. charts, Robbie Williams is back at No. 1. "Candy," the first single from Williams' ninth solo studio album, *Take the Crown*, sold 137,000 first-week units, making it the fastest-selling single by a male artist in the United Kingdom this year, according to the Official Charts Co. (OCC).

Co-written by Williams, Gary Barlow and Terje Olsen, "Candy" is the 38-year-old singer's seventh solo No. 1 and his 14th U.K. No. 1, including his years as a member of British vocal group Take That, of which Barlow is also a member. Williams famously quit the quintet in 1995 and went on to sell more than 60 million albums as a solo artist, according to his label, Island Records/Universal. In 2010, he temporarily rejoined the group, which had successfully come back as a quartet several years earlier, to record a new studio album, *Progress* (Polydor).

Released in November 2010, *Progress* sold more than 2.3 million units in the United Kingdom, according to the OCC. Meanwhile, Take That's 2011 *Progress Live U.K./European* tour broke Billboard Boxscore records with its multiple-night residencies at London's Wembley Stadium and the City of Manchester Stadium. The act is on hiatus, enabling Williams to resume his solo career, which shows no signs of slowing.

At press time, *Take the Crown* was set to debut at No. 1 on the U.K. albums tally for the week ending Nov. 11, beating strong competition from releases by André Rieu, JLS and the Military Wives choir. It's also selling strongly throughout Europe, where "Candy" has been a top five airplay hit in most markets. The 11-track *Take the Crown*, which



**ROBBIE WILLIAMS** with new CD *Take the Crown* and fans (inset) at HMV's Oxford Street location in London.

was recorded in Los Angeles with producer Jacknife Lee and features guest spots from Owen Pallett and American folk singer Lissie, is Williams' first for Island Records following the culmination of his previous deal with EMI.

"When you have watched the success of someone from the outside for the last 10 years, to then get immersed in that world, you soon realize that it is kind of untouchable what Robbie does," says Island Records U.K. GM Jon Turner, who calls Williams a "true professional." He adds: "[There] are not many people who work harder than him in the world of music."

True to form, Williams embarked on a busy promotional schedule in the run-up to street week, beginning Sept. 10 with an interview on BBC Radio 2's "The Chris Evans Breakfast Show" where he premiered "Candy." The single's video, in which the artist performs a number of death-defying stunts, was serviced online the same day. YouTube views have now crossed 10 million. A four-date run of small-

capacity live shows in the United Kingdom and Ireland immediately followed, which Turner credits with "igniting excitement in the whole campaign." They were backed with a series of high-profile TV performances in the United Kingdom and Europe throughout October, including the U.K. "X Factor," "Le Grand Journal" in France and "Skavlan" in Norway and Sweden.

To mark the album's Nov. 5 street date, Williams appeared at a signing session at HMV's flagship London store, which was restricted to 300 die-hard fans, according to the retailer.

"We have high expectations for Robbie's new album as one of the 'tent pole' releases for the season that will keep selling beyond Christmas," HMV spokesman Gennaro Castaldo says. Turner is equally optimistic about *Take the Crown's* prospects and points to the singer's three sold-out shows at London's O2 Arena (Nov. 22-24) as evidence of the artist's sustained popularity. "In his lane," Turner says, "there's no one that touches him." ●●●

# BUBBLING UNDER

## >>> WHEN 'LOVE' TAKES OVER

Dance collective Rudimental made a splash earlier this year on the Official U.K. Singles chart, debuting atop the list with the soulful drum'n'bass hit "Feel the Love," featuring John Newman. Now, the quartet (Piers Agget, Kesi Dryden, Amir Amor and DJ Locksmith) is flirting with breakout U.S. success, thanks to support from SiriusXM's 20 on 20 and Hits 1 channels. On the horizon for the Big Beat/Atlantic act: a debut album due in February and a U.S. tour in March.

## >>> LIZ LONGLEY SINGS HER 'SONG'

Liz Longley, winner of the 2010 BMI John Lennon Songwriting Scholarship Competition, bubbles under the Folk Albums chart with her self-released six-song EP, *Inside This Song*. The Nashville-based graduate of Boston's Berklee College of Music has opened for folk luminaries like Shawn Colvin, Nanci Griffith and Amos Lee, while John Mayer praised her work as "gorgeous, just gorgeous." Longley's touring plans bring her to New York (Nov. 9), Boston (Nov. 14) and Providence, R.I. (Nov. 15).

## >>> ROPING A HIT

Rookie duo One Night Rodeo has its sights set on Billboard's Country Airplay tally with its second single, "Real Good" (Fox Hill), which collects spins at 14 of the 126 stations monitored by Nielsen BDS for the chart. The Bradenton, Fla.-based twosome is receiving its strongest support from nearby WWGR Fort Myers, Fla. (69 plays through Nov. 4). The pair—lead singer Cory Hildreth and Duane Allison—earned attention last year by winning the Great American Country network's "Next Big Star" competition.

## >>> RIVA ARRIVES

Puerto Rico-based Sean Riva sends his first stateside single, "Telekinetica" (Riva Entertainment), featuring Jadel, to the Latin Rhythm Airplay chart at No. 24, marking his first Billboard chart appearance. Riva, 18, began his career in Peru with Negro Music act Los Insuperables (a duo with younger brother Kevin) in 2010. "Telekinetica" tallied 46 spins on WVOZ San Juan, Puerto Rico, during the Oct. 29-Nov. 4 BDS tracking week.

Reporting by Keith Caulfield, Wade Jessen, Raully Ramirez and Gary Trust.

# AND THE WINNER IS...

## Ke\$ha, Pitbull, Christina Aguilera and more are poised to benefit from American Music Awards performances

Half of the 18 performers booked for the 40th edition of the American Music Awards are nominees. The rest are taking advantage of the promotional opportunities the show offers for artists with fourth-quarter releases, from Pitbull to Ke\$ha to Kelly Clarkson.

Billboard has exclusively learned that the trio behind "Everyday Birthday"—Swizz Beatz with Chris Brown and Ludacris—will perform its 2-week-old single on the show, and Clarkson, whose *Greatest Hits* will be released the day after the Nov. 18 telecast, is promoting the album's single "Behind These Hazel Eyes." An announcement of their participation is expected Nov. 12.

Constraint-free when it comes to booking, AMA producer Larry Klein booked the "Birthday" boys because he liked the song. "To me, it's the Rat Pack of the hip-hop world," he says. "It's something I haven't seen before, so I wanted it."

In its first edition since the death of founder Dick Clark this year, the AMAs will pay tribute to the legacies of America's oldest teenager and the AMAs themselves with clips throughout the three-hour telecast. As usual, 17 or 18 performances will be the key focus while 13 or 14 of the 20 AMAs are presented. Klein's goal is no different than Clark's was when the two did their first AMAs together in 1973: putting on a pop culture show with wall-to-wall music.

"We give creative freedom to the artists," says Dick Clark Productions president Orly Adelson, who executive-produces the show with former DCP CEO Allen Shapiro. "The challenge is to sell that vision, transforming the stage so many times to capture the different looks [of the artists]. Nothing unifies them."

ABC has aired the show since its inception. In 2004 it was moved to mid-November, where it

has become a significant platform for star acts with releases active in the holiday season. Five years ago, the AMAs became the first awards show to move into Los Angeles' Nokia Theatre, which Shapiro says provided the producers with more creative avenues. "Bigger audience, a bigger stage—that made the show feel bigger," he says.

Taylor Swift, a returning nominee, is among the multiple performers promoting material released in the fourth quarter. P!nk is appearing on the heels of her new single "Try" being released to radio, Justin Bieber and Nicki Minaj have "Beauty and a Beat," and Carrie Underwood and No Doubt are promoting their mid-October singles. The day after the awards will see the release of Christina Aguilera's *Lotus* and the deluxe edition of Pitbull's *Global Warming*.

Ke\$ha, whose "Die Young" is No. 6 on the Billboard Hot 100, has new album *Warrior* dropping Dec. 4. "When I had my first call about Ke\$ha it was months ago—I didn't know about a single or the album," Klein says. "When I saw 'Die Young' blow up, my first phone call was to Ke\$ha. You can't predict that kind of hit." —Phil Gallo

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# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## HOLIDAY 'VOICES'

>>Half of the "Voice" coaches are charting on the Billboard 200 with Christmas albums. Cee Lo Green's *Magic Moment* debuts at No. 67 while Blake Shelton's *Cheers, It's Christmas* rises 45-28. Fellow coach Christina Aguilera gets in on the action, too, featuring on a *Magic* duet.

## TAYLOR FOR THREE?

>>Taylor Swift's *Red* is set for a third week at No. 1 on the Billboard 200 next week, industry forecasters say. The biggest debut on the chart will likely come from *Now 44*, with around 100,000.



## PLUMB HITS NO. 1

>>Appearing on Billboard's Christian charts since 1997, Plumb notches her first No. 1 in the genre, as "Need You Now (How Many Times)" tops Christian CHR. She has previously led *Dance Club Songs* and *Dance/Mix Show Airplay*.

# CHART BEAT

>>Following his coronation as new artist of the year at the Country Music Assn. Awards (broadcast live on ABC on Nov. 1), Hunter Hayes reaps chart benefits. "Wanted" bounds 41-23 on the Billboard Hot 100 with Greatest Gainer/Digital honors (74,000 downloads sold, up 80%, according to Nielsen SoundScan) and debuts on Adult Top 40 airplay at No. 40. As the ballad topped Hot Country Songs (Sept. 29), it marks the list's first leader by a solo male unaccompanied by another artist to cross to Adult Top 40 since Keith Urban's "Making Memories of Us" in 2006. (Jason Aldean's "Don't You Wanna Stay," with Kelly Clarkson, managed the feat last year). Go to [Billboard.com/chartbeat](http://Billboard.com/chartbeat) for exclusive video of Hayes performing "Wanted" live.

Read Chart Beat every week at [billboard.com/chartbeat](http://billboard.com/chartbeat).

Billboard

# CHARTS

## 'Red' Tops Again; Sandy, Stewart Make Waves

Taylor Swift's *Red* hangs tight for a second week at No. 1 on the Billboard 200, shifting 344,000 copies, according to Nielsen SoundScan (down 72%). Last week, the Big Machine Records album blasted in at No. 1 with 1.2 million, marking the largest sales week for an album since 2002.

With 1.6 million sold in two weeks, *Red* overtakes **One Direction's** *Up All Night* (1.3 million) to become the second-biggest-selling album of 2012. **Adele's** *21* is way ahead as the year's top seller, with 4.1 million.

Swift's previous album, *Speak Now*, also spent its first two weeks at No. 1, moving nearly 1.1 million and 320,000 in those respective frames. (It fell by 69% in its second week.) *Speak Now* then left the top slot for five weeks, only to return for four more straight weeks at No. 1 between Jan. 1 and Jan. 22, 2011.

**SANDY SOFTENS MEEK MILL:** Behind Taylor Swift at No. 2 is rapper Meek Mill, whose debut studio album, *Dreams & Nightmares*, arrives with 165,000 sold. That's a bit less than the 170,000-185,000 that had been projected by label sources on Nov. 2.

Mill's still-robust start might have been a bit larger (though not large enough to bump Swift from No. 1)

had it not been for Hurricane Sandy. The storm knocked out power and shut down retailers across the Mid-Atlantic states after making landfall in the United States on Oct. 29—the day

## Over The Counter

KEITH CAULFIELD



before *Dreams & Nightmares* hit stores.

The album's two strongest markets—Mill's hometown of Philadelphia and New York—are in the Mid-Atlantic region and their sales were affected by the storm. The two markets accounted for 13% and

10% of the set's sales, respectively.

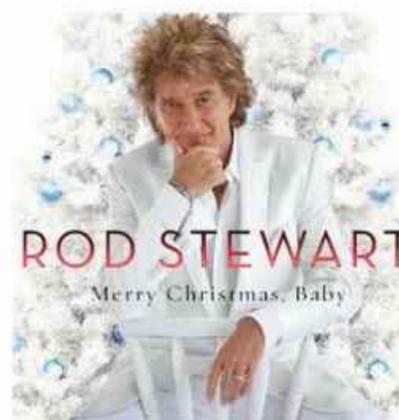
Album sales in New York were down 37% for the week, selling an extraordinarily low 261,000. The market hasn't fallen that hard in a week since the frame ending Jan. 1, when sales were down 46%. In Philly, album volume was down by a less scary 11% to 157,000.

One more New York point: Year to date through the week ending Oct. 28, the market made up 6.9% of all album sales in the United States. Looking only at the week ending Nov. 4, New York's share of album sales fell to 4.8%.

**THE STEWART SEASON:** Rod Stewart's *Merry Christmas, Baby* debuts at No. 3 on the Billboard 200 with 88,000, giving the pop icon his 16th top 10 set. Upwards of 20,000 copies

of his Verve debut were sold through HSN. Not only did the network offer an exclusive version of the album (with eight bonus songs) but Stewart performed on the channel during an Oct. 26 special. Notably, Stewart's sales are overwhelming physical CDs, as downloads amount to only 5% of its first week. Its 4,000 digital sales aren't even enough for it to reach the bottom of the 25-position Digital Albums chart.

Stewart is one of two debuting Christmas sets in the Billboard 200's top 10 this week, as **Trans-Siberian Orchestra** arrives at No. 9 with its new holiday EP. *Dreams of Fireflies (On a Christmas Night)* enters with 32,000, buoyed by sales generated by a concert ticket/album promotion. As noted in this column on Nov. 3, the Trans-Siberian Orchestra holiday set was one to keep an eye on this season. The act, always popular around the



holidays, has sold 8.1 million copies of its Christmas releases.

**SOCIAL SHIFT:** Updates have been made to the Billboard Social 50 chart to better reflect the online music world's ever-changing landscape.

The Social 50, launched in December 2010, has utilized fans and followers, plays and page views data from YouTube, Vevo, Facebook, Twitter and Myspace. Added to the mix this week is data measuring artist followers on SoundCloud and Instagram along with page-view data from Wikipedia.

Additionally, Billboard has added a new category of artist engagement to the Social 50 formula called "Reaction." The first sources of data to contribute to this bucket are Facebook's "People Talking About This" (a measurement of conversation about an artist taking place on the social network) and YouTube thumbs (the "liking" of a YouTube video).

Notable chart moves on the Social 50 that resulted due to the changes include rock band **Suicide Silence's** debut at No. 5. The act's lead singer, **Mitch Lucker**, died Nov. 1 following a motorcycle accident. In turn, Web traffic on the band's Wikipedia page and conversation on Facebook pushed a 2,250% increase in reaction. Elsewhere on the tally, **Rita Ora** and **Ed Sheeran** enter at Nos. 37 and 44, respectively, after activity generated on Wikipedia.

## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,446,000	2,072,000	21,427,000
Last Week	6,257,000	2,432,000	21,083,000
Change	-13.0%	-14.8%	1.6%
This Week Last Year	6,169,000	2,063,000	20,893,000
Change	-11.7%	0.4%	2.6%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2011	2012	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	255,456,000	245,851,000	-3.8%
Digital Tracks	1,055,131,000	1,119,004,000	6.1%
Store Singles	2,042,000	2,949,000	44.4%
<b>Total</b>	<b>1,312,629,000</b>	<b>1,367,804,000</b>	<b>4.2%</b>
Albums w/TEA*	360,969,100	357,751,400	-0.9%

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

### DIGITAL TRACKS SALES

'11	1.1 billion
'12	1.1 billion

### SALES BY ALBUM FORMAT

CD	168,947,000	145,845,000	-13.7%
Digital	83,410,000	96,293,000	15.4%
Vinyl	3,042,000	3,561,000	17.1%
Other	57,000	149,000	161.4%

For week ending Nov. 4, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2011	2012	CHANGE
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### YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	137,186,000	123,226,000	-10.2%
Catalog	118,270,000	122,626,000	3.7%
Deep Catalog	92,911,000	97,953,000	5.4%

### CURRENT ALBUM SALES

'11	137.2 million
'12	123.2 million

### CATALOG ALBUM SALES

'11	118.3 million
'12	122.6 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.





THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
101	173	166	<b>ZAC BROWN BAND</b>	The Foundation	3	9
102	120	137	<b>KIDS CHOIR</b>	51 Songs Kids Really Love To Sing	102	102
103	96	89	<b>TRAIN</b>	California 37	4	4
104	NEW	1	<b>THRICE</b>	Anthology	104	104
105	61	12	<b>DONALD FAGEN</b>	Sunken Condos	12	12
106	NEW	1	<b>SOUNDTRACK</b>	Wreck-It Ralph	106	106
107	80	61	<b>DEADMAU5</b>	Album Title Goes Here	6	6
108	78	55	<b>BOB DYLAN</b>	Tempest	3	3
109	94	83	<b>ROSS LYNCH</b>	Austin & Ally (Soundtrack)	27	27
110	87	74	<b>MATCHBOX TWENTY</b>	North	1	1
111	88	121	<b>TAYLOR SWIFT</b>	Taylor Swift	5	5
112	145	128	<b>JASON MRAZ</b>	Love Is A Four Letter Word	2	2
113	81	109	<b>BRUNO MARS</b>	Doo-Wops & Hooligans	3	3
114	178	—	<b>PISTOL ANNIES</b>	Hell On Heels	5	5
115	109	95	<b>KIP MOORE</b>	Up All Night	6	6
116	RE-ENTRY	104	<b>THE BAND PERRY</b>	The Band Perry	4	4
117	140	138	<b>JUSTIN MOORE</b>	Outlaws Like Me	5	5
118	17	—	<b>THE SWORD</b>	Apocryphon	17	17
119	104	107	<b>ALEX CLARE</b>	The Lateness Of The Hour	48	48
120	93	—	<b>COLBIE CAILLAT</b>	Christmas In The Sand	93	93
121	117	93	<b>EASTON CORBIN</b>	All Over The Road	11	11
122	127	159	<b>JOHNNY CASH</b>	The Legend Of Johnny Cash	2	2
123	192	187	<b>ZAC BROWN BAND</b>	You Get What You Give	1	1
124	131	113	<b>DUSTIN LYNCH</b>	Dustin Lynch	13	13
125	NEW	1	<b>THE LAURIE BERKNER BAND</b>	A Laurie Berkner Christmas	125	125
126	132	127	<b>IN THIS MOMENT</b>	Blood	15	15
127	119	119	<b>RASCAL FLATTS</b>	Changed	3	3
128	116	97	<b>LECRAE</b>	Gravity	3	3
129	111	103	<b>USHER</b>	Looking 4 Myself	1	1
130	114	96	<b>FLORENCE + THE MACHINE</b>	Ceremonials	6	6
131	126	106	<b>FUTURE</b>	Pluto	8	8
132	138	136	<b>DRAKE</b>	Take Care	1	1
133	122	105	<b>FLORIDA GEORGIA LINE</b>	It's Just What We Do (EP)	105	105
134	124	130	<b>MAROON 5</b>	Hands All Over	2	2
135	RE-ENTRY	31	<b>CHRIS TOMLIN</b>	Glory In The Highest: Christmas Songs Of Worship	18	18
136	98	85	<b>THE SCRIPT</b>	#3	13	13
137	194	—	<b>JACKIE EVANCHO</b>	Heavenly Christmas	11	11
138	112	94	<b>ADELE</b>	21	4	4
139	150	126	<b>THE CIVIL WARS</b>	Barton Hollow	10	10
140	NEW	1	<b>BLOOD ON THE DANCE FLOOR</b>	The Anthem Of The Outcast (EP)	140	140
141	57	64	<b>JOURNEY</b>	Journey's Greatest Hits	10	10
142	RE-ENTRY	5	<b>LEE STROBEL</b>	The Invitation Narrated By Lee Strobel	142	142
143	RE-ENTRY	75	<b>BLAKE SHELTON</b>	Loaded: The Best Of Blake Shelton	18	18
144	172	174	<b>CELTIC WOMAN</b>	Home For Christmas	112	112
145	158	151	<b>VARIOUS ARTISTS</b>	NOW That's What I Call Country: Volume 5	13	13
146	RE-ENTRY	32	<b>DIERKS BENTLEY</b>	Home	7	7
147	144	—	<b>VARIOUS ARTISTS</b>	Make Your Mark: Ultimate Playlist	144	144
148	135	123	<b>AWOLNATION</b>	Megalithic Symphony	87	87
149	142	140	<b>SKRILLEX</b>	Bangarang (EP)	14	14
150	106	100	<b>ZZ TOP</b>	La Futura	6	6



**106**  
The soundtrack (4,000) to the animated film sports contributions from Owl City, AKB48 and Skrillex (above). The lattermost also has a cameo as—naturally—a DJ.

**143**  
The newly crowned Country Music Assn. entertainer of the year earns big gains with three charting albums: *Loaded* (up 49%), *Red River Blue* (No. 49, up 179%) and *Cheers, It's Christmas* (No. 28, up 47%).



**156**  
The Reprise singer has dueling Christmas albums out this year: This album (3,000) competes with the Oct. 27 release of *My Christmas* (3,000 sold so far, No. 50 on Heatseekers Albums), released by former label Decca.



**178**  
The Starbucks compilation starts with 3,000. Its 17 songs are all newly recorded and include "The Christmas Song" by Paul McCartney (above), "Sleigh Ride" by fun. and the Shins taking on McCartney's "Wonderful Christmastime."

**182**  
The "Voice" singer enters with his debut studio set (3,000) while his Walmart-exclusive *Home for Christmas* set bubbles under Heatseekers.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
151	NEW	1	<b>HALLOWEEN FX PRODUCTIONS</b>	Halloween Haunted House: 250 Tracks Of Terrifying Horror & Spooky Scary Sounds	151	151
152	160	145	<b>KELLY CLARKSON</b>	Stronger	2	2
153	147	114	<b>JASON ALDEAN</b>	Relentless	4	4
154	129	104	<b>COLT FORD</b>	Declaration Of Independence	5	5
155	50	—	<b>SOUNDTRACK</b>	Halo 4	50	50
156	NEW	1	<b>KATHERINE JENKINS</b>	This Is Christmas	156	156
157	151	150	<b>SKRILLEX</b>	Scary Monsters And Nice Sprites (EP)	48	48
158	RE-ENTRY	43	<b>CHRIS TOMLIN</b>	And If Our God Is For Us...	17	17
159	113	110	<b>DWIGHT YOAKAM</b>	3 Pears	18	18
160	RE-ENTRY	57	<b>JAKE OWEN</b>	Barefoot Blue Jean Night	6	6
161	NEW	1	<b>THE WHO</b>	Opus Collection	161	161
162	RE-ENTRY	5	<b>DAVID BYRNE &amp; ST. VINCENT</b>	Love This Giant	23	23
163	115	58	<b>ALL TIME LOW</b>	Don't Panic	6	6
164	107	40	<b>COHEED AND CAMBRIA</b>	Afterman: Ascension	5	5
165	RE-ENTRY	4	<b>JOHN P. KEE AND NEW LIFE</b>	Life And Favor	32	32
166	152	178	<b>MICHAEL JACKSON</b>	Thriller	1	1
167	139	131	<b>ALABAMA SHAKES</b>	Boys & Girls	8	8
168	RE-ENTRY	2	<b>FRANK SINATRA</b>	Christmas Songs By Sinatra	168	168
169	166	153	<b>NICKI MINAJ</b>	Pink Friday: Roman Reloaded	1	1
170	RE-ENTRY	10	<b>JAMIE GRACE</b>	One Song At A Time	84	84
171	137	108	<b>JOSH TURNER</b>	Live Across America	48	48
172	RE-ENTRY	7	<b>VARIOUS ARTISTS</b>	Do You Hear What I Hear?: Women Of Christmas	164	164
173	RE-ENTRY	163	<b>NORAH JONES</b>	Come Away With Me	1	1
174	RE-ENTRY	74	<b>TIM MCGRAW</b>	Number One Hits	27	27
175	NEW	1	<b>RENEE SPEARMAN FEATURING D.J. ROGERS</b>	Whoa To WOW!	175	175
176	181	165	<b>RIHANNA</b>	Talk That Talk	3	3
177	NEW	1	<b>VARIOUS ARTISTS</b>	A Very Special Christmas: 25 Years Bringing Joy To The World	177	177
178	NEW	1	<b>VARIOUS ARTISTS</b>	Holidays Rule	178	178
179	99	102	<b>CREEDEnce CLEARWATER REVIVAL FEAT. JOHN FOGERTY</b>	Chronicle The 20 Greatest Hits	52	52
180	RE-ENTRY	14	<b>KENNY ROGERS &amp; DOLLY PARTON</b>	Once Upon A Christmas	31	31
181	159	154	<b>THE PIANO GUYS</b>	The Piano Guys	44	44
182	NEW	1	<b>CHRIS MANN</b>	Roads	182	182
183	197	148	<b>MICHAEL JACKSON</b>	Bad: 25	1	1
184	179	169	<b>HALESTORM</b>	The Strange Case Of...	15	15
185	18	—	<b>TWIZTID</b>	Abominatonz	18	18
186	RE-ENTRY	90	<b>ERIC CHURCH</b>	Carolina	17	17
187	RE-ENTRY	127	<b>THE BLACK KEYS</b>	Brothers	3	3
188	155	90	<b>TAME IMPALA</b>	Lonerism	34	34
189	146	118	<b>AS I LAY DYING</b>	Awakened	11	11
190	148	133	<b>DAVID GUETTA</b>	Nothing But The Beat	5	5
191	RE-ENTRY	16	<b>TRANS-SIBERIAN ORCHESTRA</b>	The Christmas Attic	83	83
192	RE-ENTRY	86	<b>KENNY CHESNEY</b>	Greatest Hits II	3	3
193	RE-ENTRY	117	<b>MIRANDA LAMBERT</b>	Revolution	8	8
194	198	—	<b>NORAH JONES</b>	...Little Broken Hearts	2	2
195	100	112	<b>GUNS N' ROSES</b>	Greatest Hits	3	3
196	RE-ENTRY	6	<b>LINDSEY STIRLING</b>	Lindsey Stirling	81	81
197	141	111	<b>PAPA ROACH</b>	Connection	17	17
198	RE-ENTRY	30	<b>LIONEL RICHIE</b>	Tuskegee	1	1
199	182	180	<b>EMINEM</b>	Recovery	1	1
200	164	164	<b>BOB MARLEY AND THE WAILERS</b>	Legend: The Best Of Bob Marley And The Wailers	18	18

M	P	S	T	U	V	W	X	Y
MACKLEMORE & RYAN	PAPA ROACH	THE SCRIPT	TECH N9NE	UNIVERSAL SPECIAL MARKETS	VALENTI	WALKER	X	YOUNG MONEY/CASH MONEY
LEWIS	PHONOGENIC	THE SWORD	THREE DAYS GRACE	UNIVERSAL SPECIAL MARKETS	VARIOUS ARTISTS	WALKER	X	YOUNG MONEY/CASH MONEY
CHRIS MANN	RENEE SPEARMAN	THE SWORD	THREE DAYS GRACE	UNIVERSAL SPECIAL MARKETS	VARIOUS ARTISTS	WALKER	X	YOUNG MONEY/CASH MONEY
TAMELA MANN	FEATURING D.J. ROGERS	THE SWORD	THREE DAYS GRACE	UNIVERSAL SPECIAL MARKETS	VARIOUS ARTISTS	WALKER	X	YOUNG MONEY/CASH MONEY
BOB MARLEY AND THE WAILERS	THE MAN WITH THE IRON FISTS	THE SWORD	THREE DAYS GRACE	UNIVERSAL SPECIAL MARKETS	VARIOUS ARTISTS	WALKER	X	YOUNG MONEY/CASH MONEY
MAROON 5	PITCH PERFECT	THE SWORD	THREE DAYS GRACE	UNIVERSAL SPECIAL MARKETS	VARIOUS ARTISTS	WALKER	X	YOUNG MONEY/CASH MONEY
BRUNO MARS	ROCK OF AGES	THE SWORD	THREE DAYS GRACE	UNIVERSAL SPECIAL MARKETS	VARIOUS ARTISTS	WALKER	X	YOUNG MONEY/CASH MONEY
MATCHBOX TWENTY	WRECK-IT RALPH	THE SWORD	THREE DAYS GRACE	UNIVERSAL SPECIAL MARKETS	VARIOUS ARTISTS	WALKER	X	YOUNG MONEY/CASH MONEY
DAVE MATTHEWS BAND	THE SWORD	THE SWORD	THREE DAYS GRACE	UNIVERSAL SPECIAL MARKETS	VARIOUS ARTISTS	WALKER	X	YOUNG MONEY/CASH MONEY

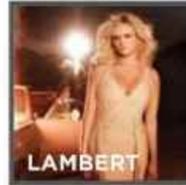
UNCHARTED™				NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	
			IMPRINT/LABEL	
1	1	93	<b>#1 NOISIA</b> WWW.MYSPACE.COM/NOISIA	
2	2	90	SUNGHJA JUNG WWW.MYSPACE.COM/SUNGHJA	
3	3	93	TRAPHIK WWW.MYSPACE.COM/TRAPHIK	
4	8	84	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS	
5	5	90	PORTA WWW.MYSPACE.COM/PORTA1	
6	19	67	BORGORE WWW.MYSPACE.COM/BORGORE	
7	6	81	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS	
8	25	84	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS	
9	14	49	GRAMATIK WWW.MYSPACE.COM/GRAMATIK	
10	10	61	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	
11	34	5	LORIE WWW.MYSPACE.COM/LORIEOFFICIEL	
12	12	79	PITTY WWW.MYSPACE.COM/BANDAPITTY	
13	26	64	BONDAN PRAKOSO & FADE2BLACK WWW.MYSPACE.COM/BONDANFADE2BLACK	
14	9	71	AEROPLANE WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	
15	18	31	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA	
16	23	85	MADDI JANE WWW.MYSPACE.COM/MADDIJANEMUSIC	
17	22	83	METRONOMY WWW.MYSPACE.COM/METRONOMY	
18	21	54	UMEK WWW.MYSPACE.COM/DJUMEK	
19	17	70	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT	
20	20	9	PATRICK WOLF WWW.MYSPACE.COM/OFFICIALPATRICKWOLF	
21	28	77	NICOLAS JAAR WWW.MYSPACE.COM/NICOLASJAAR	
22	15	38	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL	
23	RE-ENTRY		IAMX WWW.MYSPACE.COM/IAMX	
24	13	14	DIRTYPHONICS WWW.MYSPACE.COM/DIRTYPHONICS	
25	29	24	NETSKY WWW.MYSPACE.COM/NETSKYMUSIC	
26	NEW		YOUNG RIVAL WWW.MYSPACE.COM/YOUNGRIVAL	
27	41	19	SHLOHMO WWW.MYSPACE.COM/SHLOHMO	
28	RE-ENTRY		ARCHITECTS UK WWW.MYSPACE.COM/ARCHITECTSUK	
29	33	3	BLACK MOTH SUPER RAINBOW WWW.MYSPACE.COM/BLACKMOTHSUPERRAINBOW	
30	37	72	SUPERMAN IS DEAD WWW.MYSPACE.COM/SUPERMANISDEAD	
31	42	20	KORPIKLAANI WWW.MYSPACE.COM/KORPIKLAANI	
32	RE-ENTRY		CHAD VALLEY WWW.MYSPACE.COM/HUGDOMANUE	
33	47	4	IWAN RHEON WWW.MYSPACE.COM/IWANRHEON	
34	16	23	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS	
35	45	83	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN	
36	35	26	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL	
37	32	28	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON	
38	27	3	MACHINAE SUPREMACY WWW.MYSPACE.COM/MACHINAESUPREMACY	
39	40	9	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS	
40	50	32	EMANCIPATOR WWW.MYSPACE.COM/EMANCIPATOR	
41	RE-ENTRY		LUCY ROSE WWW.MYSPACE.COM/LUCYROSEMUSIC	
42	RE-ENTRY		MEY TAL COHEN WWW.MYSPACE.COM/MEYTALCOHEN	
43	RE-ENTRY		COM TRUISE WWW.MYSPACE.COM/IAMCOMTRUISE	
44	38	7	BREAKBOT WWW.MYSPACE.COM/DOOTHEFUNKYBO	
45	RE-ENTRY		EMILIE AUTUMN WWW.MYSPACE.COM/EMILIEAUTUMN	
46	30	3	ANAAL NATHRAKH WWW.MYSPACE.COM/ANAALNATHRAKH	
47	RE-ENTRY		AMORPHIS WWW.MYSPACE.COM/AMORPHIS	
48	NEW		JORIS VOORN WWW.MYSPACE.COM/JORISVOORN	
49	48	8	THE 69 EYES WWW.MYSPACE.COM/THEOFFICIAL69EYES	
50	NEW		TIAMAT WWW.MYSPACE.COM/TIAMAT	

Canadian band Young Rival debuts on Uncharted at No. 26 after making a splash online with its video for "Two Reasons." The eye-popping clip, a collaboration with visual artist James Kuhn, logged 417,000 views on YouTube during the tracking week.



SOCIAL 50™				NEXT BIG SOUND
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	
			IMPRINT/LABEL	
1	10	52	<b>#1 ONE DIRECTION</b> SYCO/COLUMBIA	
2	1	13	PSY YG/SCHOOLBOY/REPUBLIC	
3	3	102	TAYLOR SWIFT BIG MACHINE	
4	2	102	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	
5	NEW		SUICIDE SILENCE CENTURY MEDIA	
6	6	102	KATY PERRY CAPITOL	
7	7	102	RIHANNA SRP/DEF JAM/DJMG	
8	13	102	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE	
9	4	92	ADELE XL/COLUMBIA	
10	8	88	JENNIFER LOPEZ ISLAND/DJMG	
11	RE-ENTRY		SELENA GOMEZ HOLLYWOOD	
12	12	91	BRUNO MARS ELEKTRA	
13	19	99	AVRIL LAVIGNE EPIC	
14	17	20	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
15	9	102	SHAKIRA SONY MUSIC LATIN/EPIC	
16	14	101	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE	
17	15	102	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	
18	11	48	ALICIA KEYS RCA	
19	5	100	PITBULL MR. 305/FAMOUS ARTIST/ST. LOUIS/SONY MUSIC LATIN/RCA	
20	22	99	BRITNEY SPEARS RCA	
21	26	92	DEMI LOVATO HOLLYWOOD	
22	25	31	MILEY CYRUS HOLLYWOOD	
23	21	41	MAROOM 5 A&M/OCTONE	
24	16	102	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	
25	20	102	LINKIN PARK MACHINE SHOP/WARNER BROS.	
26	18	101	LIL WAYNE CASH MONEY/REPUBLIC	
27	23	100	CHRIS BROWN RCA	
28	31	92	MICHAEL JACKSON MJJ/EPIC	
29	NEW		LUKE BRYAN CAPITOL NASHVILLE	
30	28	101	BEYONCE PARKWOOD/COLUMBIA	
31	RE-ENTRY		BON JOVI ISLAND/DJMG	
32	NEW		BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	
33	24	78	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE	
34	NEW		MIRANDA LAMBERT RCA NASHVILLE	
35	43	70	SKRILLEX BIG BEAT/OWSLA/ATLANTIC	
36	40	5	CHRISTINA AGUILERA RCA	
37	NEW		RITA ORA RCA NATION/COLUMBIA	
38	27	66	PINK RCA	
39	29	36	FLO RIDA POE BOY/ATLANTIC	
40	34	88	COLDPLAY CAPITOL	
41	42	91	50 CENT SHADY/AFTERMATH/INTERSCOPE	
42	41	98	WIZ KHALIFA ROSTRUM/ATLANTIC	
43	33	98	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	
44	NEW		ED SHEERAN ELEKTRA	
45	32	30	USHER RCA	
46	46	90	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL	
47	RE-ENTRY		LANA DEL REY POLYDOR/INTERSCOPE	
48	NEW		JENNI RIVERA UNIVERSAL MUSIC LATIN	
49	RE-ENTRY		THE BEATLES APPLE/CAPITOL	
50	48	59	GREEN DAY REPRISE/WARNER BROS.	

Luke Bryan (No. 29), Blake Shelton (No. 32) and Miranda Lambert (No. 34) bow on the Social 50 due to the updated list of data sources used to formulate the chart's rankings (see story, page 45) and impact earned from the Country Music Assn. Awards (Nov. 1).



ON-DEMAND SONGS				nielsen
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	
			ARTIST IMPRINT/LABEL	
1	1	8	<b>#1 GANGNAM STYLE</b> PSY SCHOOLBOY/REPUBLIC	
2	6	4	DIAMONDS RIHANNA SRP/DEF JAM/DJMG	
3	2	13	ONE MORE NIGHT MAROOM 5 A&M/OCTONE/INTERSCOPE	
4	5	4	DIE YOUNG KESHA KEMOSABE/RCA	
5	3	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC	
6	4	35	SOME NIGHTS FUN, FUELED BY RAMEN/RRP	
7	8	12	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	
8	9	3	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE	
9	13	17	HO HEY THE LUMINEERS DUJAL/TONE	
10	7	6	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
11	11	23	TOO CLOSE ALEX CLARE REPUBLIC	
12	12	16	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	
13	10	35	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	
14	14	7	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/DJMG	
15	15	28	MERCY KANYE WEST, BIG SEAN, PUSHA T 2 CHAINZ G.O.O.D./RCA/DEF JAM/DJMG	
16	16	18	WHISTLE FLO RIDA POE BOY/ATLANTIC	
17	18	35	WE ARE YOUNG FUN, FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	
18	19	11	DON'T WAKE ME UP CHRIS BROWN RCA	
19	17	35	CALL ME MAYBE CARLY RAE JEPSEN 604/UNIVERSAL	
20	20	35	SOMEBODY THAT I USED TO KNOW GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC	
21	22	16	THINKIN BOUT YOU FRANK OCEAN DEF JAM/DJMG	
22	37	2	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA/ATLANTIC	
23	24	28	PAYPHONE MAROOM 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE	
24	26	28	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC	
25	21	6	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
26	23	15	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	
27	31	5	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/DJMG	
28	28	30	SAIL AWOLNATION RED BULL	
29	27	23	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/DJMG	
30	25	23	EVERYBODY TALKS NEON TREES MERCURY/DJMG	
31	29	25	TITANIUM DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	
32	44	3	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA	
33	39	9	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	
34	34	8	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/DJMG	
35	38	12	HOME PHILLIP PHILLIPS 18/INTERSCOPE	
36	30	2	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL	
37	33	29	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP	
38	42	11	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN	
39	43	3	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC	
40	32	5	MADNESS MUSE HELLIUM-3/WARNER BROS.	
41	35	35	MIDNIGHT CITY MR. M&M/MUTE/CAPITOL	
42	40	5	ADORN MIGUEL BYSTORM/BLACK ICE/RCA	
43	RE-ENTRY		FEEL SO CLOSE CALVIN HARRIS ULTRA	
44	NEW		BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA	
45	41	13	BLOW ME (ONE LAST KISS) PINK RCA	
46	NEW		I CRY FLO RIDA POE BOY/ATLANTIC	
47	36	6	WHISPERS IN THE DARK MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
48	NEW		CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	
49	45	2	BITCH, DON'T KILL MY VIBE KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE	
50	46	3	ANYTHING COULD HAPPEN ELLIE GOULDING CHERRYTREE/INTERSCOPE	

After gaining in streams every single week in its 17-week chart occupancy, the Lumineers celebrate their first top 10 on the On-Demand Songs chart as "Ho Hey" experiences a 4.4% jump in streams to rise 13-9 (645,000 total streams for the week).



YOUTUBE				YouTube
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	
			ARTIST IMPRINT/LABEL	
1	1	14	<b>#1 GANGNAM STYLE</b> PSY SCHOOLBOY/REPUBLIC	
2	3	2	OPPA IS GANGNAM STYLE PSY FEAT. HYUN A YG	
3	4	3	BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	
4	—	1	LITTLE THINGS ONE DIRECTION SYCO/COLUMBIA	
5	5	7	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE	
6	7	13	ONE MORE NIGHT MAROOM 5 A&M/OCTONE/INTERSCOPE	
7	6	32	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
8	10	6	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA	
9	—	1	THIS KISS CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	
10	11	6	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL	
11	2	2	ICE CREAM HYUNA CUBE	
12	—	1	VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	
13	—	1	FLOWER POWER GIRLS' GENERATION S.M.	
14	13	3	DIAMONDS RIHANNA SRP/DEF JAM/DJMG	
15	15	34	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA	

MYSPACE SONGS				myspace music
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	
			ARTIST IMPRINT/LABEL	
1	1	12	<b>#1 ONE MORE NIGHT</b> MAROOM 5 A&M/OCTONE/INTERSCOPE	
2	2	4	DIE YOUNG KESHA KEMOSABE/RCA	
3	3	4	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC	
4	10	4	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/DJMG	
5	7	10	DON'T WAKE ME UP CHRIS BROWN RCA	
6	5	13	TOO CLOSE ALEX CLARE REPUBLIC	
7	6	11	BLOWN AWAY CARRIE UNDERWOOD 19/WARISTA NASHVILLE	
8	8	13	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	
9	4	14	GOOD TIME OWI CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	
10	12	48	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG	
11	11	5	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/DJMG	
12	9	16	BLOW ME (ONE LAST KISS) PINK RCA	
13	17	67	SOMEONE LIKE YOU ADELE XL/COLUMBIA	
14	15	27	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/DJMG	
15	18	12	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE	

NEXT BIG SOUND™		NEXT BIG SOUND
THIS WEEK	ARTIST	
1	EGYPTIAN HIP HOP	
2	AZARI & III	
3	SOUND OF STEREO	
4	SWISS LIPS	
5	PROPER VILLAINS	
6	KONTRAVOID	
7	K THEORY	
8	NEW ENGLAND CONSERVATORY	
9	ASTRONAUTS	
10	VINYL WILLIAMS	
11	RUDY CURRENCE	
12	IRMO LZARO	
13	THE 1	

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
1	HOT SHOT DEBUT	1 WK	<b>#1</b> THE LAURIE BERKNER BAND TWO TOMATOES 23410/RAZOR & TIE (12.98)	A Laurie Berkner Christmas	
2	5	25	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 001 EX/BMLG (5.98)	It's Just What We Do (EP)	
3	NEW		KATHERINE JENKINS REPRISE 532525/WARNER BROS. (12.98)	This Is Christmas	
4	NEW		CHRIS MANN FAIRCRAFT 017644/REPUBLIC (14.98)	Roads	
5	NEW		JONATHAN & CHARLOTTE SYCO 40257/COLUMBIA (14.98)	Together	
6	NEW		Q PARKER NEWFAM 7539/MALACO (12.98)	The Manual	
7	NEW		THE COUP ANTI- 86891*/EPITAPH (15.98)	Sorry To Bother You	
8	10	88	VOLBEAT VERTIGO 016814/REPUBLIC (13.98)	Beyond Hell/Above Heaven	
9	20	7	<b>GREATEST GAINER</b> ALT-J CANVASBACK/ATLANTIC 531796/AG (12.98)	An Awesome Wave	
10	NEW		NEUROSIS NEUROT 30 (14.98)	Honor Found In Decay	
11	14	5	IRIS DEMENT FLARELLA 1005* (15.98)	Sing The Delta	
12	3	2	TITUS ANDRONICUS XL 576* (14.98)	Local Business	
13	NEW		ESTHERO ESTHERO 0001 EX (14.98)	Everything Is Expensive	
14	16	83	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
15	7	2	PAUL BANKS MATADOR 979* (14.98*)	Banks	
16	NEW		RNDM MIDNKEYWRENCH 1325* (14.98)	Acts	
17	NEW		DELERIUM NETTWERK 30962 (12.98)	Music Box Opera	
18	NEW		CODY CHESNUTT VIBRATION VINEYARD 002 (14.98)	Landing On A Hundred	
19	21	2	TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Skyworld	
20	2	2	PIG DESTROYER RELAPSE 7127* (13.98)	Book Burner	
21	NEW		WALK OFF THE EARTH COLUMBIA 40694 EX (5.98)	R.E.V.O. (EP)	
22	4	2	WINTERSUN NUCLEAR BLAST 2106 (12.98)	Time I	
23	29	8	DELTA RAE SIRE 531391/WARNER BROS. (13.98)	Carry The Fire	
24	NEW		THE MOWGLI'S PHOTO FINISH/ISLAND DIGITAL EX/DJMG (3.98)	Love's Not Dead (EP)	
25	24	4	LORD HURDON IAMSOUND 059* (11.98)	Lonesome Dreams	



The winner of the Barclaycard Mercury Prize (announced Nov. 1) earns its first sales gain yet, rising by 43%.

The act's first studio album in six years also arrives at No. 9 on Dance/Electronic Albums, selling 1,000 in its first week.



The former Everything but the Girl singer's third charting solo album is a Christmas affair that starts with 1,000. The LP version of the set includes a bonus track and wrapping paper.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT.
26	1	2	VINNIE PAZ ENEMY SOIL 01201* (15.98)	God Of The Serengeti	
27	18	55	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (5.98)	Welcome Reality	
28	NEW		TRACEY THORN MERGE 459* (14.98)	Tinsel And Lights	
29	17	2	STEVE HACKETT WOLFWORK/INSIDE OUT 624/CENTURY MEDIA (14.98)	Genesis Revisited II	
30	43	29	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom	
31	11	2	DJ PAUL SCALE-A-TON 3625 (11.98 CD/DVD)	A Person Of Interest	
32	15	2	KASEY CHAMBERS AND SHANE NICHOLSON ESSENCE/SUGAR HILL 4088/WELK (15.98)	Wreck And Ruin	
33	NEW		THE CITY CHURCH VMG 60244 EX (13.98)	Jesus Is...: Music Project	
34	NEW		THE SOFT MOON CAPTURED TRACKS 166* (12.98)	Zeros	
35	46	9	THOMAS RHETT VALORY DIGITAL EX/BMLG (5.98)	Thomas Rhett (EP)	
36	RE-ENTRY		EUGE GROOVE SHANACHE 5197 (10.98)	House Of Groove	
37	NEW		MENAHAN STREET BAND DAPTONE 029* (15.98)	The Crossing	
38	41	3	DADA LIFE SO MUCH DADA 010 (9.98)	The Rules Of Dada	
39	38	14	ALLEN STONE STICKYSTONES 0161*/ATO (11.98)	Allen Stone	
40	9	2	UPON THIS DAWNING FEARLESS 30169 (14.98)	To Keep Us Safe	
41	NEW		STREETWIZE SHANACHE 5198 (12.98)	Feelin' Sexy	
42	42	4	TEXAS IN JULY EQUAL VISION 220 (12.98)	Texas In July	
43	RE-ENTRY		PAPER ROUTE TREE OF HEARTS 4990 (13.98)	The Peace Of Wild Things	
44	NEW		ANDY STOTT MODERN LOVE 079* (19.98)	Luxury Problems	
45	30	4	JAKE SHIMABUKURO HITCHHIKE 115/MAILBOAT (14.98)	Grand Ukulele	
46	RE-ENTRY		SEA WOLF DANGEBIRD 001* (12.98*)	Old World Romance	
47	31	2	KARRIEM RIGGINS STONES THROW 72298* (12.98*)	Alone Together	
48	RE-ENTRY		FREELANCE WHALES FRENCHKISS 086*/MOM + POP (12.98)	Diluvia	
49	NEW		MAC DEMARCO CAPTURED TRACKS 164* (12.98)	2	
50	37	20	DIE ANTWOORD ZEF RECORDZ 70312*/DOWNTOWN (13.98)	Ten\$lon	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	8	<b>#1</b> DON'T YOU WORRY CHILD 2 WKS SWEDISH HOUSE MAFIA FEATURING JOHN MARTIN ASTRALWERKS/CAPITOL
2	2	9	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEATURING WANZ MACKLEMORE/ADA
3	17	2	F**KIN PROBLEMS ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLD GROUNDS/RCA
4	5	12	DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE
5	4	9	HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK
6	3	12	READY OR NOT BRIDGIT MENDLER HOLLYWOOD
7	6	15	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
8	10	2	WICKED GAMES THE WEEKND XO/REPUBLIC
9	11	6	R.I.P. RITA ORA FEATURING TINIE TEMPAH ROC NATION/COLUMBIA
10	12	9	CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVILLE
11	7	2	FADE INTO YOU SAM PALLADIO & CLARE BOWEN ABC STUDIOS/LIONS GATE/BIG MACHINE
12	20	5	BEER WITH JESUS THOMAS RHETT VALORY
13	19	7	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
14	16	15	I DON'T LIKE CHIEF KEEF FEATURING LIL REESE 60D IS 600D/GLORY BUYZ/INTERSCOPE
15	8	5	YOUNG & GETTIN' IT MEEK MILL FEATURING KIRKO BANGZ MAYBACH/WARNER BROS.
16	22	3	MERRY GO 'ROUND KACEY MUSGRAVES MERCURY
17	18	18	10,000 REASONS (BLESS THE LORD) MATT REDMAN SIX STEPS/SPARROW/EMI CMG
18	NEW		BELIEVE IT MEEK MILL FEATURING RICK ROSS MAYBACH/WARNER BROS.
19	21	8	ALGO ME GUSTA DE TI WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN MACHETE/UMLE
20	RE-ENTRY		INCONDICIONAL PRINCE ROYCE TOP STOP
21	9	4	IF I DIDN'T KNOW BETTER SAM PALLADIO & CLARE BOWEN ABC STUDIOS/LIONS GATE/BIG MACHINE
22	23	3	REDEEMED BIG DADDY WEAVE FERVENT/WORD-CURB
23	24	3	MISSIN' YOU CRAZY JON PARDI EMI NASHVILLE
24	25	20	PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE
25	14	2	UNDERMINE CHARLES ESTEN & HAYDEN PANETTIERE ABC STUDIOS/LIONS GATE/BIG MACHINE

REGIONAL HEATSEEKERS #1 ALBUMS



**PROGRESS REPORT**

**The Saturdays, "What About Us"**  
Recently signed to a U.S. deal with Mercury (Billboard, Oct. 27), U.K. girl group the Saturdays might soon make their American Billboard chart debut with the single "What About Us." The tune is percolating under the threshold of the Dance Club Songs tally.

**THE BILLBOARD HOT 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	20	<b>#1</b> ONE MORE NIGHT (MAX MARTIN, SHELLBACK (A. LEVINE, SHELLBACK, S. KUTCHEDA, MAX MARTIN))	Maroon 5 (A&M/COGNAC/INTERSCOPE)	1
2	2	9	GANGNAM STYLE (P.JAI-SANG, YUJUN-HYUNG (J. S. PARK, G. H. YO))	PSY (SCHOOLBOY/REPUBLIC)	2
3	3	37	SOME NIGHTS (J. BHASKER (N. RUESS, A. DORFF, J. ANTONOFF, J. BHASKER))	fun. (FUELED BY RAMEN/RRP)	3
4	5	6	<b>GREATEST GAINER/AIRPLAY + STREAMING</b> DIAMONDS (STARGATE, BENNY BLANCO (S. FURLER, B. LEVIN, M. S. ENKSEN, T. HERMANSEN))	Rihanna (SRP/DEF JAM/JMG)	4
5	11	4	WE ARE NEVER EVER GETTING BACK TOGETHER (MAX MARTIN, SHELLBACK, D. HUFF (T. SWIFT, MAX MARTIN, SHELLBACK))	Taylor Swift (BIG MACHINE/REPUBLIC)	2
6	4	5	DIE YOUNG (DR. LUKE, BENNY BLANCO, CIRIKUT (K. SEBERT, L. GOTTWALD, B. LEVIN, N. RUESS, H. WALTER))	Ke\$ha (KEMOSABE/RCA)	4
7	7	15	LOCKED OUT OF HEAVEN (THE S.M.E.E.Z.I.N.G.T.O.N.S., J. BHASKER, E. HAYNIE, M. RONSON (BRUNO MARS, P. LAWRENCE, A. LEVINE))	Bruno Mars (ELEKTRA/ATLANTIC)	7
8	8	20	AS LONG AS YOU LOVE ME (R. JERKINS, A. LINDAL, R. JERKINS, A. LINDAL, N. ATWEH, J. BIEBER, S. ANDERSON)	Justin Bieber Featuring Big Sean (SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG)	6
9	8	7	TOO CLOSE (DIPLO, SWITCH (A. RECHTSCHAID, I. A. CLARE, J. DUGUID))	Alex Clare (REPUBLIC)	7
10	9	14	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) (STARGATE, REEVA, BLACK (S. C. SMITH, S. FURLER, M. S. ENKSEN, T. HERMANSEN, M. HADFIELD, M. DIS CALA))	Ne-Yo (MOTOWN/JMG)	9
11	10	11	DON'T WAKE ME UP (M. BEVASSI, A. BENOZZI, D. KOWLEY (C. H. PIPER, J. BAPTISTE, R. BUENIA, M. MCNEER, N. JANSCH, V. ORBITA, W. HAYES, B. KENDRICK, R. W. HARRIS, J. M. BEVASSI, A. BENOZZI))	Chris Brown (RCA)	10
12	15	24	I CRY (THE PUPPETS, S. D. V. B. N. S. P. R. A. M. H. D. G. S. T. A. D. V. I. O. L. L. A. N. A. S. O. W. H. I. T. Z. J. R. H. A. L. A. C. O. U. P. A. R. J. E. D. R. I. N. P. M. E. B. R. S. U. S. S. I. L. S. C. U. T. E. R. J. H. U. L. L. I. A. C. A. R. E. N.)	Flo Rida (P&G/ATLANTIC)	12
13	14	17	HOME (D. PEARSON (D. PEARSON, G. HOLDEN))	Phillip Phillips (19/INTERSCOPE)	9
14	13	12	GOOD TIME (A. YOUNG (A. YOUNG, M. THIESSEN, B. LEE))	Owl City & Carly Rae Jepsen (604/SCHOOLBOY/INTERSCOPE/REPUBLIC)	8
15	12	10	BLOW ME (ONE LAST KISS) (G. KURSTIN (PINK, G. KURSTIN))	Pink (RCA)	5
16	16	18	CLIQUE (HIT-BOY, K. WEST (C. HOLLIS, S. ANDERSON, K. O. WEST, S. C. CARTER, J. E. FAUNTLEROY III))	Kanye West, Jay-Z, Big Sean (G.O.O.D./DEF JAM/JMG)	12
17	19	27	HO HEY (R. HADLOCK (W. SCHULTZ, J. FRAITES))	The Lumineers (DUALTONE)	17
18	18	22	ADORN (MIGUEL (M. J. PIMENTEL))	Miguel (BYSTORM/BLACK ICE/RCA)	18
19	17	14	LIGHTS (R. STANNARD, A. HOWES (E. GOULDING, R. STANNARD, A. HOWES))	Ellie Goulding (CHERRYTREE/INTERSCOPE)	3
20	24	29	CRUISE (J. MOI (B. KELLEY, T. HUBBARD, J. MOI, C. RICE, J. RICE))	Florida Georgia Line (REPUBLIC NASHVILLE)	20
21	23	21	BLOWN AWAY (M. BRIGHT (L. KEAR, C. TOMPKINS))	Carrie Underwood (19/ARISTA NASHVILLE)	20
22	28	47	GIRL ON FIRE (ALICIA KEYS, J. BHASKER'S REMI (ALICIA KEYS, J. BHASKER'S REMI (W. SOLIER))	Alicia Keys Featuring Nicki Minaj (RCA)	22
23	41	38	<b>GREATEST GAINER/DIGITAL</b> WANTED (D. HUFF (L. HAYES (T. VERGES, H. HAYES))	Hunter Hayes (ATLANTIC NASHVILLE/WMN)	16
24	21	20	50 WAYS TO SAY GOODBYE (ESPIONAGE (P. T. MONAHAN, E. LIND, A. BJORLUND))	Train (COLUMBIA)	20
25	32	55	SWIMMING POOLS (DRANK) (T. MINUS (K. DUCKWORTH, T. WILLIAMS))	Kendrick Lamar (TOP DAWG/AFTERMATH/INTERSCOPE)	25
26	20	16	EVERYBODY TALKS (J. MELDA, J. JOHNSON (T. GLENN, T. P. AGNOTTA))	Neon Trees (MERCURY/JMG)	6
27	35	40	HARD TO LOVE (K. JACOBS, M. MCCLELL, L. BRICE (B. MONTANA, J. QZIER, B. GLOVER))	Lee Brice (Curb)	27
28	22	19	WHISTLE (D. GLASS, D. J. FRANK (E. DILLARD, B. S. ISAAC, A. C. MOBLEY, J. FRANKS, D. E. GLASS, M. KILLIAN))	Flo Rida (P&G/ATLANTIC)	2
29	40	42	KISS TOMORROW GOODBYE (J. STEVENS, I. BRYAN, J. STEVENS, S. MCANALLY)	Luke Bryan (CAPITOL NASHVILLE)	29
30	25	25	CALL ME MAYBE (J. RAMSAY (L. RAMSAY, C. R. JEPSEN, T. CROWE))	Carly Rae Jepsen (604/SCHOOLBOY/INTERSCOPE)	5
31	30	35	IT'S TIME (B. DARNER, I. M. G. I. M. A. G. I. N. E. D. R. A. G. O. N. S. (D. REYNOLDS, W. SERMON, B. MCKEE))	Imagine Dragons (KIDINA KORN/REPUBLIC)	30
32	26	26	SOMEBODY THAT I USED TO KNOW (W. DE BACKER (W. DE BACKER, L. BONFA))	Gotye Featuring Kimbra (FAIRFAX/REPUBLIC)	6
33	27	28	WIDE AWAKE (DR. LUKE, CIRIKUT (K. PERRY, L. GOTTWALD, MAX MARTIN, B. MCKEE, H. WALTER))	Katy Perry (CAPITOL)	2
34	33	32	PAYPHONE (BENNY BLANCO, SHELLBACK (A. LEVINE, B. LEVIN, A. MALIK, D. OMELO, SHELLBACK, C. J. THOMAS))	Maroon 5 Featuring Wiz Khalifa (A&M/COGNAC/INTERSCOPE)	3
35	34	41	THE A TEAM (J. GOSLING, E. SHEERAN (E. SHEERAN))	Ed Sheeran (ELEKTRA/ATLANTIC)	34
36	29	30	TITANIUM (D. GUETTA, L. TUINFORT, A. FROLOV, J. S. FURLER, D. GUETTA, G. H. TUINFORT, J. VAN DE WALL)	David Guetta Featuring Sia (WHAT A MUSIC/ASTRALwerks/CAPITOL)	7
37	31	36	FINALLY FOUND YOU (SOFY & MIUS, RIHAB FLENSSEN, L. LUTTRELL, S. A. WISNER, E. M. G. L. E. S. I. A. S. R. J. U. D. R. I. N. F. E. L. G. H. O. U. L. F. E. N. S. S. E. N. P. M. E. L. K. I. C. H. R. E. S. C. I. J.)	Enrique Iglesias Featuring Sammy Adams (REPUBLIC)	24
38	37	34	I WILL WAIT (M. DRAVS (M. DRAVS & SONS))	Mumford & Sons (GENTLEMAN OF THE ROAD/RED/GLOSSNOTE)	23
39	39	31	LIVE WHILE WE'RE YOUNG (RAMI, C. FALK (R. YACOB, C. FALK, S. KUTECHA))	One Direction (SYCO/COLUMBIA)	3
40	36	37	POP THAT (LEE OF THE AMAZINZ (K. KHARBOUCH, W. L. ROBERTS, H. A. GRAHAM, D. CARTER, A. L. NORRIS, L. CAMPBELL))	French Montana Featuring Rick Ross, Drake, Lil Wayne (BAD BOY/INTERSCOPE)	36
41	38	33	MERCY (LIFTED (K. WESTS, T. A. T. S. A. N. D. E. R. S. O. N. T. H. O. R. N. T. O. N. T. E. P. P. S., J. T. H. O. M. A. S., D. B. E. A. G. L. E. W., R. I. L. E. Y. W. I. L. L. I. A. M. S.))	Kanye West, Big Sean, Pusha T, 2 Chainz (G.O.O.D./RCA/FELLS/DEF JAM/JMG)	13
42	43	46	BANDZ A MAKE HER DANCE (MIKE WILL MADE-IT (M. L. WILLIAMS, J. H. U. S. T. O. N. D. C. A. R. T. E. R., T. E. P. P. S.))	Juicy J Featuring Lil Wayne & 2 Chainz (KEMOSABE/COLUMBIA)	42
43	49	44	I WON'T GIVE UP (J. CHICCARELLI (J. MRAZ, M. NATTER))	Jason Mraz (ATLANTIC/RRP)	8
44	45	52	THINKIN BOUT YOU (FRANK OCEAN, S. TAYLOR (F. OCEAN, S. TAYLOR))	Frank Ocean (DEF JAM/JMG)	39
45	42	39	GIVE YOUR HEART A BREAK (J. ALEXANDER, B. STEINBERG (J. A. BERMAN, B. STEINBERG))	Demi Lovato (HOLLYWOOD)	16
46	53	70	HALL OF FAME (D. O'DONOGHUE, M. SHEEHAN, J. BARRY (D. O'DONOGHUE, M. SHEEHAN, W. ADAMS, J. BARRY))	The Script Featuring will.i.am (PHONOGEM/EPIC)	46
47	56	60	FASTEST GIRL IN TOWN (FLIDDELL, C. AINLAY, G. WOLF (M. LAMBERT, A. PRESLEY))	Miranda Lambert (RCA NASHVILLE)	47
48	47	49	BIRTHDAY SONG (SONNY DIGITAL, K. WESTS, B. WHEEZY (T. EPPS, K. O. WEST, S. C. UVAEZOKE, B. WHITFIELD))	2 Chainz Featuring Kanye West (DEF JAM/JMG)	47
49	46	43	NO LIE (MIKE WILL MADE-IT (T. EPPS, A. GRAHAM, M. L. WILLIAMS))	2 Chainz Featuring Drake (DEF JAM/JMG)	24
50	50	56	FEEL AGAIN (R. B. TEDDER, N. ZANCANELLA, B. KUTZLE (R. B. TEDDER, B. KUTZLE, D. BROWN, N. ZANCANELLA))	OneRepublic (MOSLEY/INTERSCOPE)	50
51	51	57	THE ONE THAT GOT AWAY (J. MOI, R. CLAWSON (D. DAVIDSON, J. OWEN, J. RITCHIEY))	Jake Owen (RCA NASHVILLE)	51
52	48	48	2 REASONS (T. TAYLOR, BRIDGE (T. NEVISON, T. TAYLOR, N. MCDOWELL, C. J. HARRIS, J. R. M. T. I. M. O. T. H. E. E. K. S. T. E. W. A. R. T.))	Trey Songz Featuring T.I. (SONGBOOK/ATLANTIC)	43
53	<b>HOT SHOT DEBUT</b>	1	BETTER DIG TWO (D. HUFF (B. CLARK, S. MCANALLY, T. ROSEN))	The Band Perry (REPUBLIC NASHVILLE)	53
54	70	71	BEAUTY AND A BEAT (MAX MARTIN, ZEDD (MAX MARTIN, A. ZASLAVSKI, S. KUTECHA, O. T. MARAJ))	Justin Bieber Featuring Nicki Minaj (SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG)	54
55	54	53	TURN ON THE LIGHTS (MIKE WILL MADE-IT (N. WILBURN, M. L. WILLIAMS, M. MIDDLEBROOKS))	Future (A-1/FREEDOM/EPIC)	50

**1** The group doubles its previous longest reign—"Moves Like Jagger," featuring Christina Aguilera, led for four weeks last year. (Its other No. 1, "Makes Me Wonder," ruled for three weeks in 2007.)



**3** After the band performed the song on NBC's "Saturday Night Live" (Nov. 3), it gains by 4% to 116,000 downloads sold, passing 3 million in sales since its release.



**22** Keys locks up her first top 10 on Hot Digital Songs (12-8; 94,000, up 25%) since "Empire State of Mind," with Jay-Z, hit No. 1 in 2009. She hadn't reached the chart's top 10 on her own since "No One" led the list for two weeks in December 2007.

**54** The song leaps courtesy of a 42-38 lift on Hot Digital Songs (39,000, up 7%) and debuts on Hot 100 Airplay (No. 74; 16 million, up 62%) and Mainstream Top 40 (No. 34).

**93** The follow-up to "Blow Me (One Last Kiss)" (No. 15) returns after spending a week at No. 56 upon the debut of parent album *The Truth About Love* atop the Billboard 200 (Oct. 6). The new radio single bounds 29-24 on Adult Top 40.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	52	45	SKYFALL (PEP WORTH (A. ADKINS, PEP WORTH))	Adele (XL/COLUMBIA)	8
57	55	75	DON'T YOU WORRY CHILD (AXWELL, S. INGRUSSO, S. ANGELLO (J. MARTIN, M. ZITRON, AXWELL, S. INGRUSSO, S. ANGELLO))	Swedish House Mafia Featuring John Martin (ASTRALwerks/CAPITOL)	55
58	58	63	TAKE A LITTLE RIDE (M. KNOX (D. ALTMAN, R. CLAWSON, J. MCCORMICK))	Jason Aldean (BROKEN BOW)	12
59	<b>RE-ENTRY</b>	2	I KNEW YOU WERE TROUBLE (MAX MARTIN, SHELLBACK (T. SWIFT, MAX MARTIN, SHELLBACK))	Taylor Swift (BIG MACHINE)	3
60	59	62	COME WAKE ME UP (D. HUFF (R. S. CAL FLATTS (S. MCCONNELL, J. FRANSSON, T. LARSSON, T. LINDGREN))	Rascal Flatts (BIG MACHINE)	59
61	66	72	NO WORRIES (DETAIL (D. CARTER, N. C. FISHER, B. WILLIAMS, J. A. PREYAN, R. DIAZ))	Lil Wayne Featuring Detail (YOUNG MONEY/CASH MONEY/REPUBLIC)	58
62	57	61	LOVIN' YOU IS FUN (C. CHAMBERLAIN (J. BEAVERS, B. DIPIERO))	Easton Corbin (MERCURY NASHVILLE)	57
63	82	91	GOODBYE IN HER EYES (K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, S. LEIGH, J. D. HOPKINS))	Zac Brown Band (ATLANTIC/SOUTHERN GROUND)	63
64	63	87	BEER MONEY (B. JAMES (K. MOORE, B. DALY, T. VERGES))	Kip Moore (MCA NASHVILLE)	63
65	68	76	TIL MY LAST DAY (J. STOVER (B. D. MAHER, J. MOORE, J. S. STOVER))	Justin Moore (VALORY)	65
66	77	82	THRIFT SHOP (R. LEWIS (B. HAGGERTY, R. LEWIS))	Macklemore & Ryan Lewis Featuring Wanz (MACKLEMORE/ADA)	66
67	61	66	MADNESS (MUSE (M. BELLAMY))	Muse (HELIUM-3/WARNER BROS.)	60
68	<b>RE-ENTRY</b>	5	BEGIN AGAIN (D. HUFF (L. CHAPMAN, T. SWIFT (T. SWIFT))	Taylor Swift (BIG MACHINE)	7
69	98	—	VA VA VOOM (DR. LUKE, KOOL DJAJ (D. T. MARAJ, L. GOTTWALD, A. GRIGG, MAX MARTIN, H. WALTER))	Nicki Minaj (YOUNG MONEY/CASH MONEY/REPUBLIC)	69
70	69	64	ANYTHING COULD HAPPEN (J. ELIOTE, G. GOULDING (E. GOULDING, J. ELIOTE))	Ellie Goulding (CHERRYTREE/INTERSCOPE)	64
71	87	84	SOUTHERN COMFORT ZONE (B. PAISLEY (B. PAISLEY, C. DUBOIS, J. K. LOVEFACE))	Brad Paisley (ARISTA NASHVILLE)	71
72	74	73	CREEPIN' (J. JOYCE (E. D. HURCH, M. GREEN))	Eric Church (EMI NASHVILLE)	72
73	<b>NEW</b>	1	F**KIN PROBLEMS (N. SHEBIB (R. MAYERS, N. SHEBIB, S. GARRETT, A. GRAHAM, T. PEPPE, K. DUCKWORTH))	A\$AP Rocky Featuring Drake, 2 Chainz & Kendrick Lamar (ASAP WORLD/DAVID P. POLO GROUND/SRCA)	73
74	71	65	PUT IT DOWN (S. CRAWFORD, S. GARRETT (S. CRAWFORD, S. GARRETT, D. ABERNATHY, C. M. BROWN))	Brandy Featuring Chris Brown (CHAMELEON/RCA)	65
75	60	59	YOUR BODY (MAX MARTIN, SHELLBACK (MAX MARTIN, SHELLBACK, S. KUTECHA, T. AMBER))	Christina Aguilera (RCA)	34
76	64	51	POUND THE ALARM (REDONE, C. FALK (RAMI (D. T. MARAJ, N. KHAYAT, C. FALK, R. YACOB, B. HALL, J. J. JUNIOR))	Nicki Minaj (YOUNG MONEY/CASH MONEY/REPUBLIC)	15
77	81	89	EVERY STORM (RUNS OUT OF RAIN) (G. ALLAN, G. DROMAN (G. ALLAN, M. WARREN, J. HUNDEY))	Gary Allan (MCA NASHVILLE)	77
78	62	58	I CAN ONLY IMAGINE (D. GUETTA, T. F. R. E. S. T. E. R. I. C. M. B. R. O. W. N. D. C. A. R. T. E. R. J. L. U. T. T. R. E. L. L. N. A. T. W. E. H. D. G. U. E. T. T. A. G. H. T. U. I. N. F. O. R. T. F. R. E. S. T. E. R.))	David Guetta Featuring Chris Brown & Lil Wayne (WHAT A MUSIC/ASTRALwerks/CAPITOL)	44
79	79	79	DANCE FOR YOU (B. KNOWLES, T. NASH, C. A. STEWART (T. NASH, C. A. STEWART, B. KNOWLES))	Beyonce (PARKWOOD/COLUMBIA)	78
80	86	88	DID IT FOR THE GIRL (J. RITCHEY (S. BATES, L. HUTTON, R. CLAWSON))	Greg Bates (REPUBLIC NASHVILLE)	80
81	85	86	HOW COUNTRY FEELS (D. GEORGE (V. MCGEEHEE, W. MADDLEY, N. THRASHER))	Randy Houser (STONEY CREEK)	81
82	84	87	DICED PINEAPPLES (CARDIAK (W. L. ROBERTS (S. H. C. MCCORMICK, D. AKINTIME, H. I. A. GRAHAM))	Rick Ross Featuring Wale & Drake (MAYBACH/SLIP-N-SLIDE/DEF JAM/JMG)	82
83	83	81	DIVE IN (T. TAYLOR, J. GARRISON (T. NEVISON, T. TAYLOR, N. MCDOWELL, J. GARRISON))	Trey Songz (SONGBOOK/ATLANTIC)	77
84	72	69	NUMB (AXWELL, S. INGRUSSO, L. LIND, B. K. H. L. I. N. D. (R. A. M. O. N. O. V. A. H. U. N. D. S. A. N. G. E. L. L. O. S. I. N. G. R. O. S. S. O. A. X. W. E. L. L. A. L. I. N. D. B. L. A. D. R. I. L. O. V. E. T. T. S. L. E. Y. S.))	Usher (RCA)	69
85	78	98	READY OR NOT (E. KIRAKOU, A. GOLDSTEIN (B. MENDLER, E. KIRAKOU, E. K. BOGART, A. GOLDSTEIN, R. BELL, W. HART))	Bridgit Mendler (HOLLYWOOD)	78
86	88	90	EL CERRITO PLACE (B. CANNON, K. CHESNEY (K. GATTIS))	Kenny Chesney (BLUE CHAIR/COLUMBIA NASHVILLE)	86
87	90	93	RADIOACTIVE (ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSERI))	Imagine Dragons (KIDINA KORN/REPUBLIC)	87
88	75	50	BALL (RICO LOVE, EARL AND E (C. J. HARRIS, R. J. RICO LOVE, E. HOOD, E. GOUDY (D. CARTER))	T.I. Featuring Lil Wayne (GRAND Hustle/ATLANTIC)	50
89	<b>RE-ENTRY</b>	4	RED (D. HUFF (L. CHAPMAN, T. SWIFT (T. SWIFT))	Taylor Swift (BIG MACHINE)	6
90	89	95	TAKE A WALK (C. ZANE, M. ANGELAKOS (M. ANGELAKOS))	Passion Pit (FRENCHKISS/COLUMBIA)	85
91	99	—	DON'T STOP THE PARTY (T. J. R. (A. C. PEREZ, T. J. R. (D. J. SKY, J. GARCIA, J. GOMEZ MARTINEZ, W. LYNN, F. H. B. B. E. R. T.))	Pitbull Featuring T.J.R. (MR. 305/POLO GROUND/SRCA)	89
92	76	—	POETIC JUSTICE (NOT LISTED (NOT LISTED))	Kendrick Lamar Featuring Drake (TOP DAWG/AFTERMATH/INTERSCOPE)	76
93	<b>RE-ENTRY</b>	2	TRY (G. KURSTIN (BUSBEE, B. WEST))	Pink (RCA)	56
94	96	95	MY MOMENT (T. MINUS (T. EPPS, R. R. WILLIAMS, J. FELTON, T. WILLIAMS))	DJ Drama, 2 Chainz, Meek Mill, Jeremih (APHILLIATES/EPIC)	89
95	<b>NEW</b>	1	DON'T JUDGE ME (THE MESSENGERS (C. M. BROWN, N. ATWEH, A. MESSINGER, M. PELLIZZERI))	Chris Brown (RCA)	95
96	<b>NEW</b>	1	WICKED GAMES (D. C. MONTAGNE (E. THE WEEKND (A. TESFAYE, C. MONTAGNE, S. D. MCKINNEY))	The Weeknd (XO/REPUBLIC)	96
97	<b>NEW</b>	1	DON'T RUSH (D. HUFF (B. SANDERS, N. HEMBY, D. CHAPMAN))	Kelly Clarkson Featuring Vince Gill (19/RCA/COLUMBIA NASHVILLE)	97
98	<b>NEW</b>	1	IF I DIDN'T HAVE YOU (N. V. (S. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS))	Thompson Square (STONEY CREEK)	98
99	<b>NEW</b>	1	TIP IT ON BACK (B. BEAVERS, L. WOOTEN (T. KENNEDY, R. COPPERMAN, J. M. NITE))	Dierks Bentley (CAPITOL NASHVILLE)	99
100	100	—	ICE (S. GARRETT (DETAIL (S. GARRETT, N. C. FISHER, K. ROWLAND, D. CARTER))	Kelly Rowland Featuring Lil Wayne (REPUBLIC)	100

**BETWEEN THE BULLETS**

## ONCE 'MORE' FOR MAROON 5, PSY

As Maroon 5's "One More Night" and PSY's "Gangnam Style" spend a seventh week in the Billboard Hot 100's top two, they're the first to place at Nos. 1 and 2, respectively, for such a stretch since Rihanna's "We Found Love" kept LMFAO's "Sexy and I Know It" at No. 2 for seven frames last November/December (after which "Sexy" reigned for two weeks). "Style" is the first to log seven weeks at No. 2 without rising to the top since Lady Gaga's "Bad Romance" tallied seven (nonconsecutive) stanzas peaking in the runner-up slot in 2009-10.

—Gary Trust

The most popular songs,

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	15	<b>#1 ONE MORE NIGHT</b> MAROON 5 A&M/OCTONE/INTERSCOPE
2	3	17	<b>SOME NIGHTS</b> FUN. FUELED BY RAMEN/RRP
3	4	13	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b> TAYLOR SWIFT BIG MACHINE/REPUBLIC
4	2	16	<b>AS LONG AS YOU LOVE ME</b> JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RYANOND BRAUN/ISLAND/UMG
5	6	12	<b>LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)</b> NE-YO MOTOWN/UMG
6	5	16	<b>TOO CLOSE</b> ALEX CLARE REPUBLIC
7	9	6	<b>DIAMONDS</b> RIHANNA SRP/DEF JAM/UMG
8	8	13	<b>DON'T WAKE ME UP</b> CHRIS BROWN RCA
9	7	18	<b>BLOW ME (ONE LAST KISS)</b> PINK RCA
10	10	14	<b>ADORN</b> MIGUEL BYSTORM/BLACK ICE/RCA
11	11	6	<b>DIE YOUNG</b> KESHA KEMOSABE/RCA
12	15	5	<b>LOCKED OUT OF HEAVEN</b> BRUNO MARS ELEKTRA/ATLANTIC
13	12	16	<b>GOOD TIME</b> OWEN CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
14	13	8	<b>GANGNAM STYLE</b> PSY SCHOOLBOY/REPUBLIC
15	18	11	<b>HOME</b> PHILLIP PHILLIPS 19/INTERSCOPE
16	14	28	<b>LIGHTS</b> ELLIE GOULDING CHERRYTREE/INTERSCOPE
17	25	5	<b>I CRY</b> FLO RIDA P&E BOY/ATLANTIC
18	17	24	<b>WIDE AWAKE</b> KATY PERRY CAPITOL
19	21	10	<b>KISS TOMORROW GOODBYE</b> LUKE BRYAN CAPITOL NASHVILLE
20	27	7	<b>CLIQUE</b> KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/UMG
21	16	25	<b>EVERYBODY TALKS</b> NEON TREES MERCURY/UMG
22	20	9	<b>FINALLY FOUND YOU</b> ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
23	19	13	<b>HARD TO LOVE</b> LEE BRICE CUBB
24	22	39	<b>SOMEBODY THAT I USED TO KNOW</b> GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC
25	29	10	<b>THE ONE THAT GOT AWAY</b> JAKE OWEN RCA NASHVILLE

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	<b>#1 GANGNAM STYLE</b> PSY SCHOOLBOY/REPUBLIC
2	2	5	<b>LOCKED OUT OF HEAVEN</b> BRUNO MARS ELEKTRA/ATLANTIC
3	3	6	<b>DIE YOUNG</b> KESHA KEMOSABE/RCA
4	4	18	<b>ONE MORE NIGHT</b> MAROON 5 A&M/OCTONE/INTERSCOPE
5	5	6	<b>DIAMONDS</b> RIHANNA SRP/DEF JAM/UMG
6	6	29	<b>SOME NIGHTS</b> FUN. FUELED BY RAMEN/RRP
7	8	5	<b>I CRY</b> FLO RIDA P&E BOY/ATLANTIC
8	12	9	<b>GIRL ON FIRE</b> ALICIA KEYS FEAT. NICKI MINAJ RCA
9	11	11	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b> TAYLOR SWIFT BIG MACHINE/REPUBLIC
10	9	20	<b>HOME</b> PHILLIP PHILLIPS 19/INTERSCOPE
11	1	1	<b>BETTER DIG TWO</b> THE BAND PERRY REPUBLIC NASHVILLE
12	3	3	<b>I KNEW YOU WERE TROUBLE</b> TAYLOR SWIFT BIG MACHINE
13	11	13	<b>CRUISE</b> FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
14	34	28	<b>WANTED</b> HUNTER HAYES ATLANTIC NASHVILLE/WMN
15	27	19	<b>BLOWN AWAY</b> CARRIE UNDERWOOD 19/ARISTA NASHVILLE
16	17	22	<b>HO HEY</b> THE LUMINEERS DUALTONE
17	23	23	<b>PONTOON</b> LITTLE BIG TOWN CAPITOL NASHVILLE
18	14	11	<b>LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)</b> NE-YO MOTOWN/UMG
19	16	9	<b>CLIQUE</b> KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/UMG
20	15	33	<b>TOO CLOSE</b> ALEX CLARE REPUBLIC
21	18	18	<b>AS LONG AS YOU LOVE ME</b> JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RYANOND BRAUN/ISLAND/UMG
22	25	5	<b>HALL OF FAME</b> THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC
23	20	16	<b>50 WAYS TO SAY GOODBYE</b> TRAIN COLUMBIA
24	73	2	<b>F**KIN' PROBLEMS</b> KUP RICKY FEAT. DRAKE, J. COLE & KENDRICK LAMAR 99/ROUNDER/REPUBLIC
25	19	5	<b>SKYFALL</b> ADELE XL/COLUMBIA

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	37	<b>#1 SOME NIGHTS</b> FUN. FUELED BY RAMEN/RRP
2	2	24	<b>HOME</b> PHILLIP PHILLIPS 19/INTERSCOPE
3	4	28	<b>HO HEY</b> THE LUMINEERS DUALTONE
4	3	16	<b>TOO CLOSE</b> ALEX CLARE REPUBLIC
5	5	29	<b>IT'S TIME</b> IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
6	9	44	<b>I WON'T GIVE UP</b> JASON MRAZ ATLANTIC/RRP
7	6	25	<b>THE A-TEAM</b> ED SHEERAN ELEKTRA/ATLANTIC
8	1	1	<b>LET'S RIDE</b> KID ROCK TOP DOG/ATLANTIC/RRP
9	8	13	<b>I WILL WAIT</b> LUMFORD & SONS GENTLEMEN OF THE ROAD/RED/GLOSSNOTE
10	7	38	<b>EVERYBODY TALKS</b> NEON TREES MERCURY/UMG
11	10	40	<b>LITTLE TALKS</b> OF MONSTERS AND MEN REPUBLIC
12	11	11	<b>MADNESS</b> MUSE HELIUM-3/WARNER BROS.
13	12	48	<b>SOMEBODY THAT I USED TO KNOW</b> GOTYE FEAT. KIMBRA FAIRFAX/REPUBLIC
14	14	49	<b>WE ARE YOUNG</b> FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
15	13	83	<b>SAIL</b> AWOLNATION RED BULL

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	5	<b>#1 DIAMONDS</b> RIHANNA SRP/DEF JAM/UMG
2	2	9	<b>GIRL ON FIRE</b> ALICIA KEYS FEAT. NICKI MINAJ RCA
3	3	9	<b>CLIQUE</b> KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/UMG
4	13	2	<b>F**KIN' PROBLEMS</b> KUP RICKY FEAT. DRAKE, J. COLE & KENDRICK LAMAR 99/ROUNDER/REPUBLIC
5	7	14	<b>SWIMMING POOLS (DRANK)</b> KENDRICK LAMAR AFTERMATH/INTERSCOPE
6	8	10	<b>THRIFT SHOP</b> MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
7	6	8	<b>BANDZ A MAKE HER DANCE</b> JURCY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
8	9	15	<b>BIRTHDAY SONG</b> 2 CHAINZ FEAT. KANYE WEST DEF JAM/UMG
9	4	3	<b>BALL</b> T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
10	10	31	<b>MERCY</b> KANYE WEST, BIG SEAN, PUSHA T & 2 CHAINZ G.O.O.D./DEF JAM/UMG
11	14	9	<b>NO WORRIES</b> LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
12	11	11	<b>THRILLER</b> MICHAEL JACKSON EPIC/LEGACY
13	1	1	<b>BELIEVE IT</b> MEEK MILL FEAT. RICK ROSS MAYBACH/WARNER BROS.
14	17	14	<b>ADORN</b> MIGUEL BYSTORM/BLACK ICE/RCA
15	15	21	<b>THINKIN BOUT YOU</b> FRANK OCEAN DEF JAM/UMG

CHRISTIAN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	<b>#1 YOU ARE</b> COLTON DIXON SPARROW/EMI CMG
2	1	1	<b>WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)</b> CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
3	1	37	<b>10,000 REASONS (BLESS THE LORD)</b> MATT REDMAN SIXSTEPS/SPARROW/EMI CMG
4	2	22	<b>REDEEMED</b> BIG DADDY WEAVE FERVENT/WORD-CURB
5	3	7	<b>NEED YOU NOW (HOW MANY TIMES)</b> PLUMB CURB
6	4	21	<b>ME WITHOUT YOU</b> TOBYMAC FOREFRONT/EMI CMG
7	21	148	<b>YOU FOUND ME</b> THE FRAY EPIC
8	1	1	<b>BROKEN WINGS</b> FLYLEAF A&M/OCTONE/INTERSCOPE
9	9	148	<b>HOW TO SAVE A LIFE</b> THE FRAY EPIC
10	5	24	<b>BOOM</b> P.O.D. ATLANTIC/WORD-CURB
11	1	1	<b>HOPE WILL LEAD US ON</b> BARLOWGIRL FERVENT/WORD-CURB
12	42	25	<b>KEEP YOUR EYES OPEN</b> NEEDTOBREATHE ATLANTIC/WORD-CURB
13	7	12	<b>JESUS IN DISGUISE</b> BRANDON HEATH MONOMODE/REUNION/PLG
14	10	148	<b>I CAN ONLY IMAGINE</b> MERCYME FAIR TRADE
15	6	25	<b>THE PROOF OF YOUR LOVE</b> FOR KING & COUNTRY FERVENT/WORD-CURB

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	<b>#1 WE ARE NEVER EVER GETTING BACK TOGETHER</b> TAYLOR SWIFT BIG MACHINE
2	1	1	<b>BETTER DIG TWO</b> THE BAND PERRY REPUBLIC NASHVILLE
3	2	21	<b>CRUISE</b> FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
4	7	32	<b>WANTED</b> HUNTER HAYES ATLANTIC/WMN
5	4	24	<b>BLOWN AWAY</b> CARRIE UNDERWOOD 19/ARISTA NASHVILLE
6	19	24	<b>PONTOON</b> LITTLE BIG TOWN CAPITOL NASHVILLE
7	4	4	<b>RED</b> TAYLOR SWIFT BIG MACHINE
8	15	29	<b>HARD TO LOVE</b> LEE BRICE CUBB
9	17	13	<b>KISS TOMORROW GOODBYE</b> LUKE BRYAN CAPITOL NASHVILLE
10	1	1	<b>DON'T RUSH</b> KELLY CLARKSON FEAT. VINCE GILL 19/RCA/COLUMBIA NASHVILLE
11	5	5	<b>BEGIN AGAIN</b> TAYLOR SWIFT BIG MACHINE
12	1	1	<b>IF I DIDN'T HAVE YOU</b> THOMPSON SQUARE STONEY CREEK
13	27	27	<b>OVER YOU</b> MIRANDA LAMBERT RCA NASHVILLE
14	32	5	<b>GOODBYE IN HER EYES</b> ZAC BROWN BAND SOUTHERN GROUND/BIGGER PICTURE
15	1	1	<b>ONE OF THOSE NIGHTS</b> TIM MCGRAW BIG MACHINE

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	116	<b>#1 DANZA KUDURO</b> DON OMAR & LICENZO VAN SOFFENATO/MACHETE/UMLE
2	2	18	<b>ALGO ME GUSTA DE TI</b> WISH & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE
3	5	32	<b>AI SE EU TE PEGO</b> MICHEL TELO PANTANAL/RGE/SONY MUSIC
4	4	130	<b>WAKA WAKA (THIS TIME FOR AFRICA)</b> SHARIFA FEAT. FRESHYGROUND EPIC/SONY MUSIC LATIN
5	3	148	<b>HIPS DON'T LIE</b> SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
6	28	4	<b>LIMBO</b> DADDY YANKEE EL CARTEL/CAPITOL LATIN
7	6	148	<b>HEROE</b> ENRIQUE IGLESIAS INTERSCOPE/UMLE
8	8	27	<b>HASTA QUE SALGA EL SOL</b> DON OMAR ORFANATO/MACHETE/UMLE
9	7	2	<b>POR QUE LES MIENTES</b> TITO EL BAMBINO - EL PATRON FEAT. MARC ANTHONY SIENTE
10	11	12	<b>BALADA (TCHERERE TCHERERE)</b> GUSTAVO LIMA PANTANAL/RGE/SONY MUSIC LATIN
11	10	5	<b>VOLVI A NACER</b> CARLOS VIVES GAIKA/WK/SONY MUSIC LATIN
12	12	33	<b>INCONDICIONAL</b> PRINCE ROYCE TOP STOP
13	9	34	<b>DUTTY LOVE</b> DON OMAR FEAT. NATTY NATASHA (ORFANATO/MACHETE/UMLE
14	13	16	<b>ECHA PA'LLA (MANOS PA'RRIBA)</b> PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
15	14	21	<b>PASARELA</b> DADDY YANKEE EL CARTEL

HARD ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	<b>#1 WE ARE</b> HOLLYWOOD UNDEAD A&M/OCTONE/INTERSCOPE
2	1	29	<b>BURN IT DOWN</b> LINKIN PARK MACHINE SHOP/WARNER BROS.
3	5	71	<b>BRING ME TO LIFE</b> EVANESCENCE FEAT. PAUL MCGOY WIND-UP
4	2	12	<b>CHALK OUTLINE</b> THREE DAYS GRACE RCA
5	14	68	<b>DREAM ON</b> AEROSMITH COLUMBIA/LEGACY
6	1	1	<b>IN THE END</b> BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC
7	6	13	<b>I MISS THE MISERY</b> HALESTORM ATLANTIC
8	7	17	<b>BLOOD</b> IN THIS MOMENT CENTURY MEDIA/RED
9	4	96	<b>BOHEMIAN RHAPSODY</b> QUEEN HOLLYWOOD
10	1	1	<b>BROKEN WINGS</b> FLYLEAF A&M/OCTONE/INTERSCOPE
11	9	96	<b>SWEET CHILD O' MINE</b> GUNS N' ROSES GEFEN/UMLE
12	22	90	<b>LIVIN' ON A PRAYER</b> BON JOVI MERCURY/UMLE
13	13	20	<b>WANTED DEAD OR ALIVE</b> BON JOVI MERCURY/UMLE
14	11	78	<b>WE WILL ROCK YOU</b> QUEEN HOLLYWOOD
15	1	1	<b>TEMPER TEMPER</b> BULLET FOR MY VALENTINE RCA

HOT 100 AIRPLAY: 193 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gospel, dance, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. DIGITAL SONGS: The top-selling overall and genre-specific downloaded tracks, as compiled from internet sales reports collected and provided by Nielsen SoundScan. Hot 100 Airplay and Hot Digital Songs data is used to compile the Billboard Hot 100. All charts © 2012, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

## MAINSTREAM TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	16	#1 ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE
2	2	12	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC
3	4	20	SOME NIGHTS	FUN, FUELED BY RAMEN/RRP	
4	3	17	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOELLBOY/BAYMOND BRAUN/ISLAND/UMG	
5	5	21	TOO CLOSE	ALEX CLARE	REPUBLIC
6	8	15	DON'T WAKE ME UP	CHRIS BROWN	RCA
7	9	6	DIE YOUNG	KESHA KEMOSABE/RCA	
8	11	12	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/UMG
9	12	8	DIAMONDS	RIHANNA	SRP/DEF JAM/UMG
10	6	18	BLOW ME (ONE LAST KISS)	PINK	RCA
11	7	19	GOOD TIME	OWL CITY & CARLY RAE JEPSEN	604/SCHOELLBOY/INTERSCOPE/REPUBLIC
12	10	8	GANGNAM STYLE	PSY	SCHOELLBOY/REPUBLIC
13	15	5	LOCKED OUT OF HEAVEN	BRUNO MARS	ELEKTRA/ATLANTIC
14	13	10	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS	REPUBLIC
15	14	29	EVERYBODY TALKS	NEON TREES	MERCURY/UMG
16	16	7	LIVE WHILE WE'RE YOUNG	ONE DIRECTION	SYCO/COLUMBIA
17	19	6	I CRY	FLO RIDA	POE BOY/ATLANTIC
18	17	12	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA
19	20	12	HOME	PHILIP PHILLIPS	19/INTERSCOPE
20	23	9	FEEL AGAIN	ONEREPUBLIC	MOSLEY/INTERSCOPE
21	24	10	THE A TEAM	ED SHEERAN	ELEKTRA/ATLANTIC
22	21	8	YOUR BODY	CHRISTINA AGUILERA	RCA
23	26	4	HO HEY	THE LUMINEERS	DUALTONE
24	37	2	GREATEST GAINER VA VA VOOM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
25	22	8	NUMB	USHER	RCA
26	31	4	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN	ASTRALWERKS/CAPITOL
27	29	6	HALL OF FAME	THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC	
28	25	13	I CAN ONLY IMAGINE	DAVID GUETTA FEAT. CHRIS BROWN & UJ	WAYNE VIKAT A MUSIC/STRAITS/INTERSCOPE/CAPITOL
29	28	8	R.I.P.	RITA ORA FEAT. TIMIE TEMPAH	ROC NATION/COLUMBIA
30	27	9	2 REASONS	TREY SONGZ FEAT. T.I.	SONGBOOK/ATLANTIC
31	32	5	READY OR NOT	BRIDGIT MENZLER	HOLLYWOOD
32	34	2	DON'T STOP THE PARTY	PITBULL FEAT. T.JR. MR. 305/POLD	GOODS/RCA
33	30	4	ANYTHING COULD HAPPEN	ELLIE GOULDING	CHEERRYTREE/INTERSCOPE
34	NEW	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ	SCHOELLBOY/BAYMOND BRAUN/ISLAND/UMG	
35	35	3	OATH	CHER LLOYD FEAT. BECKY G	SYCO/EPIC
36	39	3	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
37	40	7	REMEMBER WHEN (PUSH REWIND)	CHRIS WALLACE	THINKSAY
38	38	6	BAD FOR ME	MEGAN & LIZ	COLLECTIVE SOUNDS
39	36	16	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
40	NEW	CATCH MY BREATH	KELLY CLARKSON	19/RCA	

Rihanna extends her record for the most top 10s on the Mainstream Top 40 chart, as "Diamonds" darts 12-9. The song marks her 22nd top 10, pushing her further ahead of runner-up Mariah Carey, who's banked 17. Usher ranks third with 16, followed by P!nk and Britney Spears (15 each).

Rihanna has rung up her record tally since her 2005 arrival—a feat made even more impressive given the list's 1992 launch. She also holds the marks for the most No. 1s (nine, a record she shares with Katy Perry) and most chart entries (34). Rihanna boasts the honor of Billboard's top artist of the chart's first 20 years (Billboard, Sept. 29).

"Diamonds" previews Rihanna's seventh studio set, *Unapologetic*, due Nov. 19.

Ne-Yo, meanwhile, earns his eighth Mainstream Top 40 top 10, as "Let Me Love You (Until You Learn to Love Yourself)" lifts 11-8. The song marks his first top 10 as a lead act since "Miss Independent" reached No. 10 in 2008.



## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	29	#1 SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA	FAIRFAX/REPUBLIC
2	2	26	PAYPHONE	MAROON 5	A&M/OCTONE/INTERSCOPE
3	4	20	WIDE AWAKE	KATY PERRY	CAPITOL
4	3	39	DRIVE BY	TRAIN	COLUMBIA
5	5	32	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP
6	7	40	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON	19/RCA
7	6	23	CALL ME MAYBE	CARLY RAE JEPSEN	604/SCHOELLBOY/INTERSCOPE
8	8	24	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION	SYCO/COLUMBIA
9	9	34	RUMOUR HAS IT	ADELE	XL/COLUMBIA
10	10	12	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC
11	11	15	BLOW ME (ONE LAST KISS)	PINK	RCA
12	12	10	HOME	PHILIP PHILLIPS	19/INTERSCOPE
13	13	5	SKYFALL	ADELE	XL/COLUMBIA
14	14	21	EVERYBODY TALKS	NEON TREES	MERCURY/UMG
15	15	7	GOOD TIME	OWL CITY & CARLY RAE JEPSEN	604/SCHOELLBOY/INTERSCOPE
16	20	5	GREATEST GAINER GOOD MORNING BEAUTIFUL	JIM BRIDGMAN FEAT. LANE MCMASTER	KID ROCK/UMG
17	16	6	MY OH MY	TRISTAN PRETTYMAN	CAPITOL
18	17	14	LIGHTS	ELLIE GOULDING	CHEERRYTREE/INTERSCOPE
19	19	8	ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE
20	22	10	SOME NIGHTS	FUN, FUELED BY RAMEN/RRP	
21	21	13	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA
22	18	17	SHE'S SO MEAN	MATCHBOX TWENTY	EMBLEM/ATLANTIC
23	23	19	GIVE YOUR HEART A BREAK	DEMI LOVATO	HOLLYWOOD
24	24	18	BROKENHEARTED	KARMIN	EPIC
25	26	3	I'M NEVER TOO FAR AWAY	JON SECADA	YME/Pyramid

## ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	15	#1 ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE
2	2	20	SOME NIGHTS	FUN, FUELED BY RAMEN/RRP	
3	3	21	HOME	PHILIP PHILLIPS	19/INTERSCOPE
4	5	22	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA
5	4	18	BLOW ME (ONE LAST KISS)	PINK	RCA
6	6	20	TOO CLOSE	ALEX CLARE	REPUBLIC
7	7	12	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC
8	8	17	GOOD TIME	OWL CITY & CARLY RAE JEPSEN	604/SCHOELLBOY/INTERSCOPE/REPUBLIC
9	10	10	FEEL AGAIN	ONEREPUBLIC	MOSLEY/INTERSCOPE
10	9	32	EVERYBODY TALKS	NEON TREES	MERCURY/UMG
11	13	5	LOCKED OUT OF HEAVEN	BRUNO MARS	ELEKTRA/ATLANTIC
12	11	28	THE A TEAM	ED SHEERAN	ELEKTRA/ATLANTIC
13	12	24	WIDE AWAKE	KATY PERRY	CAPITOL
14	16	18	LITTLE TALKS	OF MONSTERS AND MEN	REPUBLIC
15	14	12	HALL OF FAME	THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC	
16	15	5	SKYFALL	ADELE	XL/COLUMBIA
17	18	15	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE
18	17	12	MISS ME	ANDY GRAMMER	S-CURVE
19	24	6	GREATEST GAINER HO HEY	THE LUMINEERS	DUALTONE
20	19	5	DIE YOUNG	KESHA KEMOSABE/RCA	
21	22	3	CATCH MY BREATH	KELLY CLARKSON	19/RCA
22	20	11	MY OH MY	TRISTAN PRETTYMAN	CAPITOL
23	25	5	I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/GLASSNOTE
24	29	2	TRY	PINK	RCA
25	23	10	WHAT COULD HAVE BEEN LOVE	AEROSMITH	COLUMBIA

## HOT ROCK SONGS™

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

Kid Rock roars onto Hot Rock Songs at No. 12 with "Let's Ride," the lead single from his ninth studio album, *Rebel Soul* (see story, page 22). The track launches at No. 8 on Rock Digital Songs (34,000 downloads sold; see previous page) and pushes 24-23 on Active Rock and 19-17 on Heritage Rock.



## ACTIVE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	12	#1 CHALK OUTLINE	THREE DAYS GRACE	RCA
2	3	11	ABSOLUTE ZERO	STONE SOUR	ROADRUNNER/RRP
3	2	20	I MISS THE MISERY	HALESTORM	ATLANTIC
4	6	6	BEEN AWAY TOO LONG	SOUNDGARDEN	SEVEN FOUR/REPUBLIC
5	4	15	STILL SWINGING	PAPA ROACH	ELEVEN SEVEN
6	5	14	LOST IN THE ECHO	LINKIN PARK	MACHINE SHOP/WARNER BROS.
7	7	10	ENEMIES	SHINEDOWN	ATLANTIC
8	8	14	STANDING IN THE SUN	SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS	OK! HAYD/CAPITOL
9	9	19	BLOOD	IN THIS MOMENT	CENTURY MEDIA/RED
10	10	6	CARRY ON	AVENGED SEVENFOLD	WARNER BROS.
11	11	11	HEAVEN NOR HELL	VOLBEAT	VERTIGO/REPUBLIC
12	13	7	LET YOURSELF GO	GREEN DAY	REPRISE/WARNER BROS.
13	14	10	STAND UP	ALL THAT REMAINS	RAZOR & TIE
14	15	13	LITTLE BLACK SUBMARINES	THE BLACK KEYS	NONESUCH/WARNER BROS.
15	12	20	HERE AND NOW	SEETHER	WIND-UP
16	16	8	SAME OLD TRIP	CHEVELLE	EPIC
17	17	4	TEMPEST	DEFTONES	REPRISE/WARNER BROS.
18	18	15	PURPLE	POP EVIL	EDNE
19	21	16	LEFT FOR YOU	NONPOINT	RAZOR & TIE
20	20	14	BONES	YOUNG GUNS	WIND-UP
21	19	15	45	THE GASLIGHT ANTHEM	MERCURY/UMG
22	23	4	THE PRIDE	FIVE FINGER DEATH PUNCH	PROSPECT PARK
23	24	5	LET'S RIDE	KID ROCK	DOG/ATLANTIC/RRP
24	22	8	TURNING INTO YOU	THE OFFSPRING	COLUMBIA
25	26	5	SAVE ME	HINDER	REPUBLIC

## HERITAGE ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	12	#1 CHALK OUTLINE	THREE DAYS GRACE	RCA
2	3	9	GREATEST GAINER STANDING IN THE SUN	SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS	OK! HAYD/CAPITOL
3	2	6			

**HOT COUNTRY SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	12	<b>#1 GREATEST GAINER/DIGITAL</b> <b>WE ARE NEVER EVER GETTING BACK TOGETHER</b>	Taylor Swift IMPRINT & NUMBER / PROMOTION LABEL BIG MACHINE	2	1
2	3	15	<b>GREATEST GAINER/AIRPLAY</b> <b>CRUISE</b>	Florida Georgia Line IMPRINT & NUMBER / PROMOTION LABEL MCA	2	2
3	2	21	<b>BLOWN AWAY</b>	Carrie Underwood IMPRINT & NUMBER / PROMOTION LABEL ARISTA NASHVILLE	2	2
4	6	4	<b>WANTED</b>	Hunter Hayes IMPRINT & NUMBER / PROMOTION LABEL ATLANTIC	1	1
5	4	5	<b>HARD TO LOVE</b>	Lee Brice IMPRINT & NUMBER / PROMOTION LABEL CURB	4	4
6	5	6	<b>KISS TOMORROW GOODBYE</b>	Luke Bryan IMPRINT & NUMBER / PROMOTION LABEL CAPITOL NASHVILLE	5	5
7	8	9	<b>FASTEST GIRL IN TOWN</b>	Miranda Lambert IMPRINT & NUMBER / PROMOTION LABEL RCA NASHVILLE	7	7
8	7	8	<b>THE ONE THAT GOT AWAY</b>	Jake Owen IMPRINT & NUMBER / PROMOTION LABEL RCA NASHVILLE	7	7
9	<b>HOT SHOT DEBUT</b>	1	<b>BETTER BIG TWO</b>	The Band Perry IMPRINT & NUMBER / PROMOTION LABEL REPUBLIC NASHVILLE	9	9
10	10	12	<b>TAKE A LITTLE RIDE</b>	Jason Aldean IMPRINT & NUMBER / PROMOTION LABEL BROKEN BOW	1	1
11	11	11	<b>COME WAKE ME UP</b>	Rascal Flatts IMPRINT & NUMBER / PROMOTION LABEL BIG MACHINE	11	11
12	9	10	<b>LOVIN' YOU IS FUN</b>	Easton Corbin IMPRINT & NUMBER / PROMOTION LABEL MERCURY	7	7
13	19	25	<b>GOODBYE IN HER EYES</b>	Zac Brown Band IMPRINT & NUMBER / PROMOTION LABEL ATLANTIC/SOUTHERN GROUND	13	13
14	12	13	<b>BEER MONEY</b>	Kip Moore IMPRINT & NUMBER / PROMOTION LABEL MCA NASHVILLE	12	12
15	14	15	<b>TIL MY LAST DAY</b>	Justin Moore IMPRINT & NUMBER / PROMOTION LABEL VALORY	14	14
16	40	17	<b>BEGIN AGAIN</b>	Taylor Swift IMPRINT & NUMBER / PROMOTION LABEL BIG MACHINE	10	10
17	22	19	<b>SOUTHERN COMFORT ZONE</b>	Brad Paisley IMPRINT & NUMBER / PROMOTION LABEL ARISTA NASHVILLE	17	17
18	16	14	<b>CREEPIN'</b>	Eric Church IMPRINT & NUMBER / PROMOTION LABEL EMI NASHVILLE	13	13
19	18	22	<b>EVERY STORM (RUNS OUT OF RAIN)</b>	Gary Allan IMPRINT & NUMBER / PROMOTION LABEL MCA NASHVILLE	18	18
20	21	21	<b>DID IT FOR THE GIRL</b>	Greg Bates IMPRINT & NUMBER / PROMOTION LABEL REPUBLIC NASHVILLE	14	14
21	15	7	<b>COWBOYS AND ANGELS</b>	Dustin Lynch IMPRINT & NUMBER / PROMOTION LABEL BROKEN BOW	2	2
22	20	20	<b>HOW COUNTRY FEELS</b>	Randy Houser IMPRINT & NUMBER / PROMOTION LABEL STONE CREEK	20	20
23	23	23	<b>EL CERRITO PLACE</b>	Kenny Chesney IMPRINT & NUMBER / PROMOTION LABEL BLUE CHAIR/COLUMBIA NASHVILLE	20	20
24	<b>RE-ENTRY</b>	4	<b>RED</b>	Taylor Swift IMPRINT & NUMBER / PROMOTION LABEL BIG MACHINE	2	2
25	<b>NEW</b>	1	<b>DON'T RUSH</b>	Kelly Clarkson Featuring Vince Gill IMPRINT & NUMBER / PROMOTION LABEL RCA/COLUMBIA NASHVILLE	25	25



Sibling trio opens in the top 10 with a simultaneous strong start at radio (No. 30, Country Airplay) and retail (No. 2, 83,000 downloads, Country Digital Songs). The Tennessee natives premiered the song with a performance on the Country Music Assn. Awards, (Nov. 1).



Singer logs a career-best start while featured artist Vince Gill rises to his highest rank in six years. Her previous best ranks were as a guest vocalist, including a No. 2 peak with Reba in 2007 and a three-week leader with Jason Aldean last year.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	<b>NEW</b>	1	<b>IF I DIDN'T HAVE YOU</b>	Thompson Square IMPRINT & NUMBER / PROMOTION LABEL STONE CREEK	26	26
27	34	31	<b>TIP IT ON BACK</b>	Dierks Bentley IMPRINT & NUMBER / PROMOTION LABEL CAPITOL NASHVILLE	26	26
28	39	28	<b>THE ONLY WAY I KNOW</b>	Jason Aldean With Luke Bryan & Eric Church IMPRINT & NUMBER / PROMOTION LABEL BROKEN BOW	28	28
29	<b>NEW</b>	1	<b>ONE OF THOSE NIGHTS</b>	Tim McGraw IMPRINT & NUMBER / PROMOTION LABEL BIG MACHINE	29	29
30	42	37	<b>TORNADO</b>	Little Big Town IMPRINT & NUMBER / PROMOTION LABEL CAPITOL NASHVILLE	30	30
31	29	30	<b>CRYING ON A SUITCASE</b>	Casey James IMPRINT & NUMBER / PROMOTION LABEL RCA NASHVILLE	25	25
32	25	2	<b>FADE INTO YOU</b>	Sam Palladio & Clare Bowen IMPRINT & NUMBER / PROMOTION LABEL ABC STUDIOS/LIONS GATE/BIG MACHINE	25	25
33	38	32	<b>TRUE BELIEVERS</b>	Darius Rucker IMPRINT & NUMBER / PROMOTION LABEL CAPITOL NASHVILLE	24	24
34	41	34	<b>BEER WITH JESUS</b>	Thomas Rhett IMPRINT & NUMBER / PROMOTION LABEL VALORY	28	28
35	30	29	<b>IF I DIDN'T HAVE YOU</b>	Toby Keith IMPRINT & NUMBER / PROMOTION LABEL SHOW DOG-UNIVERSAL	18	18
36	43	35	<b>MERRY GO 'ROUND</b>	Kacey Musgraves IMPRINT & NUMBER / PROMOTION LABEL MERCURY	32	32
37	31	18	<b>TRUCK YEAH</b>	Tim McGraw IMPRINT & NUMBER / PROMOTION LABEL BIG MACHINE	11	11
38	<b>RE-ENTRY</b>	2	<b>SOMEBODY'S HEARTBREAK</b>	Hunter Hayes IMPRINT & NUMBER / PROMOTION LABEL ATLANTIC	38	38
39	27	27	<b>IF I DIDN'T KNOW BETTER</b>	Sam Palladio & Clare Bowen IMPRINT & NUMBER / PROMOTION LABEL ABC STUDIOS/LIONS GATE/BIG MACHINE	27	27
40	44	36	<b>MISSIN' YOU CRAZY</b>	Jon Pardi IMPRINT & NUMBER / PROMOTION LABEL EMI NASHVILLE	29	29
41	35	39	<b>UNDERMINE</b>	Charles Esten & Hayden Panettiere IMPRINT & NUMBER / PROMOTION LABEL ABC STUDIOS/LIONS GATE/BIG MACHINE	35	35
42	49	42	<b>LET THERE BE COWGIRLS</b>	Chris Cagle IMPRINT & NUMBER / PROMOTION LABEL BIGGER PICTURE	33	33
43	47	2	<b>TELESCOPE</b>	Hayden Panettiere IMPRINT & NUMBER / PROMOTION LABEL ABC STUDIOS/LIONS GATE/BIG MACHINE	43	43
44	50	43	<b>SAY GOODNIGHT</b>	Eli Young Band IMPRINT & NUMBER / PROMOTION LABEL REPUBLIC NASHVILLE	34	34
45	<b>NEW</b>	1	<b>I WILL FALL</b>	Sam Palladio & Clare Bowen IMPRINT & NUMBER / PROMOTION LABEL ABC STUDIOS/LIONS GATE/BIG MACHINE	45	45
46	<b>RE-ENTRY</b>	15	<b>KICK IT IN THE STICKS</b>	Brantley Gilbert IMPRINT & NUMBER / PROMOTION LABEL VALORY	29	29
47	36	2	<b>NO ONE WILL EVER LOVE YOU</b>	Connie Britton & Charles Esten IMPRINT & NUMBER / PROMOTION LABEL ABC STUDIOS/LIONS GATE/BIG MACHINE	36	36
48	13	2	<b>I ALMOST DO</b>	Taylor Swift IMPRINT & NUMBER / PROMOTION LABEL BIG MACHINE	13	13
49	48	33	<b>WHEN SHE SAYS BABY</b>	Jason Aldean IMPRINT & NUMBER / PROMOTION LABEL BROKEN BOW	33	33
50	24	2	<b>STAY STAY STAY</b>	Taylor Swift IMPRINT & NUMBER / PROMOTION LABEL BIG MACHINE	24	24

**TOP COUNTRY ALBUMS™**

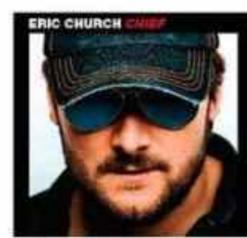
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>#1 TAYLOR SWIFT</b>	Red	1	1
2	2	3	<b>JASON ALDEAN</b>	Night Train	1	1
3	<b>HOT SHOT DEBUT</b>	1	<b>TOBY KEITH</b>	Hope On The Rocks	3	3
4	4	8	<b>LITTLE BIG TOWN</b>	Tornado	1	1
5	7	8	<b>LUKE BRYAN</b>	Tailgates & Tanlines	1	1
6	6	5	<b>CARRIE UNDERWOOD</b>	Blown Away	1	1
7	10	8	<b>GREATEST GAINER</b> <b>ERIC CHURCH</b>	Chief	1	1
8	3	2	<b>LADY ANTEBELLUM</b>	On This Winter's Night	3	3
9	5	2	<b>SCOTTY MCCREERY</b>	Christmas With Scotty McCreery	2	2
10	8	7	<b>HUNTER HAYES</b>	Hunter Hayes	4	4
11	11	10	<b>BLAKE SHELTON</b>	Cheers, It's Christmas	6	6
12	12	9	<b>ZAC BROWN BAND</b>	Uncaged	1	1
13	13	13	<b>KENNY CHESNEY</b>	Welcome To The Fishbowl	1	1
14	27	27	<b>PACE SETTER</b> <b>MIRANDA LAMBERT</b>	Four The Record	1	1
15	26	24	<b>BLAKE SHELTON</b>	Red River Blue	1	1
16	15	12	<b>BRANTLEY GILBERT</b>	Halfway To Heaven	2	2
17	9	3	<b>JAMEY JOHNSON</b>	Living For A Song: A Tribute to Hank Cochran	3	3
18	16	14	<b>LEE BRICE</b>	Hard 2 Love	2	2
19	14	11	<b>JASON ALDEAN</b>	My Kinda Party	2	2
20	<b>NEW</b>	1	<b>SCOTTY MCCREERY</b>	Clear As Day/Christmas With Scotty McCreery	20	20
21	29	29	<b>LADY ANTEBELLUM</b>	Own The Night	1	1
22	30	32	<b>PISTOL ANNIES</b>	Hell On Heels	1	1
23	17	16	<b>KIP MOORE</b>	Up All Night	3	3
24	25	23	<b>JUSTIN MOORE</b>	Outlaws Like Me	1	1
25	19	15	<b>EASTON CORBIN</b>	All Over The Road	2	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	21	<b>DUSTIN LYNCH</b>	Dustin Lynch	1	1
27	20	22	<b>RASCAL FLATTS</b>	Changed	1	1
28	21	18	<b>FLORIDA GEORGIA LINE</b>	It's Just What We Do (EP)	18	18
29	28	25	<b>VARIOUS ARTISTS</b>	NOW That's What I Call Country: Volume 5	4	4
30	40	41	<b>DIERKS BENTLEY</b>	Home	1	1
31	22	17	<b>COLT FORD</b>	Declaration Of Independence	1	1
32	18	20	<b>DWIGHT YOAKAM</b>	3 Pears	3	3
33	32	28	<b>JAKE OWEN</b>	Barefoot Blue Jean Night	1	1
34	24	19	<b>JOSH TURNER</b>	Live Across America	7	7
35	31	31	<b>LIONEL RICHIE</b>	Tuskegee	1	1
36	33	26	<b>BIG &amp; RICH</b>	Hillbilly Jedi	4	4
37	60	54	<b>BRAD PAISLEY</b>	This Is Country Music	1	1
38	58	65	<b>KENNY ROGERS</b>	Amazing Grace	38	38
39	34	38	<b>JOSH TURNER</b>	Punching Bag	1	1
40	42	47	<b>ELI YOUNG BAND</b>	Life At Best	3	3
41	49	50	<b>TOBY KEITH</b>	Clancy's Tavern	1	1
42	37	36	<b>ALAN JACKSON</b>	Thirty Miles West	1	1
43	48	49	<b>JANA KRAMER</b>	Jana Kramer	5	5
44	35	34	<b>WAYLON JENNINGS</b>	Goin' Down Rodin': The Last Recordings	14	14
45	46	44	<b>SCOTTY MCCREERY</b>	Clear As Day	1	1
46	39	30	<b>JERROD NIEMANN</b>	Free The Music	9	9
47	55	56	<b>BLACKBERRY SMOKE</b>	The Whippoorwill	8	8
48	41	39	<b>GEORGE STRAIT</b>	Icon: George Strait	14	14
49	43	45	<b>CHRIS YOUNG</b>	Neon	2	2
50	56	55	<b>LOVE AND THEFT</b>	Love And Theft	4	4

**BLUEGRASS ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	17	<b>#1 OLD CROW MEDICINE SHOW</b>	Carry Me Back	17
2	3	54	<b>YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRISTHLE</b>	The Goat Rodeo Sessions	54
3	2	30	<b>TRAMPLED BY TURTLES</b>	Stars And Satellites	30
4	5	38	<b>PUNCH BROTHERS</b>	Who's Feeling Young Now?	38
5	4	43	<b>DAILEY &amp; VINCENT</b>	The Gospel Side Of Dailey & Vincent	43
6	9	8	<b>KATHY MATTEA</b>	Calling Me Home	8
7	11	19	<b>JERRY DOUGLAS</b>	Traveler	19
8	7	3	<b>STEVE IVEY</b>	Best Of Bluegrass: Collector's Edition	3
9	13	36	<b>CAROLINA CHOCOLATE DROPS</b>	Leaving Eden	36
10	12	6	<b>RICKY SKAGGS AND KENTUCKY THUNDER</b>	Music To My Ears	6

**BETWEEN THE BULLETS**  
**CMAs DRIVE SALES**



Sales gains on Top Country Albums driven by the 46th annual Country Music Assn. Awards (Nov. 1 on ABC) are led by album of the year winner Eric Church's *Chief*, which draws Greatest Gainer honors with 23,000 sold (up 12,000), according to Nielsen SoundScan. Church performed "Springsteen" on the show—it spent two weeks atop Hot Country Songs this summer. Female vocalist and song of the year honoree Miranda Lambert's *Four the Record* snares the percentage-based Pacesetter trophy, up 194% (9,000 sold). —Wade Jessen

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	5	<b>#1</b> DIAMONDS	RIHANNA SRP/DEF JAM/IDJMG
2	2	5	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
3	3	5	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ/RCA
4	4	5	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
5	5	5	2 REASONS	TREY SONGZ FEAT. TI SONGBOOK/ATLANTIC
6	6	5	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
7	7	5	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
8	8	5	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
9	9	5	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
10	11	5	DON'T JUDGE ME	CHRIS BROWN RCA
11	12	3	WICKED GAMES	THE WEEKND XO/REPUBLIC
12	10	5	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
13	13	5	ENOUGH OF NO LOVE	KEYSHIA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE
14	14	5	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
15	15	5	DON'T MIND	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
16	19	3	WHO BOOTY	JOHN HEART FEAT. IAMSU COOL KID CARTEL/EPIC
17	16	5	DIVE	USHER RCA
18	17	5	SORRY	CIARA EPIC
19	18	5	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
20	21	4	DO YOU...	MIGUEL BYSTORM/BLACK ICE/RCA
21	20	5	COCKINESS (LOVE IT)	RIHANNA FEAT. ASAP ROCKY SRP/DEF JAM/IDJMG
22	22	2	DON'T MAKE EM LIKE YOU	NE-YO FEAT. WIZ KHALIFA MOTOWN/IDJMG
23	23	5	PYRAMIDS	FRANK OCEAN DEF JAM/IDJMG
24	24	5	SUPER RICH KIDS	FRANK OCEAN FEAT. EARL SWEATSHIRT DEF JAM/IDJMG
25	25	3	DOING IT WRONG	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	6	<b>#1</b> GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
2	2	6	I CRY	FLO RIDA POE BOY/ATLANTIC
3	3	8	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/IDJMG
4	5	10	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
5	4	16	WHISTLE	FLO RIDA POE BOY/ATLANTIC
6	6	16	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
7	7	30	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.D./RCA-A-FELLA/DEF JAM/IDJMG
8	8	11	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
9	10	12	BIRTHDAY SONG	2 CHAINZ FEATURING KANYE WEST DEF JAM/IDJMG
10	9	23	NO LIE	2 CHAINZ FEATURING DRAKE DEF JAM/IDJMG
11	11	15	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
12	12	7	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
13	15	5	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
14	NEW		F**KIN PROBLEMS	ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR SRP/WORLDWIDE/POLO GROUNDS/RCA
15	16	9	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/WARNER BROS.
16	13	3	BALL	T.I. FEATURING LIL WAYNE GRAND HUSTLE/ATLANTIC
17	21	5	DON'T STOP THE PARTY	PITBULL FEATURING T.J.R. MR. 305/POLO GROUNDS/RCA
18	14	2	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
19	17	27	WORK HARD, PLAY HARD	WIZ KHALIFA ROSTRUM/ATLANTIC/RRP
20	20	9	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH AFFILIATES/EPIC
21	24	6	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE OSG/INTERSCOPE
22	25	4	I'M DIFFERENT	2 CHAINZ DEF JAM/IDJMG
23	NEW		GUAP	BIG SEAN G.O.D./DEF JAM/IDJMG
24	NEW		REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG
25	23	2	BITCH, DON'T KILL MY VIBE	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	20	<b>#1</b> ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	3	16	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
3	4	9	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/IDJMG
4	2	21	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
5	5	22	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
6	7	15	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
7	8	32	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
8	6	32	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
9	12	12	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
10	11	10	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ/RCA
11	9	14	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
12	10	19	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
13	15	9	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
14	14	12	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/WARNER BROS.
15	13	27	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG
16	16	14	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
17	17	14	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
18	21	7	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
19	26	10	DON'T JUDGE ME	CHRIS BROWN RCA
20	19	31	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.D./RCA-A-FELLA/DEF JAM/IDJMG
21	20	40	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
22	23	35	PRAY FOR ME	ANTHONY HAMILTON MISTER'S MUSIC/RCA
23	22	17	DON'T MIND	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
24	28	6	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG
25	18	33	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
26	30	6	WICKED GAMES	THE WEEKND XO/REPUBLIC
27	33	3	BALL	T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
28	31	6	DIAMONDS	RIHANNA SRP/DEF JAM/IDJMG
29	29	10	DIVE	USHER RCA
30	27	18	ENOUGH OF NO LOVE	KEYSHIA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE
31	32	8	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
32	34	13	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH AFFILIATES/EPIC
33	35	4	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
34	38	4	I'M DIFFERENT	2 CHAINZ DEF JAM/IDJMG
35	36	6	HOLD UP	CASH OUT FEAT. WALE BASES LOADED/EPIC
36	40	6	SORRY	CIARA EPIC
37	55	3	MY LOVE IS ALL I HAVE	CHARLIE WILSON RCA
38	43	5	GROWN FOLKS	THE BAR-KAYS FEAT. THE UNKNOWNNS JEA/RIGHT NOW
39	42	5	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE OSG/INTERSCOPE
40	39	5	TEARS OF JOY	FAITH EVANS PROLIFIC/EPIC

**BETWEEN THE BULLETS**

## MEEK MILL'S NO. 1 'DREAMS'



Philadelphia native Meek Mill's debut album, *Dreams and Nightmares*, opens at No. 1 on Top R&B/Hip-Hop Albums with 165,000 copies, according to Nielsen SoundScan. Unofficially, however, the rapper has visited the summit twice before as a featured artist on *Maybach Music Group Presents: Self Made Vol. 1* (two weeks at No. 1 in 2011) and *Self Made 2* (debuting at No. 1 on July 14, 2012). Mill's presence has also been felt on Hot R&B/Hip-Hop Songs, where his "Believe It" featuring Rick Ross debuts at No. 38 (see opposite page), marking his 14th charting title in less than two years. Following Kendrick Lamar's impressive 241,000-unit opening last week, Mill's starting number of 165,000 marks the first time two albums have debuted back to back with more than 150,000 copies on the chart in almost a year. Drake's *Take Care* bowed with 631,000 copies on Dec. 3, 2011, followed by Rihanna's *Talk That Talk* with 198,000 on Dec. 10.—*Rauly Ramirez*

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	1	18	<b>#1</b> ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	4	11	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
3	2	21	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
4	3	17	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
5	5	13	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
6	7	8	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.D./DEF JAM/IDJMG
7	6	22	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
8	8	28	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
9	11	9	<b>GREATEST GAINER</b> SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
10	9	13	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
11	13	7	NO WORRIES	LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
12	12	13	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
13	10	18	TURN ON THE LIGHTS	FUTURE A-1/FREEBANDZ/EPIC
14	14	10	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/WARNER BROS.
15	16	8	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ/RCA
16	18	5	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
17	17	9	DON'T JUDGE ME	CHRIS BROWN RCA
18	21	4	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG
19	19	8	DIVE	USHER RCA
20	23	3	DIAMONDS	RIHANNA SRP/DEF JAM/IDJMG
21	22	5	WICKED GAMES	THE WEEKND XO/REPUBLIC
22	24	10	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH AFFILIATES/EPIC
23	31	2	BALL	T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
24	20	18	ENOUGH OF NO LOVE	KEYSHIA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE
25	28	5	SORRY	CIARA EPIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST/IMPRINT/PROMOTION LABEL
1	2	14	<b>#1</b> ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	1	13	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
3	3	20	DON'T MIND	MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
4	4	35	PRAY FOR ME	ANTHONY HAMILTON MISTER'S MUSIC/RCA
5	5	9	GIRL ON FIRE	ALICIA KEYS RCA
6	6	33	TONIGHT (BEST YOU EVER HAD)	JOHN LEGEND FEAT. LUDACRIS EPIC
7	7	24	FEELIN' SINGLE	R. KELLY RCA
8	9	8	<b>GREATEST GAINER</b> YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
9	8	35	BEAUTIFUL SURPRISE	TAMIA PLUS 1/CAPITOL
10	10	8	TEARS OF JOY	FAITH EVANS PROLIFIC/EPIC
11	12	17	BELIEVE IN US	MINT CONDITION CAGED BIRD/SHANACHIE
12	15	2	MY LOVE IS ALL I HAVE	CHARLIE WILSON RCA
13	14	25	ALONE TOGETHER	DALEY FEAT. MARSHA AMBROSIOUS DALEY/MUSIC/REPUBLIC
14	11	23	WHAT PROFIT	DWELE R/EPIC
15	13	18	GROWN FOLKS	BAR-KAYS FEAT. THE UNKNOWNNS JEA/RIGHT NOW
16	16	18	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
17	18	6	DIVE	USHER RCA
18	20	12	I WISH I KNEW	ALEX BOYD RCA
19	17	20	HOLD ON	JAMES FORTUNE & PVA FEAT. MONICA & FRED HAMMOND PVA WORLD/LIGHTHOUSE
20	23	9	WILDEST DREAMS	BRANDY CHAMELEON/RCA
21	21	14	YES	D. PARKER NEWFAM/MALACO
22	25	3	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
23	24	3	WHEN A MAN LIES	R. KELLY RCA
24	19	12	LAZY LOVE	NE-YO MOTOWN/IDJMG
25	27	13	COMPLIMENTS	TANK FEAT. T.I. & KRIS STEPHENS MDBGAME/ATLANTIC</

**HOT R&B/HIP-HOP SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	6	<b>#1</b> <b>GG/DIGITAL AIRPLAY + STREAMING</b> <b>DIAMONDS</b> STARGATE, BENNY BLANCO (SUNIL, RILEY, M. S. ERIKSEN, T. E. HERMANSEN) © SRP/DEF JAM/JMG	Rihanna	1
2	2	3	<b>CLIQUE</b> Kanye West, Jay-Z, Big Sean HIT-BOY, K. WEST (C. HOLLIS, S. ANDERSON, K. O. WEST, S. C. CARTER, J. E. FAUNTLEROY II) © G.O.O.D./DEF JAM/JMG	Kanye West, Jay-Z, Big Sean	2
3	3	27	<b>ADORN</b> Miguel © BYSTORM/BLACK ICE/RCA	Miguel	1
4	4	10	<b>GIRL ON FIRE</b> 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	5	14	<b>SWIMMING POOLS (DRANK)</b> T-Minus (K. DUCKWORTH, T. WILLIAMS)	Kendrick Lamar	5
6	6	21	<b>POP THAT</b> French Montana Featuring Rick Ross, Drake, Lil Wayne LEE OF THE AMAZINZ (K. HARBOUCH, W. ROBERTS II, A. GRAHAM, D. CARTER, A. L. NORRIS, L. CAMPBELL) © BAD BOY/INTERSCOPE	French Montana Featuring Rick Ross, Drake, Lil Wayne	2
7	7	31	<b>MERCY</b> Kanye West, Big Sean, Pusha T, 2 Chainz LEFT (K. WEST, S. TAFTS, SANDRSON, THORNTON, TEPPE, J. THOMAS, D. BEAGLE, W. RILEY, WILLIAMS) © G.O.O.D./RCA-FELLA/DEF JAM/JMG	Kanye West, Big Sean, Pusha T, 2 Chainz	1
8	8	18	<b>BANDZ A MAKE HER DANCE</b> Juicy J Featuring Lil Wayne & 2 Chainz MIKE WILL MADE-IT (M. L. WILLIAMS, J. HOUSTON, D. CARTER, T. EPSS) © KEMUSABE/COLUMBIA	Juicy J Featuring Lil Wayne & 2 Chainz	7
9	9	12	<b>THINKIN BOUT YOU</b> Frank Ocean © DEF JAM/JMG	Frank Ocean	9
10	11	15	<b>BIRTHDAY SONG</b> 2 Chainz Featuring Kanye West SONNY DIGITAL, K. WEST, B. WHEEZY (T. EPSS, K. O. WEST, S. C. UWAZUOKE, B. WHITFIELD) © DEF JAM/JMG	2 Chainz Featuring Kanye West	10
11	10	6	<b>NO LIE</b> 2 Chainz Featuring Drake MIKE WILL MADE-IT (T. EPSS, A. GRAHAM, M. L. WILLIAMS) © DEF JAM/JMG	2 Chainz Featuring Drake	1
12	12	22	<b>2 REASONS</b> Trey Songz Featuring T.I. TAYLOR, BRIDGE (T. NEVERSON, T. TAYLOR, N. MCDOWELL, C. J. HARRIS, JR., M. TIMOTHY, K. STEWART) © SONGBOOK/ATLANTIC	Trey Songz Featuring T.I.	7
13	13	19	<b>TURN ON THE LIGHTS</b> Future MIKE WILL MADE-IT (N. WILBURN, M. L. WILLIAMS, M. MIDDLEBROOKS) © A-1/FREEBANDZ/EPIC	Future	2
14	14	9	<b>NO WORRIES</b> 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	19	21	<b>THRIFT SHOP</b> Macklemore & Ryan Lewis Featuring Wanz R. LEWIS (B. HAGGERTY, R. LEWIS) © MACKLEMORE/ADA	Macklemore & Ryan Lewis Featuring Wanz	15
16	34	2	<b>GREATEST GAINER/DIGITAL</b> <b>F**KIN PROBLEMS</b> A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar N. SHEB B. JAMMERS, N. SHEB B. S. GARRETT, A. GRAHAM, T. EPSS, K. DUCKWORTH © A\$AP WORLD/DEF JAM/JMG	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	16
17	15	23	<b>PUT IT DOWN</b> Brandy Featuring Chris Brown S. CRAWFORD, S. GARRETT (S. CRAWFORD, S. GARRETT, D. ABERNATHY, C. M. BROWN) © CHAMELEON/RCA	Brandy Featuring Chris Brown	3
18	16	15	<b>HEART ATTACK</b> Trey Songz BENNY BLANCO, RICO LOVE (B. LEVIN, RICO LOVE, T. NEVERSON) © SONGBOOK/ATLANTIC	Trey Songz	3
19	20	19	<b>DANCE FOR YOU</b> Beyoncé B. KNOWLES, T. NASH, C. A. STEWART (T. NASH, C. A. STEWART, B. KNOWLES) © PARKWOOD/COLUMBIA	Beyoncé	7
20	22	13	<b>DICED PINEAPPLES</b> Rick Ross Featuring Wale & Drake CARDIAK (W. L. ROBERTS II, C. E. MCCORMICK, O. AKINTIMEHIN, A. GRAHAM) © MAYBACH/SLIP-N-SLIDE/DEF JAM/JMG	Rick Ross Featuring Wale & Drake	20
21	21	17	<b>DIVE IN</b> Trey Songz T. TAYLOR, J. GARRISON (T. NEVERSON, T. TAYLOR, N. MCDOWELL, J. GARRISON) © SONGBOOK/ATLANTIC	Trey Songz	5
22	17	11	<b>BALL</b> T.I. Featuring Lil Wayne RICO LOVE, EARL AND E (C. J. HARRIS, JR., RICO LOVE, E. HOOD, E. GOUDY II, D. CARTER) © GRAND HUSTLE/ATLANTIC	T.I. Featuring Lil Wayne	11
23	18	2	<b>POETIC JUSTICE</b> Kendrick Lamar Featuring Drake NOT LISTED (NOT LISTED) © TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Featuring Drake	18
24	23	18	<b>WORK HARD, PLAY HARD</b> Wiz Khalifa STARGATE, BENNY BLANCO (C. J. THOMAZ, B. LEVIN, M. S. ERIKSEN, T. E. HERMANSEN) © ROSTRUM/ATLANTIC	Wiz Khalifa	13
25	26	17	<b>MY MOMENT</b> DJ Drama, 2 Chainz, Meek Mill, Jeremih T-MINUS (T. EPSS, R. R. WILLIAMS, J. FELTON, T. WILLIAMS) © APHILLIATES/EONE	DJ Drama, 2 Chainz, Meek Mill, Jeremih	23



Songstress scores the Greatest Gainer/Airplay trophy for a fourth consecutive week on this list while concurrently posting her third consecutive top 20 hit on the Mainstream R&B/Hip-Hop chart (23-20), following "Talk That Talk" (No. 12 peak) and "Birthday Cake" (No. 1, three weeks).



Track, which has now spent 11 straight weeks in this chart's top five, including a four-week stint at No. 1, jumps 2-1 on Adult R&B, becoming Miguel's first No. 1 on that list.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	28	12	<b>DON'T JUDGE ME</b> THE MESSENGERS (C. M. BROWN, N. ATWEH, A. MESSINGER, M. PELLIZZER) © RCA	Chris Brown	26
27	30	4	<b>WICKED GAMES</b> D.O.C., MONTAGNESE, THE WEEKND (A. TESFAYE, C. MONTAGNESE, D. MCKINNEY) © X/REPUBLIC	The Weeknd	27
28	27	15	<b>ICE</b> Kelly Rowland Featuring Lil Wayne S. GARRETT, DETAIL (S. GARRETT, N. C. FISHER, K. ROWLAND, D. CARTER) © REPUBLIC	Kelly Rowland Featuring Lil Wayne	26
29	32	7	<b>CELEBRATION</b> Game Featuring Chris Brown, Tyga, Wiz Khalifa & Lil Wayne SAP (J. TAYLOR, C. M. BROWN, M. NGUYEN-STEVENSON, D. CARTER, C. J. THOMAZ, J. KING) © DGC/INTERSCOPE	Game Featuring Chris Brown, Tyga, Wiz Khalifa & Lil Wayne	28
30	33	1	<b>I'M DIFFERENT</b> 2 Chainz D.J. MUSTARD (T. EPSS, D. MCFARLANE) © DEF JAM/JMG	2 Chainz	30
31	NOT SHOT DEBUT	1	<b>GUAP</b> NOT LISTED (NOT LISTED) © G.O.O.D./DEF JAM/JMG	Big Sean	31
32	40	5	<b>REPRESENTIN'</b> Ludacris Featuring Kelly Rowland JIM JONSON, RICO LOVE (C. B. BRIDGES, J. G. SCHEFFER, RICO LOVE, FROMANO, M. MULE, J. DEBONI) © DTP/DEF JAM/JMG	Ludacris Featuring Kelly Rowland	28
33	31	2	<b>BITCH, DON'T KILL MY VIBE</b> Kendrick Lamar NOT LISTED (NOT LISTED) © TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	31
34	25	30	<b>YOUNG &amp; GETTIN' IT</b> Meek Mill Featuring Kirko Bangz JAHLL, BEATS (R. R. WILLIAMS, D. J. TUCKER, K. RANDLE, V. ROBINSON) © MAYBACH/WARNER BROS.	Meek Mill Featuring Kirko Bangz	25
35	29	2	<b>BACKSEAT FREESTYLE</b> Kendrick Lamar NOT LISTED (NOT LISTED) © TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	29
36	36	6	<b>REMEMBER YOU</b> Wiz Khalifa Featuring The Weeknd NOT LISTED (NOT LISTED) © ROSTRUM/ATLANTIC	Wiz Khalifa Featuring The Weeknd	28
37	24	2	<b>M.A.A.D CITY</b> Kendrick Lamar Featuring MC Eht NOT LISTED (NOT LISTED) © TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Featuring MC Eht	24
38	NEW	1	<b>BELIEVE IT</b> Meek Mill Featuring Rick Ross YOUNG SHUN (R. R. WILLIAMS, R. WALKER, W. L. ROBERTS II) © MAYBACH/WARNER BROS.	Meek Mill Featuring Rick Ross	38
39	35	2	<b>MONEY TREES</b> Kendrick Lamar Featuring Jay Rock NOT LISTED (NOT LISTED) © TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Featuring Jay Rock	35
40	37	16	<b>ENOUGH OF NO LOVE</b> Keyshia Cole Featuring Lil Wayne H-MONEY (H. D. SAMUELS, S. FENTON, K. M. COLE, D. CARTER) © GEFEN/INTERSCOPE	Keyshia Cole Featuring Lil Wayne	7
41	38	14	<b>LATELY</b> Anita Baker H. MASON, JR. (T. SIMON, D. ALLEN) © BLUE NOTE/CAPITOL	Anita Baker	15
42	41	7	<b>DO MY DANCE</b> Tyga Featuring 2 Chainz D. DOMAN (M. NGUYEN-STEVENSON, T. EPSS, D. DOMAN) © YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Featuring 2 Chainz	32
43	49	5	<b>SAME LOVE</b> Macklemore & Ryan Lewis Featuring Mary Lambert R. LEWIS (B. HAGGERTY, R. LEWIS, M. LAMBERT) © MACKLEMORE/ADA/SUB POP	Macklemore & Ryan Lewis Featuring Mary Lambert	36
44	43	20	<b>DON'T MIND</b> Mary J. Blige J. DUPLESSIS, A. ALTINO (M. J. BIJGE, P. R. HAMILTON, J. DUPLESSIS, K. DUPLESSIS, A. ALTINO) © MTRIA/ARCA/GEFFEN/INTERSCOPE	Mary J. Blige	35
45	NEW	1	<b>WHO BOOTY</b> John Heart Featuring iamSU NOT LISTED (NOT LISTED) © COOL KID CARTEL/EPIC	John Heart Featuring iamSU	45
46	45	10	<b>DIVE</b> Usher JIM JONSON, RICO LOVE, FROMANO, MR. MORRIS (RICO LOVE, J. G. SCHEFFER, D. MORRIS, FROMANO) © RCA	Usher	34
47	47	13	<b>I LUV DEM STRIPPERS</b> 2 Chainz Featuring Nicki Minaj YOUNG STARR BEATZ (T. EPSS, D. T. MARAJ, B. HENSHAW, R. BROOKS, T. MCFETRIDGE, R. PARKER, JR.) © DEF JAM/JMG	2 Chainz Featuring Nicki Minaj	43
48	RE-ENTRY	5	<b>SORRY</b> Ciara JASPER, CIARA (C. PHARRIS, J. T. CAMERON, E. WILLIAMS) © EPIC	Ciara	45
49	39	2	<b>THE ART OF PEER PRESSURE</b> Kendrick Lamar NOT LISTED (NOT LISTED) © TOP DAWG/INTERSCOPE	Kendrick Lamar	39
50	42	2	<b>SHERANE A.K.A. MASTER SPLINTER'S DAUGHTER</b> Kendrick Lamar NOT LISTED (NOT LISTED) © TOP DAWG/INTERSCOPE	Kendrick Lamar	42

**TOP R&B/HIP-HOP ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	1	1	<b>#1</b> <b>MEEK MILL</b> MAYBACH 530451/WARNER BROS. (10.98)	Dreams And Nightmares	1
2	1	2	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE 017534*/RCA (13.98)	good kid, m.A.A.d city	1
3	3	2	<b>MIGUEL</b> BYSTORM/BLACK ICE 47263*/RCA (11.98)	Kaleidoscope Dream	1
4	2	1	<b>BRANDY</b> CHAMELEON 92305/RCA (10.98)	Two Eleven	1
5	NEW	1	<b>TECH N9NE</b> STRANGE 116 EX (6.98)	Boiling Point (K.O.D. Collection) (EP)	5
6	4	12	<b>2 CHAINZ</b> DEF JAM 017299*/DJMG (12.98)	Based On A.T.R.U. Story	1
7	6	3	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE 152229 (13.98)	The Heist	1
8	7	5	<b>VARIOUS ARTISTS</b> Kanye West Presents GOOD Music Cruel Summer G.O.O.D./DEF JAM 017291*/DJMG (13.98)	Kanye West Presents GOOD Music Cruel Summer	1
9	NEW	1	<b>SEAN PRICE</b> DUCK DOWN 2230/EONE (16.98)	Mic Tyson	9
10	8	4	<b>MGK</b> EST19XX/BAD BOY/INTERSCOPE 017510*/RCA (14.98)	Lace Up	2
11	5	2	<b>SOUNDTRACK</b> SOUL TEMPLE 101* (14.98)	The Man With The Iron Fists	5
12	NEW	1	<b>CEE LO GREEN</b> ELEKTRA 531749 (18.98)	Cee Lo's Magic Moment	12
13	13	7	<b>GREATEST GAINER</b> <b>TREY SONGZ</b> SONGBOOK/ATLANTIC 532404/AG (18.98)	Chapter V	1
14	10	6	<b>LUPE FASCO</b> Food & Liquor II: The Great American Rap Album Pt. 1 1ST & 15TH/ATLANTIC 531683/AG (18.98)	Food & Liquor II: The Great American Rap Album Pt. 1	1
15	14	14	<b>RICK ROSS</b> MAYBACH/SLIP-N-SLIDE/DEF JAM 016243*/DJMG (18.98)	God Forgives, I Don't	1
16	11	17	<b>FRANK OCEAN</b> DEF JAM 015788*/DJMG (13.98)	Channel Orange	1
17	15	18	<b>CHRIS BROWN</b> RCA 96055 (11.98)	Fortune	1
18	17	14	<b>USHER</b> RCA 07176 (11.98)	Looking 4 Myself	1
19	18	29	<b>FUTURE</b> A-1/FREEBANDZ 98357/EPIC (9.98)	Pluto	2
20	20	17	<b>DRAKE</b> YOUNG MONEY/CASH MONEY 016135*/REPUBLIC (17.98)	Take Care	1
21	23	20	<b>NICKI MINAJ</b> Pink Friday: Roman Reloaded YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98)	Pink Friday: Roman Reloaded	1
22	25	22	<b>RIHANNA</b> SRP/DEF JAM 016313*/DJMG (13.98)	Talk That Talk	1
23	22	13	<b>ELLE VARNER</b> MBK 59132/RCA (9.98)	Perfectly Imperfect	2
24	24	16	<b>NAS</b> DEF JAM 017056*/DJMG (13.98)	Life Is Good	1
25	29	19	<b>R. KELLY</b> RCA 94816 (11.98)	Write Me Back	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	30	63	<b>LIL WAYNE</b> YOUNG MONEY/CASH MONEY 015548*/REPUBLIC (13.98)	The Carter IV	1
27	28	16	<b>DJ DRAMA</b> APHILLIATES 2429/EONE (17.98)	Quality Street Music	3
28	NEW	1	<b>Q. PARKER</b> NEWFAM 7530/MALACO (12.98)	The Manual	28
29	26	19	<b>KEM</b> MOTOWN 017585*/DJMG (14.98)	What Christmas Means	19
30	21	32	<b>KENDRICK LAMAR</b> TOP DAWG DIGITAL EX (7.98)	Section.80	21
31	33	26	<b>JAY Z KANYE WEST</b> RCA-A-FELLA/RCA NATION/DEF JAM 015426*/DJMG (13.98)	Watch The Throne	1
32	36	19	<b>VARIOUS ARTISTS</b> Maybach Music Group Presents: Self Made 2 MAYBACH/DEF JAM 528030/WARNER BROS. (18.98)	Maybach Music Group Presents: Self Made 2	1
33	35	23	<b>FAITH EVANS</b> PROLIFIC 2452/EONE (17.98)	R&B Divas	6
34	12	2	<b>RYAN LESLIE</b> NEXTSELECTION 2643/BDG (12.98)	Les Is More	12
35	40	37	<b>TAMIA</b> PLUS 1 15070 (15.98)	Beautiful Surprise	6
36	48	46	<b>YOUNG JEEZY</b> TM:103: Hustlerz Ambition CTE/DEF JAM 013738*/DJMG (13.98) ©	TM:103: Hustlerz Ambition	1
37	38	36	<b>SOUNDTRACK</b> WATERTOWER 39214 (12.98)	Project X	3
38	47	41	<b>MARY J. BLIGE</b> My Life II...The Journey Continues (Act 1) MTRIA/ARCA/GEFFEN 016257/RCA (13.98)	My Life II...The Journey Continues (Act 1)	2
39	31	12	<b>BOBBY V</b> BLU KOLLA DREAMS 2424/EONE (17.98)	Dusk Till Dawn	12
40	46	30	<b>BEYONCE</b> PARKWOOD 90824/COLUMBIA (13.98)	1+1=INFINITY	1
41	37	10	<b>SLAUGHTERHOUSE</b> Welcome To: Our House SHADY/INTERSCOPE 017038/AG (10.98)	Welcome To: Our House	1
42	42	44	<b>TYGA</b> Careless World: Rise Of The Last King YOUNG MONEY/CASH MONEY 016727/REPUBLIC (17.98)	Careless World: Rise Of The Last King	1
43	9	2	<b>P.O.S.</b> RHYMESAYERS 1050* (14.98*)	We Don't Even Live Here	9
44	41	29	<b>DJ KHALED</b> WE THE BEST/YOUNG MONEY/CASH MONEY 017314/REPUBLIC (13.98)	Kiss The Ring	3
45	NEW	1	<b>CODY CHESNUTT</b> VIBRATION VINEYARD 002 (14.98)	Landing On A Hundred	45
46	44	43	<b>PITBULL</b> MR. 305/POLO GROUNDS/J 08060/RCA (11.98)	Planet Pit	3
47	45	38	<b>B.O.B</b> REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98)	Strange Clouds	1
48	43	22	<b>EMELI SANDE</b> Our Version Of Events CAPITOL 63767 (12.98)	Our Version Of Events	4
49	51	51	<b>KC AND THE SUNSHINE BAND</b> Flashback With KC And The Sunshine Band RHINO FLASHBACK 528201/RHINO (4.98)	Flashback With KC And The Sunshine Band	33
50	59	50	<b>ANTHONY HAMILTON</b> MISTER'S MUSIC 99136/RCA (11.98)	Back To Love	3

**RAP ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
1	NEW	1	<b>#1</b> <b>MEEK MILL</b> MAYBACH 530451/WARNER BROS. (10.98)	Dreams And Nightmares	1
2	1	2	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE 017534*/RCA (13.98)	good kid, m.A.A.d city	1
3	NEW	1	<b>TECH N9NE</b> STRANGE 116 EX (6.98)	Boiling Point (K.O.D. Collection) (EP)	3
4	3	12	<b>2 CHAINZ</b> DEF JAM 017299*/DJMG (12.98)	Based On A.T.R.U. Story	1
5	5	4	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE 152229 (13.98)	The Heist	1
6	6	7	<b>VARIOUS ARTISTS</b> Kanye West Presents GOOD Music Cruel Summer G.O.O.D./DEF JAM 017291*/DJMG (13.98)	Kanye West Presents GOOD Music Cruel Summer	1
7	NEW	1	<b>SEAN PRICE</b> DUCK DOWN 2230/EONE (16.98)	Mic Tyson	7
8	7	4	<b>MGK</b> EST19XX/BAD BOY/INTERSCOPE 017510*/RCA (14.98)	Lace Up	2
9	4	2	<b>SOUNDTRACK</b> SOUL TEMPLE 101* (14.98)	The Man With The Iron Fists	5
10	10	18	<b>FLO RIDA</b> POE BOY/ATLANTIC 528672/AG (13.98)	Wild Ones	10

**BETWEEN THE BULLETS**

**WEST'S 'CLIQUE' PROVES POPULAR**

Kanye West posts his 10th chart-topper on Rap Airplay as his *G.O.O.D. Music* track "Clique," alongside Jay-Z and Big Sean, steps 2-1 with 42.4 million listener impressions, according to Nielsen BDS (see billboard.biz/charts).

The double-digit leader count pushes West past Lil Wayne for second-most in chart history, behind Drake's 14.

On Hot R&B/Hip-Hop Songs, Big Sean also debuts "Guap," the first single off his upcoming *Hall of Fame: Memoirs of a Detroit Player*, at No. 31 with Hot Shot Debut honors.

—Raully Ramirez

## CHRISTIAN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	25	#1 REDEEMED	BIG DADDY WEAVE	FERVENT/WORO-CURB
2	3	22	FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG	
3	2	33	10,000 REASONS (BLESS THE LORD)	MATT REDMAN SIXSTEPS/SPARROW/EMI CMG	
4	5	10	I NEED A MIRACLE	THIRD DAY ESSENTIAL/PLG	
5	4	26	ME WITHOUT YOU	TOBYMAC FOREFRONT/EMI CMG	
6	7	26	LOSING	TENTH AVENUE NORTH REUNION/PLG	
7	6	27	GOOD TO BE ALIVE	JASON GRAY CENTRICITY	
8	9	61	WHERE I BELONG	BUILDING 429 ESSENTIAL/PLG	
9	8	15	JESUS IN DISGUISE	BRANDON HEATH MONOMODE/REUNION/PLG	
10	16	14	ONE THING REMAINS	PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG	
11	11	19	NEED YOU NOW (HOW MANY TIMES)	PLUMB CURB	
12	15	17	ALL THINGS POSSIBLE	MARK SCHULTZ FAIR TRADE	
13	10	28	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORO-CURB	
14	18	11	YOU ARE I AM	MERCYME FAIR TRADE	
15	12	25	CENTER OF IT	CHRIS AUGUST FERVENT/WORO-CURB	
16	13	9	YOUR LOVE NEVER FAILS	NEWSBOYS INPOP	
17	20	7	GREATEST GAINER	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
18	17	21	SHOULD'VE BEEN ME	CITIZEN WAY FAIR TRADE	
19	19	22	WHO YOU ARE	UNSPOKEN CENTRICITY	
20	23	13	NOT FOR A MOMENT (AFTER ALL)	MEREDITH ANDREWS WORO-CURB	
21	21	12	ONLY A MOUNTAIN	JASON CASTRO WORO-CURB	
22	28	15	GREAT I AM	PHILLIPS, CRAIG & DEAN FAIR TRADE	
23	22	16	EVEN IF	KUTLESS BEC/TOOTH & NAIL	
24	27	10	PROMISES	SANCTUS REAL SPARROW/EMI CMG	
25	24	19	I'M ALIVE	PETER FURLER SPARROW/EMI CMG	
26	25	11	WE ARE FREE	AARON SHUST CENTRICITY	
27	26	16	DON'T GIVE UP	CALLING GLORY SOUNCED	
28	47	2	KINGS & QUEENS	AUDIO ADRENALINE FAIR TRADE	
29	31	7	RECKLESS	JEREMY CAMP BEC/TOOTH & NAIL	
30	32	13	RIGHT BESIDE YOU	BUILDING 429 ESSENTIAL/PLG	
31	33	3	YOU ARE	COLTON DIXON SPARROW/EMI CMG	
32	30	19	BANNER OF LOVE	LUMINATE SPARROW/EMI CMG	
33	35	6	HIS KIND OF LOVE	GROUP 1 CREW FERVENT/WORO-CURB	
34	34	15	DON'T HAVE LOVE	HOLLY STARR ARTIST GARDEN	
35	37	3	ALREADY THERE	CASTING CROWNS BEACH STREET/REUNION/PLG	
36	29	17	YOUR PRESENCE IS HEAVEN	ISRAEL & NEW BREED INTEGRITY	
37	38	5	SHOW ME YOUR LIGHT	AUGUST RAIN ARM	
38	40	6	SLIP ON BY	FINDING FAVOR GUTEE	
39	39	17	WELL DONE	MORIAN PETERS REUNION/PLG	
40	43	4	LIVE IT OUT	ABANDON FOREFRONT/EMI CMG	
41	42	13	HOLDING ON	JAMIE GRACE GUTEE	
42	36	13	HOLD ME STILL	FOREVER JONES EMI GOSPEL	
43	44	21	FINALLY HOME	KERRIE ROBERTS REUNION/PLG	
44	41	20	STEADY MY HEART	KARI JOBE SPARROW/EMI CMG	
45	48	2	GOOD TIMES	MANIC DRIVE BEMA MEDIA	
46	45	3	YOU LOVED ME FIRST	MIKESCHAIR CURB	
47	RE-ENTRY		STAND	BRITT NICOLE SPARROW/EMI CMG	
48	49	15	ALL I REALLY WANT	ADAM CAPPA BEC/TOOTH & NAIL	
49	46	7	TODAY	NEWWORLDSON PLATINUM POP	
50	HOT SHOT DEBUT		COME TO ME	JAMIE GRACE GUTEE	

All-rock band Flyleaf celebrates its third consecutive No. 1 album with *New Horizons*, which arrives atop Christian Albums with 20,000 sold, according to Nielsen SoundScan. The band's self-titled debut set spent 10 weeks at No. 1 (2007), and *Memento Mori* topped the list for one week in 2010.



## CHRISTIAN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	HOT SHOT DEBUT		#1 FLYLEAF	NEW HORIZONS	A&M/UCTONE 017600/EMI CMG
2	2	6	VARIOUS ARTISTS	WOW HITS 2013	PROVIDENT/WORO-CURB 1616/EMI CMG
3	1	55	CASTING CROWNS	COME TO THE WELL	BEACH STREET/REUNION 10162/PLG
4	4	10	TOBYMAC	EYE ON IT	FOREFRONT 6732/EMI CMG
5	5	9	LECRAE	GRAVITY REACH	8234/INFINITY
6	22	10	GG	LEE STROBEL	THE INVITATION... MARAMATHAI 2072 EX/EMI CMG
7	14	59	JAMIE GRACE	ONE SONG AT A TIME	GUTEE/COLUMBIA 70021/PLG
8	19	3	FRANCESCA BATTISTELLI	CHRISTMAS FERVENT	889508/WORO-CURB
9	17	24	MERCYME	THE HURT & THE HEALER	FAIR TRADE 16020/PLG
10	8	12	ISRAEL & NEW BREED	JESUS AT THE CENTER	LIVE INTEGRITY/COLUMBIA 5063/PLG
11	7	47	MATT REDMAN	10,000 REASONS	SIXSTEPS/SPARROW 7853/EMI CMG
12	20	51	CHRIS TOMLIN	HOW GREAT IS OUR GOD	SIXSTEPS/SPARROW 6364/EMI CMG
13	9	11	TENTH AVENUE NORTH	THE STRUGGLE	REUNION 10163/PLG
14	27	34	PASSION	PASSION: WHITE FLAG	SIXSTEPS/SPARROW 6367/EMI CMG
15	48	4	KENNY ROGERS	AMAZING GRACE	JOHN 2:16/GAITHER 8484/EMI CMG
16	10	6	MATTHEW WEST	INTO THE LIGHT	SPARROW 7189/EMI CMG
17	13	4	BRANDON HEATH	BLUE MOUNTAIN	MONOMODE/REUNION 10171/PLG
18	12	50	NEWSBOYS	GOD'S NOT DEAD	INPOP 1592/EMI CMG
19	32	6	JEREMY CAMP	CHRISTMAS: GOD WITH US	BEC 7890/EMI CMG
20	6	3	ANBERLIN	VITAL REPUBLIC	017512*/EMI CMG
21	31	3	STEVEN CURTIS CHAPMAN	JOY	REUNION 10177/PLG
22	21	24	BIG DADDY WEAVE	LOVE COME TO LIFE	FERVENT 887989/WORO-CURB
23	16	5	BETHEL MUSIC	BETHEL LIVE: FOR THE SAKE OF THE WORLD	BETHLEHEM/INTEGRITY/COLUMBIA 2014/PLG
24	RE-ENTRY		CASTING CROWNS	UNTIL THE WHOLE WORLD HEARS	BEACH STREET/REUNION 10152/PLG
25	35	63	BUILDING 429	LISTEN TO THE SOUND	ESSENTIAL 10932/PLG
26	30	58	VARIOUS ARTISTS	WOW HITS 2012	WORO-CURB/PROVIDENT/INTEGRITY 8085/EMI CMG
27	26	4	DAVID PHELPS	CLASSIC	GAITHER 6154/EMI CMG
28	46	5	KEITH & KRISTYN GETTY	HYMNS FOR THE CHRISTIAN LIFE	GETTY/MUSIC 2601/EMI CMG
29	11	2	HILLSONG	HILLSONG CHAPEL: FOREVER BEGIN	HILLSONG/SPARROW 0146/EMI CMG
30	3	2	FURTHER SEEMS FOREVER	PENNY BLACK RISE	178*/WORO-CURB
31	45	59	NEEDTOBREATHE	THE RECKONING	ATLANTIC 528053/WORO-CURB
32	34	18	HILLSONG	LIVE: CORNERSTONE	HILLSONG/SPARROW 5302/EMI CMG
33	40	29	THOUSAND FOOT KRUTCH	THE END IS WHERE WE BEGIN	TRK 70040
34	41	41	KARI JOBE	WHERE I FIND YOU	SPARROW 3128/EMI CMG
35	NEW		THE CITY CHURCH	JESUS IS... MUSIC PROJECT	VMS 60244 EX
36	25	2	NEWSBOYS	LIVE IN CONCERT: GOD'S NOT DEAD	SPARROW 8251/EMI CMG
37	28	27	SELAH	HOPE OF THE BROKEN WORLD	CURB 70259/WORO-CURB
38	RE-ENTRY		ALL SONS & DAUGHTERS	THE LONGING (EP NO. 3)	INTEGRITY 5080 EX
39	38	40	FOR KING & COUNTRY	GRAVE FERVENT	887997/WORO-CURB
40	RE-ENTRY		AUGUST BURNS RED	SLEDDIN' HILL: A HOLIDAY ALBUM	SOLID STATE 8543/EMI CMG
41	R 1	Y	PHILLIPS, CRAIG & DEAN	BREATHE IN	FAIR TRADE 6019/PLG
42	R 2	Y	P.O.D.	MURDERED LOVE	RAZOR & THE 83363/PLG
43	49	32	BRITT NICOLE	GOLD	SPARROW 7057/EMI CMG
44	15	8	GAITHER VOCAL BAND	PURE AND SIMPLE	GAITHER 6108/EMI CMG
45	37	8	GROUP 1 CREW	FEARLESS	FERVENT 888521/WORO-CURB
46	NEW		CANTON JONES	KINGDOM BUSINESS	4 CAJO 8284/INFINITY
47	R 1	Y	KUTLESS	BELIEVER	BEC 9854/EMI CMG
48	50	30	TRIP LEE	THE GOOD LIFE	REACH 8205/INFINITY
49	RE-ENTRY		THE BOOTH BROTHERS	A TRIBUTE TO THE SONGS OF BILL & GLORIA	GAITHER 6348/EMI CMG
50	R 1	Y	ALL SONS & DAUGHTERS	SEASON ONE	INTEGRITY 5058 EX

2010 Stellar Award-nominated singer Renee Spearman claims her first top 10 in three tries on Gospel Albums, as *Whoa to Wow!* opens at No. 4 with 3,000 sold. She first charted with *Celebrate*, which rose to No. 2 in 2003, and *He Changed Me* reached No. 13 four years ago.



## CHRISTIAN AC SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	22	#1 REDEEMED	BIG DADDY WEAVE	FERVENT/WORO-CURB
2	2	21	FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG	
3	3	31	10,000 REASONS (BLESS THE LORD)	MATT REDMAN SIXSTEPS/SPARROW/EMI CMG	
4	5	7	I NEED A MIRACLE	THIRD DAY ESSENTIAL/PLG	
5	4	25	ME WITHOUT YOU	TOBYMAC FOREFRONT/EMI CMG	
6	6	24	LOSING	TENTH AVENUE NORTH REUNION/PLG	
7	7	24	GOOD TO BE ALIVE	JASON GRAY CENTRICITY	
8	8	14	JESUS IN DISGUISE	BRANDON HEATH MONOMODE/REUNION/PLG	
9	11	16	ALL THINGS POSSIBLE	MARK SCHULTZ FAIR TRADE	
10	12	12	NEED YOU NOW (HOW MANY TIMES)	PLUMB CURB	
11	9	22	CENTER OF IT	CHRIS AUGUST FERVENT/WORO-CURB	
12	10	25	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORO-CURB	
13	14	10	YOU ARE I AM	MERCYME FAIR TRADE	
14	15	10	ONE THING REMAINS	PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG	
15	13	42	GOD'S NOT DEAD (LIKE A LION)	NEWSBOYS INPOP	
16	16	19	SHOULD'VE BEEN ME	CITIZEN WAY FAIR TRADE	
17	18	4	GG	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
18	17	9	YOUR LOVE NEVER FAILS	NEWSBOYS INPOP	
19	19	13	NOT FOR A MOMENT (AFTER ALL)	MEREDITH ANDREWS WORO-CURB	
20	21	7	WHO YOU ARE	UNSPOKEN CENTRICITY	
21	20	14	EVEN IF	KUTLESS BEC/TOOTH & NAIL	
22	24	5	WE ARE FREE	AARON SHUST CENTRICITY	
23	22	7	ONLY A MOUNTAIN	JASON CASTRO WORO-CURB	
24	26	7	GREAT I AM	PHILLIPS, CRAIG & DEAN FAIR TRADE	
25	27	3	HIS KIND OF LOVE	GROUP 1 CREW FERVENT/WORO-CURB	

## CHRISTIAN CHR

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	13	#1 GG	NEED YOU NOW (HOW MANY TIMES)	PLUMB CURB
2	2	9	YOUR LOVE NEVER FAILS	NEWSBOYS INPOP	
3	1	26	ME WITHOUT YOU	TOBYMAC FOREFRONT/EMI CMG	
4	4	24	LOSING	TENTH AVENUE NORTH REUNION/PLG	
5	5	7	I NEED A MIRACLE	THIRD DAY ESSENTIAL/PLG	
6	6	26	THE PROOF OF YOUR LOVE	FOR KING & COUNTRY FERVENT/WORO-CURB	
7	11	11	LIVE IT OUT	ABANDON FOREFRONT/EMI CMG	
8	10	12	WHO YOU ARE	UNSPOKEN CENTRICITY	
9	9	17	FORGIVENESS	MATTHEW WEST SPARROW/EMI CMG	
10	19	8	RIGHT BESIDE YOU	BUILDING 429 ESSENTIAL/PLG	
11	7	27	KEEP YOUR EYES OPEN	NEEDTOBREATHE ATLANTIC/WORO-CURB	
12	16	9	JESUS IN DISGUISE	BRANDON HEATH MONOMODE/REUNION/PLG	
13	8	17	BANNER OF LOVE	LUMINATE SPARROW/EMI CMG	
14	13	10	DRAW THE LINE	DISCIPLE FAIR TRADE	
15	15	6	HIS KIND OF LOVE	GROUP 1 CREW FERVENT/WORO-CURB	
16	14	12	EVEN IF	KUTLESS BEC/TOOTH & NAIL	
17	21	5	PROMISES	SANCTUS REAL SPARROW/EMI CMG	
18	18	11	I WILL FIND YOU	JIMMY NEEDHAM FEAT. LECRAE INPOP	
19	12	20	CENTER OF IT	CHRIS AUGUST FERVENT/WORO-CURB	
20	22	6	STAND	BRITT NICOLE SPARROW/EMI CMG	
21	17	16	BETTER THAN LIFE	REMEDY DRIVE CENTRICITY	
22	23	18	WHEN MERCY FOUND ME	RHETT WALKER BAND ESSENTIAL/PLG	
23	28	3	RECKLESS	JEREMY CAMP BEC/TOOTH & NAIL	
24	20	5	BRAND NEW DAY	KJ-52 BEC/TOOTH & NAIL	
25	26	10	LET IT OUT	PRESS PLAY DREAM	

## GOSPEL ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	13	#1 TAMELA MANN	BEST DAYS	TILLYMANN 004
2	3	9	LECRAE	GRAVITY REACH	8234/INFINITY
3	10	11	GREATEST GAINER	JOHN P. KEE AND NEW LIFE	LIFE AND FAVOR KEE 8271/NEW LIFE
4	HOT SHOT DEBUT		RENEE SPEARMAN FEAT. D.J. ROGERS	WHOA TO WOW!	JOI 1261
5	4	3	EARNEST PUGH	CHRISTMAS WITH EARNEST PUGH	EPM 405
6	5	13	ISRAEL & NEW BREED	JESUS AT THE CENTER	LIVE INTEGRITY 85063/COLUMBIA
7	2	3	BISHOP RUDOLPH MCKISSICK JR. AND THE WORD	RECOVERY	EMTRO GOSPEL 931536/TASESI
8	7	6	JONATHAN MCREYNOLDS	LIFE MUSIC	TEHILLAH/LIGHT 7273/EDNE
9	NEW		VINCENT THARPE & KENOSIS	LIVE IN MEMPHIS	EPM 408
10	27	9	JAMES HALL WORSHIP & PRAISE	TRIP DOWN MEMORY LANE	MUSIC BLEND 2450/EDNE
11	6	10	VASHAWN MITCHELL	CREATED THIS	VMAN/EMI GOSPEL 88481/EMI CMG
12	15	21	CHARLES JENKINS & FELLOWSHIP CHICAGO	THE BEST OF BOTH WORLDS	INSPIRED PEOPLE/EMI GOSPEL 3625/EMI CMG
13	9	41	VARIOUS ARTISTS	WOW GOSPEL 2012	WORO-CURB/EMI CMG/VERITY 97014/RCA
14	8	7	LE'ANDRIA JOHNSON	THE EXPERIENCE	MUSIC WORLD GOSPEL 5839/MUSIC WORLD
15	12	14	J MOSS	VS... THE OTHER SIDE OF VICTORY	PAJAM/VERITY 82072/RCA
16	14	26	MARY MARY	GO GET IT (SOUNDTRACK)	MY BLOCK 90708/COLUMBIA
17	11	19	MARVIN L WINANS	THE PRAISE + WORSHIP EXPERIENCE	MLW 8266
18					

**DANCE CLUB SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	3	10	#1 SEND ME YOUR LOVE	DAVID GUETTA	FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
2	6	8	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA	FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
3	5	7	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC
4	7	7	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/IDJMG
5	1	10	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA	FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL
6	4	9	EVERYTHING THAT I GOT	KRISTINE W & BIMBO JONES	FLY AGAIN
7	2	12	MY EVERYTHING	NOELIA PINK	STAR/PCD
8	10	7	I'M MOVING ON	ONO MIND	TRAIN/TWISTED
9	14	5	SWEET NOTHING	CAVIN HARRIS	FEAT. FLORENCE WELCH FLY EYE/ULTRA/ROC NATION/COLUMBIA
10	16	4	YOUR BODY	CHRISTINA AGUILERA	RCA
11	12	8	DON'T FAIL ME NOW	MELANIE AMARO	SYCO/EPIC
12	17	5	SOMETHING FOR THE WEEKEND	DAVE AUDE	FEAT. LUCIANA AUDACIOUS
13	11	12	TRIUMPHANT (GET 'EM)	MARIAH CAREY	ISLAND/IDJMG
14	9	13	R.I.P.	RITA ORA	FEAT. TIMIE TEMPAH ROC NATION/COLUMBIA
15	22	3	FINALLY FOUND YOU	ENRIQUE IGLESIAS	FEAT. SAMMY ADAMS REPUBLIC
16	23	4	LIVE WHILE WE'RE YOUNG	ONE DIRECTION	SYCO/COLUMBIA
17	24	4	DIE YOUNG	KESHA	KEMOSABE/RCA
18	37	2	DIAMONDS	RIHANNA	SRP/DEF JAM/IDJMG
19	25	6	I DON'T DESERVE YOU	PAUL VAN DYK	FEAT. PLUMB VANDIT/CORB
20	18	8	AS LONG AS YOU LOVE ME	JUSTIN BIEBER	FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
21	15	9	EMERGENCY	AUDIO PLAYGROUND	FEAT. SNOOP DOGG CANWEST MUSICWORKS
22	13	8	I WAS HERE	BEYONCÉ	PARKWOOD/COLUMBIA
23	31	3	POWER SHE'S SO MEAN	PICK	MATCHBOX TWENTY EMBLEM/ATLANTIC
24	19	9	WINNER	PET SHOP BOYS	ASTRALWERKS/CAPITOL
25	8	13	BLOW ME (ONE LAST KISS)	PINK	RCA

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
26	26	7	ZOON BALOOMBA	DAVID LONGORIA	DEL DRU
27	32	4	WHERE DID YOU GO?	MORGAN PAGE	ANDY CALDWELL & JONATHAN MENDELSON NETTWERK
28	20	8	BAD 2012	MICHAEL JACKSON	FEAT. PITBULL M.J.J./LEGACY/EPIC
29	34	4	PICKING UP THE PIECES	PALOMA FAITH	EPIC
30	43	2	PARKING LOT	NELLY FURTADO	MOSLEY/INTERSCOPE
31	39	3	INVINCIBLE	KELLY DIVAN	THEA
32	29	9	CELEBRATE	MIKA	FEAT. PHARRELL WILLIAMS CASABLANCA/REPUBLIC
33	30	7	I'LL SAY IT	KATHY GRIFFIN	DONUT RUN
34	27	14	PICK UP THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
35	35	5	FINALLY FREE	KIMBERLEY LOCKE	I AM ENTERTAINMENT
36	NEW	DEBUT	ANYTHING COULD HAPPEN	ELLIE GOULDING	CHERRYTREE/INTERSCOPE
37	21	11	GET IT STARTED	PITBULL	FEAT. SHAKIRA MR. 305/POLO GROUNDS/RCA
38	50	2	GOLD	NEON HITCH	FEAT. TYGA WARNER BROS.
39	33	6	GOOD MORNING TO THE NIGHT	ELTON JOHN	V. PNAU MERCURY/CASABLANCA/REPUBLIC
40	48	2	DANCING IN MY HEAD	ERIC TURNER	VS. AVICHI CAPITOL
41	49	2	DON'T STOP THE PARTY	PITBULL	FEAT. T.J.R. MR. 305/POLO GROUNDS/RCA
42	45	2	LOVE'S GOT A HOLD ON ME	FRENCHIE DAVIS	FRENCHIE DAVIS
43	28	10	MOVE IN THE RIGHT DIRECTION	GOSSIP	COLUMBIA
44	44	3	LIFE OF THE PARTY	BEX SYBASONIC	
45	41	15	HELLO	KARMIN	EPIC
46	NEW		SUPERLOVE	LENNY KRAVITZ	ROADRUNNER/ATLANTIC/RRP
47	NEW		TRESPASSING	ADAM LAMBERT	19/RCA
48	NEW		FIYACRAKA	KORR-A	DAUMAN
49	38	7	MONARCH	DELERIUM	FEAT. NADINA NETTWERK
50	36	8	KILLIN' IT	KREWELLA	KREWELLA/COLUMBIA

**DANCE/ELECTRONIC ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	NEW		#1 CALVIN HARRIS	10 MINORS	CONTOUR/UMI/DELTA/ROCK/ATLANTIC/BEATS/2012
2	2	18	FLO RIDA	WILD ONES	POE BOY/ATLANTIC 528672/AG
3	1	2	SWEDISH HOUSE MAFIA	UNTIL NOW	ASTRALWERKS 01713/CAPITOL
4	3	6	DEADMAU5	ALBUM TITLE GOES HERE	MAUSTRAP 7841/ULTRA
5	4	45	SKRILLEX	BANGARANG	BIG BEAT/DW/SLA/ATLANTIC 528521/AG
6	5	62	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS 7826/CAPITOL
7	7	7	LINDSEY STIRLING	LINDSEY STIRLING BRIDGETONE 01	
8	6	13	VARIOUS ARTISTS	NEW THIS'S WHAT I CALL PARTY ANTHEMS	UNIVERSAL/UMI/SONY MUSIC 8540/CAPITOL
9	NEW		DELERIUM	MUSIC BOX OPERA	NETTWERK 30062
10	9	5	FLYING LOTUS	UNTIL THE QUIET COMES	WARP 10230*
11	12	72	LMFAO	SORRY FOR PARTY ROCKING	WILL JAM/CHERRYTREE/INTERSCOPE 0150/ROCA
12	8	32	MADONNA	MDNA LIVE	NATION/INTERSCOPE 016858*/MGA
13	17	62	KC AND THE SUNSHINE BAND	FLASHBACK WITH IC AND THE SUNSHINE BAND (RINO)	FLASHBACK 5028/RHINO
14	15	77	LADY GAGA	BORN THIS WAY	STREAMLINE/KONLINE/INTERSCOPE 015337*/MGA
15	14	55	M83	HURRY UP, WE'RE DREAMING	M83 9510*/YMLITE
16	RE-ENTRY		BLOOD ON THE DANCE FLOOR	EVOLUTION DARK FANTASY 001/THE COLLECTIVE	
17	11	53	NERO	WELCOME REALITY	MTA/MERCURY/CHERRYTREE/INTERSCOPE 016271/MGA
18	25	17	MARINA AND THE DIAMONDS	ELECTRA HEART	ELEKTRA 531129
19	23	22	KNIFE PARTY	RAGE VALLEY	EP1 BIG BEAT/ATLANTIC DIGITAL EX/AG
20	18	5	ZEDD	CLARITY	INTERSCOPE 017537/ROCA
21	NEW		SOUNDTRACK	PORTAL 2: SONGS TO TEST BY VALVE	134/PEPAC
22	22	3	DADA LIFE	THE RULES OF DADA	SO MUCH DADA 010
23	21	4	VARIOUS ARTISTS	ULTRA DUBSTEP	ULTRA 7749
24	NEW		ANDY STOTT	LUXURY PROBLEMS	MODERN LOVE 079*
25	RE-ENTRY		KORN	THE PATH OF TOTALITY	ROADRUNNER 017728

**DANCE/MIX SHOW AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	9	#1 DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA	FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL
2	3	11	AS LONG AS YOU LOVE ME	JUSTIN BIEBER	FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
3	4	18	SPECTRUM	ZEDD	FEAT. MATTHEW KOMA INTERSCOPE
4	2	10	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/IDJMG
5	6	7	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC
6	9	8	ALIVE	KREWELLA	KREWELLA/COLUMBIA
7	5	9	DON'T WAKE ME UP	CHRIS BROWN	RCA
8	7	11	BLOW ME (ONE LAST KISS)	PINK	RCA
9	8	9	ONE MORE NIGHT	MAROON 5	A&M/DOCTONE/INTERSCOPE
10	10	10	TOO CLOSE	ALEX CLARE	REPUBLIC
11	11	4	DIE YOUNG	KESHA	KEMOSABE/RCA
12	23	2	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP
13	14	29	WHERE HAVE YOU BEEN	RIHANNA	SRP/DEF JAM/IDJMG
14	12	23	THE NIGHT OUT	MARTIN SOLVEIG	BIG BEAT/ATLANTIC
15	22	2	SWEET NOTHING	CAVIN HARRIS	FEAT. FLORENCE WELCH FLY EYE/ULTRA/ROC NATION/COLUMBIA
16	15	3	FINALLY FOUND YOU	ENRIQUE IGLESIAS	FEAT. SAMMY ADAMS REPUBLIC
17	17	10	I CAN ONLY IMAGINE	DAVID GUETTA	FEAT. CHRIS BROWN & UL WYNE WHAT A MUSIC/ASTRALWERKS/CAPITOL
18	16	13	FOUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
19	NEW		DIAMONDS	RIHANNA	SRP/DEF JAM/IDJMG
20	NEW		I CRY	FLO RIDA	POE BOY/ATLANTIC
21	NEW		WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC
22	19	3	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA	FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
23	21	3	BEAM ME UP (KILL-MODE)	CAZZETTE	AT NIGHT
24	25	4	THE CITY	MADONN POPCULTUR	
25	RE-ENTRY		LESSONS IN LOVE	KASKADE	FEAT. NEON TREES ULTRA

**TRADITIONAL JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	2	#1 TONY BENNETT	VIVA DUETS	RPM 47310/COLUMBIA
2	2	6	DIANA KRALL	GLAD RAG DOLL	VERVE 017181*/AVG
3	3	60	TONY BENNETT	DUETS II	RPM 66253/COLUMBIA
4	4	51	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE	79764/CAPITOL
5	5	40	PAUL MCCARTNEY	KISSES ON THE BOTTOM	MPL/HEAR 33369*/CONCORD
6	6	29	CHRIS BOTTI	IMPRESSIONS	COLUMBIA 60352
7	8	36	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BLUE NOTE 88333*
8	7	6	KURT ELLING	1619 BROADWAY: THE BRILL BUILDING	CONCORD JAZZ 20359/CONCORD
9	9	23	MELODY GARDOT	THE ABSENCE	DECCA/VERVE 016810*/AVG
10	12	47	SOUNDTRACK	MIDNIGHT IN PARIS	MADISON GATE 03482 EX
11	13	4	ELLA FITZGERALD	10 GREAT CHRISTMAS SONGS	CAPITOL 04579
12	NEW		MANU KATCHE	MANU KATCHE	ECM 017589/DECCA
13	11	9	BIG BAD VOODOO DADDY	RATTLE THEM BONES	SAVOY JAZZ 17899*/SLG
14	10	6	MARC JOHNSON/ELIANE ELIAS	SWEPT AWAY	ECM 017358/DECCA
15	14	3	JOHN MCLAUGHLIN AND THE 4TH DIMENSION	NOW HERE	THIS MEDIA STARZ 037/ABSTRACT LOGIX

**CONTEMPORARY JAZZ ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL	
1	9	3	#1 KENNY G	THE CLASSIC CHRISTMAS ALBUM	ARISTA 4131/LEGACY	
2	1	6	EUGE GROOVE	HOUSE OF GROOVE	SHANACHIE 5197	
3	NEW		STREETWIZE	FEELIN' SEXY	SHANACHIE 5198	
4	2	4	ROBERT GLASPER EXPERIMENT	BLACK RADIO	RECOVERED: THE REMIX	BLUE NOTE 40482
5	3	6	JONATHAN BUTLER	GRACE AND MERCY	RENDEZVOUS 5146/MACK AVENUE	
6	4	34	ESPERANZA SPALDING	RADIO MUSIC SOCIETY	MONTUNO/HEADS UP 33174/CONCORD	
7	5	7	FOURPLAY	ESPRIT DE FOUR	HEADS UP 33738/CONCORD	
8	6	2	JACKIEM JOYNER	CHURCH BOY	MACK AVENUE 7633/ARTISTRY	
9	8	6	LEE RITENOUR	RHYTHM SESSIONS	CONCORD 33709	
10	11	13	MARCUS MILLER	RENAISSANCE 3	DEJES/CONCORD JAZZ 33794/CONCORD	
11	17	20	GERALD ALBRIGHT / NORMAN BROWN	24/7	CONCORD JAZZ 33445/CONCORD	
12	13	21	BRIAN CULBERTSON	DREAMS	VERVE 018842/VG	
13	15	19	ROB WHITE	JUST KICKIN' IT	QUEEN OF SHEBA/HUSH 01273/URPHEUS	
14	10	4	DON DIEGO	FUN AGO	MUZIK 1905	
15	18	26	RAHNI SONG	BREAKIN' THE RULES	QUEEN OF SHEBA/Y3K 01267/HUSH	

**SMOOTH JAZZ SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	2	11	#1 HOUSE OF GROOVE	EUGE GROOVE	SHANACHIE
2	1	13	MAGICAL	JONATHAN FRITZEN	FEAT. BONEY JAMES NORDIC NIGHTS
3	3	7	SONNYMOON	FOURPLAY	HEADS UP/CMG
4	4	8	LATER TONIGHT	BRIAN CULBERTSON	VERVE
5	10	8	INNER CITY BLUES (MAKE ME WANNA HOLLER)	RICHARD ELLIOT	ARTISTRY/MACK AVENUE
6	6	10	DON'T WALK AWAY	JONATHAN BUTLER	MACK AVENUE
7	9	15	BETWEEN US	NICHOLAS COLE	CUTMORE
8	5	12	LATELY	ANITA BAKER	BLUE NOTE/CAPITOL
9	7	16	A DAY IN PARIS	CRAIG SHARMA	INNERVISION
10	8	18	ON YOUR FEET	JULIAN VAUGHN	TRIPPIN' 'N' RHYTHM
11	12	9	LET'S BOUNCE	NILS BAJA/TSR	
12	11	7	PANDORA'S BOX	CHRIS STANDING	ULTIMATE VIBE
13	14	6	THE VILLAGE	LEE RITENOUR	CONCORD/CMG
14	16	3	FINGERLERO	GEORGE BENSON	CONCORD JAZZ/CMG
15	15	6	MONTUNO BAY	MARC ANTOINE	FRAZZY FROG

**TRADITIONAL CLASSICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMP/INT/PROMOTION LABEL
1	1	8	#1 VARIOUS ARTISTS	FIFTY SHADES OF GREY	CAPITOL 78466
2	2	24	SOUNDTRACK	MOONRISE	KINGDOM FOCUS FEATURES 778892/ABKCO
3	3	4	LANG LANG	THE CHOPIN ALBUM	SONY CLASSICAL 4899/SONY MASTERWORKS
4	11	5	MORMON TABERNACLE CHOIR W/DRCH.	AT TEMPLE SQUARE	ONCE UPON A CHRISTMAS MORMON TABERNACLE CHOIR 5082346
5	NEW		TUI HIRV/RAINER VILU (KALJUSTE)	ARVO PART	ADAM'S LAMENT ECM NEW/DECCA 017591/DECCA
6	10	6	ANDRAS SCHIFF	JAZZIN' SEBASTIAN BACH	140 WOODEN/DECCA CLASSICS 017021/DECCA
7	NEW		JENNY OAKS BAKER	NOEL: CAROLS OF CHRISTMAS	PAST SHADOW MOUNTAIN 5002348
8	5	35	VARIOUS ARTISTS	LIFESCAPES: CLASSICAL STRESS RELIEF	LIFESCAPES 3030 DVD/MOOD MEDIA
9	7	3	DANIEL HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN	RECOMPOSED BY MAX RICHTER: UNUSUS FOUR SEASONS	IG 01746/DECCA CLASSICS
10	NEW		ALISA WEILERSTEIN/DANIEL BARENBOIM/STAATSKAPPEL BERLIN	ELIASHCARTER: CELLO CONCERTO	DECCA/DG 017780/DECCA CLASSICS
11	RE-ENTRY		MORMON TABERNACLE CHOIR/DRCH.	AT TEMPLE SQUARE	GLORY: MUSIC OF READING MORMON TABERNACLE CHOIR 5063084
12	14	8	RENEE FLEMING	THE ART OF RENEE FLEMING	DECCA/DG 017172/DECCA CLASSICS
13	RE-ENTRY		YUJIA WANG	FANTASIA	DG 016606/DECCA CLASSICS
14	RE-ENTRY		MILOS KARADAGLIC	PASION	MERCURY CLASSICS/DG 017000/DECCA CLASSICS
15	4	2	HELENE GRIMAUD/SOL GABETTA	DUO DG 017523/DECCA CLASSICS	

**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL
1	1	14	<b>#1</b> ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN	MACHETE/UMLE
2	4	27	INCONDICIONAL	PRINCE ROYCE	TOP STOP
3	8	14	BALADA (T'CHE TCHERERE T'CHE T'CHE)	GUSTAVO LIMA	PANTANAL/RGE/SOM LIVRE/SONY MUSIC LATIN
4	2	3	SOLO VINE A DESPDIRME	GERARDO ORTIZ	DEL SONY MUSIC LATIN
5	7	24	MIRANDO AL CIELO	ROBERTO TAPIA	FONOVISA/UMLE
6	6	16	CABECITA DURA	LA ARROLLADORA	BANDA EL LIMON DE RENE CAMACHO DISA/UMLE
7	12	2	POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON	FEAT. MARC ANTHONY SIENTE
8	5	27	HASTA QUE SALGA EL SOL	DON OMAR	ORFANAT/QMACHETE/UMLE
9	9	44	DUTTY LOVE	DON OMAR FEAT. NATTY NATAASHA	ORFANAT/QMACHETE/UMLE
10	3	15	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
11	10	6	VOLVI A NACER	CARLOS VIVES	GAIRAWK/SONY MUSIC LATIN
12	16	8	EL PRIMER LUGAR	LA ORIGINAL	BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE
13	14	11	MI PROMESA	PESADO	DISA/UMLE
14	21	3	LIMBO	DADDY YANKEE	EL CARTEL/CAPITOL LATIN
15	15	17	WILL U STILL LOVE ME TOMORROW	LESUE GRACE	TOP STOP
16	13	26	SIN RESPIRACION	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	
17	11	17	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL	DISA/UMLE
18	18	5	LLEVAME CONTIGO	ROMEO SANTOS	SONY MUSIC LATIN
19	17	13	DIOSA DE LOS CORAZONES	KEN-Y, ZION, LOBO, LENOIX, ARCANGEL & RKM PINA	
20	19	41	AMOR CONFUSO	GERARDO ORTIZ	DEL SONY MUSIC LATIN
21	20	21	PASARELA	DADDY YANKEE	EL CARTEL/CAPITOL LATIN
22	26	6	MIENTRAS TANTO	TOMMY TORRES	FEAT. RICARDO ARJONA WARNER LATINA
23	25	11	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR	FEAT. JUAN MAGAN ORFANAT/QMACHETE/UMLE
24	22	9	EN RESUMEN	BANDA LOS RECODITOS	DISA/UMLE
25	24	7	VACIANDO BOTELLAS	RIDEL RUIEDA	DISA/UMLE
26	31	7	AMOR REAL	GOCHO	FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA
27	28	6	SAN LUNES	BANDA LA TRIKALOSA	DISCOS SABINAS/REMEX
28	34	3	Y AHORA RESULTA	VOZ DE MANDO	DISA/UMLE
29	32	5	PEGAITO SUAVECITO	ELVIS CRESPO	FEAT. FITO BLANCO FLASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC
30	27	17	EL BUEN EJEMPLO	CALIBRE 50	DISA/UMLE
31	23	9	DETRAS DE MI VENTANA	JENNI RIVERA	FONOVISA/UMLE
32	29	20	TE MIRABAS MAS BONITA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE	DISA/UMLE
33	36	5	BESOS AL AIRE	3BALLMITY	FEAT. AMERICA SIERRA & SMOKY FONOVISA/UMLE
34	33	14	365 DIAS	LOS TUCANES	DE TLAJUANA FONOVISA/UMLE
35	43	3	SIN TI (I DON'T WANT TO MISS A THING)	DYLAND & LEXNY	FEAT. PITBULL & BEATRIZ LUENGO SONY MUSIC LATIN
36	37	5	LEJOS	TOMMY LOVE	TOP STOP
37	41	5	CON QUIEN SE QUEDA EL PERRO	JESSE & JOY	WARNER LATINA
38	30	16	NO ME COMPARES	ALEJANDRO SANZ	UNIVERSAL MUSIC LATIN/UMLE
39	39	5	DESDE QUE SE FUE	CHRISTIAN PAGAN	UNIVERSAL MUSIC LATIN/UMLE
40	42	17	HASTA QUE TE CONOCI	MANA	WARNER LATINA
41	40	6	TIENES QUE CREER EN MI	FRANKE J	UNIVERSAL MUSIC LATIN/UMLE
42	44	5	ESTAS AHÍ?	GILBERTO SANTA ROSA	SONY MUSIC LATIN
43	NEW		LA MISMA GRAN SENORA	JENNI RIVERA	FONOVISA/UMLE
44	48	2	NUBE BLANCA	EL TRONO DE MEXICO	FONOVISA/UMLE
45	45	7	MI VIDA ERES TU	N'KLABE	NULIFE/SONY MUSIC LATIN
46	NEW		MENTIROSA	EL DASA	DISA/UMLE
47	46	5	ADICTO	DUELO	FONOVISA/UMLE
48	NEW		ZUMBA	DON OMAR	ORFANAT/QMACHETE/UMLE
49			SIN MIEDO	GRUPO TRED JOK	
50			ME LLAMARE TUYO	VICTOR MANUELLE	KYAW/SONY MUSIC LATIN

Prince Royce picks up his fourth Latin Airplay chart-topper as "Incondicional" flies 20-1 with a 122% increase to 10.8 million impressions, according to Nielsen BDS. On Hot Latin Songs (4-2), it's within striking distance of Wisin & Yandel, who hold at No. 1 with "Algo Me Gusta de Ti."



**LATIN AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	
1	20	27	<b>#1</b> GG	INCONDICIONAL	PRINCE ROYCE	TOP STOP
2	1	11	GERARDO ORTIZ	SOLO VINE A DESPDIRME	DEL SONY MUSIC LATIN	
3	5	24	MIRANDO AL CIELO	ROBERTO TAPIA	FONOVISA/UMLE	
4	4	16	CABECITA DURA	LA ARROLLADORA	BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
5	3	14	ALGO ME GUSTA DE TI	WISIN & YANDEL	FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	
6	13	2	POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON	FEAT. MARC ANTHONY SIENTE	
7	12	8	EL PRIMER LUGAR	LA ORIGINAL	BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
8	6	6	VOLVI A NACER	CARLOS VIVES	GAIRAWK/SONY MUSIC LATIN	
9	7	26	SIN RESPIRACION	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE		
10	2	15	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN		
11	10	11	MI PROMESA	PESADO	DISA/UMLE	
12	8	17	GENTE BATALLOSA	CALIBRE 50	FEAT. BANDA CARNAVAL DISA/UMLE	
13	14	6	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC	
14	15	5	FINALLY FOUND YOU	ENRIQUE IGLESIAS	FEAT. SAMMY ADAMS REPUBLIC	
15	11	14	BALADA (T'CHE TCHERERE T'CHE T'CHE)	GUSTAVO LIMA	PANTANAL/RGE/SOM LIVRE/SONY MUSIC LATIN	
16	9	13	DIOSA DE LOS CORAZONES	KEN-Y, ZION, LOBO, LENOIX, ARCANGEL & RKM PINA		
17	21	6	MIENTRAS TANTO	TOMMY TORRES	FEAT. RICARDO ARJONA WARNER LATINA	
18	17	27	HASTA QUE SALGA EL SOL	DON OMAR	ORFANAT/QMACHETE/UMLE	
19	18	4	LLEVAME CONTIGO	ROMEO SANTOS	SONY MUSIC LATIN	
20	25	9	EN RESUMEN	BANDA LOS RECODITOS	DISA/UMLE	
21	22	7	VACIANDO BOTELLAS	RIDEL RUIEDA	DISA/UMLE	
22	19	3	LIMBO	DADDY YANKEE	EL CARTEL/CAPITOL LATIN	
23	23	6	SAN LUNES	BANDA LA TRIKALOSA	DISCOS SABINAS/REMEX	
24	27	7	AMOR REAL	GOCHO	FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
25	16	9	DETRAS DE MI VENTANA	JENNI RIVERA	FONOVISA/UMLE	

**TOP LATIN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	
1	HOT SHOT REBUT		<b>#1</b> GG	TIERRA CALI	ENTREGATE VICTORIA/VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	
2	4	6	GERARDO ORTIZ	EL PRIMER MINISTRO	BAD SIN/DEL 42701/SONY MUSIC LATIN	
3	NEW		LARRY HERNANDEZ	CAPAZ DE TODO	FONOVISA 017642/UMLE	
4	1	3	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2012	FONOVISA 017564/UMLE	
5	3	2	CALIBRE 50	GRANDES EXITOS	DISA 017682/UMLE	
6	NEW		LARRY HERNANDEZ	LARRYVOLUCION	FONOVISA 017641/UMLE	
7	2	3	LOS TEMERARIOS	MIVIDA SIN TI	VIRTUS 8968	
8	5	6	ALEJANDRO SANZ	LA MUSICA NO SE TEGA	UNIVERSAL MUSIC LATIN 017278/UMLE	
9	6	10	MANA	EXLIADOS ES LA BARRA LO ME JORD MANA	WARNER LATINA 520125	
10	26	5	GG	TOMMY TORRES	12 HISTORIAS	WARNER LATINA 522541
11	9	18	WISIN & YANDEL	LIDERES	MACHETE 016890/UMLE	
12	8	30	PRINCE ROYCE	PHASE II	TOP STOP 530771/AG	
13	11	52	ROMEO SANTOS	FORMULA: VOL. 1	SONY MUSIC LATIN 82046	
14	10	8	DADDY YANKEE	PRESTIGE	EL CARTEL 19164/CAPITOL LATIN	
15	NEW		LOS HURACANES DEL NORTE	COMO UN HURACAN	VENEMUSIC/UNIVERSAL MUSIC LATIN 054070/UMLE	
16	12	11	VARIOUS ARTISTS	LA FORMULA: THE COMPANY	PINA 70209/SONY MUSIC LATIN	
17	16	3	SIGGNO	25 GRANDES EXITOS	FREDDIE 3106	
18	14	12	JULION ALVAREZ Y SU NORTENO BANDA	EN VIVO	DISA 017232/UMLE	
19	15	27	DON OMAR	MTU2: NEW GENERATION	ORFANAT/QMACHETE 016828/UMLE	
20	17	26	LOS BUKIS	ICINOS: 25 EXITOS	FONOVISA 016859/UMLE	
21	21	36	JENNI RIVERA	JOYAS PRESTADAS: POP	FONOVISA 354660/UMLE	
22	22	40	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012	DISA 016382/UMLE	
23	13	3	RICARDO MONTANER	VIAJERO FRECUENTE	SONY MUSIC LATIN 46333	
24	18	18	JESUS OJEDA Y SUS PARIENTES	ESTILO ITALIANO	DISCOS SOUT/FONOVISA 017144/UMLE	
25	40	37	ESPINOZA PAZ	UN HOMBRE NORMAL	VIDEO MAX/DISA 016894/UMLE	

**REGIONAL MEXICAN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL
1	NEW		<b>#1</b> GG	TIERRA CALI	ENTREGATE VICTORIA/VEVEMUSIC/UNIVERSAL MUSIC LATIN/UMLE
2	4	6	GERARDO ORTIZ	EL PRIMER MINISTRO	BAD SIN/DEL 42701/SONY MUSIC LATIN
3	NEW		LARRY HERNANDEZ	CAPAZ DE TODO	FONOVISA 017642/UMLE
4	1	3	VARIOUS ARTISTS	RADIO EXITOS: EL DISCO DEL AÑO 2012	FONOVISA 017564/UMLE
5	3	2	CALIBRE 50	GRANDES EXITOS	DISA 017682/UMLE
6	NEW		LARRY HERNANDEZ	LARRYVOLUCION	FONOVISA 017641/UMLE
7	2	3	LOS TEMERARIOS	MIVIDA SIN TI	VIRTUS 8968
8	NEW		LOS HURACANES DEL NORTE	COMO UN HURACAN	VENEMUSIC/UNIVERSAL MUSIC LATIN 054070/UMLE
9	6	3	SIGGNO	25 GRANDES EXITOS	FREDDIE 3106
10	5	12	JULION ALVAREZ Y SU NORTENO BANDA	EN VIVO	DISA 017232/UMLE
11	7	26	LOS BUKIS	ICINOS: 25 EXITOS	FONOVISA 016859/UMLE
12	11	40	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012	DISA 016382/UMLE
13	8	18	JESUS OJEDA Y SUS PARIENTES	ESTILO ITALIANO	DISCOS SOUT/FONOVISA 017144/UMLE
14	RE-ENTRY		ESPINOZA PAZ	UN HOMBRE NORMAL	VIDEO MAX/DISA 016894/UMLE
15	9	7	GRUPO EXTERMINADOR	EL PUNTO EXACTO	SKALONA 6854
16	16	11	PESADO	MI PROMESA	DISA 017195/UMLE
17	14	6	CARDENALES DE NUEVO LEON	ICINOS: 25 EXITOS	DISA 017598/UMLE
18	13	13	HASTA QUE SALGA EL SOL	DON OMAR	ORFANAT/QMACHETE/UMLE
19	10	6	LOS TEMERARIOS	ICINOS: 25 EXITOS	DISA 017598/UMLE
20	18	36	JENNI RIVERA	JOYAS PRESTADAS: BANDA	FONOVISA 354669/UMLE

**TROPICAL ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL
1	1	30	<b>#1</b> PRINCE ROYCE	PHASE II	TOP STOP 530771/AG
2	2	53	ROMEO SANTOS	FORMULA: VOL. 1	SONY MUSIC LATIN 82046
3	3	11	HECTOR ACOSTA "EL TORITO"	CON EL CORAZON ABIERTO	O.A.M./VENEMUSIC 854342/UMLE
4	NEW		JERRY RIVERA	JERRY CHRISTMAS	VENEMUSIC/UNIVERSAL MUSIC LATIN 054359/UMLE
5	5	36	JUAN LUIS GUERRA 440	COLECCION CRISTIANA	CAPITOL LATIN 29678
6	8	27	J ALVAREZ	LOS MONSTERS	FLASH/VEVEMUSIC/UNIVERSAL MUSIC LATIN 054291/UMLE
7	6	41	VICTOR MANUELLE	MUSCO UN PUEBLO	SONY MUSIC LATIN 98750
8	7	19	N'KLABE	LA SALSA VIVE NULIFE	50085/SONY MUSIC LATIN
9	13	10	VARIOUS ARTISTS	SUPER BACHATA	PLANET 293
10	10	10	EDDIE MONTALVO	DESDE NUEVA YORK A PUERTO RICO	SEÑOR MARCHA 8859
11	9	20	VARIOUS ARTISTS	SUPER SALSA: SUMMER 2012	PLANET 279
12	12	60	CHARLIE ZAA	DE BOHEMIA	THE ENTITY 1099
13	11	24	CHEO FELICIANO/RUBEN BLADES	ERA SAY AJA	ARIEL RIVAS 8255
14	15	20	FRANKIE RUIZ	MI GENERACION	LOS CLASICOS/UNIVERSAL MUSIC LATIN 016880/UMLE
15	NEW		ROMEO SANTOS	THE KING STAYS KING	SONY MUSIC LATIN 44275
16	17	66	LUIS ENRIQUE	SON Y SERIE	TOP STOP 30020/SONY MUSIC LATIN
17	16	40	GILBERTO SANTA ROSA	CANCIONES DE AMOR	LOVE SONGS SONY MUSIC LATIN 91146
18	4	7	ALFONSO LOVO	LA GIGANTONA	NUMERO 946*
19	RE-ENTRY		EDDIE SANTIAGO	INDEPENDENCIA	LOS CLASICOS/VEVEMUSIC/UNIVERSAL MUSIC LATIN 054291/UMLE
20	RE-ENTRY		VARIOUS ARTISTS	SOFRITO: INTERNATIONAL SOUND CLASH	STRUT 097*

**BETWEEN THE BULLETS**

**HERNANDEZ'S TWO SIDES**

Behind Tierra Cali's No. 1 opening on Top Latin Albums with *Entregate* moving more than 2,000 copies, according to Nielsen SoundScan, the star of mun2's hit reality TV show "Larrymania," Larry Hernandez, posts two new top 10 albums. His ballad-filled double-CD, *Capaz de Todo*, comes in at No. 3 while his corrido-laden *Larryvolucion* bows at No. 6. The last artist to land two albums in the list's top 10 simultaneously was Jenni Rivera on Dec. 10, 2011. —Rauly Ramirez

**LATIN POP ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/DISTRIBUTING LABEL	
1	1	6	<b>#1</b> GG	ALEJANDRO SANZ	LA MUSICA NO SE TEGA	UNIVERSAL MUSIC LATIN 017278/UMLE
2	2	10	MANA	EXLIADOS ES LA BARRA LO ME JORD MANA	WARNER LATINA 520125	
3	7	5	TOMMY TORRES	12 HISTORIAS	WARNER LATINA 522541	
4	5	35	JENNI RIVERA	JOYAS PRESTADAS: POP	FONOVISA 354660/UMLE	
5	4	3	RICARDO MONTANER	VIAJERO FRECUENTE	SONY MUSIC LATIN 46333	
6	6	38	JESSE & JOY	CON QUIEN SE QUEDA EL PERRO?	WARNER LATINA 520227	
7	3	2	CAFE TACUBA	EL OBJETIVO	LANAMOD/UNIVERSAL MUSIC LATIN 017638/UMLE	
8	9	104	SHAKIRA	SALE EL SOL	EPIC 77433/SONY MUSIC LATIN	
9	8	11	CAMILO SESTO	26 GRANDES EXITOS	VERSE 9060	
10	12	19	MARCO ANTONIO SOLIS	UNA NOCHE DE LUNA	HABAR/FONOVISA 017036/UMLE	
11	11	139	CAMILA	DEJATE DE AMAR	SONY MUSIC LATIN 59881	
12	10	57	ARJONA	INDEPENDIENTE	METAMORFOSIS 52021/WARNER LATINA	
13	15	23	JUANES	JUANES MTV UNPLUGGED	UNIVERSAL MUSIC LATIN 016810/UMLE	
14	14	3	VARIOUS ARTISTS	TOP LATIN 07	SONY MUSIC LATIN 47163	
15	13					

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	7	<b>CANDY</b>	ROBBIE WILLIAMS FARRELL
2	5	<b>SKYFALL</b>	ADELE XL
3	1	<b>DIAMONDS</b>	RIHANNA SRP
4	2	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
5	4	<b>BENEATH YOUR BEAUTIFUL</b>	LABRINTH FT. EMELI SANDE SYCO
6	3	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
7	NEW	<b>CAN YOU HEAR ME? (AYAYAYA)</b>	WILEY FT. SKEPTA, JME & MS.D RICHARD O'NEILL/ONE MORE TUNE
8	6	<b>SWEET NOTHING</b>	CALVIN HARRIS FT. FLORENCE WELCH FLY EYE
9	8	<b>ONE MORE NIGHT</b>	MAROON 5 A&M/OCTONE
10	11	<b>ONE DAY/RECKONING SONG</b>	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	NOVEMBER 17, 2012
1	59	<b>UZA</b>	AKB48 KING
2	NEW	<b>MISSING PIECE</b>	YUMA NAKAYAMA JOHNNY'S
3	46	<b>LEMONADE</b>	THE BAWDIES VICTOR
4	27	<b>DAMAGE</b>	NAME AMURO AVEK-J-MORE
5	28	<b>WARRIORS</b>	KYOSUKE HIMURO WARNER
6	NEW	<b>NIJI</b>	AAA AVEK-J-MORE
7	58	<b>DEAR MR. TOMORROW</b>	MOTOHIRO HATA ARIOLA
8	2	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b>	TAYLOR SWIFT UNIVERSAL
9	NEW	<b>VIVA! NOSSA NOSSA</b>	WYUKE SONY
10	42	<b>FORCE</b>	SUPERFLY WARNER

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	NOVEMBER 17, 2012
1	1	<b>DIAMONDS</b>	RIHANNA SRP
2	2	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
3	4	<b>SKYFALL</b>	ADELE XL
4	3	<b>LILA WOLKEN</b>	MARTERIA, YASHA & MISS PLATINUM FOUR
5	9	<b>SONNENTANZ</b>	KLANKARUSSELL UNIVERSAL
6	6	<b>ALTES FIEBER</b>	DIE TOTEN HOSEN JKP
7	8	<b>STARDUST</b>	LENA RAAB TV
8	7	<b>ONE DAY/RECKONING SONG</b>	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR
9	5	<b>CANDY</b>	ROBBIE WILLIAMS FARRELL
10	NEW	<b>I CRY</b>	FLO RIDA POE BOY

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	NOVEMBER 17, 2012
1	NEW	<b>CANDY</b>	ROBBIE WILLIAMS FARRELL
2	1	<b>BENEATH YOUR BEAUTIFUL</b>	LABRINTH FT. EMELI SANDE SYCO
3	NEW	<b>CAN YOU HEAR ME? (AYAYAYA)</b>	WILEY FT. SKEPTA, JME & MS.D RICHARD O'NEILL/ONE MORE TUNE
4	2	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
5	7	<b>SKYFALL</b>	ADELE XL
6	3	<b>SWEET NOTHING</b>	CALVIN HARRIS FT. FLORENCE WELCH FLY EYE
7	5	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
8	4	<b>DIAMONDS</b>	RIHANNA SRP
9	8	<b>ONE MORE NIGHT</b>	MAROON 5 A&M/OCTONE
10	9	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b>	TAYLOR SWIFT BIG MACHINE

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	1	<b>SKYFALL</b>	ADELE XL
2	5	<b>ONE DAY/RECKONING SONG</b>	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR
3	2	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
4	3	<b>DIAMONDS</b>	RIHANNA SRP
5	6	<b>SHE WOLF (FALLING TO PIECES)</b>	DAVID GUETTA FT. SIA WHAT A MUSIC
6	7	<b>DOWN THE ROAD</b>	CZCN AND DN
7	9	<b>COUPS ET BLESSURES</b>	BB BRUNES TOT DJ TARD
8	NEW	<b>ONE MORE NIGHT</b>	MAROON 5 A&M/OCTONE
9	NEW	<b>PEOPLE HELP THE PEOPLE</b>	BIRDY 14TH FLOOR
10	NEW	<b>GIRL ON FIRE</b>	AUCIA KEYS FT. NICKI MINAJ RCA

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS)	NOVEMBER 17, 2012
1	1	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
2	3	<b>DIAMONDS</b>	RIHANNA SRP/DEF JAM
3	2	<b>ONE MORE NIGHT</b>	MAROON 5 A&M/OCTONE
4	5	<b>LOCKED OUT OF HEAVEN</b>	BRUNO MARS ELEKTRA
5	4	<b>DIE YOUNG</b>	KESHA KEMOSABE/RCA
6	21	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b>	TAYLOR SWIFT BIG MACHINE/OPEN ROAD
7	8	<b>SOME NIGHTS</b>	RIN. FUELED BY RAMEN
8	7	<b>SKYFALL</b>	ADELE XL
9	8	<b>GOOD TIME</b>	OWI CITY & CARLY RAE JEPSSEN 604/REPUBLIC
10	11	<b>I CRY</b>	FLO RIDA POE BOY/ATLANTIC

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA)	NOVEMBER 17, 2012
1	10	<b>1,2,3,4</b>	LEENA YI YG ENTERTAINMENT
2	4	<b>I WILL SHOW YOU</b>	ALEE YMC ENTERTAINMENT
3	1	<b>PLEASE DON'T</b>	K.WILL STARSHIP ENTERTAINMENT
4	NEW	<b>? (Q MARK)</b>	PRIMARY (FEAT. CHIZA OF DYNAMIC DUO, ZION.TJAM) KEGACULTURE
5	NEW	<b>OFFICIALLY MISSING YOU, TOO</b>	GEES, SOYU LOEN ENTERTAINMENT
6	5	<b>I DON'T NEED MAN</b>	MISS A AD ENT. & JYP ENT
7	NEW	<b>SO CUTE</b>	BYUL (WITH KWON JUNG YEOL OF 10CM) QUAN ENTERTAINMENT
8	3	<b>AFTER TURNING INTO DUST</b>	JUNG JOON YOUNG & ROY KIM C.J.E&M
9	NEW	<b>MEN ARE ALL LIKE THAT</b>	KIM JONG KOOK JK ENT. & CJ E&M
10	6	<b>ICE CREAM</b>	HYUNA (4MINUTE) (FEAT. MABOOS) CUBE ENTERTAINMENT

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	2	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
2	1	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
3	NEW	<b>WINGS</b>	LITTLE MIX SYCO
4	3	<b>SWEET NOTHING</b>	CALVIN HARRIS FT. FLORENCE WELCH FLY EYE
5	4	<b>LOCKED OUT OF HEAVEN</b>	BRUNO MARS ELEKTRA
6	6	<b>BOM BOM</b>	SAM AND THE WOMP! STIFF/ONE MORE TUNE
7	7	<b>DIAMONDS</b>	RIHANNA SRP
8	5	<b>BATTLE SCARS</b>	GUY SEBASTIAN FT. LUPE FIASCO SONY MUSIC
9	RE	<b>DIE YOUNG</b>	KESHA KEMOSABE
10	NEW	<b>LITTLE TALKS</b>	OF MONSTERS AND MEN SKRIMSLIF LAEKJARAS 1

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	3	<b>LET HER GO</b>	PASSENGER BLACK CROW
2	2	<b>SKYFALL</b>	ADELE XL
3	1	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
4	4	<b>DIAMONDS</b>	RIHANNA SRP
5	5	<b>GIRL ON FIRE</b>	AUCIA KEYS FT. NICKI MINAJ RCA
6	NEW	<b>CANDY</b>	ROBBIE WILLIAMS FARRELL
7	6	<b>BEAUTY &amp; DE BRAINS</b>	NIELSON PACEMAKER
8	8	<b>ONE DAY/RECKONING SONG</b>	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR
9	9	<b>LIEVER DAN LIEF</b>	GERS PARDOEL & DOE MAAR TOP NOTCH
10	10	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	3	<b>SKYFALL</b>	ADELE XL
2	1	<b>ONE DAY/RECKONING SONG</b>	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR
3	2	<b>CANDY</b>	ROBBIE WILLIAMS FARRELL
4	4	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
5	6	<b>MUSICA</b>	FLY PROJECT NET'S WORK & SONGS
6	5	<b>DIAMONDS</b>	RIHANNA SRP
7	7	<b>SHE WOLF (FALLING TO PIECES)</b>	DAVID GUETTA FT. SIA WHAT A MUSIC
8	8	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
9	10	<b>MADNESS</b>	MUSE HELIUM-3
10	9	<b>UN ANGELO DISTESO AL SOLE</b>	EROS RAMAZZOTTI UNIVERSAL

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(APRO/NIELSEN)	NOVEMBER 10, 2012
1	2	<b>AGAPE AMOR DIVINO</b>	PADRE MARCELO ROSSI SONY MUSIC
2	1	<b>CARROSSEL</b>	VARIOUS ARTISTS BUILDING
3	3	<b>REAL FANTASIA</b>	IVETE SANGALO UNIVERSAL
4	6	<b>OUSADIA E ELEGRIA</b>	THIAGUINHO SOM LIVRE
5	8	<b>PAULA FERNANDES AO VIVO</b>	PAULA FERNANDES UNIVERSAL
6	NEW	<b>SENSACOES</b>	PERICLES SOM LIVRE
7	10	<b>SAMBO</b>	SAMBO RADAR
8	RE	<b>SORRISO 15 ANOS</b>	SORRISO MAROTO SOM LIVRE
9	RE	<b>AO VIVO: EM FLORIPA</b>	VITOR & LEO SONY MUSIC
10	RE	<b>RACA NEGRA E AMIGOS AO VIVO</b>	RACA NEGRA SOM LIVRE

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	1	<b>TE VOY A ESPERAR</b>	JUAN MAGAN FT. BELINDA SONY MUSIC
2	2	<b>TANTO</b>	PABLO ALBORAN TRIMECA
3	3	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
4	5	<b>LAGRIMAS DESORDENADAS</b>	MELENDI WARNER
5	8	<b>ANGELITO SIN ALAS</b>	DCS FT. JUAN MAGAN NOT LISTED
6	7	<b>DIAMONDS</b>	RIHANNA SRP
7	RE	<b>TE PINTARON PAJARITOS</b>	YANDAR & YOSTIN FT. ANDY RIVERA WE LOVE ASERE
8	4	<b>YOU ARE NOT ALONE</b>	ROBERT RAMIREZ FT. JAVI NIEVES & MAR AMATE E-STAR
9	10	<b>OLVIDARTE</b>	FELIPE SANTOS FT. CALI Y EL DANDEE WARNER
10	RE	<b>SOMEBODY THAT I USED TO KNOW</b>	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	2	<b>DIAMONDS</b>	RIHANNA SRP
2	3	<b>SKYFALL</b>	ADELE XL
3	1	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
4	4	<b>ONE DAY/RECKONING SONG</b>	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR
5	9	<b>SONNENTANZ</b>	KLANKARUSSELL UNIVERSAL
6	5	<b>GIRL ON FIRE</b>	AUCIA KEYS FT. NICKI MINAJ RCA
7	6	<b>READ ALL ABOUT IT, PT. III</b>	EMELI SANDE VIRGIN
8	NEW	<b>TRY</b>	PINK RCA
9	8	<b>SHE WOLF (FALLING TO PIECES)</b>	DAVID GUETTA FT. SIA WHAT A MUSIC
10	NEW	<b>ONE MORE NIGHT</b>	MAROON 5 A&M/OCTONE

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	1	<b>SKYFALL</b>	ADELE XL
2	2	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
3	3	<b>ONE DAY/RECKONING SONG</b>	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR
4	4	<b>DIAMONDS</b>	RIHANNA SRP
5	7	<b>INFINITY</b>	INFINITY INK CROSSTOWN
6	5	<b>SHE WOLF (FALLING TO PIECES)</b>	DAVID GUETTA FT. SIA WHAT A MUSIC
7	6	<b>C'EST LA VIE</b>	KHALED AZ
8	9	<b>HALL OF FAME</b>	THE SCRIPT FT. WILLIAM PHONOGENIC
9	8	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
10	NEW	<b>LOCKED OUT OF HEAVEN</b>	BRUNO MARS ELEKTRA

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	5	<b>HAR KOMMER NATTEN</b>	MISS LI EVA
2	NEW	<b>JAG OCH MIN FAR</b>	MAGNUS UGGLA EVA
3	1	<b>HANDERNA MOT HIMLEN</b>	PETRA MARKLUND RAZZIA
4	7	<b>STOCKHOLM</b>	DARIN EVA
5	4	<b>SKYFALL</b>	ADELE XL
6	2	<b>STROVTAG I HEMBYGDEN</b>	MANDO DIAD MUSICA DE LA SANTA
7	NEW	<b>EN APA SOM LIKNAR DIG</b>	DARIN EVA
8	3	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
9	6	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
10	9	<b>VART JAG AN GAR</b>	STIFTELSEN MARM

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN BDS)	NOVEMBER 17, 2012
1	1	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
2	3	<b>CON QUIEN SE QUEDA EL PERRO</b>	JESSE & JOY WARNER
3	2	<b>WHISTLE</b>	FLO RIDA POE BOY/ATLANTIC
4	4	<b>AIRE SOY</b>	MIGUEL BOSE & XIMENA SARINANA WARNER
5	5	<b>LIVE WHILE WE'RE YOUNG</b>	ONE DIRECTION SYCO/COLUMBIA
6	NEW	<b>QUE BONITO AMOR</b>	VICENTE FERNANDEZ SONY MUSIC
7	12	<b>CORAZON BIPOLAR</b>	PATY CANTU CAPITOL
8	6	<b>LA TORMENTA</b>	ALEXS SYNTEK SONY MUSIC
9	10	<b>INFIEL</b>	GERMAN MONTERO FONOVISA
10	7	<b>BOYS WILL BE BOYS</b>	PAULINA RUBIO UNIVERSAL

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	1	<b>DIAMONDS</b>	RIHANNA SRP
2	4	<b>SKYFALL</b>	ADELE XL
3	2	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
4	3	<b>SONNENTANZ</b>	KLANKARUSSELL UNIVERSAL
5	5	<b>LOCKED OUT OF HEAVEN</b>	BRUNO MARS ELEKTRA
6	7	<b>CANDY</b>	ROBBIE WILLIAMS FARRELL
7	10	<b>I CRY</b>	FLO RIDA POE BOY
8	NEW	<b>TRY</b>	PINK RCA
9	NEW	<b>READ ALL ABOUT IT, PT. III</b>	EMELI SANDE VIRGIN
10	6	<b>SHE WOLF (FALLING TO PIECES)</b>	DAVID GUETTA FT. SIA WHAT A MUSIC

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	1	<b>DIAMONDS</b>	RIHANNA SRP
2	3	<b>SKYFALL</b>	ADELE XL
3	2	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
4	4	<b>LITEN FUGGEL</b>	VAMP UNIVERSAL
5	6	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
6	5	<b>HALL OF FAME</b>	THE SCRIPT FT. WILLIAM PHONOGENIC
7	8	<b>GIRL ON FIRE</b>	AUCIA KEYS FT. NICKI MINAJ RCA
8	7	<b>SHE WOLF (FALLING TO PIECES)</b>	DAVID GUETTA FT. SIA WHAT A MUSIC
9	10	<b>TRY</b>	PINK RCA
10	NEW	<b>CANDY</b>	ROBBIE WILLIAMS FARRELL

DENMARK		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	3	<b>DIAMONDS</b>	RIHANNA SRP
2	5	<b>SKYFALL</b>	ADELE XL
3	2	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
4	4	<b>IKKE MERE TID</b>	SHAKA LOVELESS UNIVERSAL
5	NEW	<b>HAR DU GLEMT</b>	MEDINA LABELMADE
6	1	<b>BETTER THAN YOURSELF (CRIMINAL MIND PT. 2)</b>	LUKAS GRAHAM COPENHAGEN
7	6	<b>ONE DAY/RECKONING SONG</b>	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR
8	10	<b>SWEET NOTHING</b>	CALVIN HARRIS FT. FLORENCE WELCH FLY EYE
9	7	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
10	NEW	<b>LOCKED OUT OF HEAVEN</b>	BRUNO MARS ELEKTRA

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	NOVEMBER 17, 2012
1	1	<b>SKYFALL</b>	ADELE XL
2	2	<b>GANGNAM STYLE</b>	PSY YG/SCHOOLBOY/REPUBLIC
3	3	<b>DIAMONDS</b>	RIHANNA SRP
4	NEW	<b>ANNA MA MEEN</b>	CHEEK FT. JONNE AARON LIGA
5	4	<b>SHE WOLF (FALLING TO PIECES)</b>	DAVID GUETTA FT. SIA WHAT A MUSIC
6	NEW	<b>SISKONI</b>	LAURA NARHI WARNER
7	6	<b>MY HEART IS REFUSING ME</b>	LOREEN MOHITO
8	9	<b>DON'T YOU WORRY CHILD</b>	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
9	7	<b>I CRY</b>	FLO RIDA POE BOY
10	RE	<b>KAUNIS RIETAS ONNELLINEN</b>	KAJA KOO WARNER

2 REASONS (April's Boy Musik, BMI/Warner-Tamerlane Publishing Corp., BMI/No Quinquedance Music Publishing, BMI/Downtown DMP Songs, BMI/Left Field Music, BMI/Bar Raising Tracks, BMI/Domani And Ya Majesty's Music, ASCAP/WB Music Corp., ASCAP/Timothée Publishing, BMI/Kyle Stewart Publishing Designee, BMI), AMP, H100 52; RBH 12
365 DIAS (Primo Music, Inc., BMI) LT 34
50 WAYS TO SAY GOODBYE (Blue Lamp Music, ASCAP/EMI April Music, Inc., ASCAP/Phonon Music, ASCAP/Stellar Songs Ltd., PRS/EMI Blackwood Music Inc., BMI), HL, H100 24

A

ADICTO (Sertza Music Publishing Inc., BMI) LT 47
ADORN (MJP Music, ASCAP) H100 1E; RBH 3
ALGO ME GUSTA DE TI (Universal Music, Inc., ASCAP/WY Artist Music Publishing, BMI/Cayey WY Publishing, ASCAP/Songs Of Universal, Inc., BMI/NappyPub Music, BMI/Universal Music - Z Songs, BMI/Culture Beyond Ur Experience Publishing, BMI) LT 1
AMOR CONFUSO (DEL Melodies, BMI) LT 20
AMOR REAL (Not Listed) LT 26
ANYTHING COULD HAPPEN (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Tunes LLC, ASCAP/Global Talent Publishing, PRS), HL, H100 70
THE ART OF PEER PRESSURE (i RBH 49)
AS LONG AS YOU LOVE ME (Podney Jenkins Productions, BMI/EMI Blackwood Music Inc., BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Sony/ATV Songs LLC, BMI/Three Dimension, BMI/Bieber Time Publishing, ASCAP/Universal Music Corporation, ASCAP/FF To Def Publishing, LLC, BMI/Tre Ball Music, BMI), HL, H100 9

B

BACKSEAT FREESTYLE (Not Listed) RBH 35
BALADA (TCHE TCHERERE TCHE TCHE) (EMI April Music, Inc., ASCAP/Sony Luvn Edicoes Musicais Ltd., SACM/Sony/ATV Discos Music Publishing LLC, ASCAP) LT 1
BALL (Crown Club Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Foray Music, SESAC/Rico Love Is Still A Rapper, SESAC/E Hood 66 Music, SESAC/Grandma's Boy, SESAC/Young Money Publishing Inc., BMI), AMP, H100 88; RBH 22
BANDZ A MAKE HER DANCE (Sounds From Eardrums, ASCAP/Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Tefnoise Publishing, BMI/Big Music, Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), AMP, H100 42; RBH 8
BEAUTY AND A BEAT (MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Anton Zaslavski, GEMA/Kobalt Music Publishing America, Inc., ASCAP/Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI), HL, H100 54
BEER MONEY (Warner-Tamerlane Publishing Corp., BMI/Against The Wind Publishing, BMI/Songs Of The Corn, BMI/Southeast Independent Music Publishing, LLC, BMI/Internal Combustion Music, BMI/Kickin' Grids Music, BMI/Songs Of Universal, Inc., BMI/Altno Music, BMI/Songs From The Engine Room, BMI), AMP, H100 64; H100 64
BEER WITH JESUS (EMI Blackwood Music Inc., BMI/Crickeet On The Line Music, BMI/40 Music, BMI/13th Avenue Music, BMI/Songs Of StyleSonic, SESAC/Melvin's Pistol Music, SESAC), AMP, H100 34

BEGIN AGAIN (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 16; H100 68
BELIEVE IT (Robert Williams, ASCAP/Young Shun, BMI/4 Blunts Lit At Once Publishing, BMI/First N' Gold Publishing, BMI) RBH 38
BESOS AL AIRE (Latin Power Copyright, SESAC/Latin Power Music, Inc., BMI/Songs Of Latin Power, BMI) LT 33
BETTER DIG TOW (Tunes Of Bigger Picture, ASCAP/Vista Loma Music, ASCAP/Crazy Water Music, ASCAP/Little Blue Egg, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Unfair Entertainment, ASCAP) CS 9; H100 53
BIRTHDAY SONG (Ty Epps Music, ASCAP/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Sony Digital Music Group, BMI/24/7 Bangville, BMI/Irving Music, Inc., BMI/B Wheezy Publishing, BMI/Hip Hopville USA Music, BMI/Great South Bay Music, BMI), HL, H100 48; RBH 10
BITCH, DON'T KILL MY VIBE (Not Listed) RBH 33
BLOW ME (ONE LAST KISS) (EMI Blackwood Music Inc., BMI/Pink Inside Publishing, BMI/Kurston Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 15
BLOW AWAY (Global Dog Music, ASCAP/Lunlight Music, ASCAP/Big Loud Songs, ASCAP/Angel River Songs, ASCAP), AMP, CS 3; H100 21
EL BUEN EJEMPLO (Dulce Maria Music, SESAC/Eduera Ideas, SESAC) LT 30

C

CABECITA DURA (Arpa Musical, LLC, BMI/Ferza Publishing, BMI) LT 6
CALL ME MAYBE (Jeepsen Music Publishing, SOCAN/Regular Monkey Productions, SOCAN/Tavish Crowe, SOCAN), AMP, H100 30
CELEBRATION (Sony/ATV Songs LLC, BMI/BabyG-ame Music, BMI/Culture Beyond Ur Experience Publishing, BMI/Songs Of Universal, Inc., BMI/Iygamian Music, BMI/EMI Blackwood Music Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Wiz Khalifa Publishing, BMI/Dade Co. Project Music, Inc., BMI), AMP, HL, RBH 29
EL CERRITO PLACE (Gattis Music, BMI) CS 23; H100 85
CLIQUE (Hit Boy Music, BMI/You Can't Teach Bien The Shih, BMI/Songs Of Universal, Inc., BMI/FF To Def Publishing, LLC, BMI/Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Carter Boys Music, ASCAP/Copyright Control), HL, H100 16; RBH 7
COME WAKE ME UP (Warner-Tamerlane Publishing Corp., BMI/Little Beluga Music, BMI/Warner-Chappell Music Scandinavia AB, STIM/WB Music Corp., ASCAP), AMP, CS 11; H100 60
CON QUIEN SE QUEDA EL PERRO (Not Listed) LT 37
COWBOYS AND ANGELS (Big Music Machine, BMI/Golden Gears Music, BMI/Sony/ATV Tree Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/Contentment Music, BMI/Made For This Music, BMI), AMP, HL, CS 21
CREEPIN' (Sony/ATV Tree Publishing, BMI/Sin-nerlina Music, BMI/Warner-Tamerlane Publishing Corp., BMI/The Good The Bad The Ugly Publishing, BMI), AMP, HL, CS 18; H100 72
CRUISE (Big Loud Mountain, BMI/Big Loud Bucks, BMI/Big Red Toe, BMI/Deep Fried Dreams, BMI/

Duck Jamela, BMI/Artist Revolution, SESAC) CS 2; H100 20
CRYING ON A SUITCASE (Writers Of Sea Gayle Music, BMI/EMI Blackwood Music Inc., BMI/Little Doody Music, BMI/Songs Of Peer Ltd., ASCAP/Team Thrash, ASCAP), AMP, HL, CS 31

D

DANCE FOR YOU (2082 Music Publishing, ASCAP/WB Music Corp., ASCAP/RZE Music Publishing, ASCAP/Universal Music Corporation, ASCAP/EMI April Music, Inc., ASCAP/B-Day Publishing, ASCAP), AMP, HL, H100 79; RBH 19
DESDE QUE SE FUE (Julca Brothers Music Inc., BMI/Sony/ATV Latin Music Publishing, LLC, BMI) LT 39
DETRAS DE MI VENTANA (Sony/ATV Discos Music Publishing LLC, ASCAP/Sony/ATV Mexico, S.A. De C.V.) LT 31
DIAMONDS (EMI Blackwood Music Inc., BMI/Matza Ballzack Music, BMI/Where Da Kasz At, BMI/EMI April Music, Inc., ASCAP), HL, H100 4; RBH 1
DICED PINEAPPLES (4 Blunts Lit At Once Publishing, BMI/EMI Blackwood Music Inc., BMI/Heartfelt Productions LLC, BMI/Songs Of Universal, Inc., BMI/Dead Stock Music, BMI/WB Music Corp., ASCAP/Live Write LLC, BMI), AMP, HL, H100 82; RBH 20
DID IT FOR THE GIRL (Super Effusion, BMI/Big Music Machine, BMI/Bates 'N' Hooks Music, BMI/Songs Of Universal, Inc., BMI/House Of Seb Gayle Music, ASCAP/Big Red Toe, BMI/Big Loud Bucks, BMI/Amarillo Sky Songs, BMI), HL, CS 20; H100 80
DIE YOUNG (Dynamite Cop Music, BMI/Where Da Kasz At, BMI/Kasz Money Publishing, ASCAP/Matza Ballzack Music, BMI/WB Music Corp., ASCAP/FBH Music, ASCAP/Bearvon Music, ASCAP/Oneology Publishing, ASCAP/Prescription Songs, LLC, ASCAP), AMP, H100 6
DIOSA DE LOS CORAZONES (Los Magnifikos Music Publishing, ASCAP) LT 19
DIVE (Rico Love Is Still A Rapper, SESAC/EMI Foray Music, SESAC/EMI Entertainment World, SESAC/Jimpub Music, BMI/EMI Blackwood Music Inc., BMI/Hypnotic Beats, BMI/Rebel Made LLC, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Jesse Jaye Music, ASCAP/Reach Music Publishing, Inc., ASCAP), HL, RBH 46
DIVE IN (April's Boy Musik, BMI/Warner-Tamerlane Publishing Corp., BMI/No Quinquedance Music Publishing, BMI/Downtown DMP Songs, BMI/Left Field Music, BMI/Bar Raising Tracks, BMI/Josh Garrison Publishing Designee, BMI), AMP, H100 83; RBH 21
DO MY DANCE (Iygamian Music, BMI/EMI Blackwood Music Inc., BMI/David's Art Publishing, ASCAP/Ty Epps Music, ASCAP), HL, RBH 42
DONT JUDGE ME (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Tre Ball Music, BMI/Three Dimension, BMI/Sony/ATV Songs LLC, BMI/MessyMusic, SOCAN/Mark Pellizzer, SOCAN), HL, H100 95; RBH 26
DONT MIND (Mary J. Blige Music, ASCAP/Universal Music Corporation, ASCAP/Priscilla Renea Productions, BMI/Power Pen Biz Publishing, BMI/Te-Bass Music Inc., BMI/EMI Blackwood Music Inc., BMI/Altno Music Inc., BMI/Wonda Songs Inc., ASCAP/Keith Duplessis, ASCAP/Big R Publishing, ASCAP/Warner-Tamerlane Publishing Corp., BMI), AMP, HL, RBH 44
DONT RUSH (Tiltawhirl Music, BMI/Carnival Music Group, BMI/Bluewater Music Services Corporation, BMI/Lindsay Dawn Chapman, ASCAP) CS 25; H100 92
DONT STOP THE PARTY (Abuela y Tia Songs, BMI/Sony/ATV Songs LLC, BMI/Pisang Music Ltd., BMI/MIA DJ Chino, BMI/Jorge Gomez Martinez, BMI/Catherine's Peak Music, BMI), HL, H100 91
DONT WAKE ME UP (Culture Beyond Ur Experience Publishing, BMI/Songs Of Universal, Inc., BMI/Jean Baptiste Music, ASCAP/Cherry Lane Music Publishing Company Inc., ASCAP/Meloist Music Publishing, BMI/Michael McHenry Music, BMI/Downtown DMP Songs, BMI/Discovery One, ASCAP/Guella Studios Limited, ASCAP/Barrow Gang, ASCAP/B Useek Songs, ASCAP/Universal Music Corporation, ASCAP/Priscilla Renea Productions, BMI/Power Pen Associated, ASCAP/WB Music Corp., ASCAP/Ultra Ear Music, BMI/Basic Studio S.R.L., SIAE/Cook-Air Empire Productions, SIAE/DF Limits srl, SIAE), AMP, HL, H100 11
DONT YOU WORRY CHILD (Lateral Publishing, ASCAP/Universal Music Publishing Scandinavia AB/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Music Publishing UK Ltd, PRS), HL, H100 57
DUTTY LOVE (Crown P Music Publishing, BMI/EMI Blackwood Music Inc., BMI) LT 9

E

ECHA PALLA (IMANOS PARRIBA) (Abuela y Tia Songs, BMI/Sony/ATV Songs LLC, BMI/DJ Buddha Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Papavo Music Publishing, BMI/Belmondo Publishing, BMI) LT 10
ENOUGH OF NO LOVE (She Wrote It!, ASCAP/Universal Music Corporation, ASCAP/H Money Music, ASCAP/Darkchild Songs, ASCAP/RJ Productions LLC, ASCAP/EMI April Music, Inc., ASCAP/RKeyTek Music LLC, BMI/Sony/ATV Songs LLC, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), AMP, HL, RBH 40
EN RESUMEN (LGA Music Publishing, BMI/Los Compositores Publishing, BMI) LT 24
ESTAS AHÍ? (PMC La Editora, ASCAP/Lanfranco Music, ASCAP) LT 42
EVERYBODY TALKS (Downtown DMP Songs, BMI/CYP One Publishing, ASCAP/DLJ Songs, ASCAP), AMP, H100 26
EVERY STORM (BRUNS OUT OF RAIN) (Crystal Beach Music, BMI/Third Tier Music LLC, BMI/Always Alone Songs, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Raylene Music, ASCAP/BMG Rights Management (US) LLC, ASCAP) CS 19; H100 77

F

FADE INTO YOU (WB Music Corp., ASCAP/Who Wants To Buy My Publishing, ASCAP/External Combustion Music, ASCAP/Universal Music Corporation, ASCAP/Smack Ink, ASCAP/Smack Songs LLC, ASCAP/ReHate Music, Inc., ASCAP/Smacktown Music, ASCAP), AMP, HL, CS 32
FASTEST GIRL IN TOWN (Sony/ATV Tree Publishing, BMI/Pink Dog Publishing, BMI/Ten Ten Music Group, Inc., ASCAP), HL, CS 7; H100 47
FEEL AGAIN (Midchite Miracle Music, ASCAP/Velvet Hammer Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/Acornman Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Butterfoot Music, ASCAP/Blastonaut Music, BMI/Patriot Games Publishing, ASCAP), AMP, HL, H100 50
FINALLY FOUND YOU (Artist Publishing Group

East, SESAC/W.B.M. Music Corp., SESAC/Artist Publishing Group West, ASCAP/WB Music Corp., ASCAP/Music All Stars, SOCAN/R2hab Music, ASCAP/Sony/ATV Tunes LLC, ASCAP/ScReo, BUMA/TALPA Music Publishing, BUMA/EIP Music, ASCAP/Samuel Adams Winery Publishing, ASCAP/Tenor Music, BMI), AMP, HL, H100 37
F\*\*KIN PROBLEMS (ASAP Rocky Music Publishing LLC, BMI/Sony/ATV Tunes LLC, ASCAP/Mavor & Moses LLC, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/Herbolicious Music, ASCAP/Black Fountain Music, ASCAP/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Young Money Publishing Inc., BMI/Ty Epps Music, ASCAP/Top Dawg Music, ASCAP/Hard Working Black Folks, ASCAP/WB Music Corp., ASCAP), AMP, HL, H100 73; RBH 16

G

GANGNAM STYLE (J.S. Park Publishing Designee, SESAC/G.H. Yoo Publishing Designee, SESAC/Universal Tunes, SESAC/Songs Of Universal, Inc., SESAC/Sony/ATV Music Publishing, KOMCA, HL, H100 2
GENTE BATALLOSA (Ardaluz Music, BMI/De Calibre Music, BMI) LT 17
GIRL ON FIRE (Leflow Productions, ASCAP/EMI April Music, Inc., ASCAP/Way Above Music, BMI/Sony/ATV Songs LLC, BMI/Linden Springfield, BMI/Songs Of The Knight, ASCAP/Spirit Two Music Inc., ASCAP/EMI Blackwood Music Inc., BMI), AMP, HL, H100 22; RBH 4
GIVE YOUR HEART A BREAK (Jerk Awake, ASCAP/Jetanon Music, ASCAP), AMP, H100 45
GOODBYE IN HER EYES (Weimerhound Music, BMI/Li' Dub Music, BMI/Angelika Music, BMI/Southern Ground, BMI/Brighter Shade, BMI) CS 13; H100 63
GOOD TIME (Ocean City Park, ASCAP/Universal Music Corporation, ASCAP/Stylishly Flytishing Publishing, BMI/Songs Music Publishing, LLC, BMI/Songs For Beans, BMI/Bryantlee Songs, BMI), AMP, HL, H100 14
GUAP (Not Listed) RBH 31

H

HALL OF FAME (Imagem Music, BIEMA/am.composing, LLC, BMI/Universal Music - Z Songs, BMI/BMG Silver Songs, SESAC/Copyright Control), HL, H100 46
HARD TO LOVE (Mike Carb Music, BMI/Dandon Ranch Music, BMI/Over The Bar Music, BMI/3T One Songs, ASCAP/Ariose Music, ASCAP/EMI Christian Music Group, ASCAP), AMP, HL, CS 5; H100 27
HASTA QUE SALGA EL SOL (EMI Blackwood Music Inc., BMI/Crown P Music Publishing, BMI) LT 8
HASTA QUE TE CONOCI (Arabella, ASCAP/Universal Music - MGB Songs, ASCAP) LT 40
HEART ATTACK (Matza Ball Music, BMI/Where Da Kasz At, BMI/EMI Foray Music, SESAC/Rico Love Is Still A Rapper, SESAC/Usner JV SESAC Publishing Designee, SESAC/April's Boy Musik, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP, HL, RBH 18
HO HEY (The Lumineers, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI) H100 17
HOME (CYP One Publishing, ASCAP/Downtown Music Publishing LLC, ASCAP/Falling Art Music, ASCAP/Razor & The Music Publishing, LLC, ASCAP/Dnwyeh Music, BMI), AMP, H100 13
HOW COUNTRY FEELS (Warner-Tamerlane Publishing Corp., BMI/Boatwright Baby, BMI/February 4 Music, BMI/Feermusic III, Ltd., BMI/Songs Of Peer Ltd., ASCAP/Team Thrash, ASCAP), AMP, CS 22; H100 81

I

I ALMOST DO (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 48
I CAN ONLY IMAGINE (Songs Of Universal, Inc., BMI/Culture Beyond Ur Experience Publishing, BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Tre Ball Music, BMI/Artist Publishing Group East, SESAC/Universal Tunes, SESAC/Sony/ATV Songs LLC, BMI/Shapiro, Bernstein & Co., Inc., ASCAP/What A Publishing LTD, SACEM/Plano Songs, BMI/Talpa Music BV, STPMRA/Hister Editions, SACEM/W.B.M. Music Corp., SESAC/LSX Music, SESAC), AMP, HL, H100 78
ICE (Team S Dot Publishing, BMI/Songs Of Universal, Inc., BMI/If You Don't Need Me Don't Leave Me Publishing, BMI/EMI Blackwood Music Inc., BMI/Sony/ATV Tunes LLC, ASCAP/K-Gal Publishing, ASCAP/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), AMP, HL, H100 10; RBH 28
I CRY (Mail On Sunday Music, ASCAP/E-Class Publishing, BMI/Schweezy Beats Publishing, ASCAP/Panic Attack Publishing, ASCAP/Artist's Publishing Group West, ASCAP/WB Music Corp., ASCAP/Sreen Gems-EMI Music Inc., BMI/Dwarf Village, ASCAP/Colegms-EMI Music Inc., ASCAP/Rutland Road Music, ASCAP/Serious Scriptures, ASCAP/Sony/ATV Songs LLC, BMI), AMP, HL, H100 12
IF I DIDN'T HAVE YOU (Legends Of Magic Mustang Music, SESAC/Barrigata Music, SESAC/Sony/ATV Cross Keys Publishing, ASCAP/Becky's Boy Music, ASCAP/Sony/ATV Tree Publishing, BMI), HL, CS 25; H100 98
IF I DIDN'T KNOW BETTER (EMI Blackwood Music Inc., BMI/Mr. Bright Sunshine, BMI/Anum Rae Valkonen Publishing Designee, BMI), HL, CS 39
I KNEW YOU WERE TROUBLE (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI/MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), HL, H100 59
I LIKE GIRLS THAT DRINK BEER (Tokaco Tunes, BMI/Bobby's Lyons, Land and Livestock, BMI/Do Write Music, BMI) CS 35
I LUV DEM STRIPPERS (Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Harajuku Barbie Music, BMI/Songs Of Universal, Inc., BMI/Great South Bay Music, BMI/Hip Hopville USA Music, BMI/Raydiola Music, ASCAP), HL, RBH 47
I'M DIFFERENT (Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Pay DJ Mustard Publishing, ASCAP/North Hudson Music, ASCAP) RBH 30
INCONDIIONAL (Warner-Tamerlane Publishing Corp., BMI/Songs Of Top Stop Music Publishing, BMI/Penluis Music Publishing, BMI) LT 2
IT'S TIME (KIDinaKORNER Publishing, ASCAP/Songs Of Universal, Inc., BMI/Imagine Dragons Publishing, BMI), HL, H100 31
I WILL FALL (Son Of Geert Music, BMI/International Dog Music, BMI) CS 45
I WILL WAIT (Universal Tunes, SESAC), HL, H100 38
I WON'T GIVE UP (Goo Eyed Music, ASCAP/Great Hooks Music, ASCAP/No BS Publishing, ASCAP) H100 43

K

KICK IT IN THE STICKS (EMI Blackwood Music Inc., BMI/Rhettnek Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Indiana Angel Music, BMI/WB Music Corp., ASCAP/Get A Load Of This Music, ASCAP), AMP, HL, CS 46
KISS TOMORROW GOODBYE (Sony/ATV Tree Publishing, BMI/Peanut Mill Songs, BMI/Chrysalis Songs, BMI/Big Motor, BMI/Crazy Water Music, ASCAP/Little Blue Egg, ASCAP), HL, CS 6; H100 29

L

LA MISMA GRAN SENORA (Maximo Aguirre Music Publishing, SACM) LT 43
LATELY (Universal Music - MGB Songs, ASCAP/Zovetnik Music, ASCAP/Penny Funk, BMI/Seven Summits Music, BMI), HL, RBH 41
LEJOS (WB Music Corp., ASCAP/Top Stop Music Publishing, BMI/Penluis Music Publishing, BMI/Maymba Music, Inc., ASCAP/Felo Publishing, ASCAP) LT 36
LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) (Universal Music - Z Tunes LLC, ASCAP/Pan In The Ground Publishing, ASCAP/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/Copyright Control/EMI Music Publishing Ltd, PRS), HL, H100 10
LET THERE BE COWGIRLS (Tunes Of Bigger Picture, ASCAP/Songs Of Category 5, SESAC/Do Write Music, LLC, BMI/Tunes Of RPM, SESAC) CS 42
LIGHTS (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Tunes LLC, ASCAP/Global Talent Publishing, PRS/Major 3rd Music Publishing Ltd, PRS/BMG Rights Management (UK), PRS/BMG Platinum Songs, BMI), HL, H100 19
LIMBO (Not Listed) LT 14
LIVE WHILE WE'RE YOUNG (2101 Songs, BMI/Sony/ATV Songs LLC, BMI/BMG Gold Songs, ASCAP/Chrysalis One Music, LLC, ASCAP/MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), HL, H100 39
LLEVAME CONTIGO (Maymba Music, Inc., ASCAP/Palabras De Romeo, ASCAP) LT 18
LOCKED OUT OF HEAVEN (Mars Force Music, ASCAP/BMG Rights Management (US) LLC, ASCAP/Roc Nation Music, ASCAP/Music Famamoney LLC, ASCAP/EMI April Music, Inc., ASCAP/Toy Plane Music, ASCAP/Universal Music Corporation, ASCAP), AMP, HL, H100 7
LOVIN' YOU IS FUN (Sony/ATV Tree Publishing, BMI/Beavertime Tunes, BMI/Love Monkey Music, BMI), HL, CS 12; H100 62

M

M.A.A.D CITY (Not Listed), AMP, RBH 37
MADNESS (Loosechord Ltd., PRS/Warner-Tamerlane Publishing Corp., BMI), AMP, H100 67
ME LLAMARE TUYO (Hookdaddy Music, BMI/Sony/ATV Latin Music Publishing, LLC, BMI) LT 50
MENTIROSA (Universal Music - MGB Songs, ASCAP) LT 46
MERCY (Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/RLG Music, ASCAP/Songs Of Universal, Inc., BMI/FF To Def Publishing, LLC, BMI/Neighborhood Pusha Publishing, BMI/Sony/ATV Songs LLC, BMI/Ty Epps Music, ASCAP/Copyright Control/Royne Music, ASCAP/The Royalty Network, ASCAP/Universal PolyGram International Publishing, ASCAP/Dub Plate Music Publishing Ltd., ASCAP/World Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 41; RBH 7
MERRY GO 'ROUND (Warner-Tamerlane Publishing Corp., BMI/351 Music, BMI/Want A Fresh One Music, ASCAP/Black River Entertainment LLC, ASCAP/Universal Music Corporation, ASCAP/Smack Ink, ASCAP), AMP, HL, CS 36
MIENTRAS TANTO (Meatysadsongs, ASCAP/WB Music Corp., ASCAP) LT 22
MI PROMESA (Productora de Talentos, BMI) LT 13
MIRANDO AL CIELO (Roberto Tapia Publishing, BMI) LT 5
MISSIN' YOU CRAZY (Bill Butler Music, BMI/EMI April Music, Inc., ASCAP/Funky Merle Music, ASCAP/The Song Factory, LLC, ASCAP/Golden Vault Music, ASCAP), HL, CS 40
MI VIDA ERES TU (Universal Music, Inc., ASCAP) LT 45
MONEY TREES (Not Listed) RBH 29
MY MOMENT (Iyee Simmonds, ASCAP/Drama-Lika The DJ, ASCAP/Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Forver Rich, ASCAP/Music & Dreams Publishing, ASCAP/WB Music Corp., ASCAP/Maybach Music Group, ASCAP/Dhai) Publishing, ASCAP/Universal Music Corporation, ASCAP/Brother Bagz Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP, HL, H100 94; RBH 25

M

M.A.A.D CITY (Not Listed), AMP, RBH 37
MADNESS (Loosechord Ltd., PRS/Warner-Tamerlane Publishing Corp., BMI), AMP, H100 67
ME LLAMARE TUYO (Hookdaddy Music, BMI/Sony/ATV Latin Music Publishing, LLC, BMI) LT 50
MENTIROSA (Universal Music - MGB Songs, ASCAP) LT 46
MERCY (Please Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/RLG Music, ASCAP/Songs Of Universal, Inc., BMI/FF To Def Publishing, LLC, BMI/Neighborhood Pusha Publishing, BMI/Sony/ATV Songs LLC, BMI/Ty Epps Music, ASCAP/Copyright Control/Royne Music, ASCAP/The Royalty Network, ASCAP/Universal PolyGram International Publishing, ASCAP/Dub Plate Music Publishing Ltd., ASCAP/World Music, ASCAP/EMI April Music, Inc., ASCAP), HL, H100 41; RBH 7
MERRY GO 'ROUND (Warner-Tamerlane Publishing Corp., BMI/351 Music, BMI/Want A Fresh One Music, ASCAP/Black River Entertainment LLC, ASCAP/Universal Music Corporation, ASCAP/Smack Ink, ASCAP), AMP, HL, CS 36
MIENTRAS TANTO (Meatysadsongs, ASCAP/WB Music Corp., ASCAP) LT 22
MI PROMESA (Productora de Talentos, BMI) LT 13
MIRANDO AL CIELO (Roberto Tapia Publishing, BMI) LT 5
MISSIN' YOU CRAZY (Bill Butler Music, BMI/EMI April Music, Inc., ASCAP/Funky Merle Music, ASCAP/The Song Factory, LLC, ASCAP/Golden Vault Music, ASCAP), HL, CS 40
MI VIDA ERES TU (Universal Music, Inc., ASCAP) LT 45
MONEY TREES (Not Listed) RBH 29
MY MOMENT (Iyee Simmonds, ASCAP/Drama-Lika The DJ, ASCAP/Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Forver Rich, ASCAP/Music & Dreams Publishing, ASCAP/WB Music Corp., ASCAP/Maybach Music Group, ASCAP/Dhai) Publishing, ASCAP/Universal Music Corporation, ASCAP/Brother Bagz Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI), AMP, HL, H100 94; RBH 25

N

NO LIE (Ty Epps Music, ASCAP/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Sounds From Eardrums, ASCAP), HL, H100 49; RBH 11
NO ME COMPARES (Warner Chappell Music Spain S.A., SGAE/WB Music Corp., ASCAP/Gazul Producciones S.L., ASCAP) LT 38
NO ONE WILL EVER LOVE YOU (EMI Blackwood Music Inc., BMI/Birds With Ears Music, BMI/EMI April Music, Inc., ASCAP/Chief Black Cloud, ASCAP), HL, CS 47
NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS (EMI Blackwood Music Inc., BMI/Crown P Music Publishing, BMI) LT 23
NO WORRIES (Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/EMI Blackwood Music Inc., BMI/If You Need Me Don't Leave Me, BMI/Money Mack Music, BMI), AMP, HL, H100 61; RBH 14
NUBE BLANCA (EMI April Music, Inc., ASCAP/EMI Mexico S.A. de C.V., SACM) LT 44
NUMB (UR IV Music, ASCAP/EMI April Music, Inc., ASCAP/Lateral Publishing, ASCAP/Klas Ahlund Publishing, ASCAP/Sony/ATV Tunes LLC, ASCAP/Universal Music Corporation, ASCAP/Songs Of Universal, Inc., BMI/Refune Music Ltd., ASCAP/Universal Music Publishing Scandinavia AB/Ry Love Music, ASCAP/Flyte Tyme Tunes Inc., ASCAP), HL, H100 84

O

ONE MORE NIGHT (Sudjee Music, BMI/Universal Music - Careers, BMI/MXM Music AB, BMI/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 1
ONE OF THOSE NIGHTS (Universal Music - Careers, BMI/Big Red Toe, BMI/Amarillo Sky Songs, BMI/Chrysalis Songs, BMI/Jim McCormack Music, BMI/BMG Chrysalis Music Publishing, BMI) CS 10; H100 58
TAKE A LITTLE RIDE (Music Of Cal N, BMI/Big Red Toe, BMI/Big Loud Bucks, BMI/Amarillo Sky Songs, BMI/Chrysalis Songs, BMI/Jim McCormack Music, BMI/BMG Chrysalis Music Publishing, BMI) CS 10; H100 58
TAKE A WALK (Boat Builder Music Publishing LLC, BMI/Sony/ATV Songs LLC, BMI), HL, H100 90

O

ONE MORE NIGHT (Sudjee Music, BMI/Universal Music - Careers, BMI/MXM Music AB, BMI/Kobalt Music Publishing America, Inc., ASCAP), HL, H100 1
ONE OF THOSE NIGHTS (Universal Music - Careers, BMI/Big Red Toe, BMI/Amarillo Sky Songs, BMI/Chrysalis Songs, BMI/Jim McCormack Music, BMI/BMG Chrysalis Music Publishing, BMI) CS 10; H100 58
TAKE A LITTLE RIDE (Music Of Cal N, BMI/Big Red Toe, BMI/Big Loud Bucks, BMI/Amarillo Sky Songs, BMI/Chrysalis Songs, BMI/Jim McCormack Music, BMI/BMG Chrysalis Music Publishing, BMI) CS 10; H100 58
TAKE A WALK (Boat Builder Music Publishing LLC, BMI/Sony/ATV Songs LLC, BMI), HL, H100 90

CS 29
THE ONE THAT GOT AWAY (EMI Blackwood Music Inc., BMI/String Stretcher Music, BMI/Universal Music - Careers, BMI/Shitake Maki Publishing, BMI/Vibe Room Music, BMI/Jimbajaya Music, BMI/BJP Administration, BMI), HL, CS 8; H100 51
THE ONLY WAY I KNOW (Did Desperados, LLC, ASCAP/Carol Vincent And Associates, LLC, ASCAP/N7D Publishing Company, Inc., ASCAP/WB Music Corp., ASCAP/Get A Load Of This Music, ASCAP), AMP, CS 28

P

PASARELA (Los Cangria Publishing, ASCAP) LT 21
PAYPHONE (Sudjee Music, BMI/Universal Music - Careers, BMI/Matza Ball Music, BMI/Where Da Kasz At, BMI/Maru Cha Cha, BMI/Lotzah Balls Soup, BMI/E A R Entertainment LTD, ASCAP/BMG Ruby Songs, ASCAP/MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Wiz Khalifa Publishing, BMI), AMP, HL, H100 34
PEGATO SUAVECITO (Sony/ATV Latin Music Publishing, LLC, BMI/Roberto Testa Publishing, SOCAN/Keith Kanashiro Publishing, SOCAN/Spanglish World Publishing, BMI) LT 29
POETIC JUSTICE (Not Listed), AMP, H100 92; RBH 23
POP THAT (Kharibouch Late Publishing Designee, BMI/First N' Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Rock & Lee Music, ASCAP/Music Of Ever Hip-Hop, BMI/BMG Rights Management, BMI/4 Blunts Lit At Once Publishing, BMI), AMP, HL, H100 40; RBH 6
POR QUE LES MIENTAS? (Not Listed) LT 7
POUND THE ALARM (Harajuku Barbie Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/Songs Of RedOne, BMI/Sony/ATV Songs LLC, BMI/2101 Songs, BMI), HL, H100 76
EL PRIMER LUGAR (Universal Music - MGB Songs, ASCAP/Universal Music Mexico S.A. de C.V., SACM) LT 12
PUT IT DOWN (Galassi Foreign Floss Publishing, Inc., BMI/Team S Dot Publishing, BMI/Songs Of Universal, Inc., BMI/Dem Jointz Music, BMI/Culture Beyond Ur Experience Publishing, BMI), HL, H100 74; RBH 17

R

RADIOACTIVE (KIDinaKORNER Publishing, ASCAP/Songs Of Universal, Inc., BMI/Imagine Dragons Publishing, BMI), HL, H100 87
READY OR NOT (Seven Peaks Music, ASCAP/Take It To The Bridge Music, ASCAP/Roditis Music, ASCAP/Songs Of Kobalt Music Publishing America, Inc., BMI/Here's Lookin' At You Kidd Music, BMI/Sony/ATV Songs LLC, BMI/Fueled By BMI, BMI/Warner-Tamerlane Publishing Corp., BMI/ChrisSanSongs, Inc., BMI/Nickel Shoe Music Co. Inc., BMI), AMP, HL, H100 95
RED (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 24; H100 89
REMEMBER YOU (Not Listed) RBH 36
REPRESENTIN' (Ludacris Worldwide Publishing, Inc., ASCAP/EMI April Music, Inc., ASCAP/EMI Blackwood Music Inc., BMI/Jimpub Music, BMI/Rico Love Is Still A Rapper, SESAC/W.B.M. Music Corp., SESAC/Jesse Jaye Music, ASCAP/Reach Music Publishing, Inc., ASCAP/Outlandish Pursuit, BMI/Rebel Made LLC, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI/Rotomono Publishing, BMI), HL, RBH 22

S

SAME LOVE (Macklemore Publishing, BMI/Ryan Lewis Publishing, BMI/Mary Lambert Publishing Designee, ASCAP) RBH 43
SAN LUNES (Not Listed) LT 27
SAY GOODNIGHT (Songs Of Universal, Inc., BMI/Kreative Songs, BMI/Music Of Stage Three, BMI/Gutter-N-Grace Music, BMI/Roger's Dream Music, BMI/BMG Chrysalis Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Mr. Bright Sunshine, BMI), HL, CS 44
SHERANE A.K.A. MASTER SPLINTER'S DAUGHTER (Not Listed) RBH 50
SIN MIEDO (Treo Productions, SESAC/Sony/ATV Timber, SESAC/Red Traxx Music, ASCAP/JDK Tome Publishing, ASCAP/Copyright Control) LT 49
SIN RESPIRACION (Ideas Enterprises, Inc., BMI/Editora de Ideas, SESAC/Editorial LGA, SESAC/Alvani Music Publishing, SESAC) LT 16
SIN TI (I DON'T WANT TO MISS A THING) (Real-song, ASCAP) LT 35
SKYFALL (Universal Songs Of PolyGram International, BMI/EMI Blackwood Music Inc., BMI/EMI Music Publishing Ltd., PRS), HL, H100 56
SOLO VINE A DESPDIRME (DEL Melodies, BMI/BadSin Publishing, BMI) LT 4
SOMEBODY'S HEARTBREAK (Songs Of Universal, Inc., BMI/Universal Music - Careers, BMI/High Powered Machine Music, BMI/Happy Little Man Publishing, BMI), HL, CS 38
SOMEBODY THAT I USED TO KNOW (Op Shop Songs Pty Ltd, APRA/Kobalt Music Services Australia Pty Ltd, APRA/Songs Of Kobalt Music Publishing America, Inc., BMI/Unichappell Music, Inc., BMI), AMP, H100 32
SOME NIGHTS (WB Music Corp., ASCAP/FBR Music, ASCAP/Bearvon Music, ASCAP/Rough Art, ASCAP/Shira Lee Lawrence Rick Music, BMI/Way Above Music, BMI/Sony/ATV Songs LLC, BMI), AMP, HL, H100 3
SORRY IC Harris, ASCAP/Royalty Fightings, ASCAP/Universal Music Corporation, ASCAP/Pretty Girls And Big Love Songs, BMI/Songs Of Universal, Inc., BMI/Elvis Live Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 48
SOUTHERN COMFORT ZONE (House Of Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP/Didn't Have To Be Music Publishing, ASCAP), HL, CS 17; H100 21
STAY STAY STAY (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 50
SWIMMING POOLS (DRANK) (WB Music Corp., ASCAP/Hard Working Black Folks, ASCAP/Top Dawg Music, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Brother Bagz Publishing, BMI), AMP, H100 25; RBH 5

S

SAME LOVE (Macklemore Publishing, BMI/Ryan Lewis Publishing, BMI/Mary Lambert Publishing Designee, ASCAP) RBH 43
SAN LUNES (Not Listed) LT 27
SAY GOODNIGHT (Songs Of Universal, Inc., BMI/Kreative Songs, BMI/Music Of Stage Three, BMI/Gutter-N-Grace Music, BMI/Roger's Dream Music, BMI/BMG Chrysalis Music Publishing, BMI/EMI Blackwood Music Inc., BMI/Mr. Bright Sunshine, BMI), HL, CS 44
SHERANE A.K.A. MASTER SPLINTER'S DAUGHTER (Not Listed) RBH 50
SIN MIEDO (Treo Productions, SESAC/Sony/ATV Timber, SESAC/Red Traxx Music, ASCAP/JDK Tome Publishing, ASCAP/Copyright Control) LT 49
SIN RESPIRACION (Ideas Enterprises, Inc., BMI/Editora de Ideas, SESAC/Editorial LGA, SESAC/Alvani Music Publishing, SESAC) LT 16
SIN TI (I DON'T WANT TO MISS A THING) (Real-song, ASCAP) LT 35
SKYFALL (Universal Songs Of PolyGram International, BMI/EMI Blackwood Music Inc., BMI/EMI Music Publishing Ltd., PRS), HL, H100 56
SOLO VINE A DESPDIRME (DEL Melodies, BMI/BadSin Publishing, BMI) LT 4
SOMEBODY'S HEARTBREAK (Songs Of Universal, Inc., BMI/Universal Music - Careers, BMI/High Powered Machine Music, BMI/Happy Little Man Publishing, BMI), HL, CS 38
SOMEBODY THAT I USED TO KNOW (Op Shop Songs Pty Ltd, APRA/Kobalt Music Services Australia Pty Ltd, APRA/Songs Of Kobalt Music Publishing America, Inc., BMI/Unichappell Music, Inc., BMI), AMP, H100 32
SOME NIGHTS (WB Music Corp., ASCAP/FBR Music, ASCAP/Bearvon Music, ASCAP/Rough Art, ASCAP/Shira Lee Lawrence Rick Music, BMI/Way Above Music, BMI/Sony/ATV Songs LLC, BMI), AMP, HL, H100 3
SORRY IC Harris, ASCAP/Royalty Fightings, ASCAP/Universal Music Corporation, ASCAP/Pretty Girls And Big Love Songs, BMI/Songs Of Universal, Inc., BMI/Elvis Live Music, BMI/EMI Blackwood Music Inc., BMI), HL, RBH 48
SOUTHERN COMFORT ZONE (House Of Sea Gayle Music, ASCAP/EMI April Music, Inc., ASCAP/Didn't Have To Be Music Publishing, ASCAP), HL, CS 17; H100 21
STAY STAY STAY (Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 50
SWIMMING POOLS (DRANK) (WB Music Corp., ASCAP/Hard Working Black Folks, ASCAP/Top Dawg Music, ASCAP/Warner-Tamerlane Publishing Corp., BMI/Brother Bagz Publishing, BMI), AMP, H100 25; RBH 5

T

TAKE A LITTLE RIDE (Music Of Cal N, BMI/Big Red Toe, BMI/Big Loud Bucks, BMI/Amarillo Sky Songs, BMI/Chrysalis Songs, BMI/Jim McCormack Music, BMI/BMG Chrysalis Music Publishing, BMI) CS 10; H100 58
TAKE A WALK (Boat Builder Music Publishing LLC, BMI/Sony/ATV Songs LLC, BMI), HL, H100 90

THE A TEAM (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Songs LLC, BMI), HL, H100 35
TELESCOPE (Castle Bound Music, Inc., SESAC/We Be Partying, ASCAP/Raylene Music, ASCAP) CS 47
TE MIRABAS MAS BONITA (Arpa Musical, LLC, BMI) LT 32
THINKIN BOUT YOU (Big Music, Inc., BMI/Heavens Research, BMI/Downtown Music Publishing LLC, ASCAP), AMP, H100 44; RBH 9

## EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Epic Records names **Scott Seviour** executive VP of marketing and artist development. He was senior VP of artist development at RCA Music Group.

Universal Music Group promotes **Yvonne Yuen** to senior VP of international marketing for Universal Music South East Asia. She was VP of marketing.

Sony Masterworks U.S. names **Chuck Mitchell** senior VP. He was VP of jazz/classical/adult at eOne Music.

Sidewalk Records appoints **Roger Fregoso** director of regional promotion for the West Coast. He was an assistant to Rodeowave's Lori Hartigan.



**PUBLISHING:** BMI promotes **Dan Spears** to VP of licensing, industry relations. He was assistant VP, key accounts, licensing.

**TOURING:** Global Spectrum taps **Mike Dyer** as GM of Bangor, Maine's 8,000-seat Cross Insurance Center, which is slated to open next fall. He was director of the Bass Park Complex in Bangor.

VenuWorks promotes **Tammy Koolbeck** to senior VP and **John Siehl** to regional VP. Koolbeck was VP, and Siehl was national director of support services.

The Wolf Trap Foundation for the Performing Arts in Vienna, Va., names **Arvind Manocha** president/CEO. He was COO of the Los Angeles Philharmonic Assn.

**RELATED FIELDS:** The Country Music Hall of Fame and Museum in Nashville appoints **Michelle Sabo** director of marketing. She was marketing coordinator.

—Edited by Mitchell Peters

## GOODWORKS

### MUSICARES SETS UP SANDY RELIEF FUND

In the wake of Hurricane Sandy, MusiCares has established a fund to support members of the music community affected by the storm. The MusiCares Hurricane Sandy Relief Fund has been created so music people in crisis can quickly get help.

Music people seeking assistance and individuals interested in supporting MusiCares' relief efforts can visit [MusiCares.org](http://MusiCares.org), where they'll find a downloadable application, toll-free contact numbers, a list of other resources and a donation link.

"This fund offers immediate resources for people who need the help," says Neil Portnow, president/CEO of the Recording Academy and MusiCares. "And secondly, it provides a simplified and fast-track application process so we'll be able to react quickly and get people the aid they need."

Assistance encompasses a wide range of basic living expenses like shelter, food, utilities and transportation, as well as medical expenses, clothing, instrument and recording equipment replacement, relocation costs, home repairs and debris removal.

Portnow adds that a third component is in the mix: participation in other fund-raising activities to bring in more funds. "These activities can be something we mount on our own or in partnership with other organizations, artists and industry communities," he says. In the discussion phase is a potential West Coast fund-raiser that would involve the Grammy Museum and AEG.

MusiCares was on the front lines in the aftermath of Hurricane Katrina and the Nashville flood, disbursing funds and other assistance. "MusiCares is able to take action to provide immediate assistance to members of our music family in times of crisis," Portnow says. "This instance is no different. MusiCares' safety net of resources mirrors the generosity of the music industry at large."

—Gail Mitchell

## ALICE IN WEMBLEY LAND

Some 40 years after playing his first gig at London's Wembley Arena, rock legend **ALICE COOPER** was recently honored as the only international act to headline the iconic venue in five consecutive decades. Flanking Cooper and his handprints in the arena's Square of Fame are Wembley GM **JOHN DRURY** (left) and marketing manager **ROB LIEVESLEY**. PHOTO: STUART WILSON



**1 FUSE WAS OUT IN FULL FORCE** at New Orleans' Voodoo Music+Arts Experience on Oct. 27 as part of Scope Mouthwash's "Encourage Courage" campaign. Plugging into the Crescent City scene are (from left) Fuse senior VP of national ad sales **JASON MILLER**, news co-anchor **JACK OSBOURNE**, advertising account executive **LIZ PHILLIPS** and VP of East Coast ad sales **MIKE ROCHE**. PHOTO: AUBREE LENNON/FUSE

**2 ERIN BOHEME** premiered her "In My Place" music video and performed tracks from her upcoming CD, *What a Life*, at Village Studios in Los Angeles. Also in the house (from left): the album's co-producer **ALAN CHANG** and producer **MICHAEL BUBLÉ** with Concord Music Group chief creative officer **JOHN BURK**. PHOTO: TIM NORRIS



**.biz** Additional photos online this week at [billboard.biz](http://billboard.biz).

To submit your photos for consideration, please send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).

## CMA Awards: Toasting Country Music's Finest Stars

In addition to ushering in the 46th annual Country Music Assn. Awards—led by big winners Blake Shelton, Miranda Lambert and inaugural lifetime achievement award winner Willie Nelson—Nashville provided the stage for a host of pre- and post-award celebrations.



**1 HUSBAND AND WIFE** duo Thompson Square became the only established married-duo act in the awards' history to win vocal duo of the year and also broke Sugarland's five-year winning streak in the category. Celebrating the achievement are (from left) BBR Management VP **SHAWN PENNINGTON**, Thompson Square's **KEIFER** and **SHAWNA THOMPSON**, Dashboard Media president **NATALIE KILGORE** and BBR Management associate manager **LESLEY KALISH**. PHOTO: JAY JONES

**2 SONY MUSIC NASHVILLE'S** post-CMA fete included (back row, from left) artists **CASEY JAMES**, **KIX BROOKS**, **JERROD NIEMANN** and **TYLER FARR**; Bush Hawg members **SHAUN AMES**, **ALEX WILSHIRE**, **CRAIG HAND**, **BEN HELTON** and **RUSS CALDWELL**; artist **CHRIS YOUNG**; Bush Hawg's **JIM PHIPPS**, Sony Nashville VP of legal and business affairs **ANGIE MAGILL**; RCA Nashville VP of national promotion **KEITH GALE**; Sony Nashville VP of sales **CARYL HEALEY**; Columbia Nashville VP of national promotion **NORBERT NIX**; and Love and Theft's **ERIC GUNDERSON** and **STEPHEN BARKER LYLES**. In the front, from left: Sony Nashville senior VP of finance and operations **MIKE CRAFT**; Arista Nashville VP of national promotion **LESLEY TYSON**; artists **JOANNA SMITH**, **KELLY CLARKSON**, **KENNY CHESNEY** and **MIRANDA LAMBERT**; Sony Nashville chairman/CEO **GARY OVERTON**; artist **ANGIE JOHNSON**; Henningsens members **AARON**, **CLARA** and **BRIAN HENNINGSENS**; artist **KRISTEN KELLY**; Sony Nashville senior VP of marketing **PAUL BARNABEE**, senior director of A&R **LISA RAMSEY-PERKINS** and VP of A&R **JIM CATINO**. PHOTO: ALAN POIZNER

**3 LYLE LOVETT** was presented with ASCAP's Creative Voice Award during the organization's 50th annual Country Awards. From left: ASCAP senior creative director **MICHAEL MARTIN** and president/chairman **PAUL WILLIAMS**, Lovett and ASCAP senior creative director **LEANN PHELAN**. PHOTO: RICK DIAMOND

**4 HONOREES AND EXECUTIVES** at BMI's 60th annual Country Awards included (from left) BMI assistant VP of writer/publisher relations **CLAY BRADLEY**, country songwriter of the year **DALLAS DAVIDSON**, BMI president/CEO **DEL BRYANT**, Country Icon honoree **TOM T. HALL**, country songwriter and country song of the year honoree **LUKE LAIRD**, country song of the year honoree **RHETT AKINS** and BMI VP of writer/publisher relations **JODY WILLIAMS**. PHOTO: JOHN RUSSELL

**5 DOING THEIR OWN SHARE** of celebrating at Universal Music Group Nashville's after-party are (standing, from left) Little Big Town's **KIMBERLY SCHLAPMAN**, **KAREN FAIRCHILD** and **JIMI WESTBROOK**; Sugarland's **KRISTIAN BUSH**; artists **ERIC PASLAY** and **DIERKS BENTLEY**; Lady Antebellum's **DAVE HAYWOOD**; UMG Nashville chairman/CEO **MIKE DUNGAN**; Universal Music Group Distribution president/CEO **JIM URIE**; UMG executive VP/CFO **BOYD MUIR**; Lady Antebellum's **HILLARY SCOTT**; artist **ERIC CHURCH**; and Little Big Town's **PHILLIP SWEET**. Seated, from left: artists **LUKE BRYAN** and **DARIUS RUCKER** with Lady Antebellum's **CHARLES KELLEY**. PHOTO: CHRIS HOLLO

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