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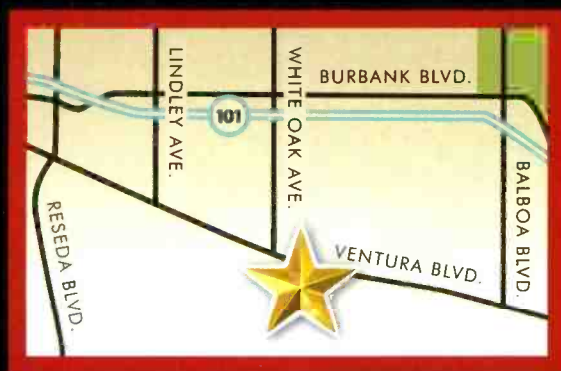
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ON THE CHARTS

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ON THE COVER: Illustration by Joe Zeff Design.
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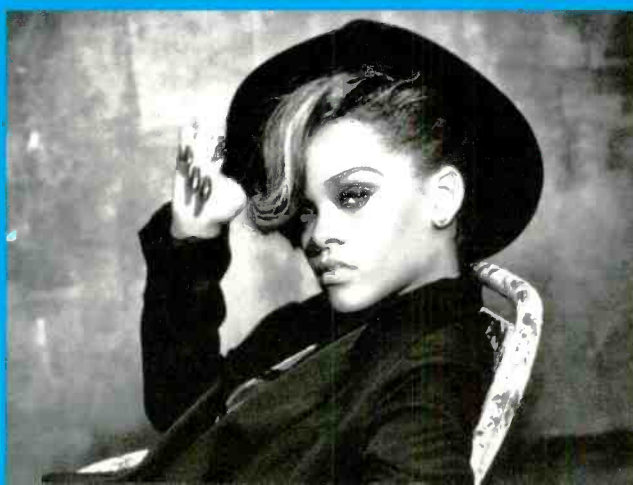


MICHAEL BUBLE

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360 DEGREES OF BILLBOARD

HOME FRONT



Online

.COM EXCLUSIVES

Visit Billboard.com this week as we explore Rihanna's 20 biggest Billboard hits and dissect her hot new album, *Talk a Good Game*, track by track.

Print

YEAR-END ISSUE

Who'll be Billboard's 2011 Artist of the Year? What were the top stories of the past 12 months? Find out Dec. 10 when Billboard publishes its year-end double issue, the Year in Music.

EMI UPFRONT

>>> GOOGLE MUSIC LAUNCHES

Google didn't disappoint in its hotly anticipated launch event for Google Music in Los Angeles on Nov. 16. Although the company is relatively late in launching a music-download store, it has put together a compelling suite of features that should put Apple, Amazon and other competitors on alert.

Attendees and YouTube viewers got a look at the long-expected MP3 store and sharing functions. But they also saw a big emphasis on free content from major artists and an unexpected platform for independent acts to sell music directly to consumers.

Google's download store launches with what the company describes as more than 1,000 content partners including Universal Music Group, EMI, Sony, Merlin, Iris Distribution, TuneCore, the Orchard, INgrooves, Beggars Group, Merge and Warp.

Warner Music was notably absent but speaker Zahava Levine, chief counsel for YouTube, says that it hopes to announce more partners soon.

Google Music is open to everyone in the United States without invitation. New versions of the Web player and Android app are available now. Google announced it has activated 200 million Android devices worldwide and is adding 550,000 such devices each day.

The download store is integrated with Android Market, which already had stores for apps, books and videos. Purchased downloads are 320 kbps MP3s and are instantly added to a user's locker. Google has emphasized curation by adding sections for new releases, staff picks and promotions.

Reporting by Glenn Peoples.



LABELS BY ED CHRISTMAN

Hello Goodbye: EMI Divvied Up

Recorded music is home on the Grainge at UMG; Sony/ATV's Bandier back in the saddle at EMI Publishing

When Citigroup took over EMI in February and moved to put the major on the block, many industry insiders hoped for a storybook ending.

With an eye on preserving its identity and integrity, EMI CEO Roger Faxon argued for the major to be sold as a whole, with publishing and recorded-music operations staying together. Such a sale—most likely to private equity—would've allowed EMI to remain the fourth stand-alone major. Moreover, that outcome held the greatest chance for EMI employees to keep their jobs.

At Warner Music Group, Edgar Bronfman Jr. was hoping to cement his legacy as a music industry deal-maker. Having created the Universal Music Group (UMG) powerhouse by buying MCA and then merging it with PolyGram, he later led a leveraged buyout of WMG from Time Warner. Including the latest effort, he tried three

times to buy EMI. But his dream to merge the two into the third music industry giant fell by the wayside last week, and sources suggest he'll likely resign as WMG's chairman before the end of the year.

Among artists, managers and retailers, many hoped EMI could remain independent or merge into WMG. Their primary concern: avoiding the further concentration of power into the hands of two majors, a development likely to limit their own negotiating options.

Yet clearly some dreams did come true. Sony/ATV Music Publishing chairman/CEO Martin Bandier, the savvy music publishing executive who helped build EMI into a powerhouse before turning the same trick at Sony/ATV, will now have both catalogs as separate companies under one corporate roof. The investment group led by Sony Corp. won the auction to acquire EMI Music Publish-

ing for \$2.2 billion.

Bandier says it "feels unbelievable" to be reunited with EMI's catalog, long considered the most select song collection in existence. "I am ecstatic and pinching myself," he adds. "It's a reunion with a company that I feel close to and helped to build."

Along with Bandier, UMG chairman/CEO Lucian Grainge emerges as a big winner: UMG owner Vivendi's agreement to buy EMI's recorded-music division for £1.2 billion (\$1.9 billion) ensures that the now Doug Morris-led Sony Music Entertainment won't be able to overtake UMG's industry-leading market share in the United States, something it's been threatening to do all year.

While both deals face regulatory approval (see story, page 11), they'll significantly alter the face of the industry. If approved, UMG's acquisition of EMI Recorded Music will create a behemoth

boasting the catalogs of both the Beatles and the Rolling Stones, as well as Coldplay, U2 and pop divas Lady Gaga and Katy Perry.

Based on the most recent fiscal years, an expanded UMG would boast \$7.7 billion in revenue, with \$6 billion generated by its current operations and the \$1.7 billion in revenue reported by EMI. Sony Corp.—which doesn't break out financial results from Sony Music Entertainment and Sony Music Entertainment Japan, which are run separately—would have music revenue of \$6.8 billion. WMG had nearly \$3 billion in revenue in its most recently reported fiscal year ended Sept. 30.

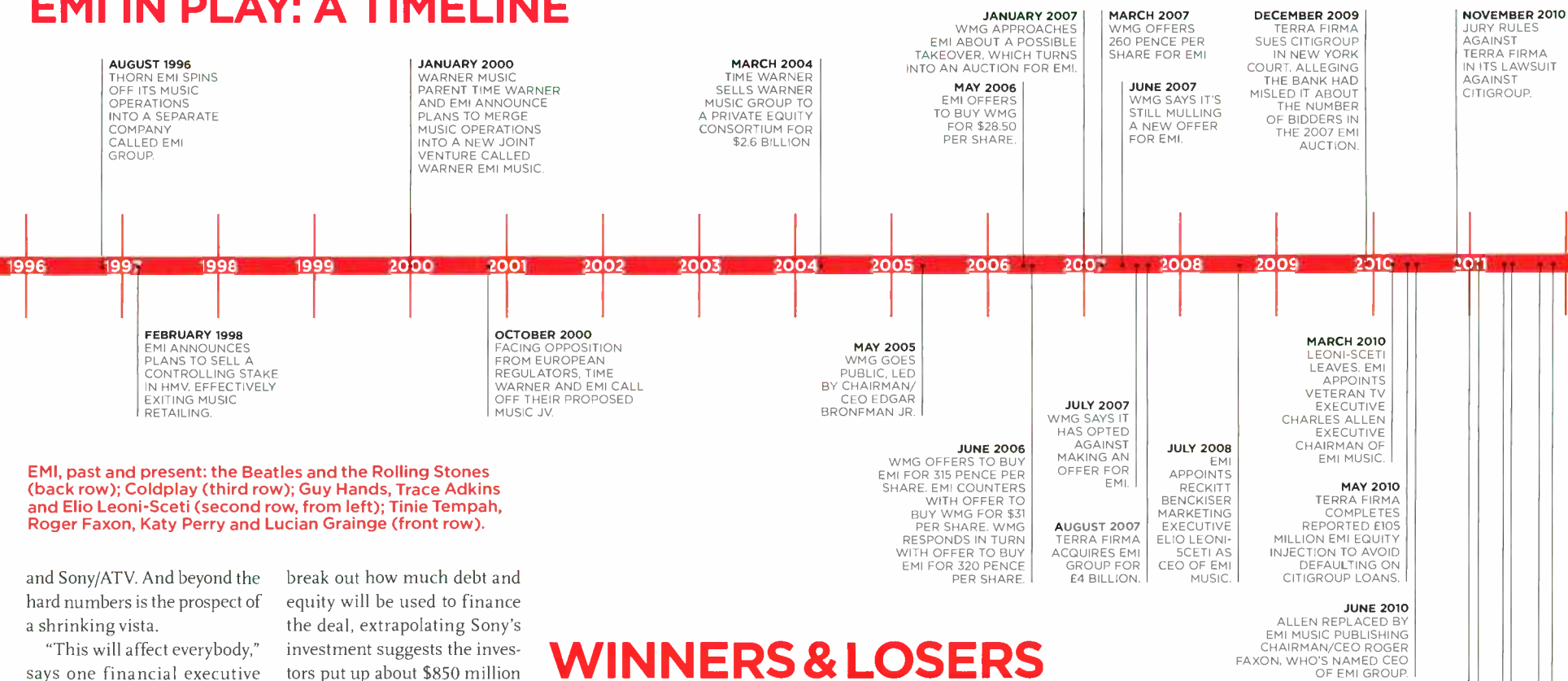
Looking solely at recorded-music revenue, UMG would have \$6.5 billion and Sony \$5.5 billion, Billboard estimates, while WMG would have \$2.5 billion. On the publishing side, Sony/ATV would control publishing assets gen-

erating \$1.3 billion in revenue, while Universal Music Publishing Group's stands at \$898 million and WMG's at \$556 million.

A number of variables, including possible asset sales to help defray purchase costs or divestitures to satisfy regulators, could alter the final picture. Vivendi has already said it'll sell €500 million (\$673.4 million) worth of non-core UMG assets to help reduce whatever debt it takes on to complete the sale, according to a company spokesman.

While the winners in the auction are undoubtedly happy, the cost savings that helped fuel these deals mean further consolidation. Universal is already privately saying it expects to realize €100 million (\$134.7 million) in savings by consolidating staffing, sources say. In human terms, nearly 3,400 EMI employees are caught in the cross hairs, as are staffers at UMG

EMI IN PLAY: A TIMELINE



EMI, past and present: the Beatles and the Rolling Stones (back row); Coldplay (third row); Guy Hands, Trace Adkins and Elio Leoni-Sceti (second row, from left); Tinie Tempah, Roger Faxon, Katy Perry and Lucian Grainge (front row).

and Sony/ATV. And beyond the hard numbers is the prospect of a shrinking vista.

"This will affect everybody," says one financial executive working in the music industry who didn't want to be identified. "There are already less places to sign artists and this will accelerate that trend, which means artists will sign for less and likely get less support. It's a downward spiral."

For digital service providers coming to market with new models, this may make their position harder to navigate, the executive says. "Universal is already the largest, and sets the bar. If you do a deal with Universal you can move forward, even if Warner doesn't sign. Now this deal gives Universal 10% more clout in negotiations."

In looking at how Universal and EMI Music fit together, industry sources anticipate an unmatched powerhouse in Europe, where it'll face the toughest regulatory scrutiny. Stateside, the already dominant UMG becomes even more powerful. In categories like rock, where it previously ranked third, it'll now have the largest market share (see story, page 13). And in R&B and Latin, where it's already the industry leader, its previous 40% shares are now closer to 50%. In country, it displaces Sony as the largest distributor.

In the publishing deal, Sony Corp., with equity from the Michael Jackson Estate, put up \$325 million for a 38% interest in EMI Music Publishing. Other investors were Mubadala Development, Jynwel Capital, Blackstone Group's GSO Capital Partners and David Geffen. UBS provided debt financing, and Sony Corp. executive VP/CFO Rob Wiesenthal says Blackstone accompanied its equity investment with some debt financing.

While Wiesenthal declines to

break out how much debt and equity will be used to finance the deal, extrapolating Sony's investment suggests the investors put up about \$850 million in equity and borrowed \$1.4 billion to fund the deal, although a source familiar with the details of the financing suggests the debt level could be higher. While Sony will serve as administrator, EMI Music Publishing will remain a separate company. How much of its staff will remain is unknown.

In Germany, losing bidder Hartwig Masuch was hoping to catapult BMG Rights Management, currently the fifth-largest publisher, to the top. Had BMG—a joint venture between Bertelsmann and KKR & Co.—won, it would've boasted annual revenue of about \$1.1 billion.

While many industry leaders decry the possible disappearance of EMI, one of the most storied label brands in music, some are more pragmatic. At least one veteran executive suggests the downsizing of the global music market means the industry "only needs two majors—two full-fledged delivery systems around the world." Yet he suggests the flip side will be increased opportunities for independents in the next few years as artists and experienced executives move out into the marketplace.

But not everyone is stoic about watching EMI fade into history. "It reminds me of when EMI Records, Chrysalis and SBK Records merged in the 1990s," says Tsunami Entertainment president Bruce Kirkland, an artist manager and former EMI Music executive. "They were merged to create a bigger, more vibrant business . . . and none of these companies are now around as a stand-alone business. So as the industry consolidates, there's an inevitability that a great British brand and institution will disappear." ♦♦♦

WINNERS & LOSERS

Every deal has them, and the EMI buy is no different—here's who comes up on the long and short sides

WINNERS

Lucian Grainge. The Universal Music Group chairman/CEO and his predecessor Doug Morris, who joined Sony Music Entertainment as CEO in May, are quietly but fiercely going toe-to-toe in a struggle for marketplace supremacy. Momentum appeared to be on Morris' side as Sony surged past UMG in album market share in the United States with only Universal's hit-making ability barely keeping it in the lead for overall album market share, including track-equivalent albums. But with one fell swoop, barring regulatory objections in Europe and the States, the purchase of EMI Recorded Music for £1.2 billion (\$1.9 billion) makes UMG the unquestioned industry leader.

Martin Bandier. The Sony/ATV Music Publishing chairman/CEO will be reunited with EMI Music Publishing—the company he helped build—if regulatory agencies approve the transaction, in which a Sony Corp.-led consortium bid \$2.2 billion for the division. The deal's completion will be particularly sweet for Bandier, considering the competitive in-fighting Sony and EMI have engaged in since he left EMI in April 2007 and was replaced by Roger Faxon.

Rob Wiesenthal. The Sony Corp. executive VP/CFO helped assemble a consortium of investors to buy EMI Music Publishing. With Sony/ATV expected to serve as administrator for the catalog, Sony will control the largest collection of publishing copyrights in the world.

David Geffen. An investor in the consortium buying EMI Music Publishing, the storied record executive returns to the business he knows so well.

The Michael Jackson Estate continues to reap dividends from its joint venture with Sony/ATV. The EMI publishing deal will reunite Jackson's heirs with the Jackson 5 catalog, as EMI owns the Jobete company.

LOSERS

Edgar Bronfman Jr. While he can already count his 2004 return to the music industry as an overall win after the sale of WMG earlier this year to Access Industries, Bronfman doesn't get to merge WMG and EMI, something that would've cemented his legacy as a music executive. As the architect of the Universal/PolyGram merger, he helped create two industry powerhouses.

Hartwig Masuch. While sources at BMG Rights Management are calling BMG a winner for not overpaying for EMI Music Publishing, in the court of industry perception the BMG CEO is seen as a loser for missing his chance to first buy Warner/Chappell and then EMI. Still, Masuch lives to fight another day, and while BMG is still digesting its Buy Music acquisition, sources say the company is seeking additional acquisitions.

Len Blavatnik. Again, while sources in the WMG camp may argue he's a winner for not paying as much as UMG did for EMI Recorded Music, in the public realm he's considered a loser, particularly since he was thought to be the favorite to buy the whole company, let alone EMI's music operation.

Roger Faxon. The EMI CEO insisted that it made no sense to sell the company in pieces and that the biggest reward would be found by selling it as a whole. Alas, the bidding process, hurt by troubled financial markets, didn't bear him out. But competing industry executives recognize him for his steady hand at the helm of EMI during his tenure as CEO and during the auction process.

Guy Hands. The Terra Firma chairman was seen as a loser in overpaying for EMI—and that was before he unsuccessfully sued Citigroup in 2010 for allegedly misleading him on bid prices. The final humiliation, however, was Citigroup taking EMI away from Terra Firma earlier this year in a technical default of EMI's loan covenant. The final price for the post-Hands EMI is just more salt in the wound.

DRAW

Citigroup. Considering the trashing Citigroup took during the last four years for backing Terra Firma's purchase of EMI in 2007, the company made a respectable comeback with an almost perfect auction. Even as bidders and potential lenders were pulling back from all big deals because of the turmoil in the financial markets and in Europe, Citigroup managed to get £2.6 billion (\$4.1 billion) for EMI, nearly \$1 billion more than Bronfman and his equity partners got for selling WMG to Access. Moreover, the combined prices that Sony and UMG are paying almost equal the £2.7 billion (\$4.3 billion) Citigroup lent to Terra Firma when it bought EMI. If one considers the fees, interest and penalties it collected from EMI during the last four years, and whatever cash it reaped in the last year while it controlled the company, Citigroup may have taken out more than it put in. Still, all the headaches and bad press make for a heck of a hangover. —EC



LABELS BY GLENN PEOPLES

U.S., EC Regulators Eye EMI

Higher antitrust hurdles anticipated for Europe

Antitrust regulators will examine the sale of EMI's two divisions to determine if either deal could create companies too powerful for their respective marketplaces.

The buyers of EMI's two divisions—recorded music to Universal Music Group and music publishing to Sony—will need the approval of regulators on both sides of the Atlantic. While a bidder without any music assets would easily get regulatory clear-

ance, existing music companies face scrutiny when a merger or acquisition reduces the number of competitors in a marketplace. The assumption of regulatory risk has always been a central component to the negotiations.

Each buyer faces different hurdles. But Universal, Sony and their financial backers weren't dissuaded from picking up the financially distressed EMI. During bidding, Universal was "completely confident" it would obtain regulatory

approval, says a source familiar with the situation.

Universal is expected to argue that greater market share will not lead to either higher prices or reduced output, two things regulators tend to consider when reviewing mergers. The digital marketplace is dominated by such giants as Apple, Amazon and Google, while brick-and-mortar retail is dominated by the likes of Walmart in the United States and Tesco in the United Kingdom. These retailers are able to exert considerable influence on today's music companies and could thwart an attempt to unilaterally raise prices.

Regulators could also be wary of the acquisitions' impact on independent companies, and at least one indie European label group, Impala, has already voiced concerns. Yet while the four majors dominate the pop charts and represent the vast majority of music sales, it's also true that artists can now self-release music with greater ease or license recordings to labels while retaining ownership. Regulators could see artists like XL's Adele, who has the best-selling album of 2011, or Merge

act Arcade Fire, which won the 2011 album of the year Grammy Award, as proof that indies aren't being shut out of the market.

Given EMI's small market share in recorded music—9.3% of U.S. track-equivalent albums through Nov. 6, according to Nielsen SoundScan—and the precarious economics of recorded music, Universal's acquisition of EMI's recorded-music division could face few serious hurdles in the United States. "I don't think you're going to see any scrutiny of it," says an antitrust attorney who has worked with major labels in the past.

Sony's purchase of EMI Music Publishing could face greater headwinds. "I wouldn't be surprised if regulators looked at it very closely," the attorney says. While technology has drastically changed the recorded-music business, the attorney says, publishing "is what it is," and EMI has a "tremendously valuable catalog."

In Europe, Impala quickly came out against the acquisitions. Impala executive chairman Helen Smith says various mergers through the years have already

harmful the marketplace. She argues that Universal is already "beyond the size deemed acceptable" the last time the European Commission looked at the company in 2007. And Smith notes that Impala has asked the EC to investigate Universal's partnership with Live Nation, which she says "will increase its market share even more."

Given historical precedent, the acquisitions are likely to fare better with U.S. regulators than their European counterparts. The Federal Trade Commission approved the 2004 merger of Sony Music and BMG in short order, and the January 2010 merger of Live Nation and Ticketmaster required only some small concessions—namely the divestment of ticketing company Paciolan—before winning the approval of the Department of Justice. However, the Obama administration has proved itself to be tougher than its predecessor by revising horizontal-merger guidelines and opposing the \$39 billion merger of AT&T and T-Mobile.

But mergers and acquisitions tend to face a tougher regulatory environment in Europe. Two years after the EC initially approved the Sony-BMG joint venture, the merger was voided when an appeals court found the regulator's initial examination to be lacking. The JV was eventually approved in 2007.

And history shows the EC could be tougher on the publishing deal. Concerned that Universal's 2007 acquisition of BMG Music Publishing would give the larger company the ability and incentive to increase prices for the online rights of some of its repertoire, the EC required Universal to sell Zomba UK, 19 Music and other publishing holdings.

Universal doesn't believe it'll be required to divest any portion of its recorded-music assets to win approval, according to a person familiar with the situation. Impala's Smith disagrees. "It's clear Universal hopes divestment might make regulators approve the merger," she says, "but I can't imagine that will work." ●●●

ILLUSTRATION: WESLEY BEDROSIAN

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD ADOPTS NEW PRICING RULES FOR CHART ELIGIBILITY

After much deliberation and consultation with the industry, Billboard has decided to implement a new charting policy. Effective with the sales tracking week of Nov. 21-27, which coincides with Billboard's Dec. 10 charts, any album that sells for less than \$3.49 during the first four

weeks of release—and any track that sells for less than 39 cents during its first three months of release—won't be eligible for our charts.

In a Billboard.biz post in May, we explained the reasoning behind our decision to count Lady Gaga's *Born This Way* on our charts,

even though it was selling for only 99 cents. We believed then—and still believe now—that it would be wrong to amend our chart rules in response to a breaking development affecting that week's rankings. Billboard lays out its chart rules so that labels and artists can play by them. Even though we accepted a 99 cent sale price that week, we reserved the right to amend our policy later.

That day has come. What ultimately persuaded us to make a rule change was the fact that we wouldn't want an album priced at a penny to count on our charts. Our sales charts gauge consumer interest; counting albums that cost virtually nothing would undermine their ability to do that.

That left one issue to resolve: where to set the threshold. We ultimately chose \$3.49 for two reasons. One, it's roughly half the average \$7.50 wholesale price of a digital album. And two, it's a price point that won't interfere with the pricing

already commonly seen at the five largest U.S. retailers—iTunes, Walmart, Amazon, Best Buy and Target. As noted in May, Billboard doesn't want to control the marketplace—we just want to measure it. But free or almost-free albums don't represent a marketplace.

You'll find a more comprehensive explanation of our new charting policy at Billboard.biz. We take reader feedback very seriously and look forward to hearing your thoughts. We have no immediate plans for further changes, but we will continue to respond to developments in the marketplace to hold up the credibility and integrity of our charts. ●●●

FOR THE RECORD

In the Nov. 19 issue, Eruption Music Group artist Maddie Lauer's name was misspelled in a photo caption.

ROCKING LIKE A BAT OUT OF HELL FOR 35 YEARS...AND COUNTING

WORLDWIDE RECORD SALES

- 1) **THRILLER - MICHAEL JACKSON** - 110 million sold
Writers: Michael Jackson, Rod Temperton, John Bettis, Steve Porcaro, James Ingram, Quincy Jones, Paul McCartney
- 2) **BACK IN BLACK - AC/DC** - 49 million sold
Writers: Angus Young, Malcolm Young, Brian Johnson
- 3) **BAT OUT OF HELL - MEAT LOAF** - 43 million sold
Writer: **Jim Steinman**
- 4) **THE DARK SIDE OF THE MOON - PINK FLOYD** - 43 million sold
Writers: Nick Mason, David Gilmour, Richard Wright, Roger Waters, Clare Torry
- 5) **GREATEST HITS (1971-1975) - EAGLES** - 42 million sold
Writers: Jackson Browne, Glenn Frey, Don Henley, Bernie Leadon, Jack Tempchin, Robert Arnold Strandlund, Randy Meisner, J.D. Souther
- 6) **DIRTY DANCING - VARIOUS ARTISTS** - 42 million sold
Writers: Various
- 7) **THE BODYGUARD - VARIOUS ARTISTS** - 42 million sold
Writers: Whitney Houston, Various
- 8) **THE PHANTOM OF THE OPERA - VARIOUS ARTISTS** - 40 million sold
Writers: Andrew Lloyd Webber, Charles Hart
- 9) **MILLENNIUM - BACKSTREET BOYS** - 40 million sold
Writers: Various
- 10) **SATURDAY NIGHT FEVER - VARIOUS ARTISTS** - 40 million sold
Writers: Various
- 11) **RUMOURS - FLEETWOOD MAC** - 40 million sold
Writers: Lindsey Buckingham, Stevie Nicks, Christine McVie, John McVie, Mick Fleetwood
- 12) **COME ON OVER - SHANIA TWAIN** - 39 million sold
Writers: Robert John "Mutt" Lange, Shania Twain
- 13) **LED ZEPPELIN IV - LED ZEPPELIN** - 37 million sold
Writers: Jimmy Page, Robert Plant, John Jones, John Bonham, Memphis Minnie (Lizzie Douglas)
- 14) **JAGGED LITTLE PILL - ALANIS MORISSETTE** - 33 million sold
Writers: Alanis Morissette, Glen Ballard
- 15) **SERGEANT PEPPER'S LONELY HEARTS CLUB BAND - THE BEATLES** - 32 million sold
Writers: John Lennon, Paul McCartney, Ringo Starr, George Harrison
- 16) **FALLING INTO YOU - CELINE DION** - 32 million sold
Writers: Various*
* Album produced by Jim Steinman. (GRAMMY® Award). Includes his #1 song, "IT'S ALL COMING BACK TO ME NOW" (writer) and two other songs.
- 17) **MUSIC BOX - MARIAH CAREY** - 32 million sold
Writers: Mariah Carey, Dave Hall, Walter Afanasieff, David Cole, Robert Clivillés, Babyface, Daryl Simmons, Peter Ham, Tom Evans
- 18) **DANGEROUS - MICHAEL JACKSON** - 32 million sold
Writers: Michael Jackson, Rene Moore, Bruce Swedien, Teddy Riley, Bernard Belle, Bill Bottrell, Glen Ballard, Siedah Garrett, Larry Grossman, Buz Kohan, Aquil Davidson
- 19) **1 - THE BEATLES** - 31 million sold
Writers: John Lennon, Paul McCartney, George Harrison
- 20) **LET'S TALK ABOUT LOVE - CELINE DION** - 31 million sold
Writers: Various

**OF ALL THESE ALBUMS, ONLY ONE
WAS WRITTEN BY A SINGLE INDIVIDUAL.**

**CONGRATULATIONS JIM STEINMAN,
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BOXSCORE Concert Grosses

Billboard

EDITORIAL DIRECTOR
BILL WERDE

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,937,520 (14,197,680 reais) \$257.17/\$27.95	Z FESTIVAL Estádio do Morumbi, São Paulo, Oct. 8-9	71,683/78,910 two days	Evenpro/Water Brother/XYZ Live
2	\$4,618,920 (8,724,080 reais) \$518.86/\$42.36	JUSTIN BIEBER, COBRA STARSHIP Estádio Olímpico João Havelange, Rio de Janeiro, Oct. 5-6	46,533/57,189 two shows	Evenpro/Water Brother/XYZ Live
3	\$4,554,400 (8,011,925 reais) \$369.50/\$39.79	ERIC CLAPTON, GARY CLARK JR. Estádio do Morumbi, São Paulo, Oct. 12	37,901/39,686	Evenpro/Water Brother/XYZ Live
4	\$4,087,670 (17,589,170 bolivares) \$755.29/\$95.28	JUSTIN BIEBER, COBRA STARSHIP Estadio Fútbol Universidad Simón Bolívar, Caracas, Venezuela, Oct. 19	13,039/15,591	Evenpro/Water Brother/XYZ Live
5	\$2,511,860 (33,878,503 pesos) \$133.46/\$20.76	AEROSMITH, TEX TEX Foro Sol, Mexico City, Nov. 8	39,275/52,910	OCESA-CIE
6	\$2,462,800 (4,361,005 reais) \$367.08/\$22.59	JUSTIN BIEBER, COBRA STARSHIP Estádio Beira-Rio, Porto Alegre, Brazil, Oct. 10	20,698/48,675	Evenpro/Water Brother/XYZ Live
7	\$2,416,450 (6,691,387 nuevos soles) \$347.77/\$30.33	JUSTIN BIEBER, COBRA STARSHIP Estadio Nacional, Lima, Peru, Oct. 17	18,923/33,769	Evenpro/Water Brother/XYZ Live
8	\$2,367,460 (4,404,060 reais) \$376.29/\$48.38	ERIC CLAPTON Estacionamento da Fleggs, Porto Alegre, Brazil, Oct. 6	19,159/28,405	Evenpro/Water Brother/XYZ Live
9	\$2,108,410 (3,885,700 reais) \$244.17/\$54.26	SYSTEM OF A DOWN Chácara do Jockey, São Paulo, Oct. 1	24,134/26,506	Evenpro/Water Brother/XYZ Live
10	\$2,047,226 (8,700,712 pesos) \$188.23/\$17.65	ROD STEWART Estadio Vélez Sársfield, Buenos Aires, Oct. 22	34,077 sellout	Fenix Entertainment Group
11	\$2,029,770 (1,962,764 Australian) \$103.31	COLD CHISEL, YOU AM I Allphones Arena, Sydney, Nov. 9-10	21,346/23,590 two shows	Eleven Music
12	\$1,317,620 (5,669,735 bolivares) \$546.13/\$48.11	RICKY MARTIN Estadio Fútbol Universidad Simón Bolívar, Caracas, Venezuela, Oct. 1	4,164/8,809	Evenpro/Water Brother/XYZ Live
13	\$1,294,980 (5,572,500 bolivares) \$406.68/\$83.66	RICKY MARTIN Forum de Valencia, Valencia, Venezuela, Oct. 4	5,385/5,904	Evenpro/Water Brother/XYZ Live
14	\$1,253,100 (2,218,367 reais) \$536.63/\$67.79	ERIC CLAPTON, GARY CLARK JR. HSBC Arena, Rio de Janeiro, Oct. 9-10	18,127/20,718 two shows	Evenpro/Water Brother/XYZ Live
15	\$1,217,740 (€886,800) \$102.99/\$68.66	BOB DYLAN, MARK KNOPFLER Sportpaleis, Antwerp, Belgium, Oct. 19	13,988/14,160	Gracia Live
16	\$1,161,540 (€819,824) \$141.68/\$73.67	BOB DYLAN, MARK KNOPFLER O2 World, Berlin, Oct. 29	12,257/12,417	Semmel Concerts, Marek Lieberberg Konzertagentur
17	\$1,159,930 (1,114,795 Australian) \$355.87/\$83.88	MEAT LOAF, THIRSTY MERC Rod Laver Arena, Melbourne, Australia, Oct. 14	11,492/11,530	Frontier Touring
18	\$1,086,743 \$125/\$55	MARC ANTHONY Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Nov. 5	13,102 sellout	Angelo Medina Group
19	\$1,011,850 (985,310 Australian) \$359.43/\$84.72	MEAT LOAF, THIRSTY MERC nib Stadium, Perth, Australia, Oct. 22	9,180 sellout	Frontier Touring
20	\$999,130 (4,298,239 bolivares) \$598.56/\$84.84	RICKY MARTIN Palacio de los Eventos, Maracaibo, Venezuela, Oct. 7	3,379/3,412	Evenpro/Water Brother/XYZ Live
21	\$893,036 (€631,482) \$141.42/\$77.78	BOB DYLAN, MARK KNOPFLER O2 World, Hamburg, Oct. 31	9,184/11,159	KPS Concertbüro, Marek Lieberberg Konzertagentur
22	\$859,497 (€642,754) \$93.60/\$80.23	RED HOT CHILI PEPPERS O2 World, Hamburg, Oct. 9	9,343/11,897	FKP Scorpio Konzertproduktionen, MCT Konzertagentur
23	\$858,151 (€638,881) \$147.75/\$76.56	BRITNEY SPEARS, JOE JONAS, DESTINEE & PARIS Sportpaleis, Antwerp, Belgium, Oct. 8	9,323/11,868	Live Nation
24	\$820,036 \$69.50/\$59.50/\$25	TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL FedExForum, Memphis, Oct. 30	12,604 sellout	The Messina Group/AEG Live
25	\$818,957 (787,512 Australian) \$158.49/\$112.52	STEELY DAN, STEVE WINWOOD Sydney Entertainment Centre, Sydney, Oct. 25	6,530/7,000	Frontier Touring
26	\$815,454 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Susquehanna Bank Center, Camden, N.J., Sept. 9	23,314/24,022	Live Nation
27	\$793,300 (825,167 Canadian) \$66.82/\$47.59	KINGS OF LEON, THE SHEEPDOGS Air Canada Centre, Toronto, Oct. 11	12,386 sellout	Live Nation
28	\$787,238 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Jiffy Lube Live, Bristow, Va., Sept. 10	20,830/22,347	Live Nation
29	\$780,808 (766,355 Australian) \$356.60/\$84.06	MEAT LOAF, THIRSTY MERC Adelaide Entertainment Centre, Adelaide, Australia, Oct. 19	7,303 sellout	Frontier Touring
30	\$759,990 (734,198 Australian) \$282.22/\$112.83	JANET JACKSON, TIMOMATIC Rod Laver Arena, Melbourne, Australia, Nov. 3	4,130/5,405	Dainty Group
31	\$759,711 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Klipsch Music Center, Noblesville, Ind., Oct. 1	22,108/23,917	Live Nation
32	\$755,608 (737,999 Australian) \$203.75/\$101.36	DEF LEPPARD, HEART, CHOIRBOYS nib Stadium, Perth, Australia, Oct. 15	5,466/5,523	McManus Entertainment
33	\$752,078 \$69.50/\$59.50/\$25	TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL Frank Erwin Center, Austin, Oct. 26	11,999 sellout	The Messina Group/AEG Live
34	\$733,689 (€458,519) \$47.20	ARCTIC MONKEYS, THE VACCINES Manchester Evening News Arena, Manchester, England, Nov. 2	15,953/16,713	SJM Concerts
35	\$708,950 \$73.75/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Darren Lake Performing Arts Center, Darien Center, N.Y., Sept. 4	19,043/21,085	Live Nation

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PUBLISHING BY ED CHRISTMAN

Pub Deal Sends Mixed Signals

Lower-than-expected price—but still too rich for BMG

After first-round bids for EMI supposedly valued its music publishing operation in the \$2.7 billion-\$3 billion range, some might think that owners of publishing assets would be disappointed that it ultimately sold for \$2.2 billion. But the price that a Sony Corp.-led consortium of investors has agreed to pay for EMI Music Publishing (if the deal receives approval from U.S. and European regulatory agencies) is being touted as a strong one, particularly considering the financial climate.

EMI Music Publishing had annual revenue of about \$760 million, according to its public filing from March 31, 2010; and sources say that for its most recently completed fiscal year ended March 31, which hasn't been publicly disclosed, EMI's net publisher's share was about \$320 million and its earn-

ings before interest, taxes, depreciation and amortization was about £170 million (\$270 million).

That means EMI sold for a multiple of seven times NPS and about nine times its EBITDA.

By comparison, sources say that Bug Music—which BMG Rights Management bought for approximately \$300 million in September—has annual revenue of about \$80 million, with an NPS of \$31 million and \$20 million in EBITDA. That means Bug sold at a multiple of nearly 10 times NPS and 15 times EBITDA.

While some characterize the NPS number as low and the Bug multiple as closer to current publishing valuations, others say it's harder to judge the valuation for a catalog the size of EMI.

"You can't paint every acquisition with the same brush," says a music

publishing executive involved in acquisitions. "In 2005, you could have bought something for a 13-times-NPS multiple and it has settled out fine over time. But I can tell you one thing: The NPS multiple is not getting in the



13 range anymore."

Meanwhile, he says, big catalogs with older classic songs might trade for an NPS multiple in the high teens, with mid-range catalog going for about 10 times NPS and newer copyrights priced at five times. For a varied catalog like EMI, averaging is part of the pricing formula.

"Sony paid a substantial amount for these assets, which was worth it in my opinion, because EMI is a unique catalog," Iagem Music Group co-founder/CEO André de Raaff says. "The music publishing industry has remained very valuable through the years, despite the current economy and difficulties in the recording industry." De Raaff also expects the shrinking pool of major publishers to create more growth opportunities for independent worldwide players like Iagem.

Moreover, if one subtracts EMI's EBITDA from NPS, that leaves overhead of about \$50 million. "If Sony can cut EMI overhead in half, that will give them \$295 million in EBITDA, which would bring the EBITDA multiple down to about 7.5 times, which starts to make pretty good sense," the financial music publishing executive says. Meanwhile, if BMG can elimi-

nate most of Bug's \$11 million in overhead, the Bug EBITDA multiple is reduced to about 10.

Whatever the industry thinks, a BMG source says the company doesn't mind losing—at the price Sony paid. The source suggests that BMG never offered more than \$1.9 billion, concluding after due diligence that revenue will be affected in the short term by reduced investment in signings during the last few years. "There is always a certain amount of attrition and you need new repertoire to stabilize revenue," the source says. "It would take a significant investment to bring it back up to its past levels." However, that assertion disregards that EMI has been the top-ranked publisher for the top 100 radio airplay songs for six quarters in a row (Billboard, Nov. 19).

Regardless of whether EMI had maintained enough investment, another executive involved in the publishing auction suggests that BMG is being "disingenuous," when it doesn't remember offering more than \$2 billion for EMI. The executive questions BMG's financial discipline in past deals, saying it "overpaid for Bug and Cherry Lane Music. Not an obscene amount, but overpaying nonetheless."




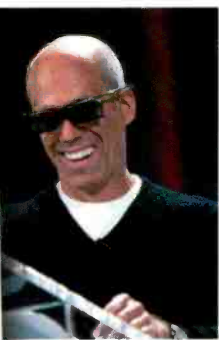

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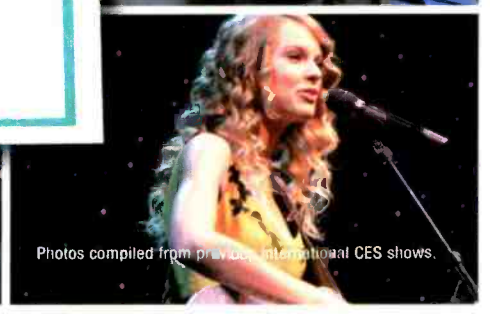
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Paralyzer/**Finger Eleven**/Wind-up

◆ **700,000 SPINS**

Chasing Cars/**Snow Patrol**/Polydor/A&M/Interscope

◆ **600,000 SPINS**

Crazy/**Gnarls Barkley**/Downtown/Atlantic/RRP
Down/**Jay Sean Feat. Lil Wayne**/Cash Money/Universal Republic
Firework/**Katy Perry**/Capitol
I'll Be/**Edwin McCain**/Atlantic
Live Like You Were Dying/**Tim McGraw**/Curb

◆ **500,000 SPINS**

Get Low/**Lil Jon & The East Side Boyz**/TVT
Hips Don't Lie/**Shakira Feat. Wyclef Jean**/Epic
I Know You Want Me (Calle Ocho)/**Pitbull**/Ultra
In My Head/**Jason Derulo**/Beluga Heights/Warner Bros.
It's Five O'Clock Somewhere/**Alan Jackson & Jimmy Buffett**/Arista Nashville
Just A Dream/**Nelly**/Universal Republic
Killing Me Softly/**Fugees**/Columbia
My Love/**Justin Timberlake Feat. T.I.**/Jive/RCA
Somebody Told Me/**The Killers**/Island

◆ **400,000 SPINS**

Bless The Broken Road/**Rascal Flatts**/Lyric Street
I'll Be Missing You/**Puff Daddy & Faith Evans Feat. 112**/Bad Boy
Just Can't Get Enough/**Black Eyed Peas**/Interscope
Party Rock Anthem/**LMFAO Feat. Lauren Bennett & GoonRock**/ Party Rock/
will.i.am/Cherrytree/Interscope

◆ **300,000 SPINS**

Hey Baby (Drop It To The Floor)/**Pitbull Feat. T-Pain**/Mr. 305/Polo Grounds/J/RCA
Super Bass/**Nicki Minaj**/Young Money/Cash Money/Universal Republic
The Lazy Song/**Bruno Mars**/Elektra/Atlantic

◆ **200,000 SPINS**

American Ride/**Toby Keith**/Show Dog Nashville
I Wanna Go/**Britney Spears**/Jive/RCA
Motivation/**Kelly Rowland Feat. Lil Wayne**/Universal Republic
Tonight Tonight/**Hot Chelle Rae**/Jive/RCA
Water/**Brad Paisley**/Arista Nashville

◆ **100,000 SPINS**

Every Teardrop Is A Waterfall/**Coldplay**/Capitol
Keep Your Head Up/**Andy Grammer**/S-Curve
Take A Back Road/**Rodney Atkins**/Curb
Walking/**Mary Mary**/My Block/Columbia
Where Them Girls At/**David Guetta Feat. Flo Rida & Nicki Minaj**/
What A Music/Astralwerks/Capitol

◆ **50,000 SPINS**

Di Que Regresarás/**La Original Banda El Limon**/Fonovisa
Faster/**Matt Nathanson**/Vanguard/Capitol
God Gave Me You/**Blake Shelton**/Warner Bros./WMN
Hold Me/**Jamie Grace Feat. tobyMac**/Gotee
Lowlife/**Theory Of A Deadman**/604/Roadrunner/RRP
Pretty Girls/**Iyaz Feat. Travie McCoy**/Time Is Money/Beluga Heights/Reprise
So In Love/**Jill Scott Feat. Anthony Hamilton**/Blues Babe/Warner Bros.
Taboo/**Don Omar**/Orfanato/Machete

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If UMG Absorbs EMI— Market Share Will Be Massive

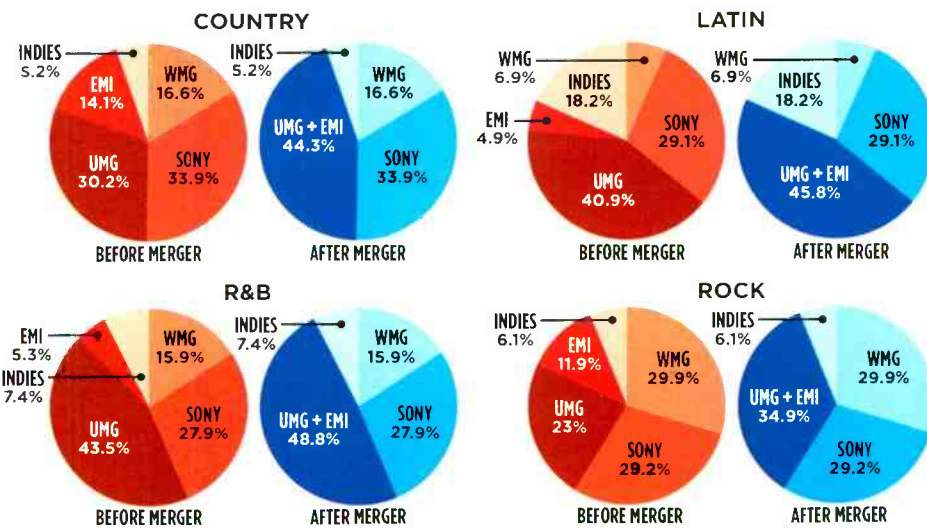
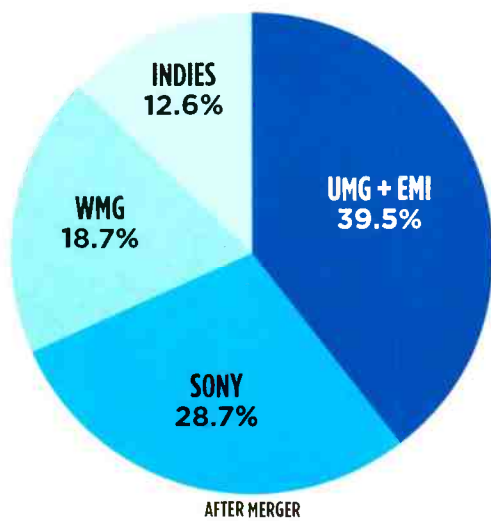
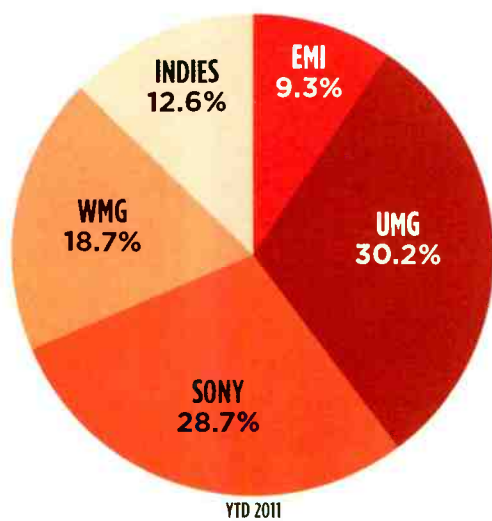
UMG gain would turn Sony from vying for No. 1 to a distant second in rankings

UMG TO BECOME A 40%-CALIBER MAJOR

The sell-off of EMI, if completed as contemplated in the signed definitive agreements, will create a recorded-music powerhouse for Universal Music Group, which was already the largest major record label in the world. In looking at albums (including track-equivalent ones, whereby 10 track downloads equal one album), UMG will have nearly 40% market share in the United States, based on current Nielsen SoundScan data. In Europe, industry insiders say the combination of Universal and EMI will be even more dominant.

UMG WILL DOMINATE ALL LARGE GENRES

Universal Music Group, already a force in practically every genre, will become an even bigger player now dominating four of the largest album genres. For the first time, UMG will become the largest distributor of rock albums and country albums in the United States, while increasing its grip as top distributor of country and R&B/hip-hop. (Unlike the charts at left, which measure albums/TEA market share, the genre charts are based on album market share only.)



SOURCE: Nielsen SoundScan week ending Nov. 6

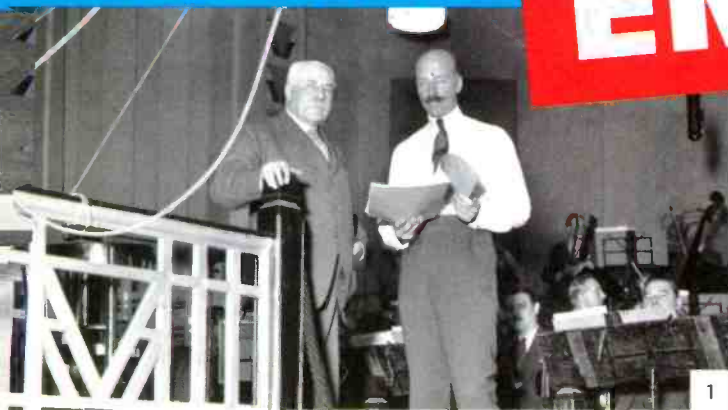
La Sociedad de Autores y Compositores de México cordially congratulates its members:

Alex Lora for being awarded with the Musical Excellence Award, and the band Maná for the Award to the Best Rock Album (Drama y Luz), Latin Recording Academy (Latin Grammy)

And for their nominations endorsing the international acknowledgement to their talent to:

Armando Ávila, Joan Sebastian, Reyli, Belanova, Río Roma, Saúl Hernández, Espinoza Paz, Mario Quintero, Aureo Baqueiro and Alexander Acha.





With A Little Help From My Friends

A short walk down EMI's memory lane

The roots of EMI date back more than 110 years to the creation of the Columbia Phonograph Co. and the Gramophone Co. Ltd., which created the Angel label and signed Albert Chevalier to the first royalty-based recording contract in 1898. Their music publishing interests started in 1902.

A merger of the two companies was sealed under the name Electric & Musical Industries in 1931 during the Great Depression. From 1934 to 1979, when Thorn Electrical Industries entered the picture, the company never reported a money-losing year.

EMI exploded at home in the rock 'n' roll market with Cliff Richard beginning in 1958. But it was 60 years after the 1902 signing of opera superstar Enrico Caruso that EMI would make the deal that would define the company: inking the Beatles. EMI then became a leader in recording British bands and then licensing them to other labels throughout the world. Simultaneously, EMI distributed Motown releases outside the United States.

Chrysalis, Liberty, Blue Note, SBK, Virgin and Priority are among the labels EMI acquired between 1979 and 1996, expanding its reach into rap, jazz and pop.

Up until the early '70s, EMI's music publishing holdings were relatively small. The company owned Ardmore and Beechwood, then acquired the Keith Prowse and Central Songs catalogs in 1969 and the Affiliated Music Publishers group in 1973. Renamed EMI Music Publishing in 1974, the division purchased the Screen Gems and Colgems libraries from Columbia Pictures in 1976. —Phil Gallo

1 English composer **Edward Elgar** (left) had the honor of being the first artist to record at EMI's Abbey Road studio in November 1931. Conductor **Adrian Boult** is pictured with him at a May 1932 session for "Nursery Suite."

2 **Joseph Lockwood** was named EMI chairman in 1954 and a year later, orchestrated the acquisition of Capitol. He retired in 1974. Lockwood sits in front of Francis Barraud's painting "His Master's Voice," commonly associated with RCA Victor in the United States. The Gramophone Co. Ltd. that preceded the formation of EMI purchased the painting in 1899 to use for its logo on the HMV label, but through a 1920 stock offering, Victor took control of the U.K. company and would later use Nipper the dog on its records in the United States.

3 EMI had distribution relationships with different labels throughout the world, but it was the purchase of Capitol Records—founded by (from left) **Johnny Mercer**, **Glenn Wallichs** and **Buddy De Sylva**—that would give it a stronghold in the United States. At the time of the purchase, EMI was the licensee of Columbia and RCA Victor in the United Kingdom.

4 **Ringo Starr** and **George Harrison** arrive at the EMI Recording Studio on Abbey Road in London in November 1966. A year later, with release of the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, Capitol Records became the first label to gross more than \$100 million in a year.

5 **Alan Livingston's** first success with Capitol Records was as creator of

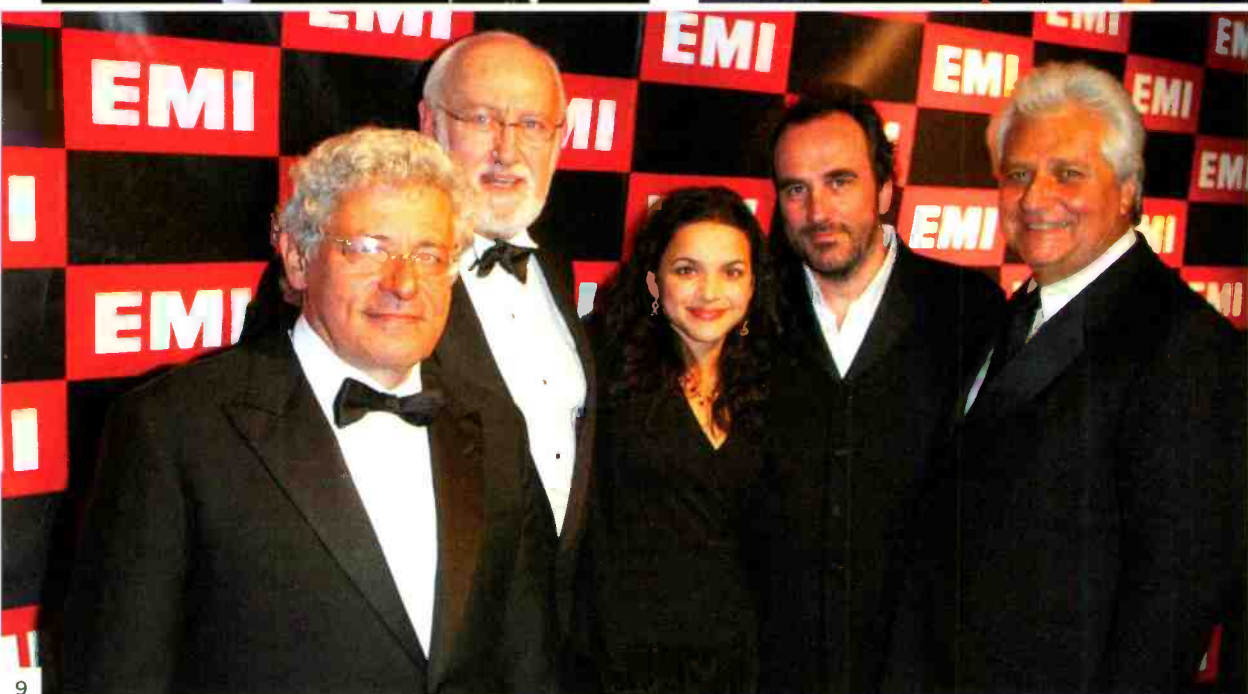
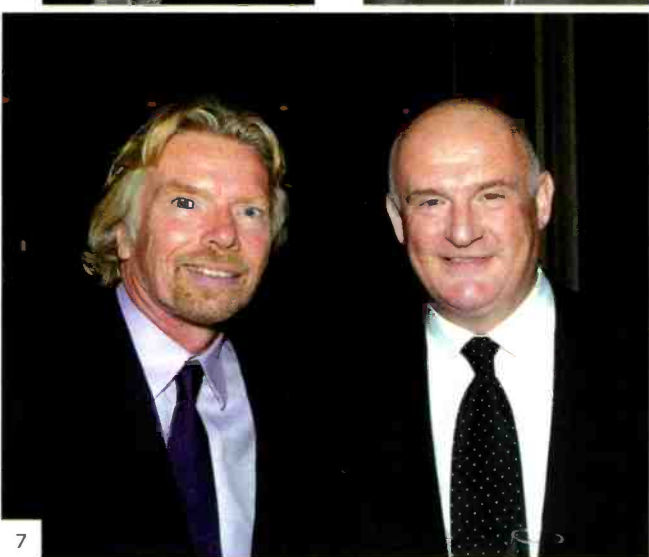
Bozo the Clown and children's music before he signed Frank Sinatra to the label. He left the label, only to return as president after EMI purchased it. Livingston then signed the Beatles, Beach Boys, Steve Miller and the Band.

6 The **Beach Boys** were one of the first American rock acts signed to EMI's Capitol Records. The iconic Capitol Tower, for which Alan Livingston has received conceptual credit, is in the background of this March 1962 shot, taken prior to the release of the Beach Boys' first Capitol single, "Surfin' Safari."

7 **Richard Branson** (left) sold his Virgin Records label in 1992 to EMI to raise money for his airline. **Eric Nicoli** took over EMI in 1999 and oversaw the company until August 2007.

8 EMI and Warner Music began a mating ritual soon after the 1999 merger of Universal and PolyGram that was never consummated. In one of its most public moments, the creation of Warner EMI Music was announced in January 2000 by (from left) EMI's **Eric Nicoli** and **Ken Berry** and Time Warner's **Roger Ames** and **Richard Parsons**. The European Commission squelched the deal.

9 **Norah Jones** was one of EMI's new stars in the 21st century, setting sales records for the distributor's Blue Note imprint. Pictured at the 45th Grammy Awards in 2003 where Jones and her debut album were big winners are (from left) EMI chairman/CEO **Alan Levy**, Blue Note CEO **Bruce Lundvall**, Jones, EMI vice chairman **David Munns** and EMI Music Publishing chairman/CEO **Martin Bandier**.



CLOCKWISE FROM TOP LEFT: HUDSON/HULTON ARCHIVE/GETTY IMAGES; CENTRAL PRESS/HULTON ARCHIVE/GETTY IMAGES; MICHAEL OCHS ARCHIVES/GETTY IMAGES; ADRIAN DENNIS/AP/GETTY IMAGES; WYCHAL WATTS/WIREIMAGE.COM; JIMENY/INTERNATIONAL REDFERNS/GETTY IMAGES; LARRY ELLIS/EXPRESS/RETNA ARCHIVE/GETTY IMAGES

What People Are Saying

'This consolidation was inevitable'—AEG Live's Randy Phillips and others speak out about the deal

"And then there were three. It is remarkable to think that the two countries most responsible for contemporary music, the United States and the United Kingdom, no longer own a major international record company. Sony is owned by a Japanese electronics company. Universal is owned by a French conglomerate. And Warner is owned by a Russian oligarch. Unfortunately, this consolidation was inevitable by the shrinking revenue streams coming from a broken business model in an on-demand digital world. My biggest fear is that there will only be one record label left in five years—iTunes."

—RANDY PHILLIPS, CEO of AEG Live

"Although most artist representatives feel that further consolidation is anti-competitive, this particular chapter of industry consolidation may prove to be somewhat healthy in the long run. Those at the helm of the acquiring companies are true 'music' executives who are more interested in reshaping the future of our business than a short-term private equity play."

—AARON ROSENBERG, partner at Myman Greenspan Fineman Fox Rosenberg & Light, whose clients include JUSTIN BIEBER and JENNIFER LOPEZ

"My thoughts go out to the current EMI artists and staff—in both cases, some of the best in the business. Hopefully for them—and for music fans everywhere—that out of this rock tumbler will come smoother rocks, and that this is the last batch of difficult structural changes that will precede a new era of great accomplishments."

—SYD SCHWARTZ, founder/CEO of Linchpin Digital; former senior VP of global digital marketing at EMI North America

"It's one more change among so many that we've had [at EMI Latin] in the past two, three years. Honestly, I don't think it will affect us."

—AMARILYS GERMAN, manager of JUAN LUIS GUERRA and VICENTE GARCIA

"With Lucian Grainge's additional market share and his strategic joint venture with Live Nation, perhaps there can finally be structural changes that will move our industry away from an 'American Idol' and 'Glee' artist development business to a pure artist development business that hopefully will be the base for replacing the great artists who sell tickets today. Hopefully he has a long-term vision, rather than the past industry standard of kicking the can down the road for consolidation and quarterly billings' sake."

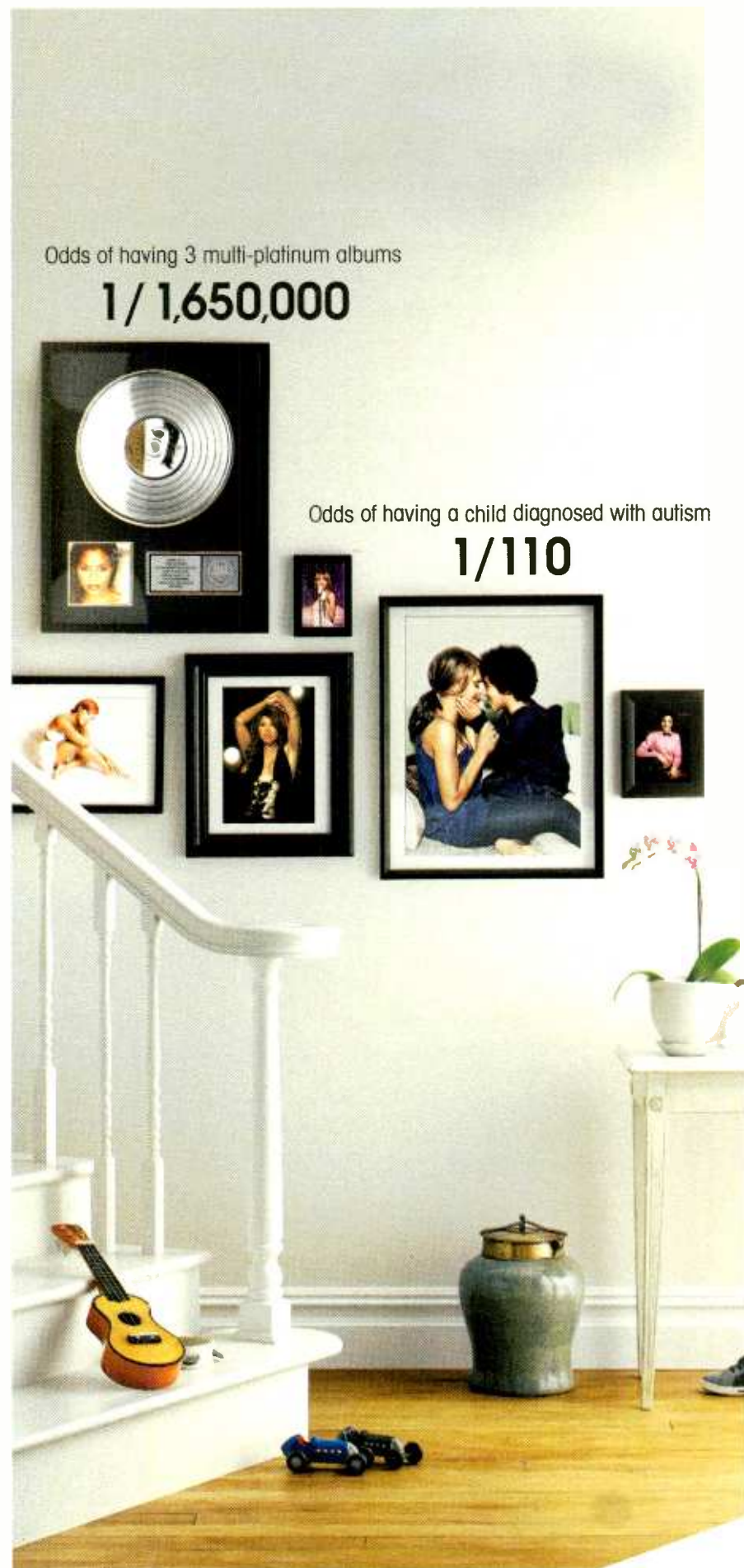
—ALLEN KOVAC, founder of Eleven Seven Music and CEO of 10th Street Entertainment

"There was a moment a decade ago where EMI was the most progressive record label in trying new download models. They were the first to do downloads of a song subscription service. There was a time when no music label would sell physical CDs to Amazon, and they were first to break that. The fear was brick-and-mortar people wouldn't be happy. They embraced e-commerce; they were the first to do ringtones and pioneered that into a billion-dollar business. Fast-forward a decade later and the majority of everyone's revenues are now digital. But there were overall market forces, and no one could handle that. What really sunk EMI was Terra Firma and Guy Hands, who had no knowledge of the business and instantly alienated every major artist who'd hung in there with the label. They eviscerated the music."

—JAY SAMIT, CEO of SocialVibe; former global president of digital distribution at EMI

"With the exception of Juan Luis Guerra and Vicente Garcia, I see few artists at EMI Latin that can really contribute to the Universal roster."

—EDGAR MARTINEZ, senior project manager at SBS Entertainment; former director of marketing at EMI Latin



Toni Braxton encourages you to learn the signs of autism at

autismspeaks.org

Early diagnosis can make a lifetime of difference.

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AUTISM SPEAKS
It's time to listen.





MAXIMUM EXPOSURE

FIGURING OUT THE BEST WAY to get the word out about a new single or album is never easy. Our fourth annual Maximum Exposure list is here to help. We surveyed label and music publishing executives, artist managers, media strategists and digital music experts in order to identify the most effective means of generating sales and/or buzz. Our survey panelists also rated the best ways to “expose” releases by emerging and DIY acts. And we’ve compiled separate rankings for the most potent platforms in Latin music, the United Kingdom and Japan, as well as top 10 lists for R&B/hip-hop, country, Christian/gospel, dance/club and hard rock.

PERFORMANCE ON THE GRAMMY AWARDS

The thriving awards franchise packs serious sales punch BY GAIL MITCHELL

The 53rd annual Grammy Awards on Feb. 13 was an evening that Mumford & Sons aren’t likely to soon forget.


For while the band lost in the two categories it was nominated in—best new artist and best rock song for “Little Lion Man”—it still came away as one of the show’s biggest winners.

The British folk-rock quartet made the most of its moment as a featured performer, turning in a rousing rendition of “The Cave” and, minutes later, joining the Avett Brothers to back a ragged-sounding Bob Dylan on “Maggie’s Farm.”

The impact on viewers was immediate: U.S. sales of Mumford & Sons’ debut album, *Sigh No More* (Glassnote Entertainment), surged 99% to 49,000 during the sales week that ended later that evening, according to Nielsen SoundScan, lifting it nine notches to No. 2 on the Billboard 200.

The following week, *Sigh No More*—also helped by a \$5.99 sale price at Amazon’s MP3 store—sold an eye-popping 133,000 units, up 169%, to score its best sales week yet, according to SoundScan. Released in February 2010, the album has sold 1.9 million units—with about 60% of those sales registering since the Grammy broadcast.

“They reached a whole new audience around the world that evening,” Glassnote president Daniel Glass says. “It doesn’t hurt to be playing with one of the greatest living artists. But it came down to how organic, stripped-down and passionate everyone’s performance was. It was a vote for authenticity. Then viewers voted by purchasing the record.”



LADY GAGA and KATY PERRY (opposite page) both gave performances at the Grammy Awards in February.

Mumford & Sons weren't the only performers to reap sales gains that night. Surprise album of the year winner Arcade Fire, best new artist Esperanza Spalding, as well as Lady Antebellum, Justin Bieber, Muse, Bruno Mars and Eminem also enjoyed significant jumps in album and digital track sales.

These performances, along with other highlights—like Lady Gaga's onstage arrival in a giant egg, Cee Lo Green channeling Elton John and energetic first-time Grammy performer Mick Jagger backed by Raphael Saadiq, resulted in a ratings bonanza. The live CBS telecast attracted an average viewership of 26.7 million, up from 25.8 million in the prior year and its largest audience since 2000, according to Nielsen. The show's 16 live performances also yielded across-the-board increases from the prior year in the key advertiser-friendly demos of 18-34, 18-49 and 25-54.

It's little wonder then that a performance on the Grammys claims the top spot on Billboard's Maximum Exposure tally for the second consecutive year.

"When an artist steps on that Grammy stage, for the first time or not, it's a milestone moment," Recording Academy president/CEO Neil Portnow says. "And it certainly offers a broad international opportunity, as we're seen in 190 countries. Artists realize the value and importance of that, and really step it up."

Each year the Recording Academy assembles a TV committee whose members are culled from various sectors of the music business to help determine the lineup for the next awards show, a process that begins the day after the Grammy nominations are announced. Also involved in the process are the show's producers, director and CBS executives. Sadly, the 54th annual Grammys will be produced without longtime co-executive producer John Cossette, who died in April.

While the core of the show's performances always revolve around the nominations, the committee also strives to review the year in music, examining musical themes, cultural trends, anniversaries and other markers. "We put a lot of time, energy and thought into that three-and-a-half hours, and who winds up on that stage," Portnow says. "For a long time now, the Grammys have been perceived as the place to see things you can't see anywhere else—what I love to call 'Grammy moments.'"

Such moments during the 53rd annual awards show included an opening tribute to the then-convalescing Aretha Franklin featuring Yolanda Adams, Christina Aguilera, Jennifer Hudson, Martina McBride and Florence Welch; Eminem performing "I Need a Doctor" with Dr. Dre, Skylar Grey and Maroon 5's Adam Levine; newcomers B.o.B, Bruno Mars and Janelle Monáe performing a medley of their hits; and Barbra Streisand singing "Evergreen."

The Grammys' success in developing those kinds of moments make it a vital exposure platform for artists, Glass says.

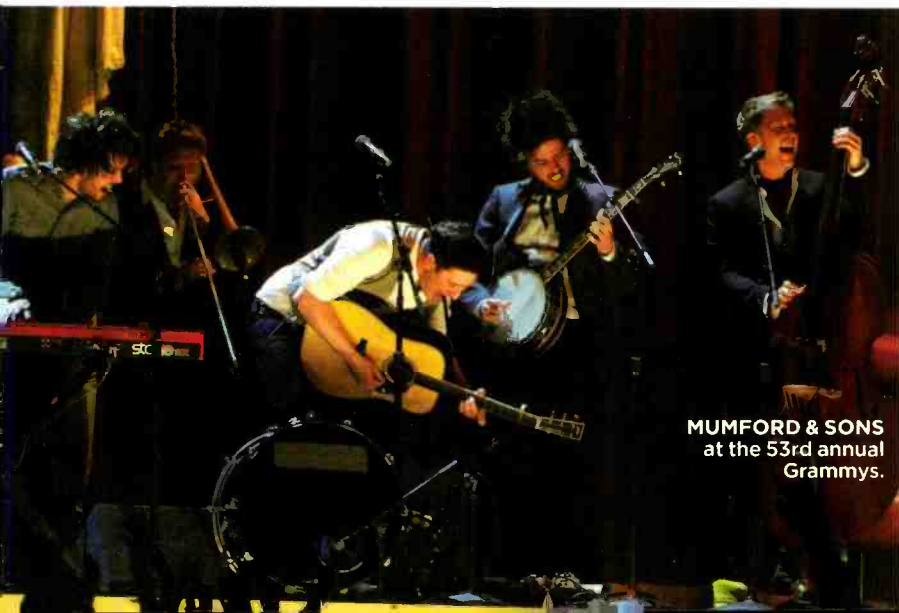
"Ken Ehrlich's team and the Recording Academy are into quality, not embellishing the pop culture dumbness," he says. "They've notched it up both creatively and authentically, raising consciousness and getting audience as a result. They miss sometimes, but that's the beauty of the show. It's become a treat to watch."

The academy continued its aggressive digital and social media push, partnering again with advertising agency TBWA\Chiat\Day. This year's MusiCisLifelsMusic marketing campaign was promoted in print and on TV, as well as through outdoor advertising, an interactive microsite and a MusicMapper app that let music fans map out their musical journeys and share them with others. Both the microsite and the iPhone and Android apps continue to exist beyond the telecast.

Portnow says the academy's social media and digital strategy has helped keep the Grammys more relevant with young audiences than it's been in the past. "The numbers certainly bear that out, [with] a 32% viewership increase among teens and young adults," he says.

With the fourth "Grammy Nominations Concert Live!" show scheduled to air Nov. 30 on CBS, it's time to ramp up discussions for the 54th annual Grammys show on Feb. 12 at the Staples Center in Los Angeles. The academy and CBS head into those discussions with a new 10-year deal announced in June that keeps the awards broadcast on the network through 2021. Another key change following this year's broadcast: the streamlining of award categories to 78 from 109.

"Creatively, there is negligible impact on the telecast," Portnow says of the category restructuring. "We still have every ability to call on any of the creative community whose music was recorded, released and meets the eligibility standards to be part of the broadcast process. That hasn't changed."



MUMFORD & SONS
at the 53rd annual
Grammys.

2

PERFORMANCE DURING SUPER BOWL HALFTIME SHOW

AVERAGE VIEWERSHIP IN 2011: 111 million

After six years of booking baby boomer favorites, the NFL booked a contemporary act to perform at Super Bowl XLV: the Black Eyed Peas. The Peas made the right decision, as not only was Super Bowl XLV the most-watched U.S. TV program ever, the halftime show neared record viewership levels as well. The Peas' set pulled in more than 57 million viewers, topped only by Michael Jackson's halftime performance in 1993, according to Nielsen. The following week, sales of the Peas' album, *The Beginning*, surged 62%, selling 31,000 units in the United States, according to Nielsen SoundScan.

3

HOME PAGE PLACEMENT ON ITUNES

WORLDWIDE ITUNES ACCOUNTS: More than 200 million

Placement on the home page of the country's dominant music, video and app retailer puts a title in front of a valuable group of consumers with a proven desire to purchase digital media. Apple's iTunes software is used by 51 million U.S. Internet users, up 3% from last year, and accounts for roughly 25% of all U.S. Internet users, according to NPD Group's "iTunes User Report 2011." Of those 51 million, 54% have downloaded or listened to music. Billboard estimates that iTunes accounted for 33% of U.S. recorded-music revenue in 2010.

4

PERFORMANCE ON FOX'S "AMERICAN IDOL"

AVERAGE VIEWERSHIP OF RESULTS SHOWS: 24 million

During a year when "American Idol" enjoyed a revival with new judges Steven Tyler and Jennifer Lopez—more than 29 million viewers tuned in to the finale, Nielsen reported—the show produced two finalists who favor country music. Perhaps fittingly, country artists who performed on "Idol" enjoyed impressive sales spikes. Jason Aldean and inaugural "Idol" champ Kelly Clarkson performed their duet "Don't You Wanna Stay" on April 14. The song went on to sell 59,000 downloads that week, up 64%, according to SoundScan. In March, digital track sales of Sugarland's "Stuck Like Glue" nearly doubled to 33,000 the week the duo performed the tune on "Idol."



SUGARLAND
onstage at the
CMA Awards in
November 2010.

5

ALBUM DISPLAYED IN WALMART ENDCAP

U.S. STORES: 4,400 (including Sam's Club)

LAST YEAR: 5

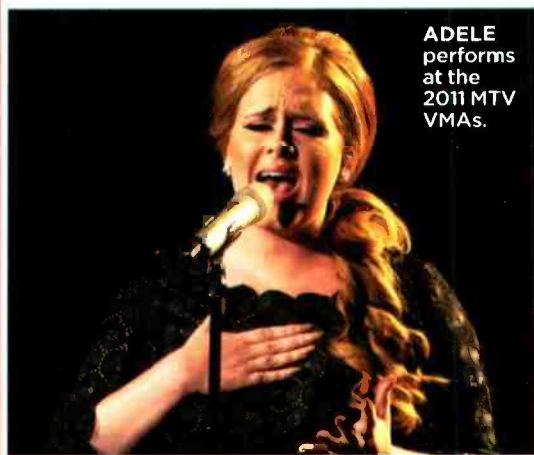
The placement that labels get at Walmart depends on an album's sales strength and whether it fits into the merchant's pricing strategy, which has five buckets ranging from \$5 to \$11.88. "Speed table" endcaps use heavily discounted prices to move volume. But the most desirable are endcaps located in the retailer's main shopping aisle, or "action alley," outside the music department—that's where it places the hottest, highest-turnover titles. Walmart has backed off from an earlier initiative to clear its aisles of corrugated cardboard displays, restoring a key music sales driver to its previous level of prominence.

6

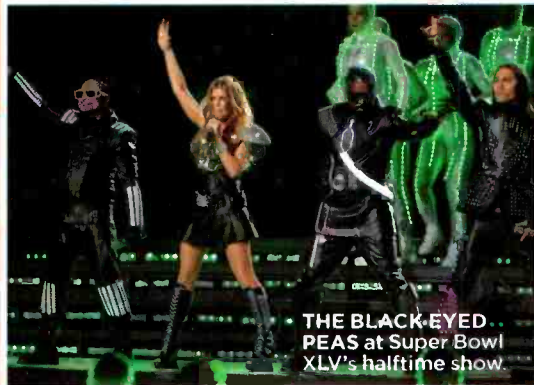
PERFORMANCE ON MTV VIDEO MUSIC AWARDS

AVERAGE VIEWERSHIP IN 2011: 12.4 million

After Adele's performance on the MTV Video Music Awards on Aug. 28, her "Someone Like You" surged 19-1 on the Billboard Hot 100, the biggest leap to No. 1 in the chart's 53-year history that wasn't spurred by the release of a single. The song sold 275,000 digital tracks in the week ended Sept. 4, skyrocketing 191%, while sales of album *21* jumped 88%, according to SoundScan. Beyoncé, who announced she was pregnant on the show, performed "Love on Top," which posted a staggering 803% digital track sales increase to 113,000, while sales of her 4 album climbed 87% to 39,000.



ADELE performs at the 2011 MTV VMAs.



THE BLACK EYED PEAS at Super Bowl XLV's halftime show.

7 PERFORMANCE ON COUNTRY MUSIC ASSN. AWARDS

AVERAGE VIEWERSHIP IN 2011: 16.4 million
LAST YEAR: 29

There's a reason the CMA Awards have been dubbed "country music's biggest night"—a performance on the live ABC telecast has been known to help launch the genre's new superstars, such as Jason Aldean and Miranda Lambert, to cite two recent examples. Labels, agents and managers lobby all year long to get their acts on the show, which is booked by executive producer Robert Deaton, with input from the CMA board of directors' TV committee and ABC, according to CMA CEO Steve Moore. Cross-genre pairings have become common, such as Kenny Chesney/Grace Potter and Blake Shelton/Kenny Loggins on the 2011 telecast.

8 FIRST ARENA-LEVEL HEADLINING TOUR

ATTENDANCE OF KATY PERRY'S AUG. 21 SHOW AT THE ALLSTATE ARENA IN ROSEMONT, ILL.: 13,617
LAST YEAR: 10

Riding high off the success of her 2010 album, *Teenage Dream*, which debuted at No. 1 on the Billboard 200, pop star Katy Perry announced her first North American arena-headlining tour in January. Creative Artists Agency's Jbeau Lewis, who works with CAA music department head Mitch Rose on booking Perry's tours, notes that the artist did about a year of promotion behind the album prior to launching the North American leg of her tour, which was preceded by dates in Europe, Asia and Australia. Perry's performances drew rave reviews and helped sustain her momentum at radio and retail.

9 PERFORMANCE ON COACHELLA/MAIN STAGE

PAID ATTENDANCE IN 2011: 75,000
LAST YEAR: 17

About five months after his *My Beautiful Dark Twisted Fantasy* album debuted atop the Billboard 200, superstar Kanye West traveled to Indio, Calif., to close out the 2011 Coachella Valley Music & Arts Festival with a mesmerizing main-stage performance. West's epic, emotional and elegant set featured a dance troupe, pyrotechnics and guest appearances from Pusha T and Bon Iver's Justin Vernon. Since West didn't immediately tour behind the album, the 96-minute performance kept his name active in the music press and blogosphere in the weeks following the April 15-17 festival.

10 SONG IN A TV COMMERCIAL THAT RUNS DURING A SPECIAL EVENT WITH SIGNIFICANT VIEWERSHIP

AUDIENCE: N/A

Interscope act LMFAO's No. 1 single "Party Rock Anthem" took on a new level of ubiquity during the Aug. 28 MTV Video Music Awards when it was featured in a Kia Soul TV spot. The group began conversations with Kia in the spring, months before the song and its accompanying video became summer sensations. The early collaboration helped Kia's agency David & Goliath tailor an ad specifically to the song. "There's an older model, where you would just license a song and maybe it would gain traction," Interscope head of brand partnerships Jennifer Frommer says. "But this was an instance where music and creative merged to create a cultural phenomenon."

POWER PANEL

We asked these 28 industry experts to rate the best ways to generate buzz and drive sales of a music release for established stars.

CANDACE BERRY



Executive VP/GM, Universal Music Group Distribution

JAY FRANK



Founder/CEO, DigSin

MITCH ROTTER



Senior VP of marketing and product development, Universal Music Group Distribution

MICHELE BERNSTEIN



Agent, William Morris Endeavor

RANDALL GRASS



VP/GM, Shanachie Entertainment

ANTHONY SALEH



GM, Atom Factory

JEFF BRODY



Owner, Brody Distribution Group

BENJY GRINBERG



President, Rostrom Records

LARRY SHIELDS



Booking agent, the Agency Group

RON BROITMAN



Senior VP/head of synch, Warner/Chappell

JIM GUERINOT



Manager, Rebel Waltz

JUSTIN SHUKAT



Partner/GM, Primary Wave Music

VIOLET BROWN



Former urban buyer, Trans World Entertainment

PAT MONACO



Executive VP of sales and production for East Coast labels, Universal Music Group

MADelyn SCARPULLA



Senior VP of marketing, Roadrunner Records

CAMEO CARLSON



Head of digital business development, Borman Entertainment

ALLISON MCGREGOR



Head of music marketing, Creative Artists Agency

DANIEL WEISMAN



Manager (Mike Posner)

CHRIS CHAMBERS



Owner, the Chamber Group

MIKE McCARTY



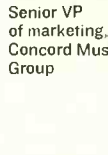
President, ole Publishing

ALEX WHITE



Co-founder/CEO, Next Big Sound

MARGI CHESKE



Senior VP of marketing, Concord Music Group

GARY OVERTON



Chairman/CEO, Sony Music Nashville

TOM WINDISH



President, the Windish Agency

BRADFORD COBB



Manager (Katy Perry), Direct Management Group

JOI PITTS



Senior VP of marketing, Atlantic Records

WENDE CROWLEY



VP of film, TV and videogame licensing, Sony/ATV Music

JON PLATT



President of North America creative, EMI Music Publishing

METHODOLOGY: Billboard surveyed industry experts, asking them to rank a series of media, marketing and promotional vehicles on a scale of one to 10 for their ability to drive sales and their value in generating buzz and exposure. We compiled a top 75 list for established acts; a top 25 list for emerging acts; top 10 lists for R&B/hip-hop, country, Christian/gospel, dance/club and hard rock; and rankings for Latin music, the United Kingdom and Japan.

DATA SOURCES: Nielsen (TV), Nielsen SoundScan (music sales), Billboard Boxscore (concert attendance), comScore (Internet), Audit Bureau of Circulations (print), Broadcasters Audience Research Board (U.K.), Radio Joint Audience Research (U.K.), Video Research Japan, SoundScan Japan and company estimates.

R&B/HIP-HOP TOP 10

1. INTERVIEW/PERFORMANCE ON BET'S "106 & PARK"

AVERAGE VIEWERSHIP: 652,000

2. MEDIUM ROTATION ON R&B/HIP-HOP IN TOP 100 MARKET

AVERAGE WEEKLY AUDIENCE: Up to 2.9 million per station

3. PERFORMANCE ON BET AWARDS

AVERAGE VIEWERSHIP: 7.7 million

4. COVER STORY IN XXL MAGAZINE

MONTHLY CIRCULATION: 147,538

5. PERFORMANCE ON THE BET HIP-HOP AWARDS

AVERAGE VIEWERSHIP: 4 million

6. COVER STORY IN COMPLEX MAGAZINE

AUDIENCE: N/A

7. MEDIUM ROTATION ON RHYTHMIC IN TOP 100 MARKET

AVERAGE WEEKLY AUDIENCE: Up to 5 million per station

8. MEDIUM ROTATION ON KPWR LOS ANGELES

AVERAGE WEEKLY AUDIENCE: 2.7 million

9. MEDIUM ROTATION ON WQHT NEW YORK

AVERAGE WEEKLY AUDIENCE: 2.9 million

10. PERFORMANCE ON THE SOUL TRAIN MUSIC AWARDS

AVERAGE VIEWERSHIP, 2010: 3.6 million

Survey Panelists

CYNTHIA JOHNSON

Senior VP of urban promotion, Columbia Records

GEORGE LITTLEJOHN

Co-founder, Purpose Records

GREG MILLER

Publicist, Big Hassle Media

ARTHUR PITT

VP, Rostrum Records; founder, Earth City Media

JONNY SHIPES

President, Cinematic Music Group

11

VIDEO ON FRONT PAGE OF YOUTUBE

U.S. UNIQUE VISITORS: 125 million in September

YouTube's Music Tuesday brings tunes to a home page normally filled with sports highlights and clips of cats. Featured content gets pushed out to the YouTube blog's 2.7 million RSS readers, 6.7 million Twitter followers and 47 million Facebook friends. Visibility doesn't necessarily translate into views, but it's great visibility if you can get it.

13

ALBUM DISPLAYED IN TARGET ENDCAP

U.S. STORES: 1,762

LAST YEAR: 34

It's hard to separate the Target endcap from the chain's weekly circular because usually labels negotiate to get both for new releases. The endcap is more important because it lasts for a month and the sales impact is more easily quantifiable. Lower wholesale pricing and a hot title help grease the wheels.

14

ALBUM PROMOTED IN TARGET CIRCULAR

CIRCULATION: About 40 million

LAST YEAR: 22

The Target circular is huge for titles from established artists because it has a big halo effect at other retailers. It's one of the ways many casual music fans find out about new releases from their favorite acts. But it only delivers a one-week punch versus one month for the chain's endcap.

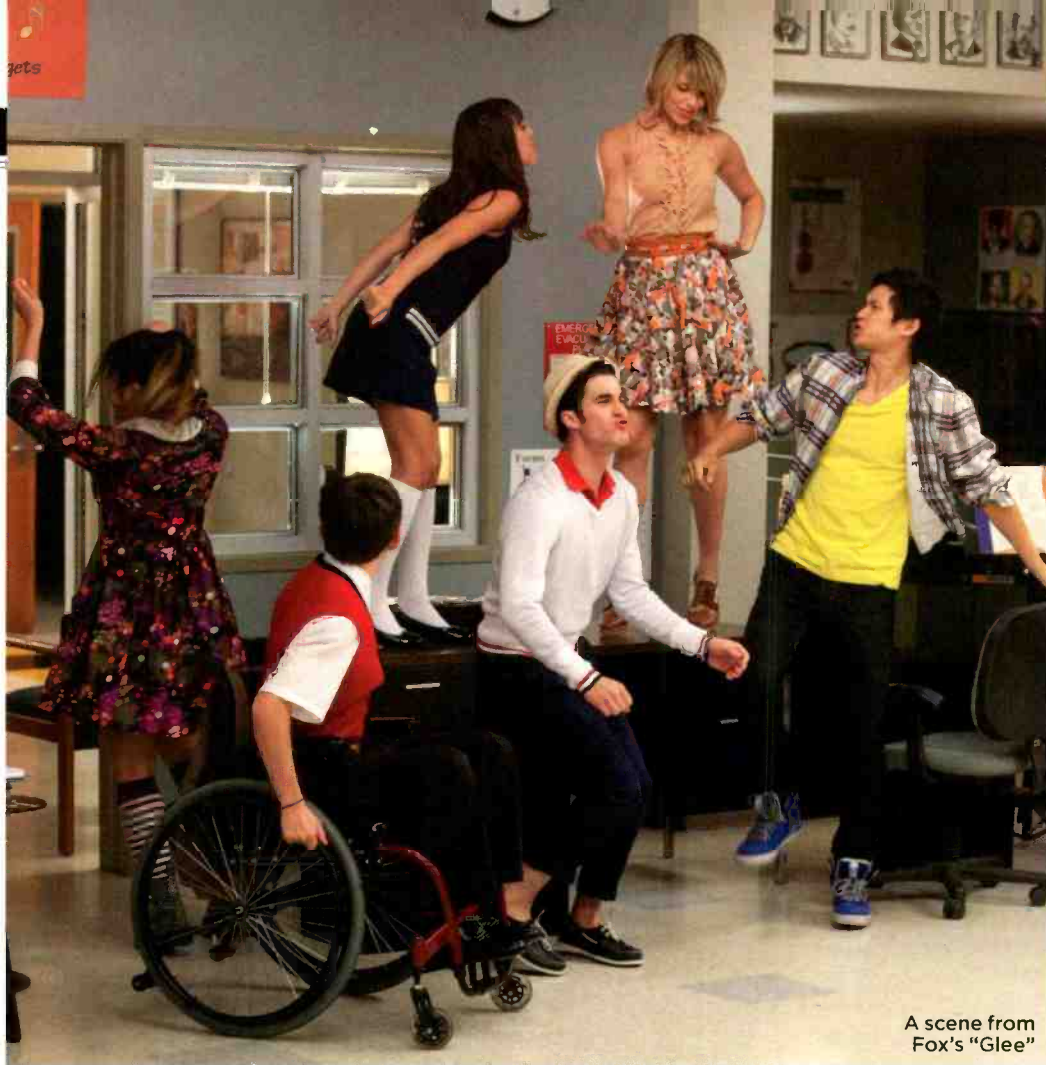
15

SONG COVERED ON FOX'S "AMERICAN IDOL"

AVERAGE VIEWERSHIP OF RESULTS SHOWS: 24 million

LAST YEAR: 12

Episodes dedicated to specific songwriters can even help raise the profiles of heritage artists, as was the case on April 27 when the final six contestants performed songs by Carole King. For big sales boosts, the more recent the song the better. Digital track sales of Muse's "Uprising" surged 683%, according to SoundScan, after James Durbin performed the song on April 20.



A scene from Fox's "Glee"

16

SONG COVERED ON FOX'S "GLEE"

AVERAGE VIEWERSHIP: 11.6 million

The fearsome sales-boosting power that "Glee" demonstrated in season two has dipped

considerably during its third season. Still, the cast's Oct. 4 cover of Coldplay's "Fix You" sold 50,000 downloads the week it aired, which spurred a 314% jump in sales of the original version to 31,000 downloads, according to SoundScan.

17

PERFORMANCE ON ACADEMY OF COUNTRY MUSIC AWARDS

AVERAGE VIEWERSHIP: 13 million

Pitches for this Las Vegas-based CBS show are accepted through Dick Clark

Productions, the show's producer. Blake Shelton's "Honey Bee" debuted at No. 13 on the Billboard Hot 100—with 139,000 downloads sold, according to SoundScan—after the country star co-hosted the ACMs in April and performed the song.

12

ALBUM FEATURED AS AMAZON MP3 DAILY DEAL

AUDIENCE: More than 144 million active customers

LAST YEAR: 7

The promotion is an obvious sales-booster—but at what cost? BY ED CHRISTMAN

Any regular follower of the Billboard 200 will be able to tell you: Amazon MP3's Daily Deal is a formidable marketing tool. Just a few examples from the past year, according to Nielsen SoundScan:

- Earth, Wind & Fire's *Greatest Hits* was a \$3.99 Daily Deal on June 20, leading to a 68% sales gain to nearly 5,000 units and allowing it to re-enter the chart at No. 116. That same week, Sarah Jarosz's *Follow Me Down* was featured as a \$3.99 Daily Deal on June 23, leading to a 70% sales gain and a Billboard 200 re-entry at No. 150.
 - Bruce Springsteen's *Born in the U.S.A.* was a \$3.99 Daily Deal on Independence Day, pushing sales up 295% to nearly 4,000 units and enabling the title to re-enter the Billboard 200 at No. 137 in the July 23 chart week.
 - Pearl Jam's *Ten* was a \$3.99 Daily Deal on Sept. 9, leading to a 310% sales gain to more than 3,000 units and a Billboard 200 re-entry at No. 146.
- The Daily Deal offers the best exposure an album

can get in the Amazon MP3 store, the head of sales at a major label says. "It is a branded program, something that the consumer is trained to look for when they visit Amazon," he says. "It can provide some very significant lifts on a unit and revenue basis."

Regular visitors to Amazon MP3 can't miss the Daily Deal, which is posted every day in the upper-left-hand corner of the store's home page and its Special MP3 Deals page. "When Amazon agrees to put an album in the Daily Deal, they really promote it," another major-label head of sales says.

The executive warns, however, that inclusion in the promotion can upset iTunes, the 800-pound gorilla of music retailing.

"If you get it, you have to social message the deal and the price," he says. "But then you know there is a strong possibility that iTunes will see it and that it will disappear from their store's prime real estate."

Still, that problem isn't as serious as it once was.

"Initially, it was stressful to be a part of the Daily Deal because Amazon expects you to help promote it," he says. "But after doing this awhile,

you know what releases are important to iTunes and which ones are not important, so it gets easier to figure out when to participate with Amazon."

But there are other potential drawbacks as well. Until recently, the beauty of the Daily Deal for labels was that Amazon absorbed the entire hit on margin.

But lately, the online retail giant has modified the terms and occasionally asks labels for a break on the sale price, particularly if it's not a name artist. But a distribution executive says he doesn't honor such requests because to do so legally, a label would have to extend the same terms to all digital retailers.

Meanwhile, the industry has been embroiled in a debate over the impact of the Daily Deal on sales and chart positions. Amazon's offer of Lady Gaga's *Born This Way* as a 99 cent Daily Deal in its debut week angered many in the industry when it sold 449,000 digital downloads, leading to total first-week sales of 1.1 million. That wasn't Amazon's only 99 cent Daily Deal of the year: On Feb. 9, the online retailer offered the same price on a four-track 2010 EP featuring Dharohar Project, Mumford & Sons and Laura Marling. The EP sold nearly 6,000 units, after sales skyrocketed 1,700%, enabling the title to bow on the Billboard 200 at No. 127.



Albums by Earth, Wind & Fire and Bruce Springsteen received boosts from Amazon's Daily Deal.



18 MEDIUM ROTATION AT KIIS LOS ANGELES

WEEKLY AUDIENCE: 3.8 million
LAST YEAR: 45

Foster the People's catchy "Pumped Up Kicks" debuted on the Mainstream Top 40 chart on Aug. 6 after getting a big push by Los Angeles' KIIS-FM. "Certain records that we put on kind of clear the way for other rhythmic stations to think it's OK to play the record," PD John Ivey says.

19 PERFORMANCE ON NBC'S "TODAY"

AVERAGE VIEWERSHIP: 5.2 million

"Today" is the only network morning show that pulls in more than 5 million daily viewers. After the Zac Brown Band performed Aug. 12, three of its albums posted gains on the Billboard 200: *You Get What You Give* moved 26-19, *The Foundation* jumped 77-49, and *Pass the Jar* re-entered the chart at No. 187.

20 SYNCH PLACEMENT IN A HIGH-ROTATION TV AD FOR A LEADING ATHLETIC SHOE BRAND (ADIDAS, CONVERSE, NIKE, REEBOK, ETC.)

AUDIENCE: N/A

The trend for shoe ads in 2011 was comebacks. Swizz Beatz scored a high-profile debut for his single "International Party" when Reebok selected the song for its "Reethym of Life" TV campaign.

French DJ duo Justice returned from a four-year absence with "Civilization," the soundtrack to Adidas' "All In" campaign starring Katy Perry.

21 ALBUM PROMOTED IN BEST BUY CIRCULAR

CIRCULATION: About 40 million

LAST YEAR: 25; 2009: 19

Although Target's circular supplanted it as the top retail print advertising vehicle a few years back, the Best Buy insert is still one of the best promotional vehicles for creating awareness for a new release, particularly for an urban title.

22 ALBUM DISPLAYED IN BEST BUY ENDCAP

U.S. STORES: 1,102

LAST YEAR: 42

This is a reliable marketing vehicle, especially for urban releases. But now that music releases no longer occupy a central location in the retailer's stores, its power has diminished. Also, labels must reimburse Best Buy if the merchant fails to account for a certain percentage of a featured title's first-week national sales.

23 MEDIUM ROTATION AT TOP 40 IN TOP 100 MARKET

WEEKLY AUDIENCE: Up to 4.5 million per station

When Lady Gaga's "Born This Way" debuted atop the Billboard Hot 100 in February, it also made

a record-setting debut on the Mainstream Top 40 chart, bowing at No. 14 with 4,602 plays, the highest detections total for a debuting title in the chart's history.

24 SYNCH PLACEMENT IN AN AD FOR COCA-COLA

AUDIENCE: N/A

Train already had a banner year with "Hey, Soul Sister" dominating the airplay and sales charts. So "Shake Up Christmas," the official song of Coca-Cola's 2010 holiday campaign, felt a bit like a victory lap. The ad has been viewed more than 1.6 million times on YouTube.

25 ALBUM DISPLAYED AT STARBUCKS COUNTER

U.S. STORES: 11,000

LAST YEAR: 24

While not the force that it once was, Starbucks' front counter remains a hotly contested piece of real estate for new releases. Labels have to give the chain Walmart pricing (\$8.50 wholesale) and agree to accept returns. And it's still one of the most subjective and purest forms of curation at music retail.

26 INTEGRATED TOUR SPONSORSHIP WITH A LEADING CONSUMER PRODUCTS BRAND

PRESENCE AT TAYLOR SWIFT'S 79 NORTH AMERICAN TOUR DATES

CoverGirl sponsored

the North American leg of Swift's *Speak Now* arena tour, which began in January. Swift's trek was promoted in multiple CoverGirl retailers that used in-store displays with tour logos and images of the artist. The campaign won the Concert Marketing & Promotion Award at the 2011 Billboard Touring Awards.

27 SYNCH PLACEMENT IN AN AD FOR PEPSI

AUDIENCE: N/A

Warner Bros. rapper/singer Outasight was plucked from relative obscurity in September when Pepsi picked his song "Tonight Is the Night" as the theme for its "X Factor" TV ad campaign. The song has generated digital track sales of 26,000 and more than 37 adds at top 40 radio, according to SoundScan and Nielsen BDS.

28 PERFORMANCE ON AMERICAN MUSIC AWARDS

AVERAGE VIEWERSHIP: 11.8 million

LAST YEAR: 89

Pink's stirring performance of "Raise Your Glass" at the 2010 American Music Awards triggered a 22% jump in digital track sales to 209,000, according to SoundScan. Katy Perry's AMAs rendition of "Firework" yielded a 32% jump in track sales to 232,000.



Pop rock band **HOT CHELLE RAE'S** song "Tonight Tonight" shot up the Hot 100 after Z100 added the track to its playlist.

29 MEDIUM ROTATION AT WHTZ (Z100) NEW YORK

AUDIENCE: 4.5 million

LAST YEAR: 14

Momentum behind a song can land it on this station's influential playlist BY MITCHELL PETERS

With millions of listeners in the Northeast and beyond, getting a song added to top 40 WHTZ (Z100) New York "almost solidifies a [record's chances] to becoming a bona fide hit," RCA Records executive VP of promotion Joe Riccitelli says. "It can be as much as a door opener for a new song as it is a true validation of a potential hit song."

One example: pop rock band Hot Chelle Rae's song "Tonight Tonight," which was added to Z100 about halfway through the track's life cycle in mid-June. In the two weeks following its Z100 debut, "Tonight Tonight" jumped 20-13 on the Billboard Hot 100, eventually peaking at No. 7.

Riccitelli notes that early airplay on the station also had a positive impact on digital track sales. "Once Z100 started to play it, we saw an immediate increase of 30% in local iTunes single sales," he says. Z100 PD Sharon Dastur, music director Chris Jagger and assistant music director Trey Morgan choose the station's playlist each week during meetings that sometimes last up to 90 minutes.

"We sit in the room and go through our current rotations," Dastur says. "If there's room to put in something new, we'll put on a CD that has, in order, the songs on the national top 40 airplay chart that we're not playing, and we'll talk about each one."

Jagger also sets aside about three hours every Wednesday for face-to-face meetings with label executives. The label folks, who range from regional promotion staffers to presidents, get 10-15 minutes with him to pitch new songs and label priorities. Dastur will sometimes join in depending on the

priority of the project.

Labels have a better chance of getting their artists played on Z100 if there's already strong momentum behind a song, whether it's airplay on other top 40 stations, noteworthy local or national sales or wide exposure in such mediums as film or TV, Dastur says.

The labels will take the Z100 staff "through what's going on with the release of the video, and that they're going to be on 'Dancing With the Stars' and 'Jimmy Kimmel'—and just painting the picture, because they know that's what we're looking for," she says. "They'll also tell us which stations in the market are playing it. It's all about giving us that information."

Epic Records senior VP of promotion and strategy Erik Olesen understands the Z100 pitching process firsthand.

"When you pitch them on music, you have to bring value to the radio station—you have to bring in a whole package," he says, adding that a strong social media presence helps. "If you can walk in with a story that's successful at [adult top 40] and pop, then they'll wait. But when you can walk in with a story that's successful at dance radio, pop radio, [adult top 40] and modern rock radio, that's going to change the game for them."

Z100's choices command a high level of respect with other top 40 stations, according to EMI Music North America executive VP of marketing and promotion Greg Thompson. "When they get behind a record, it makes a statement to a lot of programmers around the country," he says. "And people take notice of that, which obviously helps any single."

Olesen says the station's influence spans beyond U.S. borders. "Z100 is a worldwide entity when it comes to radio credibility," he says, noting that Z100 has sway in such regions as Europe, Japan and Australia. "When you get Z100, the whole world starts watching."



"Today" hosts **NATALIE MORALES** and **LESTER HOLT** (center) with **ZAC BROWN**, whose albums made sales gains after he and his band appeared on the NBC show.

BUBLÉ FOR THE HOLIDAYS

30 PERFORMANCE ON "SATURDAY NIGHT LIVE"

LAST YEAR: 8

NBC, Beringer, Target deck the halls with crooner's 'Christmas' CD BY PHIL GALLO

THREE MONTHS AFTER HIS ALBUM *Crazy Love* debuted atop the Billboard 200 in October 2009, Michael Bublé made his first appearance on NBC's "Saturday Night Live." In addition to performing "Haven't Met You Yet" and "Baby (You've Got What It Takes)" with Sharon Jones, the Canadian crooner also showed off his funny side in a skit with Jon Hamm of "Mad Men."

Helped along by a clip of that skit on Hulu, Bublé's Jan. 30, 2010, appearance sparked online chatter and helped fuel an 8.8% sales gain for *Crazy Love* that week. The artist himself views the guest spot as a career highlight. "You always want to put that on your résumé, to say that you got there," Bublé told PopEater.com at the time. Now with a new holiday album, *Christmas*, in stores, Bublé is scheduled to return as a musical guest on "SNL" Dec. 17.

The singer has other promotional plans in place as well.

Bublé and Beringer Vineyards have a key alignment that places *Christmas* in the wine section of stores. Target, a partner with Warner Bros. Records on the album, has added endcaps in its wine sections to unite the CD and Beringer's line of California Cabernets and Chardonnays.

"They've never done anything like this," Bublé's manager Bruce Allen says, noting that *Christmas* is being marketed in more than 15,000 U.S. stores. "Beringer is a powerful brand and they really have added something to the marketing. The fourth quarter is their biggest quarter and our biggest quarter."

Warner Bros. co-president Livia Tortella says the tie-in gives Bublé many new outlets. "Beringer wines are getting us into non-music sections in Costco and Safeway, places that don't carry music."

This year Bublé has more exposure avenues checked off than just about any other artist. *Christmas* was marketed

in the summer on Facebook after his *Crazy Love* arena tour concluded. His relationship with Beringer included a private show at the winery in July for contest winners. A photo memoir was released in London. And he won the traditional pop Grammy Award.

It's TV, though, where Bublé has had his greatest impact. Along with appearing on shows with high-profile music slots, he'll host his first network special, "A Michael Bublé Christmas," Dec. 6 on NBC. Unlike many holiday-season record campaigns, this was not a quick one-off. "This is a yearlong project," Tortella says.

Allen, realizing *Crazy Love* still had legs, pushed back on Warner's request for a holiday album in 2010, suggesting 2011 instead. Talks about the TV special began in March and tracks were cut early enough for sales reps to play music for strategic partners during the summer.

Allen and Bublé credit others in the creation of the album and the marketing deals around it. Aside from airing the special, NBC is supporting *Christmas* with Bublé appearances on "Today" and "SNL." A turning point for the special came after Allen arranged for Doug Vaughan, senior VP of special programs and late night at NBC Entertainment, to see Bublé perform in El Paso, Texas, in mid-August. Though traditional holiday music specials have struggled in the ratings in recent years, Vaughan liked the idea of a throwback.

"Historically it doesn't sell," Allen says. "I have to give a lot of credit to [Doug]. Michael wanted to make it sentimental, make it old-fashioned—like those specials he grew up on." The special, Bublé adds, will include six or seven songs with most of the hour used for skits and digital shorts. Guests include the Puppini Sisters, Kelly Pickler, Ed Helms and Tracy Morgan. Humor, Bublé says, is a key reason why he's been able to reach the arena level as a performer and sell more than 13 million albums and 11.4 million tracks, according to Nielsen SoundScan.

"About four years ago I asked my manager about certain talk shows and he would say, 'They don't have room for a band,'" Bublé says. "So I would say, 'You get me on that couch and let me talk for five minutes. I'll sell more records than with a band.' And the reason I say that is, as much as people like music, I don't think they buy products. They buy people... I like using humor to communicate, and it's nice, considering the type of music I sing and the fan base, to be self-deprecating."

Allen singles out Oprah Winfrey, "SNL"

and "Today" in Bublé's development, and says no recording artist in the last 20 years has benefited more from TV appearances. "It's played a massive role," he says. "He is one of the best music guests to have on a TV show. [The hosts] talk to him... This guy is charismatic and people love what he has to say."

Bublé arrived at Warner in 2003, a left-field signing for then-head Tom Whalley. Producer David Foster championed him as Bublé cut an album of covers and noted how Harry Connick Jr. had influenced him. "I didn't realize the business model was changing before my eyes," Bublé says. "I got in just before it changed completely."

Self-deprecation became crucial for Bublé to step out from the shadows of Connick and Frank Sinatra. Once he had hits with his compositions "Home" and "Haven't Met You Yet," Allen says, the initial demographic—40-plus—started to skew younger.

The more mainstream and broader the audience, the more important it became for Bublé to record a Christmas album. (A 2003 Christmas EP has sold 1 million copies, according to SoundScan.) Warner has already had success in recent years with holiday sets from Josh Groban, Faith Hill and Enya.

Unlike most acts who try their hand at carols and holiday chestnuts, Bublé had a vision that required time and planning. He chose songs that meant something to him as a youth and assigned specific tunes to producers Foster, Bob Rock and Humberto Gatica.

He also wanted to employ a traditional recording method, working live rather than with backing tracks. "David Foster did not want to be dragged back to 1956," Allen says. "But Michael was determined. He said, 'I can sing better and in tune with all those instruments around me rather than with pre-cut tracks.'"

Recording in Hollywood's Capitol Studios, Bublé brought in a 60-piece orchestra for numbers like "It's Beginning to Look a Lot Like Christmas" and a boys choir for "Silent Night."

"I felt it was important to put my touch on these," he says, adding that he still felt each producer could bring distinct tools to the sessions. "This record was too important to me. I set out, egotistically probably, to make a standard Christmas record, the quintessential record that would stay relative years after I'm gone."

With so much activity related to the album, Bublé is trying to keep 2012 planning at arm's length. There will be tours of South America, the Middle East and South Africa, and February 2013 has been penciled in as the date for his next studio set. As a writer who shows up to a session with only a few songs—his originals on *Christmas* are "Cold December Night," written with Rock and Alan Chang, and "Mis Deseso," with Gatica and Chang—he has started re-examining his writing.

"I'm thinking about ways to continue to grow, to show growth without alienating my audience," Bublé says. "You don't want to keep making the same record. People will say, 'Why buy the next one?' I hope to write two or three songs that I think are hits and do some interpretations that people want to hear. Then I get to go back on the road and do what I love."

"On *Christmas*, I did my best, the producers did their best, Bruce did his best. The setup is great, the deals are great. Now it's up to the people and that's where it gets scary... You hope your instincts are right, but I've got more anxiety now than I ever had before."



MICHAEL BUBLÉ on "Saturday Night Live," acting in a skit with JON HAMM (left) and performing (inset).



**“GET ME ON THAT COUCH
AND LET ME TALK
FOR FIVE MINUTES.
I’LL SELL MORE RECORDS
THAN I WILL THAN WITH
A BAND. AS MUCH AS
PEOPLE LIKE MUSIC,
I DON’T THINK THEY
BUY PRODUCTS—THEY
BUY PEOPLE.”**
—MICHAEL BUBLÉ

TEAM BUBLÉ

ALBUM: *Christmas*

LABEL: 143/Reprise

RELEASE DATE: Nov. 1

PRODUCERS: David Foster, Bob Rock, Humberto Gatica

MANAGEMENT: Bruce Allen of Bruce Allen Talent

BIG DEALS: Media partnership with Target

TV APPEARANCES: “Today” (NBC, Nov. 28), “Christmas in Rockefeller Center” (NBC, Nov. 30), “A Michael Bublé Christmas” (NBC, Dec. 6), co-hosting “Live! With Regis and Kelly” (ABC, Dec. 15-16), “Saturday Night Live” (NBC, Dec. 17), “60 Minutes” (CBS, early December)

BOOKING AGENTS: Don Fox of Beaver Productions; Rob Light of Creative Artists Agency

ATTORNEY: Mark Kovinsky

PUBLISHING: I’m the Last Man Standing Music (SOCAN)

PUBLICITY: Luke Burland (@lukeburland) of Warner Bros. Records; Liz Rosenberg

SITES: MichaelBuble.com; Facebook.com/michaelbuble; Myspace.com/michaelbuble

TWEETS: @michaelbuble

COUNTRY TOP 10

1. PERFORMANCE ON COUNTRY MUSIC ASSN. AWARDS SHOW

AVERAGE VIEWERSHIP: 16.4 million

2. PERFORMANCE ON ACADEMY OF COUNTRY MUSIC AWARDS SHOW

AVERAGE VIEWERSHIP: 13 million

3. PERFORMANCE ON ABC'S CMA MUSIC FESTIVAL SPECIAL

AVERAGE VIEWERSHIP: 7 million

4. MEDIUM ROTATION AT COUNTRY IN TOP 100 MARKETS

AVERAGE WEEKLY AUDIENCE: Up to 1.3 million per station

5. COVER OF COUNTRY EDITION OF PEOPLE MAGAZINE

AUDIENCE: N/A

6. PERFORMANCE ON CMT MUSIC AWARDS

AVERAGE VIEWERSHIP: 2.9 MILLION

7. PERFORMANCE ON FOX'S AMERICAN COUNTRY AWARDS

AVERAGE VIEWERSHIP: 6 MILLION

8. MEDIUM ROTATION ON KEY MINNEAPOLIS-ST. PAUL

AVERAGE WEEKLY AUDIENCE: 832,000

9. PERFORMANCE AT CMA MUSIC FESTIVAL/LP FIELD

AVERAGE DAILY ATTENDANCE: 65,000

10. VIDEO ON CMT'S "POWER PICKS"

AUDIENCE: N/A

Survey Panelists

CINDY HEATH

Founder, Monarch Publicity

RUSTY GASTON

GM, This Music Publishing

CINDY MABE

Senior VP, Capitol Nashville

TREE PAINE

VP of publicity, Warner Music Nashville

JASON OWEN

Founder, Sandbox Entertainment

31 COVER STORY IN ROLLING STONE

AVERAGE BIWEEKLY CIRCULATION: 1.5 million
LAST YEAR: 38

Along with the usual mix of boomer icons (Bob Dylan, George Harrison, Elton John, Steven Tyler and Pink Floyd), the RS cover also spotlighted younger stars hitting new peaks (Rihanna, Adele, Justin Bieber, Lady Gaga and Katy Perry). Most unlikely cover stars: Saskatoon, Saskatchewan, rock band the Sheepdogs, winners of the magazine's Choose the Cover contest.

32 PERFORMANCE AT CMA MUSIC FEST/MAIN STAGE

AVERAGE DAILY ATTENDANCE: 65,000
LAST YEAR: 73

In addition to the Country Music Assn. Awards, ABC has found another ratings winner in "Country's Night to Rock," a three-hour TV special culled from performances during CMA Music Fest. CMA Awards executive producer Robert Deaton books the genre's top acts during four nights of stadium shows at Nashville's LP Field.

33 ALBUM INCLUDED IN AMAZON MP3 \$5 SALE

MORE THAN 144 MILLION ACTIVE CUSTOMERS

Even though labels absorb the margin loss on \$5 albums at the Amazon MP3 store, a major-label sales executive says he likes the promotion because the resulting sales volume can justify the lower profit margin. Besides developing artists, the promotion can be used to sell deep catalog albums and front-line hits that are running out of steam. Albums sale-priced at \$5 are a prominent fixture on the home page and a key weapon against iTunes. After Amazon MP3 priced Arcade Fire's 2004 album *Funeral* at \$5, the title reentered the Billboard 200 at No. 123 on July 23 with sales of 4,000, up 50% from a week earlier, according to SoundScan.



DEADMAUS performs during Lollapalooza at Chicago's Grant Park on Aug. 7.

34 PERFORMANCE ON LOLLAPALOOZA/MAIN STAGE

ATTENDANCE: 270,000
LAST YEAR: 44

Canadian DJ/producer Deadmau5 closed out this year's Lollapalooza with a main-stage performance that left many begging for more. The night before, Eminem owned Chicago's Grant Park with an intense set that featured guest turns by Bruno Mars and Skylar Grey. Both performances fueled online chatter for days.

36 SONG PLAYED IN A MOVIE TRAILER

AUDIENCE: N/A
LAST YEAR: 43

Movie trailers have become an important source of income for musicians and can occasionally drive sales of a featured song. The trailer for "The Green Hornet" brought Coolio's "Gangsta's Paradise" back to the charts in January, selling 47,000 downloads during the first week of the clip's release, up 58%, according to SoundScan.

37 PERFORMANCE ON CMT MUSIC AWARDS

AVERAGE VIEWERSHIP: 2.9 million
LAST YEAR: 33

The looser, less reverent of the country music award shows, the CMT Awards are held on the eve of Nashville's CMA Music Fest and attracts throngs of fans in town for the festival. Luke Bryan's performance of "Country Girl (Shake It for Me)" at the June awards show fueled a 41%

jump in digital track sales to 73,000, according to SoundScan.

38 MEDIUM ROTATION AT COUNTRY IN TOP 100 MARKET

AVERAGE WEEKLY AUDIENCE: Up to 1.3 million per station
LAST YEAR: 56

Radio's power to promote country singles remains undimmed. Martina McBride's "I'm Gonna Love You Through It," the second single from her Republic Nashville album

Eleven, was a Hot Shot Debut on Billboard's Hot Country Songs chart on Aug. 6, bowing at No. 50 with 621,000 impressions on 20 of the chart's 128 reporting stations, according to Nielsen BDS.

39 ALBUM FEATURED IN ITUNES' WEEKLY "NEW MUSIC TUESDAY" EMAIL

CIRCULATION: 225 million (worldwide), 50 million (U.S.)
LAST YEAR: 18

Everyone likes to be featured in this email, but how much it boosts sales isn't so clear. "I want it because I have to believe creating impressions in 50 million inboxes is important," a major-label executive says. "But I don't know that it moves records because they don't share click-through data."

40 PERFORMANCE ON ABC'S "GOOD MORNING AMERICA"

AVERAGE VIEWERSHIP: 4.8 million
LAST YEAR: 59

The ABC show's summer concert series provides touring acts with an opportunity to alert fans of upcoming dates. When Stevie Nicks appeared on the Aug. 26 show, nearly four months after the release of *In Your Dreams*, the album posted a 23% sales jump, according to SoundScan.

41 INTERVIEW/PROFILE IN THE NEW YORK TIMES

AVERAGE CIRCULATION: 1.2 million (weekdays), 1.6 million (Sundays)
LAST YEAR: 32

The newspaper of record likes to place an artist's work in a broader cultural context, as it did when it recently profiled the crossover aspirations of Aventura singer Anthony "Romeo" Santos. After reviewing a Decemberists concert in January, the Times interviewed frontman Colin Meloy in October to talk about the children's book he'd written.

35 REGULARLY UPDATED FACEBOOK PAGE

AUDIENCE: More than 144 million active customers
LAST YEAR: N/A

How to turn "likes" into brand-building and social commerce

BY KATIE MORSE

Moontoast co-founder/chief technology officer Marcus Whitney provides some pointers to get the most out of Facebook and keep fans engaged.

1. MAXIMIZE YOUR VISIBILITY

Updates should appear in the center-column news feed, not in the ticker on the right side. Determining what



appears where is part of Facebook's proprietary algorithm. But Whitney notes that videos, fan polls and sets of photos (for example, from a concert) are among the things that consistently appear in the news feed.

2. UPDATE REGULARLY

Don't worry about overloading fans with multiple daily updates. "Odds are you'll be reaching a different group of people at different times," Whitney says. "Your posts will be seen as

part of other posts in their news feed, not as a page full of your own posts." Also: Artists should think of updates as a way of keeping up their end of a conversation, not a marketing spiel.

3. ADOPT A ROUTINE THAT FITS YOUR PERSONALITY

"Some brands are popular because of how mysterious they are," Whitney says. "Others are popular because of how accessible they are. Look at your brand and come up with a schedule that keeps you top of mind."

4. FISH WHERE THE FISH ARE

Got something to sell? Let fans make purchases from their news feed. Don't make them go to another site. Offer stuff they won't get elsewhere—like autographed items, VIP tickets and limited-edition recordings. Exclusive deals create a sense of value for "liking" an act's page. And keep sales-related updates to no more than one out of every five. "The rest of the time," Whitney says, "you're helping build up the story."

42
PERFORMANCE/
APPEARANCE ON A
BET AWARDS SHOW

AVERAGE VIEWERSHIP FOR
BET AWARDS: 7.7 million
LAST YEAR: 31

Chris Brown further cemented his comeback with his appearance at the 2011 BET Awards, winning four trophies and, more importantly, performing four numbers, including "Look at Me Now" with Busta Rhymes and "My Last" with Big Sean. Mary J. Blige, Alicia Keys, Rick Ross and Beyoncé also turned in well-received performances.

43
ALBUM DISPLAYED
AT HOT TOPIC

U.S. STORES: 634
LAST YEAR: 96

Besides Trans World Entertainment's FYE chain, Hot Topic is the only other place at the mall where shoppers can still find music. Hot Topic is specific on what it will carry—metal, hard rock, goth and even punk acts have the best luck here.

44
SUPPORT SLOT
FOR ARENA-LEVEL
HEADLINING ACT

ATTENDANCE AT USHER'S
MAY 7 SHOW AT THE
PRUDENTIAL CENTER
IN NEWARK, N.J.: 11,783
LAST YEAR: 40

Akon's follow-up to his 2008 top 10 album *Freedom* has been delayed, renamed (*Stadium Music*, then *Akonic*, now simply *Stadium*) and even previewed in September 2010. Without a firm date on the calendar for the new album, his opening slot on the second North American leg of Usher's OMG tour helped keep him in the public eye.

45
PERFORMANCE ON
ABC'S "DANCING
WITH THE STARS"

AVERAGE VIEWERSHIP FOR
RESULTS SHOWS: 15.5 million

With spring and winter editions, "Dancing With the Stars" offers slots to more than 40 performers during the year. Jus-



AKON performing at the Staples Center in Los Angeles on Usher's OMG tour.

tin Bieber appeared on the Nov. 1 show, but it generally books more adult-oriented acts like the Script, which performed Sept. 27 and enjoyed a 30% sales gain for its album *Science & Faith*, according to SoundScan.

46
VIDEO ON CMT'S
"TOP 20 COUNTDOWN"

AVERAGE VIEWERSHIP:
278,000
LAST YEAR: 66

CMT uses a number of metrics ranging from on-line streaming to radio and social media activity, along with fan voting on CMT.com, to serve up its popular countdown. Evan Farmer, who replaced longtime host Lance Smith in 2010, hosts the show, which also features interviews with top country acts.

47
PERFORMANCE ON
BONNAROO/MAIN STAGE

TOTAL ATTENDANCE:
80,000
LAST YEAR: 52

Eight shows into Buffalo Springfield's reunion tour—its first since 1968—the band played

on Bonnaroo's main stage in June. "This is the biggest gig we've ever done," Neil Young told the crowd of thousands, adding that the audience was about 10 times bigger than any other concert Buffalo Springfield had played.

48
FEATURE ON NPR'S "ALL
THINGS CONSIDERED"

WEEKLY AUDIENCE:
12.3 million
LAST YEAR: 83

NPR's flagship news program continues to feature an eclectic mix of artists on the show, counting J. Cole, Miranda Lambert and singer/songwriter/producer Joe Henry among its recent guests. The self-titled album by saxophonist Joshua Redman's new band, *James Farm*, jumped 273% after the show did a segment on the group, according to SoundScan.

49
SYNCH PLACEMENT
IN A TV SHOW'S
SEASON FINALE

AVERAGE VIEWERSHIP FOR
"BONES" SEASON FINALE:
9.8 million

Fox's "Bones" has be-

come a key player in network song synchs. In May, the show ended its season with Adele's "Make You Feel My Love." Already a hit, the song's digital sales surged 56% to 19,000, according to SoundScan.

50
VIDEO FEATURED ON
YOUTUBE MUSIC
HOME PAGE

U.S. UNIQUE VISITORS AT
YOUTUBE: 125 million
in September

YouTube's August redesign of its music page

gave visitors more personal recommendations and fewer featured clips. But the page still has a list of YouTube Top 100 music videos and an above-the-fold spotlight for videos lucky enough to be selected.

51
MEDIUM ROTATION
AT RHYTHMIC IN
TOP 100 MARKET

AVERAGE WEEKLY
AUDIENCE: Up to 5 million
per station
LAST YEAR: 64

Katy Perry topped the Rhythmic Airplay chart

for the first time in May when "E.T." (featuring Kanye West) moved 4-1 in its ninth week, garnering 5,200 spins, up 8% from the prior week, according to Nielsen BDS. Christina Aguilera and P!nk were the only previous core female pop artists to reach No. 1 on the ranking.

52
PERFORMANCE ON
VANS WARPED TOUR/
MAIN STAGE

ATTENDANCE AT
CENTRAL FLORIDA
FAIRGROUNDS IN ORLANDO
ON JULY 29: 10,486
LAST YEAR: 100

Warped founder Kevin Lyman calls the main stage "a great place for artists on the way up and for those smart enough to want to reconnect and remind people of how great your live show is." To get there, bands need a tight performance and the "backing of the kids."

53
REGULARLY UPDATED
ARTIST TWITTER FEED

100 MILLION ACTIVE USERS
IN SEPTEMBER
LAST YEAR: 62

Lady Gaga, Justin Bieber and Katy Perry command the three largest Twitter followings in the world, with Britney Spears, Shakira, Rihanna and Taylor Swift ranking in the top 10, and Selena Gomez, Eminem and Nicki Minaj lurking in the top 20, according to TwitterCounter.com.

**DANCE/
CLUB TOP 10**

**1. PERFORMANCE
AT ELECTRIC DAISY**

ATTENDANCE: 230,000

**2. PERFORMANCE
AT ULTRA MUSIC
FESTIVAL**

ATTENDANCE: More
than 100,000

**3. FEATURED DJ ON
"BBC ESSENTIAL MIX"**

AUDIENCE: N/A

**4. COVER STORY
IN MIXMAG**

AUDIENCE: N/A

**5. NIGHTCLUB/
VENUE RESIDENCY
IN A MAJOR MARKET**

ATTENDANCE: Up to
4,000 at some Las Vegas
clubs

**6. SONG PLAYED
ON PETE TONG'S
SYNDICATED RADIO
ONE SHOW**

AUDIENCE: More than
2 million

**7. SONG PLAYED
ON TIESTO'S
SYNDICATED RADIO
SHOW "CLUB LIFE"**

AUDIENCE: N/A

**8. SONG ADDED
TO ROTATION ON
SIRIUSXM'S BPM
CHANNEL**

SIRIUSXM
SUBSCRIBERS: 21.3
million

**9. SONG PLAYED ON
ARMIN VAN BUUREN'S
SYNDICATED RADIO
SHOW "A STATE OF
TRANCE"**

AUDIENCE: 15 million

**10. TRACK USED
IN A PROMO VIDEO
TRAILER FOR A LARGE
ELECTRONIC MUSIC
EVENT**

VEWS OF TRAILER
FOR 2012 ELECTRIC
DAISY FESTIVAL: More
than 470,000

Survey Panelists

JUSTIN KLEINFELD,
Founder/CEO,
Rephlektor PR

STEPHANIE LAFERA
Co-founder, Atom Empire

GLENN MEDLINGER
President, Astralwerks
Records

PATRICK MOXEY
President, Ultra Records

RANDY REED
Manager, Red Light
Management



The cast of
Fox's "Bones"

Latin Top 10

Social media rises to the fore for artists in the U.S. Latin market

BY LEILA COBO AND JUDY CANTOR-NAVAS

1. ARTIST ENDORSEMENT DEAL WITH LEADING CONSUMER PRODUCTS BRAND

AUDIENCE: N/A

LAST YEAR: 1

The marketing of Ricky Martin's album *MAS Musica Alma Sexo* received a boost from AT&T, which featured Martin and his band performing "The Best Thing About Me Is You" in a TV ad for its smartphones. The spot aired on Spanish-language TV for several weeks after the CD's Feb. 1 release, helping the single top Billboard's Hot Latin Songs chart.

2. HAVE SONG FEATURED AS THEME FOR A TELENVELA

AVERAGE VIEWERSHIP: 5.7 million

LAST YEAR: 2

Mexican singer/actress Lucero scored her first top 10 entry on Billboard's Top Latin Albums chart with *Indispensable*. It was propelled by the single "Dueña de Tu Amor," featured on "Soy Tu Dueña," which aired stateside on Univision. "It detonated sales," says Jorge Pino, VP of music for Venevision, whose label Vene Music released the album.

3. AN ACTIVE ARTIST TWITTER ACCOUNT

AUDIENCE: 100 million active users in September

Regional Mexican star Jenni Rivera didn't embrace Twitter until about a year ago. Now @jennirivera, which has 436,000 followers, is her main communications channel with fans, the press and fellow artists.

4. TOUR SPONSORSHIP DEAL WITH A LEADING CONSUMER BRAND

AUDIENCE: N/A

To mark its 75th anniversary, Goya Foods sponsored concerts by Marc Anthony, Ana Gabriel



PRINCE ROYCE at the 2011 Premios Juventud awards show.

and Marco Antonio Solís. Goya's reach at retail helped propel ticket sales. "No promoter has the money or contacts to generate that kind of publicity," says Henry Cardenas, president of Cardenas Marketing Network, which partnered with Goya.

5. TELEVISED PERFORMANCE ON A LATIN AWARDS SHOW

AVERAGE VIEWERSHIP, PREMIOS JUVENTUD 2011: 4.6 million

LAST YEAR: 4

Prince Royce and Daddy Yankee opened this year's Premios Juventud on July 21 by performing their hit collaboration "Ven Conmigo." Their performance on the Univision awards show fueled a 56% jump in digital track sales of the song the following week, according to Nielsen SoundScan.

6. PROMOTION ON ITUNES HOME PAGE

AUDIENCE: 225 million accounts worldwide

LAST YEAR: 6

Romeo Santos' hotly anticipated album *Formula Vol. 1*, the Aventura frontman's solo debut, re-

ceived a boost when iTunes featured the set on its home page on its Nov. 8 release date. Sales data wasn't available at press time but by the end of the first day, the album had already generated more than 320 customer reviews.

7. DUET WITH AN ENGLISH-LANGUAGE ARTIST

AUDIENCE: N/A

Pitbull has gone from Mr. 305 (the name of his label) to Mr. Worldwide thanks in part to English-language collaborations on his 2011 album, *Planet Pit*. His single "Give Me Everything," featuring Ne-Yo, Afrojack and Nayer, topped the Billboard Hot 100 in July—his first No. 1 on the chart—and has remained on the ranking ever since.

8. PREMIERING A MUSIC VIDEO ON VEVO

U.S. UNIQUE VISITORS: 62.2 million

Enrique Iglesias created a stir when he debuted the ultra-racy video for "Tonight (I'm Lovin' You)," featuring Ludacris, on Vevo right before Christmas last year. The clip generated more than 71 million views at Vevo.com and another 47 million at Iglesias' Vevo page on YouTube.

9. A SONG FEATURED AS THEME FOR TWEEN-ORIENTED TELENVELA

AUDIENCE: N/A

LAST YEAR: 5

"Click," the bouncy theme song to MTV Tr3s' "Popland," provides an unlikely promo vehicle for two acts with only cult fan bases in the United States—singer Ale Sergi of Argentine pop group Miranda! and Mexican glam rock artist Bryan Amadeus. They join former tween novela star Anahi on "Click," the video of which has more than 60,000 views at Tr3s.com.

10. REGULARLY UPDATED FACEBOOK PAGE

AUDIENCE: 800 million active users in September

In the span of about a year, the Facebook page of Uruguayan indie rock band No Te Va Gustar went from 60,000 likes to 600,000. The Latin Grammy Award-nominated group's mix of personalized messages, along with direct calls to action and invitations to events and contests, helped fuel a much higher level of fan interaction.



U.K. Top 10

It was a year of transitions for the Brits, 'X Factor' and Jonathan Ross BY RICHARD SMIRKE

1. ADDED TO PLAYLIST ON BBC RADIO 1

WEEKLY LISTENERS: 11.9 million

LAST YEAR: 2

The top 40-formatted Radio 1's average weekly audience in the third quarter was its largest since 1999. Head of music George Ergatoudis oversees a 50-song weekly playlist divided into A, B and C lists. A-listed songs get 20-25 plays every seven days.

2. PERFORMANCE ON THE BRIT AWARDS

VIEWERSHIP IN 2011: 4.8 million

LAST YEAR: 3

The BRITs' ratings fell to a five-year low despite efforts to revamp the show. But performers on the BRITs can still score big sales gains, as Adele, Tinie Tempah, Plan B and Cee

Lo Green found out this year.

3. PERFORMANCE ON ITV'S 'THE X FACTOR'

VIEWERSHIP: 10.5 million for Aug. 20 season debut

LAST YEAR: 1

Weekly viewership has tailed off following a strong debut for season eight of this franchise, which lost Simon Cowell to the U.S. version of the show. Still, no other weekly U.K. program can compete in terms of prime-time exposure.

4. ADDED TO PLAYLIST ON BBC RADIO 2

WEEKLY LISTENERS: 14.3 million

LAST YEAR: 5

Still the United Kingdom's most popular station, AC-formatted Radio 2 has an eclectic 30-track

LATIN SURVEY PANEL

DAVID ALVARADO
VP of marketing,
Capitol Latin

JUAN CARLOS GONZALES
Senior director of
Latin music sales,
Select-O-Hits

DIEGO PRUSKY
President, In-Style
Digital Marketing

HORACIO RODRIGUEZ
Director of product
development,
Universal Latin
Entertainment

OLGA CARDONA
Director of
administration
and marketing,
Universal Music
Publishing Group

MAYNA NEVAREZ
CEO, Nevarez
Communications

ANDRES RECIO
Owner, AR
Solutions

EDITH VAZQUEZ
Former director
of press and
publicity, Sony
Music Latin

MONICA JORDAN
A&R manager,
Sony/ATV Music
Publishing

DIANA RODRIGUEZ
Co-founder,
Criteria
Entertainment



BBC Radio 2 DJ CHRIS EVANS at the network's Live in Hyde Park event.

6. PERFORMANCE ON BBC 2'S "LATER... WITH JOOLS HOLLAND"

WEEKLY AUDIENCE: 1.1 million

An essential platform for alternative, rock, world and heritage acts, the show broadcasts a half-hour live episode on Tuesdays and an hourlong taped show on Fridays. XL Recordings managing director Ben Beardsworth credits Adele's Nov. 17, 2010, "Later" performance as being "the acorn that everything grew from" when launching her 21 album.

7. SONG COVERED ON ITV'S "THE X FACTOR"

VIEWERSHIP: 10.5 million for Aug. 20 season debut

LAST YEAR: 6

Season-seven winner Matt Cardle's debut single, "When We Collide," a re-named cover of Biffy Clyro's "Many of Horror," lifted the original version to a peak of No. 8 on the U.K. singles chart.

8. PERFORMANCE/INTERVIEW ON ITV'S "THE JONATHAN ROSS SHOW"

VIEWERSHIP: 4 million-plus for debut

The longtime BBC 1 host moved to commercial rival ITV1, debuting "The Jonathan Ross Show" on Sept. 3. Lady Gaga, Michael Bublé and Noel Gallagher have since sat on his couch. The show's fall season ran for eight episodes. After a Christmas special, it'll return to a weekly schedule in early 2012.

9. LIVE PERFORMANCE/INTERVIEW ON BBC RADIO 1'S "THE CHRIS MOYLES SHOW"

WEEKLY LISTENERS: 7.2 million

Speculation that Moyles might jump to a commercial rival proved unfounded when he signed a contract keeping him with the BBC until 2014. His show draws the second-best morning ratings after Evans.

10. ADDED TO PLAYLIST ON CAPITAL FM

WEEKLY LISTENERS: 7 million

Billing itself as the United Kingdom's "No. 1 hit music station," Capital FM has significantly expanded its national reach in the past 12 months to cover Scotland, Wales and other U.K. regions. Capital is the top commercial station in London.

Japan Top 10

TV still accounts for the majority of top promotional platforms

BY ROB SCHWARTZ

1. PERFORMANCE ON WEEKLY FUJI TV VARIETY SHOW "SMAP X SMAP"

AVERAGE VIEWERSHIP: 15 MILLION

LAST YEAR: 5

Japanese boy band SMAP's variety show, which airs Mondays at 10 p.m., has practically defined the genre since the early '90s. On the May 30 episode, Justin Bieber performed "Baby" and "Never Say Never."

2. PERFORMANCE ON WEEKLY MUSIC TV PROGRAM "MUSIC STATION" ON TV ASAHI

AVERAGE VIEWERSHIP: 14.3 million

LAST YEAR: 2

Airing Fridays at 8 p.m., the reach of this influential hour-long show extends to Southeast Asia on cable networks in the region. Chart-toppers AKB48, Arashi and Keisuke Kuwata have been recent guests on the show.

3. SONG USED AS THEME IN SEASONAL PRIME-TIME DRAMA SERIES

AVERAGE VIEWERSHIP FOR "SHIN KEISHICHOU": 17.3 million

LAST YEAR: 4

Boy band V6 received invaluable exposure when its single "Sexy Honey Bunny!" was featured as the theme for top TV summer drama "Shin Keishichou Sousa Ikka 9 Kakari" on TV Asahi.

4. PERFORMANCE ON NHK'S NEW YEAR'S EVE PROGRAM "KOHAKU UTA GASSEN"

AVERAGE VIEWERSHIP: 41.4 million

LAST YEAR: 1

Aired live from NHK Hall, this annual special gathers Japan's hottest acts in a red (women's) team versus white (men's) team sing-off. Last year's show was co-hosted by Arashi and actress Mao Inoue and featured Ayumi Hamasaki, Exile, Angela Aki, flumpool and NYC.

5. INTERVIEW/NEWS SPOT ON FUJI TV'S "TOKUDANE!"

AVERAGE VIEWERSHIP: 8.9 million

LAST YEAR: 8

This influential morning show features a diverse mix of guests that includes pop stars and lesser-known performers. Among the latter this year have been jazz pianist Hiromi Uehara and blind piano prodigy Nobuyuki Tsujii.



TAYLOR SWIFT guests on "SMAP x SMAP."

二人でソファーに横になりながら

6. SONG USED IN A NISSAN MOTOR TV AD

AUDIENCE: N/A

LAST YEAR: 7

Nissan appeared to be smitten by hip-hop this year, featuring female duo Halcali's single "Marching March" in TV spots for the carmaker's March minicar and hitmaking group Rip Slyme's "Sweet Life" in ads for its LaFesta minivan.

7. SONG USED IN AN ASAHI BREWERIES TV AD

AUDIENCE: N/A

LAST YEAR: 6

The beer company's recent TV ads have featured a mix of domestic artists and international acts. Maroon 5's "Won't Go Home Without You" appeared in spots for the low-malt Free Style brand and the Beatles' "Ob-La-Di, Ob-La-Da," in a rare Fab Four synch, was used in ads for Asahi Off Lager.

8. INTERVIEW/NEWS SPOT ON FUJI TV'S "MEZAMASHI TV"

AVERAGE VIEWERSHIP: 12.1 million

LAST YEAR: 3

The morning show's musical

guests are typically domestic artists, but the show also featured more international acts than usual after the March earthquake/tsunami disasters. Pop-opera quartet Il Divo sang its hit "Time to Say Goodbye" on June 7, and Avril Lavigne performed "Smile" on Aug. 12.

9. PERFORMANCE ON FUJI TV WEEKLY MUSIC PROGRAM "HEY! HEY! MUSIC CHAMP"

AVERAGE VIEWERSHIP: 13 million

Airing Mondays at 8 p.m. and hosted by comedy duo Downtown, the show regularly features top J-pop and rock artists, such as recent guests Mika Nakashima, Pornographitti, Kana Nishino and K-pop boy band Shinee.

10. APPEAR IN AN ADVERTISING CAMPAIGN FOR A JAPANESE MOBILE PHONE PROVIDER

AUDIENCE: N/A

KDDI's au wireless service ran a campaign this year with Lady Gaga that included billboards, print ads and TV spots featuring "Poker Face."

weekly playlist that veers from Coldplay to Dolly Parton, Nickelback to Kate Bush. Its reach extends far beyond its 35-plus target demographic.

5. LIVE PERFORMANCE/INTERVIEW ON BBC RADIO 2'S "THE CHRIS EVANS BREAKFAST SHOW"

WEEKLY LISTENERS: 8.9 million

Since succeeding Terry Wogan as Radio 2's breakfast host at the start of 2010, Chris Evans has made the spot his own, with superstar guests like Robert Plant, Tom Jones, Neil Diamond, Barry Manilow, George Michael and Elton John.

U.K. SURVEY PANEL

ANGUS BASKERVILLE
Director, 13 Artists

MARK GILLESPIE
Director/artist manager, Three Six Zero Group

ARCHIE LAMB
Co-founder/director, Takeover Entertainment

HIDE WHONE
Artist manager, Riverman Music Group

MARK BYRNE
Label manager/A&R, Bella Union

JAMES HOPKINS
Publicist, Vector Management

CAROLE MacDONALD
VP of marketing, EMI Music U.K.

JON WILKINSON
Head of press, XL Recordings

JO CHARRINGTON
Senior VP of A&R, London Records

DAN O'NEILL
CEO, Angle Artist Management

JAPAN SURVEY PANEL

KIMITAKA KATO
President, Universal International/Universal Music Japan

CAROL NAOMI ABE
Music publishing consultant, M-Site

SEBASTIAN MAIR
President, Music Solutions

SHUN MORI
Producer, Fuji Pacific Music Publishing

SACH TSUCHIYA
Executive VP of international marketing, Sony Music Entertainment Japan

JOHNNIE "FINGERS" MOYLETT
Producer, Smash Corp.

NATHAN REAVEN
Owner, HearJapan

JUN ENDO
Chief producer of international, King Records

MASSY HAYASHI
President, HIP (Hayashi International Promotions)

KEITARO SUMII
Director of international, Warner Music Japan

CHRISTIAN/ GOSPEL TOP 10

1. ADDED TO ROTATION AT K-LOVE RADIO NETWORK

LISTENING AUDIENCE: 6 million

2. PERFORMANCE ON THE WINTER JAM TOUR

ATTENDANCE OF JAN. 16 SHOW AT PHILIPS ARENA IN ATLANTA: 17,131

3. MEDIUM ROTATION AT CHRISTIAN IN TOP 100 MARKET

AVERAGE WEEKLY AUDIENCE: Up to 835,600 per station

4. ADDED TO ROTATION AT THE FISH RADIO NETWORK

AUDIENCE: N/A

5. KEY-IN-STORE POSITIONING AT FAMILY CHRISTIAN STORES

U.S. STORES: 283

6. KEY-IN-STORE POSITIONING AT LIFEWAY CHRISTIAN STORES

U.S. STORES: 165

7. ALBUM FEATURED IN FAMILY CHRISTIAN STORES CATALOG

AUDIENCE: N/A

8. ADDED TO ROTATION AT KLTY DALLAS

AVERAGE WEEKLY AUDIENCE: 835,600

9. ALBUM FEATURED IN COVENANT CHRISTIAN STORES CATALOG

AUDIENCE: N/A

10. ALBUM EXCLUSIVE WITH CRACKER BARREL

U.S. STORES: 608

Survey Panelists

LARRY BLACKWELL
VP of marketing, EMI Gospel

RHODA LAWRENCE-HARRIS
VP, Universal Music Christian Group

JACQUELYN MARUSHKA
VP of public relations, Provident Music Group

ANDREW PATTON
President, Patton House Entertainment; VP, Inpop Records

CELESTE WINSTEAD
Director of marketing and communications, Spring Hill Music Group

54 COVER STORY IN PEOPLE

WEEKLY CIRCULATION: 3.6 million

LAST YEAR: 51

People didn't showcase many recording artists on its cover this year, with Jennifer Lopez and Steven Tyler being among the lucky few. But while the magazine doesn't usually wield much influence over music buyers, its presence in every supermarket check-out line clearly raises consumer awareness.

55 PREMIERING A VIDEO ON VEVO

U.S. UNIQUE VISITORS: 62 million in September

A premiere on Vevo means more than main-page placement. According to Doug McVehil, Vevo senior VP of music programming, talent and content operations, up to about 12 premieres per week get promotion on the mobile app, in emails and on specific watch pages at YouTube—including the skin around and the banner beneath a video.

56 PERFORMANCE ON COACHELLA/ SECONDARY STAGES

ATTENDANCE: 75,000 per day

LAST YEAR: 92

Big Audio Dynamite,

featuring former Clash guitarist/vocalist Mick Jones, played Coachella's Outdoor Theatre in April. The performance didn't have a big impact on sales of the band's catalog, but appeared to spark the most online chatter about the band since Sony/Legacy re-issued its 1985 debut album, *This Is Big Audio Dynamite*, a year earlier.



57 VIDEO ON BET'S "106 & PARK" COUNTDOWN

AVERAGE VIEWERSHIP: 652,000

LAST YEAR: 90

Hosted by Terrence J and Rocsi, BET's flagship program still stands as a popular and important platform for R&B artists—and one of the few TV shows focusing on urban music. Viewers determine the top 10 video rankings by voting

through the network's on-line and mobile platforms.

58 PERFORMANCE ON AUSTIN CITY LIMITS/ MAIN STAGE

TOTAL ATTENDANCE: 225,000 in 2011

Arcade Fire's buzz-generating set at Zilker Park on Sept. 18 came a day after the band performed at the Moody Theatre in Austin's W Hotel for an "Austin City Limits" TV taping. Sales of the band's Grammy

Award-winning album, *The Suburbs*, totaled 4,000 units the week ended Sept. 18, doubling from the prior week, according to SoundScan.

59 SYNCH PLACEMENT ON A SCRIPTED TV SHOW DURING NOVEMBER SWEEPS PERIOD

AVERAGE VIEWERSHIP OF "90210": 1.8 million

The CW's "90210" is one of several TV shows that uses its official website to promote songs the program features. One-Republic's "Secrets" was one of 13 tracks played on the show's Nov. 15, 2010, episode, which contributed to digital sales of 69,000 that week, up 7.7%, according to SoundScan.

60 COVER STORY IN ENTERTAINMENT WEEKLY

WEEKLY CIRCULATION: 1.8 million

LAST YEAR: 75

During the past year, EW's only music-related cover subjects were Taylor Swift; the revamped "American Idol" team of Jennifer Lopez, Steven Tyler, Randy Jackson and Ryan Seacrest; and Darren Criss and Chris Colfer of "Glee" for a story about depictions of gay teens on TV.

61 SINGLE PLAYED ON RADIO DISNEY

AVERAGE WEEKLY AUDIENCE: 29.2 million

LAST YEAR: 36

The radio network plays its fair share of tween-targeted fare, but also gives airtime to kid-friendly mainstream pop songs, like Kelly Clarkson's "Mr. Know It All," Adele's "Someone Like You," Hot Chelle Rae's "Tonight Tonight" and Colbie Caillat's "Brighter Than the Sun."

62 MEDIUM ROTATION AT R&B/HIP-HOP IN TOP 100 MARKET

AVERAGE WEEKLY AUDIENCE: Up to 2.9 million per station

Odd Future member Frank Ocean's "Novacane" debuted on Bill-



board's Hot R&B/Hip-Hop Songs chart on May 21 at No. 65 with 2.7 million listener impressions, up 340% from the prior week, according to Nielsen BDS. In the week ended June 5, the digital track generated first-week sales of 8,000, according to SoundScan.

63 CONCERT SPECIAL ON PBS

AUDIENCE: N/A

"America's Got Talent" star Jackie Evancho was featured in a "Great Performances" concert

special that debuted in early June shortly before the release of her album *Dream With Me*. Sales of the album surged 53% to 26,000 the week ended Aug. 14 after the special aired again during PBS pledge drives.

64 MEDIUM ROTATION AT KROQ LOS ANGELES

AVERAGE WEEKLY AUDIENCE: 1.8 million

LAST YEAR: 80

Alternative KROQ got behind Florence & the Machine's *Ceremonials* two months before the album was released. In August, the station put the album's setup track, "What the Water Gave Me," into regular rotation despite its five-minute-plus running time.

65 FEATURE ON NPR'S "MORNING EDITION"

WEEKLY AUDIENCE: 13 million

LAST YEAR: 98

The show's segments on artists typically focus on those with a new album to pitch. An Oct. 27 interview with Miranda Lambert helped the singer reach a listening audience that might not be tuning in to the country stations where her songs receive heavy airplay.



BET "106 & Park" hosts **TERRENCE J** and **ROCSCI**



JACKIE EVANCHO performing during her PBS special "Dream With Me in Concert."

66
SYNCH PLACEMENT IN MLB, NBA, NFL PROMO AIRED DURING THE WORLD SERIES, NBA FINALS OR SUPER BOWL

AUDIENCE: N/A
Tinie Tempah's "Written in the Stars" was tapped as the theme to Major League Baseball's post-season marketing campaign, earning the song a resurgence in digital sales and an estimated \$40 million-\$50 million in media exposure.

67
VIDEO IN ROTATION ON CMT

AUDIENCE: N/A
CMT's music strat-

egy team evaluates clips based on such metrics as video and song quality, CMT.com and Internet streams, sales, social media activity, online search volume and radio airplay. Meeting acts and checking out live shows also play a factor.

68
FREE MUSIC VIDEO OF THE WEEK ON ITUNES

WORLDWIDE ITUNES ACCOUNTS: More than 200 million

Although it may not attract as much attention as free song downloads at iTunes, this platform was a popular one dur-

ing the past year among artists ranging from Adele ("Rolling in the Deep"), Martina McBride ("I'm Gonna Love You Through It") and Arctic Monkeys ("Don't Sit Down 'Cause I Moved Your Chair").

69
PERFORMANCE ON STAGECOACH/MAIN STAGE

ATTENDANCE: 54,791 per day
Rascal Flatts used its May 1 headlining slot to inform festival-goers of the breaking news that U.S. forces had killed Osama bin Laden in Pakistan. The trio received significant buzz in the press the following day.

The fest drew 55,000 paid attendees each day for two days, grossing nearly \$10 million.

70
SEGMENT ON "CBS SUNDAY MORNING"

AVERAGE VIEWERSHIP: 5 million
"CBS Sunday Morning" devotes significant airtime to a wide range of acts, including Coldplay, Journey and Florence & the Machine. After being featured on the show on Jan. 16, two days before the release of his album *Low Country Blues*, Gregg Allman posted the highest debut of his career, as the title

bowed at No. 5 on the Billboard 200.

71
PROFILE/FEATURE IN VANITY FAIR

MONTHLY CIRCULATION: 1.2 million

Justin Bieber, Katy Perry and Jennifer Lopez all graced the cover of VF. Perry's candid observations about her career, her religious upbringing and her marriage to U.K. actor Russell Brand provided grist for a compelling profile.

72
PERFORMANCE DURING THE SUPER BOWL PREGAME SHOW

AVERAGE VIEWERSHIP: 22.2 million

The pregame show drew its best ratings since 2002 when it averaged 23.3 million viewers. Keith Urban and Maroon 5 performed outside Cowboys Stadium before the start of the game.

73
ANY SINGLE OR VIDEO LISTED IN "FREE ON ITUNES" SECTION

WORLDWIDE ITUNES ACCOUNTS: More than 200 million

There are plenty of free songs and videos available at iTunes that aren't posted under the "Single of the Week" or "Music Video of the Week" banners. Among them have been Pearl Jam's "Ole" and Tori Amos' "Carry,"

both of which were available as free song downloads.

74
PERFORMANCE ON KCRW'S "MORNING BECOMES ECLECTIC"

KCRW WEEKLY AUDIENCE: 357,800
LAST YEAR: 93

A performance on this beloved tastemaker program, which airs on the noncommercial Santa Monica, Calif., station, continues to live on the station's website in streaming audio and—for most performances—video as well. Feist, TV on the Radio, Thurston Moore and Lykke Li are among the acts that have performed on the show this year.

75
SONG FEATURED ON NPR MUSIC'S "ALL SONGS CONSIDERED"

U.S. UNIQUE VISITORS TO NPR.ORG: 3.4 million in September
LAST YEAR: 77

NPR's popular online music discovery program has expanded its offerings during the past year, aggregating its show archives into a Web radio channel called "All Songs 24/7 Channel" that can be streamed at NPR.org. Curated by co-hosts Bob Boilen and Robin Hilton, it offers a mix of every song ever played on the show in the last decade.

HARD ROCK TOP 10

- 1. COVER STORY IN REVOLVER**
BIMONTHLY CIRCULATION: 90,000
- 2. ON-AIR VISIT/MUSIC PLAYED ON SIRIUSXM'S LIQUID METAL CHANNEL**
SIRIUSXM SUBSCRIBERS: 21.3 million
- 3. ON-AIR VISIT/MUSIC PLAYED ON SIRIUSXM'S OCTANE CHANNEL**
SIRIUSXM SUBSCRIBERS: 21.3 million
- 4. PLAYING ROCKSTAR ENERGY DRINK MAYHEM FESTIVAL TOUR**
ATTENDANCE OF AUG. 6 SHOW AT DTE ENERGY MUSIC CENTER IN DETROIT: 15,428
- 5. COVER STORY IN KERRANG!**
AUDIENCE: N/A
- 6. PLAYING ROCKSTAR ENERGY DRINK PROAR FESTIVAL TOUR**
ATTENDANCE OF SEPT. 9 SHOW AT DTE ENERGY MUSIC CENTER IN DETROIT: 14,111
- 7. SYNCH PLACEMENT IN A HORROR MOVIE**
AUDIENCE: N/A
- 8. COVER STORY IN GUITAR WORLD**
MONTHLY CIRCULATION: 155,000
- 9. ARTIST VISIT ON VH1'S "THAT METAL SHOW"**
AUDIENCE: N/A
- 10. COVER STORY IN MODERN DRUMMER**
MONTHLY CIRCULATION: 100,000

Survey Panelists

- SUZI AKYUZ**
Product manager, Roadrunner Records
- BOB CHIAPPARDI**
CEO, Concrete Marketing
- KEVIN CHIARAMONTE**
VP, Paul Freundlich Associates
- LIZ CIAVARELLA-BRENNER**
Co-owner, Earsplit PR
- BILL RICHARDS**
Senior VP of marketing and sales, Wind-up Records

BILLBOARD'S REACH INCLUDES MUSIC LOVERS, LATIN AUDIENCE

We decided once again to leave Billboard and its growing stable of properties off our Maximum Exposure list. But we'd be remiss if we didn't take a moment to shine a spotlight on what we have to offer.

Those with albums or tours in the pipeline can reap the benefits of the direct access that Billboard magazine, Billboard.biz and Billboard Bulletin boast among key decision-makers. Whether they be retail buyers, radio programmers, branding executives or those who license music for digital services, movies, TV shows or video-games, if they need authoritative coverage of what's happening in the music business, they read us.

Billboard's reach also extends to music fans, more so now than ever before. Billboard.com services 10 million unique visitors per month with an unparalleled mix of video interviews, exclusive sneak peaks of new singles and albums, chart data and continuously updated daily news coverage. This year's successful relaunch of the Billboard Music Awards on ABC provided dramatic evidence of the power of the Billboard brand among consumers—and superstar artists. Packed with must-see performances by Beyoncé, Britney Spears, Rihanna, Lil Wayne, Mary J. Blige, Lady Antebellum, Keith Urban, Neil Diamond and others, the awards show easily dominated its time slot.

Billboard is also the top authority on Latin music. The Billboard Latin Music Awards, which are broadcast live on Telemundo, cap off our annual Latin Music Conference, which gathers top executives from throughout the business and provides invaluable exposure for new artists and services. As part of their multiple-year deal to extend their production relationship for the Billboard Latin Music

Awards, Billboard and Telemundo this year launched the Billboard Mexican Music Awards, the first such show on a major U.S. network to honor the achievements of regional Mexican artists. Billboard also reaches Spanish-speaking music fans through its site Billboard En Espanol and "Estudio Billboard," an interview show on V-me hosted by Billboard's Leila Cobo.



THE NEW DIY

Pitchfork, iTunes, 'Gossip Girl' among the best ways for emerging acts to get the word out

1 SONG FEATURED AS FREE SINGLE OF THE WEEK ON ITUNES

Labels and artists eat the cost, but the payoff can be worth it BY ED CHRISTMAN

WORLDWIDE ITUNES ACCOUNTS: more than 200 million
LAST YEAR: 4

While established artists offer free song downloads at iTunes, the retailer's free single of the week promotion is primarily the domain of emerging acts, who can derive a significant

boost in visibility and even sales from the offer.

The Apple platform is "one of the most effective developing-artist tools to expose music to a significant number of people in an environment where they might buy music," a digital sales executive at



a major label says.

Cut Copy's album *Zonoscope*, released Feb. 8, bowed on the Billboard 200 at No. 46 on first-week sales of 13,000 units, the Aussie group's best U.S. sales week, according to Nielsen SoundScan. A likely factor: Leadoff track "Need You Now" was an iTunes free single of the week on street date.

In the Jan. 29 chart week, Young the Giant's self-titled album, which arrived in October 2010, re-entered the Heatseekers Albums chart at No. 6 on a 322% sales jump to nearly 2,000 units the week after the band's "My Body" was a free single of the week.

Another label executive says that it's a "great way to create awareness and sizzle," adding however, that labels underwrite the promotion.

Even if an artist won't waive his or her royalties on a free single of the week, the executive says it can still be worthwhile. "If you figure you're going to give away a couple of hundred thousand, for the right artist that exposure might be worth what you pay in royalties," he says. "What you are giving up in cash might be worth the splash."

the Duke Spirit's single "Don't Wait" and two tracks from Cults. The CW series has also started to write bands into plots. September's season premiere featured Jenny & Johnny's single "My Pet Snakes," as well as a cameo by the duo.

9 VIDEO PREMIERE ON PITCHFORK

U.S. UNIQUE VISITORS: 1 million in September

A surefire way to help indie bands get their songs heard and videos seen, Pitchfork exclusively premiered memorable clips from buzz-building indie acts like Active Child, the Dodos and JEFF the Brotherhood this past year.

10 BECOME A LEADING LIVE DRAW AT A TOP CLUB IN YOUR HOME MARKET

AUDIENCE: N/A

Artists can build an-

audience through monthlong residencies at top local clubs. Earlier this year Foster the People did a residency at Los Angeles' 350-capacity club the Echo. By the third show, "there were hundreds of people trying to get in," booking agent Tom Windish says.

11 SONG FEATURED AS STARBUCKS' ITUNES PICK OF THE WEEK

U.S. STORES: 11,000

Starbucks gives away Pick of the Week cards at its counter, providing a way to get in front of the hordes of customers looking for their caffeine fix. A label sales executive estimates that the weekly redemption rate is about 100,000-200,000 units. While the program provides great exposure, a distribution executive says he doesn't see a big pickup in album sales for featured artists.

12 PERFORMANCE ON NPR'S 'WORLD CAFE'

WEEKLY AUDIENCE: 615,000 for syndicated broadcast

Celebrating its 20th anniversary this year, this influential music show is hosted by David Dye and produced by non-commercial WXPB Philadelphia, which estimates that it reaches more than 500,000 listeners per week in 200-plus markets including New York, Los Angeles, Chicago and Dallas.

13 MEDIUM ROTATION ON KEXP SEATTLE

WEEKLY AUDIENCE: 143,000

Noncommercial KEXP's influence extends far beyond its home base in the Pacific Northwest. During the CMJ Music Marathon in October, the station hosted three days of live performances by Givers, Zola Jesus, Clap Your Hands Say Yeah

2 VIDEO FEATURED ON YOUTUBE MUSIC HOME PAGE

U.S. UNIQUE VISITORS: 125 million in September

YouTube's music home page is dominated by videos from established stars who generate the most clicks. But emerging artists regularly appear in the curated playlists that are featured at the top of the page and pop up in the page's music and artists recommendations.

3 REGULAR COVERAGE ON PITCHFORK

U.S. UNIQUE VISITORS: 1 million in September

Little-known hip-hop act the Weeknd saw its career quickly skyrocket after a Best New Music review from Pitchfork helped it command

more than \$25,000 for concerts and studio time with Drake for his *Take Care* album.

4 VIDEO FEATURED AS FREE MUSIC VIDEO OF THE WEEK ON ITUNES

WORLDWIDE ITUNES ACCOUNTS: More than 200 million

After Thompson Square's video for "I Got You" was selected as iTunes' free music video of the week, the country duo's self-titled debut album re-entered the Billboard 200 at No. 177 in the Aug. 27 chart week on a 9% sales gain, according to SoundScan.

5 MEDIUM ROTATION ON KCRW SANTA MONICA, CALIF.

WEEKLY AUDIENCE: 357,800

One of the most influential tastemaker stations in the United States, noncommercial KCRW's support for an emerging act can be vital to keep it on the national radar, even if that backing doesn't always pay off in a significant sales boost. Artists it has championed this year include Thomas Dybdahl and Mia Doi Todd.

6 PRERELEASE FIRST LISTEN ALBUM STREAM ON NPR MUSIC

U.S. UNIQUE VISITORS TO NPR.ORG: 3.8 million in September

According to NPR Music product manager Amy Schreiber, this series is heavily curated to reflect a combination of acts that span genres, are conversation-worthy and will connect

with the outlet's diverse audience. The series is voted on by the NPR Music staff.

7 SONG FEATURED AS FREE DISCOVERY DOWNLOAD OF THE WEEK ON ITUNES

WORLDWIDE ITUNES ACCOUNTS: More than 200 million

Dale Earnhardt Jr. Jr.'s song "Morning Thought" was featured as a Discovery Download in June, helping the band's album, *It's a Corporate World*, debut on the Heatseekers Albums chart at No. 17 on June 25.

8 SYNCH PLACEMENT ON CW'S 'GOSSIP GIRL'

AVERAGE VIEWERSHIP: 1.5 million

The fifth season's first four episodes included



and other acts at New York's Ace Hotel.

14
FEATURED AS VHI YOU OUGHTA KNOW ARTIST

AUDIENCE: N/A

Acts like Foster the People and Dawes profit from this monthly rising-artist spotlight. VHI executive VP of talent and music programming Rick Krim and his team choose artists based on buzz, timing and appeal to the station's 25- to 30-year-old female demographic, or "adultsters."

15
FEATURED AS MTV PUSH ARTIST OF THE WEEK

AUDIENCE: N/A

Picks lean toward demo-friendly pop and hip-hop acts like Britpop star Jessie J and recent Billboard cover star Mac Miller. MTV executive VP of music and talent Amy Doyle says she and her team select acts based on live performance, fan demand and potential for longevity.

16
REGULARLY UPDATED FACEBOOK ACCOUNT

800 MILLION ACTIVE USERS IN SEPTEMBER

"Facebook is an awesome customer acquisition channel," Moon-toast co-founder/chief technology officer Marcus Whitney says. "There's no place else that's so easy for people to opt in to receive messages from you. Once they 'like' your page, it's up to you to convert those likes into data that you can own."

17
PERFORMANCE ON COACHELLA/ SECONDARY STAGES

ATTENDANCE: 75,000 per day

Playing Coachella provides instant cred. Getting there begins and ends with Paul Tollett, president of Coachella producer Goldenvoice. Tollett says he "turns over a lot of rocks" in seeking talent, and that



GARY CLARK JR. performing at this year's Bonnaroo.

25
PERFORMANCE ON BONNAROO/ SECONDARY STAGES

Playing the Manchester, Tenn., festival provides new acts with a national profile

BY RAY WADDELL

A booking slot at a major destination festival can be like manna from heaven for an emerging act, providing exposure that extends well beyond the actual performance. Lineups are usually announced months

in advance with wide online pickup. For an up-and-coming band, hits on its own website, YouTube, Facebook, Twitter and other social sites increase exponentially, and an act that once might have enjoyed only a regional

includes going to plenty of shows and other festivals, like Lollapalooza and the Gathering of the Juggalos.

18
PRESENTING A LIVE STREAM EVENT ON VEVO

U.S. UNIQUE VISITORS: 62 million in September

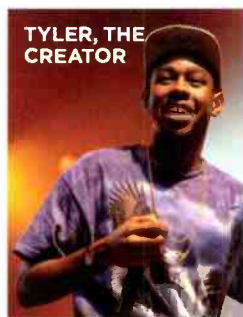
Doug McVehil, senior VP of music programming, talent and content operations at Vevo, says that a professional history with an act, timing and other media interest are key factors in weighing live stream potential. The outlet also recently updated its Facebook app to include a feature where artists can live stream

their own performances, à la Ustream.

19
PERFORMANCE ON NPR'S "TINY DESK" CONCERT SERIES

U.S. UNIQUE VISITORS TO NPR.ORG: 3.8 million in September

Stephen Thompson, an NPR Music editor who co-founded this series in 2008, says the concerts are reserved for acts that the NPR Music staff is "obsessed with." Product manager Amy Schreiber adds that the act should be versatile, especially in small spaces. In other words, get NPR Music's staff to see you play live.



TYLER, THE CREATOR

20
SUBJECT OF ORIGINAL VIDEO PRODUCTION ON PITCHFORK.TV

U.S. UNIQUE VISITORS TO PITCHFORK.COM: 1 million in September

Bands like Youth Lagoon, James Blake and Tyler, the Creator were among the most popular to be featured on Pitch-

fork.tv. Coming in the spring: A new Pitchfork.tv YouTube channel that'll give new acts even broader reach.

21
REGULARLY UPDATED TWITTER ACCOUNT

100 MILLION ACTIVE USERS IN SEPTEMBER

Punk veteran and inveterate Twitter user Ted Leo told Billboard earlier this year that he approaches his tweets as though he's having a conversation with his fans and followers. "There are a lot of voices that jump in when you put things out there in a conversational tone," he says.

involved Sonicbids in a process that was also a fund-raiser for the Bonnaroo Works Fund, and a certain number of bands were selected through that process. But generally, it's about us and artists that we discover through the course of the year that excite us and that we want to share with the Bonnaroo fans."

These can be bands Bonnaroo buyers find on YouTube, see at clubs or are tipped off to by agents. A team of about eight buyers at AC and co-producer Superfly Presents books all the talent.

"It's a tremendous opportunity for a band—if a band is prepared to capitalize on it," Capps says.

22
KEY SUPPORT SLOT FOR ARENA-LEVEL HEADLINING ACT

ATTENDANCE OF BRITNEY SPEARS' JULY 28 SHOW AT THE PALACE OF AUBURN HILLS IN MICHIGAN: 13,144

Rapper Nicki Minaj received massive exposure to a pop-based music audience after opening select dates on Spears' 2011 North American arena tour. About a week after the tour opened in June, Minaj's song "Super Bass" reached the top 10 on the Billboard Hot 100.

23
MEDIUM ROTATION ON WXPX PHILADELPHIA

WEEKLY AUDIENCE: 231,900

Noncommercial WXPX believes much of its audience growth will shift to digital platforms. Last year, it launched XPoNential Radio, a 24/7 adaptation of the station carried by 35 NPR stations as a high-definition

radio side channel, and thekey.xpn.org, which is wholly devoted to Philly-area musicians.

24
ALBUM ANNOUNCEMENT ON PITCHFORK

U.S. UNIQUE VISITORS: 1 million in September

At a time when many indie artists are taking to their personal websites, Twitter and Facebook to reveal new album details, Pitchfork provides a wider platform for emerging bands to announce new projects. Rising acts like Cults, Twin Sister and Dum Dum Girls turned to the site to break news of their latest releases.

Reporting by Ed Christman, Michael Depland, Phil Gallo, Andrew Hampp, Louis Hau, Devon Maloney, Kerri Mason, Gail Mitchell, Glenn Peoples, Mitchell Peters, Deborah Evans Price, Christa Titus and Ray Waddell.

POWER PANEL

We asked these 10 industry experts to rate the best ways to generate buzz and drive sales of a music release for emerging/DIY artists.

A-TRAK



DJ, producer; co-founder, Fools Gold

KAY KANINE

Co-founder, Kanine Records

SANNE HAGELSTEN



Founder, Zync

TRAVIS O'GUIN



CEO, Strange Music

SCOTT HUESTON



VP of sales and marketing, Wicked Cool Records

DART PARKER



Director of A&R, Shady Records; manager, Goliath Artists

DOROTHY HUI



Director of sales and marketing, tinyOGRE

DAVID VIECELLI



President, Billions Corp.

GRACE JONES



Publisher, Tell All Your Friends Publicity & Management

DAN ZACCAGNINO



CEO, Indaba

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Riding Ups And Downs Down Under

**AS ARIA AWARDS APPROACH,
AUSTRALIA SEES CAUSE FOR OPTIMISM**

BY LARS BRANDLE

The music market in Australia, like its counterparts elsewhere, has had its share of ups and downs in recent years. In 2011, however, it's been mostly up.

A new wave of home-grown acts are making their mark, live music remains strong as ever, and digital music sales are booming. Physical sales are in decline. But they're not crashing, leading executives note.

"It's a buoyant market," Universal Music Australasia president George Ash says. "There's a real wave of creativity coming through the industry at the moment. There's a lot of opportunity from artist creativity to services in the digital world. It's entrepreneurial and, best of all, creative."

That creativity will be on display at the Australian Recording Industry Assn.'s (ARIA) annual awards taking place Nov. 27 in Sydney. Three acts—Goyte, Boy & Bear and Drapht—lead the field with seven nominations each. Indigenous artist Geoffrey Gurrumul Yunupingu and rock act Eskimo Joe earned six nods. Birds of Tokyo picked up five nominations, while pop singer Guy Sebastian and late rocker Billy Thorpe earned four nods each.

Certainly the music industry should feel more upbeat at this year's awards.

The Australian market slipped off a cliff in 2010, registering a decline in value of 13.9% to \$384 million Australian (\$390 million). It was a sobering result considering the Australian record business had returned to growth in 2009. Although ARIA no longer publishes midyear market figures, sources suggest the market has returned to growth in 2011. But it's still below the 2009 figure.

Piracy continues to be a thorn in the industry's side. However, there's a sense that the government, Internet service providers (ISPs) and content owners are reaching common ground.

"The biggest challenge remains making significant breakthroughs on controlling unauthorized downloads and to continue to develop existing and new legitimate services," says Denis Handlin, chairman/CEO of Sony Music Australia & New Zealand and president of Sony Music Southeast Asia & Korea.

Handlin, who also serves as chairman of ARIA, points to discussions held between the content industries and the ISPs, convened by Australia's attorney general.

The attorney general's office in October also announced an inquiry into "safe harbor" practices that, Handlin says, "provide a very positive outlook for a system that will minimize illegal use and encourage more legitimate services."

Piracy clearly hasn't gone away, but the "P" word seems to be disappearing from the vernacular Down Under and the industry is pushing ahead with its Music Matters education campaign that launched in August to promote the value of music.

Australia's record business never took the approach of suing file sharers, and the industry has watched from the sidelines as film trade association AFACT has taken legal action against iiNet to hold the ISP accountable for copyright infringements. AFACT's ongoing case has largely faltered, and a High Court showdown is due the first week of December. If AFACT wins, it may pave the way for further action against ISPs. But that's a big "if."

Regardless, Australia's ripening digital marketplace is entering an unprecedented phase of activity. Spotify is hiring staff ahead of its Australian launch, while market-leading brick-and-mortar retailer JB Hi-Fi should make a big splash with its anticipated Now subscription platform and download service. The retailer, which has 200-plus locations, reckons that Now will boast between 6 million and 8 million licensed tracks when it arrives before year's end.



Mighty newcomers (clockwise from top left): DRAPHT, GOYTE and THE JEZABELS



The action doesn't stop there. BlackBerry launched its BBM music service in early November. And Universal Music and Sony Music's Australian companies have formed a joint venture called Digital Music Distribution, which supplies music services including the music radio programming on the Foxtel pay-TV platform.

"Australia is probably a bit behind Europe and North America when it comes to streaming models, but what we lack in market penetration we make up for in proliferation," says John Watson, president of Eleven: A Music Company and John Watson Management. "Things are certainly in a state of flux right now. The good news is that the business is now totally listening to the needs of consumers. The days of the music industry acting like King Canute and trying to hold back the tide are thankfully behind us now."

Digital music services are jostling for a sizable business. In the year ending June 30, the digital market grew by 32%, according to Billboard sources. Digital revenue Down Under now accounts for 40% of all sales, up from 27% in 2010. Soon, the market will be evenly split between physical and digital sales.

Australia's digital revolution is set against the backdrop of the Labor government's National Broadband Network. It's an ambitious national rollout of high-speed cables, intended to connect nearly everyone in this vast and sparsely populated country of 22 million.

By 2020, the ambition of the NBN is to place Australia among the world's leading digital economies. In five years, users connected to the network may be able to download at speeds of 10 gbps. The NBN, however, has become a political football, with the opposition Liberal Party seizing on its \$36 billion Australian (\$37 billion) price tag coming amid a shaky global economic environment. What the Australian digital market will

look like in 12 months' time is anyone's guess.

At physical retail, JB Hi-Fi continues to lead the way with an estimated 40% of the CD albums market. The No. 1 digital music service is iTunes, handling more than 70% of digital download sales. In the coming months, however, JB aims to chip away at iTunes' commanding lead.

The challenges facing music publishers in Australia are the same felt by every music business around the world. "Digital is still growing very strongly, which we're happy about. But if income from distribution of digital product can't plug the gap, what other revenue sources can?" asks Brett Cottle, CEO of the Australasian Performing Right Assn. and the Australasian Mechanical Copyright Owners Society. "Publishers are facing that same decline in their revenue. And they're having to deal with a hell of a lot more data and micro-payments."

Universal Music in Australia is the recorded-music market-leader with a share of about 40%, ahead of second-place Sony Music, and the local companies of Warner Music and EMI. Australia's independent music scene is a vital one. According to independent labels group AIR, indie acts accounted for 43 out of 125 nominations for this year's ARIA Awards.

AIR conducted market-share studies in August and found the results favorable. "We realized that our combined members were consistently achieving 25%-35% market share in Australia. That's a massive chunk of our industry," AIR GM Nick O'Byrne says. "We also estimate that more than 85% of the different titles commercially released in Australia are indie."

According to ARIA sales data, indie company Inertia managed 11.5% of market share by distributor in one week during August, an "amazing" result, O'Byrne notes.

On the downside, **continued on >>p34**



Dance-pop breakthrough:
HAVANA BROWN

from >>p33 the Australian industry lost two key music TV platforms when free-to-air Network 10 cut the long-running "Video Hits" weekend show in August, and the publicly funded Australian Broadcasting Corp. this month shed its quiz show "Spicks & Specks."

"It's sad," says Paul Piticco, director of Dew Process and Secret Service Artist Management. "Many people are now connecting the Internet to their TV, where you can essentially program your own music channel."

It's a case of losing two music TV shows, and gaining one. Sources say NBC's music talent show "The Voice" will come to these shores in 2012.

Innovation isn't exclusively at the technological level. A new breed of artist is coming up and shifting big volumes on some titles. On the albums front, 2011 has undoubtedly been Adele's year. The British songstress replicated her success in Europe and the United States with some Australian chart feats of her own. Adele's eight-times platinum-certified (560,000 units) album *21* (Remote Control/Inertia) topped the ARIA albums chart for 23 weeks, a feat eclipsed by only three other sets—Dire Straits' *Brothers in Arms*, Delta Goodrem's *Innocent Eyes* and Jack Farnham's *Whispering Jack*—since the ARIA charts launched in 1983.

Adele's smash singles "Rolling in the Deep" and "Someone Like You" are both certified five-times platinum (350,000 units). The year's biggest tracks in Australia were released by U.S. dance act LMFAO and Melbourne-based Gotye. LMFAO's "Party Rock Anthem" sat at No. 1 for 10 successive weeks and is eight-times platinum (560,000), while Gotye's "Somebody That I Used to Know" (featuring Kimbra) spent eight consecutive weeks at No. 1 and is certified six-times platinum.

Universal Music Group International COO Max Hole tips Gotye and fellow Australian artist DJ Havana Brown to go on and enjoy international careers.

"I've often thought I don't understand why Australia doesn't score more consistently than it already does," Hole says. "Distance is definitely one factor—unless you can come up with a magic song that short-cuts everything. Gotye may well have that magic song."

Along with ARIA nominees Drapht and Boy & Bear, the year also saw breakthroughs by newcomers like the Jezabels, Stonefield and Cloud Control.

"There is so much great talent out there," says EMI Music Australia chairman Mark Poston, whose local roster includes Empire of the Sun, Birds of Tokyo and Angus & Julia Stone. "You just need to work smarter and harder [in Australia] to make a sales connection and build fan bases, and to build careers." ■■■

Rockin' Summer

OZ ENJOYS SOLID TOURING SEASON—CAN IT LAST?

BY LARS BRANDLE

Australia's live scene has enjoyed a long, hot summer like no other. Most promoters say the live business Down Under has never been healthier, and new statistics published by the Australasian Performing Right Assn. (APRA) and trade group Live Performance Australia seem to back it up.

But quietly, impresarios are wondering just how long the good times will last. Some festivals have fallen by the wayside, and some promoters admit that the super-heated concert business will cool down. But not just yet.

"Last summer was awesome," says promoter Paul Dainty of Dainty Consolidated Entertainment. "A lot of people came into it wondering if the market could sustain all those tours. It was one of the busiest summers ever."

The promoter presented acts like Bon Jovi, Michael Bubl , Miley Cyrus and Enrique Iglesias, all of whom did "storming business," Dainty says. "Basically everything we did was sold out. It was a phenomenal summer." Dainty has another phenomenon on his hands with Eminem, whose three open-air shows—Dec. 1 at the 60,000-seat Etihad Stadium in Melbourne and Dec. 2 and Dec. 4 at the 50,000-seat Sydney Football Stadium—sold out in about 30 minutes.

Ticket pricing is a hot topic at the moment. "We're now seeing tightening in the market, definitely in relation to tours that have very high premium-ticket prices," Dainty says. "If you see a \$300 ticket, it's getting much tougher to get those away. If your second price is \$150-\$170, people are targeting those."

Australians are relatively flush at the moment. But they're discerning as to how and where they spend their cash, veteran promoter Gary Van Egmond says. The economy is in good shape, the local dollar is flying high against its U.S. counterpart, and the word "recession" isn't mentioned—or felt—in these parts.

According to a recent Credit Suisse report, Australians are the world's wealthiest people on a median basis and second in the world behind only Switzerland on an average basis. Australia's relative financial comfort means more money to spend on entertainment. And how.

A new study of live music's economic impact found that the business generated \$1.2 billion Australian (\$1.2 billion), a figure that includes ticket sales and revenue

from food and drink. The study, conducted by accounting firm Ernst & Young and commissioned by the APRA and the Australasian Mechanical Copyright Owners Society, found that Australia's live music sector generated total profits and wages of \$652 million Australian (\$670 million) and supported close to 15,000 full-time jobs. Live Performance Australia's separate "Ticket Attendance & Revenue Survey" found live entertainment ticketing revenue in 2010 grew 22.6% to \$1.3 billion Australian (\$1.4 billion).

Concerts and festivals are big business in Australia. "Per capita, it's easily the biggest live market in the world," says veteran promoter Michael Chugg, who in 2011 presented Bob Dylan, Keith Urban and Dolly Parton, among others.

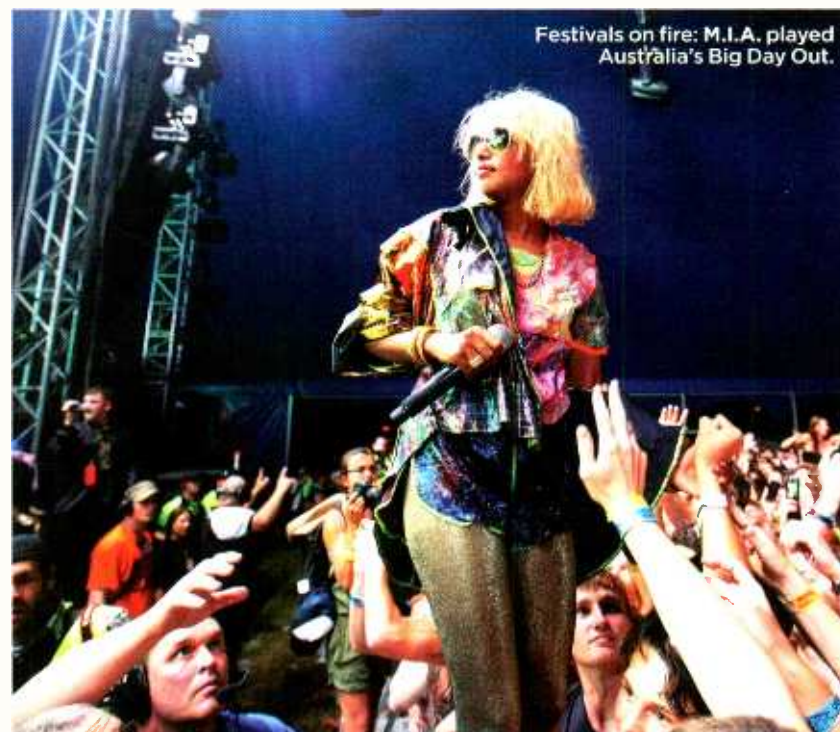
International tours will slow, but "it won't happen this summer," says Chugg, who anticipates a cooling-off in the festivals space. "There will be a settling-down of what's been going on. We're seeing that already." Chugg's company, Michael Chugg Entertainment, called off the Sept. 29-Oct. 2 Great Southern Blues Festival, citing "unsatisfactory" ticket sales, while the promoters of Soundwave Revolution (which blamed the loss of a key headliner), Funk N Grooves (poor ticket sales) and Rewind (again, ticket sales) all felt a chill. Canberra's long-running Stonefest reconfigured its live rock music component because atten-

dance was tumbling.

In the past 10 years, the festivals circuit on these shores has literally exploded. Some players refer to it as the "festivals frenzy," where, it seems, every major city has a choice of more than a dozen fests during the summer.

"There's certainly a lot of [festivals]," says Paul Piticco, co-promoter of Splendour in the Grass, which was headlined by Coldplay, Jane's Addiction and Kanye West. "If you look at the summer festival schedule now, there's a lot of new festivals. From the time Parklife starts right through to Bluesfest, you've got Future Music, Big Day Out, Laneway, the new Harvest festival, Homebake, Good Vibrations... It's a dance from the time it gets warm to when it gets cold again. It's quite packed." Splendour—one of Australia's most popular multiple-day fests—reportedly sold 30,000 tickets, roughly 2,000 short of a sellout. But it still made money, Piticco says.

Peter Noble, director of the iconic Bluesfest, says, "Discretionary spending is tighter this year than last year. The economy tells you, 'You cannot maintain the level of festivals in Australia, and the supply of talent doesn't exist.' Economics then pushes up the price of talent and makes it unviable. The big events will remain established. The midlevel ones will do it tough. And it is going to get a whole lot tougher before things improve." ■■■



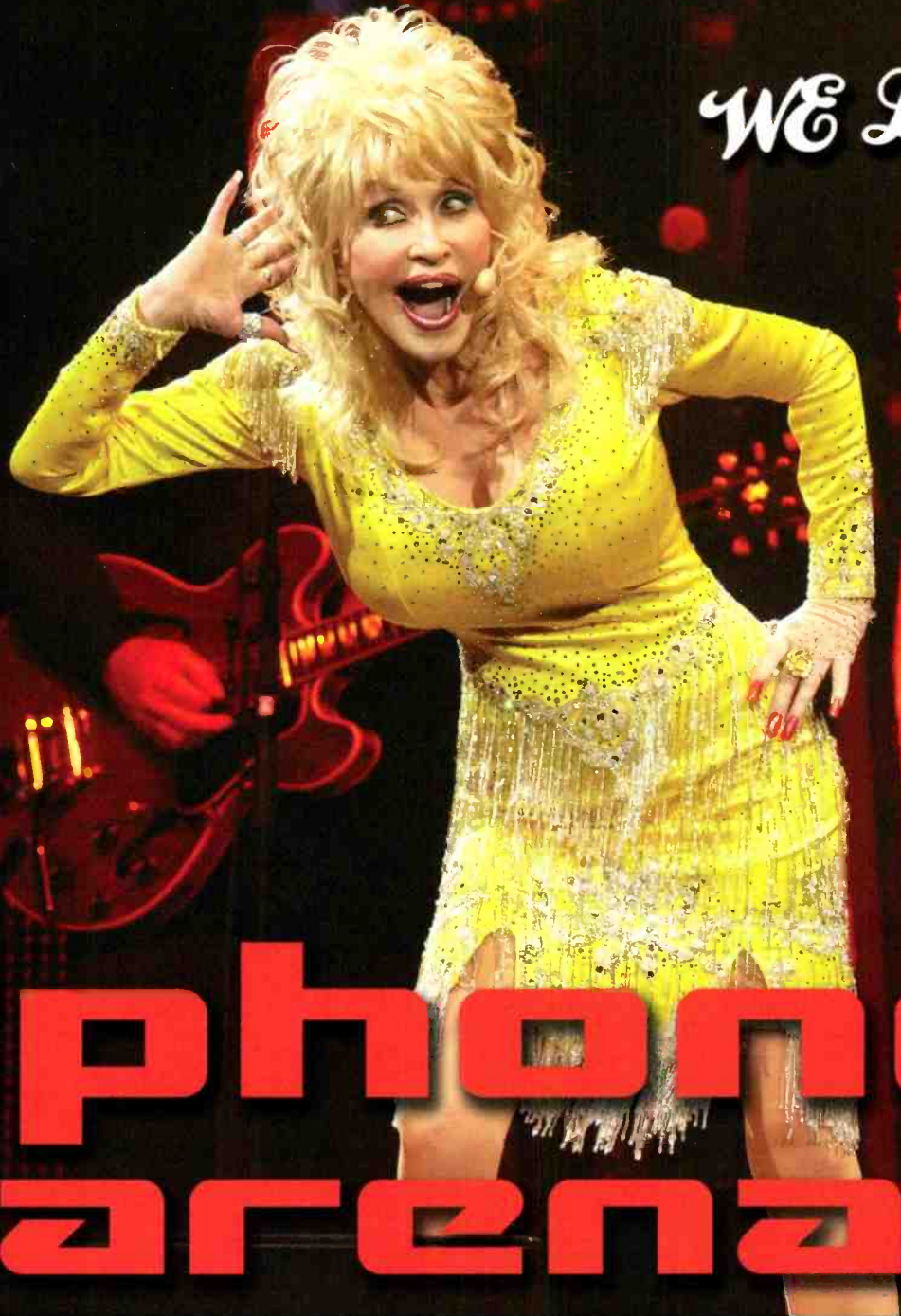
Festivals on fire: M.I.A. played Australia's Big Day Out.

Dolly,

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5 To Watch

AUSTRALIAN TALENT ON THE RISE

BY LARS BRANDLE

Australia is a music market with a long history of producing global hitmakers. Those acts first made noise in their homeland. Here are five rising talents commanding attention now.

GOTYE

Gotye is Australia's hottest music property right now. Born in Belgium, with the more conventional name Wouter "Wally" De Backer, Gotye has dominated the airwaves and sales charts Down Under thanks to the single "Somebody That I Used to Know." In August, Gotye's single and its album, *Making Mirrors* (Samples'N'Seconds Records/Eleven/Universal), simultaneously grabbed the top slot on the respective sales charts, a feat not achieved by a domestic act since Silverchair managed it in 2007. *Making Mirrors* went gold (35,000) in its first week, selling 47,000 copies, according to his label. "Somebody" has notched eight weeks at No. 1 on the Australian singles chart. Gotye has seven nominations for this year's Australian Recording Industry Assn. (ARIA) Awards. There would've been more, were it not for *Making Mirrors* missing the eligibility deadline. In North America, Gotye's set will be licensed through the Fairfax label to Universal Republic.

THE JEZABELS

Alternative rock outfit the Jezabels have been ringing up serious buzz in 2011. The act's self-financed debut, *Prisoner* (MGM Distribution), opened at No. 2 in September. Hailing from the northern New South Wales beach town of Byron Bay and led by passionate frontwoman Hayley Mary, the Jezabels have signed with leading independent Play It Again Sam Recordings for the United Kingdom and Europe, with the album due there in March. The band wraps a North American tour on Nov. 26 at Montreal's Corona Theatre, in support of the Nov. 8 Canadian release of *Prisoner* through Dine Alone. A U.S. deal is taking shape with a view toward a March release, according to manager Dave Batty. The group has three ARIA Award nominations.

BOY & BEAR

After a breakout year in 2010, Boy & Bear matured into a fully grown elite band in 2011. The Sydney five-piece's debut album, *Moonfire*, bowed at No. 2 on the ARIA albums chart in August, thanks to a solid road ethic and a well-received 2010 EP, *Emperor Antarctica*.

Recorded in Nashville with producer Joe Chiccarelli (the Strokes, the White Stripes, the Shins), *Moonfire* has garnered the band seven nominations for this year's ARIA Awards. Boy & Bear have been road hogs at home and abroad this year, playing to industry crowds at the CMJ Music Marathon and South by Southwest and supporting acts like Laura Marling and Mumford & Sons. Signed to Universal Republic for the United States and Co-Op for the United Kingdom and Europe, the band is set for a full U.K./European tour in early 2012.

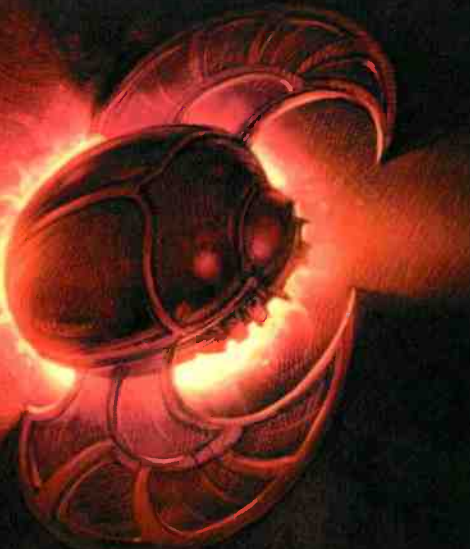
DRAPHT

Western Australian MC Draphht has been amassing big success on his fourth attempt. The hip-hop artist (real name: Paul Ridge) released his fourth album, *The Life of Riley*, on self-funded label the Ayems in April. It opened at No. 1 on the ARIA albums chart—one of the few domestic artist albums to debut in the top spot this year. Championed by Triple J, Draphht's single "Rapunzel" is certified platinum (70,000 copies) and landed at No. 12 on Triple J's 2010 Hottest 100 poll. The ARIA voting academy has recognized Draphht's breakout year with seven nominations for this year's ARIA Awards.

HAVANA BROWN

Havana Brown has crossed the dancefloor and into the mainstream like no other female Australian DJ has before. The Melbourne-based artist this year nailed a top five single with the double-platinum-certified (140,000 copies) *We Run the Night* (Island Record Australia). And she has a chance to win two ARIA Awards at the Nov. 27 ceremony. In 2008 Brown reputedly became the first female DJ in Australia to sign a major-label record deal when she teamed with Universal Music. Support for the Pussycat Dolls, Rihanna, Chris Brown, Lady Gaga and Britney Spears followed. Brown's *Crave* series of beat-mixed compilations is now up to a sixth volume, selling more than 150,000 copies combined, according to Universal Music. Brown has become something of a trailblazer: EMI Australia this year launched "She Can DJ," a talent quest to find the next elite female DJ (won by DJ Minx). Managed by Jeff Haddad (the Pussycat Dolls), Brown is signed to RedOne Productions for the United States and the rest of the world. An artist album is due in 2012.

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School: The Rudi E. Scheidt School of Music is fully accredited by the National Association of Schools of Music and has a full-time faculty of 45 with approximately 500 music majors. Degree programs include: Bachelor of Music in performance, music history, composition, music education, music business, recording technology, jazz and studio music performance, jazz and studio music composition/arranging; Master of Music in performance, musicology, Orff-Schulwerk, music education, pedagogy, jazz and studio music, composition and conducting; Doctor of Philosophy in musicology and music education; Doctor of Musical Arts in performance, composition, conducting and music theory. A graduate certificate, the Artist Diploma in Music, is also offered. The School of Music is housed in the College of Communication and Fine Arts. <http://music.memphis.edu/>

University: The University of Memphis is a comprehensive metropolitan research university located in Memphis, Tennessee, one of the most musically active communities in the Mid-South. Current enrollment is approximately 23,000 students.

Application: Candidates should go to: workforum.memphis.edu to submit an application. Additional items required at time of application include a cover letter, curriculum vita and a list of five (5) references with contact information to include address, telephone number and e-mail address. Review of applications will begin October 24, 2011 and may continue until a successful candidate is named. For information regarding this position, contact: Jeff Cline, Chair Music Business Search Committee 901-678-2559 jwcline@memphis.edu.

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



REMEMBER 'LOVE'

>>Heavy D's Nov. 8 death spurs sales for classic cut "Now That We Found Love," which sold 18,000 downloads last week (up 854%). *Love Opus* (out Sept. 27) has its best week yet, with 1,000 sold (up 2,194%), bubbling under Top R&B/Hip-Hop Albums.

YEAR-END ARRIVES

>>This issue marks the final week of Billboard's chart year (Dec. 4, 2010-Nov. 26, 2011), which will be recapped in our Dec. 17 Year in Music issue. All year-end charts will be available on Billboard.com and Billboard.biz Dec. 9.



'GAME' ON

>>X5 Records, known for its series of 99 *Most* budget compilations, notches its best peak yet on the Billboard 200, as *The Greatest Video Game Music* bows at No. 23 with 24,000 sold. Amazon MP3 sold it for \$2.99 on Nov. 7, then \$5.99 the rest of the week.

CHART BEAT

>>Aretha Franklin notches her first entry on Adult R&B since 2007, as the aptly titled "How Long I've Been Waiting" enters at No. 35. The bow coincides with the Queen of Soul's 50th anniversary of reaching the Billboard Hot 100's top 40 for the first time: "Rock-a-Bye Your Baby With a Dixie Melody" rose 43-39 in the Nov. 25, 1961, issue. Franklin's new single appears on her self-released 38th studio set, *A Woman Falling Out of Love*.

>>As adult radio begins its annual transformation to programming holiday fare, Michael Bublé's cover of Mariah Carey's "All I Want for Christmas Is You" jingles onto Adult Contemporary at No. 15. Carey's original version reached No. 6 on the Jan. 7, 1995, chart.

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

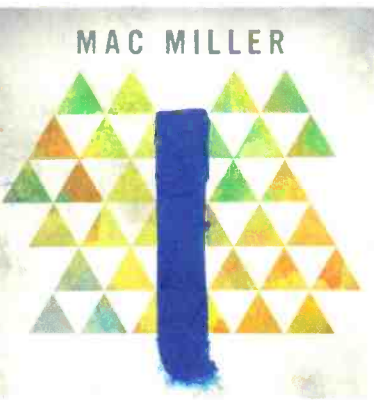
Billboard

CHARTS

Mac Miller's Indie Feat With 'Blue Slide Park'

Indie rapper **Mac Miller's** first album, *Blue Slide Park*, debuts at No. 1 on the Billboard 200, selling 144,000 copies, according to Nielsen SoundScan.

While it didn't shift as much as some industry sources had expected (180,000 was the optimistic projection), he still can lay claim to a pretty cool chart feat: *Blue Slide Park* is the first independently distributed debut album by an act to hit No. 1 since 1995.



The last (and only previous one) was **Tha Dogg Pound's** *Dogg Food*. (Hey, another rap act!) It started in the penthouse on the Nov. 18, 1995, chart with 278,000. *Dogg* was released on Death Row/Interscope, but independently distributed through Priority. *Blue Slide* is a Rostrum Records release, distributed by IN-grooves through Fontana Distribution (Universal Music Group Distribution's indie arm).

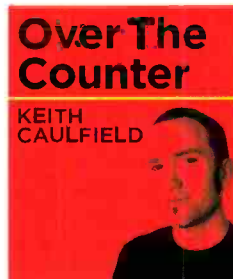
A bit of history: In 1995, Death Row was part of Interscope Records, which was then half-owned by Time Warner. However, after Interscope came under fire by politicians for some of its roster's explicit lyrics and subject matter, Time Warner sold its 50% stake in Interscope back to its then-owners **Ted Field** and **Jimmy Iovine** (Billboard, Oct. 7, 1995). At the time, Warner made it clear that it would selectively distribute Interscope titles, on a "record by record" basis, until its deal expired the following March.

Tha Dogg Pound's debut was one of the first out of the gate after the firestorm, and Warner opted not to sell the album, leaving Death Row and Interscope to seek alternative distribution. Priority picked up the set (Billboard, Oct. 21, 1995) in what was then described as a "one-off arrangement."

Blue Slide is this year's second indie-distributed No. 1 on the Billboard 200, following **Cake's** *Showroom of Compassion*. The latter arrived atop the tally on the Jan. 29 list. Last year, three indie leaders ruled the chart: **Vampire Weekend's** *Contra*, the charity compilation *Hope for Haiti Now* and **Arcade Fire's** *The Suburbs*. In each of the three years previous to 2010, just one indie album topped the tally: **Pearl Jam's**

Backspacer (2009), **Radiohead's** *In Rainbows* (2008) and **the Eagles'** *Long Road Out of Eden* (2007).

Behind Miller this week on the Billboard 200 is a surging **Michael Bublé**, whose *Christmas* album rises 8-2 with 123,000 and a 38% sales gain. It's a new peak for the set, which started at No. 3 two weeks ago. While it's unlikely Bublé will hit No. 1 next week (as **Drake's** *Take Care* should arrive atop the list), expect *Christmas* to perform strongly through the holiday season.



Over The Counter

KEITH CAULFIELD

WOW 'NOW': The new *Now 40* hits compilation bows at No. 3 this week with 119,000, continuing the venerable series' tradition of reaching the top 10. The previous *Now* album—*Now 39*—debuted and peaked at No. 3 in August with a 110,000 start. All 40 of the traditional *Now* albums have reached the top 10, stretching back to the first in the series, released in October 1998, which peaked at No. 10. Some of the acts featured on the first *Now* album included **Spice Girls**, **Backstreet Boys**, **Radiohead**, **Aqua**, **Hanson** and **All Saints**.

Right behind *Now 40* is the soundtrack to "The Twilight Saga: Breaking Dawn Part 1," which enters at No. 4 with 105,000. It should make a gain next week, following the movie's Nov. 18 premiere in theaters.

GREAT 'CARE': It should surprise no one that **Drake's** second full-length studio album, *Take Care*, is on its way to a huge debut at No. 1 on the Billboard 200 next week. Industry sources suggest the set could sell as many as 725,000 copies.

Care may rack up the third-largest sales week of 2011, after the debut of **Lady Gaga's** *Born This Way* (1.1 million) and the start of **Lil Wayne's** *Tha Carter IV* (964,000). Drake's first album, last year's *Thank Me Later*, started at No. 1 with 447,000 sold, according to Nielsen SoundScan, on the Billboard 200 dated July 3, 2010. He previously charted with the *So Far Gone* EP in October 2009, which peaked at No. 6.

GIRL IN A COMA RATHER LIVELY: In the same week that **Joan Jett** surprised a packed **Foo Fighters** crowd at New York's Madison Square Garden with a guest turn on her classic "Bad Reputation" (Nov. 13) one of her Blackheart Records acts found success on the Heatseekers Albums chart.

Exits @ All the Rest by the label's **Girl in a Coma** arrived at No. 17 on the printed tally last issue. However, a reprocessing of SoundScan's data after our print deadline yielded a new debut position for the album: No. 6. The chart on Billboard.com and Billboard.biz was refreshed with the corrected information.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,439,000	2,026,000	22,697,000
Last Week	6,169,000	2,063,000	20,893,000
Change	4.4%	-1.8%	8.6%
This Week Last Year	6,299,000	1,636,000	21,298,000
Change	2.2%	23.8%	6.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	253,662,000	261,895,000	3.2%
Digital Tracks	978,154,000	1,077,828,000	10.2%
Store Singles	1,846,000	2,080,000	12.7%
Total	1,233,662,000	1,341,803,000	8.8%
Albums w/TEA*	351,477,400	369,677,800	5.2%

*Includes track equivalent album sales (TEA) with 0 track downloads equivalent to one album sale.

ALBUM SALES

'10	253.7 million
'11	261.9 million

SALES BY ALBUM FORMAT

CD	180,228,000	173,296,000	-3.8%
Digital	71,120,000	95,436,000	20.1%
Vinyl	2,287,000	3,105,000	35.8%
Other	28,000	58,000	107.1%

For week ending Nov. 13, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2010	2011	CHANGE
Current	142,950,000	140,902,000	-1.4%
Catalog	110,712,000	120,994,000	9.3%
Deep Catalog	84,348,000	95,129,000	12.8%

CURRENT ALBUM SALES

'10	143.0 million
'11	140.9 million

CATALOG ALBUM SALES

'10	110.7 million
'11	121.0 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	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	MAC MILLER	Blue Slide Park		1
2	8	3	GREATEST GAINER MICHAEL BUBLE	Christmas		2
3			VARIOUS ARTISTS	NOW 40		3
4	NEW	1	SOUNDTRACK	The Twilight Saga: Breaking Dawn: Part 1		4
5	5	4	ADELE	21		4
6	1	-	JUSTIN BIEBER	Under The Mistletoe		5
7	4	-	SUSAN BOYLE	Someone To Watch Over Me		4
8	7	1	COLDPLAY	Mylo Xyloto		5
9	NEW	1	ROMEO SANTOS	Formula: Vol. 1		6
10	NEW	1	IL DIVO	Wicked Game		10
11	3	-	MIRANDA LAMBERT	Four The Record		6
12	6	-	FLORENCE + THE MACHINE	Ceremonials		7
13	NEW	1	DISTURBED	The Lost Children		13
14	12	7	SCOTTY MCCREERY	Clear As Day		1
15	2	-	WALE	Ambition		2
16	16	-	JACKIE EVANCHO	Heavenly Christmas		16
17	14	8	LADY ANTEBELLUM	Own The Night		9
18	9	-	TYRESE	Open Invitation		9
19	10	2	KELLY CLARKSON	Stronger		3
20	26	21	JASON ALDEAN	My Kinda Party		2
21	NEW	1	TECH N9NE COLLABOS	Welcome To Strangeland		21
22	15	11	LIL WAYNE	Tha Carter IV		1
23	NEW	1	LONDON PHILHARMONIC ORCHESTRA	The Greatest Video Game Music		23
24	13	5	TOBY KEITH	Clancy's Tavern		5
25	29	26	LUKE BRYAN	Taigates & Tanlines		14
26	48	57	THE BAND PERRY	The Band Perry		4
27	17	9	TONY BENNETT	Duets II		1
28	NEW	1	NOEL GALLAGHER'S HIGH FLYING BIRDS	Noel Gallagher's High Flying Birds		28
29	21	15	FOSTER THE PEOPLE	Torches		8
30	23	19	JAY Z KANYE WEST	Watch The Throne		1
31	22	10	CASTING CROWNS	Come To The Well		7
32	20	16	J. COLE	Cole World: The Sideline Story		7
33	RE-ENTRY	42	PINK FLOYD	Wish You Were Here		6
34	24	25	LMFAO	Sorry For Party Rocking		12
35	18	23	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE	The Goat Rodeo Sessions		18
36	61	125	SUSAN BOYLE	The Gift		3
37	52	40	ERIC CHURCH	Chief		16
38	NEW	1	KEITH SWEAT	Til The Morning		38
39	32	28	BEYONCE			4
40	31	12	SHE & HIM	A Very She & Him Christmas		12
41	34	30	ADELE			19
42	45	43	CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship		19
43	91	-	ANGELS & AIRWAVES	Love Albums Parts One & Two		43
44	53	48	BLAKE SHELTON	Red River Blue		1
45	33	22	FIVE FINGER DEATH PUNCH	American Capitalist		3
46	28	13	EVANESCENCE	Evanesence		5
47	25	18	VARIOUS ARTISTS	NOW 39		14
48	19	6	TOM WAITS	Bad As Me		3
49	37	24	LAUREN ALAINA	Wildflower		5
50	NEW	1	PINK FLOYD	A Foot In The Door: The Best Of Pink Floyd		50

4
The latest soundtrack in the vampy film franchise starts with 105,000—a number that could grow next issue after the movie's Nov. 18 theatrical release. The previous four soundtracks all peaked in the top two slots.



10
It's the fifth top 10 set for the vocal quartet (61,000) and follows 2008's *The Promise* (No. 5 with 162,000). The new album is named after its cover of Chris Isaak's "Wicked Game," which peaked at No. 6 on the Billboard Hot 100 in 1991.

28
The rock artist's first post-Oasis release launches with 19,000. Earlier this year, his brother Liam saw his group, Beady Eye (made up of three former members of Oasis), bow its first album at No. 31 with 13,000 on March 19.

33
The reissue of *Wish You Were Here* sends the album back onto the tally with 16,000 (up 745%). It follows the deluxe repackaging and expansion of *Dark Side of the Moon*, which zipped 74-12 on Oct. 15 in the wake of its redux.



43
The Washington, D.C., metal band makes its Billboard chart debut as its second album starts with 6,000. On the *Hard Rock Albums* tally, it comes in at No. 7. The set's "An Infinite Regression" was iTunes' free Discovery Download last week.

51	58	41	55	TAYLOR SWIFT	Speak Now	3	1
52	68	79	29	BRAD PAISLEY	This Is Country Music	3	3
53	46	-	2	VARIOUS ARTISTS	Positively Christmas	46	
54			1	RUSH	Time Machine: Live In Cleveland 2011	54	
55	64	53	60	ZAC BROWN BAND	You Get What You Give	1	1
56	38	27	86	MUMFORD & SONS	Sigh No More	7	7
57	11	-	2	MEGADETH	Th1rt3en	11	
58	39	34	58	MAROON 5	Hands All Over	1	1
59	42	33	13	BRANTLEY GILBERT	Halfway To Heaven	4	
60	62	71	22	JACKIE EVANCHO	Dream With Me	3	3
61	NEW	1		AS I LAY DYING	Decas		61
62	149	-	21	PACE SETTER ANDREA BOCELLI	My Christmas	2	2
63	NEW	1		WILLIAM MCDOWELL	Arise: The Live Worship Experience		63
64	105	-	12	VARIOUS ARTISTS	NOW That's What I Call Christmas! 4		28
65	59	45	7	VARIOUS ARTISTS	WOW Hits 2012		35
66	NEW	1		PUSHA T	Fear Of God 2: Let Us Pray		66
67	43	29	7	SOUNDTRACK	Footloose (2011)		14
68	54	58	20	SELENA GOMEZ & THE SCENE	When The Sun Goes Down		1
69	78	114	4	MANNHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA	Christmas Symphony		69
70	41	36	25	LADY GAGA	Born This Way		1
71	60	38	10	GEORGE STRAIT	Here For A Good Time		3
72	47	31	5	MARTINA MCBRIDE	Eleven		10
73	49	59	64	KATY PERRY	Teenage Dream		2
74	66	64	12	PISTOL ANNIES	Hell On Heels		1
75	129	-	30	JOSH GROBAN	Noel		5
76	85	146	4	VARIOUS ARTISTS	WOW Christmas: 32 Christian Artists And Holiday Songs		76
77	124	-	9	SOUNDTRACK	Glee: The Music, The Christmas Album		1
78	NEW	1		JOE NICHOLS	It's All Good		78
79	RE-ENTRY	22		IL DIVO	The Christmas Collection		14
80	101	-	10	JACKIE EVANCHO	O Holy Night (EP)		7
81	73	46	11	RED HOT CHILI PEPPERS	I'm With You		4
82	94	-	13	ELVIS PRESLEY	It's Christmas Time		3
83	80	74	58	BRUNO MARS	Doo-Wops & Hooligans		1
84	72	70	76	FLORENCE + THE MACHINE	Lungs		14
85	69	42	5	SOUNDTRACK	A.N.T. Farm		29
86	50	14	3	VINCE GILL	Guitar Singer		14
87	63	63	8	MINDLESS BEHAVIOR	#1 Girl		1
88	NEW	1		FOUR YEAR STRONG	In Some Way Shape Or Form		88
89	74	52	22	BAD MEETS EVIL	Hell: The Sequel (EP)		1
90	70	68	51	NICKI MINAJ	Pink Friday		1
91	81	72	23	SKRILLEX	Scary Monsters And Nice Sprites (EP)		69
92	NEW	1		ANIMALS AS LEADERS	Weightless		92
93	27	-	2	THE BEACH BOYS	SMiLE		27
94	57	-	2	CRISTIAN CASTRO	Mi Amigo El Principe: La Historia Continua: Viva el Principe. Vol. II		57
95	111	92	787	PINK FLOYD	Dark Side Of The Moon		1
96	97	89	94	LADY ANTEBELLUM	Need You Now		3
97	NEW	1		ATLAS SOUND	Parallax		97
98	NEW	1		ERIC ROBERSON	Mister Nice Guy		98
99	RE-ENTRY	24		TAYLOR SWIFT	The Taylor Swift Holiday Collection (EP)		20
100	RE-ENTRY	18		MARTINA MCBRIDE	White Christmas		68

THE BILLBOARD 200 ARTIST INDEX

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AS I LAY DYING	61					JOHANNAN COULTON	125											LADY GAGA	17, 96, 127	MAC MILLER	102

HOLIDAY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	2	3	#1 GREATEST GAINER MICHAEL BUBLE	Christmas	
2	1	2	JUSTIN BIEBER	Under The Mistletoe	
3	3	2	JACKIE EVANCHO	Heavenly Christmas	
4	7	14	SUSAN BOYLE	The Gift	3
5	4	3	SHE & HIM	A Very She & Him Christmas	
6	5	33	CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship	
7	6	2	VARIOUS ARTISTS	Positively Christmas	
8	16	29	ANDREA BOCELLI	My Christmas	2
9	13	17	VARIOUS ARTISTS	NOW That's What I Call Christmas! 4	
10	9	5	MANHHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA	Christmas Symphony	
11	15	64	JOSH GROBAN	Noel	5
12	10	6	VARIOUS ARTISTS	WOW Christmas: 32 Christian Artists And Holiday Songs	
13	14		SOUNDTRACK	Glee: The Music, The Christmas Album	
14	36	81	IL DIVO	The Christmas Collection	
15	12	13	JACKIE EVANCHO	O Holy Night (EP)	
16	11	85	ELVIS PRESLEY	It's Christmas Time	3
17	22	41	TAYLOR SWIFT	The Taylor Swift Holiday Collection (EP)	
18	21	164	MARTINA MCBRIDE	White Christmas	
19	29	61	ELVIS PRESLEY	Elvis Christmas	
20	8		CAROLE KING	A Holiday Carole	
21	18	65	MANHHEIM STEAMROLLER	Christmas Extraordinaire	3
22	23	16	LADY ANTEBELLUM	A Merry Little Christmas (EP)	
23	34	11	SOUNDTRACK	Phineas And Ferb: Holiday Favorites	
24	30	91	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	
25	17		TOBYMAC	Christmas In Diverse City	
26	31	187	MARIAH CAREY	Merry Christmas	5
27	20	41	KENNY G	Holiday Collection	
28	47	43	KENNY G	The Greatest Holiday Classics	
29	27	52	JAMES TAYLOR	James Taylor At Christmas	
30	38	36	THE CHIPMUNKS WITH DAVID SEVILLE	Christmas With The Chipmunks	
31	37	73	CELTIC WOMAN	A Christmas Celebration	
32	26	8	VARIOUS ARTISTS	Do You Hear What I Hear?: Women Of Christmas	
33	19	6	DAVID CROWDER BAND	Oh For Joy (EP)	
34			MARIAH CAREY	Merry Christmas II You	
35	42	18	VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)	3
36			AMY GRANT	The Christmas Collection	
37			MANHHEIM STEAMROLLER	Christmas: 25th Anniversary Collection	
38	40	53	SOUNDTRACK	Elf	
39	25		KENNY ROGERS & DOLLY PARTON	Once Upon A Christmas	2
40	44		VARIOUS ARTISTS	Mickey's Magical Holiday 2011	
41			CASTING CROWNS	Peace On Earth	
42	24		JIM BRICKMAN	All Is Calm: Peaceful Christmas Hymns	
43			CELINE DION	These Are Special Times	5
44			VARIOUS ARTISTS	NOW That's What I Call A Country Christmas	
45			TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	2
46			VARIOUS ARTISTS	Tis The Season: Kids Christmas Sing-Along	
47			HOT SHOT DEBUT VARIOUS ARTISTS	Holiday Favorites: Songs Of The Season	
48	35	5	TONY BENNETT	The Classic Christmas Album	
49	28		KIDZ BOP KIDS	Kidz Bop Christmas	
50	39		FRANK SINATRA	Christmas Songs By Sinatra	

SOCIAL 50™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT/LABEL)
1	1	51	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
2	2	41	ADELE XL/COLUMBIA
3	4	51	SHAKIRA SONY MUSIC LATIN/EPIC
4	5	51	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
5	7	51	KATY PERRY CAPITOL
6	3	51	RIHANNA SRP/DEF JAM/DJMG
7	6	28	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
8	8	51	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
9	9	51	SELENA GOMEZ HOLLYWOOD
10	12	51	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	11	51	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL
12	10	49	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
13	19	51	AVRIL LAVIGNE RCA
14	18	51	TAYLOR SWIFT BIG MACHINE
15	27	49	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	14	49	CHRIS BROWN JIVE/RCA
17	23	50	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
18	15	51	COLDPLAY CAPITOL
19	16	40	BRUNO MARS ELEKTRA
20	20	48	BRITNEY SPEARS JIVE/RCA
21	25	43	CHRISTINA GRIMMIE UNSIGNED
22	31	51	DON OMAR ORFANATO/MACHETE
23	17	19	SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC
24	22	32	JUSTIN TIMBERLAKE JIVE/RCA
25	13	27	BOYCE AVENUE 3 PEACE
26	26	51	MICHAEL JACKSON M.J./EPIC
27	24	51	LINKIN PARK MACHINE SHOP/WARNER BROS.
28	39	14	CIMORELLI UNSIGNED
29	28	51	AKON KDNVIC/U/PROFRONT/SRC/UNIVERSAL REPUBLIC
30	36	48	WIZ KHALIFA ROSTRUM/ATLANTIC
31	29	50	THE BLACK EYED PEAS INTERSCOPE
32	34	46	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
33	NEW		WONDER GIRLS JYP
34	NEW		ONE DIRECTION SYCO
35	47	9	MADDI JANE JDF
36	30	51	BEYONCE PARKWOOD/COLUMBIA
37	32	47	TIESTO MUSICAL FREEDOM
38	NEW		AUSTIN MAHONE UNSIGNED
39	33	37	JENNIFER LOPEZ ISLAND/DJMG
40	35	44	DEMI LOVATO HOLLYWOOD
41	44	49	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
42	37	51	USHER LAFACE/RCA
43	42	48	50 CENT SHADY/AFTERMATH/INTERSCOPE
44	21	17	DEADMAU5 MAUSTRAP/ULTRA
45	38	16	TYLER WARD UNSIGNED
46	40	8	MEGAN & LIZ COLLECTIVE SOUNDS
47	48	18	SOULJA BOY COLLIPARK/S.O.D. MONEY GANG/INTERSCOPE
48	RE-ENTRY		MAC MILLER ROSTRUM
49	46	45	BOB MARLEY TUFF GONG/ISLAND/UMJ
50	NEW		VERONICA BALLESTRINI UNSIGNED

YOUTUBE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / LABEL)
1	1	8	#1 SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
2	2	14	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
3	3	5	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/DJMG)
4	5	14	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GOONROCK (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
5	6	14	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
6	8	14	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
7	9	13	MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
8	4	4	MISTLETOE	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL)
9	10	14	DANZA KUDURO	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
10	18	11	SET FIRE TO THE RAIN	ADELE (XL/COLUMBIA)
11	—	3	WISH YOU WERE HERE	AVRIL LAVIGNE (RCA)
12	—	1	WONDER GIRLS	WONDER GIRLS (JYP)
13	7	5	WITHOUT YOU	DAVID GUETTA FEATURING USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
14	16	2	DANCE (A\$S)	BIG SEAN FEATURING NICKI MINAJ (G.O.D./DEF JAM/DJMG)
15	—	1	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)

YAHOO! SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / LABEL)
1	1	8	#1 PUMPED UP KICKS	FOSTER THE PEOPLE (ISLAND/COLUMBIA)
2	2	11	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
3	4	8	STEREO HEARTS	GYM CLASS HEROES FEATURING ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
4	3	5	YOU MAKE ME FEEL...	COBRA STARSHIP FEATURING SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
5	5	12	MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
6	6	4	WITHOUT YOU	DAVID GUETTA FEATURING USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
7	7	11	LIGHTERS	BAD MEETS EVIL FEATURING BRUNO MARS (SHADY/INTERSCOPE)
8	8	5	FLY	NICKI MINAJ FEATURING RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
9	17		SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	11	5	WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/UNIVERSAL)
11			HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
12	12	2	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE)
13	13	2	PAPI	JENNIFER LOPEZ (ISLAND/DJMG)
14	14	22	GIVE ME EVERYTHING	PITBULL FEATURING NE-YO, AFROJACK & NAYER (MR. 305/POLO GROUNDS/J/RCA)
15	15	5	IN THE DARK	DEV (INDIE-POP/UNIVERSAL REPUBLIC)

NEXT BIG SOUND™

THIS WEEK	ARTIST
1	DANBULL
2	INQUISITIVE
3	FLULA BORG
4	ZENDAYA
5	STALLEY
6	ZAIN BHIKHA
7	CAMO & KROOKED
8	KDREW
9	M.I ABAGA
10	HARDWELL
11	LUCAS ARNAU
12	TAXI VIOLENCE
13	ALYNN
14	KOAN SOUND
15	GHOSTS OF AUGUST

Soundtracks aren't a common sight on the Holiday Albums chart, so whenever one makes waves on the tally, it's interesting to note its achievements. There are four on the list this week, including *Phineas and Ferb: Holiday Favorites*, at No. 23 (5,000; up 134%, according to Nielsen SoundScan). It has quietly sold 44,000 since its 2010 release. Further down the list, the soundtrack to "Elf," at No. 38, sells 3,000 (up 81%), bringing its total sales to 526,000.



K-pop group Wonder Girls dance onto Social 50, jumping into the tally at No. 33. The release of the video for their latest single, "Be My Baby," on Nov. 5 prompted a burst of 8 million YouTube views. Days later, on Nov. 7, the group issued its new album, *Wonder World*. These events helped grow the group's Facebook fans (up by 6,600) and YouTube channel subscribers (a gain of 6,900).



UNCHARTED: A listing of the top new and developing artists who have yet to appear on a major Billboard chart, regardless of country of origin. Ranking is based on a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, iLike and Wikipedia, among others. In order to appear on Uncharted, acts must be registered MySpace Music artists and have not appeared on specifically outlined Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on the world's leading social networking sites. Artists' popularity is determined by a formula blending their weekly additions of friends/fans/followers along with artist page views and weekly song plays. See Charts Legend on Billboard.biz for rules and explanations. All charts © 2011 Prometheus Global Media, LLC and Nielsen SoundScan. All rights reserved.

HOT 100

DIGITAL SONGS

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	17	#1 MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA	A&M/OCTONE/INTERSCOPE
2	1	14	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA
3	4	8	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF. JAM/IDJMG
4	3	15	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE	DECA/DANCEFUELED BY RAMEN/RRP
5	6	11	WITHOUT YOU	DAVID GUETTA FEAT. USHER	WHAT A MUSIC/ASTRALWERKS/CAPITOL
6	5	9	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
7	7	17	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI	DECA/DANCEFUELED BY RAMEN/ATLANTIC/RRP
8	10	14	HEADLINES	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	8	19	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA
10	9	14	IN THE DARK	DEV	INDIE-POP/UNIVERSAL REPUBLIC
11	13	11	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/IDJMG	
12	11	31	GIVE ME EVERYTHING	PITBULL MR. 305/POLO GROUNDS/JRCA	
13	12	29	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
14	18	8	WORKOUT	J. COLE	ROC NATION/COLUMBIA
15	17	7	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN	KONVICT/NAPPY BOY/JIVE/RCA
16	14	13	SHE WILL	LIL WAYNE FEAT. DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	28	4	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC
18	15	10	MR. KNOW IT ALL	KELLY CLARKSON	19/RCA
19	22	5	IT WILL RAIN	BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
20	26	5	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
21	16	27	SUPER BASS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	23	26	JUST A KISS	LADY ANTEBELLUM	CAPITOL NASHVILLE
23	21	9	FLY	NICKI MINAJ FEAT. RIHANNA	YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
24	31	14	SPARKS FLY	TAYLOR SWIFT	BIG MACHINE
25	19	28	GOOD LIFE	ONEREPUBLIC	MOSLEY/INTERSCOPE
26	32	11	IT GIRL	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.
27	33	14	COUNTRY MUST BE COUNTRY WIDE	BRANTLEY GILBERT	VALORY
28	—	1	YOU DA ONE	RIHANNA	SRP/DEF. JAM/IDJMG
29	25	15	MR. SAXOBEAT	ALEXANDRA STAN	ULTRA
30	20	19	LIGHTERS	BAD MEETS EVIL	FEAT. BRUNO MARS SHADY/INTERSCOPE
31	30	15	GOD GAVE ME YOU	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN
32	39	7	PARTY	BEYONCE	FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
33	35	10	WE OWNED THE NIGHT	LADY ANTEBELLUM	CAPITOL NASHVILLE
34	38	8	TATTOOS ON THIS TOWN	JASON ALDEAN	BROKEN BOW
35	27	19	CRAZY GIRL	ELI YOUNG BANDO	REPUBLIC NASHVILLE
36	34	13	BAGGAGE CLAIM	MIRANDA LAMBERT	RCA NASHVILLE
37	29	35	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA
38	24	13	YOU AND I	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
39	40	12	THAT WAY	WALE	FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
40	43	7	KEEP ME IN MIND	ZAC BROWN BAND	SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE
41	46	10	BODY 2 BODY	ACE HOOD	FEAT. CHRIS BROWN WE THE BEST/DEF. JAM/IDJMG
42	50	4	DANCE (ASS)	BIG SEAN	FEATURING NICKI MINAJ G.O.D./DEF. JAM/IDJMG
43	47	16	I GOT YOU	THOMPSON SQUARE	STONEY CREEK
44	48	12	EASY	RASCAL FLATTS	FEAT. NATASHA BEDINGFIELD BIG MACHINE
45	42	42	IF I DIE YOUNG	THE BAND PERRY	REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC
46	53	6	NOT OVER YOU	GAVIN DEGRAW	JRCA
47	45	16	MARVIN & CHARDONNAY	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
48	51	9	LET IT RAIN	DAVID NAIL	MCA NASHVILLE
49	44	13	NOTHING	THE SCRIPT	PHONOGENIC/EPIC
50	54	6	DRINK IN MY HAND	ERIC CHURCH	EMI NASHVILLE

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	8	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF. JAM/IDJMG
2	2	11	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
3	—	1	IF THIS WAS A MOVIE	TAYLOR SWIFT	BIG MACHINE
4	6	11	WITHOUT YOU	DAVID GUETTA FEAT. USHER	WHAT A MUSIC/ASTRALWERKS/CAPITOL
5	—	1	OURS	TAYLOR SWIFT	BIG MACHINE
6	3	17	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA
7	4	7	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC
8	10	7	IT WILL RAIN	BRUNO MARS	SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
9	7	21	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA	A&M/OCTONE/INTERSCOPE
10	5	26	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA
11	8	7	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN	KONVICT/NAPPY BOY/JIVE/RCA
12	9	18	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE	DECA/DANCEFUELED BY RAMEN/RRP
13	—	1	SUPERMAN	TAYLOR SWIFT	BIG MACHINE
14	17	4	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
15	11	33	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	
16	12	5	DANCE (ASS)	BIG SEAN	FEAT. NICKI MINAJ G.O.D./DEF. JAM/IDJMG
17	14	18	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI	DECA/DANCEFUELED BY RAMEN/ATLANTIC/RRP
18	15	14	IT GIRL	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.
19	16	11	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/IDJMG	
20	30	4	A THOUSAND YEARS	CHRISTINA PERRI	SUMMIT/CHOP SHOP/ATLANTIC/RRP
21	24	9	PARADISE	COLDPLAY	CAPITOL
22	50	57	IF I DIE YOUNG	THE BAND PERRY	REPUBLIC NASHVILLE
23	18	14	HEADLINES	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	13	10	MR. KNOW IT ALL	KELLY CLARKSON	19/RCA
25	25	6	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN	CAPITOL NASHVILLE
26	20	3	RED SOLO CUP	TOBY KEITH	SHOW DOG/UNIVERSAL
27	—	1	SMILE BACK	MAC MILLER	ROSTRUM
28	—	1	RUN	MATT NATHANSON	FEAT. SUGARLAND ACROBAT/VANGUARD/MERCURY
29	27	18	GOD GAVE ME YOU	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN
30	21	12	FLY	NICKI MINAJ	FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
31	22	28	SUPER BASS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
32	28	8	WORK OUT	J. COLE	ROC NATION/COLUMBIA
33	19	5	MAKE ME PROUD	DRAKE	FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
34	—	1	ALL YOUR LIFE	THE BAND PERRY	REPUBLIC NASHVILLE
35	23	14	YOU AND I	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
36	26	13	IN THE DARK	DEV	INDIE-POP/UNIVERSAL REPUBLIC
37	—	1	DRUMMER BOY	JUSTIN BIEBER	FEAT. BUSTA RHYMES SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
38	74	9	WE OWNED THE NIGHT	LADY ANTEBELLUM	CAPITOL NASHVILLE
39	38	27	JUST A KISS	LADY ANTEBELLUM	CAPITOL NASHVILLE
40	—	1	FOOTLOOSE	BLAKE SHELTON	ATLANTIC NASHVILLE/WMN
41	35	44	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA
42	—	1	UPTOWN GIRL	GLEE	CAST 20TH CENTURY FOX TV/COLUMBIA
43	29	5	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA	FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP
44	52	15	EASY	RASCAL FLATTS	FEAT. NATASHA BEDINGFIELD BIG MACHINE
45	32	11	NOT OVER YOU	GAVIN DEGRAW	JRCA
46	—	21	REMIND ME	BRAD PAISLEY	DUET WITH CARRIE UNDERWOOD ARISTA NASHVILLE
47	34	21	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE	HOLLYWOOD
48	37	15	MR. SAXOBEAT	ALEXANDRA STAN	ULTRA
49	33	13	SHE WILL	LIL WAYNE	FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
50	54	4	DOMINO	JESSIE J	LAVA/UNIVERSAL REPUBLIC

ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	12	#1 SOMEONE LIKE YOU	ADELE	XL/COLUMBIA
2	2	43	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA
3	3	9	PARADISE	COLDPLAY	CAPITOL
4	—	2	RUN	MATT NATHANSON	FEAT. SUGARLAND ACROBAT/VANGUARD/CAPITOL
5	4	30	ROLLING IN THE DEEP	ADELE	XL/COLUMBIA
6	7	7	WHEN WE STAND TOGETHER	NICKELBACK	ROADRUNNER/RRP
7	6	16	NOTHING	THE SCRIPT	PHONOGENIC/EPIC
8	8	5	SHAKE IT OUT	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC
9	5	3	PRINCESS OF CHINA	COLDPLAY	FEAT. RIHANNA CAPITOL
10	10	32	SAIL	AWOLNATION	RED BULL
11	11	8	BLACKOUT	BREXIT	FEAT. CAROLINA FEARLESS
12	20	28	RUMOUR HAS IT	ADELE	XL/COLUMBIA
13	25	70	VIVA LA VIDA	COLDPLAY	CAPITOL
14	—	13	YELLOW	COLDPLAY	CAPITOL
15	17	21	FIX YOU	COLDPLAY	CAPITOL

R&B/HIP-HOP™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	7	#1 5 O'CLOCK	T-PAIN	FEAT. WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA
2	2	10	DANCE (ASS)	BIG SEAN	FEAT. NICKI MINAJ G.O.D./DEF. JAM/IDJMG
3	3	14	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF. JAM/IDJMG	
4	4	14	HEADLINES	DRAKE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	—	1	SMILE BACK	MAC MILLER	ROSTRUM
6	6	13	FLY	NICKI MINAJ	FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
7	7	32	SUPER BASS	NICKI MINAJ	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
8	8	13	WORK OUT	J. COLE	ROC NATION/COLUMBIA
9	5	5	MAKE ME PROUD	DRAKE	FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	9	5	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA	FEAT. BRUNO MARS ROSTRUM/ATLANTIC
11	11	13	SHE WILL	LIL WAYNE	FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	10	2	PARTY ON FIFTH AVE.	MAC MILLER	ROSTRUM
13	14	33	GIVE ME EVERYTHING	PITBULL	FEAT. MR. 305 AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA
14	12	25	HOW TO LOVE	LIL WAYNE	YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	16	7	STRANGE CLOUDS	B.O.B	FEAT. LIL WAYNE REBEL/ROCK/GRAND HUSTLE/ATLANTIC

HOLIDAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	4	#1 MISTLETOE	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
2	2	2	DRUMMER BOY	JUSTIN BIEBER	FEAT. BUSTA RHYMES SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
3	12	21	ALL I WANT FOR CHRISTMAS IS YOU	MARIAH CAREY	COLUMBIA/LEGACY/SONY MUSIC
4	1	2	ALL I WANT FOR CHRISTMAS IS YOU (SUPERFESTIVE!)	JUSTIN BIEBER	DUET WITH MARIAH CAREY SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
5	32	19	IT'S THE MOST WONDERFUL TIME OF THE YEAR	ANDY WILLIAMS	COLUMBIA/LEGACY/SONY MUSIC
6	—	14	BABY, IT'S COLD OUTSIDE	LADY ANTEBELLUM	CAPITOL NASHVILLE
7	18	21	BABY, IT'S COLD OUTSIDE	DEAN MARTIN	CAPITOL
8	28	18	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	NAT KING COLE	CAPITOL
9	—	11	LET IT SNOW! LET IT SNOW! LET IT SNOW!	DEAN MARTIN	CAPITOL
10	5	2	FA LA LA	JUSTIN BIEBER	FEAT. BOYZ II MEN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
11	—	2	THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE)	DAVID SEVILLE & THE CHIPMUNKS	LIBERTY/CAPITOL
12	—	1	CHRISTMAS (BABY PLEASE COME HOME)	MARIAH CAREY	COLUMBIA/LEGACY/SONY MUSIC
13	16	3	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS	MICHAEL BUBLE	143/REPRISE/WARNER BROS.
14	20	21	WHERE ARE YOU CHRISTMAS?	FAITH HILL	INTERSCOPE/IGA
15	15	3	HAVE YOURSELF A MERRY LITTLE CHRISTMAS	MICHAEL BUBLE	143/REPRISE/WARNER BROS.

COUNTRY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	—	1	#1 IF THIS WAS A MOVIE	TAYLOR SWIFT	BIG MACHINE
2	—	1	OURS	TAYLOR SWIFT	BIG MACHINE
3	—	1	SUPERMAN	TAYLOR SWIFT	BIG MACHINE
4	8	74	IF I DIE YOUNG	THE BAND PERRY	REPUBLIC NASHVILLE
5	2	9	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN	CAPITOL NASHVILLE
6	1	3	RED SOLO CUP	TOBY KEITH	SHOW DOG/UNIVERSAL
7	—	1	RUN	SUGARLAND	FEAT. MATT NATHANSON ACROBAT/VANGUARD/MERCURY
8	3	18	GOD GAVE ME YOU	BLAKE SHELTON	WARNER BROS. NASHVILLE/WMN
9	17	11	ALL YOUR LIFE	THE BAND PERRY	REPUBLIC NASHVILLE
10	20	10	DRINK IN MY HAND	ERIC CHURCH	EMI NASHVILLE
11	14	13	WE OWNED THE NIGHT	LADY ANTEBELLUM	CAPITOL NASHVILLE
12	5	27	JUST A KISS	LADY ANTEBELLUM	CAPITOL NASHVILLE
13	36	2	FOOTLOOSE	BLAKE SHELTON	ATLANTIC/WMN
14	9	20	EASY	RASCAL FLATTS	FEAT. NATASHA BEDINGFIELD BIG MACHINE
15	16	23	REMIND ME	BRAD PAISLEY	DUET WITH CARRIE UNDERWOOD ARISTA NASHVILLE

LATIN™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	11	#1 PROMISE	ROMEO SANTOS	FEAT. USHER SONY MUSIC LATIN
2	1	65	DANZA KUDURO	DON OMAR & LUJENZO	HANS/GRANATINO/MACHETE/UNIVERSAL MUSIC LATIN
3	—	1	INTENTALO	3BALLMY	FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
4	7	6	EL VERDADERO AMOR PERDONA	MANA	WARNER LATIN
5	3	79	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA	FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
6	4	97	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL	ULTRA
7	5	56	RABIOSA	SHAKIRA	EPIC/SONY MUSIC LATIN
8	—	1	ALL ABOARD	ROMEO SANTOS	FEAT. LIL WAYNE SONY MUSIC LATIN
9	—	2	LATINOAMERICA	CALLE 13	FEAT. TOTO LA MOMPONA, SUSANA BAGA & MARIA RITA SONY MUSIC LATIN
10	6	97	HIPS DON'T LIE	SHAKIRA	FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
11	8	54	BON, BON	PITBULL	MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN
12	11	61	LOCA	SHAKIRA	FEAT. EL CATA EPIC/SONY MUSIC LATIN
13	10	37	TABOO	DON OMAR	DREANATO/MACHETE/UNIVERSAL MUSIC LATIN
14	13	30	VEN CONMIGO	DADDY YANKEE	FEAT. PRINCE ROYCE EL CARTEL
15	9	97	HEROE	ENRIQUE IGLESIAS	INTERSCOPE/UNIVERSAL MUSIC LATIN

WORLD™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	97	#1 SOMEWHERE OVER THE RAINBOW	ISRAEL 'IZ	KAMAKAWIWO OLE BIG BOY/MOUNTAIN APPLE
2	7	2	BE MY BABY	WONDER GIRLS	JYP
3	2	8	CHAMMAK CHALLO	HAMSIIKA IYER, VISHAL-SHEKHAR & AKON	T-SERIES
4	—	1	O COME ALL YE FAITHFUL	CELTIC WOMAN	MANHATTAN/BLUE NOTE
5	5	35	WHAT A WONDERFUL WORLD	ISRAEL 'IZ	KAMAKAWIWO OLE BIG BOY/MOUNTAIN APPLE
6	3	95	THE GIRL FROM IPANEMA	STAN GETZ AND JOAO GILBERTO	VERVE/UMI
7	—	1	WE THREE KINGS	THE IRISH TENORS	RAZOR & TIE
8	6	96	LA VIE EN ROSE</		

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
2	4	11	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
3	2	14	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
4	5	20	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
5	3	18	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
6	7	7	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
7	6	11	SEXY AND I KNOW IT LMFAD (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
8	8	17	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
9	9	14	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
10	13	5	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
11	10	12	IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
12	15	6	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
13	14	10	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
14	17	7	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
15	12	32	PARTY ROCK ANTHEM LMFAD (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
16	18	7	FLY NICKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
17	16	20	LIGHTERS BAD MEETS EVIL FEAT. BRUNO MARS (SHADY/INTERSCOPE)
18	11	14	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
19	21	10	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
20	19	8	CRIMINAL MINDS BRITNEY SPEARS (JIVE/RCA)
21	22	4	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN (KONVICT/NAPPY BOY/JIVE/RCA)
22	23	9	NOT OVER YOU GAVIN DEGRAW (J/RCA)
23	20	15	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
24	26	6	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
25	25	8	DOMINO JESSIE J (LAVA/UNIVERSAL REPUBLIC)
26	NEW		#1 YOU DA ONE RIHANNA (SRP/DEF JAM/IDJMG)
27	29	3	HEADLINES DRAKE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
28	31	4	BLACKOUT BREATHE CAROLINA (FEARLESS/RED)
29	21	11	I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
30	30	30	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP)
31	24	18	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
32	35	2	HEARTBEAT THE FRAY (EPIC)
33	33	3	PAPI JENNIFER LOPEZ (ISLAND/IDJMG)
34	32	6	DON'T HOLD YOUR BREATH NICOLE SCHERZINGER (INTERSCOPE)
35	36	2	TONIGHT IS THE NIGHT OUTASIGHT (WARNER BROS.)
36	40	2	WORKOUT J. COLE (ROC NATION/COLUMBIA)
37	27	15	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
38	34	16	CHEERS (DRINK TO THAT) RIHANNA (SRP/DEF JAM/IDJMG)
39	NEW		#1 NI**AS IN PARIS JAY-Z, KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
40	NEW		#1 WISH YOU WERE HERE AVRIL LAVIGNE (RCA)

Rihanna continues to set up her sixth studio album, *Talk a Talk* (out Nov. 21), in style, as she boasts the **Mainstream Top 40** chart's two greatest gainers with the first two singles from the release.

Lead track "We Found Love," featuring Calvin Harris, rises 7-6 with a gain of 1,378 plays, according to Nielsen BDS, while next single "You Da One" blasts in at No. 26 with 2,133 out-of-the-box plays on 81 stations. "One," which concurrently enters **Hot 100** Airplay at No. 28 and the **Billboard Hot 100** at No. 73, registered its hefty first-week radio support in less than three days of availability.

Katy Perry likewise makes **Mainstream Top 40** chart headlines, as "The One That Got Away" rises 13-10 to become the sixth top 10, following an unprecedented five No. 1s, from her album *Teenage Dream*. Only one set had previously yielded a six-pack of top 10s in the tally's 19-year history: Janet Jackson's *janet.* in 1993-94.



ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	25	#1 IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
2	2	12	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
3	3	36	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
4	4	58	JUST THE WAY YOU ARE BRUNO MARS (ELEKTRA/ATLANTIC)
5	6	13	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
6	5	42	F**KIN' PERFECT PINK (LAFACE/RCA)
7	8	21	GOOD LIFE ONE REPUBLIC (MOSLEY/INTERSCOPE)
8	7	34	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
9	10	22	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
10	9	23	DON'T YOU WANNA STAY JASON ALOEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
11	11	25	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
12	12	14	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
13	14	8	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
14	13	10	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
15	NEW		#1 ALL I WANT FOR CHRISTMAS IS YOU MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
16	17	7	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
17	15	20	SAVE ME, SAN FRANCISCO TRAIN (COLUMBIA)
18	16	8	TALKING TO YOU (IS LIKE TALKING TO MYSELF) DARYL HALL (VERVE FORECAST/VERVE)
19	18	16	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
20	20	9	LET THE RAIN MARGO REY (ORGANICA)
21	19	6	A BRIGHTER DAY THE DOOBIE BROTHERS (HOR)
22	21	15	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
23	25	3	LET'S STAY TOGETHER SEAL (REPRISE/WARNER BROS.)
24	23	10	FASTER MATT NATHANSON (VANGUARD/CAPITOL)
25	24	7	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
2	2	19	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
3	5	11	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
4	3	17	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
5	6	20	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	4	21	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
7	7	13	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	9	15	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
9	11	20	NOT OVER YOU GAVIN DEGRAW (J/RCA)
10	8	35	GOOD LIFE ONE REPUBLIC (MOSLEY/INTERSCOPE)
11	12	8	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
12	10	23	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
13	13	8	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP)
14	14		HEARTBEAT THE FRAY (EPIC)
15	16	13	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP)
16	15	20	PARTY ROCK ANTHEM LMFAD (PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE)
17	17	9	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECA/DANCE/FUELED BY RAMEN/RRP)
18	19	6	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
19	18	14	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
20	21	5	PARADISE COLDPLAY (CAPITOL)
21	20	11	KISS ME SLOWLY PARACHUTE (MERCURY/IDJMG)
22	23	4	GREATEST GAINER THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
23	24	6	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
24	26	8	LIGHTS ELLIE GOULDING (CHERRYTREE/INTERSCOPE)
25	22	17	HEAVEN O.A.R. (WIND-UP)

ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
2	2	24	WALK FOO FIGHTERS (ROSWELL/RCA)
3	5	9	PARADISE COLDPLAY (CAPITOL)
4	7	3	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
5	4	18	TONIGHT SEETHER (WIND-UP)
6	3	18	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
7	8	7	FACE TO THE FLOOR CHEVELLE (EPIC)
8	6	44	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
9	10	8	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
10	9	18	NOT AGAIN STAINED (FLIP/ATLANTIC)
11	12	16	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
12	11	14	WHAT YOU WANT EVANESCENCE (WIND-UP)
13	23	6	GREATEST GAINER THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
14	13	34	SAIL AWOLNATION (RED BULL)
15	15	13	HELENA BEAT FOSTER THE PEOPLE (STARTIME/COLUMBIA)
16	17	38	ROPE FOO FIGHTERS (ROSWELL/RCA)
17	14	23	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
18	16	22	ROLL AWAY YOUR STONE MUMFORD & SONS (GENTLEMAN OF THE ROAD/RED/GLASSNOTE)
19	20	6	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
20	18	36	COUNTRY SONG SEETHER (WIND-UP)
21	24	7	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
22	22	14	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
23	25	16	MONSTER YOU MADE POP EVIL (EONE)
24	19	16	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
25	26	3	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
26	21	16	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
27	27	10	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
28	31	5	AFTER MIDNIGHT BLINK-182 (DGC/INTERSCOPE)
29	33	4	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
30	32	11	COLOURS GROUPOLOVE (CANVASBACK/ATLANTIC)
31	30	5	ABERDEEN CAGE THE ELEPHANT (DSP/JIVE/RCA)
32	29	20	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
33	36	15	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
34	37	8	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
35	38	8	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
36	39	5	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
37	28	18	UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE)
38	34	13	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
39	45	5	CURL OF THE BURL MASTODON (REPRISE/WARNER BROS.)
40	40	5	HEARTBEAT THE FRAY (EPIC)
41	44	4	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
42	35	15	IRRESISTIBLE FORCE JANE'S ADDICTION (CAPITOL)
43	42	4	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
44	49	4	BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
45	43	3	PUNCHING IN A DREAM THE NAKED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
46	47	4	LUCKY NOW RYAN ADAMS (PAX AM/CAPITOL)
47	RE-ENTRY		#1 GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG)
48	HOT SHOT DEBUT		#1 HELL DISTURBED (REPRISE/WARNER BROS.)
49	NEW		#1 REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
50	46	12	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)

Chevelle scores its first **Active Rock** No. 1 in exactly seven years, and third overall, as "Face to the Floor" rises 3-1. The first single from *Hats Off to the Bull*, due Dec. 6, follows leaders "Vitamin R (Leading Us Along)" (six weeks on top beginning Nov. 27, 2004) and "Send the Pain Below" (eight weeks, 2003).



ACTIVE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	7	#1 FACE TO THE FLOOR CHEVELLE (EPIC)
2	1	18	NOT AGAIN STAINED (FLIP/ATLANTIC)
3	4	8	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
4	2	21	TONIGHT SEETHER (WIND-UP)
5	5	16	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
6	8	9	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
7	6	23	MONSTER YOU MADE POP EVIL (EONE)
8	9	14	WHAT YOU WANT EVANESCENCE (WIND-UP)
9	10	13	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
10	7	16	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
11	12	13	A WARRIOR'S CALL VOLBEAT (VERTIGO/UNIVERSAL REPUBLIC)
12	13	11	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
13	14	18	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
14	11	23	WALK FOO FIGHTERS (ROSWELL/RCA)
15	16	9	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
16	17	4	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
17	18	11	CURL OF THE BURL MASTODON (REPRISE/WARNER BROS.)
18	15	15	MAKE IT STOP (SEPTEMBER'S CHILDREN) RISE AGAINST (DGC/INTERSCOPE)
19	20	6	HELL DISTURBED (REPRISE/WARNER BROS.)
20	19	12	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG)
21	21	9	KICK ASS EGYPT CENTRAL (FAT LADY/ILG)
22	26	3	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
23	23	15	UNDONE ARANDA (ARANDAMUSIC)
24	24	11	BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
25	25	4	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)

HERITAGE ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	23	#1 WALK FOO FIGHTERS (ROSWELL/RCA)
2	2	8	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)
3	4	19	TONIGHT SEETHER (WIND-UP)
4	5	15	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
5	6	18	NOT AGAIN STAINED (FLIP/ATLANTIC)
6	3	18	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
7	8	36	COUNTRY SONG SEETHER (WIND-UP)
8	7	38	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
9	12	6	FACE TO THE FLOOR CHEVELLE (EPIC)
10	9	13	WHAT YOU WANT EVANESCENCE (WIND-UP)
11	10	27	LOWLIFE THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
12	11	15	BIG FOOT CHICKENFOOT (LAND SHARK/EONE)
13	13	21	MONSTER YOU MADE POP EVIL (EONE)
14	14	11	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
15	18	9	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
16	24	2	GREATEST GAINER THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
17	20	6	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
18	16	12	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
19	19	8	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG)
20	21	5	HELL DISTURBED (REPRISE/WARNER BROS.)
21	NEW		#1 REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
22	23	18	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)
23	17	12	IT'S NOT ME IT'S YOU SKILLET (ARDENT/INO/ATLANTIC)
24	28	3	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
25	25	4	CURL OF THE BURL MASTODON (REPRISE/WARNER BROS.)

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, 141, 76 and 85 stations, respectively, are electronically monitored 24 hours a day, 7 days a week. ROCK SONGS: 168 all-format rock stations, including 56 ACTIVE ROCK and 17 HERITAGE ROCK, are electronically monitored 24 hours a day

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	19	#1 SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE		1
2	2	19	GOD GAVE ME YOU S. HENDRICKS (D. BARNES)	Blake Shelton WARNER BROS./WMN		1
3	4	32	COUNTRY MUST BE COUNTRY WIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY		3
4	1	39	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band REPUBLIC NASHVILLE		1
5	6	13	WE OWNED THE NIGHT P. WORLEY, L. ADANTELLUM (D. HAYWOOD, C. KELLEY, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE		5
6	7	14	TATTOOS ON THIS TOWN M. KNIX (N. THRASHER, W. MOBLEY, M. DULANEY)	Jason Aldean BROKEN BOW		6
7	5	15	BAGGAGE CLAIM F. LUDDELL, C. AINLAY, G. WOLF (M. LAMBERT, N. HEMBYL, LAIRD)	Miranda Lambert RCA		4
8	8	11	KEEP ME IN MIND K. STEGALL, Z. BROWN, Z. BROWN, W. DOURRETTE, N. COWAN	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE		8
9	9	10	I GOT YOU N. V. IS (T. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS)	Thompson Square STONE CREEK		9
10	10	12	EASY D. HUFF, RASCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE		10
11	11	13	LET IT RAIN F. LUDDELL, C. AINLAY (D. NAIL, J. SINGLETON)	David Nail MCA NASHVILLE		11
12	12	14	DRINK IN MY HAND J. JOYCE (E. CHURCH, M. PHEENEY, LAIRD)	Eric Church EMI NASHVILLE		12
13	14	16	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE		13
14	13	15	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. NIEMANN, R. BROWN)	Je'rod Niemann SEA GAYLE/ARISTA NASHVILLE		13
15	15	17	I DON'T WANT THIS NIGHT TO END J. STEVENS (L. BRYAN, D. DAVIDSON, R. AKINS, B. HAYSLIP)	Luke Bryan CAPITOL NASHVILLE		15
16	16	20	REALITY B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA		16
17	17	18	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLIS)	Darius Rucker CAPITOL NASHVILLE		17
18	18	21	YOU J. STROUD (C. YOUNG, L. LAIRD)	Chris Young RCA		18
19	19	23	COST OF LIVIN' R. DUNN (P. COLEMAN, R. DUNN)	Ronnie Dunn ARISTA NASHVILLE		19
20	20	23	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYSLIP, S. ISAACS, J. YEARY)	Martina McBride REPUBLIC NASHVILLE		20
21	22	24	CAMOUFLAGE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE		21
22	21	22	STORM WARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC/WMN		21
23	23	26	HOME B. BEAVERS, L. WOOTEN (D. WILSON, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		23
24	24	25	LONGWAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson ACRE/EMI NASHVILLE		24
25	26	28	AMEN M. BRIGHT (S. BLACK, K. BLAYLOCK, C. GRAVITT, G. O'BRIEN)	Edens Edge BIG MACHINE		25



Four singles into her *Speak Now* album, Swift scores her first No. 1 from that set and fifth leader overall. The last album to go that deep before scoring its first No. 1 was Steve Holy's *Blue Moon* in 2002 with its fourth release, "You Can't Hide Beautiful."



Singer posts her highest debut since "Mississippi Girl" landed her career-best start with a No. 27 opening in May 2005. New song also pings Country Digital Songs at No. 24 (26,000 downloads) and introduces her next album, a first-quarter 2012 release.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	25	27	BAIT A HOOK J. STOVER (R. AKINS, J. MOORE, J. S. STOVER)	Justin Moore VALDRY		25
27	28	30	WHERE I COME FROM M. KNIX (R. CLAWSON, D. DAVIDSON)	Montgomery Gentry AVERAGE JOE'S		27
28	27	29	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLUMIE, D. W. MORGAN)	Sara Evans RCA		27
29	30	36	YOU GONNA FLY D. HUFF, K. URBAN (J. JOHNSTON, C. LUCAS, P. BRUST)	Keith Urban CAPITOL NASHVILLE		29
30	29	31	DIDN'T I D. FRIZZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW		29
31	31	34	RED SOLO CUP T. KEITH (J. BEAVERS, B. WARREN, B. WARREN)	Toby Keith SHOW DOG-UNIVERSAL		31
32	33	35	ALONE WITH YOU J. MOIR, R. CLAWSON (C. GRAVITT, J. THARDING, S. MCANALLY)	Jake Owen RCA		32
33	32	32	THE TROUBLE WITH GIRLS M. BRIGHT (P. WHITE, C. TOMPKINS)	Scotty McCreery 19 (NINTERSCOPE/MERCURY)		32
34	34	33	LIKE MY DOG C. CHAMBERLAIN, B. CURRINGTON (S. EMERICK, H. ALLEN)	Billy Currington MERCURY		33
35	HOT SHOT DEBUT	1	GREATEST GAINER COME HOME B. GALLIMORE, F. HILL (R. B. TEDDER)	Faith Hill WARNER BROS./WAR		35
36	39	45	LOVE'S GONNA MAKE IT ALRIGHT T. BROWN, G. STRAIT (A. ANDERSON, C. STAPLETON)	George Strait MCA NASHVILLE		36
37	35	40	A WOMAN LIKE YOU J. STON, E. BRICE (J. BULFORD, P. BARTON, J. STONE)	Lee Brice CURB		35
38	36	37	GOT MY COUNTRY ON K. STEGALL (K. ARCHER, J. WEAVER, D. MYRICK)	Chris Cagle BIGGER PICTURE		36
39	37	39	LET'S DON'T CALL IT A NIGHT C. LINDSEY (C. JAMES, B. LONG, T. MCBRIDE)	Casey James 19 (BNA)		37
40	38	38	THIS OLE BOY P. O'DONNELL (B. HAYSLIP, D. DAVIDSON, R. AKINS)	Craig Morgan BLACK RIVER		37
41	40	41	SOMETHIN' 'BOUT A TRUCK B. JAMES (K. MOORE, D. COUCH)	Kip Moore MCA NASHVILLE		40
42	41	42	DRINK MYSELF SINGLE B. BEAVERS (M. HOLMES, S. SWEENEY)	Sunny Sweeney REPUBLIC NASHVILLE		41
43	42	43	WANNA MAKE YOU LOVE ME J. STROUD (J. COLLINS, B. PINSON)	Andy Gibson DMP/R&J		42
44	49	53	MERRY GO ROUND J. RICH (D. LEVETT, P. AMATO, O. LEIBER)	The JaneDear Girls WARNER BROS./WMN		44
45	44	48	SOMEBODY'S CHELSEA D. HUFF (R. MCENTIRE, L. HENGBER, W. ROBINSON)	Reba STARBUCK/VALDRY		44
46	57	—	HE'S MINE T. HEWITT, R. AKINS (C. BEATHARD, P. O'DONNELL, T. JAMES)	Rodney Atkins CURB		46
47	43	52	GEORGIA PEACHES B. GALLIMORE (M. HOPE, B. DALY, R. PROCTOR)	Lauren Alaina 19 (NINTERSCOPE/MERCURY)		43
48	47	51	CHANGE F. G. DONNELL (J. THOMPSON, P. O'DONNELL, C. WALLIN)	Josh Thompson RCA		47
49	46	56	UNDERDOG S. NIELSON (S. NIELSON, D. L. MURPHY, J. SEVER, H. TOBIN)	The Lost Trailers STOKES/HRT/CO5		46
50	50	55	THAT GIRL D. L. MURPHY (K. FOWLER, T. WALLON, C. INGERSOLL)	Kevin Fowler AVERAGE JOE'S		50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	#1 MIRANDA LAMBERT RCA 90583/SMN (11.98) +	Four The Record		1
2	2	6	SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day		1
3	4	3	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (18.98)	Own The Night		1
4	5	5	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party		2
5	3	1	TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98)	Clancy's Tavern		1
6	6	7	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines		1
7	11	16	GREATEST GAINER THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry		2
8	13	13	ERIC CHURCH EMI NASHVILLE 94266 (16.98)	Chief		1
9	14	15	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue		1
10	7	6	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)	Wildflower		2
11	15	14	TAYLOR SWIFT BIG MACHINE TSO300A (18.98) +	Speak Now		3
12	19	21	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music		1
13	17	17	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722 AG (18.98) +	You Get What You Give		1
14	8	11	BRANTLEY GILBERT VALORY BGO100 (14.98)	Halfway To Heaven		2
15	9	8	SOUNDTRACK ATLANTIC 528899/WMN (18.98)	Footloose (2011)		4
16	16	12	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time		1
17	10	9	MARTINA MCBRIDE REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)	Eleven		4
18	18	20	PISTOL ANNIES COLUMBIA 94916 EX/SMN (11.98)	Heil On Heels		1
19	HOT SHOT DEBUT	1	JOE NICHOLS SHOW DOG-UNIVERSAL 015211 (7.98)	It's All Good		19
20	12	4	VINCE GILL MCA NASHVILLE 015510/UMGN (10.98)	Guitar Slinger		4
21	22	23	LADY ANTEBELLUM CAPITOL NASHVILLE 97702 (18.98)	Need You Now		3
22	29	31	KENNY CHESNEY BNA 57445/SMN (11.98) +	Hemingway's Whiskey		1
23	20	18	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road		3
24	21	22	JUSTIN MOORE VALDRY JMO020A (10.98)	Outlaws Like Me		1
25	26	27	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4		3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	23	26	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon		2
27	27	25	JAKE OWEN RCA 85447/SMN (10.98)	Barefoot Blue Jean Night		1
28	30	29	RASCAL FLATTS BIG MACHINE RFO100A (13.98)	Nothing Like This		1
29	28	28	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best		3
30	36	38	SARA EVANS RCA 49693/SMN (10.98)	Stronger		1
31	25	24	HUNTER HAYES ATLANTIC 528890/WMN (18.98)	Hunter Hayes		7
32	NEW	1	RASCAL FLATTS LYRIC STREET 014010 (10.98)	The Best Of Rascal Flatts Live		32
33	49	48	PAGE SETTER SUGARLAND MERCURY 014758/UMGN (13.98) +	The Incredible Machine		1
34	24	19	MONTGOMERY GENTRY AVERAGE JOE'S 232 (14.98)	Rebels On The Run		9
35	38	39	TIM MCGRAW CURB 79205 (18.98)	Number One Hits		6
36	34	36	BLAKE SHELTON Loaded: The Best Of Blake Shelton REPRISE 525092/WMN (18.98)			4
37	32	37	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong		2
38	48	51	THOMPSON SQUARE STONE CREEK 7677 (13.98)	Thompson Square		3
39	NEW	1	JOSH GRACIN AVERAGE JOE'S 232 (11.98)	Redemption		39
40	NEW	1	GEORGE STRAIT MCA NASHVILLE 016008/UME (12.98)	Icon 2: George Strait		40
41	35	40	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself		2
42	31	30	THE OAK RIDGE BOYS DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98)	It's Only Natural		16
43	44	44	DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98)	Charleston, SC 1966		1
44	33	34	GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait		17
45	39	41	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn		1
46	42	46	GLEN CAMPBELL SURFDIG 528496 (13.98)	Ghost On The Canvas		6
47	45	45	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner		20
48	40	43	BILLY CURRINGTON MERCURY 015290/UME (7.98)	Icon: Billy Currington		22
49	54	49	KEITH URBAN CAPITOL NASHVILLE 47695 (11.98)	Get Closer		2
50	37	10	CASEY DONAHEW BAND ALMOST COUNTRY 482780/THIRTY TIGERS (12.98)	Double-Wide Dream		10

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	3	#1 YO-YO MA, STUART DUNCAN/EDGAR MEYER/CHRISTHLE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	
2	2	3	ALISON KRAUSS & UNION STATION ROUNDER 61065*/CONCORD	Paper Airplane	
3	4	2	THE ISAACS GATHER 46138/EMI CMG	Why Can't We	
4	3	3	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 610660*/CONCORD	Rare Bird Alert	
5	NEW	1	MARK O'CONNOR OMAC 15	An Appalachian Christmas	
6	5	7	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	
7	8	26	SARAH JAROSH SUGAR HILL 4062*/WELK	Follow Me Down	
8	9	3	THE DEVIL MAKE THREE MILAN 36554*	Stomp And Smash	
9	14	7	PUNCH BROTHERS NONESUCH 521980*/WARNER BROS.	Antifogmatic	
10	12	8	THE WAILIN' JENNYNS RED HOUSE 234	Bright Morning Stars	

BETWEEN THE BULLETS

CMAs PACK PUNCH



Gains associated with the 45th annual Country Music Assn. Awards are conspicuous on Top Country Albums, most notably the Band Perry's self-titled debut set, which returns to the top 10 for the first time in six weeks (11-7 with 20,000 copies, according to Nielsen SoundScan, up 11,000), the set's best rank since July. The sibling trio won three trophies and performed its current single, "All Your Life," on the Nov. 7 ABC broadcast. Other beneficiaries include Sugarland (No. 33, up 132%), Thompson Square (No. 38, up 96%) and Eric Church (No. 8, up 61%).

—Wade Jensen

HOT COUNTRY SONGS: 128 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. TOP COUNTRY ALBUMS: See charts legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / PROMOTION LABEL)
1	1	1	MAC MILLER	BLUE SLIDE PARK ROSTRUM 218
2	1	2	WALE	AMBITION MAYBACH 528687/WARNER BROS.
3	2	2	TYRESE	OPEN INVITATION VOLTRON RECORDZ 93562
4	NEW		TECH N9NE COLLABOS	WELCOME TO STRANGELAND STRANGE 012/RBC
5	3	12	LIL WAYNE	THA CARTER IV YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	5	14	JAY Z KANYE WEST	WATCH THE THRONES ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
7	4	7	J. COLE	COLE WORLD: THE SIDELINE STORY ROCK NATION/COLUMBIA 5720/SONY MUSIC
8	NEW		KEITH SWEAT	TIL THE MORNING THE SWEAT HOTEL 5164/EONE
9	6	20	BEYONCÉ	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC
10	NEW		PUSHA T	FEAR OF GOD 2 LET US PRAY G.O.O.D./REP GANG 120/DECON
11	9	8	MINDLESS BEHAVIOR	#1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 015960/IGA
12	12	22	BAD MEETS EVIL	HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA
13	11	51	NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	NEW		ERIC ROBERSON	MISTER NICE GUY PURPOSE 2181/EONE
15	7	3	BOYZ II MEN	TWENTY BENCHMARK ENTERTAINMENT 00001 EX/MSM
16	8	52	RIHANNA	LMD SRP/DEF JAM 014827/IDJMG
17	10	4	JOE	THE GOOD, THE BAD, THE SEXY 563 000133/KEDAR
18	13	74	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411/IGA
19	14	20	BIG SEAN	FINALLY FAMOUS G.O.O.D./DEF JAM 015421/IDJMG
20	17	21	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/JRCA
21	20	75	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
22	15	5	JOHNNY GILL	STILL WINNING J SKILLZ 1101/NOTIFI
23	18	33	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG
24	21	34	KIRK FRANKLIN	HELLO FEAR F.O. SOUL/VERITY 77917/RCA
25	16	34	CHRIS BROWN	E.A.M.E. JIVE 86067/RCA
26	19	21	JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 57941/WARNER BROS.
27	22	22	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG
28	24	50	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA
29	23	12	GAME	THE R.E.D. ALBUM DGC 013729/IGA
30	28	25	VARIOUS ARTISTS	SELF MADE VOL. 1 MAYBACH 527800/WARNER BROS.
31	25	16	KELLY ROWLAND	HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC
32	30	6	MAYER HAWTHORNE	HOW DO YOU DO UNIVERSAL REPUBLIC 016109*
33	NEW		PAC DIV	THE DIV THE DIV CO. DIGITAL EX/RBC
34	34	66	KEM	INTIMACY ALBUM III UNIVERSAL REPUBLIC 014469
35	26	4	LALAH HATHAWAY	WHERE IT ALL BEGINS HATHAWAY/STAX 32197/CONCORD
36	31	37	MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RCA
37	NEW		MESHHELL NDEGECELLO	WEATHER NAIVE 82471
38	35	27	TYLER, THE CREATOR	GO BLIN XL 529*
39	38	23	TECH N9NE	ALL 6'S & 7'S STRANGE 87/RBC
40	27	5	DJ DRAMA	THIRD POWER APHILLIATES 2163/EONE
41	NEW		MAYSA	MOTIONS OF LOVE SHANACHIE 5191
42	37	53	CEE LO GREEN	THE LADY KILLER RADICULTURE 525601/ELEKTRA
43	29	3	GOAPELE	BREAK OF DAWN SKYBLAZE 133/DECON
44	42	63	THE TEMPTATIONS	ICON MOTOWN 014807/UMI
45	44	48	YELAWOLF	TRUNK MUZIK 0-80 GHET-O-VISION/DGC/INTERSCOPE 014500/IGA
46	40	69	RICK ROSS	TEFLON DON MAYBACH/SUP N SLIDE/DEF JAM 014366/IDJMG
47	47	32	TEDDY PENDERGRASS	S.O.U.L SONY MUSIC CMG 84097/SONY MUSIC
48	45	52	KANYE WEST	MY BEAUTIFUL DARK TWISTED FANTASY ROC-A-FELLA/DEF JAM 014656/IDJMG
49	33	6	STYLES P	MASTER OF CEREMONIES ASTV/PHANTOM/D-BLOCK 2092/EONE
50	49	53	KID CUDI	MAN ON THE MOON II DREAM DNGS/O.D. 014649/UNIVERSAL REPUBLIC

MAINSTREAM R&B/HIP-HOP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
2	3	10	PARTY	BEYONCÉ FEAT. ANORE 3000 PARKWOOD/COLUMBIA
3	2	13	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	4	14	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	5	19	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
6	6	15	WET THE BED	CHRIS BROWN FEAT. LUDACRIS JIVE/RCA
7	8	15	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/IDJMG
8	7	18	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCÖE DASH G.O.O.D./DEF JAM/IDJMG
9	9	14	WORK OUT	J. COLE ROC NATION/COLUMBIA
10	10	7	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & ULY ALLEN KONVIC/NAPPY BOY/JIVE/RCA
11	12	5	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
12	15	6	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/IDJMG
13	20	4	YOU THE BOSS	RICK ROSS FEAT. NICKI MINAJ MAYBACH/DEF JAM/IDJMG
14	13	9	TONY MONTANA	FUTURE EPIC/COLUMBIA
15	17	8	ONLY WANNA GIVE IT TO YOU	ELLE VARNER FEAT. J. COLE J/RCA
16	11	15	MRS. RIGHT	MINDLESS BEHAVIOR FEAT. DIGGY STREAMLINE/CONJUNCTION/INTERSCOPE
17	14	20	MARVINS ROOM	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	18	9	TROUBLE	BEI MAEJOR FEAT. J. COLE JIVE/RCA
19	23	3	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
20	16	17	OTIS	JAY Z KANYE WEST FEAT. OTIS REDDING ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
21	19	11	IMA BOSS	MEEK MILL FEAT. RICK ROSS MAYBACH/WARNER BROS.
22	26	5	UNTIL IT'S GONE	MONICA J/RCA
23	24	6	I'M FLEXIN'	T.I. FEAT. BIG K.R.I.T. GRAND HUSTLE/ATLANTIC
24	31	2	ROUND OF APPLAUSE	WAKA FLOCKA FLAME FEAT. DRAKE MIZAY/WARNER BROS.
25	25	7	Y.U. MAD	BIGMAN FEAT. NICKI MINAJ & LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
26	27	8	FLY TOGETHER	RED CAPE FEAT. RYAN LESLIE & RICK ROSS SHAKEDOWN/BAD BOY/INTERSCOPE
27	22	17	BOO THANG	VERSE SIMMONS FEAT. KELLY ROWLAND BUVISION/KONLIVE/IDJMG
28	28	9	4 AM	MELANIE HONA SRC/UNIVERSAL REPUBLIC
29	35	5	DUNK IN MY CUP	KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
30	37	2	COUNTDOWN	BEYONCÉ PARKWOOD/COLUMBIA
31	29	9	I LOVE YOU	PHYLICIA FEAT. JAH CURE & YUNG JOC OR URBAN MYSTIC SOBE
32	40	2	CAN'T GET ENOUGH	J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA
33	4	3	GOOD GOOD NIGHT	ROSCÖE DASH MUSIC LINE/GEFFEN/INTERSCOPE
34	30	6	THE WALLS	MARIO FEAT. FABOLOUS J/RCA
35	32	3	LIKE 'EM ALL	JACOB LATIMORE FEAT. ISSA OR OIGGY SIMMONS CROWN WORLD/RCA
36	21	11	YOU THE BOSS	NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
37	33	12	LATE NIGHTS & EARLY MORNINGS	MARSHA AMBROSIOUS J/RCA
38	36	3	SPEND IT	TITTY BOI AKA ZHAINZ STREET EXECUTIVES/DUFFLE BAG BOYZ
39	NEW		MR. WRONG	MARY J. BLIGE FEAT. DRAKE MTRIARCH/GEFFEN/INTERSCOPE
40	NEW		WOP	J. DASH STEREO FAME

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	7	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
2	1	14	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	5	8	SEXY AND I KNOW IT	LMD PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE/UNIVERSAL
4	6	14	WORK OUT	J. COLE ROC NATION/COLUMBIA
5	3	13	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	8	9	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
7	7	7	5 O'CLOCK	T-PAIN FEAT. WIZ KHALIFA & ULY ALLEN KONVIC/NAPPY BOY/JIVE/RCA
8	2	24	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
9	11	10	WITHOUT YOU	DARIO GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
10	9	14	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE DECADE/DANCE/FUELED BY RAMEN/RRP
11	10	12	FLY	NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
12	12	10	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
13	18	5	GOOD FEELING	FLO RIDA P&O BOY/ATLANTIC
14	16	12	IT GIRL	JASDN DERULO BELUGA HEIGHTS/WARNER BROS./WARNER
15	15	32	PARTY ROCK ANTHEM	LMD PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
16	19	4	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/IDJMG
17	24	3	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
18	21	12	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/IDJMG
19	17	11	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DECADE/DANCE/FUELED BY RAMEN/ATLANTIC/RRP
20	22	6	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
21	23	5	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
22	25	5	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
23	26	4	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/JRCA
24	20	16	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCÖE DASH G.O.O.D./DEF JAM/IDJMG
25	27	4	COUNTDOWN	BEYONCÉ PARKWOOD/COLUMBIA
26	33	3	GOOD GOOD NIGHT	ROSCÖE DASH MUSIC LINE/GEFFEN/INTERSCOPE
27	31	3	STRANGE CLOUDS	B.O.B FEAT. LIL WAYNE REBELROCK/GRAND HUSTLE/ATLANTIC
28	35	2	PARTY	BEYONCÉ FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
29	28	11	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
30	NEW		MIRROR	LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
31	36	2	TROUBLE	BEI MAEJOR FEAT. J. COLE JIVE/RCA
32	40	2	YOUNG, WILD & FREE	SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP
33	29	15	CHEERS (DRINK TO THAT)	RIHANNA SRP/DEF JAM/IDJMG
34	30	13	MR. SAXOBEAT	ALEXANDER STAN ULTRA
35	37	2	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
36	38	2	YOU THE BOSS	RICK ROSS FEAT. NICKI MINAJ MAYBACH/DEF JAM/IDJMG
37	NEW		YOU DA ONE	RIHANNA SRP/DEF JAM/IDJMG
38	NEW		PASS AT ME	TIMBALAND FEAT. PITBULL INTERSCOPE
39	NEW		FLY TOGETHER	RED CAPE FEAT. RYAN LESLIE & RICK ROSS SHAKEDOWN/BAD BOY/INTERSCOPE
40	NEW		HANGOVER	TAIO CRUZ FEAT. FLO RIDA MERCURY/IDJMG

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	16	STAY	TYRESE VOLTRON RECORDZ/CAPITOL
2	1	30	FOOL FOR YOU	CEE LO GREEN RADICULTURE/ELEKTRA/ATLANTIC
3	4	27	LIFE OF THE PARTY	CHARLIE WILSON P. MUSIC/JIVE/RCA
4	5	35	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE UNIVERSAL REPUBLIC
5	3	31	SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON BLUES BABE/WARNER BROS.
6	6	20	STAY TOGETHER	LEDISI FEAT. JAHEIM VERVE FORECAST/VERVE
7	14	11	GREATEST GAINER	MAKE YOU SAY OOH KEITH SWEAT SWEAT SHOP/EONE
8	7	28	YES	MUSIQ SOULCHILD ATLANTIC
9	11	9	25/8	MARY J. BLIGE MTRIARCH/GEFFEN/INTERSCOPE
10	8	23	MOTIVATION	KELLY ROWLAND UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC
11	12	13	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BROS.
12	10	25	IN THE MOOD	JOHNNY GILL NOTIFI
13	13	25	NO ONE GONNA LOVE YOU	JENNIFER HUDSON ARISTA/RCA
14	15	5	LOVE ON TOP	BEYONCÉ PARKWOOD/COLUMBIA
15	16	5	WOO	ANTHONY HAMILTON RCA
16	17	5	LOVE AFTER WAR	ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
17	26	12	PICTURE PERFECT	ERIC ROBERSON FEAT. PHONIE PURPOSE/EONE
18	19	7	REAL LOVE	ERIC BENET JORDAN HOUSE/CAPITOL
19	18	11	MORE THAN YOU'LL EVER KNOW	BOYZ II MEN FEAT. CHARLIE WILSON BENCHMARK ENTERTAINMENT/MSM
20	23	7	DON'T KISS ME	CARL THOMAS VERVE FORECAST/VERVE
21	25	6	UNTIL IT'S GONE	MONICA J/RCA
22	22	11	4 AM	MELANIE FIONA SRC/UNIVERSAL REPUBLIC
23	21	19	BEST THING I NEVER HAD	BEYONCÉ PARKWOOD/COLUMBIA
24	29	8	CAN'T FORGET	ANTONIO DUNN ELITE
25	27	7	EVERYDAY WOMAN	CHRIS WALKER PENDULUM/WVDE

RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	3	12	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
3	2	13		

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
2	2	11	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER INTERSCOPE
3	4	6	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
4	3	7	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
5	5	7	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE HOLLYWOOD
6	9	5	COUNTDOWN	BEYONCE PARKWOOD/COLUMBIA
7	14	5	I LIKE HOW IT FEELS	ENRIQUE IGLESIAS FEAT. PITBULL & THE WAVES UNIVERSAL REPUBLIC
8	10	8	RAIN	CNC MUSIC FACTORY FEAT. SCARLETT SANTANA C&C MUSIC FACTORY
9	7	10	PAPI	JENNIFER LOPEZ ISLAND/DJMG
10	11	9	INVISIBLE	SKYLAR GREY KIDINAKORNER/INTERSCOPE
11	18	5	BRAND NEW BITCH	ANJULIE UNIVERSAL
12	16	8	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
13	12	13	SHOW ME	JESSICA SUTTA HOLLYWOOD
14	21	4	BUY MY LOVE	WYNTER GORDON BIG BEAT/ATLANTIC
15	6	9	IT GIRL	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
16	8	9	BRING IT BACK	GLOBAL DEEJAYS & NIELS VAN GOGH SUPERSTAR
17	23	6	UN DEUX TROIS	LAURA LARUE SOUL PLANE
18	15	9	TONIGHT	D'MANTI D'MANTI
19	17	12	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCUSKEY NETWORK
20	19	11	LOVE SLAYER	JOE JONAS HOLLYWOOD
21	22	12	FLOOR ON FIRE	TAYLOR DAYNE CBM
22	34	3	PARTY PEOPLE (IGNITE THE WORLD)	ERIKA JAYNE PRETTY MESS
23	40	2	POWER TOO MUCH IN LOVE	CHRIS WILLIS VENEER
24	27	4	MAYHEM	JULISSA VELOZ CARRILLO
25	35	3	LAST DRAG	TRACI LORDS SEA TO SUN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
26	29	3	GIVE	LEANN RIMES CURB
27	13	10	YOU AND I	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
28	32	4	ARROW THROUGH MY HEART	EDDIE AMADOR & KIMBERLY COLE FEAT. BARZA CROSUNG STEREO/PHONIC/CRYSTAL SHIP
29	20	12	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
30	46	2	PARADISE	COLORPLAY CAPITOL
31	HOT SHOT DEBUT		THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
32	38	4	BLACKOUT	BREATHLE CAROLINA FEARLESS/RED
33	24	8	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
34	25	6	WHEN I START (TO BREAK IT ALL DOWN)	ERASURE MUTE
35	44	2	WHENEVER	ZARKANA CIRQUE DU SOLEIL
36	31	5	GLAD YOU CAME	THE WANTED GLOBAL TALENT/GEFFEN/POLYDOR
37	42	3	GOTTA GO OUT	ANGELINA ENDORFUN
38	39	7	LEVELS	AVICHI VICIOUS
39	37	6	LOCA PEOPLE	SAK NOEL ULTRA
40	45	2	MUSIC TAKE CONTROL	RAFAEL M FEAT. DAVID GORDON FRESH MUSIC LA
41	26	12	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
42	48	2	BASS	SPEAKERS VIRGIN/CAPITOL
43	33	5	COMPLICATED	ANITA PRIME PHILL
44	NEW		DANCE THROUGH FIRE	LINNEA LINNEA & CO.
45	50	8	FEEL SO CLOSE	CALVIN HARRIS ULTRA
46	30	10	FEEL SO ALIVE	CONSELO COSTIN BILL FRIAR ENTERTAINMENT
47	RE-ENTRY		PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
48	41	13	WEPA	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE
49	NEW		AT LAST	ANDREA CARNELL CURVY
50	36	10	GIVE YOURSELF UP	KATHY SLEDGE FEAT. ADAM BARTA GLOBAL GROOVE

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT/NUMBER/DISTRIBUTING LABEL)
1	1	21	#1 LMFAO	SORRY FOR PARTY ROCKING CHERRYTREE/INTERSCOPE 015678/CA
2	2	26	LADY GAGA	BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 015373*/JGA
3	4	47	SKRILLEX	SCARY MONSTERS AND SPRITES (EP) BIG BEAT/MAUSTRAP/ATLANTIC 53919/AG
4	3	4	M83.	HURRY UP, WE'RE DREAMING. M83 9510*/MUTE
5	5	11	DAVID GUETTA	NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 79830/CAPITOL
6	6	3	KASKADE	FIRE & ICE ULTRA 2984
7	7	49	DEADMAU5	4X4-12 MAUSTRAP 2518*/ULTRA
8	8	5	BJORK	BIOPHILIA ONE LITTLE INDIAN/NONESUCH 528728*/WARNER BROS.
9	10	49	DAFT PUNK	TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*
10	NEW		ONEOHTRIX POINT NEVER	RELEAF SOFTWARE 010*/MEXICAN SUMMER
11	9	3	JUSTICE	AUDIO, VIDEO, DISCO ED BANGER/VICE/BECAUSE 529522*/ELEKTRA
12	11	21	SKRILLEX	MORE MONSTERS AND SPRITES (EP) BIG BEAT/MAUSTRAP/ATLANTIC DIGITAL EX/AG
13	13	22	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*
14	14	50	VARIOUS ARTISTS	UKF DUBSTEP 2010 UKF DIGITAL EX
15	NEW		VARIOUS ARTISTS	ULTRA 2012 ULTRA 3038
16	16	2	LOUIE DEVITO	THE NEW DANCE MIX USA VOL. 2 PHASE ONE 1012
17	12	5	RADIOHEAD	TKOL RMX 1 2 3 4 5 6 7 TICKER TAPE 010/TBD
18	18	67	LADY GAGA	THE REMIX STREAMLINE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/JGA
19	15	5	BRITNEY SPEARS	B IN THE MIX: THE REMIXES VOL. 2 RCA 97362
20	19	15	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT FEARLESS 30153
21	21	30	DAFT PUNK	TRON: LEGACY RECONFIGURED WALT DISNEY 013540
22	RE-ENTRY		KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND FLASHBACK 53820*/HMG
23	22	33	KESHA	I AM THE DANCE COMMANDER KEMOSABE 86508/RCA
24	NEW		PAROV STELAR	THE PARIS SWING BOX (EP) ETAGE NOIR DIGITAL EX
25	NEW		MANTIS VIRI	STIR IT UP MANTIS VIRI DIGITAL EX

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
2	2	8	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
3	3	6	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
4	4	19	IN THE DARK	DEV INDIE-POP/UNIVERSAL REPUBLIC
5	6	12	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DEL'AVANCE/FUELED BY RAMEN/ATLANTIC/RP
6	5	8	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
7	7	6	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
8	11	2	GOOD FEELING	FLO RIDA P&B BOY/ATLANTIC
9	8	13	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
10	9	2	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE DECADE/DANCE/FUELED BY RAMEN/RP
11	15	14	PRESSURE	NADIA ALI, STARRMILLERS & ALEX KENJI SPINNIN/SIMPLY DELICIOUS/STRICTLY RHYTHM
12	12	15	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT. ANGELA MCCUSKEY NETWORK
13	10	10	EYES	KASKADE FEAT. MINDY GLEDHILL ULTRA
14	17	2	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
15	13	20	CINEMA	BENNY BENASSI FEAT. GARY GO ULTRA
16	16	2	IT GIRL	JASON DERULO BELUGA HEIGHTS/WARNER BROS.
17	18	6	FEEL SO CLOSE	CALVIN HARRIS ULTRA
18	21	4	PARTY IN MY HEAD	SEPTEMBER ROBBINS
19	22	7	LEVELS	AVICHI VICIOUS
20	19	6	GLAD YOU CAME	THE WANTED GLOBAL TALENT/MERCURY/DJMG
21	RE-ENTRY		PAPI	JENNIFER LOPEZ ISLAND/DJMG
22	24	2	HANGOVER	TALIO CRUZ FEAT. FLO RIDA MERCURY/DJMG
23	25	7	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
24	20	17	TIL DEATH	WYNTER GORDON BIG BEAT/ATLANTIC
25	RE-ENTRY		BEAUTIFUL PEOPLE	CHRIS BROWN FEAT. BENNY BENASSI JIVE/RCA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT/NUMBER/DISTRIBUTING LABEL)
1	1	3	#1 MICHAEL BUBLE	CHRISTMAS 143/REPRISE 528350/WARNER BROS.
2	2	9	TONY BENNETT	DUETS II RPM/COLUMBIA 66253/SONY MUSIC
3	3	3	VARIOUS ARTISTS	BEBOP EMI SPECIAL MARKETS 83241 EX/STARBUCKS
4	4	5	TONY BENNETT	THE CLASSIC CHRISTMAS ALBUM RPM/COLUMBIA 9576/SONY MUSIC
5	NEW		KEITH JARRETT	RIO ECM 016119/DECCA
6	7	7	SETH MACFARLANE	MUSIC IS BETTER THAN WORDS UNIVERSAL REPUBLIC 015591*
7	5	2	PINK MARTINI & SAORI YUKI	1909 HEINZ 12*
8	9	42	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK FRANK SINATRA/REPRISE 5350/WARNER BROS.
9	6	3	ROBERT DAVI	DAVI SINGS SINATRA ON THE ROAD TO ROMANCE SUN LION 001
10	8	2	PINK MARTINI	RETROSPECTIVE HEINZ 11
11	10	8	MILES DAVIS QUINTET	LIVE IN EUROPE THE BEST OF VOL. 1 COLUMBIA/LEGACY 9470/SONY MUSIC
12	NEW		CHRISTIAN MCBRIDE	CONVERSATIONS WITH CHRISTIAN MACK AVENUE 1050
13	14	2	THE DAVE BRUBECK QUARTET	THE LAST TIME OUT DECEMBER 26, 1967 COLUMBIA/LEGACY 81562/SONY MUSIC
14	NEW		MICHAEL BUBLE	WOLLYWOOD: THE DELUXE (EP) 143/REPRISE 528141/WARNER BROS.

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT/NUMBER/DISTRIBUTING LABEL)
1	NEW		#1 MAYSA	MOTIONS OF LOVE SHANACHIE 5191
2	1	9	TROMBONE SHORTY	FOR TRUE VERVE FORECAST 015586/VG
3	NEW		MEDESKI SCOFIELD MARTIN & WOOD	MSMW LIVE IN CASE THE WORLD CHANGES ITS MIND INDIRECTO 13
4	2	6	GEORGE BENSON	GUITAR MAN CONCORD JAZZ 33093*/CONCORD
5	6	4	DAVE KOZ	ULTIMATE CHRISTMAS JUST KOZ ENTERTAINMENT 79780/CAPITOL
6	13	7	ACOUSTIC ALCHEMY	ROSELAND DMSIDE/HEADS UP 33247/CONCORD
7	8	3	VARIOUS ARTISTS	A SMOOTH JAZZ HOLIDAY NU GROOVE 2.0 560/SMC
8	7	33	BONEY JAMES	CONTACT VERVE FORECAST 015375/VG
9	5	3	KIM WATERS	THIS HEART OF MINE SHANACHIE 5192
10	17	26	BELA FLECK & THE FLECKTONES	ROCK ET - SCIE-NCE EDNE 2133
11	4	5	RICHARD ELLIOT	IN THE ZONE ARTISTRY 7026/MACK AVENUE
12	9	7	BILL FRISELL	ALL WE ARE SAYING... SAVOY JAZZ 17936/SLG
13	10	65	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD
14	16	72	KENNY G	HEART AND SOUL CONCORD 32048
15	11	9	SPYRO GYRA	A FOREIGN AFFAIR AMHERST 6611

SMOOTH JAZZ SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	9	#1 BOOMTOWN	RICHARD ELLIOT ARTISTRY/MACK AVENUE
2	1	15	EASY COME EASY GO	PAUL HARDCASTLE TRIPPIN' N' RHYTHM
3	4	8	MARRAKESH	ACOUSTIC ALCHEMY HEADS UP/CMG
4	3	7	THE LADY IN MY LIFE	GEORGE BENSON CONCORD JAZZ/CMG
5	6	9	EYES FOR YOU	DARYL HALL VERVE FORECAST/VERVE
6	5	12	HOT SAUCE	JESSY J HEADS UP/CMG
7	7	11	RED SUEDE SHOES	CHUCK LOEB TWEEET
8	8	14	LOVELY DAY	JILL SCOTT HIDDEN BEACH
9	13	6	SWEET TEA	PATRICK LAMB PATRICK LAMB
10	17	4	SLAM DUNK	WAYMAN TISDALE RENDEZVOUS/MACK AVENUE
11	12	14	5TH AVENUE	NICHOLAS COLE LEO-NIC
12	9	7	ALL MY LIFE	TIM BOWMAN TRIPPIN' N' RHYTHM
13	10	20	SPIN	BONEY JAMES VERVE FORECAST/VERVE
14	14	14	LATIN HAZE	OLI SILK FEAT. MARC ANTOINE TRIPPIN' N' RHYTHM
15	11	21	FEELS SO GOOD	JONATHAN BUTLER RENDEZVOUS/MACK AVENUE

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT/NUMBER/DISTRIBUTING LABEL)
1	NEW		#1 HELENE GRIMAUD/MOJCA ERDMANN	MOZART DG 016204/DECCA CLASSICS
2	6	3	JEFFREY BIEGEL	A STEINWAY CHRISTMAS ALBUM STEINWAY & SONS 20005/ARKIV
3	2	21	MILOS KARADAGLIC	MEDITERRANEO DG 015579/DECCA CLASSICS
4	3	23	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MORMON TABERNACLE CHOIR 5055982
5	1	6	LANG LANG/VIENNA PHILHARMONIC	LISZT 'MY PIANO HERO' SONY CLASSICAL 891417/SONY MASTERWORKS
6	5	2	LIBERA	THE CHRISTMAS ALBUM EMI CLASSICS 84353
7	10	8	VITTORIO GRIGOLO	ARRIVEDERCI SONY CLASSICAL 91134/SONY MASTERWORKS
8	7	6	THE LONDON CLASSICAL ORCHESTRA	PAUL MCCARTNEY'S OCEAN'S KINGDOM MP/PEARL JARAC 3255*/CONCORD
9	11	4	ANONYMOUS 4	SECRET VOICES QUART & POLYPHONY FROM THE LAS VEGAS CODEX C138/HARMONIA MUNDI 8950
10	NEW		JOHN RUTTER/THE BACH CHOIR	THE COLORS OF CHRISTMAS DECCA 016092/DECCA CLASSICS
11	NEW		PAUL LEWIS	PIANO SONATAS HARMONIA MUNDI 902115
12	9	5	HILARY HAHN/VALENTINA LISITSA	CHARLES IVES: FOUR SONATAS DG 016882/DECCA CLASSICS
13	4	2	ETHEREA VOCAL ENSEMBLE/GRACE CLOUTIER	CEREMONY OF CAROLS DELLOS 3422
14	15	64	VARIOUS ARTISTS	BIZET CARMEN SUGAR/DECCA 014591/DECCA CLASSICS
15	8	3	JOSEPH CALLEJA	THE MALTESE TENOR DECCA 015747/DECCA CLASSICS

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT/NUMBER/DISTRIBUTING LABEL)
1	NEW		#1 IL DIVO	WICKED GAME SYCO/COLUMBIA 96448/SONY MUSIC
2	1	2	JACKIE EVANCHO	HEAVENLY CHRISTMAS SYCO/COLUMBIA 97768 EX/SONY MUSIC
3	NEW		LONDON PHILHARMONIC ORCHESTRA	THE GREATEST VIDEO GAME MUSIC X5 114
4	2	3	YO-YO MA/DUNCAN/MEYER/THILE	THE GOAT ROEBI SESSIONS 2010 CLASSICAL 8418/SONY MASTERWORKS
5	3	23	JACKIE EVANCHO	DREAM WITH ME SYCO/COLUMBIA 87061/SONY MUSIC
6	4	5	MANHEIM STEAMROLLER WITH THE CZECH PHILHARMONIC ORCH.	CHRISTMAS SYMPHONY AMERICAN GRAMMOPHONE 3012
7	5	29	IL VOLO	IL VOLO OPERA BLUES/GATICA/RENTOR/GEFFEN 015517/AGA
8	6	10	MORMON TABERNACLE CHOIR/FEAT. D. ARCHULETA W/M. YORK	GLAD CHRISTMAS TIDINGS MORMON TABERNACLE CHOIR 5060810
9	NEW		JIM BRICKMAN	ROMANZA SOMMERSET 56142 EX
10	8	23	IL VOLO	IL VOLO EDICION EN ESPANOL OPERA BLUES/GATICA/RENTOR/GEFFEN 015150/AGL
11	7	8	TORI AMOS	NIGHT OF HUNTERS DG 015849/DECCA
12	9	17	ZCELLOS	ZCELLOS MASTERWORKS 91011/SONY MASTERWORKS
13	14	2		

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST
1	1	10	#1 PROMISE	ROMEO SANTOS FEAT. USHER
2	2	7	EL VERDADERO AMOR PERDONA	MANA
3	4	14	EL MIL AMORES	PESADO
4	7	9	MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE
5	3	29	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AARON JACK & NAYER
6	5	39	TABOO	DON OMAR
7	8	7	AYER	ENRIQUE IGLESIAS
8	10	9	MOVES LIKE JAGGER	MARCO ANTONIO SOLIS
9	6	25	OLVIDAME	JULION ALVAREZ Y SU NORTENO
10	9	25	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA
11	23	4	GREATEST GAINER LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL
12	15	22	PARTY ROCK ANTHEM	LMFAO
13	22	9	RESPIRA	LUIS FONSI
14	21	6	TE QUIERO A MORIR	BANDA EL RECODO DE CRUZ LIZARRAGA
15	13	18	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY
16	12	11	EL AMOR	ARJONA
17	17	25	MR. SAXOBEAT	ALEXANDRA STAN
18	11	18	TU OLOR	WISIN & YANDEL
19	19	3	SEXY AND I KNOW IT	LMFAO
20	16	11	PARA NO PERDERTE	ESPINOZA PAZ
21	29	8	NO FUE FACIL	ROBERTO TAPIA
22	14	15	EL MENTIROSO	BANDA CARNAVAL
23	18	10	DE MI	CAMILA
24	24	8	AQUILES AFIRMO	GERARDO ORTIZ
25	26	8	NADA IGUALES	LA ADICTIVA BANDA SAN JOSE DE MESILLAS
26	32	6	VERSOS DE MI ALMA	VOZ DE MANDO
27	27	9	TU MIRADA	REIK
28	33	2	EL POETA	CHINO & NACHO
29	28	6	SOMEONE LIKE YOU	ADELE
30	25	11	BASTA YA	JENNI RIVERA
31	31	10	ENERGIA	ALEXIS & FIDO
32	34	3	SI TU ME BESAS	VICTOR MANUEL
33	44	2	FANFARRON	FANNY LU
34	NEW	ME GUSTAS TANTO	PAULINA RUBIO	
35	37	6	400 MIL VEINTE ANOS	TERRA CALI
36	36	10	MAS QUE NUNCA	DUERO
37	35	14	ENHORABUENA	FIDEL RUEDA
38	38	5	IN THE DARK	DEV
39	39	3	UN MINUTO	PEDRO CAPO
40	43	6	INTENTALO	3BALL MY FEAT. EL BEBETO Y AMERICA SIERRA
41	NEW	WE FOUND LOVE	RIHANNA	
42	40	2	YOU MAKE ME FEEL...	COBRA STARSHIP
43	42	2	NOBODY LIKE YOU	FRANCO DEL PUERTO
44	41	7	TU DECIDES	LOS HURACANES DEL NORTE
45	RE-ENTRY	ELLA ES MI MUJER	JORGE SANTACRUZ Y SU GRUPO QUIN DEL	
46	NEW	NA, NA, NA, NA, NA	BABY RASTA & GRINGO DUARS	
47	46	2	WANNA BE YOURS	PW FEAT. EL CATA
48	48	2	YA NO TE BUSCARE	LA ARRO LLADORA BANDA EL LIMON DE RENE CAMACHO
49	NEW	PEGATE MAS	DYLAN & LENNY	
50	50	17	EL PUNTO FINAL	CONJUNTO AJARDECER FEAT. GRUPO MONTEZ DE DURANGO

Maná takes a third straight single from *Drama y Luz* to the top of Latin Pop Songs as "El Verdadero Amor Perdoná" rises 2-1. The track is the band's 10th topper overall, tying the act with Luis Miguel for fourth-most No. 1s in the chart's history.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	NEW	ROMEO SANTOS	ROMEO SANTOS
2	1	CRISTIAN CASTRO	CRISTIAN CASTRO
3	NEW	BANDA EL RECODO	BANDA EL RECODO
4	3	ARJONA	ARJONA
5	5	GG PRINCE ROYCE	PRINCE ROYCE
6	2	GERARDO ORTIZ	GERARDO ORTIZ
7	4	CRISTIAN CASTRO	CRISTIAN CASTRO
8	8	CAMILA	CAMILA
9	25	LOS TIGRES DEL NORTE	LOS TIGRES DEL NORTE
10	6	CHINO & NACHO	CHINO & NACHO
11	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
12	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
13	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
14	RE-ENTRY	CALLE 13	CALLE 13
15	9	ESPINOZA PAZ	ESPINOZA PAZ
16	7	CHARLIE ZAA	CHARLIE ZAA
17	17	MANA	MANA
18	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
19	16	IL VOLO	IL VOLO
20	20	SHAKIRA	SHAKIRA
21	15	ENRIQUE IGLESIAS	ENRIQUE IGLESIAS
22	11	SHAILA DURCAL	SHAILA DURCAL
23	13	LOS BUKIS	LOS BUKIS
24	32	FRANCO DE VITA	FRANCO DE VITA
25	12	VOZ DE MANDO	VOZ DE MANDO
26	25	TITO NIEVES	TITO NIEVES
27	23	AVENTURA	AVENTURA
28	14	VARIOUS ARTISTS	VARIOUS ARTISTS
29	21	DON OMAR	DON OMAR
30	NEW	DIANA REYES	DIANA REYES
31	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
32	19	BRONCO	BRONCO
33	22	LOS YONIC'S	LOS YONIC'S
34	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
35	42	HENRY SANTOS	HENRY SANTOS
36	18	ALERTA ZERO	ALERTA ZERO
37	43	WISIN & YANDEL	WISIN & YANDEL
38	NEW	DJ GUEROMIXX	DJ GUEROMIXX
39	35	JULION ALVAREZ Y SU NORTENO BANDA	JULION ALVAREZ Y SU NORTENO BANDA
40	24	GERARDO ORTIZ	GERARDO ORTIZ
41	RE-ENTRY	EL GRAN COMBO	EL GRAN COMBO
42	27	VARIOUS ARTISTS	VARIOUS ARTISTS
43	29	JOAN SEBASTIAN	JOAN SEBASTIAN
44	36	CALIBRE 50	CALIBRE 50
45	38	VARIOUS ARTISTS	VARIOUS ARTISTS
46	61	MARCO ANTONIO SOLIS	MARCO ANTONIO SOLIS
47	33	DUERO	DUERO
48	45	PEPE AGUILAR	PEPE AGUILAR
49	51	MARC ANTHONY	MARC ANTHONY
50	44	PITBULL	PITBULL

Tito "El Bambino" bags a fifth No. 1 on Latin Rhythm Songs with "Maquina del Tiempo," featuring Wisin y Yandel. The title extends the accompanying duo's chart record No. 1 sum to 12, an impressive five more leaders than runners-up Aventura and Daddy Yankee (seven).



REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	NEW	BANDA EL RECODO	BANDA EL RECODO
2	1	GERARDO ORTIZ	GERARDO ORTIZ
3	3	LOS TIGRES DEL NORTE	LOS TIGRES DEL NORTE
4	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
5	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
6	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
7	2	ESPINOZA PAZ	ESPINOZA PAZ
8	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
9	7	SHAILA DURCAL	SHAILA DURCAL
10	5	LOS BUKIS	LOS BUKIS
11	4	VOZ DE MANDO	VOZ DE MANDO
12	6	VARIOUS ARTISTS	VARIOUS ARTISTS
13	NEW	DIANA REYES	DIANA REYES
14	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
15	9	BRONCO	BRONCO
16	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS
17	8	ALERTA ZERO	ALERTA ZERO
18	NEW	DJ GUEROMIXX	DJ GUEROMIXX
19	18	JULION ALVAREZ Y SU NORTENO BANDA	JULION ALVAREZ Y SU NORTENO BANDA
20	10	GERARDO ORTIZ	GERARDO ORTIZ

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	12	2	ROMEO SANTOS
2	1	88	PRINCE ROYCE
3	2	10	CHARLIE ZAA
4	4	2	TITO NIEVES
5	3	25	AVENTURA
6	5	6	HENRY SANTOS
7	15	53	EL GRAN COMBO
8	10	12	MILLY QUEZADA
9	6	10	OMEGA
10	9	56	HECTOR ACOSTA: EL TORITO
11	8	17	LUIS ENRIQUE
12	7	3	MICHAEL STUART
13	11	6	HECTOR ACOSTA
14	13	19	JERRY RIVERA
15	NEW	ISMAEL RIVERA	ISMAEL RIVERA
16	14	75	JUAN LUIS GUERRA Y 440
17	16	10	VARIOUS ARTISTS
18	20	66	GILBERTO SANTA ROSA
19	18	12	FANIA ALL-STARS
20	17	21	TITO ROJAS

BETWEEN THE BULLETS SANTOS' 'FORMULA' FOR SUCCESS



Romeo Santos' first solo album, *Formula, Vol. 1*, debuts at No. 1 on the Top Latin Albums chart, selling 61,000, according to Nielsen SoundScan. This marks the biggest sales week of any Latin album since Daddy Yankee's *El Cartel: The Big Boss* debuted with 82,000 on June 23, 2007. Sales may have been goosed following his performance on the Nov. 10 Latin Grammy Awards, where he sang his current No. 1 single on Hot Latin Songs, "Promise."

—Karinah Santiago

HOT LATIN SONGS: 119 stations (66 regional Mexican, 25 Latin pop, 16 tropical, 9 Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. TOP LATIN ALBUMS: See Charts Legend on billboard.biz for rules and explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

EURO		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	6	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
3	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
4	6	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
5	4	EARTHQUAKE LABRINTH FT. TINIE TEMPAH SYCO
6	8	SOMEONE LIKE YOU ADELE XL
7	NEW	TAKE A CHANCE ON ME JLS EPIC
8	2	READ ALL ABOUT IT PROFESSOR GREEN FT. EMELI SANDE VIRGIN
9	16	VIDEO GAMES LANA DEL RAY STRANGER
10	10	LEGO HOUSE ED SHEERAN ASYLUM

JAPAN		
BILLBOARD JAPAN HOT 100		
THIS WEEK	LAST WEEK	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) NOVEMBER 26, 2011
1	92	OKIDOKI SKE48 AVEX J-MORE
2	1	MEIKYU LOVE SONG ARASHI JHNNY'S
3	4	YASASHIKU NARITAI KAZUYOSHI SAITO VICTOR
4	3	KAZE WA FUITEIRU AKB48 KING
5	53	TATOE DONNANI.. KANA NISHINO SONY
6	1	SPICE PERFUME TOKUMA JAPAN
7	97	REFRAIN SANDAIME J SOUL BROTHERS RHYTHMZONE
8	12	LOVE LOVE LOVE AVALANCHE CITY WARNER
9	22	FLY SAKI KAYAMA NIPPON CROWN
10	14	MY LOVE NIKKI JEAN EMI

GERMANY		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) NOVEMBER 26, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	2	GERONIMO DIONE AURA KOOLMUSIC/MFO
3	3	HANGOVER TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY
NEW		CELLO UDO LINDENBERG FT. CLUESO MIV/EAST WEST
5	8	SOMEONE LIKE YOU ADELE XL
6	NEW	LEVELS AVICHI VERATONE
7	9	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
8	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
9	5	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP
10	NEW	VIDEO GAMES LANA DEL RAY STRANGER

UNITED KINGDOM		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) NOVEMBER 26, 2011
1	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	NEW	TAKE A CHANCE ON ME JLS EPIC
3	3	EARTHQUAKE LABRINTH FT. TINIE TEMPAH SYCO
4	1	READ ALL ABOUT IT PROFESSOR GREEN FT. EMELI SANDE VIRGIN
5	6	LEGO HOUSE ED SHEERAN ASYLUM
6	4	WITH UR LOVE CHER LLOYD FT. MIKE POSNER SYCO
7	10	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
8	8	WHEREVER YOU WILL GO CHARLENE SORAJIA PEACEFROG
9	5	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
10	NEW	WHAT DO YOU TAKE ME FOR? PIXIE LOTT FT. PUSHA T MERCURY

FRANCE		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	2	SOMEONE LIKE YOU ADELE XL
2	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
3	3	GOOD FEELING FLO RIDA POE BOY
4	4	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
5	7	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
6	NEW	DU TEMPS MYLENE FARMER STUFFED MONKEY
7	5	SHE DOESN'T MIND SEAN PAUL VP
8	6	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
9	RE	DANZA KUDURO LUNCENZO FT. DON OMAR YANIS
10	8	PARADISE COLOPLAY PARLOPHONE

CANADA		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN/BDS) NOVEMBER 26, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM
2	2	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE
3	5	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGIN
4	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
5	4	SOMEONE LIKE YOU ADELE XL
6	6	GOOD FEELING FLO RIDA POE BOY ATLANTIC
7	7	STEREO HEARTS DYN CLASS HEROES FT. ADAM LEVINE DECADENCE/FUELED BY RAMEN
8	8	YOU MAKE ME FEEL... COBRA STARSHIP FT. SABI ATLANTIC
9	12	INVINCIBLE HEDLEY UNIVERSAL
10	24	THE ONE THAT GOT AWAY KATY PERRY CAPITOL

KOREA		
BILLBOARD KOREA K-POP HOT 100		
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) NOVEMBER 26, 2011
1	12	BE MY BABY WONDER GIRLS JYP ENTERTAINMENT
2	25	ALL I CAN SAY IS, I WANT TO DIE HUH GAK ACUBE ENTERTAINMENT
3	1	THE WESTERN SKY ULALA SESSION CJ E&M
4	NEW	CRY CRY T-ARA CORECONTENTS MEDIA
5	2	I MISS YOU NOEL ITM ENTERTAINMENT
6	5	THE BOYS GIRLS' GENERATION SM ENTERTAINMENT
7	4	FRIENDS LEE SEUNG GI HOOK ENTERTAINMENT
8	32	SWING BABY ULALA SESSION CJ E&M
9	6	CLEANSING CREAM BROWN EYED GIRLS NEGA NETWORK
10	3	MAKGEOLLI-NA BUSKER BUSKER CJ E&M

AUSTRALIA		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	1	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
2	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
3	NEW	THE A-TEAM ED SHEERAN ASYLUM
4	4	GOOD FEELING FLO RIDA POE BOY
5	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
6	7	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
7	8	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME
8	6	FEEL SO CLOSE CALVIN HARRIS FLY EYE
9	5	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC
10	NEW	DEDICATION TO MY EX (MISS THAT) LLOYD YOUNG-GOLDIE/ZONE 4

NETHERLANDS		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	2	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
2	NEW	IK NEEM JE MEE GERS PAROEL TOP NOTCH
3	5	SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE
4	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
5	4	LEVELS AVICHI VERATONE
6	RE	VIDEO GAMES LANA DEL RAY STRANGER
7	7	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
8	6	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
9	9	PARADISE COLOPLAY PARLOPHONE
10	NEW	THE A-TEAM ED SHEERAN ASYLUM

ITALY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	1	SOMEONE LIKE YOU ADELE XL
2	NEW	PAPI JENNIFER LOPEZ ISLAND
3	2	LA DIFFERENZA TRA ME E TE TIZIANO FERRO EMI
4	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
5	3	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
6	6	PARADISE COLOPLAY PARLOPHONE
7	5	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
8	8	BENVENUTO LAURA PAUSINI WARNER
9	7	I WON'T LET YOU GO JAMES MORRISON ISLAND
10	NEW	ECLISSI DEL CUORE LAURA ABELA SONY MUSIC

GREECE		
ALBUMS		
THIS WEEK	LAST WEEK	(CYTA-IFPI) NOVEMBER 26, 2011
1	RE	21 ADELE XL
2	4	TRAGODIA APO TA ELLINIKIA NANA MOUSKOURI NEMA
3	NEW	AKOU MELISSES UNIVERSAL
4	NEW	PAIHNIDIA STO HIONI SNOUFEL TO LAGDADAKI HEAVEN
5	2	PERASMA SOKRATIS MALAMAS EGE
6	NEW	BIOPHILIA BJORK ONE LITTLE INDIAN
7	1	EVANESCENCE EVANESCENCE WIND-UP MINGOS
8	RE	KLEISTA TA STOMATA ANTONIS REMOS HEAVEN MUSIC
9	5	I'M WITH YOU RED HOT CHILI PEPPERS WARNER BROS.
10	8	ANIXIATIKI MERA LEONIDAS MPALAFAS EGE

SPAIN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	2	PERDONAME PABLO ALBORAN CON CARMINHO TRIMECA ESTUDIOS Y PRODUCCIONES
2	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
3	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
4	NEW	AI SE EU TE PEGO (ASSIM VOCE ME MATA) LA BANDA DEL DIABLO LOS DIABLOS
5	3	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS
6	1	VENCER AL AMOR INDIA MARTINEZ SONY MUSIC
7	5	PARADISE COLOPLAY PARLOPHONE
8	6	BAILANDO POR EL MUNDO JUAN MAGAN FT. PITBULL & EL CATA SONY MUSIC
9	8	GOT 2 LUV U SEAN PAUL FT. ALEXIS JORDAN VP
10	RE	SOLAMENTE TU PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES

SWITZERLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	1	SOMEONE LIKE YOU ADELE XL
2	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
3	3	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
4	NEW	HANGOVER TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY
5	4	NEW AGE MARLON ROUDETTE UNIVERSAL
6	5	PARADISE COLOPLAY PARLOPHONE
7	NEW	GOOD FEELING FLO RIDA POE BOY
8	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
9	6	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS
10	7	WHEN WE STAND TOGETHER NICKELBACK ROADRUNNER

BELGIUM		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	2	I FOLLOW RIVERS LYKKE LI LL RECORDINGS
2	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN
3	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
4	4	SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE
5	8	LEVELS AVICHI VERATONE
6	5	SOMEONE LIKE YOU ADELE XL
7	7	VIDEO GAMES LANA DEL RAY STRANGER
8	6	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
9	9	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
10	10	PARADISE COLOPLAY PARLOPHONE

SWEDEN		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	7	ANGELIN I RUMMET LALEH TV4
2	1	JUST NU LALEH TV4
3	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
4	10	YOU LEARN TAKIDA UNIVERSAL
5	6	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
6	4	SET FIRE TO THE RAIN ADELE XL
7	2	LEVELS AVICHI VERATONE
8	8	SOMEONE LIKE YOU ADELE XL
9	NEW	ALLA VILL TILL HIMMELN MEN INGEN VILL DO LALEH TV4
10	RE	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE

MEXICO		
AIRPLAY		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	1	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
2	3	TE DEJO EN LIBERTAD HA*ASH SONY MUSIC
3	4	BASTA YA JEANNI RIVERA FT. MARCO ANTONIO SOLIS FONOVISA
4	1	TE QUIERO A MORIR BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA
5	5	DE MI CAMILA SONY MUSIC
6	8	TU MIRADA REIK SONY MUSIC
7	9	EL PASADO ES PASADO LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC
8	6	GIVE ME EVERYTHING PITBULL FT. NE-YO AFROJACK & NAYER MR. 305/POLO GROUNDS
9	13	EL VERDADERO AMOR PERDONA MANA WARNER
10	7	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY CAPITOL

AUSTRIA		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	2	GERONIMO DIONE AURA KOOLMUSIC/MFO
2	1	BRENNA TUATS GUAT HUBERT VON GOISERN BLANKO
3	4	HANGOVER TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY
4	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
5	NEW	GOOD FEELING FLO RIDA POE BOY
6	8	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME
7	5	SOMEONE LIKE YOU ADELE XL
8	6	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC
9	NEW	LEVELS AVICHI VERATONE
10	NEW	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE

NORWAY		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
2	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
3	4	SET FIRE TO THE RAIN ADELE XL
4	NEW	ALLE SNAKKER SANT SIRI NILSEN GRAPPA
5	6	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC
6	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
7	7	I WON'T LET YOU GO JAMES MORRISON ISLAND
8	9	BORDET GABRIELLE UNIVERSAL
9	RE	SOMEONE LIKE YOU ADELE XL
10	RE	HJERTEKNUSER KAIZERS ORCHESTRA PETROLEUM

DENMARK		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	1	GERONIMO DIONE AURA KOOLMUSIC/MFO
2	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
3	NEW	DOPE PLUS FT. OLE HENRIKSEN BLUE SKY
4	5	JEG I LIVE BURHAN G COPENHAGEN
5	4	SOMEONE LIKE YOU ADELE XL
6	NEW	KL. 10 MEDINA LABELMADE
7	NEW	UDDELIGE NIK & JAY COPENHAGEN
8	RE	RIVERSIDE AGNES OBEL AGNES OBEL
9	7	I MINE OJNE RASMUS SEEBACH ARTPEOPLE
10	6	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

FINLAND		
DIGITAL SONGS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) NOVEMBER 26, 2011
1	1	PIHTIOTE APULANTA APULANTA
2	NEW	STORYTIME NIGHTWISH SCENE NATION
3	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
4	7	KOHTALON OMA CHISU HMC/HELSINKI
5	3	MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE
6	4	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE
7	6	RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS
8	RE	SOMEONE LIKE YOU ADELE XL
9	9	WHEN WE STAND TOGETHER NICKELBACK ROADRUNNER
10	5	JAR OF HEARTS CHRISTINA PERRI ATLANTIC

26 (Mary J. Blige) Music: ASCAP/Universal Music Corpora- tion. ASCAP/Syde Ink Music Publishing, ASCAP/Syde That Music. ASCAP/EMI Aprl Music. ASCAP/E Hudson Music LLC. BMI/EMI Blackwood Music Inc. BMI/AMP/HL RBH 42

40MI VICENTE ANOS (Vicente International Publishing Group LLC. BMI/Edgely Publishing, BMI) LT 35

4AM (EMI Foray Music, SESAC/Rico Love Is Still A Rapper, SESAC/Hood 66 Music, SESAC/Grandma's Boy Publishing, SESAC/Use: JV SESAC Publishing Designee, SESAC/HL RBH 34

5 O'LOCK (Nappy Boy Publishing, ASCAP/Universal Music Z Songs BMI/PH Sound Publishing, ASCAP/VB Music Corp. ASCAP/Sony/ATV Tunes LLC, ASCAP/Sony/ATV Music Publishing UK, PRS/V2 Music Publishing Ltd., ASCAP/Kurstin Publishing Ltd., ASCAP/EMI Aprl Music Inc. ASCAP/EMI Blackwood Music Inc. BMI/EMI Blackwood Music Publishing Ltd., PRS/Universal Songs Of Polygram International, BMI), AMP/HL, H1102 12 RBH 12

THE ADVENTURES OF RAIN DANCE MAGGIE (Wagging Dog) Music: BMI/Earl Gray Songs, ASCAP/H100 97

ALL YOUR LIFE (EMI Blackwood Music Inc., BMI/Rainbow Music, BMI/Cactus Moser Music, BMI/HL, CS 13, H100 37

ALONE WITH YOU (Songs of Max Publishing, SESAC/Tunes of R and T Direct, SESAC/Razor & Tie, SESAC/Mighty Seven Music Publishing LLC, BMI/Songs For Beans, BMI/JTX Music, BMI/Little Blue Egg, ASCAP/Crazy Water Music, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/CS 32

AMEN (Sony/ATV Tree Publishing Company, BMI/40) Key Music, BMI/Foxtrot River, BMI/Kyvia con Dios Publishing, BMI/Ink Pen Musica Music, SESAC/Synd Adios Publishing, SESAC/Tunes of R and T Direct, SESAC/Syd And Sophie Songs, SDCAN/Music Services, BMI/EMI Blackwood Music Inc., BMI, AMP/HL, CS 75

EL AMOR (Argyle Musical, ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP) 16

Beast Music, BMI/Warner-Tamela Publishing Corp., BMI/Marone AB, STIM/Kobalt Music Publishing America, Inc., ASCAP/Oberology Publishing, ASCAP/Rico Love, H100 58

DONT KISS ME (EMI Foray Music, SESAC/Rico Love Is Still A Rapper, SESAC/Hood 66 Music, SESAC/Grandma's Boy Publishing, SESAC/Use: JV SESAC Publishing Designee, SESAC/HL RBH 34

DRINK IN MY CUP (Mr. Kirk Jorel Rende, ASCAP/Dwilt 137 Publishing, ASCAP/Sound M D B Productions LLC, BMI/It's Only About Music LLC, ASCAP/RBH 54

DRINK IN MY HAND (Sony/ATV Tree Publishing Company, BMI/Sinriena Music, BMI/Sony/ATV Acit Rose Music, BMI/Universal Music - Careers, BMI/High Powered Machine Music, BMI/AMP/HL, CS 12, H100 40

DRINK MYSELF SINGLE (Funky Merle Music, ASCAP/EMI Aprl Music, Inc., ASCAP/Ash Street Music, BMI/Richardson Zuleger Publishing Company, ASCAP/Blewater Music Services Corporation, BMI/Music Machine, LLC/Three Minute Movie Music, BMI/Super 98 Music, LLC, BMI/HL, CS 42

EASY (Songs Of Universal, Inc., BMI/Kreative Songs, BMI/Universal Music Publishing, ASCAP/Final Final Songs Of Elevation, ASCAP/Wapakonetta Music, ASCAP/AMP/HL, CS 10, H100 49

ELLA ES MI MUJER (RGC Music, BMI/DEL Melodies, BMI) LT 45

ENERGIA (Alexis & Fido Music Publishing, ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP/Egbert Rosa Contron Publishing Designee, ASCAP) LT 31

ENFORZADA (Marcha Musical Corporation, ASCAP) LT 37

EVERYDAY WOMAN (CJW Publishing, ASCAP/Hat To Da Back Music, ASCAP/RBH 95

FAME (Young Jivey Music Inc., BMI/EMI Blackwood Music Inc., BMI/Chrysalis Music, BMI/Power Music, ASCAP/Warner-Chappell Music, BMI/Chrysalis Music, ASCAP/Ave Publishing, ASCAP/AMP, RBH 67

FANFARRON (Universal Music, SGA/Universal Music Publishing, BMI) LT 33

FLY (Haruku Barbe Music, BMI/Money Mack Music, BMI/Songs Of Universal, Inc., BMI/Jonathan Rotem Music, BMI/Sony/ATV Songs LLC, BMI/Rondor Music International, Inc., ASCAP/NetWorth Entertainment, LLC, ASCAP/Kevin Hussink Designee, ASCAP/William Jordan, ASCAP/Universal Music Corporation, ASCAP/Clemmie Rashad Penton, BMI/AMP/HL, RBH 42

FLY TOGETHER (Pen Game Music, ASCAP/First N Gold Publishing, BMI/Sony/ATV Songs LLC, BMI/NextSelection Publishing, ASCAP/Universal Music Corporation, ASCAP/AMP/HL, RBH 50

FOOL FOR YOU (Jacks Love Emporium, BMI/EMI Blackwood Music Inc., BMI/Chrysalis Music, BMI/Given Music, BMI/TouchFest Music, ASCAP/EMI Aprl Music, Inc., ASCAP/HL, RBH 14

FOOTLOOSE (Sony/ATV Melody, BMI/Sony/ATV Harmony, ASCAP/HL, CS 53, H100 63

GEORGIA PEACHES (Sony/ATV Tree Publishing Company, BMI/Songs For My Good Girl Music, BMI/Southside Independent Music Publishing, LLC, BMI/Internal Combustion Music, BMI/Kidz'n Grds Music, BMI/EMI Blackwood Music Inc., BMI/Adrian's Girl Music, BMI), AMP/HL, CS 47

GIRLS LIKE YOU (IMP Music, ASCAP/Fede Music, BMI/B Back Music Publishing, ASCAP/Antonio Dixon's Musik, ASCAP/AMP/HL, RBH 24

BLACKOUT (It's A Dance Party, ASCAP/Zen Seven Publishing, ASCAP/EMI Aprl Music, Inc., ASCAP/Hypnotizing Boogie Publishing, SDCAN) H100 97

BOOY 2 BOOY (IMP Music Publishing, BMI/UKhaled Publishing, BMI/Songs Of Universal, Inc., BMI/Culture Beyond U Experience Publishing, BMI/Colone Rock Bait Publishing, BMI/Warner-Tamela Publishing Corp., BMI), AMP/HL, H100 71 RBH 6

BOO HANG (Verse & Rhm Publishing, BMI/Vision Publishing, BMI/Aggagana Music, BMI/Company Music Publishing, BMI/Sham of the Juggernauts, BMI/Akshie Ross, BMI) RBH 57

BRIGHTER THAN THE SUN (Plummy Lou Music, BMI/Write 2 Live Publishing, ASCAP/Kobalt Music Publishing America, Inc., ASCAP/HL, RBH 67

BLETTERPRO (The Howard Music, ASCAP/Big Loud Songs, ASCAP) CS 59

CAMOUFLAGE (House Of Sea Gayle Music, ASCAP/EMI Blackwood Music Inc., BMI/AMP/HL, CS 5

CANT GET ENOUGH (Dreamville, BMI/Songs Of Universal Inc., BMI/Editions Syllphone Canon, BGD/A/Frochot Music, BMI/Editions Syllphone Canon, BGD/A/Stems Music, BGD/A/RBH 36

CHANGE (Sony/ATV Tree Publishing Company, BMI/Songs Of Universal, Inc., BMI/Blaze Sheer Music, BMI/Blaze Sheer Stars Music, BMI/HorPro Entertainment Group Inc., BMI/Rooster Pecked Music, BMI/29 Cent Hamburgers Music, ASCAP/Red Cape Songs, ASCAP/HL, CS 48

CHEERS (DRINK TO THAT) (Trac N Field Entertainment LLC, ASCAP/VB Music Corp., BMI/Blaze Sheer Music, BMI/Blaze Sheer Stars Music, BMI/HorPro Entertainment Group Inc., BMI/Rooster Pecked Music, BMI/29 Cent Hamburgers Music, ASCAP/Red Cape Songs, ASCAP/HL, CS 48

QUICKIE (IMP Music, ASCAP/Fede Music, BMI/B Dizzle Music, ASCAP/RBH 27

RACK CITY (Iygam Music, BMI/EMI Blackwood Music Inc., BMI/Pay DJ Mustard, ASCAP/HL, RBH 91

RAIN OVER ME (Abetula y Tia Songs, BMI/Sony/ATV Songs LLC, BMI/Songs Of RedOne, BMI/Marc Anthony, ASCAP/ATV Tunes LLC, ASCAP/2103 Songs, BMI/HL, CS 15

REALITY (Sony/ATV Music, BMI/Songs Of Universal, Inc., BMI/Chrysalis Music, BMI/Cross Keys Music Publishing, ASCAP/Stage Three Songs, ASCAP/Stage Three Music, BMI/Brett James Cornelius Music, ASCAP/AMP/HL, CS 16, H100 95

REAL LOVE (India B Music, BMI/Songs Of Universal, Inc., BMI/Paradise Forever Music, BMI/Universal Songs Of Polygram International, BMI), AMP/HL, RBH 70

REDO SOLO CUP (Sony/ATV Tree Publishing Company, BMI/Beaverline Music, BMI/BMG Rights Management (Ireland) Limited, IMPRO/Chestnut Bam Music, BMI/Chrysalis One Songs, BMI/AMP/HL, CS 21, H100 90

RESPIRA (Dafons Songs, BMI/Sony/ATV Latin Music Publishing, LLC, BMI/Brantunes Music Publishing, ASCAP/Sony/ATV Discos Music Publishing LLC, ASCAP/Groovin' Music, ASCAP) LT 13

ROLLING IN THE DEEP (Universal Songs Of Polygram International, BMI/EMI Blackwood Music Inc., BMI/EMI Blackwood Music Inc., BMI/PRS, BMI/AMP/HL, CS 60

ROUND OF APPLAUSE (WB Music Corp., ASCAP/Juanquin-majur Publishing, ASCAP/Kimani Music, BMI/Songs Of Muzay Entertainment, Inc., BMI/Warner-Tamela Publishing Corp., BMI), AMP, RBH 33

THE TROUBLE WITH GIRLS (Songs Of Universal, Inc., BMI/Universal Music Publishing, ASCAP/Angel River Songs, ASCAP/AMP/HL, CS 33

TU DECIDES (Garnex Music, BMI) LT 44

TU MIRADA (Warner-Tamela Publishing Corp., BMI/Warner/Chappell Music, SCAJN/Sebastian Schon Publishing Designee, SACM) LT 77

TU OLOR (Capey, ASCAP/VV Publishing, BMI/Lus One), ASCAP/Perfect Music Corporation, ASCAP/Perfect Latin Music Publishing, ASCAP/Juan Cruz, BMI/Universal Music Publishing, BMI/A Mente Maestra Music Publishing, BMI/Ernesto F Padilla, BMI/Avian Luis Martinez, BMI/Landel Velasco Malave, BMI/Micron Music, BMI) LT 18

UNDERDOG (EMI Blackwood Music Inc., BMI/NZD Publishing Company, Inc., ASCAP/Lerie Champion Music, ASCAP/Pine Lake Publishing, ASCAP/HL, CS 49

UN MINUTO (Warner-Tamela Publishing Corp., BMI/Sony/ATV Harmony, ASCAP/EKKO Music, ASCAP) LT 39

UNTIL IT'S GONE (Mass Confusion Productions, Inc., ASCAP/Universal Music Corporation, ASCAP/Canon's Land Music Publishing, ASCAP/Nappy Rudy Music, ASCAP/Universal Music Publishing, ASCAP/Jean Cruz, BMI/Universal Music Publishing, BMI/Warner-Tamela Publishing Corp., BMI/BOP Music, ASCAP/AMP/HL, RBH 35

UPTOWN GIRL (JoloSongs, ASCAP) H100 68

EL VERDADERO AMOR PERSONA (Tulum Music, ASCAP/EMI Blackwood Music Inc., BMI/Young Money Publishing, BMI/Warner-Tamela Publishing Corp., BMI/Live Write LLC, BMI/EMI Blackwood Music Inc., BMI/Brother Bag Publishing, BMI/AMP/HL, RBH 49

WALK ON (Hart Factory Tunes, ASCAP) RBH 83

THE WALLS (Rico Love Is Still A Rapper, SESAC/EMI Foray Music, BMI/EMI Blackwood Music Inc., BMI/Warner-Tamela Publishing Corp., BMI/Courtesy Madison Music, BMI), HL, RBH 59

WANNA MAKE YOU LOVE ME (Music Of Cal Iv, BMI/Cai Iv Entertainment, LLC, BMI/Music Of Stage Three, BMI/Booby's Song And Salvage, BMI/BMG Chrysalis Music Publishing, BMI) LT 41, RBH 65

WE FOUNO LOVE (EMI Aprl Music, Inc., ASCAP/HL, H100 11, LT 41, RBH 65

WE OWNED THE NIGHT (Warner-Tamela Publishing Corp., BMI/DW Haywood Music, BMI/RADIOBUILT Publishing, BMI/EMI Blackwood Music Inc., BMI/Siring Stretcher Music, BMI), AMP/HL, CS 5, H100 32

WET THE BED (Songs Of Universal, Inc., BMI/Culture Beyond U Experience Publishing, BMI/Sonnet Music Publishing, BMI/EMI Aprl Music, Inc., ASCAP/Macmillan, BMI/Ambee Street Publishing, ASCAP/Ms Lynn Publishing, ASCAP/Universal Music Corporation, ASCAP/Notting Dale Songs, Inc., ASCAP/Lomaliste Htz, ASCAP/Ludacio Worldwide Publishing, Inc., ASCAP/EMI Blackwood Music Inc., BMI), AMP/HL, RBH 97

WHAT'S HAPPENIN' (Not Listed) RBH 99

WHEN WE STAND TOGETHER (Warner-Tamela Publishing Corp., BMI/Arm Your Dillo Publishing, Inc., SOCAN/Zero-G Music Inc., SOCAN/Bass Diesel Music Inc., SOCAN/Mo Music Productions, SOCAN) AMP, H100 60

WHERE I COME FROM (Big Red The BM/Big Loud Bucks, BMI/Amsino Sky Songs, BMI/EMI Blackwood Music Inc., BMI/Universal Music Publishing, BMI/Sonnet Music Publishing, BMI) LT 41, RBH 65

Billboard TOURING CONFERENCE & AWARDS



"If you want to succeed, you have to master the economics of creativity."

—QUINT DAVIS, NEW ORLEANS JAZZ & HERITAGE FESTIVAL PRODUCER

The two-day Billboard Touring Conference was capped with an awards ceremony during which Journey received the Legend of Live Award and Jason Aldean took home with the Breakthrough trophy. On hand at New York's Roosevelt Hotel were (from right) Billboard executive director of content and programming for touring and live entertainment Ray Waddell, Aldean, Phish's Trey Anastasio, Journey's Neal Schon and Schon's girlfriend, Michaele Salahl.

TOURING CONFERENCE TACKLES ISSUES—AND SETS RECORDS

Industry leaders avoid finger-pointing, move forward at two-day confab

By Ray Waddell

With the scars from a brutal 2010 serving as a reminder, the eighth annual Billboard Touring Conference & Awards held Nov. 9-10 in New York seemed to reflect an industry more concerned about cooperative efforts and focus on the fan—rather than casting blame on the other guy.

A record turnout swarmed the Roosevelt Hotel for the conference, and the mood was one of optimism. Panels didn't lack for compelling content as topic after topic offered specific and detailed information about how concerts, tours, events and careers can be maximized. Prevailing themes of the gathering? Let the music lead. Work together to bring that music to more people. And, treat those people well when they show up. Or, as Perry Farrell put it when accepting the inaugural Apple award, "Let's stop screwing each other over" (see winners list, page 57).

Based on evidence from box offices, and sentiments expressed on the stages—and in the lobby and bar of the Roosevelt—lessons were learned from 2010. "One of the most talked-about damaging factors to the overall industry last year was knee-jerk reaction," Live Nation president of North American concerts Bob Roux said at the closing panel, referring to the widespread ticket discounting of 2010 from his company and others. Going into this year, he added, "we wanted to find value adds on the front end, reward customers for coming early. I think we did a good job."

Pricing strategies were forged through cooperation. "We met earlier with the agencies—[William Morris Endeavor, Creative Artists Agency], everyone—and talked about our philosophy on how to price the amphitheaters this year," Roux said. "We asked them for their support, and for the most part I think it worked."

The need to engage fans and treat them well surfaced first on the

social networking panel. The panelists demonstrated examples of how interaction with fans through social media boosted both sales and good will. And fan feedback about a venue or performance—good or bad—should be put to use at future shows. "Hundreds if not thousands of tweets are being generated by your event, all centered around the excitement it creates," Ticketmaster e-commerce executive VP Kip Levin said. "Taking the time to build relationships and create an outstanding customer experience are all ways that social networks can help to build brands and get fans to get out to shows—and keep coming back."

A panel on the resurgence of music festivals in North America, and why fans are embracing the festival experience, brought a wave of insights—some of the biggest players in the festival scene weighed in.

While Bonnaroo's Ashley Capps pointed out that most successful fests have a unique vibe attached to them, the key is to turn a vibe into a profitable venture. New Orleans Jazz & Heritage Festival producer Quint Davis quoted Newport, R.I.'s jazz and folk festivals founder George Wein: "If you want to succeed, you have to master the economics of creativity." Managing expenses, building fan trust, picking a great location and upholding quality are all part of the blueprint for the successful fests that dotted the landscape in the past year. "Depending on scale," Capps said, "there are limitless opportunities for the right festivals when they come along."

With all the nuts-and-bolts discussion of the business of live music, the importance of making music that connects with fans was never lost, particularly during the "Road Case" session with singer/songwriter Amos Lee and his team. "Amos was invested

in creating a great band and making a great record," said Kevin Morris, co-manager of Lee with Perry Greenfield at Red Light. "He came through. Without that? We're not magicians."

Lee also mentioned that the other issues that go with touring don't distract him from the job at hand. "I'm about what's onstage and in the crowd," he said. "I could care less about what we're doing before or after. It's about how we're communicating onstage and with the crowd."

In a session breaking down the success of the New Kids on the Block/Backstreet Boys co-headlining tour—NKOTBSB—which sold more than 500,000 tickets, key stakeholders in the trek stressed how a cooperative approach and simple hard work helped them navigate a path filled with potential land mines. NKOTB manager Jared Paul said a series of high-profile media appearances helped ignite the fan bases. "The idea that both management companies would take the time to get their guys to fly to San Francisco to do a radio show, then stand up in Times Square and do 'New Year's Rockin' Eve,' then go back and do 'Dancing With the Stars,' it does add up," he said.

NKOTB's Jonathan Knight personified the spirit of the tour when, on extremely short notice, he subbed for original panelist Donnie Wahlberg, who was held up with production commitments for his hit CBS show "Blue Bloods." "With my group," Knight said, "and I'm sure it's the same with Backstreet, we were brought up to be very-down-to-earth people. A lot of that attitude we had came out in the creative process."

The Billboard Touring Conference wrapped with the Billboard Touring Awards, where venue executives, managers, promoters, agents and sponsors mixed easily with such artists as Breakthrough winner Jason Aldean, Apple award honoree Farrell, Neal Schon and Ross Vallery of Legend of Live recipient Journey and Phish's Trey Anastasio, who presented manager Coran Capshaw with the Humanitarian Award. "This is not a popularity contest," Vallery said of Journey being named Legend of Live. "This is an award from people who know how the business works."

Additional reporting by Phil Gallo, Andrew Hampp and Dan Rhys.

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'A PILL THAT WENT DOWN EASY'

Co-founder Perry Farrell on the birth—and later rebirth—of Lollapalooza

Jane's Addiction lead singer and Lollapalooza co-founder Perry Farrell spoke with Billboard editorial director Bill Werde at the Billboard Touring Conference. Farrell, who received the inaugural Apple award from the two sons of late concert promoter Bill Graham, spoke about his early days in Los Angeles, the creation and revival of his festival and the need for the creation of scenes for younger musicians. Here is an excerpt from their onstage interview.

Tell me about the initial vision for Lollapalooza and if you fully realized that vision.

I started doing concerts—we would go out to the desert and we would blow up things. Kids would follow us out, and Sonic Youth would perform and Psi Com would perform along with Redd Kross and the Meat Puppets. We called ourselves Desolation Center. We had no bouncers, we had no fences, we had no urinals.

Out of that came the roots for Lollapalooza. What was the early response from promoters?

It really was a pill that went down easy. It was a Jane's Addiction concert, just something a little grander. I just kind of said, "Let's draw from our record collection, let's get our friends involved, and let's make a bigger party out of it. We love art; let's invest in things that people aren't even coming to the show for." I put together a great list of demands that were really for the most part ignored, except for one guy. Bill Graham. When I got to San Francisco, he not only met the list of demands, he far exceeded the list.

So in 2004, your baby, Lollapalooza, got shut down. What's your take on what happened?

Well to be honest, it was very political. There were agents, not music agents, but there were agents afoot saying, "Don't take the tour." We were going to a lot of venues that were close allies with George Bush and we had a major plan with MoveOn.org to put the Democrats into power. So we got screwed, I think, a week before we were going out. There was a big phone call that went nationwide and they said, "We're not going to pay these guys, and we suggest you don't take the tour."

You were working with Clear Channel Entertainment at that time?

Maybe. Probably... Yes, it was them.

Were you worried at the time that the brand was going to be dead?

Take it this way: I told my wife, "You should leave now. You're still beautiful and you can get a guy who will amount to something." That's a true story. It was the worst moment of my life, apart from my parents dying. But let me just say this—it got even worse. The following day my band put out a statement saying they were leaving me.

Tell me about the resurrection of Lollapalooza. Who was key in resurrecting it, and what's your role now?

I didn't want to go into amphitheatres. I found amphitheatres to be a very stale, sterilized experience when it came to festivals. My friend who was tour-managing me said, "I know this guy, Charlie Jones, who is out in Austin, Texas, and he's got this location. They do Austin City Limits." He's a guy that rides a beautiful fine line [between politics and art], deals with government, with the Parks and Recreation Department. We were three weeks out from doing Lollapalooza in Chicago for the first time, and Charlie calls [and says], "Listen, man. I'm getting pressure from my partners to call this thing 'Chicago City Limits.'" And I go, "Why? That's crazy." Then he says, "We hear that Warped tour is going to go in there the same day as us." So I say, "Come on, Charlie, we can't back down now." And he said, "All right." I'm forever in love and debt to Charlie Jones and all those guys. They stood up for me when it really mattered.

Why resurrect Jane's Addiction?

We were invited by NME magazine to receive the Godlike Genius award. They wanted me to sing "Jane Says" acoustic and that didn't feel right. I called them up and said, "I don't want to go up there by myself." So L.A. was kind of freaking out that we got back together and my wife said, "Whether you like it or not, that's going to be your legacy, Lollapalooza and Jane's Addiction. And if you get anything else, you're going to be lucky. But you know you have to work on this."



3

1 Perry Farrell discusses his career as leader of Jane's Addiction and orchestrating Lollapalooza during a Q&A with Billboard editorial director **Bill Werde**. Farrell suggested that music industry leaders need to do more to create organized opportunities for younger musicians.



4

2 Live Nation president of North American concerts **Bob Roux** (right) talks about meeting with the agencies prior to the 2011 touring year to discuss pricing strategies as Paradigm Talent agent **Marty Diamond** takes it in.



5

3 A West Coast/East Coast meeting occurred on the conference's first day when Nederlander Concerts CEO **Alex Hodges** (left) got in some time with LiveWorks Events producer **Jim Lewi**, Madison Square Garden human resources director **John McNally**, Metropolitan Talent co-CEO **John Scher** and **Paola Palazzo**, who books Nederlander's Southern California venues.

4 Blue Note recording artist **Amos Lee** (left) and his team of managers, agents, promoters and label marketers discussed his successful year on the road. Afterward he chatted with Live Nation director of business development **Sid Greenfeig**.

5 Pricing without discounting was the topic at hand when AEG/Concerts West co-CEO **John Meglen** (center) drove home the idea that promoters need to open more distribution avenues while retaining the value of a ticket. **Kevin Lyman**, president of 4fini Productions, spoke about working with sponsors and ticketing on the Vans Warped tour.

TOP TOURS AND TOP VENUES HONORED

Billboard salutes Perry Farrell, Coran Capshaw, Journey

The Billboard Touring Awards, primarily based on global box-office numbers reported to Billboard Boxscore from Oct. 1, 2010, through Sept. 30, 2011, were handed out Nov. 10 at a ceremony that also honored Perry Farrell, Red Light Management's Coran Capshaw and Journey. MTV "120 Minutes" host Matt Pinfield was host for the night.

—Phil Gallo

THE 2011 BILLBOARD TOURING AWARD WINNERS

TOP TOUR: U2, for its 360° tour, accepted by Live Nation Global Touring senior VP of global operations Tres Thomas

TOP DRAW: U2, accepted by Live Nation's Tres Thomas

TOP PACKAGE: Kenny Chesney's Goin' Coastal tour, with Zac Brown Band, Uncle Kracker, Billy Currington; accepted by TMG/AEG Live president Louis Messina, who noted, "I guarantee you I will be here again next year."

BREAKTHROUGH: Jason Aldean, for his My Kinda Party tour

TOP COMEDY TOUR: Jeff Dunham, booked by Creative Artists Agency's Matt Blake

TOP BOXSCORE: Take That's June 30-July 9 stand at London's Wembley Stadium, accepted by SJM Concerts managing director Simon Moran

TOP PROMOTER: Live Nation Entertainment, accepted by president of North American concerts Bob Roux

TOP INDEPENDENT PROMOTER (U.S.): C3 Presents (Austin), accepted by partners Charlie Jones and Charles Attal

TOP INDEPENDENT PROMOTER (International): SJM Concerts (London), accepted by managing director Simon Moran

TOP MANAGER: Front Line Management Group, accepted by John Baruck (Journey)

TOP AGENCY: William Morris Endeavor Entertainment, accepted by worldwide head of music Peter Grosslight

TOP FESTIVAL: Coachella Valley Music and Arts Festival (Indio, Calif.; produced by Goldenvoice), accepted by AEG Live senior VP Debra Rathwell

TOP AMPHITHEATER: Comcast Center (Mansfield, Mass.;

booked by Dave Marsden), accepted by Live Nation president of North American Concerts Bob Roux

TOP ARENA: O2 Arena (London; operated by AEG), accepted by AEG Live's Debra Rathwell

TOP VENUE UNDER 10,000 SEATS: Radio City Music Hall (New York; operated by Madison Square Garden Entertainment), accepted by MSGE executive VP of bookings Bob Shea and senior VP of bookings Laurie Jacoby

TOP VENUE UNDER 5,000 SEATS: The Colosseum at Caesars Palace (Las Vegas; booked in coordination with AEG Live), accepted by Caesars senior VP of entertainment Jason Gastwirth

TOP CLUB (based on attendance): 9:30 Club (Washington, D.C.; owned and operated by I.M.P. Presents), accepted by I.M.P. president Seth Hurwitz

CONCERT MARKETING & PROMOTION AWARD: Taylor Swift's 2011 *Speak Now* world tour sponsored by CoverGirl (produced by TMG/AEG Live), accepted by CoverGirl brand manager Daniel Karches

APPLE AWARD (given in honor of legendary promoter Bill Graham for excellence in providing fans an exemplary concert experience): Presented by Bill Graham's sons Alex and David Graham to Perry Farrell

HUMANITARIAN AWARD (for excellence in philanthropy): Presented by Phish's Trey Anastasio to Red Light Management founder Coran Capshaw

LEGEND OF LIVE (for excellence in live performance): Journey, accepted by Journey's Neal Schon and Ross Valory

EVENTFUL FANS' CHOICE AWARD (a fan-voted award for best tour of the year): Bon Jovi, accepted by band manager Paul Korzilius



CoverGirl brand manager **Daniel Karches** accepts the Concert Marketing & Promotion Award for the company's work with Taylor Swift's 2011 *Speak Now* world tour.



Red Light Management founder **Coran Capshaw** (center) has a laugh with Phish's **Trey Anastasio** (left) and Billboard's **Ray Waddell**. Honored for such humanitarian efforts as 'Bama Rising, Nashville Rising and Phish's Vermont hurricane benefit concert, Capshaw said, "I can't think of an industry that is more philanthropic or collaborative," adding that he hopes to "inspire change" and "do more good."



Journey's **Neal Schon** (left) and **Ross Valory** joke around after receiving the Legend of Live award. In presenting Journey with the Legend of Live award, Live Nation president of North American concerts Bob Roux read off an exhausting leg of Journey's 1978 tour, an endurance-testing run of 22 shows in 26 days, one of which was Roux's first Journey concert.



Billboard editorial director **Bill Werde** (left) gives Bon Jovi manager **Paul Korzilius** a break from hoisting the Eventful Fans' Choice Award. Bon Jovi won it by tallying the most "demands" as the best tour of the year on Eventful.



LEFT: The Breakthrough Award went to country artist **Jason Aldean**, who said he had an "amazing year. To everybody who booked our show, hopefully we'll see you next year." ABOVE: **Perry Farrell**, honored with the inaugural Apple Award, got some support from the principals behind Austin-based promoter C3. From left are **Charlie Jones**, Farrell, **Charles Attal** and **Charlie Walker**. C3 was named top independent promoter (U.S.).

Billboard
**TOURING
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PUTTING THE 'SHOW' IN SHOWBIZ

Industry heavyweights, award winners, superstars—they were all there



1



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6

REAL TALK

"Sometimes, enthusiasm can trump 30 years of experience."

—U2 360° TOUR PRODUCTION DIRECTOR **JAKE BERRY** ON THE "TMs AND PMs" PANEL.

"We've always been about the performance, writing good songs. Arnel Pineda brought us back into the forefront, really regenerated us. There's really no end to it. We have worked our asses off this year."

—JOURNEY CO-FOUNDER **NEAL SCHON**

"I didn't say I want to manage U2. I said I want to be U2."

—PRIMARY VIOLATOR COO **CHRIS LIGHTY** ON THE "ARE WE OUT OF THE WOODS YET?" PANEL.

"Musicians and venues should be able to rely on tech companies to provide a big social platform that allows them to focus on what they do best."

—SONGKICK CO-FOUNDER/CEO **IAN HOGARTH** ON THE "HOW EXACTLY WILL SOCIAL SELL TICKETS?" PANEL.



7



8

1 Explaining ways in which social media can be used to help sell concert tickets were ReverbNation VP of music **Nathan Hoy** (left) and Songkick co-founder/CEO **Ian Hogarth**, who flew in from London to share the European perspective.

2 Red Light Management's **Coran Capshaw** (left) and **Trey Anastasio** share a moment at the awards ceremony. Capshaw was honored for his fund-raising efforts for victims of natural disasters.

3 New Kids on the Block's **Jonathan Knight** (right) hints that more dates are on the way for the NKOTBSB tour during the "Anatomy of a Home Run" panel that included Creative Artists Agency's **Darryl Eaton**, one of the agents who booked the successful tour uniting NKOTB and Backstreet Boys.

4 From left at the "TMs and PMs" panel, Live Nation production manager **Steve Lawler**, tour manager **Richard Coble** (Britney Spears, Mariah Carey) and production director **Jake Berry** (U2, "Walking With Dinosaurs") brought different perspectives on venues, but all agreed the best ones have organizers who greet managers with lists of names and cell-phone numbers.

5 While participants in a panel on sponsorship weren't willing to talk dollars, MAC Presents president **Marcie Allen** (left) and Citi senior VP of entertainment marketing **Jennifer Breithaupt** were willing to share stories about what made tours attractive to target audiences.

6 Live Nation Entertainment executive VP of e-commerce **Kip Levin** (center) explains how tweets turn into tickets during the "How Exactly Can Social Sell Tickets?" panel, flanked by ShowClix VP of business development **Jeff White** (left) and ReverbNation VP of Music **Nathan Hoy**.

7 Moderator **Dan Steinberg** of Square Peg Concerts turned the clubs panel into a laugh riot that even drew applause from such participants as (from left) House of Blues Entertainment CEO **Ron Benson**, ICM agent **Nick Storch** and Denver-based Soda Jerk Presents owner/talent buyer **Mike Barsch**.

8 **Nikki Haddad**, booking manager for the SMG-operated Wells Fargo Theatre in Denver, applauds her approval during the confab.

Entertainment's MUST READ



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Taylor Swift

CMA ENTERTAINER OF THE YEAR



"SPARKS FLY"

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CONGRATULATIONS TAYLOR ON YOUR MUCH-DESERVED CMA ENTERTAINER OF THE YEAR AWARD! NOT ONLY DO YOU CONTINUE TO WOW THE FANS EVERY NIGHT ON TOUR, YOU NEVER CEASE TO AMAZE US! CONGRATS ALSO ON "SPARKS FLY" BEING THE #1 COUNTRY SONG IN AMERICA THIS WEEK...YOUR 4TH CONSECUTIVE #1 SINGLE FROM SPEAK NOW! WE STAND PROUD!

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