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THE **Billboard**

2011 YEAR IN MUSIC

COVERING ARTISTS, ALBUMS, TOURING, PUBLISHING, LABELS, RETAIL, BRANDING, RADIO, TECHNOLOGY AND MORE. **ISSUE**



SPECIAL COLLECTOR'S ISSUE
ON NEWSSTANDS FOR TWO WEEKS

WITH EXCLUSIVE YEAR-END CHARTS & ANALYSIS

Get your message in this **SIGNATURE DOUBLE ISSUE** that is referenced all year by the most powerful people in and around the music business.

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DECEMBER 3, 2011

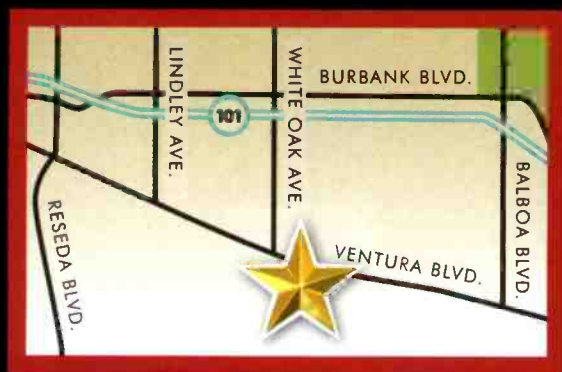
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ON THE COVER: Rick Ross and Wale photograph by Travis Shinn

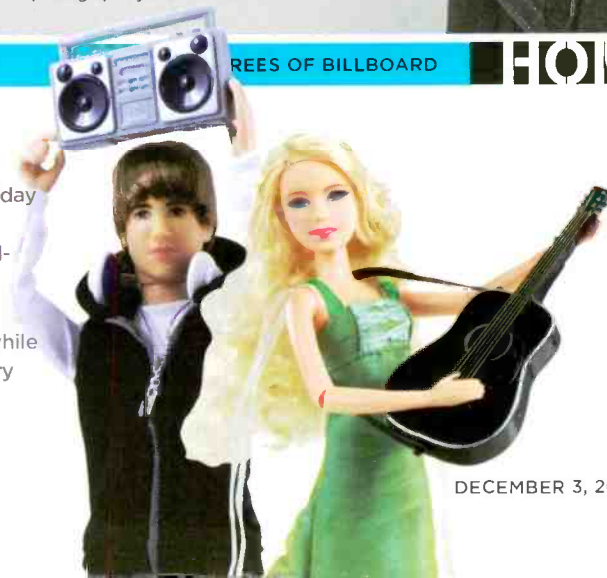


WALE 10

WALE: SMALLZ AND RASKIND; SPANK ROCK: CAESAR SEBASTIAN

Online .COM EXCLUSIVES

Looking for music gifts this holiday season? Read Billboard.com's track-by-track reviews of brand-new releases by Mary J. Blige, Nickelback, Rihanna, Michael Jackson and Lady Gaga. And while you're at it, check out our gallery of 20 pop star dolls, including Justin Bieber and Taylor Swift.



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.

UPPER FRONT

RETAIL BY ED CHRISTMAN

Music Industry Bets It'll Be Santa By A Nose

Strong finish would mark 2011 as first sales gain in seven years

Coming into Black Friday, year-to-date U.S. album sales were up 3.2%, according to Nielsen SoundScan, leaving music merchandisers cautiously optimistic that this holiday selling season will be strong enough to deliver the industry's first rise in sales since 2004.

Aside from an impressive release schedule, the major music labels, led by Universal Music Group (UMG), have fought back for the first time in years against the DVD's domination of holiday circulars and prime store real estate, a trend since the mid-2000s.

Beyond the label promotions, retailers and label executives say the industry will benefit from a strong class this holiday season. The slate includes Drake's *Take Care*, Justin Bieber's *Under the Mistletoe*, Michael Bublé's *Christmas*, Susan Boyle's *Someone to Watch Over Me*, Coldplay's *Mylo Xyloto*, Florence & the Machine's *Ceremonials*, Jackie Evancho's *Heavenly Christmas*, Lady Antebellum's *Own the Night*, Lil Wayne's *Tha Carter IV*, Tony Bennett's *Duets II*, Jay-Z and Kanye West's *Watch the Throne*, Nickelback's *Here and Now*, Mary J. Blige's *My Life II... The Journey Continues*, Rihanna's *Talk That Talk*, Daughtry's *Break the Spell* and Taylor Swift's *Speak Now World Tour Live*.

On the other hand, the industry is measuring itself against a fourth quarter last year in which sales rose, particularly on the digital side. One chain merchant points out another challenge: While the total number of music transactions is holding up, customers are spending less this year per sale. He says bad economic news and a wobbly Wall Street has consumers watching their 401k statements and worrying about the future.

"It doesn't matter that they aren't going to rely on their 401k money until years from now," he says. "They see what's happening now and get more conservative with their spending."

A senior label executive says that he, too, worries about the economy's impact on music sales. "It's hard to get a read on how the holiday selling season will go," he says. "Since the financial crash, everything has been so erratic."

However, the major labels seem prepared for the first time to combat the economy and the DVD industry with aggressive pricing promotions for the holiday season.

Taking a page from the major DVD labels, whose hit movie and catalog promotions since 2005 have all but pushed music to the back of the store during the season, UMG offered 115 titles to merchants at heavily discounted wholesale prices, given in the form of a rebate from actual sales, for featured titles sold from Nov. 20 through Nov. 27.

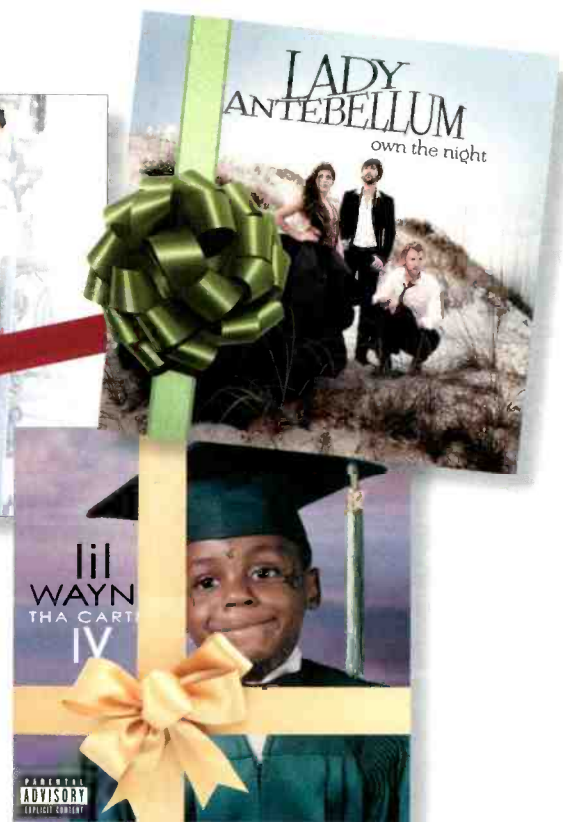
For new hit releases, if merchants agreed to feature titles like *Under the Mistletoe* and *Tha Carter IV* for less than \$7, they would get a rebate producing a net wholesale price of \$6 for each unit sold, provided they also featured the titles prominently in stores and where possible in circulars.

UMG also gave merchants the choice of featuring key catalog titles priced for less than \$6, with a rebate that would provide net pricing of \$5. For greatest-hit collections, merchants that sold featured titles for less than \$5 would get net pricing of about \$3.25 per unit sold, sources say.

Likewise, Sony Music Entertainment also designed promotions to combat the DVD industry, although it didn't offer a blanket program like Universal. Rather,



Stocking stuffers: The holiday selling season includes sets by Michael Bublé, Lady Antebellum and Lil Wayne.



Sony provided customized promotions to accounts, with titles that made sense for each merchant. Pricing was similar to the UMG promotion, sources say.

In addition to UMG and Sony, WEA worked individually with accounts to promote titles. While its discounting strategy on wholesale pricing wasn't as low as the other two, the company did it earlier. Merchants report that if Sony and UMG had come out with their programs sooner than five weeks ago, they could've provided better exposure for the promotions.

Nevertheless, the merchants applaud all efforts and say it shows that labels can put together overall pricing programs that generate excitement for music during the holiday season.

"We see it every year from the video side of the business, and this year the DVD suppliers even seemed to be offering a deeper selection and providing more profit," one music merchandiser says. "Let's hope this year's effort by the music labels will open some eyes and capture real estate for the record labels that wouldn't necessarily be there for them."

Looking at Black Friday sale pricing at various merchants, it seems that for the most part,

\$6.99 will be the low price for hit titles. If the past is any indication, that's likely to be the floor price through the remainder of the season. The one caveat is that the Army Air Force Exchange Services will have four titles priced at \$5 for Black Friday, including Lil Wayne and Lady Antebellum.

Aside from CDs, the other big music sales item appears to be discounted iTunes gift cards: Sam's Club is selling a \$100 gift card multi-pack for \$79.88, Meijer is selling two \$15 gift cards for \$24, and Target is offering a \$25 iTunes card for \$20.

In contrast to the deals being put together for big-box merchants and chain retailers, both major and independent labels outdid themselves with unique exclusives—mainly vinyl—at premium pricing aimed at collectors for Record Store Day indie merchants.

Dubbed once again the "Back to Black Friday" promotion, the offering includes singles boxed

sets from the Beatles, Bob Dylan, the Doors, Janis Joplin and Pink Floyd; and album sets from Joplin, Kings of Leon, the Grateful Dead and John Lennon.

Moreover, quantities have been increased this year so that supplies last beyond Black Friday. Chris Brown, VP of marketing at the Bull Moose chain, notes that last year the Lennon singles boxed set had 7,000 units available, and this year the Beatles set will have nearly 16,000 copies available.

Looking at everything that the labels are offering indie merchants for the holiday selling season, "the overall view seems that they have gone for premium packaging offering great quality all the way through from the mastering to the artwork," Brown says. "The labels put a lot of care into creating these boxed sets with gorgeous details in the artwork... you can just tell it's been done with love for the artists and the fans."

>>> PANDORA POSTS PROFIT

Pandora reported fiscal third-quarter net income of \$638,000, or break-even per share. It swung from a loss of \$1.8 million, or 15 cents per share, a year earlier, as revenue nearly doubled to \$75 million, from \$37.7 million. Total listener hours in the quarter surged 104% to 2.1 billion from about 1 billion a year earlier. Pandora's total active listeners (those who used the service during the past month) reached 40 million during the period, up 65% from a year earlier.

>>> UMG SUES GROOVESHARK

Universal Music Group sued Grooveshark in U.S. District Court in Manhattan for alleged copyright violations. The complaint alleges that Grooveshark management led an effort to upload more than 100,000 songs to its music service. In response to the suit, Grooveshark general counsel Marshall Custer said in a statement that Universal's claims "rest almost entirely on anonymous, blatantly false Internet blog comments and Universal's gross mischaracterization of information that Grooveshark itself provided to Universal."

>>> VICE INKS DEAL WITH WARNER

Vice Music signed a three-year global partnership with Warner Bros. Records in a deal that includes distribution, marketing, touring support and other components. Vice Music, the in-house label at Vice Media, has helped launch acts like Justice, Chromeo, Bloc Party, the Streets and Death From Above 1979. It ended a partnership with Atlantic Records in 2007.

Reporting by Andrew Hampp and Glenn Peoples.

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BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$1,319,807 (\$150/\$110/\$80/\$29.50)	ENRIQUE IGLESIAS, PITBULL Madison Square Garden, New York, Nov. 4	13,199 sellout	Concerts West/AEG Live
2	\$1,160,877 (\$129.50/\$89.50/\$39.50/ \$19.50)	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE American Airlines Arena, Miami, Oct. 22	14,445 sellout	Concerts West/AEG Live
3	\$922,004 (1,715,158 reais) \$188.15/\$43.01	TEARS FOR FEARS Credicard Hall, São Paulo, Oct. 6, 14	11,821/12,921 two shows	T4F-Time For Fun
4	\$908,076 (12,300,077 pesos) \$169.80/\$33.22	TIËSTO, PORTER ROBINSON, KARLOS ELIZONDO Expo Bancomer, Mexico City, Sept. 30	16,927 20,000	Cookie Presenta
5	\$891,622 (\$99.50/\$79.50/\$39.50/ \$19.50)	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Toyota Center, Houston, Oct. 12	13,885 sellout	Concerts West/AEG Live
6	\$883,943 (\$861,635 Australian) \$102.49	COLD CHISEL, YOU AM I Sydney Entertainment Centre, Sydney, Nov. 15	10,374 10,500	John Watson Management
7	\$778,346 \$99.50/\$69.50/\$49.50/ \$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE AT&T Center, San Antonio, Oct. 13	14,301 sellout	Concerts West/AEG Live
8	\$766,296 \$76/\$56	SUGARLAND, SARA BAREILLES Mohegan Sun Arena, Uncasville, Conn., Oct. 14-15	10,696/11,212 two shows	in-house
9	\$727,523 \$89.50/\$69.50/\$39.50/ \$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Arena at Gwinnett Center, Duluth, Ga., Oct. 20	10,926 sellout	Concerts West/AEG Live
10	\$704,844 \$89.50/\$69.50/\$39.50/ \$19.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Amway Center, Orlando, Fla., Oct. 21	13,087 sellout	Concerts West/AEG Live
11	\$695,937 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Comcast Theatre, Hartford, Conn., Sept. 16	23,395 24,090	Live Nation
12	\$680,585 (\$684,887 Canadian) \$49.19/\$34.28	MUMFORD & SONS, NATHANIEL RATELIFF, THE APACHE RELAY Air Canada Centre, Toronto, Oct. 25	14,855 sellout	Live Nation
13	\$679,914 (\$421,717) \$45.29/\$44.34	KATY PERRY, OH LAND, SIDE VIEW Manchester Evening News Arena, Manchester, England, Oct. 31	15,429 sellout	SJM Concerts
14	\$676,404 \$59.50/\$49.50/\$39.50/\$25	FOO FIGHTERS, SOCIAL DISTORTION, THE JOY FORMIDABLE Prudential Center, Newark, N.J., Nov. 14	13,938 14,496	Metropolitan Talent Presents, Live Nation
15	\$658,393 (\$640,398 Australian) \$169.64/\$107.95	DEF LEPPARD, HEART, CHOIRBOYS Sydney Entertainment Centre, Sydney, Oct. 20	5,021 6,000	McManus Entertainment
16	\$651,700 \$89/\$23	TOBY KEITH, ERIC CHURCH, JT HODGES DTE Energy Music Center, Clarkston, Mich., Sept. 30	14,794 sellout	Live Nation
17	\$641,761 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES 1-800-ASK-GARY Amphitheatre, Tampa, Fla., Oct. 14	17,876 18,242	Live Nation
18	\$638,301 \$89/\$22.50	TOBY KEITH, ERIC CHURCH, JT HODGES Verizon Wireless Amphitheater, Maryland Heights, Mo., Sept. 23	18,981 19,569	Live Nation
19	\$633,530 (7,848,360 pesos) \$118.27/\$24.47	KATY PERRY, NATALIA KILLS, DJ SKEET SKEET Arena Monterrey, Monterrey, Mexico, Sept. 5	9,944 9,958	Zignia
20	\$628,615 (8,261,004 pesos) \$143.06/\$21.31	RINGO STARR & HIS ALL STARR BAND Auditorio Nacional, Mexico City, Nov. 1	9,269 9,612	OCESA-CIE
21	\$623,991 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Riverbend Music Center, Cincinnati, Sept. 29	19,740 19,988	Live Nation
22	\$618,055 (\$447,127) \$138.23/\$55.29	STUDIO 54 Sportpaleis, Antwerp, Belgium, Sept. 17	7,221 8,500	Darcon Productions
23	\$616,519 (\$386,387) \$35.90	TINIE TEMPAAH, J. COLE O2 Arena, London, Nov. 4	16,442 16,900	Live Nation
24	\$614,137 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Aaron's Amphitheatre at Lakewood, Atlanta, Oct. 8	17,956 18,492	Live Nation
25	\$610,047 (\$439,423) \$83.30/\$69.41	ROXETTE O2 World, Hamburg, Oct. 25	7,989 11,476	KPS Concertbüro, Marek Lieberberg Konzertagentur
26	\$603,057 \$160/\$33	RICKY MARTIN Estadio Modelo Alberto Spencer, Guayaquil, Ecuador, Sept. 29	9,334 23,000	T4F-Time For Fun
27	\$602,801 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Saratoga Performing Arts Center, Saratoga Springs, N.Y., Sept. 8	18,220 23,644	Live Nation
28	\$602,049 (2,589,395 bolivares) \$342.95/\$93	FRANCO DE VITA Palacio de los Eventos, Maracaibo, Venezuela, Oct. 28	2,990 4,314	Evenpro/Water Brother/XYZ Live
29	\$600,282 \$95/\$10	RICKY MARTIN Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Nov. 12	12,379 12,778	Tony Mojena Entertainment
30	\$597,906 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Verizon Wireless Amphitheater, Charlotte, N.C., Oct. 7	18,301 sellout	Live Nation
31	\$597,314 (\$373,478) \$44.78	KATY PERRY, YELLE, OH LAND National Indoor Arena, Birmingham, England, Oct. 26	13,581 sellout	Kilimanjaro Live/AEG Live
32	\$593,196 \$195/\$155/\$95/\$55	SANTANA The Joint, Hard Rock Hotel, Las Vegas, Nov. 11-13	5,463/8,193 three shows	Concerts West/AEG Live
33	\$591,873 \$75/\$69	DEADMAUS, FATBOY SLIM, FEED ME, A-TRAK, TOMMY LEE, DJ AERO Bill Graham Civic Auditorium, San Francisco, Oct. 29	8,573 sellout	Another Planet Entertainment, Live Nation
34	\$591,471 \$89/\$20	TOBY KEITH, ERIC CHURCH, JT HODGES Cruzan Amphitheatre, West Palm Beach, Fla., Oct. 15	17,532 18,762	Live Nation
35	\$588,423 \$134.25/\$104.25/\$59.50/ \$39.50	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Verizon Theatre, Grand Prairie, Texas, Oct. 18	6,271 sellout	Concerts West/AEG Live

Hooking up: Among the approaches brands are taking to pair up with music include Pepsi's \$60 million "X Factor" campaign, Converse's Rubber Tracks recording studio (opposite page, top) and Scion's sponsorship of the Check Yo Ponytail tour featuring SPANK ROCK.



BRANDING BY ANDREW HAMPP

The Anti-Branding Music Branding Strategy

Cultural relevance. Positive buzz. Why Scion, Converse, Intel, Mountain Dew and other marketers place bands before sales

During October's CMJ Music Festival, Rochester, N.Y.-based indie-pop band Joywave booked some free time in one of Brooklyn's hottest new studios.

The state-of-the-art recording space had more than enough features to make an upstart, unsigned band feel spoiled—brand-new Fender, Gibson and Music Man guitars; Yamaha keyboards; a Wurlitzer organ; and Marshall amps all donated from Guitar Center. There were speakers donated from Manhattan's legendary Electric Lady Studios. Even the artwork is cooler than the typical corporate studio—an original piece from Shepard Fairey adorns the entrance, while street artist Ben Eine lent his famous typography to the studio's exterior.

"We've driven by this a few times and I would never know this was a Converse studio," one of Joywave's band members says.

That's precisely the goal for Converse chief marketing officer Geoff Cottrill (@yogmoney) and dozens of other marketers who've sponsored music programs and events in recent years. Rather than just slapping their logos on a stage or signing up a dozen bands for tour endorsement deals, a growing roster of brands like Converse, Scion, Intel, PepsiCo, Red Bull and others are opting for more of a corporate-underwriting approach to music—from serving as a part-time label to funding original music videos to hosting recording sessions. And many are doing so with little expectation of a direct return on their investment—many marketers cite "positive buzz" or "cultural relevance" as their key indicators of success, not product sales.

"We're not asking for anything in return," Cottrill told Joywave during its visit to Converse's studio—the much-covered Rubber Tracks—located on the corner of Keap and Hope Streets in Wil-

liamsburg. "You own all this content. Why would we want to own it? We don't want to run a record label, because we make apparel and shoes. We wouldn't know how."

Even the brands that do have formal record labels, like Mountain Dew's Green Label Sound, find the proof-of-sales metrics to be less than empirical. Green Label has had first-run releases of new singles from bands like Holy Ghost, MNDR, Chromeo and Wavves but still has to work with their existing labels to coordinate exclusivity. And fans aren't going to see the members of Holy Ghost, currently on the road with a Green Label Sound-backed tour, cracking open a Mountain Dew onstage any time soon.

"The music becomes decentralized so quickly, a lot of times it's not always the best analytics," Mountain Dew brand manager Hudson Sullivan says. "It's more about engagement, the conversation. Are people talking about GLS on Twitter, on Facebook? Are they positive or negative conversations? Are artists talking about it? Our artists become a barometer for the music community—through singles, videos, tour sponsorships, we can go back to them and gauge how much traffic we're getting."

Mountain Dew's sister brand Pepsi doesn't have the same ability to rely primarily on social-media buzz as a sales metric. This past spring, the brand dipped to No. 3 in market share for the first time in decades, losing the No. 2 slot to Diet Coke, according to Beverage Digest. The brand was accused of blinking on its marketing strategy, supporting grass-roots initiatives like the Refresh Project in favor of Super Bowl ads and major TV advertising. PepsiCo quickly responded with a 30% increase in marketing spend across the company portfolio, including \$60 million behind Fox's "The

X Factor." In fact, Pepsi's first major TV campaign in three years premiered during "The X Factor," highlighting Pepsi's music campaigns through the years while showcasing the single "Tonight Is the Night" from emerging artist Outasight. Pepsi also sponsored Outasight's accompanying music video and helped book a performance by the singer on a recent "X Factor" episode.

Pepsi chief marketing officer of sparkling beverages Frank Cooper says the company wants to be a "much more integral player in the broader music ecosystem" going forward, helping connect the dots among music discovery, distribution and touring. "One thing we know for sure, and we hear this in virtually every quantitative and qualitative study, is that Pepsi and music are interrelated. Our brand equity rests upon it. And to that extent, brand equity allows consumers to go to the shelf and pull Pepsi over our competitors. And it allows us to maintain some premium pricing in the process."

Of course, brands like Converse and Mountain Dew are more niche brands and in more stable places in terms of sales. It was revealed during Nike's fourth-quarter earnings call that Converse's signature shoe, the Chuck Taylor, has grown from sales of 4 million pairs in 2004 to 70 million at the close of its 2011 fiscal year in June. Meanwhile, Mountain Dew continues to enjoy sales increases while its parent company PepsiCo's flagship Pepsi brand struggles to maintain market share against Coca-Cola. Even Red Bull, which has in-house record label Red Bull Records and an aggressive concert and tour sponsorship program, has grown to become a \$5.2 billion brand in 2010, according to company figures reported by Business Week.

By these measures, there's less risk for healthy brands to invest in these kinds of music programs. Converse can afford to pay Matt & Kim, Soulja Boy and Andrew W.K. to collaborate on an original song and appear in ads, even if they can't prove how that song sells a single pair of Chuck Taylors.

So how to explain Scion? Toyota's niche, box-shaped car has supported metal and indie music since it was launched in 2002, but its sales have slumped in recent years. Since a peak of 173,000 in 2006, Scion finished 2010 by moving just 46,000 vehicles, according to Ward's Automotive. And yet the brand ramped up its support of music this year through its Scion A/V project. In the

Brands And Bands: By The Numbers

CONVERSE

70
million

Number of Chuck Taylors sold as of June 30, the end of Converse's 2011 fiscal year

41
million

Number of combined Facebook fans for Converse and Converse All Star

295,000 -plus

Combined free downloads for Converse's "Three Artists. One Song" singles "My Drive Thru," "All Summer" and "I'm a Goner"

MOUNTAIN DEW

80%*

Mountain Dew's share of the citrus soda market in 2009

4*

Mountain Dew's rank among all carbonated beverages in the United States, behind Coke, Diet Coke and Pepsi

7.8
million

Video views for Green Label Sound's YouTube channel, featuring such acts as MNDR, Holy Ghost and Chromeo

INTEL

70%**

Intel's share of the processor market

560,000

Attendees at the Creators Project events

120
million

Video views of the Creators Project content

SCION

46,000***

Sales of Scion vehicles in 2010

10,000

Music events Scion has sponsored since 2003

10,000 -plus

Likes for Scion A/V Metal on Facebook

* According to Beverage Digest, ** According to PC World
*** According to Ward's Automotive



past three months alone, Scion A/V has released new music from acts like dance DJs Nadaström, psych-rock band the King Khan Experience and grindcore group Wormrot; supported a fall tour (Check Yo Ponytail) featuring Spank Rock and Big Freedia; and hosted a two-and-a-half-day Music(less) Music Conference in Los Angeles. It's also prepping a mini-album from punk-rockers the Melvins in 2012.

Like Converse's Cottrill and Mountain Dew's Sullivan, Jeri Yoshizu—Scion sales promotions manager and head of the brand's music strategy—is equally ambivalent about research. "There is

Music and Arts Festival. Such acts as Mark Ronson, Florence & the Machine and Justice have since headlined Creators events for exclusive performances, while Spiritualized, N.A.S.A. and David Bowie are among the artists who partnered with the Creators Project for exclusive installations. Unlike Converse, Red Bull or Mountain Dew, which turned to music strategies to strengthen their existing relationships with young tastemakers, Intel turned to music to start from scratch.

"We knew we had a problem with talking to young adults because our product isn't something you can touch and feel—

it's built inside a computer," says Dave Haroldsen, who works for Intel's global partner marketing team and also serves as Intel's creative director on the Creators Project. "We wanted to really build a program to showcase the amazing moments happening in art and make it as transparent as possible to show people worldwide what happens when you maximize with technology."

Intel conducts extensive focus groups with Creators Project attendees after each event, seeking to measure

the brand's relevance and awareness among its influential attendees. And coming in 2012, Intel is looking to bring Creators Project materials to its retail spaces in ways it wouldn't dare at its own events. "You're never ever going to go to a Creators Project and have people hand out pamphlets or things like that—it's just not the way you interact with this audience," Haroldsen says. "It's all about the experience and aspirational ideas. You can't buy authentic trust and respectability. It's all got to mean something to this audience, or it's not going to work."

Authenticity is so important to Converse's Cottrill, he prefers not to actively market to his consumer base at all. "When we don't speak—when artists speak and we don't—it's way more powerful," he says. "By not putting any demands on the artist, they turn around and tell their social media following about our brand. Fifteen years ago, 'new media' was banner ads. Now this becomes the media." ■■■

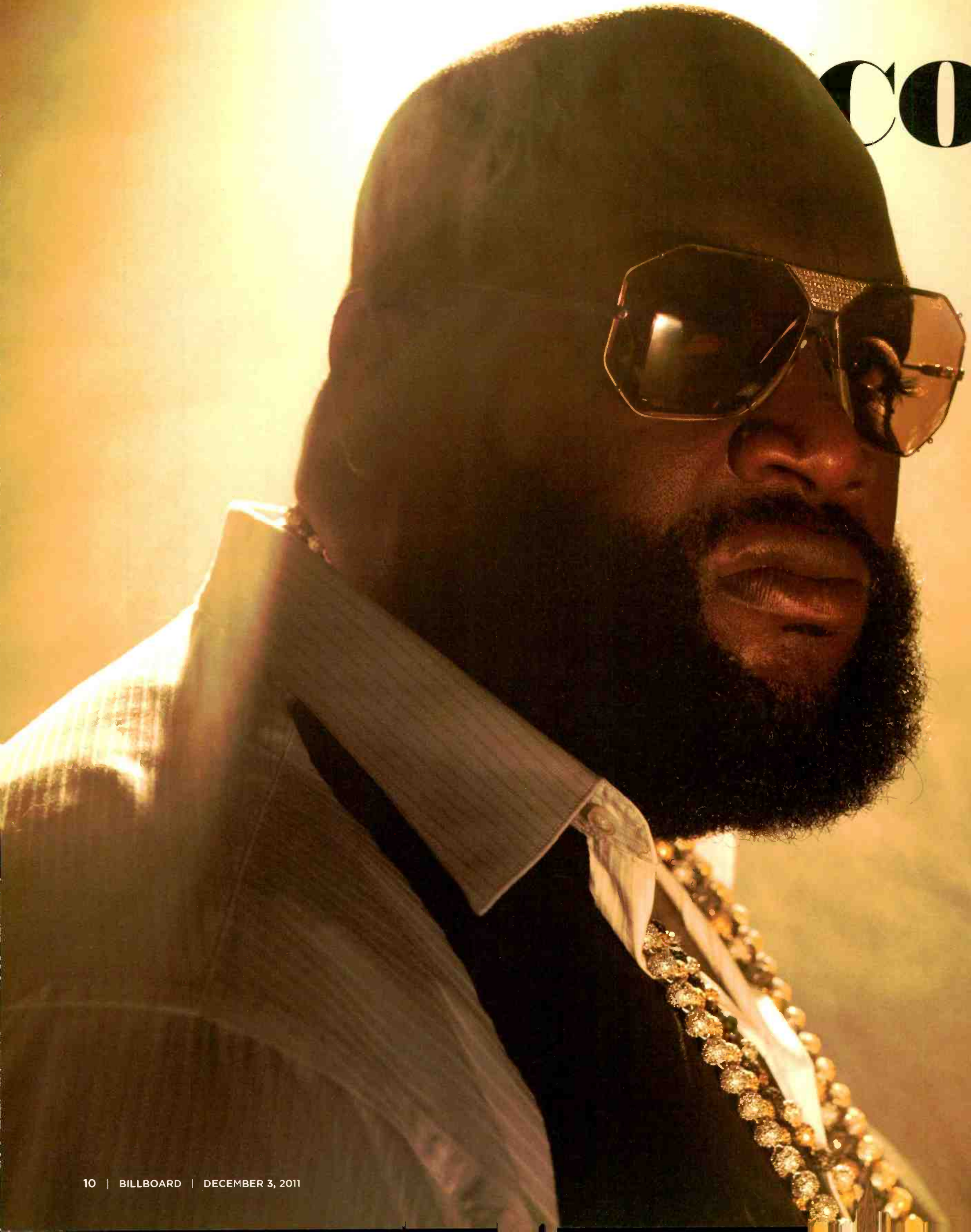
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"When we don't speak—when artists speak—it's way more powerful. By not putting any demands on the artist, they turn around and tell their social media following about our brand."

—GEOFF COTTRILL, CONVERSE

no measurement of a lot of initiatives out there. People can tell you that there's impressions, but there's no equation. There's no magic tool out there that says, 'Because you're associated with the Melvins you're guaranteeing a certain amount of kids to sell a car,'" Yoshizu says. "It's about awareness and familiarity. We let people know that Scion exists and that Scion sells cars. If somebody has that software tool that will show you exactly how that patterns down to sales, they're probably going to be a billionaire."

One brand that is trying to match music marketing with tangible results is Intel, which teamed with Vice in 2009 to form a music, art and technology event series called the Creators Project. Starting with a launch New York event in 2010 that drew performers like M.I.A., Sleigh Bells and the Rapture, the Creators Project has gone on to include dates in London, São Paulo, Seoul and Beijing, along with a partnership with the 2011 Coachella Valley

THE COURT



LEFT, JONATHAN MANNION; RIGHT, SHALLZ AND PASKIND

ODD PLE

No one saw this coming. ¶ Rick Ross, the author of Miami street anthems, becomes a critical darling and forward-thinking entrepreneur? ¶ Wale, the heady rapper everyone wrote off, turns into a chart-rattling star? ¶ It seemed unfathomable 18 months ago. But with the reconstituted Maybach Music Group turning into a heavyweight rap haven at Warner Bros. Records, the unlikely duo is quickly taking its partnership to unforeseen heights. *Ambition* has legitimized a year's worth of work with its first-week sales. There's more to come, including Ross' heavily anticipated *God Forgives, I Don't* and a large-scale MMG game plan for 2012.

¶ How did this happen? The story behind one of the year's most surprising tales of success.

—Jason Lipshutz

OH, LET'S DO IT

THE HIT-MAKING, PROLIFIC, SUPER-SOCIAL RICK ROSS IS SIGNED TO DEF JAM RECORDINGS AND HAS A LABEL DEAL WITH WARNER BROS. EVEN WITH HIS RECENT HEALTH SCARES, AND HIS FIFTH SOLO ALBUM PUSHED BACK TO 2012, HE SAYS HE "FEELS GOOD"

BY JASON LIPSHUTZ

“Clutch” is a word sports fans use to describe a moment in which someone recognizes the magnitude of a situation and rises to meet it.

It's a buzzer-beating jump shot, or a Hail Mary touchdown pass—a triumph instantly memorized and placed in the history books.

The idea of being “clutch”—of having a sixth sense for the defining moment—is one that Rick Ross relates to. After all, the 35-year-old Miami rapper has quietly been clutch his entire career.

When he needed a hit first single five years ago, “Hustlin'” became an anthem, selling 733,000 copies, according to Nielsen SoundScan.

When he needed to win over critics, he released a front-to-back classic, *Teflon Don*, in 2010. It sold 682,000 copies and topped out at No. 2 on the Billboard 200.

When he needed to deliver guest verses on tracks by Kanye West, DJ Khaled and Lil Wayne, he crushed them, and helped “Devil in a New Dress,” “I'm on One” and “John” sell more than 2.1 million cumulative copies, according to SoundScan.

“I understand why New York's a huge fan of Derek Jeter—because in the playoffs he always delivered, he always came through,” Ross says. “And that's what it is when it comes to big records, big collaborations. I was fortunate last year to have a run with the biggest names in the game.”

And when Ross moved to join hip-hop's elite (Jay-Z with Roc-A-Fella, West with G.O.O.D Music, Lil Wayne with Young Money) by establishing a solid musical brand, he expanded his label, Maybach Music Group (MMG), to include Wade “Lil Wayne” Miller and Pill last spring. The move also punched up the identity of Warner Bros. Records' urban department: Maybach inked a distribution deal with the major in February. And though there are rumors of itchy-ness, Ross continues his solo career at his longtime home, Def Jam Recordings.

“I said to [Ross], ‘I think we could build something great together. You could build the next Cash Money,’” says Joie Manda (@joeyie), executive VP/head of urban music at Warner Bros. Records. “And he said, ‘That's what I want to do. That's my dream.’”

MMG sports an assortment of lyrical styles, but just when Ross needed to prove the power of his brand, Wade released

his sophomore album, *Ambition*, to stunning results on Nov. 1. With Ross executive-producing (with Wade), and relentlessly promoting *Ambition* (he even set the avatar of his @rickyrozay Twitter account, which sports 1.5 million followers, with Wade's album artwork), the album sold 164,000 copies in its first week, according to Nielsen SoundScan. It's an improbable comeback (see story, page 14) that Wade acknowledges in the liner notes of the new LP. “Rick Ross,” it says simply, “thank you for giving me my shot.”

On Oct. 14, 18 days before the release of Wade's *Ambition*, Ross suffered a seizure aboard a Memphis-bound plane, on his way to opening a Wingstop restaurant franchise in Fort Lauderdale, Fla. The medical scare required an emergency landing and treatment at a Fort Lauderdale hospital, and when Ross tried to fly from Florida later that day, he suffered another medical setback and was rushed to an emergency room in Birmingham, Ala.

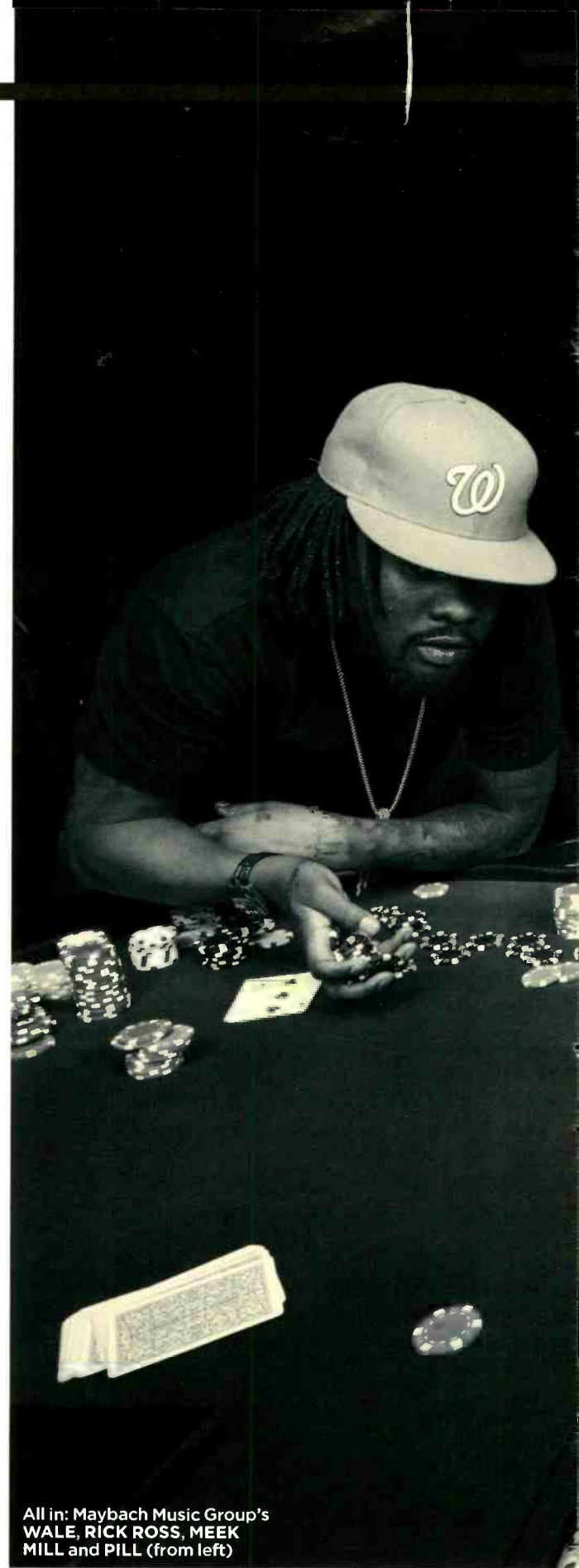
One month later, Ross says that he “feels great,” and although rumors abound about his physical state, he chalks up the scares to a “lack of sleep.” The incidents have delayed the release of the anticipated *God Forgives, I Don't*, his spectacularly titled fifth full-length originally slated to arrive Dec. 13. Island Def Jam (IDJ) senior VP of marketing Chris Atlas says that the album is now expected “around first quarter, maybe early second quarter” (Billboard.com, Nov. 17).

“We're all aware of his recent health issues, and based on some of the minor setbacks with that, we weren't able to confirm certain opportunities, because he physically wasn't able to deal with certain things at the time,” Atlas says. “We want him, as we want for ourselves, to have the best setup for this album, and to have an artist that is 100% ready to go in releasing and impacting this record, because the expectations for it are high.”

In the meantime, Ross is still firing on all cylinders, spending marathon studio sessions tweaking *God Forgives* and other projects. He's a tireless worker, literally—longtime manager Alex “Gucci Pucci” Bethune says that he and Ross usually get about three hours of sleep per night. Ross is constantly thinking, talking and tweeting about MMG, and wants *God Forgives* to pack the epic scope of a Brian De Palma film—hence the title.

“This album is almost like a movie,” Ross says. “I wanted [the title] to be something that was extremely emotional, to set up a real roller coaster ride as far as the music and thought process. It sounds like a term of retaliation, and with the picture that I'm painting, it felt perfect.”

After breaking out with the 2006 single “Hustlin',” Ross' first three albums—2006's *Port of Miami*, 2008's *Trilla* and 2009's *Deeper Than Rap*—all hit No. 1 on the Billboard 200 and spawned hits like “Push It,” “The Boss” and “Magnificent.” 2010's *Teflon Don*, however, was a lush, more cohesive effort than his previous output, with guest verses by West, Jay-Z and T.I. and tracks like “Tears of Joy” offering insightful introspection. Pitchfork and Rolling Stone both included *Teflon Don* on their year-end albums lists, and “Aston Martin Music,” the sparkling third single featuring Drake and Chrisette Michele and produced by J.U.S.T.I.C.E. League, gave Ross his biggest hit on Billboard's Hot R&B/Hip-Hop Songs chart, peaking at No. 2 in January.



All in: Maybach Music Group's WALE, RICK ROSS, MEEK MILL and PILL (from left)

According to the Grammy Award-winning production collective J.U.S.T.I.C.E. League's Kevin “Colione” Crowe (@colionej), who began working with Ross on “Trilla,” the “Aston Martin Music” beat originally was sent to both Drake and Ross through a mix-up. When the two rappers met up, Ross folded Drake's hook next to Michele's chorus and created a unique pop track. “Ross has such a vision—he's a musical type of guy, and he can see the whole format of a beat,” Crowe says.

The success of *Teflon Don* presented an opportunity for Ross: He could begin building a roster of artists on his MMG imprint and use his own visibility to give their releases some juice. Maybach's business model could become to Ross what Roc-a-Fella was to Jay-Z and what Young Money has become to Lil Wayne.

“I've most definitely been a fan of Hov and his whole movement,” Ross says of Jay-Z. “He gave a blueprint to a lot

TEAM ROSS

ALBUM TITLE: *God Forgives, I Don't*

LABEL: Def Jam Recordings

RELEASE DATE: Reportedly Q1/Q2 2012

MANAGEMENT: Alex “Gucci Pucci” Bethune

PRODUCERS: various

A&R: DJ Khaled

PUBLISHING: 4 Blunts Lit at Once/EMI Blackwood (BMI)

BOOKING AGENT: Melissa N. Sessoms of Total Access Talent

PUBLICITY: Gabriel Tesoriero of Def Jam Recordings; Phylcia Fant (@PurplePhy) of Warner Bros. Records

ATTORNEY: Theo Sedlmayr of Sedlmayr & Associates

SITES: GodForgivesIDont.com, Richforever.tumblr.com

TWEETS: @rickyrozay

“ROSS OUTLINED EXACTLY WHAT HE’D HOPED, WHICH WAS A MULTIYEAR PLAN TO THOUGHTFULLY BUILD AN IMPORTANT LABEL, ARTIST BY ARTIST.”

**—TODD MOSCOWITZ,
WARNER BROS. RECORDS**



of young entrepreneurs, as well as Wayne, with how active Wayne is with artists. There's a lot of different approaches, but at the end of the day, we've . . . just got to be hands-on and walk our own path."

The signings fell into place naturally. Meek Mill (@Meek-Mill), a mixtape specialist from Philadelphia, says he asked Ross through Twitter last year to contribute a verse to his "Rozay Red" remix and started seeing the rapper and talking to him on the road. "He must have liked what I was doing. I came down to Miami, and I've been Maybach ever since," Mill says.

Wale's manager, Rich Kleiman, who is also Roc Nation VP of management, says that Ross had been talking to Wale backstage at club shows for months last year—the D.C. rapper's verse on Waka Flocka Flame's hit single "No Hands" had been earning him new recognition. Ross says that he could see the passion in Wale's rhymes, and the poor sales

of *Attention Deficit* didn't deter him from offering Wale a deal. "It wasn't about hype, and it wasn't about past success," Ross says. "It was about who Wale was as an MC—an incredible MC—that made me a fan. I felt we could make history together."

With Mill and Wale in place on the roster, Ross decided to inject some "new energy" in the Maybach imprint after the label's deal with Def Jam Recordings expired. Rumors of a bidding war for MMG spread until the label solidified a partnership with Warner Bros. Records on Feb. 22, the same day Ross announced the signing of Atlanta rapper Pill (@Pill4180), an online favorite, to MMG.

"[Ross] was someone we had our eyes on for a long time, so as soon as we were in a position to act on it, we did," Warner Bros. Records co-president/CEO Todd Moscovitz says. "When we started having serious conversations, he outlined exactly what he'd hoped, which was a multiyear plan to thoughtfully

build an important label, artist by artist."

The first move was the May release *Self Made, Vol. 1*, an MMG compilation album, which featured the ferocious single "Tupac Back" and has sold 183,000 copies, according to Nielsen SoundScan. The album came out while Ross was supporting Lil Wayne on his *I Am Still Music* tour, and the rapper peppered his sets with Maybach shout-outs. During a March 26 performance at the Wells Fargo Center in Philadelphia, Ross brought Mill, as well as Sean "Diddy" Combs and DJ Khaled, onstage, and toasted his MMG signee to Mill's hometown crowd. The audience went wild.

Meanwhile, Ross began guiding Wale as he readied his comeback album in Atlanta, giving him feedback on each song, helping him select the moody "Lotus Flower Bomb" (featuring crooner Miguel) as the impact single. (It was a Greatest

Gainer on the Hot R&B/Hip-Hop Songs chart on Oct. 29.) Ross also appears on two tracks.

"He wasn't there all the time, but he was instrumental in deciding where Wale was going to record, the people Wale was going to have around him," Kleiman says. "And then there were periods where he'd meet with Wale in Atlanta or Miami or New York and have quality 24- to 48-hour periods of going through every song and trying things and giving advice—truly executive-producing the album."

Ross also boosted Wale's social profile with nonstop promotion of *Ambition*, including 71 mentions of the album on Twitter the day of its release and links to Wale's latest music videos. Now Wale has 1.3 million Twitter followers—almost as many as Ross.

The MMG deal put Ross in an awkward label position: He'd laid a foundation at Warner Bros. for his label, but was committed to Def Jam Recordings as a solo artist for three more albums. "I get to see two different systems and two different perspectives," he says. And Def Jam Recordings is happy to watch Maybach flourish as it focuses on solo projects like *God Forgives, I Don't*.

"With all of the incredible activity Ross has been generating in the marketplace with MMG, his profile is as hot as ever," IDJ president/COO Steve Bartels says. "This puts us in the unique position to do what we do best: catapult the artist to the next level, while solidifying and expanding his core and his standing in the industry."

Chris Atlas adds that Ross' many guest verses in 2011 helped increase his visibility in different genres. On the Oct. 22 Hot R&B/Hip-Hop Songs chart, Ross appeared on seven of the tally's 100 songs, including Monica's R&B jam "Anything (To Find You)," DJ Khaled's chart-topping posse cut "I'm on One" and Mill's "Ima Boss" from *Self Made, Vol. 1*. "Whether it's all MMG records or just other feature records, they've all added to his growing brand," Atlas says.

Also on the Hot R&B/Hip-Hop Songs chart are a pair of Ross singles—the Nicki Minaj-warmed pop track "You the Boss" and the Just Blaze-produced banger "I Love My Bitches"—that will be included on *God Forgives*. The two tracks debuted Oct. 4—a little more than a week before Ross suffered the seizure—and despite the album delay, the songs will remain the focus of Def Jam Recordings' marketing rollout for *God Forgives*, with no new single expected before year's end.

"You the Boss" has moved 80,000 copies while "I Love My Bitches" has sold 17,000, according to Nielsen SoundScan, and Atlas says that "Boss" will be crossed over to rhythmic and pop after initially finding a home at R&B/hip-hop radio. A video for the song is coming, as are TV opportunities, live concert events and Twitter campaigns, depending on the new release date. On the MMG side, Warner Bros.' Manda says that a *Self Made, Vol. 2* could arrive as early as late January and that Mill's proper debut is expected to be released in March. As for the further expansion of MMG's roster, including a rumored partnership with veteran MC Trina, Manda will only say that Ross "is constantly looking for new talent."

It's not a surprising play for Ross. After all, larger-than-life personalities are always looking ahead for new opportunities, searching for ways to "take it to the next level," as he so often says. Even if *God Forgives, I Don't* is coming out after the calendar flips due to his seizure in October, he's making sure he has more clutch opportunities lined up for 2012.

"Rick's a warrior," manager Bethune says. "I hear what everyone is saying [about his health], but me knowing him, I see none of that. I just know he probably needs to get a little rest. We all do. But... we're back at it, and we've been back at it for a while now."

"It could have been a lot worse," Ross adds of the health scare. "So I'm just thankful. I feel good—and I'm back on my grind already." ■■■

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BEAUTIFUL BLISS

HOT—AND THEN NOT. SIGNED, AND THEN DROPPED. BUT HIS RECENT SOPHOMORE ALBUM, "AMBITION," DEBUTED AT NO. 2 ON THE BILLBOARD 200. HOW WALE PULLED HIMSELF UP BY HIS NIKE BOOTSTRAPS

BY BRAD WETÉ

Wale knew his new album, *Ambition*, would be successful.

He was absolutely sure his second effort would be crowned a classic. When he made the declaration, on the phone from his Nashville-bound tour bus weeks ago, it was a bit of a tough sell—considering his debut, 2009's *Attention Deficit* (Allido/Interscope), moved only 28,000 copies in its first week. (Total sales now number 200,000, according to Nielsen SoundScan.) Still, as he made his case, it was hard to not sip the Kool-Aid. Wale could "just feel it."

Fast forward: He's fresh off a nap in his Los Angeles hotel room days after *Ambition*'s Nov. 1 release and readying himself for a performance on "Jimmy Kimmel Live!" *Ambition* opened at No. 1 on Billboard's Top R&B/Hip-Hop Albums chart with 164,000 units—and had it not been for Justin Bieber's *Christmas* album, it would've topped the Billboard 200 as well. "It's not surprising," Wale wags coolly of the victory. "I knew I could do it."

Olubowale "Wale" Falorin, 27, is as self-assured as they come.

The Washington, D.C., native, a high school and college athlete (football, track), started out by using his Myspace page to independently push his free mixtapes. The tapes, like 2008's critically acclaimed *The Mixtape About Nothing*, were clever, ironic, intense and filled with everything from quips about retro Air Jordans to poignant lines about economic struggles—all this neatly wrapped around his hometown's go-go grooves.

Wale also performed at local clubs, and he'd already toured Europe in 2007 with Mark Ronson, which led to him signing to Ronson's Allido Records. Wale, known as a brash, entertaining performer, whether with a band or a DJ (or both), was part of a then-new guard of rappers like Cleveland's Kid Cudi, Pittsburgh's Wiz Khalifa and Toronto's Drake. And when he got in business with Jay-Z's Roc Nation Management (Rihanna, Willow Smith), the assumption was that Wale would cruise to success.

But *Attention Deficit*'s lead single, the frenetic "Chillin'"—featuring a not-quite-über-famous Lady Gaga—left many fans of his mixtapes confused. The album flopped. In 2010, Wale was quietly dropped from Interscope's roster. His manager, Roc Nation VP of management Rich Kleiman, recalls meeting with label co-chairman Jimmy Iovine. Kleiman says Iovine wasn't "willing

to go to war for [Wale] again. I don't think Interscope met our expectations. Nobody worked [his second single] 'Pretty Girls.'"

But Kleiman doesn't remember Wale sulking. "Instead of spending [even] one day wallowing in album sales that were less than projected, or numbers that weren't nearly as high as Cudi or Drake, who were in his immediate class, and who he was grouped with, he hit the ground running and said, 'I'm going to work the shit out of this album.'" That he did, continuing to make videos for singles—on his own dime, according to Kleiman—and touring like crazy.

"[He's] an artist that—with or without a hit record—is able to tour and give a phenomenal experience," says Jesse Kirshbaum, Wale's booking agent of three years and CEO of New Universal Entertainment Agency. NUE specializes in "boutique talent" for college fans. But only a few dates on his *Ambition* tour are at schools.

"Wale's predominantly performing at large-scale clubs that hold 1,500-2,000," Kirshbaum says. "And he's selling the majority of them out in advance on most nights—even on days that are less attractive. Selling out Chicago House of Blues on a Tuesday is impressive. Selling out Los Angeles' House of Blues two weeks ahead is pretty impressive." On the eve of his recent album release, Wale sold out New York's Terminal 5 (without an opening act, save the tastemaker-favorite DJ Cassidy)—capacity: 3,000.

In addition to his 2010 *Attention Deficit* tour, Wale hopped on Atlanta rhymer Waka Flocka Flame's 2010 club thumper "No Hands" (Warner Bros.). The song went to No. 13 on the Billboard Hot 100 and has sold 358,000 copies, according to Nielsen SoundScan. That big look, along with a sequel to his 2008 "Seinfeld"-themed free mixtape, 2010's equally priced *More About Nothing* (released through hip-hop blog Rap Radar), pretty much made him a hot commodity again.

The release of *More About Nothing* was celebrated with a sold-out concert (featuring a full band) at New York's Highline Ballroom. Roc Nation Records artist J. Cole (who recently debuted at No. 1 on the Billboard 200)—Wale's partner with Melanie Fiona on the sleeper song "Beautiful Bliss" from *Attention Deficit*—joined him onstage. The place was fairly on fire.

This was all accomplished without label assistance. It was all sweat—and social. Wale personally handles his Twitter timeline 24-7. He has more than 1.3 million followers and a million-plus likes on Facebook. Labels began courting Wale again. But it wasn't until a chance meeting with a rap heavyweight in winter 2010 that Wale found a new home.

Enter Rick Ross. The Def Jam Recordings artist was looking for acts to sign to his then-homeless Maybach Music Group imprint. Ross reached out to Wale at Delaware State University after a homecoming show at which they'd both performed. They spoke in Ross' dressing room, and then kept in touch afterward. "I was on his radar," Wale says. "Ross had the vision from the start."

Wale officially joined MMG/Warner Music Group in February. "Ross believed in him," says Joie Manda, Warner Bros. Records executive VP/head of urban music. "And when Ross came in and played Wale's records, I believed also."

Wale was heavily featured on Maybach's summer compilation effort, *Self Made, Vol. 1*, which has sold 183,000 copies, according to SoundScan. The track "That Way," featuring Ross and R&B crooner Jeremih with Wale headlining, was the set's last single but also seemed like *Ambition*'s unofficial first.

Wale has good advice coming from all directions. "Jay-Z, essentially, is my business adviser," Wale says. "Him, Rich and [Roc Nation's] John Meneilly. I know Jay has a personal place in his heart for *Ambition*. I remember one time I was on the phone

TEAM WALE

ALBUM TITLE: *Ambition*

LABEL: Maybach Music Group/Warner Bros. Records

RELEASED WORLDWIDE: Nov. 1

EXECUTIVE PRODUCERS: Olubowale "Wale" Falorin; William "Rick Ross" Leonard Roberts II

PRODUCERS: Diplo, DJ Toomp, Tone P, Mark Henry

MANAGEMENT: Rich Kleiman (@richkleiman) at Roc Nation

BOOKING AGENTS: Jesse "Kay" Kirshbaum (@JesseKay) at NUE Agency (@nueagency)

PUBLISHING: Warner/Chappell Music (@warnerchappell)

PUBLICITY: Phylcia Fant (@PurplePhy) at Warner Bros. Records

BIG DEALS: Turntable.fm (tour sponsor); Nuvo Liqueur

UPCOMING TV: "Late Show With David Letterman"; ESPN's "First Take"; "Late Night With Jimmy Fallon"

SITES: WaleMusic.com; Facebook.com/waleofficial; Myspace.com/wale

TWEETS: @wale

**“I WAS ON HIS
RADAR. ROSS HAD
THE VISION FROM
THE START.”**

—WALE



Hands up: WALE appearing on BET's "106 & Park" on Oct. 31.

with Jay, asking him, 'What did I do [wrong]? What can I do differently?' He was like, 'Maybe you just didn't come with that single. You made a solid first album. But you didn't come up with *that* single.' That just added fuel to my fire."

Ambition is a concentrated effort, mostly stripped of big-name producers. It builds on Wale's go-go base, bringing a genre whose most notable hits are 1986's "Da Butt" by Experienced Unlimited and "Sardines" by Junkyard Band, screeching into 2011 with tracks like "Don't Hold the Applause" and "Double M Genius." Along with Wale's ever-improving rhymes, the album boasts several of *those* strong, radio-ready records.

"That Way" is the biggest radio record of his career," Manda says. And it's no coincidence that his charming single "Lotus Flower Bomb" (with ByStorm/Jive R&B singer Miguel) also targets women. Wale has a tendency toward romance. "His marketing director Shari Bryant is super-serving his female fan base and making sure they know how great he is, and how he's speaking to them," Manda says. Wale credits the response to the single

(which is No. 5 on Hot R&B/Hip-Hop Songs after seven weeks, making it one of the chart's fastest-rising tracks of the year) to its honesty—and his zodiac sign. "Lotus Flower Bomb" is a real love song. It's no secret. I'm a Virgo. I love love."

Wale and Miguel met after Wale reached out to him on Twitter. "He had heard a song on my album called 'Vixen' and had an idea for a record," Miguel says. "Wale basically quarterbacked the whole thing."

Wale wrote the majority of the song's silky hook, with Miguel providing some "lyrical edits." But Wale was responsible for its orgasmic bridge, a call-and-response cooing of vowels. It's the part that women are most anxious to sing at concerts.

Wale's use of social media doesn't end with sparking creative partnerships through Twitter. He's also utilizing Turntable.fm as his "opening act" on the *Ambition* tour. Before shows, Wale fans gather in a Turntable.fm "room"—it's projected on a wall of the venue and they can virtually spin tracks. Elsewhere? Fans can use the app to "DJ" at the club. "I just thought it would be

something dope. Social networking is important," Wale said recently to *Wired.com*. "Anything that's social and music combined is something I want to be a part of. I'm very hands-on with it." The project is Turntable.fm's first partnership with an artist for live events.

Among Ross' support, advice and the quality of *Ambition*, Wale appears to be on a bright, new path. What may or may not be tougher to achieve is his goal of undisputed greatness.

"[Rappers] used to take pride in being the best or becoming the best. Now they just talk about who has the most swag. But who wants to be the best?" he asks. Wale really wants to know. "Come to the table with your albums. I nailed it this time. I'll keep busting my ass until . . . you're going to have to respect me. I love hip-hop so much, and I'm really a humble dude. We're all cocky inside our records—because that's how rap is." ●●●

Freelance writer Brad Weté (@BradWete) is a former *Entertainment Weekly* and *Vibe* reporter.



INTELLIGENCE REPORT

Building Digital Businesses Around Music & Rights

*By Kyle Bylin, Louis Hau
and Glenn Peoples*

The excitement—and the power—of possibility. ¶ That’s what emerged from Billboard’s inaugural FutureSound conference in San Francisco Nov. 17-18. ¶ What made this gathering different? Music rights-holders and digital startup companies had conversations that moved beyond the antagonism of the past. ¶ They’re joining to find ways of mutually profiting from new businesses built on social media and cloud-based streaming platforms. But as entrepreneurs move to take advantage of opportunities, they’re honing their business models, optimizing social tools, but also untangling a thicket of licensing issues and attempting to overcome lingering cultural differences with music companies. ¶ In this exclusive conference wrap-up, and based on public and private discussions held at the conference, Billboard examines these issues—and presents the ultimate white-paper report on the very future of the business of sound.

A FANATIC'S DILEMMA: DEFINING A MUSIC STARTUP'S GOALS

THE MUSIC INDUSTRY HAS NO SHORTAGE OF PROBLEMS—and many startups are vying to provide solutions. But the solutions they offer don't always offer mass appeal, which can limit their commercial potential—not to mention their attraction to music rights-holders.

Sometimes founders misjudge their love for music as representing the wants and needs of the wider majority when, in fact, they don't. This isn't to say that there isn't a place for niche music products and services. Rather, the sticking point is that fanatic founders are unknowingly biased; they often solve fanatic problems and err in thinking that casual listeners seek these solutions too.

Turntable.fm, the white-hot music startup of 2011, now rests at the chasm between its tens of thousands of early adopters and the potential of a wider market. Whether the service crosses over to the mainstream or not, in truth, it may not need to in order to be called a success.

But Turntable will want to avoid the fate of Last.fm. A custom radio service that launched in 2002, Last.fm is an example of a company that focused on music fanatics and eluded the mainstream market. It had the same fundamental idea as Pandora, but Last.fm differentiated itself with a signature "music scrobbling" feature, which allowed users to record the details of every song they listened to in a single location. On top of that, Last.fm built on many additional features that increasingly catered to the needs of the fanatic.

By contrast, Pandora focused on creating a mainstream experience, ignoring fanatics and continuing to make the service simpler and easier to use, so that more people would use it. Today, it's clear that Pandora resides in the mainstream and Last.fm—while widely used—still escapes casual fans.

Music-ID app Shazam started as a "techie solution" to a fanatic problem,

but it caught on—in part—because it solves a real-world dilemma: It enables fans to identify what song is playing on the radio or TV. At FutureSound, Shazam director of consumer marketing Jeff Roberto shared some user metrics: more than 150 million worldwide users, more than 100 million songs sold annually and 2 billion recognitions to date. While it has released numerous upgrades through the years, Shazam knows what problem it solves and has brought its solution mainstream.

Ultimately, not every startup has a goal of becoming a mainstream service. In fact, some companies find sustainability and profitability in market niches. Too often, however, fanatic founders make the flawed assumption that the way they consume and discover music is the same way that everyone else does. Thus, in developing new music services and apps, they underestimate the vast divide between themselves and casual fans, perceiving a problem as more universal than it actually is. In turn, they seek investment for a concept that provides a solution most people don't need.

"A lot of people come from their own very specific experience and something they've had frustrations with—maybe for years, right?—and they're like, 'Well, somebody hasn't created a product for this, so I'll create the solution,'" RootMusic founder/CEO J Sider says. "But then they find out that, as they build it out, 'Oh, wow, the market for this, the opportunity for this to actually succeed as a business, is difficult.'"

Sider, who presented useful tips for music entrepreneurs at FutureSound (see page 23), says that some products "can definitely exist as a solution that you built for you and a few hundred or thousand people that want to use it."

But, he adds, "once you start getting into having to create a business model to sustain this so you keep building and innovating on it, is when that really hits people as a reality."

Entrepreneurial music fans must keep their eye on the needs of mainstream listeners.

Sustainability, even profitability, can be found in market niches.

THE SOCIALIZATION OF MUSIC: MOVING BEYOND FAN ENGAGEMENT

FACEBOOK AND TWITTER, THE DOMINANT SOCIAL PLATFORMS, have the potential to connect artists with fans and expose thousands of users to online music services. They're the path to potentially hundreds of millions of eyeballs and ultimately dollars—a huge opportunity for anyone seeking an audience or money. But converting all these fans and followers into paying customers isn't easy.

These platforms provide artists with a great way to reach fans and make new ones, but it also challenges them to create content beyond music. They must post questions, photos and videos—things that fans want to share and respond to—as well as make use of social marketing tools.

Instead of engaging with fans on Facebook and Twitter, and sending them to a separate storefront to buy products, labels and artists hope to utilize social commerce solutions like Moontoast to enable fans to make purchases directly from these platforms or anywhere else online.

Moontoast's Impulse product allows sellers of all stripes—record companies, book publishers, consumer product companies—to place a storefront directly within Facebook and create unique offers that utilize the viral nature of the program.

While the future of social commerce isn't yet clear, it will be built on top of today's most popular platforms. The leading platform is Facebook, thanks to its encouragement of third-party developers.

More than 7 million apps and websites are integrated with Facebook, according to the company. A growing number of music services—from Spotify to Ticketmaster—have integrated with Facebook, which drew 163 million unique U.S. visitors in September, according to comScore. Twitter also has the potential to evolve from a communication tool to an arena for e-commerce, with 32.3 million

unique U.S. visitors in September, while Tumblr attracted 14.3 million, according to comScore.

"By 2015, 50% of a company's sales will come from social," Moontoast VP of client services Tim Putnam says. "There's been a shift in online behavior, as people are now aggregating their own data—they're letting the information come to them." But ultimately, as one candid digital music executive declares, "Most artists aren't in a position to harvest income from their fans."

Facebook holds a beacon of hope for online music services too. Rather than creating its own inferior, internal social network, a music service can tap into Facebook's Open Graph to import the Facebook relationships of its users.

Some companies think differently. Apple and Google want social experiences to take place within their own ecosystems. Google is hoping to leverage its Google+ social network by incorporating the service into Google Music. A purchased song can be shared with friends through Google+, creating a unique vertical integration.

Pandora was a notable absence at Facebook's f8 conference that announced a round of music service partnerships. Unlike Spotify and many other music services, Pandora doesn't enable users to automatically share their activity in their Facebook news feeds. Instead, Pandora, which has 40 million active monthly users as of Oct. 31, built an internal social network using Facebook's Open Graph. This allows Pandora to offer social networking features—find friends or view friends' listening activity—within its ecosystem without having to create a social network from scratch.

Consider the investment in companies that build on top of Facebook's platform. RootMusic, developer of the BandPage app that enables marketing and sales within Facebook, has raised \$18.3 million and is the top music-specific developer on Facebook. In January, FanBridge announced a \$2 million round of funding and the simultaneous acquisition of Damnradio, developer of a

Artists and labels are looking for e-commerce solutions within social platforms, not apart from them.

Facebook marketing app.

The reality: Rights owners and online music services can't build these platforms themselves. In the past rights-holders have relied on brick-and-mortar partners to sell CDs and they've turned to digital retailers to sell downloads. Similarly, most services lack the audience to create compelling social features in-house.

Live music has also been deeply affected by social media. Ticketmaster has

Rights owners and online music services don't have the expertise to build social platforms themselves.

tapped Facebook's Open Graph to add social features. The new breed of ticket companies, from Ticketfly to Eventbrite, use Facebook and Twitter to turn ticket buyers into word-of-mouth marketing agents. A ticket purchase shared on social platforms provides excellent advertising for an event.

The building blocks are now in place for social commerce. Rights-holders and services will rely on this new generation of social platforms to sell their products. Just how they get to this endpoint is still unclear. But they need to draw up a long-term plan to work out the kinks, learn best practices and eventually create a successful sales channel.

LICENSED TO ILL: SMOOTHING OUT FRICTION POINTS

THE MUSIC BUSINESS IS A COMPLEX WEB OF RIGHTS and procedures that create roadblocks for most developers. Without considerable funding to enable a multiyear product cycle that results in the acquisition of licenses, all but the best-funded developers are pushed out of the ecosystem. The result is a top-down system for incubation that rewards those entrepreneurs with the best connections and the most resources.

But the music business shows that good ideas can come from unlikely places. Opportunities do exist to spur innovation at the grass-roots level. One example is the developer "sandbox," a set of pre-cleared content from EMI and offered through music intelligence startup the Echo Nest. The sandbox provides the resources and expertise usually required to use copyrighted music, video and images. EMI licenses the app and keeps 60% of resulting revenue. The developer gets most of the remaining 40% and the Echo Nest takes a small cut for providing services and infrastructure.

Services like the Echo Nest not only aggregate rights for developers, they do much of the heavy lifting required to work with developers. Rights owners shouldn't be expected to specialize in every aspect of the digital value chain. Companies like this are needed to bridge the gap between content and app.

Working within the parameters of the Digital Millennium Copyright Act can enable a young, cash-strapped startup to launch a legal music-streaming service—technically a webcasting service—in the largest and most evolved digital music market in the world. The DMCA provides webcasters with a statutory license that allows it to stream any commercially available song without the need for direct negotiation with rights owners. Another advantage is the predictable nature of the statutory license, which includes a per-stream royalty for webcasters established by the Copyright Royalty Board.

The growth in innovative services that rely on the DMCA shows that licensing need not be an impediment to services that use copyrighted material. A statutory license with a known and predictable royalty allows creative entrepreneurs to build services quickly and cheaply. Startups have found new and exciting ways to transform a typical webcasting model into something fun, social and textured.

Songza and 8tracks, which were named to Billboard's list of the top startups of 2011, are good examples of how a new company can use the DMCA to its advantage. Both services operate as webcasters and pay the statutory royalty rate for streaming music. But neither is a webcaster in the traditional sense. Rather than mimic or enhance broadcast radio, Songza and 8tracks offer mixtapes—carefully curated playlists—in a wide variety of moods, themes and eras. Like radio, both services provide a "lean back" style of listening that doesn't require direct licenses.

By incorporating interactive gaming elements to its listening experience, Turntable.fm appeared poised to test the limits of the DMCA when it launched earlier this year. But Turntable has since opted to negotiate licensing deals with labels. Why? Because, co-founder Seth Gold-

Music licensing is too costly for all but the most well-funded entrepreneurs.

Provisions of the DMCA enable cash-strapped startups to launch noninteractive streaming services.

stein explained to the FutureSound audience, licensing would help avoid potential lawsuits, help build closer ties with label marketing departments for possible joint promotions and enable the company to expand internationally.

Meanwhile, the provisions of the DMCA can't satisfy the needs of all startups that make use of music, whether it be for on-demand streams, downloads or other interactive uses. And for such companies, the arduous, time-consuming task of striking licensing deals remains a significant hurdle. The executive of one such startup argued that a company looking to launch a groundbreaking service that creates a novel listening experience for its users could wind up saddling the cost of huge legal fees to negotiate unusual label deals, only to have copycat rivals seek similar licensing pacts without spending the same time and expense to reach them.

Startup executives regularly call for turnkey music licensing solutions. "If you have to do a deal," the founder of a music startup says, "it doesn't scale. The way businesses do well is 'once and done.'" But performance, synchronization and mechanical rights are all treated differently under the law.

One solution to the high upfront cost of direct licenses is to give rights owners equity in the music service. The approach aligns the interests of startups and rights owners and brings about a sense of shared sacrifice—and potential upside. Royalties could be waived for a certain period and incrementally raised upon meeting predetermined milestones and metrics.

During their opening keynote at the FutureSound conference, Loeb & Loeb partner/chairman emeritus John Frankenheimer asked SV Angel co-founder Ron Conway whether he thought it was fair for music companies to seek equity participation in exchange for licensing their intellectual property.

"For sure," Conway responded, urging music companies to assemble portfolios of innovative startups building applications for music-related platforms, providing them with music licenses in exchange for equity stakes. How much equity? "Probably to each label a couple percent, in that range," he said. (For more from the Conway/Frankenheimer keynote, see page 20.)

But equity stakes raise important issues that should be discussed among artists, labels and publishers. An equity grant isn't a royalty that will eventually be returned to artists. As a result, the practice can reduce transparency and sow the seeds of artist distrust of label and publisher.

The greater question here involves the roles of the label and publisher. They are clearly the risk takers on the music side of the business, but should they also be expected to share the risk of launching the next generation of music services? Has the country's investing institutions become broken to the point where the parties that are best at identifying entrepreneurial talent and distributing capital can no longer bear the risk alone?

Ron Conway recommends that music companies build investment portfolios of promising startups that offer equity stakes in exchange for licenses.

An equity grant doesn't yield royalties that go back to artists, reducing financial transparency.

ACROSS THE GREAT DIVIDE: BRIDGING THE CULTURE GAP BETWEEN RIGHTS-HOLDERS & STARTUPS

DURING HIS KEYNOTE, SV ANGEL'S CONWAY, an early investor in Napster, recalled the pioneering peer-to-peer service's failed efforts to secure licenses from record labels.

"If people left their egos at the door and walked into meetings and said, 'Let's solve this problem in a businesslike manner,' it could've been solved," Conway said. "But as many of you will recall, Napster was a lightning rod of emotion. People never left their egos at the door, and therefore it never got solved and Napster went out of business."

The egos, he emphasized, were found on both sides: "Everyone at Napster and everyone in the music industry. It was a two-way negative effort."

As that formative experience demonstrated, encounters between early digital startups and record labels were typically shot through with suspicion and hostility. But that was before recorded-music sales entered a tailspin. Before iTunes ushered in the era of digital music retailing. Before the emergence of social networking platforms that made familiarity with Facebook, Twitter and other online tools of fan engagement an imperative for artists, managers and labels. And before smartphones revolutionized how consumers interact with online media and entertainment.

Today, music and technology companies cooperate more than ever before. But a clash of cultures between the two sides still persists—one that hampers the extent to which the two sides could cooperate. NARM VP of digital strategy and business development Bill Wilson observed that developers come from an API culture of openness and experimentation, while the music industry is accustomed to a milieu of rules and control over its content and where marketing, not product innovation, is its forte.

Music companies and startups do share a key similarity, one that the latter in particular would probably have a hard time acknowledging: a culture of risk-taking. During the Conway keynote, Loeb & Loeb's Frankenheimer pointed out that even though labels and publishers invest a tremendous amount of capital in A&R, only a small percentage of the artists they sign break even, much less turn a profit. "So they're starting from a place," Frankenheimer said, "where they already view themselves in some form of being venture capitalists . . . They have a few things that break through, whether it be compositions or artists. They husband those very carefully; that's the lifeblood for them. If they misstep in licensing and sharing that material, it strangles the company."

But even as music companies regularly take risks on signing talent, the majors in particular could exhibit more flexibility when it comes to embracing new business models, said Charles Caldas, CEO of indie rights organization Merlin. "All of a sudden, the record company knows more about what your service should look like than you do, and tries to get you to shape your service accordingly," he said. "And we've seen instances of what we think is lost revenue, because we're there waiting for a service to get off the ground and the major record labels are, all in their own way, trying to shape the service to what suits them best and what they think gives them a particular competitive advantage in the market, which is nuts."

Jeff Smith, CEO of music app developer Smule, agreed that greater flexibility is needed on the part of rights-holders.

"From our perspective, we're tried to innovate around a business model, to actually monetize content that otherwise would not be monetized," Smith said. "And the response has not been open-minded."

Clash persists between cultures of experimentation and control.

Music companies are risk-takers too, at least in A&R.

Tunewiki CEO Larry Goldberg acknowledged that because startup companies are often presenting rights-holders with new distribution channels and business models, it requires many conversations between the two sides to reach an understanding of how their business works, what their cost structure is and what they can afford to pay.

"Some are more receptive and more willing to try new ways of making money in areas where they may not have been able to in the past," Goldberg said. "What is interesting is when you get most of the people to agree to a certain model and you get some people who say, 'Well, no, that model doesn't work for me.' It's hard to understand why it works for some and not for others. The argument of, 'Hey, well, everyone else is doing this, why can't we use your stuff as well?' That can fall on deaf ears. That's tough. The way I look at it is it requires more education, more patience, more of an understanding that we're really here to generate revenues for ourselves, for the music publishers, for the artists."

Robert Allen, former senior VP and head of business and legal affairs at Universal Music Publishing Group, said rights-holders aren't interested in startup pitches that amount to little more than, "This is what it is and everybody else is doing it, and you should be happy with it."

"The most successful negotiations and most receptive negotiations I've had are with people that come in and say, 'This is the idea that we have. Here's our P&L, these are our costs, this is what we've allocated for publishing, records and marketing,'" Allen said. "They really come in as a true partner and want to engage in a discussion of how to move forward, and sometimes we might say, 'The split should be this or that,' but at that point we are already negotiating what the terms are. We've already, in effect, signed on to the possibility of doing a deal."

What else could help narrow the culture gap between rights-holders and startups? Education can be part of the solution. NARM's Music Start Up Academy at South by Southwest provides sessions on music law, licensing deals, content delivery and other related topics.

Greater geographic proximity could also produce dividends. Most major music companies don't have the same presence they once did in the San Francisco Bay Area, and even then they were typically limited to regional sales and marketing offices. Rights-holders should consider establishing a physical presence in Silicon Valley or the Bay Area, either through their own companies or the trade groups that represent them. They should facilitate regular events in other markets to spend more time with the investor and entrepreneur communities—on their turf. The creation of better personal relationships should be a top priority and will allow various stakeholders to better relate to one another.

For all the struggles that rights-holders and startups have had to understand of each other, FutureSound participants said they were encouraged by recent progress.

"If we had this conference three years ago, it would have been brutal—we would have had fist-fights," Allen said with a laugh.

"I'll give the labels and publishers some credit in that it's easier today than it ever has been,"

MOG CEO David Hyman said. "Four years ago, it was way harder. I find that every day is a little easier than the day before."

Startup executives wonder: Why aren't rights-holders more open-minded if we're monetizing their content in new ways?

Despite persistent disagreements, rights-holders and digital startups are finding more common ground.

The music business shows that good ideas can come from unlikely places.



During their FutureSound keynote, Loeb & Loeb partner **JOHN FRANKENHEIMER** (left) and SV Angel co-founder **RON CONWAY** discussed how music rights-holders and digital startup companies can work more closely together.

EARLY ACTION

Two leading players at the intersection of music and investment talk halo effects, Spotify, audience engagement and raw startups

Billboard's inaugural FutureSound conference began with Loeb & Loeb partner and chairman emeritus John Frankenheimer's engrossing keynote interview with SV Angel co-founder Ron Conway, an early investor in Napster, Google, Twitter and Foursquare. What follows are edited excerpts from their onstage conversation.

Frankenheimer: It seems as if there's more receptivity in the investment community to be involved with things involving music. Is there any particular reason you think that's starting to happen? Is it a halo effect from Spotify, or something else? Is there a sense that the music industry is perhaps more open to a dialogue?

Conway: Yes, finally there's this delayed reaction where I think the digital community and the music industry are working together. Steve Jobs moved the needle more dramatically than anyone, and then you have the birth of services like Pandora and then more recently Spotify. And even though it took a while for those companies to negotiate with the labels, the deals did happen. Those services are up and thriving and consumers love these services, so success breeds success.

I think [the Nov. 16 Google Music announcement] is very significant. I think there's a lot of optimism that you can build

billion-dollar industries by selling music digitally only.

The other way that I look at this is you have these services that Apple, Google, Amazon, Spotify and Pandora have [developed] and the analogy I'd like to make is [to] think of those as platforms. Those are platforms that consumers love; they love all those brand names. Now you're going to see a wave of applications that get developed on top of these platforms so that consumers can discover and curate in their interest area and go find music in the genre that they like.

You know how Facebook has an app society around it? These music sites are going to have an app society around them—building social media on top of these sites, building discovery and curation. And this could be thousands of companies.

Frankenheimer: While it's good to talk about socialization and curation, people in the music industry are interested in monetization. They are very focused on how this is going to benefit them. You see just the beginning seeds of some pushback even on Spotify, where certain artists and certain independent labels have started to pull out because they don't see the reward at the end of the day. Some of these are great ideas, they reach big audiences, but there doesn't seem to be a payout. One of the things that perhaps the in-

vestment and tech communities need to focus on is how to get to that monetization even sooner. It brings the music industry much more enthusiastically to the table. Do you see that in the conversations you're having with the young companies that come to you?

Conway: Yes, we do. But I think in the progression of the startups, they are smart to focus on building an audience and engagement first. The bigger that audience gets, the better. And then monetization will follow. Some of the most successful companies of this generation—and I'm thinking about Google, Facebook and Twitter—are companies that focused on building audience and engagement and then monetized it. The music industry and the tech industry have got to be patient and recognize that building audience and engagement really is important.

Frankenheimer: What you're going to hear from the music industry oftentimes is that until there is critical mass—an audience in sufficient numbers to get their attention—they don't even want to go through the process of licensing. We get a hundred of these every month and we can't discern which ones are good and which ones are going to be successful, so they need to go up to a certain level before we take them seriously.

Conway: My advice to the music industry would be yes, there's thousands of startups that are going to start in the next few years in the music space. I think the music industry should want to build a portfolio of what they think are the best startups where you grant the rights and in that case, become a partner of the company. I think that the startup should give the music industry equity so that if there's a payout someday, that becomes a liquidity path for the music industry. That's a good thing because then the interests are aligned.

You see all the big VC firms now are setting up mechanisms so that they can invest in startups—raw startups, too. The music industry needs to take a lesson from that and say, "Hey, we need to have a universal vehicle to allow these young companies to have access to the licensing." Make it a win-win.



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1 Participating in the FutureSound conference's Visionary Showcase were (from left) moderator **Karen Allen**, VP of client services at TAG Strategic; Bckstgr founder/CEO **Justin Jarvinen**; Track-Track.it founder **Phil McCarty**; Rexly co-founder/CEO **Joel Resnicow**; ThingLink chief marketing officer **Neil Vineberg**; and Music Mastermind co-founder/CEO **Matt Serletic**.

2 Discussing the experience of their respective companies during "Navigating the Startup Minefield" were (from left) Groovespark executive VP of strategic development **Paul Geller**, RootMusic founder/CEO **J Sider**, Headliner.fm founder/CEO **Mike More**, Mobile Roadie CEO **Michael Schneider** and DigitalMusic.org community manager **Antony Bruno**, who introduced the speakers.

3 Superfly Presents co-founder **Rick Farman** talked about the festival producer's efforts to build the Bonnaroo brand online.

4 Enjoying a FutureSound cocktail reception were (from left) Warner/Chappell Music synch business development manager **Cecilia Harvey**, Red Bull Records head of creative music licensing **Vince Quintero**, Warner Music Group senior director of digital strategy and business development **Yi Ping Ho** and WMG associate director of digital strategy and business development **Jessica Park**.

5 Attorney **Joy Teitel** (left) of Loeb & Loeb and Oliver & Sabec partner **Jacqueline Sabec**.

6 S-Curve Records founder/CEO **Steve Greenberg** (left) and We the Kings frontman **Travis Clark** demonstrated an interactive music video using technology developed by Israeli startup Interlude.

7 ReverbNation COO **Jed Carlson** (left), with Myxer founder/CEO **Myk Willis**, talked about how artists can connect with new fans on social networks.

8 **Kami Knake** (left) of Bckstgr and **Ruth Gonzalez** of 12 South Entertainment.

MAKING WEB RADIO PAY

Pandora CEO on the evolution of the company's business model

It's been a heady year for Pandora: It went public in June, expanded its presence in the automotive market and partnered with Austin-based music services provider DMX to launch a personalized radio service for businesses. In a keynote interview conducted by Billboard editorial director Bill Werde, Pandora CEO Joe Kennedy talked about the economics of Web radio. Following are edited excerpts.

Who do you consider your biggest competitors for advertising dollars?

Ultimately there are two pieces that you need as an ad-supported media company: the advertiser side and the consumer side. We're looking to take the time people have been spending listening to AM and FM and move that to Pandora. That means that most of the consumer time spent is going to come from FM—it's going to come from Clear Channel, CBS and players like that. Who we compete with for ad dollars is actually complicated. We compete for interactive digital advertising with Yahoo and AOL and all the other major players in interactive, and we also sell traditional radio advertisements—audio spots—and we're competing with Clear Channel and players like that.

Pandora had a valuable asset in the Music Genome Project. Describe the thinking that went into the company's decision to launch an Internet radio service from that asset.

By 2004, our dominant product was providing software for kiosks in brick-and-mortar music retailers.

You wisely got out of that situation.

That was not what we needed. If you're going to be a B2B provider, make sure the second "B" is healthy and growing. In a certain sense, when you're looking at a pivot or a turn or whatever you want to call it, it's actually nice to have that much clarity. Frequently if it's kind of going OK, then you argue, "Well, maybe I'm really on the right path and I just need to tweak it." The investors, led by Larry Marcus, who came in at that time said this intellectual property makes the most sense fueling a consumer service. The company is deeply rooted in enabling



Pandora CEO JOE KENNEDY (left) and Billboard editorial director BILL WERDE

people to discover and enjoy music that they love—so where's the market where those things can intersect in a powerful way? That's what eventually led us to radio. There were early efforts like LaunchCast that were exploring personalization, using the Internet to personalize radio. And we said, "This is a tremendous, tremendous market."

What did you learn from the last Copyright Royalty Board proceeding, and how will you approach the upcoming process?

We were not part of that proceeding. We were just getting going but the proceeding had already kind of taken off. Yahoo and AOL, the early leaders, were really the ones involved in that so we were really just watching from the sideline and obviously stunned when that decision came down [to raise Web radio royalty rates]. The thing that was different back then is that no one knew what Internet radio would look like when it grew up. The business model was incredibly nascent. It was a tough thing to look at because you really didn't know what the dynamics of the business would be. As we look forward to the next Internet radio CRB proceeding, I think the economics of the business will be pretty established—what's the model, how's it work, what are the costs, et cetera, and I think that alone is a basis to believe that there is going to be a rational answer out of all this.

The lack of statutory licensing rights in international markets has stopped you and other services from expanding overseas. Do you see a solution here?

We think it is a big miss. We know that there are consumers around the world that would enjoy listening to Pandora. We know that there are artists and labels that would like to be receiving royalties from that, artists that would like their music to be discovered. In many countries there have been collection societies for broadcast radio and slowly their remit is being broadened to cover Internet radio, but there's still a lot to work out.

Do you view Spotify as a major competitor?

No. If you look back at the pre-digital era, there were record stores and there was radio. Though many things will change, the fundamentals will remain. There will be very substantial periods of time when consumers will want someone else to play DJ where the model will be ad-supported free. And there's times when, you know, "I've just got to hear this track." •••

WHAT PEOPLE SAID

HOT STARTUPS

AIRTIME
"It's the next level of how people are going to meet and relate to each other."
—Daniel Glass, founder, Glassnote Entertainment Group

ROOTMUSIC
"It's simple to use, they've got independent artists, they've got major artists, they do everything."
—Ken Glaser, VP of sales, Alliance Entertainment

MUSICMASTERMIND
"It allows people to express through music how they feel. I'm excited to see what comes out of it."
—Robert Allen, former Universal Music Publishing Group senior VP/head of business and legal affairs

HOT STARTUP EXECUTIVES

THE ECHO NEST CEO JIM LUCCHESI
"He has incredible perspective, creating the necessary esprit de corps."
—Jon Vanhala, senior VP of digital, brand integration and new business for Universal Republic and Island Def Jam Music Group

SONGKICK CO-FOUNDER IAN HOGARTH; TOPSPIN CEO IAN ROGERS
"Ian Rogers uniquely understands the traditional music business and the artist business, in addition to being a technology guru. Ian Hogarth has a very focused, special vision to merge the live experience and social."
—John Boyle, owner, BAM Group

HOT LABEL EXECUTIVES

JON VANHALA, SENIOR VP OF DIGITAL, BRAND INTEGRATION AND NEW BUSINESS FOR UNIVERSAL REPUBLIC AND ISLAND DEF JAM MUSIC GROUP
"If I wanted to know something about the digital world and going forward, I'd go to Jon."
—Stephen Warner, partner, Third Wave Productions

"He's one of a set of people who's a great guy, honest and looking out for the interests of all partners."
—Jason Asbahr, CEO, Monstrous

SONY MUSIC ENTERTAINMENT EXECUTIVE VP OF GLOBAL DIGITAL BUSINESS MICHAEL PAULL
"He has a lot of good ideas about integrations, what services will be more important."
—Music startup executive

S-CURVE RECORDS FOUNDER STEVE GREENBERG
"He pushes the envelope... He's on both sides—the industry side and the tech side."
—Music startup executive

RDIO
"I love it as a fan and as a label."
—Dan Koplowitz, founder, Friendly Fire Recordings

BY THE DOCK OF THE BAY

Top music, startup executives converged at Billboard's FutureSound conference in San Francisco



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1 Negotiating music rights was the subject of an animated discussion that included Merlin CEO Charles Caldas, Smule co-founder/CEO Jeff Smith, Tunewiki CEO Larry Goldberg, former Universal Music Publishing Group senior VP/head of business and legal affairs Robert Allen and MOG founder/CEO David Hyman.

2 Jon Vanhala (left), senior VP of digital, brand integration and new business for Universal Republic and Island Def Jam Music Group, clowns around with Echo Nest CEO Jim Lucchese.



3 TIPS FOR MUSIC ENTREPRENEURS

J Sider, founder/CEO of BandPage developer RootMusic, took the FutureSound stage to share advice for creatives looking to turn a music-related concept into a business.

1. HOW TO TALK TO MANAGERS AND LABELS

Make sure you're bringing value when you have the opportunity to talk to a manager or a label. It's important you understand that they're super busy, don't have much time. Every day they get hit up with all kinds of new concepts and ideas. It's important when you have that moment that you're providing real value. To get started, make the product and give it to your friends or musicians you know and work on building it up from there. And as you create case studies around those, then present to managers and labels. That's what we did, and we got a little bit of press. Ryan Chisholm [of Bill Silva Entertainment] read the press. He works with Christina Perri and Jason Mraz. We were in our living room when he called me up and I was like, "Sweet, our first big call!" It was because we had slowly built it up to something that was a working product that showed value and created interest. We continued to work together and he gave feedback so we could make the product much, much better, which then led to other relationships and growing it from there.

2. HOW TO APPROACH INVESTORS

Make sure you're trying a bunch of different things before you place your bet on this one thing and you try to convince everybody of it. Iterate on that product. Watch what works and what doesn't. Then you go to these folks—whether that's a friend-of-the-family round or a series A—and grow from there. But don't feel like you need right upfront to get all that money to get started. Just take the first few steps and get going. Another great way to get conversations going [with potential investors] is don't go to them saying that you're wanting all this cash, but that you're looking for advisers and you're looking just to get feedback and keep in touch with them. One of the guys I first met when I got here was Larry Marcus [of Walden Venture Capital], who's a great investor and a great person in this particular space, and that's how we started working together in the very beginning. Now he's on our board and an incredible asset to the company.

3. HOW TO GET TO MARKET FASTER

When you start out, you have this massive idea about what you're going to build and you try to explain it to everybody and put it out there. Know that right off the bat, that it's going to be very difficult to build out this huge platform, so you need to look at integrating. There are great tech companies that you can integrate with, whether that's streaming providers or show listings—whatever it is, make sure that you're resourceful and you're focusing only on what you need to do to get the product out there. A lot of times there will be other folks that are iterating faster and integrating with a partner, so therefore getting to the market before you do with your product. The way we did that was integrating with SoundCloud for music. We integrated with Topspin to allow people to merchandise directly through Facebook. Bandsintown, SonicLiving, Songkick for show dates. At the end of the day, if you're an up-and-coming entrepreneur and trying to start up a company, always make sure that you're focused on exactly what value you can bring and present it at the right time.



3 Assn. of Independent Music Publishers president **Richard Feldman** (far right) with executives from Source Audio, including (from right) VP of product development **Andrew Harding**; Harding's wife, **Jennifer Miller**; CEO **Geoff Grotz**; and VP of sales and business development **Dan Korobkin**.



4 Relaxing during a Nov. 17 FutureSound reception were Billboard publisher **Lisa Ryan Howard**, Glassnote Entertainment Group founder **Daniel Glass**, Fuse senior VP **Liana Huth Farnham** and Billboard associate publisher **Tommy Page**.



5 Loeb & Loeb partner **Kenneth Krauss** (left) with former longtime EMI executive **Rupert Perry**.



6 Topspin CEO **Ian Rogers** (left) conducted a keynote interview with Turntable.fm co-founder **Seth Goldstein** about the latter's plans to grow his business.



7 Sharing their sometimes pointed takes on music licensing issues were (from left) National Music Publishers' Assn. president/CEO **David Israelite**, Muve Music GM **Jeff Toig**, Music Reports Inc. senior VP of business affairs and business development **Les Watkins** and Wolfgang's Vault CEO **Bill Sagan**.

8 Fuse senior VP of marketing and digital **Joe Marchese** (right) moderated a discussion about the socialization of music with SoundTracking founder/CEO **Steve Jang** (left) and Twitter director of platform **Ryan Sarver**.

Hi, Hate

Targeted by critics, but embraced on the road and on the charts—Canada's Nickelback returns

BY GARY GRAFF



ers!



It's been a challenging fall for Nickelback.

As the Canadian quartet prepared for the Nov. 21 release of its seventh album, *Here and Now* (Roadrunner Records), the band was named the No. 1 musical turn-off in a poll conducted by Tastebuds.fm, and found itself the target of an online petition seeking to have it removed from a halftime performance at the Detroit Lions' annual Thanksgiving football game. Launched by a Michigan music fan, the online petition drew more than 40,000 signatures and international attention.

But the band remained unfazed, and played the Thanksgiving Day game anyway.

"We get that all the time. We've never really been a critics' darling or anything like that," says frontman Chad Kroeger, who formed Nickelback in 1995 in Hanna, Alberta, with his brother Mike on bass and guitarist Ryan Peake. Drummer Daniel Adair joined in 2005. "The people speak. We sell a lot of records and fill a lot of arenas, and we don't hear many complaints."

The statistics certainly bear Kroeger out. Nickelback has sold more than 50 million albums worldwide, according to the label, and the band's last four releases have debuted in the top 10 of the Billboard 200—and at No. 1 in its homeland. Add 17 top 10 mainstream and alternative rock hits, 11 of which have also made the top 10 at adult top 40, and you have a durability and consistency rarely seen anymore.

Here and Now finds the band getting "back to basics," Kroeger says, following 2008's triple-platinum *Dark Horse*. "This isn't our *The Wall* or anything like that," he adds. "This is just four guys jumping back in the studio to write and record 11 new songs and make sure each one of them gets as much attention as they need."

Working with Roadrunner, the group launched *Here and Now* with two singles—the rowdy, hard-rocking "Bottoms Up," which is already a top five hit at mainstream rock, and the more melodic, socially conscious "When We Stand Together," which is top 15 on the Adult Top 40 chart. They've sold a combined 245,000 copies, according to Nielsen SoundScan.

"We thought, 'Why not do it all at one time—a song to please the rock fans and a pop song for that

side—and get the train rolling, make two videos and two campaigns and build it up," says manager Bryan Coleman of Union Entertainment Group. "It's maybe the only band out there that can really do that, successfully, on a major scale."

"Most people assumed this is something they'd done all along, throughout the band's career," Roadrunner president Jonas Nachsin says. "They're surprised it hadn't been done before, but it's the result of over a decade-long career of having so many hits at these formats."

Nickelback is gearing up for a busy period around *Here and Now's* release. It performed on "Jimmy Kimmel Live!" on Nov. 22 and is set to make an appearance on the WWE's "Tribute to the Troops,"

which airs Dec. 13 on USA and Dec. 17 on NBC. The band will also appear during halftime at the 99th Grey Cup Canadian Football League championship in Vancouver, which will air on TSN and RDS in Canada.

Roadrunner senior VP of marketing and creative services Madelyn Scarpulla says that online, *Here and Now* will "have comprehensive visibility via multiple third-party partners and extensive online advertising." That includes a widget that'll let album buyers access exclusive online content, a custom Facebook app for "Bottoms Up" and a Gold Marketing Pack on Spotify. iTunes also began streaming the album on Nov. 15.

The two-prong radio release will carry over to online and traditional ad campaigns, including TV and radio spots, outdoor billboards and lifestyle and event marketing as seen in Thanksgiving parades in the United States and at movie theaters and malls on Black Friday.

Nickelback's tour, meanwhile, will wait until the spring. "We're trying to go a few singles deep, possibly three or four, before we go out," Kroeger says. "We want to make sure there's familiarity. We don't want to be that band that everybody comes to hear all their favorites, and when there's a new one they all run up to the concourse to get a beer."

Also looming on the horizon is Nickelback's future recording home. The group signed a 360 deal with Live Nation in 2008, and *Here and Now* is the final studio effort under its deal with Roadrunner. "Roadrunner has been an amazing partner for 12 years," Coleman says. "We have a great relationship and may continue that . . . but we need to see how the landscape looks and test the free-agent market."

Nachsin says Roadrunner will release a Nickelback greatest hits album "at some point" and plans to make a hard push to keep the group in its stable. And part of that, he says, is making a solid push for *Here and Now*.

"We're approaching this album campaign like we would any other," Nachsin says. "We're highly motivated to promote and market this new album to the best of our abilities . . . and then we'll see what happens. The future is untold. We can only remain hopeful that it involves us in some capacity." ■■■

TEAM NICKELBACK

Album Title:

Here and Now

Label:

Roadrunner Records

Released:

Nov. 21

Management:

Bryan Coleman at Union Entertainment Group

Producers:

Nickelback, Joey Moi

A&R:

Ron Burman

Studio:

The Warehouse Studio, Vancouver

Publishing:

Arm Your Dillo (SOCAN, administered by Warner-Tamberlane/BMI)

Booking Agents:

Ralph James (Canada), Steve Kaul (U.S.) and Neil Warnock (Europe) at the Agency Group (@theagencygroup)

Upcoming TV:

"Tribute to the Troops" (USA Network, Dec. 13; NBC, Dec. 17)

Publicity:

Julie Lichtenstein at Roadrunner Records; Maureen O'Connor at Rogers & Cowan

Attorneys:

Jonathan Simkin at Simkin & Co.

Sites:

Nickelback.com, Facebook.com/nickelback, Myspace.com/nickelback

Tweets

@Nickelback, @TeamChadKroeger, @thedanieladair, @ryrypeake


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Calling the shots: JENNI RIVERA commands respect for her business savvy as well as her musical talent.

Jenni Rivera's path: from aspiring for success to inspiring millions of fans

BY JUSTINO ÁGUILA

More than a decade ago, Jenni Rivera was another budding singer making her way through the ranks of the regional Mexican music business. Some saw her potential, but others closed their doors on her and deemed her a novelty act.

Today, after years of career development, she's a major force in the regional Mexican genre. She's seizing opportunities beyond what anyone had imagined—and doing so on her own terms.

A case in point: On a cool night in September, Rivera was backstage at the Staples Center in Los Angeles doing what she does best: multitasking. She was moments away from making her way to the stage as the first female star in her genre to perform at the venue.

The success of the night rested heavily on her shoulders. But she remained focused and cool-headed as she balanced business matters, from signing checks to consulting with her team, while preparing for a milestone show in front of more than 13,000 enthusiastic fans.

In 2011, Rivera has more than proved that she's no sideline act. That sentiment is a far cry from a decade ago when some promoters passed her by and didn't see her potential.

"It was definitely discouraging for Jenni," says Pete Salgado, her longtime business manager. "As her team we kept reassuring her that she could make it in this business even when concert promoters didn't."

In some ways, those doubters pushed Rivera to work harder. But most important, she understood that her U.S. audience was bilingual, bicultural and growing. The Long Beach, Calif.-born performer knew that she needed to cater to them, stay accessible and let them see the real person behind the performer, from the mother struggling to raise a family to sometimes failing at love—all roles reflected in the songs that she sings.

"I've seen her cry in private," Salgado says of the pressures and disappointments of the early days. "But when it came time to come out to meet fans and members of the media, she did so looking like nothing was wrong. She's a fighter and she would never let anyone see her broken."

Today, Rivera, known as "the Diva of Banda," is calling the shots and making key business

The Diva Of Banda And Branding

decisions to strengthen her empire. She has sold more than 1 million albums in the United States, according to Nielsen SoundScan. Her 2009 release, *La Gran Señora*, has sold 112,000 units and reached No. 2 on Billboard's Top Latin Albums chart, and she's earned five top 10s on the list. On Nov. 22, she released two versions of the album *Joyas Prestadas*, one in pop and the other in banda.

In addition to her sales achievements, Rivera has a lucrative TV deal with NBC Universal's bilingual music cable network mun2, beauty and fragrance products, a clothing line, a radio show, a healthy touring schedule and a film, "Philly Brown," produced by Edward James Olmos, that's making its way to the 2012 Sundance Film Festival.

"She's very business-savvy, and she commands respect," AEG Live/GoldenVoice VP of Latin talent Rebeca Leon says. "But she also cares about her [business] partners. During her Staples concert we were part of the bigger picture to help promote the show, but she self-initiated a lot of that work herself. She figures out what she has to do to get somewhere and she does it."

Backstage at the concert, Leon looked more like a proud sister than an executive behind the scenes, supporting Rivera with last-minute details in a show filled with about 50 songs, along with guest stars Alejandra Guzman and Olga Tañon.

The night also brought great vocal demands, as Rivera performed songs ranging in genre from banda to norteño to pop and even ballads in English. The women in the audience dressed like Rivera, mouthed the lyrics to her inspiring songs and raised their fists into the air, nodding with approval.

"Jenni represents these women," Leon says. "They see something in her that's familiar. She's a regular girl, lives in English, sings in Spanish, and her music is about empowering women. She makes her fans want to lay down the law and not be afraid to be who they are. They see her struggles and that makes them believe in themselves."

Like some of her siblings (most notably narcocorrido artist Lupillo), Rivera has toured consistently for years, and her live portfolio keeps growing. In July 2009 she sold out two nights at Los Angeles' Nokia Theatre, grossing nearly \$1 million with attendance of more than 12,000, according to Billboard Boxscore. Since then she has continued to outdo herself by repeatedly selling out venues.

Proof that Rivera is connecting with her fans is evident on mun2, where earlier this year producers aired the reality show "I Love Jenni." More than 75% of the viewers were females aged 18-34, and the program attracted more than 3.5 million viewers, according to network officials. The show is returning for a second season, which is now in production for 2012.

"I Love Jenni" is the result of another successful reality program, "Jenni Rivera Presents Chiquis and Raq-C." The program features her daughter Chiquis, but a large part of the focus remains on Rivera. Plans to create more programming around Chiquis are in the works.

"Jenni is a power brand," Telemundo Communications COO Jackie Hernandez says. "And she's expanding. She's real. What you see is what



All in the family: JENNI RIVERA (center) with her TV family from "I Love Jenni." From left are her granddaughter JAYLA; children JACKIE, MIKEY and JOHNNY; husband Esteban; and daughters JANNEY "CHIKUIS" and JENICKA; inset: with "Chiquis & Raq-C" co-stars Chiquis (right) and RAQUEL "RAQ-C" CORDOVA; below: PEDRO RIVERA (right) with daughter Jenni and son LUPILLO RIVERA at the 2008 Latin Grammy Awards.

you get, and that's what everybody responds to and celebrates. She loves life, family, culture and music, and it's very clear that she follows her passion with full force."

Mun2 renewed Rivera's contract recently in an unprecedented multimillion-dollar commitment, according to Salgado, who is also a producer for her mun2 shows.

For mun2 VP of programming Flavio Morales, knowing Rivera for more than a decade has meant seeing her grow as a performer who clearly knows firsthand what it takes to maneuver through business meetings without losing track of what brought her stardom: her loyal fans and the music that has made her a household name among Mexican Americans.

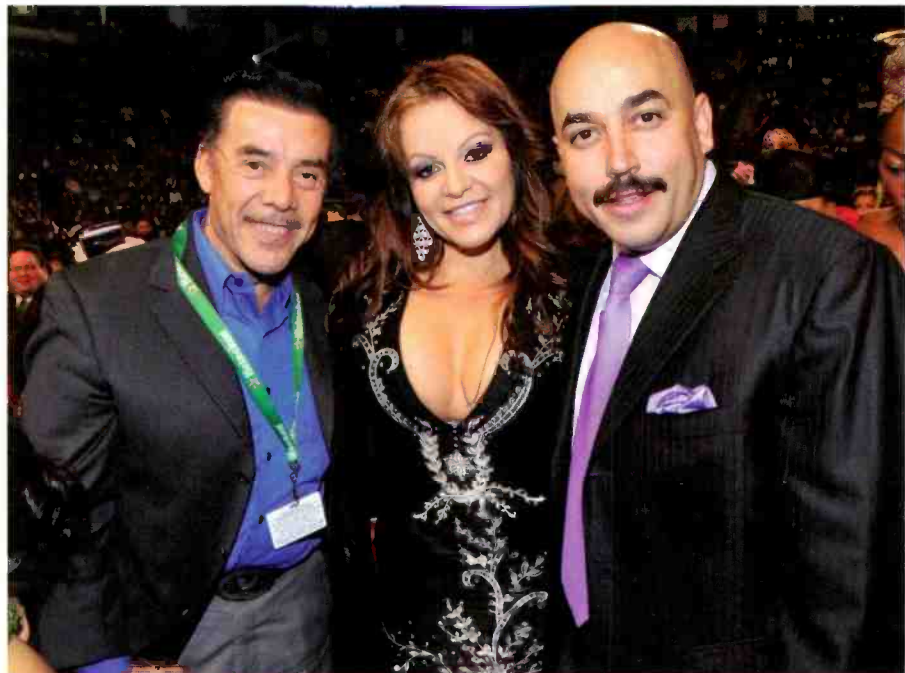
"She's [also] going beyond Mexican fans," Morales says. "But a big part of her success is that she knows her audience well."

To make his point, Morales refers to a time during the production of the first season of "I Love Jenni" when Rivera called a camera crew to her home to film her cleaning. Producers thought it was an odd request, but then the magic happened.

"When she was cleaning her son Johnny's room, she found letters to his deceased father and Jenni shared that with us," Morales says. "It was part of a bigger universal message that makes her Jenni."

That transparency is a big part of Rivera's story, which began early in her life when she and her siblings worked at her father Pedro Rivera's label, Cintas Acuadrio, founded in the mid-'80s. That was where she learned about the music business before she even stepped into a recording studio—along with such survival practices as keeping ownership of her master recordings.

But getting airplay wasn't easy. Rivera and her father knocked on doors until people played her music, most notably KBUE (La Que Buena) Los Angeles.



Rivera is known for her loyalty, according to Salgado, who says that when her contract with Universal Music Latin Entertainment was up in early 2011, the singer received calls from other labels. "At the time we had so many different offers," he says, "but she's loyal and has been like that through the years. When it came time to renew with Universal she said the label was her home and wanted to stay there."

Gustavo Lopez, UMLE executive VP of brand partnerships, business development and digital, says Rivera's straightforward manner makes her likable. He recalls that several years ago she had a question about why her albums weren't stocked at a particular retail store.

"Up to that point I had never had an artist call me to ask why their product wasn't located

at a store," Lopez says. "Jenni can be tough, but in a loving way. She'll say you totally fucked up, but she'll say she still loves you and then she'll tell you to go fix the problem."

Olmos says he personally asked Rivera to appear in "Philly Brown," a story about a young female hip-hop artist (played by Gina Rodriguez) who has a mother (Rivera) in prison.

"This is the first time she has been in a film and she performed from the heart," Olmos says. "Jenni and Gina eat up the screen, and when they're together—oh, my God. It's amazing."

Olmos says that Rivera has made sacrifices in her life to attain this level of success.

"She deserves it," Olmos says. "She's been thrown many curveballs in life. I'm very proud of her. As an artist she's quite stunning and well-rounded."

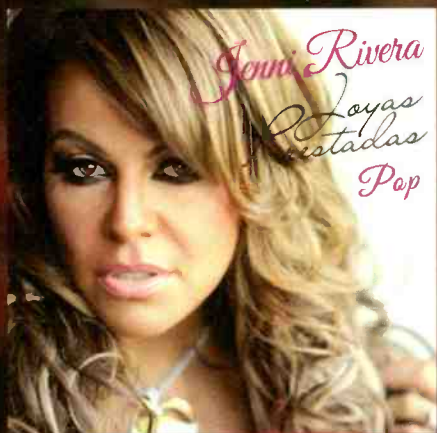
*Fonovisa/Universal Music Latin Entertainment
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Jenni Rivera

for Billboard's well-deserved tribute, and to present the singer's new groundbreaking albums

Joyas Prestadas

recorded in both Pop & Banda genres.



Determined:
"Adversity and
struggles ended
up being my
blessing," JENNI
RIVERA says.

'I Bring My Life Onto The Stage'

Jenni Rivera reflects on a career
of struggle and triumph

BY GRACE BASTIDAS

When the inaugural Billboard Mexican Music Awards launched in October, the star of the show was banda queen Jenni Rivera.

Not only did she take home the artist of the year award, but the Long Beach, Calif., native was also honored with the El Premio de la Estrella accolade for her achievements as a philanthropist and entrepreneur.

Lauded for her professionalism during the awards show, the singer/songwriter has always stood out among the macho cowboys of norteño music. After all, it's been more than a decade since she became an artist just to prove to naysayers that she was capable of putting her own stamp on the male-dominated genre. And she did just that by refusing to play the stereotypical

submissive female, instead casting herself as an outspoken, tequila-imbibing feminist.

Needless to say, earning the respect of her peers and critics was a challenge. Not even her famous last name—her father, Pedro Rivera, founded the record label Cintas Acuario, and her Grammy Award-winning brother Lupillo Rivera was already on his way to becoming a narcocorrido icon—could convince detractors.

The fans, though, came easier. Having always identified with the hardworking woman behind the marquee lights, they've helped make her a regional Mexican superstar, according to her label. Multiple platinum and gold records hang in her San Fernando Valley mansion.

What's more, her devoted followers have helped her blaze new **continued on >>p32**



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Jenni
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from >>p30 trails as a live performer: In Los Angeles, she is the first female banda artist to sell out the Gibson Amphitheatre (2006), the first Latin artist to sell out the Nokia Theatre (2009) and the first female regional Mexican artist to headline the Staples Center (2011).

All this success has come with its share of drama both on and off the stage. Infidelity, domestic abuse, arrests—Rivera has been through it. And while these trials and tribulations are regular gossip magazine fodder, they have also served as inspiration for her heartfelt lyrics and raw performances. The key to Rivera's longevity has always been her authenticity, from the moment she first grabbed a microphone as a divorced mother of three trying to pay the bills to her present-day status as a multi-hyphenated performer who is really a businesswoman at heart.

Now, she is attempting to conquer a new legion of listeners with her latest studio album, *Joyas Prestadas* (Fonovisa/Universal). For the double-disc collection, she reinterpreted the ballads of such '80s sirens as Lupita D'Alessio and Rocio Durcal as both pop and banda songs. The first single, "Basta Ya," a collaboration with legendary crooner Marco Antonio Solís, has reached No. 24 on the Hot Latin Songs chart.

Rivera reflects candidly on her roller-coaster ride to stardom, talking about her struggles along the way, the fears that come with touring border towns, the burning desire to be the Mexican-American Oprah Winfrey and why early

retirement may be on the horizon.

How would you sum up your career now?

I've been recording since 1993. It was a hobby for six of those years. In 1999, I decided to do it full time and take it seriously. When I started getting so many haters and closed doors, I decided to prove that it could be done. I was a divorced single mother of three at the time and a size 12—not your typical model artist that labels feel work for the music industry.

There were so many no's because of my age, how I looked and because I decided to enter a male-dominated genre. They thought that I was crazy.

The adversity and struggles ended up being my blessing. That is where my following came from. My fans would say, "She's really like us. She looks like us. She talks like us. She acts like us. She goes through what we go through." Here I am 13 years later.

What attracted you to the norteño genre?

That's the first music that I listened to. Not just norteño, but mariachi. Mexican music runs through my veins. I loved it. Growing up, my father didn't allow us to listen to English music at home. That's all I heard. I had no choice. As I got older, banda started coming in and I started liking it.

We had our own music stands in the local swap meets. We sold cassette tapes at the time, and that's how we made a living. We stepped it



Gala gal: JENNI RIVERA takes the stage at Univision's 2010 Premio Lo Nuestro a La Musica Latina Awards at Miami's American Airlines Arena.

up a bit when my father opened his own record store and eventually started his own record label.

Do you remember your first performance in front of an audience?

The first time I got onstage was in 1993, a few months after the father of my first three children

and I had separated. We had been together since I was 15. Because of domestic violence and other issues in our relationship, I got the courage to leave him. When we split up, my friends picked me up and took me to a nightclub called El Rancho Grande in Carson, Calif.

That's the night I discovered tequila. A sin-

Besides sharing the great honor of being your friend, I have seen how you have conquered your dreams and have faced life with your faith at heart. You have an exceptional and admirable capability of transmitting love, compassion, joy, and hope into peoples lives while asking nothing in return and for that I celebrate you.

Your #1 fan and friend,

Elena Jimenez





RODRIGO VARELA/WIREIMAGE.COM

gle mother that had never gone out before, in a nightclub with tequila, wasn't a good mix. My friends dared me to go onstage and sing. I was a little tipsy and sang "Las Nieves de Enero" by Chalino Sanchez, who had passed away close to a year before. After I was done, all the other drunken people applauded me. I liked it. Since

my dad wanted me to be an artist, I figured he already had a record label; maybe I could have access to the musicians and the studio. That's when I started recording.

It must have been tough to pursue a singing career as a single mom.

I had no choice but to work hard. I was a straight-A student, went to college, and I loved business. I never thought I was going to be a singer myself. It came accidentally. When I started getting called for events at local nightclubs, I'd leave the kids with the babysitter and go work and make \$100. All I wanted to do was bring cheese, tortillas, beans and whatever else I could get for the refrigerator.

What challenges did you face at first?

It's a male-dominated genre. It was hard knocking on those doors to get my music played. One radio programmer in L.A., the meanest son of a bitch in the world, threw my CD in the trash right in my face. I'm glad I went through that because it gave me the gas to keep on going. It made me say, "One day, I'll prove to this guy that I can make it."

When did you start writing your own music?

I wrote my first corrido, "La Chacalosa," in 1994. I was telling a story about a female drug dealer that learned the business from her father. At that time, corridos were hardcore. I figured if I'm the only female that's going to sing one, it's going to attract attention. People

still love it to this day.

Did writing come easy to you?

My inspiration is always what I think my fans want to listen to. I often write about social problems. If I'm not going through it or I haven't gone through it, I want to make sure it touches someone. That's what I base my music on. I'm really in touch with my fans. Through their emails, letters and stories is how I decide what music I'm going to perform.

In 1999, you switched from Sony to Fonovisa/Universal. How was that change significant?

It was very big. At that time Sony was very successful and had a long list of artists that were more successful than me, regional Mexican musicians like my brother [Lupillo Rivera] and other artists that my father had licensed out to them. I needed to get out of there and go somewhere that I could get more attention. I gave Fonovisa the album *Que Me Entieren Con la Banda* [which contained the single "Las Malandrinas"], and they were the ones that marketed it.

"Las Malandrinas" became a huge hit.

"Malandrinas" means "bad girls," but not bad in a negative way. I wrote it in homage to my female fans. The type of girls that go clubbing, drink tequila and stand up for themselves. The song blew up. People became interested. That's when Jenni Rivera the artist was actually born.

What better way to attract attention than to females? I am a female. I know all about us. There are more females in the world than men. I always thought that was the market to go after. Those are the buyers and the people who understand me. That's why I continue to write songs like that.

Are you a malandrina?

Always have been since I was in school. I'm the top malandrina!

You scored your second hit with "Mi Querida Socia" from the Latin Grammy Award-nominated album *Dejate Amar*. Did it feel like you had arrived?

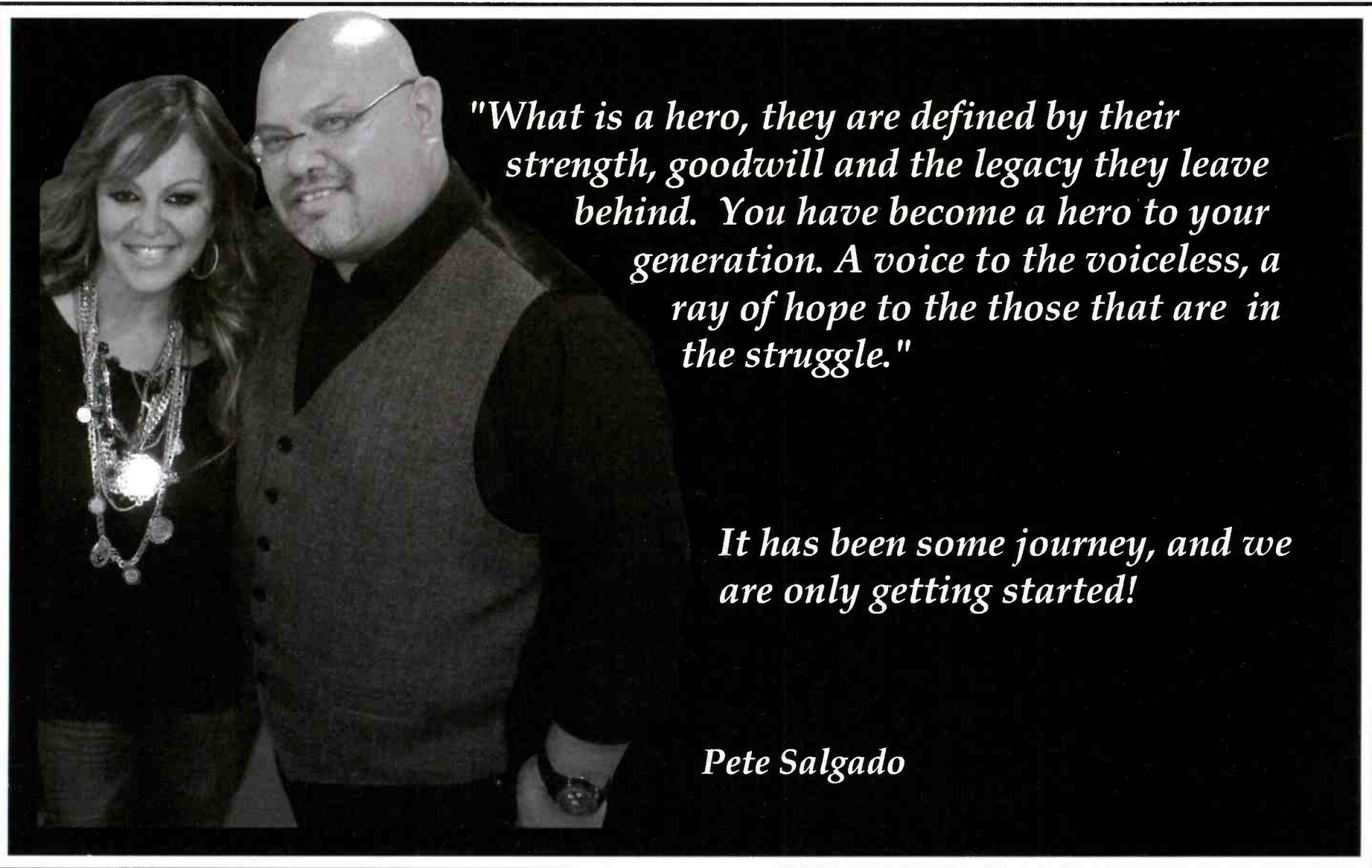
I started playing more across the U.S. I thought, "I could do this for a bit longer." And then it just snowballed from there and got bigger and bigger.

In 2007, you sang about your crazy life in the autobiographical album *Mi Vida Loca*.

That was more of Jenni telling her story through music. My life has been so put out there by the media that I figured I might as well put it out there myself, in my own words and through my music. I wanted to clear up speculations about my private life.

You've dealt with more than your share of drama. How has that shaped your career?

I always try to put a positive spin [on it] no matter how difficult the situation, criticism or scandal



"What is a hero, they are defined by their strength, goodwill and the legacy they leave behind. You have become a hero to your generation. A voice to the voiceless, a ray of hope to the those that are in the struggle."

It has been some journey, and we are only getting started!

Pete Salgado

Diva de La Banda!

Te queremos, te apoyamos,
y celebramos tu éxito.



Que sigan muchos más!!

Lili Estefan
y
Raúl de Molina



Backstage boost: **JENNI RIVERA** (center) is feted before a Sept. 3 show at Los Angeles' Staples Center by (from left) AEG Live's **RICK MUELLER**, the Staple Center's **CHRISTY BUTCHER**, AEG Live's **REBECA LEON**, radio host **PEPE GARZA** and Liberman Broadcasting's **EDDIE DE LEON** and **RAQUENELLE VILLARREAL**.

may be. Why am I going through this? What have I done wrong? What have I done right? How am I going to learn from it and how is my following going to learn from it? It molded me as a woman to be able to put up with adversity. Since my music and my onstage persona is 80% of the woman in me, then obviously it has to shape my career as well. I bring a lot of my life onto the stage. Something like "La Chacalosa," which is fiction, would be part of the 20% that doesn't apply to the reality of my life. But everything else—my divorces, the sexual abuse on my children, having to pay spousal support—it shapes the woman, the artist and the music I'm going to perform.

Jenni, the performer, loves to drink tequila and cuss onstage. Is that part of the act?

People love to see that I'm as normal as they are. They think that it's a big deal and an honor for their artist to take a shot with them. As for the cussing, I've tried to tone it down as much as I can, but when I do it, it's to make my audience laugh. But mainly it's to show that I am accessible. I am just like you. Not better.

Speaking of fans, you've had a few run-ins with disrespectful audience members and were arrested for hitting one with a microphone in 2008. Does your own reaction surprise you?

Just because I'm 42 years old does not mean that I'm not going to make mistakes. We all become upset when we're attacked in a negative way, especially at work when you're trying to support your kids. I'm the first one to admit that things can be done in a different way.

Is the banda audience a bit more rowdy?

Our music is so passionate and heartfelt that it goes line and line with alcohol. You listen to our concerts and take a couple of shots of tequila. And alcohol makes everyone act differently. That's when some people go the other way and instead of applauding, they do dumb things.

You've played Juarez and other Mexican border towns plagued by violence. It has to be scary.

Obviously, I've heard all the stories. A lot of my friends, colleagues in the business, have been kidnapped or murdered or whatever. You do think anything can happen. The best thing

that I can do is pray and ask God to give me grace while I'm onstage and get me safely back home. There's not much that I can do. I have my security team in Mexico, but otherwise I'm pretty simple when it comes to traveling.

Simple? Isn't your nickname "la Diva de la Banda"? Yet you're always so down to earth.

It depends on what you [think] the term "diva" means. To many people, diva means you're hard to please. To me a diva is someone that works hard to be at the top of her game.

Speaking of that, you started producing your own work with 2008's Jenni. How did that change your career?

I've always chosen and controlled my own music. I began producing in 2008 because the day will come when Jenni will not want to record music, and I want to prove to future artists that I can produce them. I can be known as a producer and be in the music industry in that way. That's why I began doing it, so that the title was there and it was my production.

In 2009, you took a break from banda and put out the ranchera album *La Gran Señora*.

That was very daring, and it marked my career in a positive way. I had been successful with banda for so long that people said, "Why do you want to fix what's not broken?" But I wanted to grow. Believe it or not, banda is more limited. The people that listen to banda will listen to mariachi if they find a good album that they feel is worth buying, but there are certain nationalities that will listen to mariachi and not banda. Those were the people that I was going after.

Commercializing a ranchera album is much harder. There had not been a successful female mariachi artist in a long time. It was a big risk, but it was a risk that I was willing to take. *La Gran Señora* ended up being the biggest-selling [regional Mexican] album of 2010.

You already had the blessing of ranchera icon Vicente Fernandez.

I have pictures of him carrying me when I was 4 years old onstage at the Million Dollar Theater here in L.A. I'm such a fan of his. One day [in 2007] I went to one of his concerts and he recognized me and asked me to sing with him. He loved to watch me **continued on >>p36**

*"To your fans you are a star,
to me you are my universe"*

Love your husband

Esteban



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Jenni Rivera

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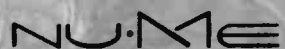


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**BILLBOARD MEXICAN
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 NU·ME



Family affair: JENNI RIVERA is joined onstage by her brother LUPILLO RIVERA at the 2008 Latin Grammy Awards.

from >>p34 sing while he smoked a cigarette and took a tequila shot.

The next day he was interviewed on a radio station here in L.A. and they asked him about inviting me onstage, and he said, "I love the way she sings. She is a complete artist all around." When I heard those words I was driving and had to park on the side of the freeway just to listen to this and cry. For him to support my music and always have something positive to say, that's a blessing.

For your new album, the double CD *Joyas Prestadas*, you're reinterpreting anthems by '80s singers like Rocio Jurado and Ednita Nazario, as both ballads and pop songs. What are your goals for this album?

I listened to those songs as a teenager and never imagined I would be recording them one day. The plan with the banda is to keep the audience that I have now, but extend it with the pop. That's the goal: to reach my people and acquire more.

Is a crossover into the Anglo market part of the dream?

I don't know if I would be willing to struggle in a general market and go mainstream. Before I retire, I would like to do an English-language country album. I love the storytelling in country songs. I think it goes hand in hand with what I do now, but in another language. I love Gretchen Wilson. I'd probably pee my pants if I met Brad Paisley, Patsy Cline, Dolly Parton. I'm that type of chick.

It's not the first time you've mentioned retiring.

I'm a woman of goals and accomplishments. I've accomplished a whole lot in my music career. Now my heart is set on having a TV and radio show. I want to be able to talk to the people that love me and get paid for it. I want to be the Mexican-American Oprah Winfrey. That's what my goal has always been.

You're on your way. You recently launched a four-hour radio program called "Contacto Directo Con Jenni Rivera." That's a lot of time to fill.

I'm a communicator. I want to touch different subjects—relationship problems, social issues, immigration, gossip—whatever people are going through. I want them to hear firsthand how I feel. Plus, I get to play music and clear up gossip about myself. It goes by quickly.

We have a segment called "Que Haria Jenni"—what would Jenni do in my situation? I have a forgiveness section. If there's somebody that you hurt, we can connect you to that person and smooth everything out so that you guys can be friends, lovers, business associates or whatever. I want to do positive things for my people.

You have so many different businesses—fragrances, jeans, sportswear, cosmetics and soon hair products. Do you consider yourself more of a musician or a businesswoman?

I am more of a businesswoman. That's what I've always been. Since I was a little girl, I'd find something to sell to make some extra change, and that continues. Singing is my job. I will always be a businesswoman, but not always an artist, a musician.

Is there anything else you want to accomplish?

I'm satisfied. I'm living a true Mexican-American dream. That's the story I want to tell through my autobiography, which will hopefully be done soon. I want to inspire other human beings.

It's a dream that didn't come easy.

I wasn't born with a silver spoon in my mouth. My parents were immigrants. They were pregnant with me when they crossed the border illegally. I was the first one born in the United States. They came to this country to give my brothers a better life and here they were pregnant with me. My mom was very honest when she told me, "Mija, I tried all kinds of home remedies for you not to be born, but you were a survivor since then." When she told me that I refused to exit her body that just gave me more power. I've been a survivor ever since I was in my mother's womb—and I will continue till the end.



THE NEW STYLE
Korn, Skrillex team
for dubstep set



YOU GOTTA BELIEVE
Hot Chelle Rae gets
even hotter



LIKE A ROCK
Bob Segers talks new
collection, new music



COMES ALIVE
"The Voice" artist
Frampton's solo debut



COLD FRONT
Snow Patrol bows big
in U.K., preps for U.S.

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MUSIC



Band of brothers:
THE ROOTS

HIP-HOP BY KEITH MURPHY

Things Also Come Together The Roots go concept on new album 'undun'

Admir "Questlove" Thompson had finally reached his breaking point. It was during an early-2011 recording session for the Roots' new album, *undun*, when the drummer of the acclaimed Philadelphia hip-hop band stormed out of the troop's recording studio. At issue? Thompson's meticulous percussive work on an early version of the group's somber first single, "Make My," was rejected by his fellow members. Cue blow-up.

"I worked so hard on the drums alone for a month and I presented it and they just told me, 'Thumbs down,'" the usually affable Thompson recalls. "And I'm like, 'What?' I instantly said, 'I quit.' I left for three weeks. I didn't show up to the studio. I went to the movies. I went out on DJ gigs. I'm telling the guys in the band, 'I'm not coming back . . . fuck y'all.' But then I started to think, 'If [MC] Tariq ['Black Thought' Trotter] can write a verse 15 times in a row and not complain, I can do the same.'"

Through the years Trotter has gained a reputation as the most uncompromising Roots member. But like Thompson, he had to leave his comfort zone throughout much of the recording for *undun*, the Grammy Award-winning act's 13th set, due Dec. 6 on Def Jam. For Trotter, writing within the parameters of a 10-song concept album that begins with the 1999 shooting death of lead character Redford Stevens was an exercise in patience. He says that everyone—including the album's roster of guest MCs, such as Mississippi rapper Big K.R.I.T. and longtime Roots

affiliates Dice Raw, Phonte and P.O.R.N.—were subjected to endless rewrites in order to stay on topic.

"I could actually put out an album called *undun*—rough draft," Trotter says with a chuckle. "There were some good lyrics that we thought of and wanted to contribute to the album, but it would have strayed away from the overall topic. I submitted my lyrics to Richard Nichols, the editor and executive producer of this record, and he would manipulate my words so they would fit into the concept. It was more of a challenge to stick to the script."

Sticking to the script is something the Roots have largely avoided throughout their 20-year run. "The artistic freedom that we fought so hard for during our career has allowed us to become a prestige act as opposed to just being a 'Hey, this is our third album' type group," Thompson says of his band's improbable run.

And the Roots are still rolling the dice. Thompson points to the group's use of orchestral arrangements on *undun*, an idea he introduced to the band while he was collaborating with an ensemble of classical musicians for an April performance at the Philadelphia International Festival of the Arts.

"Most of the string players we used on this album were from the same orchestra that I worked with on orchestral projects like the 'Philly-Paris Lockdown,'" he says. "I feel like we are at the point now where the label respects what we do and there's not any pressure to get our music on '106 & Park' or beat out

Adele for the top of the charts."

Indeed, when the eight-piece band released its 1993 jazz-inflected independent debut, *Organix*, the group was an East Coast hip-hop aberration in the sample-heavy era of A Tribe Called Quest, Gang Starr and the Wu-Tang Clan. Even with its fiery MC attack and Thompson's boom-bap production sensibilities, many observers considered the act a novelty. But after a run of critically acclaimed projects highlighted by 1995's *Do You Want More?!!!!* (No. 22 on Billboard's Top R&B/Hip-Hop Albums chart), 1996's *Illadelph Halflife* (No. 21, Billboard 200), 1999's *Things Fall Apart* (No. 4, Billboard 200) and 2010's *How I Got Over* (No. 6, Billboard 200), hip-hop's first official band more than survived. Through its continued success, the Roots created an alternate rap universe that would go on to influence everyone from Common to the late J Dilla.

High-profile gigs backing icons like Jay-Z and Eminem, along with Thompson's production work for D'Angelo, John Legend, Al Green and Betty Wright, further established the group's mainstream presence. Then, in 2008, NBC's "Late Night With Jimmy Fallon" hired the Roots as the show's house band, a slot that Thompson credits with making the group a dramatically tighter outfit—a factor that he says can be heard on *undun*.

"Being on [Fallon] has made us all better songwriters, better musicians and better producers," he says of the group. "I believe people will hear that dedication on the new album." ■■■

Nostalgia, ultra. For real: After postponing his first New York show two weeks ago due to illness (and debuting new material onstage in London), **Odd Future** affiliate and **Def Jam** crooner **Frank Ocean** will return to Gotham to play two shows at **Bowery Ballroom** Nov. 27-28. Tickets from the canceled gig will be honored on Nov. 27. "bring your family, and shit," Ocean wrote on his Tumblr. Maybe leave the kids at home? ... Assalamu alaikum: **Yaslin Bey**, formerly known as **Mos Def** and currently in the middle of a North American swing with **Talib Kweli** as **Black Star**, will appear at Providence, R.I.'s **Fete** (sans Kweli) on Dec. 10, the day after performing alongside **Bad Rabbits** at Boston's **Wilbur Theater**. **Black Star** hits New York's **Best Buy Theater** on Dec. 3 and Los Angeles' **Club Nokia** on Dec. 15 ... Satisfaction: New York entrepreneur/impresario **Michael Dorf** (**City Winery**, **Knitting Factory**) has announced that next year's **Carnegie Hall All-Star Concert** (March 13) to benefit music education will celebrate the 40th anniversary of **the Rolling Stones' Hot Rocks: 1964-1971**. Confirmed performers include **the Mountain Goats**, **Rosanne Cash**, **Carolina Chocolate Drops** and **Steve Earle**. Net proceeds will go to such organizations as the **Pinwheel Project** and the **Center for Arts Education** ... Memory lane: Indie-rock darlings **Cloud Nothings** hit the road in support of upcoming third album **Attack on Memory** (Carpark, Jan. 24). The jaunt kicks off Nov. 24 at the **Ten Eleven** in San Antonio and wraps April 7 at **Outland Live** in Columbus, Ohio, with a Jan. 26 stop at New York's **Studio at Webster Hall**. **A Classic Education** will support ... Everything in transit: After wrapping a five-week fall run, **Jack's Mannequin** will go global in early 2012 in support of its most recent Warner Bros. release, **People and Things**. Stops include Australia's **Soundwave Festival** and a handful of dates in Japan. The run kicks off Jan. 19 at the **Pageant** in St. Louis. But first: "Jimmy Kimmel Live!" on Dec. 2. Hey, hey, hey!
—Maggie Doherty

METAL/ELECTRONICA BY KERRI MASON

THE DUB FACTOR

Korn teams with Skrillex and dives into dubstep—surfacing with a hybrid sound that stands tall



Follow the leader:
KORN

If you ask lead singer Jonathan Davis, Korn's foray into dubstep is more natural than the band's metal-head fans might realize—or admit.

"We were dubstep before there was dubstep," Davis says. "Tempos at 140 with half-time drums, huge bassed-out riffs. We used to bring out 120 subwoofers and line them across the whole front of the stage, 60 subs per side. We were all about the bass."

Korn mines those roots on its 10th album, *The Path of Totality* (Dec. 2, Roadrunner), enlisting the talents of the aggressive electronic genre's top producers, from poster boy Skrillex (aka Sonny Moore) to Noisia, one of its most respected experimental collectives, for an 11-track set that signifies more than an urgent new sound for the almost 20-year-old band. *The Path of Totality* also stands as dubstep's first official smash-up with its obvious cousin, hard rock. And if social media tests are any indication, the kids are more than ready for it.

"Probably the most active young audience out there is the dubstep audience, just as Korn's was when they first came on the scene," says Peter Katsis, the band's manager since its self-titled 1994 debut. "There's a reason why they're attracted to each other; why a guy like

Skrillex went from [singing lead in a hardcore] band like From First to Last to doing what he's doing [today]."

Korn's interest in bass music started with Davis, a longtime DJ and student of new sounds. "I've been a fan of electronic music since the beginning," Davis says. "When I first heard Skrillex's stuff, I was blown away."

Earlier this year, Davis tried playing some guitar riffs over Skrillex tracks, liked what he heard and got the rest

of the band's blessing. "That's when I called Sonny, and he was like, 'Fuck yeah,'" Davis says. Some studio time with Skrillex—meant more as an experiment than a formal album session—yielded three tracks, including "Get Up!," which

Davis says took three-and-a-half hours to write and record. The incendiary track blends Skrillex's loose, half-time break beats and growling, stuttering bass sounds with Korn's moments of melody and Davis' own demon roar. The band premiered the song with

Skrillex during his April 15 Coachella set and posted the studio version as a free, fan-only download on its Facebook page four days later.

"At first we said, 'You want to give it away? Really?'" Katsis recalls with a laugh.

In the end, the band's instincts proved sound. According to Katsis, Korn had about 4.5 million Facebook fans before the track posted: It now has 7.3 million, and the number keeps growing. "We have weekly

online meetings, and when they pull those stats up on the screen it's really impressive. You almost have to do a double take," Roadrunner senior director of marketing Suzi Akyuz says.

"Obviously when we saw that happen, we said, 'What should we do? Should we make an EP?'" Katsis says. "We want to go in this new direction and claim it for our own. It's struck a unique chord inside all of us, but how do we do it? The answer ended up being a whole album." Using Skrillex as a conduit, Korn

reached out to a host of other young dubstep acts: Canadian-born Excision, whose flinty, metallic sound seemed a natural fit; former drum'n'bass producers 12th Planet and Downlink; U.K.-born Feed Me, who released his first full-length on Mau5trap this year.

"These kids are onto something completely innovative and new," Davis says. "It's pure and awesome and underground and heavy and different, not like stale-ass metal and rock'n'roll. I love them all, but the old-school metalheads are not open to change."

Korn has sold more than 19 million albums in the United States, according to Nielsen SoundScan, and even though Davis himself cites the potential for backlash, he says that so far on the band's 13-date tour—which kicked off Nov. 3 in Boston—everyone is getting along.

"It's really cool to see glow sticks at the show, to see dance music culture infiltrating and becoming one with the metal community," he says. "At the last show, there was one mosh pit where they were moshing, and another with kids doing glow stick tricks. They were taking turns and shit. I think we've opened up a new style that both sides are happy with."

●●●●●
"We were
dubstep before
there was
dubstep. We
were all about
the bass."

—JONATHAN DAVIS,
KORN

Radio—active

Hot Chelle Rae heats up with sophomore set

Unlike many of today's young, upcoming bands, Hot Chelle Rae wasn't hot on the Internet before it landed a deal. "One of the main reasons we were getting turned down [by labels] was because we didn't have enough Myspace friends," vocalist/guitarist Ryan Follese says of the band's early days. "It was like, 'Oh, you only have 30,000 Myspace friends. That's only 30,000 albums. I'm sorry.' We knew we needed to get the attention of a label that didn't care about that."

To say that Sony's now-defunct Jive Records didn't care about Internet buzz may be a stretch, but in 2008 the label did see something in the then-unknown act, and it wasn't its Myspace friends. Three years later, Hot Chelle Rae is far from an online nobody. With the band's sophomore set, *Whatever*, set to arrive Nov. 29 on RCA, the Nashville pop act has more than 60,000 Twitter followers, 300,000-plus likes on Facebook, an American Music Award (AMA) for new artist of the year and, perhaps most important, a hit. Released in March, lead single "Tonight Tonight" peaked at No. 7 on the Billboard Hot 100 in August and has sold 2.3 million copies, according to Nielsen SoundScan. The video has racked up more than 20 million views on YouTube.

"'Tonight Tonight' was really all it took to change the trajectory into something more rapidly upwardly rising," says RCA VP of marketing Dan Mackta, who has worked with the band since its 2009 Jive debut, *Lovesick Electric* (20,000 units, according to SoundScan). "We had slowly and steadily been building for three years, and then we had a massive hit record over the summer. That changes the complexion of things considerably."

Formed in 2005, Hot Chelle Rae is no stranger to the industry. Follese and his brother Jamie (drums) are sons of songwriters Keith and Adrienne Follese (Tim McGraw's "Something Like That," Faith Hill's "The Way You Love Me"); lead guitarist/vocalist Nash Overstreet is the son of singer/songwriter Paul Overstreet

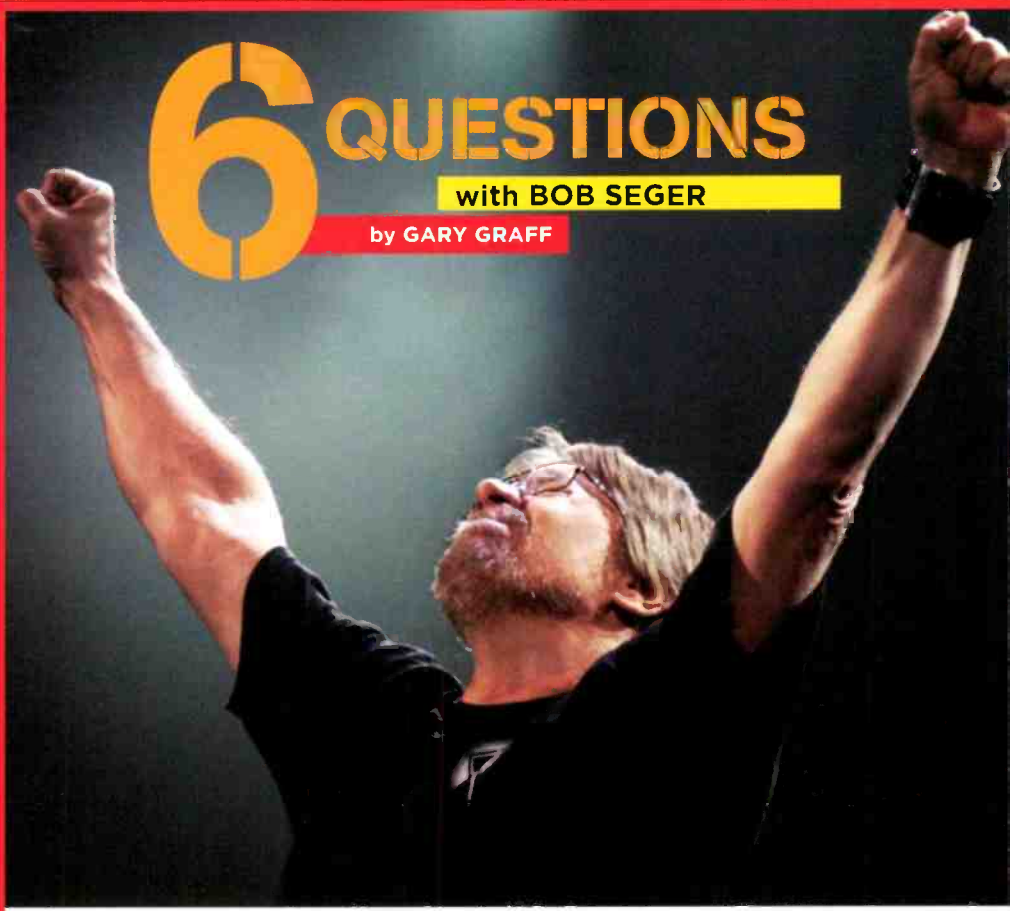
("Daddy's Come Around," the Judds' "Love Can Build a Bridge"); and bassist Ian Keaggy's father, Phil, is a Grammy Award-nominated guitarist. "We're songwriters, not just a band," Ryan Follese says. "We grew up on the radio. We've always loved pop music. It's a genre we really love, and we wanted to touch that same audience."

In addition to "Tonight Tonight" and second single "I Like It Like That," which features New Boyz and is No. 25 on Billboard's Mainstream Top 40 airplay chart, the band fully explores its pop potential on the 11-track *Whatever*—tailor-made for a young demographic at radio. Producer Emanuel Kiriakou (Clay Aiken, Backstreet Boys), songwriter Evan "Kidd" Bogart (Beyoncé, Rihanna) and production/songwriting team S*A*M & Sluggo (Metro Station) contributed to the project.

With radio already onboard, Hot Chelle Rae is amping up its online presence: The video for "I Like It Like That" clocked more than 1 million views in the three days following its Oct. 7 Vevo debut, and the group has been active on Spotify, with ad placement targeting specific playlists.

The band performed Nov. 20 during the AMAs' pre-show (the broadcast's only live performance) and picked up the Sprint new artist of the year award. TV appearances are also lined up for "The Tonight Show With Jay Leno," "Late Night With Jimmy Fallon," "Today" and "Live! With Regis and Kelly" during release week. On Dec. 9, Hot Chelle Rae will share a bill at New York's Madison Square Garden with Lady Gaga, Pitbull, Kelly Clarkson, David Guetta and others, as part of WHTZ New York's Jingle Ball. The group will also open for Taylor Swift in March during her arena tour of Australia. "This is going to be massive for them, and it's going to have an echo effect around the world," Mackta says of the tour.

Yet, the band sometimes still feels like an unknown act. "Every time we play a show, my brother Jamie still asks if we're sure people are going to be here," Ryan says. "I don't know that we'll ever fully believe it." ●●●



6 QUESTIONS

with BOB SEGER
by GARY GRAFF

Bob Seger, 66, certainly hasn't forgotten how to rock. Inducted into the Rock and Roll Hall of Fame in 2004, the Detroit icon is in the midst of his second North American tour this year. (The run wraps Dec. 30 in Las Vegas, with a make-up date in South Carolina on Jan. 14.) His just-released compilation, *Ultimate Hits: Rock and Roll Never Forgets* (Capitol), packs a career-spanning collection of hits and rarities ("Little Drummer Boy" from 1987's *A Very Special Christmas*) as well as covers of Tom Waits' "Downtown Train" and Little Richard's "Hey Hey Hey Hey (Going Back to Birmingham)" onto two discs. And if all goes well, 2012 will bring a new studio album, his first since 2006's *Face the Promise* (Capitol/EMI).

1 It must be a trip to compile *Ultimate Hits* and realize just how much enduring music you've made.

Well, you hope that's the case, but you really don't know. People choose to like what they like, and you can't control that, ever. What's amazing to me still, is how much airplay we've gotten down through the years. We've never really gone away, and even the Beatles have gone away for stretches of time. But we never seem to go off the radio. I'm very grateful for that.

2 You had a particularly fertile period between *Night Moves* and *The Distance*, maybe even *Like a Rock*. What were you taking back then?

[Laughs] I really don't know. That was an era—[from] '75 to '81—when I was writing a lot of songs, even though I didn't have a whole lot of time to write. We were [performing] a lot more than we are now, and I was recording, which took much more time than it does now because I was like [Bruce] Springsteen—I was like a crazy man. I'd get in there and live in the studio, and I didn't know what I was doing, so it took me a long time. But I don't know why I wrote those songs in that time period. I don't know what was going through my mind. I was just busy.

3 You've been nominated for the Songwriters Hall of Fame. Is that a different kind of honor than the Rock and Roll Hall of Fame?

I'm very grateful because I really work hard on [songwriting]. I like to think that, like [Don] Henley says, I leave a little blood on the page, and work really hard on my lyrics and chord changes and structures and everything. So it's pretty heartening to get that nod. I have some stiff competition, so we'll see what happens.

4 You recently entered the digital realm after years of holding out.

It hasn't really changed anything for me because I've never owned an iPod. I don't download. My wife bought me an iPad and I never even picked it up—I gave it to my son. I'm old school. I go out and buy CDs because I think the sound of a CD is better than the sound of an MP3, and even over that I prefer the sound of vinyl. My son and his friends are really into vinyl. They go down to my basement and break into my records all the time.

5 What's the status of your next studio album?

I've got six [songs] that I really, really like, and I'd like to have six more that I feel that way about because then I don't have to use anything old and it'll all be fresh. That's why I want to stop [touring on Dec. 30], because there's nothing for me to do here in Michigan in winter—I'm going to try snowmobiling this year, but I certainly don't ski—so I can sit and write for three solid months, January through March. I should be able to come up with something good in three months. Then come April, I'll record what I've got, we'll put it out in the fall and then do another tour.

6 You've made comments about coming off the road for good after this tour.

[Laughs] Well, we'll see. I take it tour by tour. I'll tell you on Dec. 31, because I don't know how my body's going to react. I could retire Jan. 1 in a heartbeat, but I never know. I'm 66. I don't know if I want to do this when I'm 67. But I still love doing it, and I love the band we've got now. So we'll see. ●●●



"Whatever" men:
HOT CHELLE RAE

ALBUMS

R&B

BETTY WRIGHT & THE ROOTS

Betty Wright: The Movie

Producers: various
S-Curve Records/Ms. B Records

Release Date: Nov. 15

Betty Wright ("Clean Up Woman") uses the Roots to return to her own roots in the years that framed the disco era, a time when soul music still had messages and the beat was danceable but varied. On her first album in a decade—and the first to combine S-Curve with her Ms. B imprint—Wright sings mostly about troubled romance after opening the set with reminiscence about peers from her hit-making days. Rappers Lil Wayne, Snoop Dogg and Robert "the Messenger" Bozeman provide guest spots; Lenny Williams hollers through the duet "Baby Come Back"; and Joss Stone, who Wright mentored early in the British singer's career, glides through the smooth "Whisper in the Wind." Throughout the album the Roots provide a churning backdrop of funky rhythm guitar and rolling drums. Vocally strong, Wright shines brightest on songs that reflect past musical styles. "In the Middle of the Game (Don't Change the Play)" taps the Philly soul and adds a sensually percolating disco beat. And "Look Around (Be a Man)" works in



DAVID NAIL

The Sound of a Million Dreams

Producers: F. Liddell, C. Ainlay, G. Worf
MCA Nashville

Release Date: Nov. 15

Simply put, David Nail isn't one of us—at least he doesn't sound that way. Take, for instance, the stunning title cut on his latest album, *The Sound of a Million Dreams*. It could be argued that Nashville, or any other city, doesn't make music this great anymore. And that's just the tip of the iceberg. Nail is a master storyteller, and this disc delivers with such tracks as "Half Mile Hill" and the eloquent "Songs for Sale," which features some spellbinding harmony from the always-great Lee Ann Womack. He turns up the tempo on the frisky "Grandpa's Farm" and the Keith Urban-written "Desiree." But Nail is at his best when he slows down and releases that Mississippi River-drenched bluesy voice, which he does time and again on cuts like "Catch You While I Can" and the beautiful "Catherine," written about his wife. Nail is an artist that many in Nashville have been cheering on for a long time, and listening to *The Sound of a Million Dreams* makes you realize why.—CD



a similar fashion—the groove and sentiment of the mid-'70s combined with contemporary brashness.—PG

ERIC ROBERSON

Mister Nice Guy

Producers: various
Blue Erro Soul/Purpose Music Group/eOne

Release Date: Nov. 8
Eric Roberson, aka the king of indie soul, ushers in his 10th

year of independence with his eighth album, *Mister Nice Guy*. A singer/songwriter/producer who charted a top 40 Billboard single, "The Moon," as a Warner Bros. artist in 1994, Roberson has since written or collaborated vocally with Jill Scott and Musiq Soulchild, among others. But the two-time Grammy Award nominee still regales as a solo artist. On this 15-track set, Roberson polishes his key creative talents—smooth, pliable tenor; storyteller lyrics; and sumptuous rhythms—to a lustrous sheen. Beginning with the opening title track, *Mister Nice Guy* brims with fun, lighthearted grooves laced with lyrics that cover everything from lovers-turned-strangers (on the staccato-rhythmed "Strangers") to resisting a woman's tempting advances ("Shake Her Hand"). Atmospheric lead single/love song "Picture Perfect," featuring Phonte of the Foreign Exchange, and "How Would I Feel" with Jean Baylor call to mind Stevie Wonder in his '70s/'80s heyday. The bottom line: In an increasingly Auto-Tuned, phone-it-in world, Roberson is an original.—GM

HIP-HOP

GYM CLASS HEROES

The PaperCut Chronicles II

Producers: various
Fueled by Ramen

Release Date: Nov. 15
Given the success that frontman Travie McCoy had on his own last year with his pop-

reggae smash "Billionaire," Gym Class Heroes might've been expected to pursue a similarly light weight vibe on *The PaperCut Chronicles II*, the New York alt-rap combo's first album since 2008's *The Quilt*. Yet following a computer-voice intro that links the new record to

its 2005 namesake, the first track here is a thudding rap-rock blast called "Martyrial Girl\$," in which McCoy yowls, Fred Durst-style, "I never felt so alone in a room full of people!" Indeed, much of the curiously aggressive *Chronicles* sounds designed to notify fair-weather McCoy fans of the MC's roots on the Vans Warped tour. Unfortunately, that's an exercise that seems more satisfying for him than for us. The band fares better in a handful of frothier cuts, including "Life Goes On," with Danish electro-pop singer Oh Land, and lead single "Stereo Hearts," featuring Maroon 5's Adam Levine. In those moments the Heroes remind that before "Billionaire" they had their own top 40 hit with "Cupid's Chokehold."—MW

LATIN

SHAILA DURCAL

Asi

Producers: Shaila Durcal, Dorio Ferreira
EMI Music/Capitol Latin

Release Date: Nov. 1
To understand Spanish singer Shaila Durcal, one must note that she grew up in show business as the daughter of the late Rocio Durcal, the legendary chanteuse who had a loyal following in the millions, especially in Mexico and the United States. At 32, Shaila Durcal releases her fifth studio set, *Asi*. Although she always credits her mother for guiding her through the nuances of the business, it's Durcal's own musical path and impressive vocal range that makes her latest project a gift to her fans and an undeniable contribution to the regional Mexican genre. The album features 11 tracks with two of those songs, "Convenceme" and "El Dia Que Me Fui" in banda style—the brass-based form of traditional Mexican music. Another standout is the soulful "Tanto Amor," about the aftermath of breaking up. The album, arranged by Jose Hernandez (director of Mariachi Sol de Mexico), gives Durcal a platform to shine on and reminds us that while the road is sometimes shared, she stands prominently on her own in a well-deserved spotlight.—JÁ



HOT CHELLE RAE

Whatever

Producers: various
RCA Records

Release Date: Nov. 29

Nashville pop-rock group Hot Chelle

Rae has friends in high places. Singer Ryan Follese and drummer Jamie Follese are the sons of country songwriter Keith Follese, while guitarist Nash Overstreet's older brother, Chord, stars on "Glee." And on *Whatever*, its sophomore disc, Hot Chelle Rae gets an assist from Demi Lovato in "Why Don't You Love Me," a midtempo power ballad not unlike Lovato and Joe Jonas' duet from "Camp Rock." (Los Angeles teen-rap also-rans New Boyz turn up, too, in opener "I Like It Like That"—though they're probably benefiting more from the collab than Hot Chelle Rae is.) You can hear the result of all those showbiz connections in the radio-ready economy of high-sheen hook bombs like "Keep You With Me" and "Tonight Tonight," the latter of which reached No. 7 on the Billboard Hot 100 earlier this year. Put it this way: The guys of Hot Chelle Rae probably aren't lacking for people willing to tell them to hurry up and get to the chorus.—MW



CHILDISH GAMBINO

Camp

Producers: Donald Glover, Ludwig Göransson
Glassnote Records

Release Date: Nov. 15

When it comes to his dual identity

as a respected underground rapper and the star of a prime-time sitcom, Donald Glover occupies a lane all his own. (Let's just say Will Smith wouldn't have blown up the blogs if they'd existed during "The Fresh Prince of Bel-Air.") Speaking strictly musically, though, Glover—known to TV viewers from his role on NBC's just-shelved "Community"—has much more company: On *Camp*, his first commercial release under the name Childish Gambino, Glover offers up a series of moody, introspective emo-rap jams that share quite a bit with the self-interrogating work of Drake and Kanye West. His first words on the album, delivered over woozy vocal harmonies that sound sampled from a Grizzly Bear record: "I used to dream every night/Now I never dream at all." *Camp's* familiarity doesn't necessarily detract from its quality. Glover raps with an affecting tension in his voice, and the punch lines in tunes like "Bonfire" and "Backpackers" hit as hard as you'd expect from a former writer on "30 Rock." But it's easy to imagine who populated those long-lost dreams.—MW

REVIEWS

SINGLES



MAC MILLER
Party on Fifth Ave. (2:53)
Producer: ID Labs
Writers: various
Publishers: various
 Rostrum

On Oct. 27, the video for Mac Miller's "Party on Fifth Ave." hit YouTube. To date, the clip has garnered more than 1.7 million views, and for good reason: The clip perfectly encompasses the song's old-school, carefree vibe, as Miller and his crew, dressed as senior citizens in wigs and canes, zoom around the neighborhood on motorized scooters. Take the visuals away, however, and the track, featured on Miller's *Blue Slide Park*, loses some of its groove. Miller's isolated rhymes aren't as slick or excited as they seem when watching the rapper and his friends scoot down the street. The "Fifth Ave." video is a dance monger, but the song alone is less vibrant—it wants for audible raucousness, some "outdoor voices." Even the tempo could be hiked up a notch. This is a party, after all—fight for it!—DM

HIP-HOP

COMMON
Sweet (3:38)

Producer: No I.D.
Writers: L. Lynn, E. Wilson, D. Burton, H. Kelley
Publishers: Think Common Music (BMI)/Chrysalis Music/Let the Story Begin Publishing (ASCAP)/Iza Music (BMI) administered by Clyde Otis Music Group Think Common Music/Warner Bros.

During his nearly two-decade-long career, Common has ventured into classic East Coast rap, neo-soul and pop. On

"Sweet," the latest single from *The Dreamer, The Believer*, however, the Chicago rapper breaks character, eschewing the cloud-gazing wisdom that has become his wont in favor of glowering boasts and references to Air Jordans. "I rhyme for the commoners/My name synonymous with prominence/I'm to hip-hop what Obama is to politics," he raps gleefully. When he's not rhyming, Common carelessly drops insults as if he's

on a mixtape interlude. The dramatic character shift and the steely No I.D. beat touch upon a street-level populist appeal. The switch-up isn't entirely convincing given Common's reputation as the conscientious rapper, but of all the genre archetypes he could've embodied, "street corner philosopher" is probably the most fun.—EN

COUNTRY

WADE BOWEN

Saturday Night (3:29)

Producer: Justin Niebank
Writers: W. Bowen, L.T. Miller

Publishers: House of Sea Gayle Music/Sparks to Strings Music (ASCAP), Writers of Sea Gayle Music/Itchy Baby Music (BMI)

Sea Gayle/BNA Records Wade Bowen, one of Texas' brightest stars, has released a single that sounds a bit more akin to mainstream country than a lot of music coming out of the Lone Star State. That's not exactly a bad thing, as "Saturday Night" has a natural flow that could pay off on country radio. His vocals sound reminiscent of Richie McDonald of Lonestar and invite the listener in, while the tempo of the song



INGRID MICHAELSON
Ghost (3:28)

Producer: David Kahne
Writer: I. Michaelson
Publisher: Cabin 24 Records (ASCAP)
 Cabin 24 Records/Mom + Pop Music

There's a whisper of *Little Earthquakes*-era Tori Amos in "Ghost," the aching first single from Ingrid Michaelson's upcoming *Human Again*, and as the singer seeks songwriting maturity, the darker shade suits her well. Michaelson has said that her latest full-length captures "a really dark time" for her, and "Ghost" appears to attack the notion that she can only pen adorable love songs. "I'm a ghost/Haunting these halls/Climbing up walls that I never knew were there," she wails, sounding defeated and determined to share her tale of woe. Michaelson's lyrics are at times too straightforward, but with its muted electric guitar, emotional strings and subtle percussion, "Ghost" includes a haunting atmosphere that abets her words without overpowering them. Michaelson has long been a talented artist without an immediate persona. With "Ghost," she may have found the key to becoming a fully formed star.—JL



and earthy feeling true. "Why does everybody love Saturday night/Stale smell of beer and the smoke in your eyes," he

sings. After many years of success in the Texas scene, Bowen seems ready to take things to another level, and "Saturday Night," the first single from his forthcoming album, appears to have all the ingredients for a breakout hit.—CD

ROCK

RED HOT CHILI PEPPERS

Monarchy of Roses (4:11)

Producer: Rick Rubin
Writers: Red Hot Chili Peppers

Publishers: Wagging Dog Tail Music (BMI), Earl Grey Songs (ASCAP)
 Warner Bros.

Red Hot Chili Peppers have embarked on something new with *I'm With You*, their 10th studio album and the

first to feature guitarist Josh Klinghoffer. Album opener "Monarchy of Roses" is a testament to such a genesis, but the transition to an evolved sound isn't quite complete. The absence of former guitarist John Frusciante's playful trills are the first noticeable aspect of "Monarchy," while Anthony Kiedis chimes in with distorted vocals, denying listeners the chance to decipher his storytelling and effortlessly bright tenor. Eventually the song kicks into gear with a disco-thump bassline from Flea, but ultimately, "Monarchy" represents a mixed bag of new ideas. Like any veteran band, the Chili Peppers are experiencing growing pains, and these "Roses" prick as much as they please.—MD

LEGEND & CREDITS

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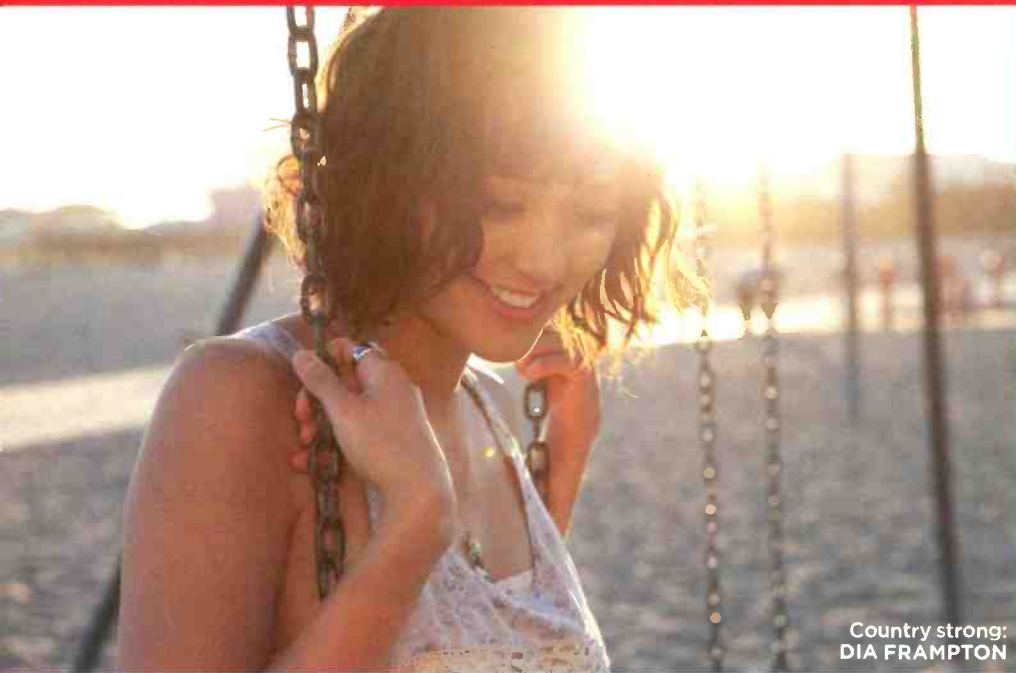
THE KNOCKS
Brightside (4:30)

Producers: The Knocks, Victor Van Vugt
Writers: B. Ruttner, J. Patterson, D. Barbelivien
Publishers: Avenue C Music/WB Music (ASCAP)
 A&M/Octone Records

New York-based production duo the Knocks have been building buzz with production work and remixes for everyone from Ellie Goulding to Foster the People to Rihanna. Now, Ben "DJ B-Roc" Ruttner and James "JPatt" Patterson have stepped out from behind the curtain to deliver "Brightside," the first single from their upcoming *Magic* EP. It's a dance cut that manages to hit most genre tropes, with verses building to chorus drops, a funky per-



cussion groove, stabbing synths, a wandering female vocalist to add a bit of texture and a hands-in-the-air hook tying it all together. Unfortunately, the formula and overall ingenuity of "Brightside" leaves something to be desired. The Knocks have proved they can craft dancefloor bangers, but "Brightside" likely wouldn't stand in a DJ's set during an all-night rager.—JB



Country strong: DIA FRAMPTON

COUNTRY BY PHIL GALLO

Reality Shows & Heartbreak

NBC "The Voice" contestant Dia Frampton gets raw and personal on solo debut

During one of his first promotional gigs for the second season of NBC's "The Voice," Blake Shelton couldn't stop talking about the effect that his charges, Dia Frampton and Xenia, had on him in season one. His job was to mentor a singer—it turned out to be Frampton—to the finals to compete against three others. But along the way he experienced an artistic reawakening. "Xenia and Dia rejuvenated me... maybe that's why I got so attached to those two," he said in October. "They made me feel alive again."

Following a tour on which the two opened shows for the country singer, Shelton has continued working with Frampton, recording a track on her debut solo album and booking her as an opening act on a tour that begins in February just as "The Voice" returns. Traveling with Shelton will put Frampton on bigger stages than she has played with her sister in the act Meg & Dia and in front of country audiences she only saw after appearing on "The Voice." This is a singer who, after winning a Myspace contest, had to duck flying objects while playing three separate Vans Warped tours.

"The country crowd is not so self-conscious, a little more family, more community," Frampton says. "I'm excited to be in that world. Everybody in my band is so excited. All five of us will be backstage every night watching and learning."

Red, Frampton's debut, arrives Dec. 6 on Universal Republic. She says the album is far more upbeat than Meg & Dia's three albums and four EPs, owing to her collaborations with other writers in Los Angeles, Nashville and London. Without her older sister to split writer duties—"We don't work together; she writes her songs and I write mine"—Frampton found the experience different from what she expected.

"This record is very personal, almost uncomfortable," the 24-year-old artist says after doing a promotional concert at the Hollywood

office of Reveille Productions. "I felt very alone on this record. On our last [Meg & Dia] record, we were stuck in this little cabin sharing bedrooms, just the five of us. The guitar amps were in the living room.

"This time I didn't have Meg to ask, 'Do you think this is a good idea? Is this line stupid?' I don't trust other people as much. I had written about 40 songs and lost my perspective, so I called her and said, 'I don't have fresh ears. I want you to come out here and be a part of the record.'"

Meg traveled to Los Angeles and the sisters wrote eight songs together, their first-ever collaborations. One of them, "Hearts Out to Dry," appears on the iTunes version of the album. "The others sucked," Frampton says.

While collaborating with such songwriters and producers as Isabella Summers of Florence & the Machine, Tom Shapiro, Kid Cudi, Toby Gad, Mark Pontius of Foster the People and Eg White, Frampton was the lyricist "90%-100% of the time." That also led to the extremely personal nature of the songs told directly from a first-person point of view.

Frampton performed two of those ripped-from-the-heart tunes, "Daniel" and "Trapeze," at Reveille, which NBC.com filmed and will include in an online series to promote "The Voice" in February. "Daniel" was written about a boyfriend she broke up with just prior to "The Voice" and after Warner Bros. had dropped Meg & Dia; "Trapeze" followed a friend's disclosure of a horrific childhood that he remarkably had kept hidden.

Regarding the song "Daniel," Frampton says, "I didn't even change the name. It's really strange when you're getting so emotional. While I was cutting the vocals, I was thinking about all the things we could have had. The vocal [on the album] is the very first demo. Toby Gad said there's no emotion like the first one. When I wrote it, it had only been a week after we broke up. So we kept that raw vocal track." ■■■

THE RIGHT STUFF

When country chart newcomers turn into leading men right off the bat

Brantley Gilbert becomes the 10th solo male artist to reach No. 1 with his first appearance on Billboard's Hot Country Songs chart in the Nielsen BDS era (since January 1990), as "Country Must Be Country Wide" jumps 3-1. The track is from Gilbert's second album, *Halfway to Heaven*, which has sold more than 303,000 copies, according to Nielsen SoundScan.

Traditional country stylist Joe Diffie became the first to accomplish the feat when his sentimental debut single, "Home," reached the summit in the fall of 1990. Not surprisingly, the only years represented by more than one such artist are 1992 and 1993, when the early-'90s country music boom was at its zenith (see graph, below)—mullet-wearing Billy Ray Cyrus ("Achy Breaky Heart") and vocally potent neo-traditionalist Tracy Lawrence ("Sticks & Stones") wore the crown in 1992, followed by cowboy-hatted singers Toby Keith ("Should've Been a Cowboy") and Clay Walker ("What's It to You") in 1993.

The longest gap between two such achievements was the seven years between Blake Shelton's "Austin" in 2001 and Darius Rucker's "Don't Think I Don't Think About It" in 2008. The latter is included on the list because Rucker didn't have any previously charted titles on Hot Country Songs as a soloist or with Hootie & the Blowfish.

There are six such rookie artists climbing Hot Country Songs (see chart, page 53), the highest rank among those held by Hunter Hayes, whose

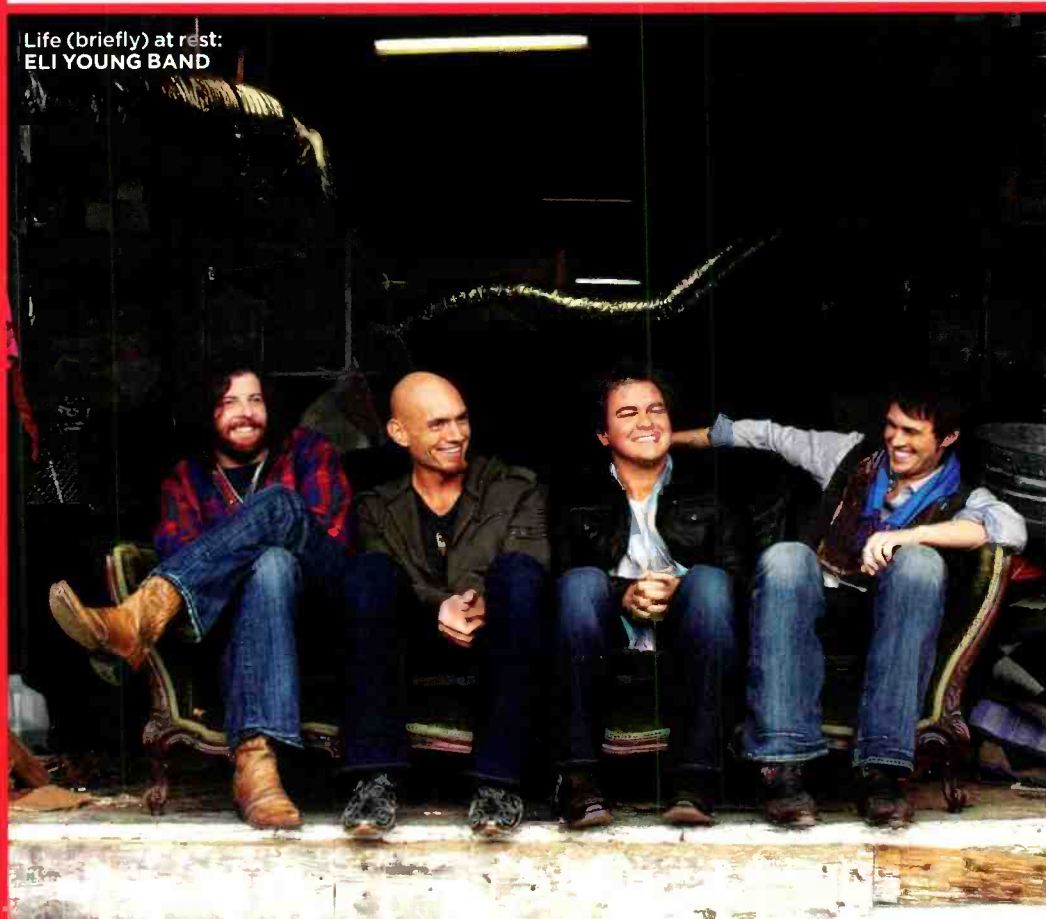
"Storm Warning" rises 22-20. The list includes Casey James (No. 38), Andy Gibson (No. 44), Brent Anderson (No. 52), Wade Bowen (No. 54) and Eric Paslay (No. 56). —Wade Jensen



To the top: BRANTLEY GILBERT

Title	Artist	Date Single Hit No. 1 On Hot Country Songs
"Home"	Joe Diffie	11/10/90
"Achy Breaky Heart"	Billy Ray Cyrus	5/30/92
"Sticks & Stones"	Tracy Lawrence	1/25/92
"Should've Been a Cowboy"	Toby Keith	6/5/93
"What's It to You"	Clay Walker	10/16/93
"What Mattered Most"	Ty Herndon	5/27/95
"Austin"	Blake Shelton	8/11/01
"Don't Think I Don't Think About It"	Darius Rucker	10/4/08
"A Little More Country Than That"	Easton Corbin	4/3/10
"Country Must Be Country Wide"	Brantley Gilbert	12/3/11

GILBERT: JUSTIN NOLAN KEY; ELI YOUNG BAND: JEREMY COWART



Life (briefly) at rest: ELI YOUNG BAND



Still hot on the trail:
SNOW PATROL

ROCK BY RICHARD SMIRKE

White Hot

Snow Patrol's sixth album makes strong U.K. debut to set up U.S. push

Snow Patrol has come a long way in recent years. A good measure of just how far? The company that the Irish/Scottish five-piece now keeps. When singer Gary Lightbody was suffering from writer's block last year, for instance, he called up R.E.M.'s Michael Stipe for advice. Not a bad phone friend for a band once virtually unknown outside the United Kingdom. Stipe's tutoring had the desired effect, providing the creative catalyst for Snow Patrol's sixth studio set, *Fallen Empires*.

Recorded in Los Angeles with longtime producer Garret "Jackknife" Lee, the 14-track set arrived Nov. 14 on Fiction Records/Universal and debuted at No. 3 on the U.K. albums chart with first-week sales of

80,000, according to the Official Charts Co. *Fallen Empires* is the band's fifth top five album and follows 2008's *A Hundred Million Suns*, which has sold 500,000, according to the OCC. *Fallen Empires* also debuted at No. 1 in the Netherlands and Ireland.

Since forming in Scotland in the mid-'90s, Snow Patrol—Lightbody, guitarist Nathan Connolly, bassist Paul Wilson, drummer Jonny Quinn and keyboardist Tom Simpson—has sold more than 11 million albums, according to its label. The group's best-selling album in the United States is 2006's *Eyes Open*, which has moved 1.3 million copies, according to Nielsen SoundScan. *A Hundred Million Suns* peaked at No. 9 on the Billboard 200 and has sold 210,000.

"I feel like they've realized their potential on this record," Fiction Records managing director Jim Chancellor says. "Gary summed it up when he said that they've grasped their inner dance monkey. There's a lot more groove to the tunes. There's a couple of big songs instead of just one. There's dancey songs, uptempo rock tracks . . . it's just a really great palate."

Chancellor credits radio support from national top 40 station BBC Radio 1 in building a strong U.K. launch platform. Lead single "Called Out in the Dark" was playlisted on Radio 1's A-list (placing the track in regular daily rotation) and debuted at No. 11 on the U.K. singles chart in September. A

second single, "This Isn't Everything You Are," has since been added to Radio 1's A-list.

"We're in a pop market, and getting anything with a guitar on the radio these days is literally like running up a hill in treacle," says Chancellor, who cites TV appearances on "The Graham Norton Show," "Later . . . With Jools Holland" and the BBC 1 broadcast "Children in Need Rocks Manchester" charity concert with further driving sales. The band also performed a free outdoor show in Belfast, Northern Ireland, on Nov. 6 for 15,000 fans as part of the MTV European Music Awards. "It's the best TV plot we've ever had in the history of the band," he says.

TV will also play a big role in the forthcoming U.S. push. Snow Patrol is booked to play "Late Show With David Letterman" on Jan. 9 with *Fallen Empires*—which features guest contributions from U.S. folk singer Lissie, Queens of the Stone Age guitarist Troy Van Leeuwen and the L.A. Inner City Mass Gospel Choir—set to make its North American bow on Jan. 10 through Island Def Jam.

"Called Out in the Dark" has been serviced to triple A radio ahead of the band traveling to the States in December for promotion. A U.K. and Ireland tour will commence Jan. 20 at Dublin's O2 Arena, booked by London-based X-Ray Touring. The 17-date trek includes two nights at London's 17,000-capacity O2 Arena, followed by a monthlong run of European dates. U.S. live plans are to be announced.

ALL 'HEART'

Niche artist Jonathan Coulton debuts at No. 1 on Heatseekers following physical release of album

For his new album, Brooklyn-based musician Jonathan Coulton called in a little help from his friends. The result? *Artificial Heart*, his eighth studio album (and first since 2006) and the first produced by someone other than himself. With They Might Be Giants' John Flansburgh at the helm, the 18-track set debuted atop Billboard's Nov. 26 Heatseekers chart and at No. 125 on the Billboard 200, selling 5,000 copies, according to Nielsen SoundScan. The feat was largely thanks to Coulton's fan base and a tiered-pricing system that drove anticipation for the release.

"Jonathan has a great personable side that comes across very clearly to anyone that hears his songs, sees him play or chats with him," says Girlie Media director of label services Kevin Wortis, who represents Coulton. "When he got his CD made and asked his fans to buy it from him, they did. And sales will continue."

Through his site JonathanCoulton.com, he offered fans the option to buy one of several packages—\$10 for a digital download; \$15 for digital download and a signed CD; \$40 for digital download, signed CD, poster and T-shirt; and \$100 for "The Big Package of Everything," which featured everything in the \$40 package, plus more music and other items. According to Wortis, 1,000 people bought the \$100 bundle. The project is now available on iTunes, Amazon and Spotify, among other outlets.

"One reason I've been able to make this work financially is that I have a very direct relationship with my fans," says Coulton, who released debut album *Smoking Monkey* in 2003, and is best-known for his "Thing a Week" series and his work in gaming. (His song "Want You Gone" appeared in "Portal 2.") According to NPR.org, Coulton cleared \$500,000 in music revenue in 2010.

"It very much feels like my career is something that we all created together," Coulton says. "My fans have done a ton of the heavy lifting, and I'll always be grateful for that."

—Jeff Benjamin

'CRAZY' GOOD

Eli Young Band scores first No. 1, as 'Life at Best' gets even better

"It's been a long, yet short road for us," Eli Young Band vocalist Mike Eli says. "Time flies by and before you know it you're a band for 10 years. The first five years our focus was on finishing college and the band was a hobby. Then it turned into this career."

The week of Nov. 19, the Eli Young Band celebrated a career milestone with its first No. 1, "Crazy Girl," which topped Billboard's Hot Country Songs chart after 38 weeks. It's the lead single from the band's fifth album and second in the Universal Music Group family, *Life at Best*. The set arrived Aug. 16 on Republic Nashville and debuted at No. 6 on the Billboard 200 (No. 3, Top Country Albums) with 35,000 sold, according to Nielsen SoundScan, the

group's best opening week to date.

"We basically took everything that EYB had built, reintroduced them to radio and built more on top of that," Republic Nashville president Jimmy Harnen says.

The band's previous album, 2008's *Jet Black & Jealous*, arrived on Universal South, peaked at No. 30 on the Billboard 200 (No. 5, Top Country Albums) and spawned the singles "When It Rains" (No. 34, Hot Country Songs) and "Always the Love Songs" (No. 11, Hot Country Songs; No. 69, Billboard Hot 100). Republic Nashville picked up the band earlier this year.

"Our journey began last January in a rental van visiting country radio," Harnen says. "It was wildly

apparent to see the very real connection happening between the Eli Young Band, country radio and country music fans."

Eli, guitarist James Young, drummer Chris Thompson and bassist Jon Jones formed the group while they were students at North Texas State University. They toured extensively and released three indie albums before gaining a national platform. But it's "Crazy Girl" that's proved to be a game-changer.

"The strongest driver is the song itself . . . [it] expanded their consumer base," Big Machine Label Group VP of sales, marketing and interactive Kelly Rich says. "We have run targeted promotions through [the band's] website and social networks that not only got the fans excited but engaged them to participate in spreading the word. By empowering their fans to participate and create their own videos, they then took ownership in the visibility campaigns around the release of the

official video."

iTunes has also propelled the band's success. "The positioning allowed the band an opportunity to not only be top of mind with the country consumer, but for all genres in the digital space, you couldn't miss them on the site, which translated into purchases," Rich says. "Leveraging the single sales, we were able to provide the key indicator information to physical retail to enable them to make an educated decision to bring in enough stock to cover our street week effectively."

The momentum continues with new single "Even If It Breaks Your Heart," co-written by Will Hoge, who released it in 2009. "It already had this cult following before we even recorded it," Eli says, adding that the band was drawn to it because it felt "autobiographical": "It's a song about dreamers, and we've been dreaming about doing this our whole lives." —Deborah Evans Price

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CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



ADELE 21

WHO'S 'BAD'?

>> Adele's *21* spends its 39th week in the top five on the Billboard 200, setting a record for the most weeks an album has stayed in the top five since its debut in the chart's 55-year history. It surpasses Michael Jackson's *Bad*, which racked 38 straight frames in the top five following its bow at No. 1 on Sept. 27, 1987.

CLASSY BOCELLI

>> Andrea Bocelli's *Concerto: One Night in Central Park* debuts at No. 1 on Classical Crossover Albums (87,000 sold, according to Nielsen SoundScan), marking his eighth topper on the tally. It extends his lead as the artist with the most No. 1s in the list's 18-year history.

SINATRA



SIMPLY THE 'BEST'

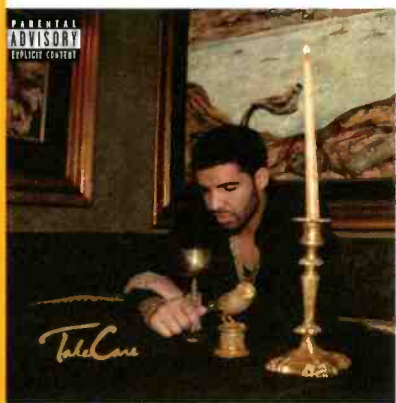
>> For the first time, Frank Sinatra's greatest hits from his tenures with Capitol and Reprise Records are collected on one album: *The Best of the Best* debuts at No. 23 on the Billboard 200 (26,000 copies).

Drake's No. 1 As Holiday Season Begins In Earnest

As expected, **Drake** nets the third-largest sales week of 2011 for an album, as *Take Care* debuts at No. 1 on the Billboard 200, selling 631,000 copies in its first week, according to Nielsen SoundScan.

The only two sets to sell more in a week this year were **Lady Gaga's** *Born This Way* debut (1.1 million) and **Lil Wayne's** *Tha Carter IV* start (964,000).

Take Care is Drake's second chart-topper, following 2010's *Thank Me Later*, which launched with 447,000.



'TALK' OF A NO. 1: The star-filled Nov. 21 release schedule provided an embarrassment of riches for music fans. Among the acts that dropped new albums that day: **Rihanna**, **Nickelback**, **Daughtry**, **Mary J. Blige**, **Michael Jackson** and **Taylor Swift**. And that's just the tip of the iceberg. (Don't forget **Lady Gaga's** second remix album, a

new **Bob Seger** hits package and **Big Time Rush's** possibly big *Elevate*.)

Rather amazingly, Rihanna has yet to score a No. 1 album in her prolific—yet still young—career. Her new *Talk That Talk* is her sixth studio set in a little more than six years and seems certain to also be her sixth top 10 effort.

But early word from industry prognosticators suggests Rihanna could be denied yet another No. 1, as *Talk* might take either the No. 2 or No. 3 slot, behind either (or both) Nickelback's new *Here and Now* or **Michael Bublé's** *Christmas*.

Despite Rihanna's staggering success with singles on the Billboard Hot 100 (11 No. 1s and counting), she's never gone higher than No. 2 on the Billboard 200 (with 2007's *Good Girl Gone Bad*). Her best sales week for an album was for 2010's *Loud*, which shifted 207,000 in its premiere frame at No. 3.

While Rihanna's popularity is arguably at its peak, it's not translating into massive first-week album sales. In the past year alone, she's scored four No. 1s on the Hot 100, including "We Found Love," the lead single from *Talk*.

A manager friend of mine, **David Russell** at iemusic, calls this stage of Rihanna's career her "imperial pe-

riod." Meaning: Basically every single she releases is a smash. (See also: **Madonna** from 1984 to 1992 and **Mariah Carey** circa 1990-99.) Intriguingly, RiRi's imperial reign still isn't quite potent enough to land her a No. 1 album.

So, what about that Nickelback? The rock band's seventh studio set, *Here and Now*, might take the top slot next week—if Bublé doesn't stand in its way. Nickelback has had three previous efforts start in the tally's top two slots, including one No. 1: 2005's *All the Right Reasons*. Its last album, 2008's *Dark Horse*, bowed at No. 2 with 326,000. Its big first week was aided by its hit lead single, "Gotta Be Somebody," which reached No. 10 on the Hot 100.

Wild cards in the mix next week include Blige's *My Life II: The Journey Continues, Act I* (say that five times fast) and Jackson's *Immortal*, the companion piece to Cirque du Soleil's touring production about the entertainer.

Since 1997, all of Blige's studio albums have debuted at either Nos. 1 or 2 on the Billboard 200. Can her new *My Life II* continue the streak? Doubtful, with Nickelback, Bublé and Rihanna in her way. But we hear a top five bow is doable. Blige's last set, 2009's *Stronger With Each Tear*, landed at No. 2 with 330,000 in its first week, follow-

ing its release on Dec. 22. *Immortal* is a quasi-greatest hits set, in the style of **the Beatles'** Cirque-presented *Love*, where the King of Pop's biggest singles are mashed up into medleys. Sources say *Immortal* is off to a less-than-royal start and may only sell around 50,000. Jackson's last release, the posthumous studio album *Michael*, sold 228,000 in its first week (No. 3) last December, while the Beatles' *Love* shifted 272,000 when it started at No. 4 in 2006.

Don't forget about Daughtry's *Break the Spell*, Swift's *Speak Now World Tour Live* CD/DVD package and Big Time Rush's *Elevate*. The lattermost set could surprise everyone with a start that exceeds 100,000. But we'll get back to you on that after Black Friday...

GOOD WORKS: The latest release in KTCZ Minneapolis' annual charity compilation, *Sampler 23: Live From Studio C*, takes a bow at No. 12 on the Billboard 200, shifting 33,000 copies. Since 1989, the series has raised nearly \$9 million for local charities. This year, according to KTCZ, the Target-exclusive set sold out in its first day of release. Only 33,000 CD copies of *Sampler 23* were available, and all of them had sold out on their Nov. 17 street date. Why were only 33,000 made? That's the maximum number that could be manufactured because of publishing and label gratis licensing restrictions for charity CD efforts.

Over The Counter

KEITH CAULFIELD



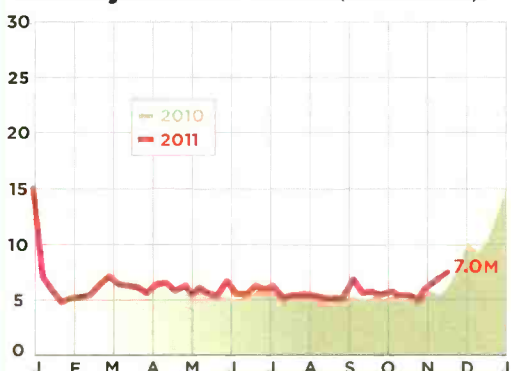
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,043,000	2,172,000	21,727,000
Last Week	6,439,000	2,026,000	22,697,000
Change	9.4%	7.2%	-4.3%
This Week Last Year	8,116,000	1,901,000	22,468,000
Change	-13.2%	14.3%	-3.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	261,778,000	268,939,000	2.7%
Digital Tracks	1,000,622,000	1,099,556,000	9.9%
Store Singles	1,912,000	2,113,000	10.5%
Total	1,264,312,000	1,370,608,000	8.4%
Albums w/TEA*	361,840,200	378,894,600	4.7%

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

DIGITAL TRACKS SALES

'10	1.0 billion
'11	1.1 billion

SALES BY ALBUM FORMAT

CD	186,388,000	178,101,000	-4.4%
Digital	73,020,000	87,608,000	20.0%
Vinyl	2,342,000	3,170,000	35.4%
Other	29,000	60,000	106.9%

For week ending Nov. 20, 2011. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2010	2011	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	148,183,000	145,081,000	-2.1%
Catalog	113,595,000	123,858,000	9.0%
Deep Catalog	86,616,000	97,443,000	12.5%

CURRENT ALBUM SALES

'10	148.2 million
'11	145.1 million

CATALOG ALBUM SALES

'10	113.6 million
'11	123.9 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.

CHART BEAT

>> All that listeners want for Christmas is, seemingly, "All I Want for Christmas Is You." As **Michael Bublé's** cover of **Mariah Carey's** 1994 carol rises 15-10 on Adult Contemporary, **Justin Bieber's** update of the song with **Glee** cast has also remade the song on "Glee, the Music: The Christmas Album, Volume 2," which debuts on the Billboard 200 at No. 6.

>> At the AC summit, **Adele** ascends to her second leader with "Someone Like You." On Adult Top 40, follow-up "Set Fire to the Rain" roars in at No. 25, marking the chart's highest debut by a solo female since **Alanis Morissette's** "Everything" launched at the same rank the week of April 10, 2004.

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

Main Billboard 200 chart table with columns for Rank, Artist, Title, and Peak Position. Top entries include Drake's 'Take Care' at #1, Michael Buble's 'Christmas' at #2, and Adele's '21' at #3.



Could the surging set (165,000; up 35%) take over the No. 1 slot in the coming weeks, after the Thanksgiving holiday? Don't bet against it. So far, it has shifted 518,000. There's even an outside chance it could be No. 1 next week.

The 'Glee' cast returns to the top 10 (71,000), marking the series' 13th top 10 set. Every 'Glee' album has debuted in the upper tier, save for the Glee: The 3D Concert Movie soundtrack, which opened and peaked at No. 16 on Aug. 27.



Paying tribute to U2's 1991 Achtung Baby album, acts ranging from Nine Inch Nails to Depeche Mode cover every song on the original set for this new charity release (12,000). All proceeds benefit Concern, an international humanitarian organization dedicated to fighting hunger and poverty.

The band's first career-spanning hits set features all but two of its nine top 40 hits on the Billboard Hot 100. The 40-song album includes three new songs, including 'We All Go Back to Where We Belong' (No. 17 this week on Triple A, see page 52).

Its restocking at Starbucks stores prompts its out-of-the-blue re-entry with 11,000 (up 2,589%). On Holiday Albums, it jumps back on at No. 13.

Continuation of the Billboard 200 chart table, showing ranks 51 through 100. Artists include Taylor Swift, Eric Church, and various holiday-themed albums.

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions. Includes names like Rhye Adams, Adele, and various other artists.

See Charts Legend on billboard.biz for rules and explanations. © 2011, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	NEW	1	SOUNDTRACK	Alvin And The Chipmunks: Chipwrecked		101
102	91	81	SKRILLEX	Scary Monsters And Nice Sprites (EP)		69
103	89	74	BAD MEETS EVIL	Hell: The Sequel (EP)		6
104	159	163	MICHAEL JACKSON	Number Ones	3	13
105	57	11	MEGADETH	Th1rt3en		11
106	67	43	SOUNDTRACK	Footloose (2011)		14
107	194	10	MARIAH CAREY	Merry Christmas II You	4	4
108	158	15	THE CHIPMUNKS WITH DAVID SEVILLE	Christmas With The Chipmunks	64	64
109	86	50	VINCE GILL	Guitar Slinger	14	14
110	NEW	1	THE WHO	Quadrophenia		110
111	85	69	SOUNDTRACK	A.N.T. Farm		29
112	28	2	NOEL GALLAGHER'S HIGH FLYING BIRDS	Noel Gallagher's High Flying Birds		28
113	96	97	LADY ANTEBELLUM	Need You Now	3	3
114	115	88	JUSTIN BIEBER	My World 2.0	2	2
115	132	150	TOBYMAC	Christmas In Diverse City	115	115
116	NEW	1	TEGAN AND SARA	Get Along		116
117	101	99	SOUNDTRACK	Shake It Up: Break It Down		22
118	114	92	EMINEM	Recovery	3	3
119	142	25	MARIAH CAREY	Merry Christmas	5	5
120	105	56	RIHANNA	Loud	1	1
121	33	43	PINK FLOYD	Wish You Were Here	6	6
122	111	104	KIDZ BOP KIDS	Kidz Bop 20	2	2
123	152	20	JAMES TAYLOR	James Taylor At Christmas	16	16
124	200	21	MANNHEIM STEAMROLLER	Christmas: 25th Anniversary Collection	29	29
125	145	13	KENNY G	The Greatest Holiday Classics	39	39
126	197	16	VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)	3	30
127	116	90	JUSTIN MOORE	Outlaws Like Me		127
128	RE-ENTRY	17	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	2	53
129	196	4	DAVID CROWDER BAND	Oh For Joy (EP)	82	82
130	150	140	DRAKE	Thank Me Later	1	1
131	143	16	KENNY G	Holiday Collection	85	85
132	129	98	BIG SEAN	Finally Famous	1	1
133	95	111	PINK FLOYD	Dark Side Of The Moon	15	15
134	176	25	CELTIC WOMAN	A Christmas Celebration	35	35
135	43	91	ANGELS & AIRWAVES	Love Albums Parts One & Two	43	43
136	103	116	ZAC BROWN BAND	The Foundation	2	2
137	137	156	TAYLOR SWIFT	Fearless	6	6
138	110	82	DEMI LOVATO	Unbroken		138
139	121	96	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	60
140	107	76	BLINK-182	Neighbors		140
141	RE-ENTRY	25	CASTING CROWNS	Peace On Earth	15	15
142	126	110	ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	66	66
143	120	118	VARIOUS ARTISTS	NOW That's What I Call Country: Volume 4	14	14
144	198	24	AMY GRANT	The Christmas Collection	41	41
145	94	57	CRISTIAN CASTRO	Mi Amigo El Principe: La Historia Continua: Viva el Principe. Vol. II	57	57
146	66	2	PUSHA T	Fear Of God 2: Let Us Pray	66	66
147	139	114	SOUNDTRACK	Victorious: Music From The Hit TV Show		147
148	128	2	SOUNDTRACK	Phineas And Ferb: Holiday Favorites	128	128
149	133	108	DAVID GUETTA	Nothing But The Beat		149
150	102	75	M83	Hurry Up, We're Dreaming.	15	15



The third film in the "Alvin & the Chipmunks" franchise sees its companion soundtrack enter with 6,000. On Kid Digital Songs, the set's cover of L'MFAO's "Party Rock Anthem" bows at No. 4 with 3,000 sold.

The deluxe reissue of the band's 1973 album sparks its return with 6,000 (up 1,325%). *Quadrophenia* has been absent from the Billboard 200 since 1974.

One of the biggest-selling Christmas albums of the SoundScan era (1991-present) returns to the tally (up 79%). So far, the set—first released in 1996—has moved 3.2 million.



Possibly a gain owed to his performance on ABC's broadcast of the American Music Awards (Nov. 20), the set jumps by 22%.



The second live album from the former Guns N' Roses guitarist bows with 4,000. The double-disc set boasts familiar GNR singles like "Sweet Child o' Mine" and "Paradise City," with vocals by Myles Kennedy.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	RE-ENTRY	27	LAURA STORY	Blessings		63
152	173	164	AWOLNATION	Megalithic Symphony		112
153	134	86	LE'ANDRIA JOHNSON	The Awakening Of Le'Andria Johnson (EP)		24
154	RE-ENTRY	26	CELINE DION	These Are Special Times	5	5
155	146	131	PITBULL	Planet Pit		155
156	140	123	ELVIS PRESLEY	An Afternoon In The Garden		85
157	106	155	KENNY CHESNEY	Hemingway's Whiskey	1	1
158	141	120	JAKE OWEN	Barefoot Blue Jean Night		158
159	123	121	MANDISA	What If We Were Real		66
160	193	103	CHRIS BROWN	F.A.M.E.		160
161	119	77	RYAN ADAMS	Ashes & Fire		161
162	135	151	LIONEL RICHIE	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection		127
163	108	79	RODNEY ATKINS	Take A Back Road		163
164	104	51	BOYZ II MEN	Twenty		20
165	130	84	WILCO	The Whole Love		165
166	124	107	CHRIS ISAAK	Beyond The Sun		34
167	122	106	CHRIS YOUNG	Neon		167
168	118	83	FEIST	Metals		168
169	NEW	1	TONY BENNETT	The Classic Christmas Album		169
170	112	65	JOE	The Good, The Bad, The Sexy		170
171	NEW	1	VARIOUS ARTISTS	Seasons Greetings: A Jersey Boys Christmas		171
172	138	89	CHRISTINA PERRI	lovestrong.		172
173	157	152	FOO FIGHTERS	Wasting Light		173
174	149	119	BOYZ II MEN	The Best Of Boyz II Men: 20th Century Masters The Millennium Collection		70
175	136	127	THE CIVIL WARS	Barton Hollow		12
176	155	138	THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection		109
177	RE-ENTRY	8	SOUNDTRACK	Elf		102
178	148	125	ELI YOUNG BAND	Life At Best		178
179	172	148	THE BLACK KEYS	Brothers		179
180	RE-ENTRY	12	VARIOUS ARTISTS	Tis The Season: Kids Christmas Sing-Along		105
181	RE-ENTRY	15	VARIOUS ARTISTS	NOW That's What I Call A Country Christmas		57
182	61	2	AS I LAY DYING	Decas		61
183	156	130	BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection		100
184	161	132	WIZ KHALIFA	Rolling Papers		184
185	RE-ENTRY	15	JEREMY CAMP	We Cry Out: The Worship Project		15
186	RE-ENTRY	23	VARIOUS ARTISTS	The Essential NOW That's What I Call Christmas		30
187	NEW	1	JILLIAN EDWARDS	Headfirst (EP)		187
188	RE-ENTRY	159	LADY GAGA	The Fame	3	3
189	RE-ENTRY	10	KENNY ROGERS & DOLLY PARTON	Once Upon A Christmas	2	31
190	144	157	RASCAL FLATTS	Nothing Like This		190
191	163	87	AMY WINEHOUSE	Back To Black	2	2
192	162	134	THE TEMPTATIONS	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection		132
193	189	3	VARIOUS ARTISTS	Do You Hear What I Hear?: Women Of Christmas		184
194	NEW	1	SLASH FEATURING MYLES KENNEDY	Live: Made In Stoke 24/7/11		194
195	RE-ENTRY	248	TAYLOR SWIFT	Taylor Swift	5	5
196	179	175	KIRK FRANKLIN	Hello Fear		196
197	NEW	1	BETTY WRIGHT AND THE ROOTS	Betty Wright: The Movie		197
198	NEW	1	VARIOUS ARTISTS	This Warm December: A Brushfire Holiday Vol. 2		198
199	RE-ENTRY	51	BIG TIME RUSH	BTR (Soundtrack)		3
200	192	154	CREEDENCE CLEARWATER REVISITED	Extended Versions		74

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ARTIST	Album	WEEKS ON CHART	ARTIST	Album	WEEKS ON CHART
NCKI MINAJ	...	97	BRAD PAISLEY	...	76
MINDLESS BEHAVIOR	...	92	CHRISTINA PERRI	...	172
JUSTIN MOORE	...	127	KATY PERRY	...	67
MUMFORD & SDNS	...	56	PINK FLOYD	...	113
DAVID NAIL	...	50	PINK MARTINI	...	59
NEWSBOYS	...	63	PISTOL ANNIES	...	83
JAKE OWEN	...	158	PITBULL	...	155
			ELVIS PRESLEY	...	78, 96, 156
			PUSHA T	...	146
			R.E.M.	...	55
			RASCAL FLATTS	...	190
			RED HOT CHILI PEPPERS	...	93
			LIONEL RICHIE	...	162
			RIHANNA	...	120
			KENNY ROGERS & DOLLY PARTON	...	189
			ROMEO SANTOS	...	19
			SHE & HIM	...	37
			BLAKE SHELTON	...	61
			SIGUR ROS	...	73
			FRANK SINATRA	...	23
			SKRILLEX	...	102
			SLASH FEATURING MYLES KENNEDY	...	194
			LAURA STORY	...	151
			GEORGE STRAIT	...	74
			GLEE: THE MUSIC, THE CHRISTMAS ALBUM	...	66
			THE MUSIC: THE CHRISTMAS ALBUM: VOLUME 2	...	6
			PHINEAS AND FERB: HOLIDAY FAVORITES	...	148
			SHAKE IT UP: BREAK IT DOWN	...	117
			THE TWILIGHT SAGA: BREAKING DAWN: PART 1	...	8
			VICTORIOUS: MUSIC FROM THE HIT TV SHOW	...	147
			JAMES TAYLOR	...	123
			TECH NINE COLLABOS	...	91
			TEGAN AND SARA	...	116
			THE TEMPTATIONS	...	192
			THREE DOG NIGHT	...	176
			TOBYMAC	...	115
			CHRIS TOMLIN	...	40, 47
			TRANS-SIBERIAN ORCHESTRA	...	90, 128
			TYRESE	...	28
			VINCE GUARALDI TRIO	...	126
			(AHK-TOONG BAY-BI) COVERED	...	53
			CITIES 97 SAMPLER: LIVE FROM STUDIO C. 23	...	12
			DO YOU HEAR WHAT I HEAR?: WOMEN OF CHRISTMAS	...	193
			THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	...	186
			LET IT SNOW	...	45
			NOW 39	...	58
			NOW 40	...	7
			NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS	...	181
			NOW THAT'S WHAT I CALL CHRISTMAS 4	...	46
			NOW THAT'S WHAT I CALL COUNTRY VOLUME 4	...	143
			POSITIVELY CHRISTMAS 62	...	62
			SEASONS GREETINGS: A CHRISTMAS	...	171
			THIS WARM DECEMBER: A BRUSHFIRE HOLIDAY VOL. 2	...	198
			TDM WAITS	...	81
			WALE	...	18
			WEBBIE	...	17
			BARRY WHITE	...	183
			THE WHO	...	110
			WILCO	...	165
			AMY WINEHOUSE	...	191
			WIZ KHALIFA	...	184
			BETTY WRIGHT AND THE ROOTS	...	197
			CHRIS YOUNG	...	167

HOLIDAY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	Title	CERT.
1	1	4	#1 GREATEST GAINER MICHAEL BUBLE	Christmas	
2	2	3	JUSTIN BIEBER	Under The Mistletoe	
3	HOT SHOT DEBUT		SOUNDTRACK Glee: The Music: The Christmas Album: Volume 2		
4	3	3	JACKIE EVANCHO	Heavenly Christmas	
5	4	15	SUSAN BOYLE	The Gift	3
6	8	30	ANDREA BOCELLI	My Christmas	2
7	5	4	SHE & HIM	A Very She & Him Christmas	
8	10	6	MANNHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA	Christmas Symphony	
9	11	65	JOSH GROBAN	Noel	5
10			VARIOUS ARTISTS	Let It Snow	
11	9	18	VARIOUS ARTISTS	NOW That's What I Call Christmas! 4	
12	6	34	CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship	
13	RE-ENTRY		PINK MARTINI	Joy To The World	
14	15	1	JACKIE EVANCHO	O Holy Night (EP)	
15	7	3	VARIOUS ARTISTS	Positively Christmas	
16	13	14	SOUNDTRACK Glee: The Music: The Christmas Album		
17	12		VARIOUS ARTISTS	WOW Christmas: 32 Christian Artists And Holiday Songs	
18	16	86	ELVIS PRESLEY	It's Christmas Time	3
19	14	82	IL DIVO	The Christmas Collection	
20	20	3	CAROLE KING	A Holiday Carol	
21	17	42	TAYLOR SWIFT	The Taylor Swift Holiday Collection (EP)	
22	24	92	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	
23	18	165	MARTINA MCBRIDE	White Christmas	
24	19	82	ELVIS PRESLEY	Elvis Christmas	
25	22		LADY ANTEBELLUM	A Merry Little Christmas (EP)	
26	21	66	MANNHEIM STEAMROLLER	Christmas Extraordinaire	3
27	34	14	MARIAH CAREY	Merry Christmas II You	
28	30	39	THE CHIPMUNKS WITH DAVID SEVILLE	Christmas With The Chipmunks	
29	25	7	TOBYMAC	Christmas In Diverse City	
30	26	188	MARIAH CAREY	Merry Christmas	5
31	20	53	JAMES TAYLOR	James Taylor At Christmas	
32	27		MANNHEIM STEAMROLLER	Christmas: 25th Anniversary Collection	
33	28	44	KENNY G	The Greatest Holiday Classics	
34	35	188	VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)	3
35	45	146	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	2
36	33	7	DAVID CROWDER BAND	Oh For Joy (EP)	
37	27	42	KENNY G	Holiday Collection	
38	31	74	CELTIC WOMAN	A Christmas Celebration	
39	41	47	CASTING CROWNS	Peace On Earth	
40	36	40	AMY GRANT	The Christmas Collection	
41	23	12	SOUNDTRACK Phineas And Ferb: Holiday Favorites		
42	43	174	CELINE DION	These Are Special Times	5
43	48	6	TONY BENNETT	The Classic Christmas Album	
44	RE-ENTRY		VARIOUS ARTISTS	Seasons Greetings: A Jersey Boys Christmas	
45	38	54	SOUNDTRACK Elf		
46	46	17	VARIOUS ARTISTS	Tis The Season: Kids Christmas Sing-Along	
47	44	21	VARIOUS ARTISTS	NOW That's What I Call A Country Christmas	
48	RE-ENTRY		VARIOUS ARTISTS	The Essential NOW That's What I Call Christmas	
49	39	37	KENNY ROGERS & DOLLY PARTON	Once Upon A Christmas	2
50	32	9	VARIOUS ARTISTS	Do You Hear What I Hear?: Women Of Christmas	

You can always count on the Chipmunks to brighten up the Holiday Albums chart with their squeaky takes on Christmas classics. The various yuletide albums by the animated trio of Simon, Alvin and Theodore (with creator David Seville on two) have sold more than 2.2 million albums in the United States since Nielsen SoundScan began tracking data in 1991. In 2010, *Christmas With The Chipmunks* (2008) was the year's 25th-best-selling holiday set (62,000).



SOCIAL 50™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST (IMPRINT/LABEL)
1	1	52	#1 JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG
2	2	42	ADELE XL/COLUMBIA
3	4	52	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
4	6	52	RIHANNA SRP/DEF JAM/DJMG
5	3	52	SHAKIRA SONY MUSIC LATIN/EPIC
6	5	52	KATY PERRY CAPITOL
7	9	52	SELENA GOMEZ HOLLYWOOD
8	8	52	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
9	7	29	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
10	11	52	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	10	52	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
12	15	50	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	14	52	TAYLOR SWIFT BIG MACHINE
14	12	50	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
15	19	41	BRUNO MARS ELEKTRA
16	13	52	AVRIL LAVIGNE RCA
17	22	52	DON OMAR ORFANATO/MACHETE
18	18	52	COLDPLAY CAPITOL
19	16	50	CHRIS BROWN JIVE/RCA
20	17	51	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
21	24	33	JUSTIN TIMBERLAKE JIVE/RCA
22	23	20	SKRILLEX BIG BEAT/MAUSTRAP/ATLANTIC
23	20	49	BRITNEY SPEARS JIVE/RCA
24	30	49	WIZ KHALIFA ROSTRUM/ATLANTIC
25	26	52	MICHAEL JACKSON MJJ/EPIC
26	27	52	LINKIN PARK MACHINE SHOP/WARNER BROS.
27	21	44	CHRISTINA GRIMMIE UNSIGNED
28	25	28	BOYCE AVENUE 3 PEACE
29	29	52	AKON KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
30	45	37	TYLER WARD UNSIGNED
31	31	51	THE BLACK EYED PEAS INTERSCOPE
32	42	52	USHER LAFACE/RCA
33	32	47	SNOOP DOGG DDG5TYL/PRIDRITY/CAPITOL
34	37	48	TIESTO MUSICAL FREEDOM
35	28	15	CIMORELLI UNSIGNED
36	40	45	DEMI LOVATO HOLLYWOOD
37	38	2	AUSTIN MAHONE UNSIGNED
38	34	2	ONE DIRECTION SYCO
39	41	50	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
40	RE-ENTRY		DAFT PUNK VIRGIN/CAPITOL
41	46	9	MEGAN & LIZ COLLECTIVE SOUNDS
42	35	10	MADDI JANE JOF
43	36	52	BEYONCE PARKWOOD/COLUMBIA
44	47	19	SOULJA BOY COLLIPARK'S.O.D. MONEY GANG/INTERSCOPE
45	RE-ENTRY		AVENGED SEVENFOLD HOPELESS/SIRE/WARNER BROS.
46	39	38	JENNIFER LOPEZ ISLAND/DJMG
47	RE-ENTRY		RED HOT CHILI PEPPERS WARNER BROS.
48	RE-ENTRY		THE WHITE STRIPES THIRD MAN/WARNER BROS.
49	48	5	MAC MILLER ROSTRUM
50	33	2	WONDER GIRLS JYP

This week marks the one-year anniversary of the launch of Billboard's Social 50 chart, which took a bow in the Dec. 11, 2010, issue. While a good number of acts have never left the tally (we're looking at you, Justin Bieber and Lady Gaga), there have been quite a few new artists that notched impressive peaks on the chart. They include Pomplamoose (No. 29), Watsky (No. 13), Rebecca Black (No. 9), Karmin (No. 15, pictured) and Kina Grannis (No. 49).



YOUTUBE

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / LABEL)
1	1	9	#1 SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
2	2	15	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
3	6		WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/DJMG)
4	15	2	THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
5	4	15	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GDOOROCK (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
6	14		ROLLING IN THE DEEP	ADELE (XL/COLUMBIA)
7	7	14	MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA (A&M/DCOTNE/INTERSCOPE)
8	5	15	RAIN OVER ME	PITBULL FEATURING MARC ANTHONY (MR. 305/POLO GROUNDS/J/RCA)
9	6	15	SUPER BASS	NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
10	9	15	DANZA KUDURO	DON OMAR & LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
11	2		IT WILL RAIN	BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
12	13	6	WITHOUT YOU	DAVID GUETTA FEATURING USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
13	1		HIT THE LIGHTS	SELENA GOMEZ & THE SCENE (HOLLYWOOD)
14	8	5	MISTLETOE	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/UNIVERSAL)
15	17	2	AI SE EU TE PEGO	MICHEL TELÓ (MICHEL TELÓ)

YAHOO! VIDEOS MUSIC™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / LABEL)
1	1	1	#1 THE ONE THAT GOT AWAY	KATY PERRY (CAPITOL)
2	1		IN YOUR ARMS	KINA GRANNIS (INTERSCOPE)
3	2		WE FOUND LOVE	RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/DJMG)
4	5	12	HOW TO LOVE	LIL WAYNE (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
5	4	28	PERSONAL JESUS	DEPECHE MODE (SIRE/REPRISE)
6	2	7	SOMEONE LIKE YOU	ADELE (XL/COLUMBIA)
7	1		GOD GAVE ME YOU	BLAKE SHELTON (WARNER BROS. NASHVILLE/WMMN)
8	15	2	MISTLETOE	JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG)
9	5		COUNTDOWN	BEYONCE (PARKWOOD/COLUMBIA)
10	14	4	SEXY AND I KNOW IT	LMFAO (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
11	12	12	PARTY ROCK ANTHEM	LMFAO FEAT. LAUREN BENNETT & GDOOROCK (PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE)
12	7	2	PARTY	BEYONCE FEATURING A NORE 3000 (PARKWOOD/COLUMBIA)
13	11	12	FLY	NICKI MINAJ FEATURING RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
14	6	7	MOVES LIKE JAGGER	MARON 5 FEATURING CHRISTINA AGUILERA (A&M/DCOTNE/INTERSCOPE)
15	8	4	WHEN WE STAND TOGETHER	NICKELBACK (ROADRUNNER/RRP)

NEXT BIG SOUND™

THIS WEEK	ARTIST
1	STACY FRANCIS
2	YOSHIKI
3	MANE DE LA PARRA
4	LAKODA RAYNE
5	GOKHAN TEPE
6	FREESOL
7	CROW BLACK SKY
8	DARLING PARADE
9	MIDNIGHT RED
10	DUMBFOUNDEAD
11	LI AN WEI
12	DATSIK
13	INDIA MARTINEZ
14	JANA KRAMER
15	LALA KARMELA

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 artists and have notched a top 100 Billboard chart (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 their page views and explanations. All charts © 2011, Promethean Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	3	9	#1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/JD/JMG
2	1	18	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
3	2	15	SOMEONE LIKE YOU ADELE XL/COLUMBIA
4	4	16	STEREO HEARTS GYM CLASS HERDES FEAT. ADAM LEVINE DECA/DANCE/FUELED BY RAMEN/RRP
5	5	12	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWORKS/CAPITOL
6	6	10	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
7	7	18	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP
8	8	15	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	11	12	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/JD/JMG
10	9	20	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
11	17	5	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
12	14	9	WORKOUT J. COLE ROC NATION/COLUMBIA
13	10	15	IN THE DARK DEV INDIE-POP/UNIVERSAL REPUBLIC
14	15	8	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA
15	12	32	GIVE ME EVERYTHING PITBULL MR. 305/POLO GROUNDS/JRCA
16	13	30	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
17	19	6	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
18	20	6	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
19	18	11	MR. KNOW IT ALL KELLY CLARKSON 19/RCA
20	16	14	SHE WILL LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
21	22	27	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE
22	27	15	COUNTRY MUST BE COUNTRY WIDE BRANTLEY GILBERT VALORY
23	21	28	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
24	23	10	FLY NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
25	26	12	IT GIRL JASON DERULO BELUGA HEIGHTS/WARNER BROS.

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	9	#1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/JD/JMG
2	2	12	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
3	8	8	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
4	—	1	TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	—	1	RUMOUR HAS IT / SOMEONE LIKE YOU GLEE CAST 20TH CENTURY FOX TV/COLUMBIA
6	4	12	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWORKS/CAPITOL
7	7	8	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
8	6	18	SOMEONE LIKE YOU ADELE XL/COLUMBIA
9	—	1	YOU DA ONE RIHANNA SRP/DEF JAM/JD/JMG
10	—	1	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
11	14	5	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
12	9	22	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
13	10	27	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
14	12	19	STEREO HEARTS GYM CLASS HERDES FEAT. ADAM LEVINE DECA/DANCE/FUELED BY RAMEN/RRP
15	11	8	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA
16	15	34	PARTY ROCK ANTHEM LMFAO PARTY ROCK/WILL I AM/CHERRYTREE/INTERSCOPE
17	16	6	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/JD/JMG
18	19	12	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/JD/JMG
19	17	19	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP
20	21	10	PARADISE COLDPLAY CAPITOL
21	26	4	RED SOLO CUP TOBY KEITH SHOW OGG-UNIVERSAL
22	25	7	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE
23	18	15	IT GIRL JASON DERULO BELUGA HEIGHTS/WARNER BROS.
24	20	5	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RRP
25	24	11	MR. KNOW IT ALL KELLY CLARKSON 19/RCA

ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	#1 SOMEONE LIKE YOU ADELE XL/COLUMBIA
2	2	44	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
3	3	10	PARADISE COLDPLAY CAPITOL
4	6	8	WHEN WE STAND TOGETHER NICKELBACK ROADRUNNER/RRP
5	12	29	RUMOUR HAS IT ADELE XL/COLUMBIA
6	5	31	ROLLING IN THE DEEP ADELE XL/COLUMBIA
7	—	1	SET FIRE TO THE RAIN ADELE XL/COLUMBIA
8	10	33	SAIL AWOLNATION RED BULL
9	8	6	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
10	7	17	NOTHING THE SCRIPT PHONOGENIC/EPIC
11	11	9	BLACKOUT BREATHE CAROLINA FEARLESS
12	42	6	HEARTBEAT THE FRAY EPIC
13	9	4	PRINCESS OF CHINA COLDPLAY FEAT. RIHANNA CAPITOL
14	4	3	RUN MATT NATHANSON FEAT. SUGARLAND ACROBAT/VANGUARD/CAPITOL
15	26	4	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS.

R&B/HIP-HOP™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	#1 TAKE CARE DRAKE FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
2	—	1	THE MOTTO DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	—	8	5 O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA
4	2	11	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/JD/JMG
5	3	15	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/JD/JMG
6	8	14	WORKOUT J. COLE ROC NATION/COLUMBIA
7	6	14	FLY NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
8	7	33	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
9	—	1	HATE SLEEPING ALONE DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	10	6	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC
11	13	34	GIVE ME EVERYTHING PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA
12	11	14	SHE WILL LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	—	1	WE'LL BE FINE DRAKE FEAT. BIDMAN YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	—	1	HYFR (HELL YA F*****G RIGHT) DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
15	—	1	SHOT FOR ME DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

KID™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	#1 CALLING ALL THE MONSTERS CHINA ANNE MCCLAIN WALT DISNEY
2	6	3	MUSIC SOUNDS BETTER WITH U BIG TIME RUSH FEAT. MANN NICKLEODEON/COLUMBIA
3	2	17	DYNAMITE CHINA ANNE MCCLAIN WALT DISNEY
4	—	1	PARTY ROCK ANTHEM THE CHIPMUNKS & THE CHIPMUNKS 20TH CENTURY FOX FILMS/FOA/PRESENTS/ATLANTIC/AG
5	24	2	THE CHIPMUNK SONG DAVID SEVILLE & THE CHIPMUNKS CAPITOL
6	7	48	I SEE THE LIGHT MANDY MOORE & ZACHARY LEVI WALT DISNEY
7	4	32	DETERMINATE BRIDGIT MENDLER, ADAM HICKS, NAOMI SCOTT & HAYLEY KYYOKO WALT DISNEY
8	5	18	IF I RULED THE WORLD BIG TIME RUSH FEAT. IYAZ NICKLEODEON/COLUMBIA/SONY MUSIC
9	3	3	THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE) DAVID SEVILLE & THE CHIPMUNKS LIBERTY/CAPITOL
10	11	52	WHEN WILL MY LIFE BEGIN MANDY MOORE WALT DISNEY
11	17	58	BOYFRIEND BIG TIME RUSH NICKLEODEON/COLUMBIA/SONY MUSIC
12	8	16	ALL I WANT IS EVERYTHING VICTORIOUS CAST FEAT. VICTORIA JUSTICE NICKLEODEON/COLUMBIA/SONY MUSIC
13	9	9	UNDER THE SEA SAMUEL E. WRIGHT WALT DISNEY
14	15	16	FREAK THE FREAK OUT VICTORIOUS CAST FEAT. VICTORIA JUSTICE NICKLEODEON/COLUMBIA/SONY MUSIC
15	12	22	WATCH ME BELLA THORNE & ZENOAYA WALT DISNEY

COUNTRY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	6	4	#1 RED SOLO CUP TOBY KEITH SHOW OGG-UNIVERSAL
2	5	10	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE
3	1	2	IF THIS WAS A MOVIE TAYLOR SWIFT BIG MACHINE
4	2	2	OURS TAYLOR SWIFT BIG MACHINE
5	8	19	GOD GAVE ME YOU BLAKE SHELTON WARNER BROS./WMN
6	4	75	IF I DIE YOUNG THE BAND PERRY REPUBLIC NASHVILLE
7	12	28	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE
8	9	12	ALL YOUR LIFE THE BAND PERRY REPUBLIC NASHVILLE
9	11	14	WE OWNED THE NIGHT LADY ANTEBELLUM CAPITOL NASHVILLE
10	10	11	DRINK IN MY HAND ERIC CHURCH EMI NASHVILLE
11	14	21	EASY RASCAL FLATTS FEAT. NATASHA BEDINGFIELD BIG MACHINE
12	16	37	CRAZY GIRL ELI YOUNG BAND REPUBLIC NASHVILLE
13	13	3	FOOTLOOSE BLAKE SHELTON ATLANTIC/WMN
14	15	24	REMINDE ME BRAD PAINLEY DUET WITH CARRIE UNDERWOOD ARISTA NASHVILLE
15	20	10	TATTOOS ON THIS TOWN JASON ALDEAN BROKEN BOW

LATIN™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	#1 PROMISE ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
2	2	66	DANZA KUDURO DON OMAR & LUZENDO YAN/SORANATO/MACHETE/UNIVERSAL MUSIC LATIN
3	4	7	EL VERDADERO AMOR PERDONA MANA WARNER LATINA
4	6	98	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
5	5	80	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN
6	3	2	INTENTALO 3BALLMYT FEAT. EL BEBETO Y AMERICA SIERRA FONDISA
7	7	57	RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN
8	28	12	FELIZ NAVIDAD JOSE FELICIANO RCA/LEGACY/SONY MUSIC
9	10	98	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
10	15	98	HEROE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATIN
11	11	55	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN
12	13	38	TABOO DON OMAR OFRANATO/MACHETE/UNIVERSAL MUSIC LATIN
13	12	62	LOCA SHAKIRA FEAT. EL CATA EPIC/SONY MUSIC LATIN
14	19	63	THE ANTHEM PITBULL FEAT. LIL JON FAMOUS ARTIST/TVT
15	14	31	VEN CONMIGO DADDY Yankee FEAT. PRINCE ROYCE EL CARTEL

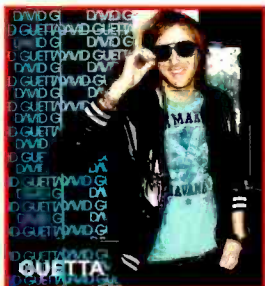
HOLIDAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	#1 MISTLETOE JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
2	3	22	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY/SONY MUSIC
3	—	1	ALL I WANT FOR CHRISTMAS IS YOU GLEE CAST 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC
4	—	1	DO YOU HEAR WHAT I HEAR GLEE CAST 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC
5	2	3	DRUMMER BOY JUSTIN BIEBER FEAT. BUSTA RHYMES SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
6	13	4	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICHAEL BUBLE 143/REPRISE/WARNER BROS.
7	15	4	HAVE YOURSELF A MERRY LITTLE CHRISTMAS MICHAEL BUBLE 143/REPRISE/WARNER BROS.
8	19	22	CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA LAVA/AG
9	16	20	ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE DECCA/UMG
10	4	3	ALL I WANT FOR CHRISTMAS IS YOU (SUPERFESTIVE!) JUSTIN BIEBER DUET WITH MARIAH CAREY SCHOOLBOY/RAYMOND BRAUN/ISLAND/JMG
11	—	1	SANTA BABY GLEE CAST 20TH CENTURY FOX TV/COLUMBIA/SONY MUSIC
12	14	22	WHERE ARE YOU CHRISTMAS? FAITH HILL INTERSCOPE/AG
13	5	20	IT'S THE MOST WONDERFUL TIME OF THE YEAR ANDY WILLIAMS COLUMBIA/LEGACY/SONY MUSIC
14	33	22	CHRISTMAS CANON TRANS-SIBERIAN ORCHESTRA LAVA/AG
15	8	19	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) NAT KING COLE CAPITOL

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
2	1	19	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECADANCE/FUELED BY RAMEN/RRP)
3	1	8	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
4	1	15	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
5	1	12	SEXY AND I KNOW IT LMFAO (PARTY ROCK/WILL.I.AM/CHEERRYTREE/INTERSCOPE)
6	1	19	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
7	1	21	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (DECADANCE/FUELED BY RAMEN/ATLANTIC/RRP)
8	10	6	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
9	12	7	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
10	1	15	IN THE DARK DEV (INDIE-POP/UNIVERSAL REPUBLIC)
11	14	8	GOOD FEELING FLO RIDA (POE BOY/ATLANTIC)
12	1	16	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
13	1	13	IT GIRL JASON DERULO (BELUGA HEIGHTS/WARNER BROS.)
14	13	11	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
15	15	33	PARTY ROCK ANTHEM LMFAO (PARTY ROCK/WILL.I.AM/CHEERRYTREE/INTERSCOPE)
16	16	8	FLY NIKI MINAJ FEAT. RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN)
17	19	11	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD)
18	21	5	O'CLOCK T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN (KONVICT/NAPPY BOY/JIVE/RCA)
19	22	11	NOT OVER YOU GAVIN DEGRAW (J/RCA)
20	18	15	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
21	24	7	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
22	27	4	HEADLINES OJAS (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
23	25	9	DOMINO JESSIE J (J/RVA/UNIVERSAL REPUBLIC)
24	NEW		GREATEST GAINER MARRY THE NIGHT LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
25	29	7	I LIKE IT LIKE THAT HOT CHELLE RAE FEAT. NEW BOYZ (RCA)
26	28	5	BLACKOUT BREATHE CAROLINA (FEARLESS/RED)
27	20	1	CRIMINAL BRITNEY SPEARS (JIVE/RCA)
28	23	16	MR. SAXOBEAT ALEXANDRA STAN (ULTRA)
29	32	1	HEARTBEAT THE FRAY (EPIC)
30	26	2	YOU DA ONE RIHANNA (SRP/DEF JAM/DJMG)
31	36	3	WORKOUT J. COLE (ROC NATION/COLUMBIA)
32	30	6	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP)
33	35	3	TONIGHT IS THE NIGHT OUTSIGHT (WARNER BROS.)
34	39	2	NII**AS IN PARIS JAY Z, KANYE WEST (ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG)
35	40	1	WISH YOU WERE HERE AVRIL LAVIGNE (RCA)
36	NEW		NEW INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN (MR. 305/POLO GROUNDS/J/RCA)
37	31	19	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
38	NEW		NEW COUNTDOWN BEYONCÉ (PARKWOOD/COLUMBIA)
39	33	4	PAPI JENNIFER LOPEZ (ISLAND/IDJMG)
40	34	7	DON'T HOLD YOUR BREATH NICOLE SCHERZINGER (INTERSCOPE)

David Guetta scores his first Mainstream Top 40 No. 1, as "Without You," featuring Usher, rises 2-1. The song marks the French DJ/producer/songwriter's first leader on the list. He had previously peaked as high as No. 3 with "Sexy Chick," featuring Akon, last year.

Usher earns his second No. 1 after reigning for three weeks with "Yeah!," featuring Lil Jon and Ludacris, in 2004. He'd stopped just one spot short of the summit six times since then, most recently with "DJ Got Us Fallin' in Love," featuring Pitbull, a year ago.

Also making news is Bruno Mars, who rises 12-9 with "It Will Rain," from the *Twilight Saga: Breaking Dawn: Part 1* soundtrack (which debuted on last week's Billboard 200 at No. 4). The song marks Mars' seventh top 10 in as many tries dating to his arrival last year as a featured vocalist on B.o.B's No. 1-peaking "Nothin' on You." No other male artist has begun with as many consecutive top 10s on the tally.



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	13	#1 SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
2	1	26	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
3	1	14	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
4	1	37	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
5	6	43	F**KIN' PERFECT PINK (LAFACE/RCA)
6	7	22	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
7	1	23	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
8	1	35	FOR THE FIRST TIME THE SCRIPT (PHONOGENIC/EPIC)
9	10	24	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
10	15	2	GG ALL I WANT FOR CHRISTMAS IS YOU MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
11	11	26	KEEP YOUR HEAD UP ANDY GRAMMER (S-CURVE)
12	12	15	MOVES LIKE JAGGER MAROON 5, CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
13	14	11	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
14	13	9	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
15	16	8	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
16	28	2	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
17	NEW		NEW HAVE A HOLLY JOLLY CHRISTMAS MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
18	NEW		NEW ALL I WANT FOR CHRISTMAS IS YOU (SUPERFESTIVE!) JUSTIN BIEBER DUET WITH MARSHAY CAREY (SCHOOLBOY/RAVEMOND BRAUN/ISLAND/IDJMG)
19	18	9	TALKING TO YOU (IS LIKE TALKING TO MYSELF) DARYL HALL (VERVE FORECAST/VERVE)
20	19	17	LAST FRIDAY NIGHT (T.G.I.F.) KATY PERRY (CAPITOL)
21	21	1	A BRIGHTER DAY THE DOOBIE BROTHERS (HOR)
22	22	16	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
23	23	4	LET'S STAY TOGETHER SEAL (REPRISE/WARNER BROS.)
24	20	10	LET THE RAIN MARGO REY (ORGANICA)
25	NEW		NEW FA LA LA JIM BRICKMAN FEAT. GENEVIEVE BELLEMARE (SOMERSET/MOOD)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	18	#1 SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
2	2	20	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
3	3	12	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
4	4	18	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
5	5	11	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	8	16	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
7	9	21	NOT OVER YOU GAVIN DEGRAW (J/RCA)
8	7	14	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
9	6	22	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
10	1	9	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
11	12	24	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
12	13	9	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP)
13	14	6	HEARTBEAT THE FRAY (EPIC)
14	17	10	GG STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECADANCE/FUELED BY RAMEN/RRP)
15	15	14	YOU MAKE ME FEEL... COBRA STARSHIP FEAT. SABI (DECADANCE/FUELED BY RAMEN/ATLANTIC/RRP)
16	18	7	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
17	22	5	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
18	20	3	PARADISE COLDPLAY (CAPITOL)
19	23	7	WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWORKS/CAPITOL)
20	19	15	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
21	21	12	KISS ME SLOWLY PARACHUTE (MERCURY/IDJMG)
22	1	1	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (SRP/DEF JAM/IDJMG)
23	1	1	LIGHTS ELLIE GOULDING (CHERRYTREE/INTERSCOPE)
24	34	2	A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP SHOP/ATLANTIC/RRP)
25	NEW		NEW SET FIRE TO THE RAIN ADELE (XL/COLUMBIA)

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

Coldplay collects its second Alternative No. 1, as "Paradise" ascends 2-1 in its 10th chart week. "Viva la Vida" reached the top in 11 frames (and reigned for two) in 2008. The group notched the first of its 16 chart entries this week in 2000 with the debut of the eventual No. 6-peaking "Yellow."



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	10	#1 GREATEST GAINER PARADISE COLDPLAY (CAPITOL)
2	1	17	THE SOUND OF WINTER BUSH (ZUMA ROCK/EONE)
3	3	4	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
4	1	20	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)
5	5	25	WALK FOO FIGHTERS (ROSWELL/RCA)
6	1	42	SAIL AWOLNATION (RED BULL)
7	10	16	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)
8	7	44	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
9	1	16	TONIGHT SEETHER (WIND-UP)
10	9	18	HELENA BEAT DARYL HALL (VERVE FORECAST/VERVE)
11	12	8	FACE TO THE FLOOR CHEVELLE (EPIC)
12	16	8	THESE DAYS FOO FIGHTERS (ROSWELL/RCA)
13	8	19	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
14	13	10	ABERDEEN CAGE THE ELEPHANT (DSP/JIVE/RCA)
15	17	16	COLOURS GROUPLOVE (CANVASBACK/ATLANTIC)
16	18	7	AFTER MIDNIGHT BLINK-182 (DGC/INTERSCOPE)
17	20	1	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)
18	14	15	WHAT YOU WANT EVANESCENCE (WIND-UP)
19	21	1	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
20	22	13	PUNCHING IN A DREAM THE NAMED AND FAMOUS (SOMEWHAT DAMAGED/POLYDOR/UNIVERSAL REPUBLIC)
21	19	19	PROMISES, PROMISES INCUBUS (IMMORTAL/EPIC)
22	23	12	ALL I EVER WANTED THE AIRBORNE TOXIC EVENT (MAJORDOMO/ISLAND/IDJMG)
23	27	6	NOT YOUR FAULT AWOLNATION (RED BULL)
24	25	1	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
25	24	19	UP ALL NIGHT BLINK-182 (DGC/INTERSCOPE)

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 PARADISE COLDPLAY (CAPITOL)
2	2	12	LUCKY NOW RYAN ADAMS (PAX AM/CAPITOL)
3	1	4	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
4	1	13	CALAMITY SONG THE DECEMBERISTS (CAPITOL)
5	4	33	LOST IN MY MIND THE HEAD AND THE HEART (SUB POP)
6	1	13	HOW COME YOU NEVER GO THERE FEIST (ARTS & CRAFTS)
7	1	12	CALLED OUT IN THE DARK SNOW PATROL (POLYDOR/FICTION/ISLAND/IDJMG)
8	1	8	THE WALK MAYER HAWTHORNE (UNIVERSAL REPUBLIC)
9	11	5	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)
10	1	28	HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC)
11	5	5	HEARTBEAT THE FRAY (EPIC)
12	16	16	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
13	15	29	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
14	17	12	HEART ON FIRE SCARS ON 45 (CHOP SHOP/ATLANTIC)
15	21	5	FREE GRAFFITI6 IN.W.FREE/CAPITOL
16	16	17	SHE WALKS IN SO MANY WAYS THE JAYHAWKS (RDUNOER/CMG)
17	23	3	WE ALL GO BACK TO WHERE WE BELONG R.E.M. (WARNER BROS.)
18	20	14	DRIVE ALL NIGHT NEEDTOBREATHE (ATLANTIC/RRP)
19	14	18	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)
20	18	16	JUNK OF THE HEART (HAPPY) THE KOOKS (ASTRALWORKS/CAPITOL)
21	19	20	I MIGHT WILCO (DBPM/ANTI/EPITAPH)
22	30	2	GREATEST GAINER DOWN IN THE VALLEY THE HEAD AND THE HEART (SUB POP)
23	24	4	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)
24	22	13	STAY YOUNG, GO DANCING DEATH CAB FOR CUTIE (BARSUK/ATLANTIC)
25	26	14	BRAND NEW DAY TREVOR HALL (VANGUARD)

MAINSTREAM TOP 40, ADULT CONTEMPORARY,

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	4	33	#1 COUNTRY MUST BE COUNTRYWIDE D. HUFF (M. DEKLE, C. FORD, B. GILBERT)	Brantley Gilbert VALORY	1	1
2	6	7	15	GREATEST GAINER TATTOOS ONTHTOWN M. KNOX (N. THRASHER, W. MOBLEY, M. DULANEY)	Jason Aldean BROKEN BOW	2	2
3	5	6	14	WE OWNED THE NIGHT P. WORI, E. LADY, ANTEBELLUM (D. HAYWOOD, C. KELLEY, D. DAVIDSON)	Lady Antebellum CAPITOL NASHVILLE	3	3
4	7	5	16	BAGGAGE CLAIM F. DUDDELL, C. AINLAY, G. WORF (M. LAMBERT, N. HEMBY, L. LAIRD)	Miranda Lambert RCA	4	4
5	1	3	20	SPARKS FLY N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift BIG MACHINE	1	1
6	2	2	20	GOD GAVE ME YOU S. HENDRICKS (D. BARNES)	Blake Shelton WARNER BROS./WMN	1	1
7	4	1	40	CRAZY GIRL M. WRUCKE (L. BRICE, L. ROSE)	Eli Young Band REPUBLIC NASHVILLE	1	1
8	8	8	14	KEEP ME IN MIND K. STEGALL, Z. BROWN, I. Z. BROWN, W. OURRETTE, N. COWAN	Zac Brown Band SOUTHERN GROUND/ATLANTIC/BIGGER PICTURE	8	8
9	9	9	20	I GOT YOU N. V. IS, THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS	Thompson Square STONEY CREEK	9	9
10	10	10	22	EASY D. HUFF, RASCAL FLATTS (K. ELAM, M. MOBLEY)	Rascal Flatts Featuring Natasha Bedingfield BIG MACHINE	10	10
11	11	11	42	LET IT RAIN F. DUDDELL, C. AINLAY (D. NAIL, J. SINGLETON)	David Nail MCA NASHVILLE	11	11
12	12	12	15	DRINK IN MY HAND J. JOYCE (E. CHURCH, M. PHEENEY, L. LAIRD)	Eric Church EMI NASHVILLE	12	12
13	15	15	12	I DON'T WANT THIS NIGHT TO END J. STEVENS (L. BRYAN, D. DAVIDSON, R. AKINS, B. HAYS/UP)	Luke Bryan CAPITOL NASHVILLE	13	13
14	13	14	17	ALL YOUR LIFE N. CHAPMAN (B. HENNINGSEN, C. HENNINGSEN)	The Band Perry REPUBLIC NASHVILLE	13	13
15	14	13	27	ONE MORE DRINKIN' SONG J. NIEMANN, D. BRAINARD (J. L. NIEMANN, R. BROWN)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	13	13
16	16	16	8	REALITY B. CANNON, K. CHESNEY (K. CHESNEY, B. JAMES)	Kenny Chesney BNA	16	16
17	18	18	13	YOU J. STROUD (C. YOUNG, L. LAIRD)	Chris Young RCA	17	17
18	17	17	27	I GOT NOTHIN' F. ROGERS (D. RUCKER, C. MILLS)	Darius Rucker CAPITOL NASHVILLE	17	17
19	20	20	18	I'M GONNA LOVE YOU THROUGH IT M. MCBRIDE, B. GALLIMORE (B. HAYS/UPS, ISAACS, J. YEARY)	Martina McBride REPUBLIC NASHVILLE	19	19
20	22	21	30	AIR POWER STORMWARNING D. HUFF, H. HAYES (H. HAYES, G. SAMPSON, BUSBEE)	Hunter Hayes ATLANTIC/WMN	20	20
21	23	23	8	HOME B. BEAVERS, L. WOOTEN (D. WILSON, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	21	21
22	21	22	8	CAMOUFLAGE F. ROGERS (B. PAISLEY, C. DOUBIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE	21	21
23	29	30	5	YOU GONNA FLY D. HUFF, K. URBAN (J. JOHNSTON, C. LUCAS, P. BRUST)	Keith Urban CAPITOL NASHVILLE	23	23
24	24	24	23	LONG WAY TO GO K. STEGALL (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	24	24
25	25	26	35	AMEN M. BRIGHT (S. BLACK, H. BLAYLOCK, C. GRAVITT, G. D. BRIEN)	Edens Edge BIG MACHINE	25	25



Singer moves closer to a seventh career leader (and third from his *My Kinda Party* album), as the set's fourth radio single leaps 6-2 with Greatest Gainer nod (up 3.2 million listener impressions). He most recently topped the chart with "Dirt Road Anthem" in August.



Teenage singer/songwriter/producer lands his first top 20 hit with lead single from his self-titled debut album. Song reaches the top 20 in its 30th week, marking the chart's longest top 20 climb since David Nail's "Let It Rain" (No. 11) needed 32 weeks to do so in September.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	25	17	BAIT A HOOK J. STOVER (R. AKINS, J. MOORE, J. S. STOVER)	Justin Moore VALORY	25	25
27	27	28	19	WHERE I COME FROM M. KNOX (R. CLAWSON, D. GAVINSON)	Montgomery Gentry AVERAGE JOE'S	27	27
28	31	31	6	RED SOLO CUP T. KEITH (J. BEAVERS, B. BEAVERS, B. WARREN, B. WARREN)	Toby Keith SHOW DOG-UNIVERSAL	28	28
29	28	27	25	MY HEART CAN'T TELL YOU NO T. BROWN (S. CLIMIE, D. W. MORGAN)	Sara Evans RCA	27	27
30	30	29	27	DIDN'T I D. FRIZELL, R. CLAWSON (B. GLOVER, K. JACOBS, R. MONTANA)	James Wesley BROKEN BOW	29	29
31	32	33	6	ALONE WITH YOU J. MOIR, R. CLAWSON (C. GRAVITT, J. THARDING, S. MCANALLY)	Jake Owen RCA	31	31
32	33	32	11	THE TROUBLE WITH GIRLS M. BRIGHT (P. WHITE, C. TOMPKINS)	Scotty McCreery INTEGRSCOPE/MERCURY	32	32
33	34	34	7	LIKE MY DOG C. CHAMBERLAIN, B. CURRINGTON (S. EMERICK, H. ALLEN)	Billy Currington MERCURY	33	33
34	35	—	7	COME HOME B. GALLIMORE, F. HILL (R. B. TEDDER)	Faith Hill WARNER BROS./AVAR	34	34
35	36	39	5	LOVE'S GONNA MAKE IT ALRIGHT T. BROWN, G. STRAIT (A. ANDERSON, C. STAPLETON)	George Strait MCA NASHVILLE	35	35
36	37	35	7	A WOMAN LIKE YOU J. STONE, L. BRICE (J. BULLFORD, P. BARTON, J. STONE)	Lee Brice CURB	35	35
37	38	36	12	GOT MY COUNTRY ON K. STEGALL (K. KARCHER, J. WEAVER, D. MYRICK)	Chris Cagle BIGGER PICTURE	36	36
38	39	37	14	LET'S DON'T CALL IT A NIGHT C. LINDSEY (C. JAMES, B. LONG, T. MCBRIDE)	Casey James BNA	37	37
39	41	40	7	SOMETHIN' 'BOUT A TRUCK B. JAMES (K. MOORE, D. COUCH)	Kip Moore MCA NASHVILLE	39	39
40	40	38	15	THIS OLE BOY P. O'DONNELL (B. HAYS/UP, D. DAVIDSON, R. AKINS)	Craig Morgan BLACK RIVER	37	37
41	42	41	8	DRINK MYSELF SINGLE B. BEAVERS (M. HOLMES, S. SWEENEY)	Sunny Sweeney REPUBLIC NASHVILLE	41	41
42	47	43	4	GEORGIA PEACHES B. GALLIMORE (M. HOPE, B. DALY, R. PROCTOR)	Lauren Alaina INTEGRSCOPE/MERCURY	42	42
43	46	57	3	HE'S MINE T. HEWITT, R. AKINS (C. BEATHARD, P. O'DONNELL, T. JAMES)	Rodney Atkins CURB	43	43
44	43	42	11	WANNA MAKE YOU LOVE ME J. STROUD (J. COLLINS, B. PINSON)	Andy Gibson DMP/R&J	42	42
45	44	49	6	MERRY GO ROUND J. RICH (D. LEVERETT, P. AMATO, D. LEIBER)	The JaneDear Girls WARNER BROS./WMN	44	44
46	52	58	3	MILLION DOLLAR VIEW K. BEARD, M. WRIGHT (D. L. MURPHY, G. T. ERLEN III)	Trace Adkins SHOW DOG-UNIVERSAL	46	46
47	45	44	12	SOMEBODY'S CHELSEA D. HUFF (R. MCINTIRE, L. HENGBER, W. ROBINSON)	Reba STARSTRUCK/VALORY	44	44
48	49	46	11	UNDERDOG S. NIELSON (G. S. NIELSON, D. L. MURPHY, J. SEVER, H. TOBIN)	The Lost Trailers STOKES/HRT/CO5	46	46
49	50	50	10	THAT GIRL D. L. MURPHY (K. FOWLER, T. WILLMON, C. INGERSOLL)	Kevin Fowler AVERAGE JOE'S	49	49
50	55	53	2	HOME SWEET HOME D. MYRICK, N. HOFFMAN (D. MYRICK, N. HOFFMAN, K. MARIE, D. HORNE)	The Farm ELECTRA NASHVILLE/NEW REVOLUTION	50	50

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	2	7	#1 SCOTTY MCCREERY 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	Clear As Day	1	1
2	3	4	10	LADY ANTEBELLUM CAPITOL NASHVILLE 9431 (18.98)	Own The Night	1	1
3	1	1	3	MIRANDA LAMBERT RCA 90589/SMN 111.98	Four The Record	1	1
4	6	6	15	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	1	1
5	4	5	55	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	1
6	5	3	4	TOBY KEITH SHOW DOG-UNIVERSAL 015592 (9.98)	Clancy's Tavern	1	1
7	7	11	58	THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)	The Band Perry	2	2
8	HOT SHOT DEBUT	1	1	DAVID NAIL MCA NASHVILLE 016220/UMGN (10.98)	The Sound Of A Million Dreams	8	8
9	11	15	56	GREATEST GAINER TAYLOR SWIFT BIG MACHINE TS0300A (18.98)	Speak Now	3	1
10	8	13	17	ERIC CHURCH EMI NASHVILLE 94266 (16.98)	Chief	1	1
11	9	14	19	BLAKE SHELTON WARNER BROS. 527370/WMN (18.98)	Red River Blue	1	1
12	14	8	81	BRANTLEY GILBERT VALORY B60100 (14.98)	Halfway To Heaven	2	2
13	13	17	61	ZAC BROWN BAND SOUTHERN GROUND/ROAD/ARISTA/BIGGER PICTURE/ATLANTIC 524722/AG (18.98)	You Get What You Give	1	1
14	16	16	11	GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	Here For A Good Time	1	1
15	12	19	26	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98)	This Is Country Music	1	1
16	10	7	6	LAUREN ALAINA 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)	Wildflower	2	2
17	18	18	13	PISTOL ANNIES COLUMBIA 94916 EX/SMN (11.98)	Hell On Heels	1	1
18	17	10	6	MARTINA MCBRIDE REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)	Eleven	4	4
19	15	9	8	SOUNDTRACK ATLANTIC 528899/WMN (18.98)	Footloose (2011)	4	4
20	20	12	4	VINCE GILL MCA NASHVILLE 015510/UMGN (10.98)	Guitar Slinger	4	4
21	24	21	22	JUSTIN MOORE VALORY JM0200A (10.98)	Outlaws Like Me	1	1
22	25	26	23	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)	NOW That's What I Call Country: Volume 4	3	3
23	22	29	60	KENNY CHESNEY BNA 57445/SMN (11.98)	Hemingway's Whiskey	1	1
24	27	27	12	JAKE OWEN RCA 89547/SMN (10.98)	Barefoot Blue Jean Night	1	1
25	23	20	7	RODNEY ATKINS CURB 79255 (18.98)	Take A Back Road	3	3

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	26	23	19	CHRIS YOUNG RCA 85497/SMN (10.98)	Neon	2	2
27	29	28	14	ELI YOUNG BAND REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	Life At Best	3	3
28	28	30	63	RASCAL FLATTS BIG MACHINE RF0100A (13.98)	Nothing Like This	1	1
29	36	34	54	BLAKE SHELTON REPRISE 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton	4	4
30	35	38	51	TIM MCGRAW CURB 79205 (18.98)	Number One Hits	6	6
31	19	—	2	JOE NICHOLS SHOW DOG-UNIVERSAL 015211 (7.98)	It's All Good	19	19
32	31	25	4	HUNTER HAYES ATLANTIC 528890/WMN (18.98)	Hunter Hayes	7	7
33	30	36	37	SARA EVANS RCA 49693/SMN (10.98)	Stronger	1	1
34	37	32	50	SOUNDTRACK RCA 72911/SMN (11.98)	Country Strong	2	2
35	41	35	61	BILLY CURRINGTON MERCURY 014407/UMGN (9.98)	Enjoy Yourself	2	2
36	34	24	5	MONTGOMERY GENTRY AVERAGE JOE'S 233 (14.98)	Rebels On The Run	9	9
37	33	49	57	SUGARLAND MERCURY 014758/UMGN (13.98)	The Incredible Machine	1	1
38	44	33	10	GEORGE STRAIT MCA NASHVILLE 016007/UME (7.98)	Icon: George Strait	17	17
39	RE-ENTRY	2	2	VARIOUS ARTISTS ARISTA NASHVILLE 93814 EX/SMN (8.98)	A Very Country Christmas (EP)	39	39
40	38	48	41	THOMPSON SQUARE STONEY CREEK 7677 (13.98)	Thompson Square	3	3
41	40	—	2	GEORGE STRAIT MCA NASHVILLE 016008/UME (12.98)	Icon 2: George Strait	40	40
42	43	44	1	DARIUS RUCKER CAPITOL NASHVILLE 76939 (18.98)	Charleston, SC 1966	1	1
43	42	31	9	THE OAK RIDGE BOYS DIFFERENCE MEDIA 44218 EX/CRACKER BARREL (11.98)	It's Only Natural	16	16
44	47	45	28	JOSH TURNER MCA NASHVILLE 015348/UME (7.98)	Icon: Josh Turner	20	20
45	48	40	25	BILLY CURRINGTON MERCURY 015230/UME (7.98)	Icon: Billy Currington	22	22
46	45	39	24	RONNIE DUNN ARISTA NASHVILLE 85762/SMN (11.98)	Ronnie Dunn	1	1
47	32	—	2	RASCAL FLATTS LYRIC STREET 014010 (10.98)	The Best Of Rascal Flatts Live	32	32
48	54	63	3	PACE SETTER VARIOUS ARTISTS SONY MUSIC CMG 73973/SONY MUSIC (6.98)	Country Christmas	48	48
49	46	42	12	GLEN CAMPBELL SURFDOG 528496 (13.98)	Ghost On The Canvas	6	6
50	51	47	22	ALAN JACKSON ARISTA NASHVILLE 78681/SMN (11.98)	34 Number Ones	7	7

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	4	#1 YO-YO MA/DUNCAN/MEYER/THILE 4/WKS SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	1
2	2	31	ALISON KRAUSS & UNION STATION ROUNDER 510665/CONCORD	Paper Airplane	1
3	9	71	PUNCH BROTHERS NONESUCH 521980/WARNER BROS. (4)	Antifogmatic	1
4	4	34	STEVE MARTIN AND THE STEEP CANYON RANGERS 40 SHARE/ROUNDER 510660/CONCORD	Rare Bird Alert	1
5	3	3	THE ISAACS GAITHER 46138/EMI CMG	Why Can't We	1
6	5	2	MARK O'CONNOR OMAC 16	An Appalachian Christmas	1
7	6	17	DIERKS BENTLEY CAPITOL NASHVILLE 85410*	Up On The Ridge	1
8	RE-ENTRY	1	RHONDA VINCENT UPPER MANAGEMENT 0001	Taken	1
9	7	27	SARAH JAROSZ SUGAR HILL 4062*/WELK	Follow Me Down	1
10	11	34	ABIGAIL WASHBURN FOREIGN CHILDREN/ROUNDER 513289/CONCORD	City Of Refuge	1

BETWEEN THE BULLETS

'COUNTRY' CLIMB



With one of this

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT/DISTRIBUTING LABEL)	CERT.
1	HOT SHOT DEBUT	1	#1 DRAKE	TAKE CARE YOUNG MONEY/CASH MONEY/DISTRO/UNIVERSAL REPUBLIC	
2	NEW	1	CHILDISH GAMBINO	CAMP GLASSNOTE 0121	
3	NEW	1	WEBBIE	SAVAGE LIFE 3 TRILL 02	
4		1	WALE	AMBITION MAYBACH 528687/WARNER BROS.	
5		1	MAC MILLER	BLUE SLIDE PARK ROSTRUM 218	
6		1	LIL WAYNE	THA CARTER IV YOUNG MONEY/CASH MONEY 015649/UNIVERSAL REPUBLIC	
7		1	TYRESE	OPEN INVITATION VOLTRON RECORDZ 93562	
8		1	JAY Z KANYE WEST	WATCH THE THORNE ROC-A-FELLA/ROC NATION/DEF JAM 015036/UMG	
9		1	GG J. COLE	COLE WORLD THE SEELINE STORY ROC NATION/COLUMBIA 5292/SONY MUSIC	
10		1	BEYONCE	4 PARKWOOD/COLUMBIA 90824/SONY MUSIC	
11		1	KEITH SWEAT	TIL THE MORNING THE SWEAT HOTEL 5164/EONE	
12		1	TECH N9NE COLLABOS	WELCOME TO STRANGELAND STRANGE 012/RBC	
13		1	MINDLESS BEHAVIOR	#1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 015996/IGA	
14		1	NICKI MINAJ	PINK FRIDAY YOUNG MONEY/CASH MONEY 015021/UNIVERSAL REPUBLIC	
15		1	BAD MEETS EVIL	HELL: THE SEQUEL (EP) SHADY/INTERSCOPE 015729/IGA	
16		1	EMINEM	RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411/IGA	
17		1	RIHANNA	LOUD SRP/DEF JAM 014927/UMG	
18		1	DRAKE	THANK ME LATER YOUNG MONEY/CASH MONEY 014325/UNIVERSAL REPUBLIC	
19		1	BIG SEAN	FINALLY FAMOUS G.O.D./DEF JAM 015421/UMG	
20		1	PUSHA T	FEAR OF GOD 2 G.O.D./RE-UP GANG 120/DECON	
21		1	PITBULL	PLANET PIT MR. 305/POLO GROUNDS/J 89060/RCA	
22		1	CHRIS BROWN	F.A.M.E. JIVE 86067/RCA	
23		1	BOYZ II MEN	TWENTY BENCHMARK ENTERTAINMENT 00001 EX/MSM	
24		1	JOE	THE GOOD, THE BAD, THE SEXY 563 000013/KEDAR	
25		1	WIZ KHALIFA	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG	
26		1	KIRK FRANKLIN	HELLO FEAR FO YO SOUL/VERITY 77917/RCA	
27	NEW	1	BETTY WRIGHT AND THE ROOTS	BETTY WRIGHT: THE MOVIE MS. B. 151901/S-CURVE	
28		1	MIGUEL	ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA	
29		1	JILL SCOTT	THE LIGHT OF THE SUN BLUES BABE 527941/WARNER BROS.	
30		1	GAME	THE R.E.D. ALBUM OGC 013729/IGA	
31		1	LEDISI	PIECES OF ME VERVE FORECAST 015557/VG	
32		1	JOHNNY GILL	STILL WINNING J SKILLZ 1101/NOTIFI	
33		1	KELLY ROWLAND	HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC	
34		1	MARSHA AMBROSIOUS	LATE NIGHTS & EARLY MORNINGS J 64826/RCA	
35		1	VARIOUS ARTISTS	SELF MADE: VOL. 1 MAYBACH 527800/WARNER BROS.	
36		1	KEM	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469	
37		1	MAYER HAWTHORNE	HOW DO YOU DO UNIVERSAL REPUBLIC 016109*	
38		1	ERIC ROBERSON	MISTER NICE GUY PURPOSE 2181/EONE	
39		1	CEE LO GREEN	THE LADY KILLER RAO/CULTURE 525601/ELEKTRA	
40		1	LALAH HATHAWAY	WHERE IT ALL BEGINS HATHAWAY/STAX 32197/CONCORD	
41		1	PACE SETTER R. KELLY	LOVE LETTER JIVE 80874/RCA	
42		1	THE TEMPTATIONS	ICON MOTOWN 014607/UME	
43		1	TYLER, THE CREATOR	GOBLIN XL 529*	
44		1	RICK ROSS	TEFLON DON MAYBACH/SUP-N-SLIDE/DEF JAM 014366/UMG	
45		1	YELAWOLF	TRUNK MUZIK 0-60 GHET-O-VISION/DGC/INTERSCOPE 014450/IGA	
46		1	KANYE WEST	MY BEAUTIFUL DARK THIRSTED FANTASY ROC-A-FELLA/DEF JAM 014687/UMG	
47		1	TECH N9NE	ALL 6'S & 7'S STRANGE 87/RBC	
48		1	GOAPELE	BREAK OF DAWN SKYBLAZE 133/DECON	
49		1	JENNIFER HUDSON	I REMEMBER ME ARISTA 60819/RCA	
50		1	KID CUDI	MAN ON THE MOON II DREAM O.N.G. 014649/UNIVERSAL REPUBLIC	

Jill Scott's "So Gone (What My Mind Says)" featuring Paul Wall just makes the top 10 on Adult R&B (11-10), her 11th title to reach the upper tier. Meanwhile, Wall joins the rare rank of rappers—Ludacris (five titles) and David Banner (one)—who have been credited with a top 10 on a normally non-hip-hop list.

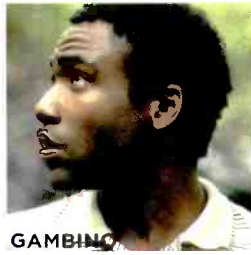


MAINSTREAM R&B/HIP-HOP

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

BETWEEN THE BULLETS

THREE'S COMPANY



GAMBINO

Drake takes the cake with his sophomore smash, *Take Care*, debuting at No. 1 on Top R&B/Hip-Hop Albums (see Over the Counter, page 45), but is only one-third of the debuting trio that heads up the list. Coming in at No. 2, actor/comedian Donald Glover of NBC's "Community," rapping under the stage name Childish Gambino (a result of his toying around with a Wu-Tang Clan name generator), debuts with his first studio album (52,000 sold, according to Nielsen SoundScan). Its lead single, "Bonfire," was released in September and has charted on the R&B/Hip-Hop Digital Songs and Rap Digital Songs lists. Just below Gambino, Webbie's third studio album, *Savage Life 3*, starts at No. 3, selling nearly 30,000. His last album, the second installment of the "Savage Life" series, also debuted at No. 3. *Savage Life 3's* current single, "Whats Happenin'," sits at No. 95 on the Hot R&B/Hip-Hop Songs chart. —Karinah Santiago

RHYTHMIC

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	#1 WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/UMG
2	2	15	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	4	15	WORK OUT	J. COLE ROC NATION/COLUMBIA
4	3	9	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE/UNIVERSAL
5	6	10	NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/UMG
6	9	11	WITHOUT YOU	DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
7	7	8	5 O'CLOCK	TPAIN FEAT. WIZ KHALIFA & LIL ALLEN KONVICT/NAPPY BOY/JIVE/RCA
8	10	15	STEREO HEARTS	GYM CLASS HEROES FEAT. ADAM LEVINE DECA/DANCE/FUELED BY RAMEN/RRP
9	5	14	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
10	12	11	MOVES LIKE JAGGER	MARON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
11	16	5	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.D./DEF JAM/UMG
12	13	6	GOOD FEELING	FLO RIDA POE BOY/ATLANTIC
13	8	25	IN THE DARK	DEV INDI-POP/UNIVERSAL REPUBLIC
14	11	13	FLY	NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
15	17	4	MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	14	13	IT GIRL	JASON DERULO BELUGA HEIGHTS/WARNER BROS./WARNER
17	21	6	IT WILL RAIN	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC
18	18	13	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/UMG
19	20	7	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
20	22	6	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
21	23	5	INTERNATIONAL LOVE	PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA
22	19	12	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI/DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP
23	28	3	PARTY	BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
24	27	4	STRANGE CLOUDS	B.O.B. FEAT. LIL WAYNE REBELROCK/GRAND HUSTLE/ATLANTIC
25	26	4	GOOD GOOD NIGHT	ROSCOE DASH MUSIC LINE/GEFFEN/INTERSCOPE
26	25	5	COUNTDOWN	BEYONCE PARKWOOD/COLUMBIA
27	32	3	YOUNG, WILD & FREE	SNOPG OGG & WIZ KHALIFA FEAT. BRUNO MARS ROSTRUM/ATLANTIC/RRP
28	24	17	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.D./DEF JAM/UMG
29	31	2	YOU DA ONE	RIHANNA SRP/DEF JAM/UMG
30	30	2	MIRROR	LIL WAYNE FEAT. BRUNO MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
31	36	3	YOU THE BOSS	RICK ROSS FEAT. NICKI MINAJ MAYBACH/DEF JAM/UMG
32	35	3	THE ONE THAT GOT AWAY	KATY PERRY CAPITOL
33	NEW	1	STILL GOT IT	TYGA FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
34	31	3	TROUBLE	BEI MAE/JR FEAT. J. COLE JIVE/RCA
35	38	2	PASS AT ME	TIMBALAND FEAT. PITBULL INTERSCOPE
36	34	14	MR. SAXOBEAT	ALEXANDRA STAN ULTRA
37	40	2	HANGOVER	HAIO CRUZ FEAT. FLO RIDA MERCURY/UMG
38	NEW	1	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
39	29	12	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA
40	NEW	1	THE MOTTO	DRAKE FEAT. LIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	17	#1 STAY	TYRESE VOLTRON RECORDZ/CAPITOL
2	2	31	FOOL FOR YOU	CEE LO GREEN RAO/CULTURE/ELEKTRA/ATLANTIC
3	3	28	LIFE OF THE PARTY	CHARLIE WILSON P MUSIC/JIVE/RCA
4	4	36	IF IT'S LOVE	KEM FEAT. CHRISSETTE MICHELE UNIVERSAL REPUBLIC
5	6	21	STAY TOGETHER	LEDISI FEAT. JAHMIE VERVE FORECAST/VERVE
6	5	32	SO IN LOVE	JILL SCOTT FEAT. ANTHONY HAMILTON BLUES BABE/WARNER BROS.
7	8	29	YES	MUSIQ SOULCHILD ATLANTIC
8	7	12	MAKE YOU SAY OOH	KEITH SWEAT THE SWEAT HOTEL/EONE
9	9	10	25/8	MARY J. BUGE MARIARCH/GEFFEN/INTERSCOPE
10	11	14	SO GONE (WHAT MY MIND SAYS)	JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BROS.
11	10	24	MOTIVATION	KELLY ROWLAND UNIVERSAL MOTOWN/UNIVERSAL REPUBLIC
12	12	26	IN THE MOOD	JOHNNY GILL NOTIFI
13	16	6	GREATEST GAINER LOVE AFTER WAR	ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
14	14	6	LOVE ON TOP	BEYONCE PARKWOOD/COLUMBIA
15	15	6	WOO	ANTHONY HAMILTON RCA
16	21	7	UNTIL IT'S GONE	MONICA J/RCA
17	19	12	MORE THAN YOU'LL EVER KNOW	BOYZ II MEN FEAT. CHARLIE WILSON BENCHMARK ENTERTAINMENT/MSM
18	18	8	REAL LOVE	ERIC BENET JORDAN HOUSE/CAPITOL
19	17	13	PICTURE PERFECT	ERIC ROBERSON FEAT. PHONTE PURPOSE/EONE
20	20	8	DON'T KISS ME	CARL THOMAS VERVE FORECAST/VERVE
21	25	8	EVERYDAY WOMAN	CHRIS WALKER PENDULUM/WDE
22	24	9	CAN'T FORGET	ANTOINETTE DUNN ELITE
23	22	12	4 AM	MELANIE FIONA SRC/UNIVERSAL REPUBLIC
24	23	20	BEST THING I NEVER HAD	BEYONCE PARKWOOD/COLUMBIA
25	30	3	I GOT THIS	JENNIFER HUDSON ARISTA/RCA

RAP SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	2	13	#1 NI**AS IN PARIS	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/UMG
2	1	16	HEADLINES	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	3	14	SHE WILL	LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	4	13	WORK OUT	J. COLE ROC NATION/COLUMBIA
5	7	7	DANCE (ASS)	BIG SEAN FEAT. NICKI MINAJ G.O.D./DEF JAM/UMG
6	5	18	THAT WAY	WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
7	6	15	BODY 2 BODY	ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/UMG
8	9	8	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE/UNIVERSAL
9	11	5	LOTUS FLOWER BOMB	WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
10	8	10	MARVIN & CHARDONNAY	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.D./DEF JAM/UMG
11	13	5	GG MAKE ME PROUD	DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REP

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	3	7	#1 SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
2	5	8	LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE	HOLLYWOOD
3	1	7	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS	SRP/DEF JAM/DJMG
4	6	6	COUNTDOWN	BEYONCE	PARKWOOD/COLUMBIA
5	7	6	I LIKE HOW IT FEELS	ENRIQUE IGLESIAS FEAT. PITBULL & THE WAVES	UNIVERSAL REPUBLIC
6	4	8	WITHOUT YOU	DAVID GUETTA FEAT. USHER	WHAT A MUSIC/ASTRALWERKS/CAPITOL
7	11	6	BRAND NEW BITCH	ANJULIE	UNIVERSAL
8	2	12	DON'T HOLD YOUR BREATH	NICOLE SCHERZINGER	INTERSCOPE
9	8	9	RAIN	CNC MUSIC FACTORY PRESENTS SCARLETT SANTANA	C&C MUSIC FACTORY
10	14	5	BUY MY LOVE	WYNTER GORDON	BIG BEAT/ATLANTIC
11	12	9	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI	ASTRALWERKS/CAPITOL
12	13	14	SHOW ME	JESSICA SUTTA	HOLLYWOOD
13	23	3	TOO MUCH IN LOVE	CHRIS WILLIS	VEENER
14	17	7	UN DEUX TROIS	LAURA LARUE	SOUL PLANE
15	15	10	IT GIRL	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.
1	22	4	PARTY PEOPLE (IGNITE THE WORLD)	ERIKA JAYNE	PRETTY MESS
17	10	10	INVISIBLE	SKYLAR GREY	KIDINAKORNER/INTERSCOPE
18	25	4	LAST DRAG	TRACI LORDS	SEA TO SUN
19	16	10	BRING IT BACK	GLOBAL DEEJAYS & NIELS VAN GOGH	SUPERSTAR
20	31	2	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
21	24	5	MAYHEM	JULISSA VELOZ	CARRILLO
22	26	4	GIVE	LEANN RIMES	CURB
23	30	3	PARADISE	COLDPLAY	CAPITOL
24	38	8	POWER LEVELS	PICK	AVICII VICIOUS
25	28	5	ARROW THROUGH MY HEART	EDIE AMADOR & KIMBERLY COLE	FEAT. GARZA CITRUS/SONIC STEREO/PHONICRYSTAL SHIP

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
26	18	10	TONIGHT	D'MANTI	D'MANTI
27	20	12	LOVE SLAYER	JOE JONAS	HOLLYWOOD
28	9	11	PAPI	JENNIFER LOPEZ	ISLAND/DJMG
29	32	5	BLACKOUT	BREATHE CAROLINA	FEARLESS/RED
30	35	3	WHENEVER	ZARKANA	CIRQUE DU SOLEIL
31	19	13	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT	FEAT. ANGELA MCCUSKEY NETWORK
32	34	7	WHEN I START (TO BREAK IT ALL DOWN)	ERASURE	MUTE
33	HOT SHOT DEBUT		HANGOVER	TAIO CRUZ	FEAT. FLO RIDA MERCURY/DJMG
34	36	6	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/GEFFEN/POLYDOR
35	40	3	MUSIC TAKE CONTROL	RAFAEL M	FEAT. DAVID GORDON FRESH MUSIC LA
36	42	3	BASS	SPEAKERS	VIRGIN/CAPITOL
37	29	13	IN THE DARK	DEV	INDIE-POP/UNIVERSAL REPUBLIC
38	33	9	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA
39	44	2	DANCE THROUGH FIRE	LINNEA LINNEA & CO.	
40	49	2	AT LAST	ANDREA CARNELL	CURVY
41	43	6	COMPLICATED	ANITA PRIME	PHULL
42	NEW		NAUGHTY NAUGHTY	PORCELAIN	BLACK 2101/UNIVERSAL REPUBLIC
43	NEW		EVERYBODY DANCE	GRAVITONAS VS ROMA	KENGA SOFO
44	27	11	YOU AND I	LADY GAGA	STREAMLINE/KONLIVE/INTERSCOPE
45	NEW		SHAKE IT OUT	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC
46	NEW		GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC
47	41	13	MOVES LIKE JAGGER	MAROON 5	FEAT. CHRISTINA AGUILERA A&M/OTONE/INTERSCOPE
48	47	7	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA
49	39	7	LOCA PEOPLE	SAX NOEL	ULTRA
50	37	4	GOTTA GO OUT	ANGELINA	ENDORFYN

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	22	#1 LMFAO	STIR UP PARTY ROCK	WILLIAMS/CHERRYTREE/INTERSCOPE 318594
2	2	27	LADY GAGA	BORN THIS WAY	STREAMLINE/KONLIVE/INTERSCOPE 015372*/GGA
3	3	48	SKRILLEX	SCARY MONSTERS AND NICE SPRITES	BIG BEAT/MASTRAP/ATLANTIC 526918AG
4	5	12	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL
5	4	5	M83	HURRY UP, WE'RE DREAMING	M83 9510*/MUTE
6	7	50	DEADMAU5	4x4=12	MAU5TRAP 2518*/ULTRA
7	6	4	KASKADE	FIRE & ICE	ULTRA 2984
8	9	50	DAFT PUNK	TRON: LEGACY (SOUNDTRACK)	WALT DISNEY 005872*
9	8	6	BJORK	BIOPHILIA ONE	LITTLE INDIAN/WONESUCH 528728*/WARNER BROS.
10	12	22	SKRILLEX	MORE MONSTERS AND SPRITES	EP1 BIG BEAT/MASTRAP/ATLANTIC DIGITAL EX/AG
11	14	51	VARIOUS ARTISTS	UKF DUBSTEP 2010	UKF DIGITAL EX
12	RE-ENTRY		DJ SHADOW	THE LESS YOU KNOW, THE BETTER	ISLAND 016088*/VG
13	13	23	OWL CITY	ALL THINGS BRIGHT AND BEAUTIFUL	UNIVERSAL REPUBLIC 015544*
14	11	4	JUSTICE	AUDIO, VIDEO, DISCO	ED BANGER/VICE/BECAUSE 528522*/ELEKTRA
15	18	68	LADY GAGA	THE REMIX	STREAMLINE/CHERRYTREE/INTERSCOPE 014633*/GGA
16	15	2	VARIOUS ARTISTS	ULTRA 2012	ULTRA 3038
17	NEW		ASKING ALEXANDRIA	STEPPED UP & SCRATCHED	SUMERIAN 50
18	NEW		VARIOUS ARTISTS	55 TOP HITS: WORKOUT MIXES	POWER MUSIC DIGITAL EX
19	NEW		ABOVE & BEYOND	ANJUNABEATS: VOLUME 9	ANJUNABEATS DIGITAL EX
20	25	2	MANTIS VIRI	STIR IT UP	MANTIS VIRI DIGITAL EX
21	20	16	BREATHE CAROLINA	HELL IS WHAT YOU MAKE IT	FEARLESS 30153
22	22	15	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND	FLASHBACK 528201/RHINO
23	17	6	RADIOHEAD	TKOL RMX 1 2 3 4 5 6 7	TICKER TAPE 010/TBD
24	10	2	ONEOHTRIX POINT NEVER	REPLICA	SOFTWARE 010*/MEXICAN SUMMER
25	21	31	DAFT PUNK	TRON: LEGACY RECONFIGURED	WALT DISNEY 013540

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	7	#1 WE FOUND LOVE	RIHANNA	FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
2	2	9	WITHOUT YOU	DAVID GUETTA	FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
3	3	7	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
4	4	20	IN THE DARK	DEV	INDIE-POP/UNIVERSAL REPUBLIC
5	5	13	YOU MAKE ME FEEL...	COBRA STARSHIP	FEAT. SABI DECA/DANCE/FUELED BY RAMEN/ATLANTIC/RRP
6	6	9	MOVES LIKE JAGGER	MAROON 5	FEAT. CHRISTINA AGUILERA A&M/OTONE/INTERSCOPE
7	8	3	GOOD FEELING	FLO RIDA	POE BOY/ATLANTIC
8	7	7	SOMEONE LIKE YOU	ADELE	XL/COLUMBIA
9	14	3	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
10	10	3	STEREO HEARTS	GYM CLASS HEROES	FEAT. ADAM LEVINE DECA/DANCE/FUELED BY RAMEN/RRP
11	9	14	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTIME/COLUMBIA
12	12	16	IN THE AIR	MORGAN PAGE, SULTAN + NED SHEPARD, AND BT	FEAT. ANGELA MCCUSKEY NETWORK
13	11	15	PRESSURE	NADIA ALL STARRKILLERS & ALEX KENJI	SPINNIN/SIMPPLY DELICIOUS/STRICTLY RHYTHM
14	13	11	EYES	KASKADE	FEAT. MINDY GLEDHILL ULTRA
15	19	8	LEVELS	AVICII	VICIOUS
16	15	21	CINEMA	BENNY BENASSI	FEAT. GARY GO ULTRA
17	16	3	IT GIRL	JASON DERULO	BELUGA HEIGHTS/WARNER BROS.
18	17	7	FEEL SO CLOSE	CALVIN HARRIS	ULTRA
19	18	5	PARTY IN MY HEAD	SEPTEMBER RED	BIBBINS
20	NEW		FLY	NICKI MINAJ	FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN
21	20	7	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/MERCURY/DJMG
22	22	3	HANGOVER	TAIO CRUZ	FEAT. FLO RIDA MERCURY/DJMG
23	21	5	PAPI	JENNIFER LOPEZ	ISLAND/DJMG
24	23	8	WE'RE ALL NO ONE	NERVO	FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
25	RE-ENTRY		FADE INTO DARKNESS	AVICII	ULTRA

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	1	4	#1 MICHAEL BUBLE	CHRISTMAS	143/REPRISE 528350/WARNER BROS.
2	NEW		FRANK SINATRA	SINATRA: BEST OF THE BEST	REPRISE 79764/CAPITOL
3	2	10	TONY BENNETT	DUETS II	RP/M/COLUMBIA 66253/SONY MUSIC
4	4	6	TONY BENNETT	THE CLASSIC CHRISTMAS ALBUM	RP/M/COLUMBIA 95576/SONY MUSIC
5	7	3	PINK MARTINI & SAORI YUKI	1989	HEINZ 12*
6	5	2	KEITH JARRETT	RIO	ECM 016119/DECCA
7	3	4	VARIOUS ARTISTS	BEBOP	EMI SPECIAL MARKETS 83241 EX/STARBUCKS
8	8	43	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	THE VERY BEST OF THE RAT PACK	FRANK SINATRA/REPRISE 52821/WARNER BROS.
9	6	8	SETH MACFARLANE	MUSIC IS BETTER THAN WORDS	UNIVERSAL REPUBLIC 015591*
10	NEW		THE PUPPINI SISTERS	HOLLYWOOD	VERVE FORECAST 018309/VG
11	9	4	ROBERT DAVI	DAVI SINGS SINATRA: ON THE ROAD TO ROMANCE	SUN LION 001
12	11	9	MILES DAVIS QUINTET	LIVE IN EUROPE 1967: VOL. 1	COLUMBIA/LEGACY 94670/SONY MUSIC
13	10	3	PINK MARTINI	RETROSPECTIVE	HEINZ 11
14	24	2	3 COHENS	FAMILY	ANJIC 7002
15	18	10	SOUNDTRACK	BOARDWALK EMPIRE: VOLUME 1	HBO 628266/ELEKTRA

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	2	4	#1 JEFFREY BIEGL	A STEINWAY CHRISTMAS ALBUM	STEINWAY & SONS 3008/ARJIV
2	1	2	HELENE GRIMAUD/MOJCA ERDMANN	MOZART DG 016204/DECCA CLASSICS	
3	NEW		PHANTASMA	WILLIAM BYRD: COMPLETE CONSORT	MUSIC LINN 372
4	4	24	MORMON TABERNACLE CHOIR	THIS IS THE CHRIST MORMON TABERNACLE	CH-DR 505598Z
5	3	22	MILOS KARADAGLIC	MEDITERRANEO	DG 015579/DECCA CLASSICS
6	NEW		ANDERSON & ROE	WHEN WORDS FADE	STEINWAY & SONS 30006
7	6	3	LIBERA	THE CHRISTMAS ALBUM	EMI CLASSICS 84353
8	5	7	LANG LANG/VIENNA PHILHARMONIC	LISZT: MY PIANO HERO	SONY CLASSICAL 89141*/SONY MASTERWORKS
9	RE-ENTRY		CHICAGO SYMPHONY ORCHESTRA	STRAUSS CSO RESOUND	901100
10	10	2	JOHN RUTTER/THE BACH CHOIR	THE COLORS OF CHRISTMAS	DECCA 018092/DECCA CLASSICS
11	7	9	VITTORIO GRIGOLO	ARRIVEDERCI	SONY CLASSICAL 91134/SONY MASTERWORKS
12	RE-ENTRY		THE OREGON SYMPHONY	MUSIC FOR A TIME OF WAR	PCMTATONE CLASSICS 518639Z
13	13	3	ETHEREA VOCAL ENSEMBLE/GRACE CLOUTIER	CEREMONY OF FORMAL DELOS 3422	
14	8	7	THE LONDON CLASSICAL ORCHESTRA	PAUL MCCARTNEY'S OCEAN'S KINGDOM	MFL/HEARST/ELC 3250*/CONCORD
15	14	65	VARIOUS ARTISTS	BIZET: CARMEN	SUGAR/DECCA 014591/DECCA CLASSICS

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	2	10	#1 TROMBONE SHORTY	FOR TRUE	VERVE FORECAST 015586/VG
2	5	5	DAVE KOZ	ULTIMATE CHRISTMAS	JUST KOZ ENTERTAINMENT 79780/CAPITOL
3	1	2	MAYSA	MOTIONS OF LOVE	SHANACHIE 5191
4	6	8	ACOUSTIC ALCHEMY	ROSELAND	ON/SIDE/HEADS UP 33247/CONCORD
5	4	7	GEORGE BENSON	GUITAR MAN	CONCORD JAZZ 33099*/CONCORD
6	7	4	VARIOUS ARTISTS	A SMOOTH JAZZ HOLIDAY	NU GROOVE 2.0 560/SMC
7	3	2	MEDESKI SCOFIELD MARTIN & WOOD	MSMW LIVE	INDIRECTO 13
8	10	27	BELA FLECK & THE FLECKTONES	ROCK-ET > SCIENCE	EDW 2133
9	9	4	KIM WATERS	THIS HEART OF MINE	SHANACHIE 5192
10	12	8	BILL FRISELL	ALL WE ARE SAYING... SAVORY	JAZZ 17836/SLG
11	11	6	RICHARD ELLIOT	IN THE ZONE	ARTISTRY 7026/MACK AVENUE
12	20	23	MICHAEL FRANKS	TIME TOGETHER	SHANACHIE 5189
13	RE-ENTRY		GRANDAD TURNER	FEAT. FRED HAMMOND	MY FRIENDS, MY FAM F HAMMOND 002
14	8	34	BONEY JAMES	CONTACT	VERVE FORECAST 015375/VG
15	13	66	ESPERANZA SPALDING	CHAMBER MUSIC SOCIETY	HEADS UP 3181*/CONCORD

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT/PROMOTION LABEL
1	NEW		#1 ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK	SUGAR 01597/DECCA
2	2	3	JACKIE EVANCHO	HEAVENLY CHRISTMAS	SYCO/COLUMBIA 97788 EX/SONY MUSIC
3	1	2	IL DIVO	WICKED GAME	SYCO/COLUMBIA 96448/SONY MUSIC
4	6	6	MANNHEIM STEAMROLLER/MEMBERS OF CZECH PHILHARMONIC	CHRISTMAS SYMPHONY	AMERICAN GRAMAPHONE 3012
5	5	24	JACKIE EVANCHO	DREAM WITH ME	SYCO/COLUMBIA 97061/SONY MUSIC
6	4	4	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE	THE GOAT RODEO SESSIONS	SONY CLASSICAL 91118/SONY MASTERWORKS
7	8	11	MORMON TABERNACLE CHOIR	FEAT. D. ARCHULETA WITH M. YORK	GLAD CHRISTMAS TONINGS MORMON TABERNACLE CHOIR 506610
8	7	30	IL VOLO	IL VOLO OPERA BLUES	GATTICARENTOR/GEFFEN 015517/GGA
9	3	2	LONDON PHILHARMONIC ORCHESTRA	THE GREATEST VIDEO GAME MUSIC	X5 114
10	10	24	IL VOLO	EDICION EN ESPANOL	OPERA BLUES/GATTICARENTOR/GEFFEN 015451/MLE
11	11	9	TORI AMOS	NIGHT OF HUNTERS	OG 015849*/OCCA
12	9	2	JIM BRICKMAN	ROMANZA	SOMERSET 56142 EX
13	13	3	MARK O'CONNOR	AN APPALACHIAN CHRISTMAS	OMAC 16
14	12	18	2CELLOS	2CELLOS MASTERWORKS	

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	#1 PROMISE	ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
2	2	8	66 EL VERDADERO AMOR PERDONA	MANA WARNER LATINA
3	3	15	EL MIL AMORES	PESADO DISA/ASL
4	4	10	MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE
5	5	30	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA
6	9	26	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA FONOVISA
7	6	40	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
8	11	5	LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL
9	10	26	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
10	14	7	TE QUIERO A MORIR	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA
11	8	10	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
12	7	8	AYER	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN
13	15	19	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS/JRCA
14	20	12	PARA NO PERDERTE	ESPINOZA PAZ DISA/ASL
15	19	4	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
16	16	12	EL AMOR	ARJONA METAMORFOSIS
17	21	9	NO FUE FACIL	ROBERTO TAPIA FONOVISA
18	12	23	PARTY ROCK ANTHEM	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
19	30	12	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS FONOVISA
20	28	3	EL POETA	CHINO & NACHO MACHETE/UNIVERSAL MUSIC LATIN
21	25	9	NADA IGUALES	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN
22	13	10	RESPIRA	LUIS FONSI UNIVERSAL MUSIC LATIN
23	18	19	TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN
24	23	11	DE MI	CAMILA SONY MUSIC LATIN
25	26	7	VERSOS DE MI ALMA	VOZ DE MANDO DISA
26	22	16	EL MENTIROSO	BANDA CARNAVAL DISA
27	27	10	TU MIRADA	REIK SONY MUSIC LATIN
28	24	9	AQUILES AFIRMO	GERARDO ORTIZ DELSONY MUSIC LATIN
29	41	2	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
30	29	7	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
31	35	7	400 MIL VEINTE ANOS	TIERRA CALI VICTORIA/VENEMUSIC
32	34	2	ME GUSTAS TANTO	PAULINA RUBIO UNIVERSAL MUSIC LATIN
33	40	7	INTENTALO	3BALLMITY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
34	44	8	TU DECIDES	LOS HURACANES DEL NORTE DISA
35	33	3	FANFARRON	FANNY LU UNIVERSAL MUSIC LATIN
36	39	4	UN MINUTO	PEDRO CAPO SONY MUSIC LATIN
37	32	4	SI TU ME BESAS	VICTOR MANUELLE SONY MUSIC LATIN
38	42	3	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DE CAYANANCE/FUELED BY RAINEN/ATLANTIC/RRP
39	37	11	ENERGIA	ALEXIS & FIDO SONY MUSIC LATIN
40	49	2	PEGATE MAS	DYLAND & LENNY SONY MUSIC LATIN
41	38	6	IN THE DARK	DEV INDIE POP/UNIVERSAL REPUBLIC
42	36	11	MAS QUE NUNCA	DUELO FONOVISA
43	37	15	ENHORABUENA	FIDEL RUEDA DISA
44	43	3	NOBODY LIKE YOU	FRANCO EL GORILA FEAT. ONEILL WY/MACHETE/UNIVERSAL MUSIC LATIN
45	46	2	NA, NA, NA, NA, NA	BBY RASTA & GRINGO DUARS
46	47	3	WANNA BE YOURS	PW FEAT. EL CATA TOP STOP
47	HOT SHOT DEBUT		NO SOY TU TIPO	J MARTIN FEAT. MELINA LEON EL MOVIMIENTO
48	50	18	EL PUNTO FINAL	CONJUNTO ATARDECER FEAT. GRUPO MONTEZ DE DURANGO DISA
49	NEW		BIENVENIDO	LAURA PAUSINI WARNER LATINA
50	RE-ENTRY		TE ESTOY ENGANANDO CON OTRA	CALIBRE 50 DISA

Dyland & Lenny bank their first top 10 on Tropical Airplay with "Pegate Mas," their first single from forthcoming album *My World 2: ElCodigo Secreto*. "Pegate" blasts 27-8, making it the biggest jump into the top 10 since Pitbull's "Give Me Everything" (22-2) in July.



TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/DISTRIBUTING LABEL)
1	1	2	#1 ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC LATIN 82046
2	2	3	CRISTIAN CASTRO	MIAMIGO EL PRINCIPE VOL. II UNIVERSAL MUSIC LATIN 016240/UMLE
3	HOT SHOT DEBUT		PAULINA RUBIO	BRAVA! UNIVERSAL MUSIC LATIN 016302/UMLE
4	17	32	GREATEST MANA GAINER	DRAMA Y LUZ WARNER LATINA 526530
5			ARJONA	INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA
6	NEW		VARIOUS ARTISTS	RADIO EXITOS: 2011 DISA 721665/UMLE
7	3	2	BANDA EL RECODO DE CRUZ LIZARRAGA	LA MEJOR DE TODAS FONOVISA 354661/UMLE
8	5	89	PRINCE ROYCE	PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN
9	6	11	GERARDO ORTIZ	ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN
10	12	2	VARIOUS ARTISTS	MAS TRANKAZOS DISA 721670/UMLE
11	7	51	CRISTIAN CASTRO	VIVA EL PRINCIPE UNIVERSAL MUSIC LATIN 015013/UMLE
12	13	2	VARIOUS ARTISTS	CORRITOS #1 2011 DISA 721664 EX/UMLE
13	11	2	VARIOUS ARTISTS	ENFERMEDAD MASIVA 2 DEL 92260/SONY MUSIC LATIN
14	18	2	VARIOUS ARTISTS	DURANGUENSE #1 S 2011 DISA 721665 EX/UMLE
15	8	89	CAMILA	DEJARTE DE AMAR SONY MUSIC LATIN 59881
16	9	26	LOS TIGRES DEL NORTE	MI UNPLUGGED LOS TIGRES DEL NORTE AND FRIENDS TRIS MTV/FONOVISA 354644/UMLE
17	NEW		LAURA PAUSINI	INEDITO ATLANTIC 529348/WARNER LATINA
18	15	8	ESPINOZA PAZ	CANCIONES QUE OUELEN DISA 721659/UMLE
19	19	24	IL VOLO	EL VOLO EXODUS/SONO PERA BUESSGAC/AMERICA SIERRA UNIVERSAL MUSIC LATIN 016304/UMLE
20	20	57	SHAKIRA	SALE EL SOL EPIC 77433/SONY MUSIC LATIN
21	16	9	CHARLIE ZAA	DE BOHEMIA THE ENTITY 1099
22	21	72	ENRIQUE IGLESIAS	EUPHORIA UNIVERSAL REPUBLIC/UNIVERSAL MUSIC LATIN 01448/UMLE
23	23	44	LOS BUKIS	35 ANIVERSARIO FONOVISA 354608/UMLE
24	NEW		JULION ALVAREZ Y SU NORTENO BANDA	MARCHATE Y OLVIDAME DISA 721671/UMLE
25	10	5	CHINO & NACHO	SUPREMO MACHETE 016190/UMLE
26	14	16	CALLE 13	ENTREN LOS QUE QUIERAN SONY MUSIC LATIN 73431
27	31	2	VARIOUS ARTISTS	NORTENO #1 S 2011 DISA 721662 EX/UMLE
28	28	18	VARIOUS ARTISTS	PUROS TRANKAZOS FONOVISA 354649/UMLE
29	34	2	VARIOUS ARTISTS	BANDA #1 S 2011 DISA 721663 EX/UMLE
30	24	25	FRANCO DE VITA	FRANCO DE VITA EN PRIMERA RIA SONY MUSIC LATIN 78112
31	29	52	DON OMAR	MEET THE ORPHANS: THE KING IS BACK ORFANATO/MACHETE 014657/UMLE
32	NEW		FRANCO EL GORILA	LA VERDADERA MAQUINA WY 1207
33	32	13	BRONCO	25 ANIVERSARIO FONOVISA 354618/UMLE
34	22	3	SHAILA DURCAL	ASI CAPILOLATIN 46092
35	27	26	AVENTURA	14+14 PREMIUM/LATIN 80211/SONY MUSIC LATIN
36	30	2	DIANA REYES	AJUSTANDO CUENTAS DR PROMOTIONS 8943
37	25	6	VOZ DE MANDO	DE CDRAZON RANCHERO DISA 721652/UMLE
38	33	13	LOS YONIC'S	35 ANIVERSARIO FONOVISA 354653/UMLE
39	42	43	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
40	38	2	DJ GUEROMIXX	PONTE A BAILAR EN LA PISTA GM 3206
41	36	7	ALERTA ZERO	VIVO EN TU PIEL FONOVISA 354650/UMLE
42	43	32	JOAN SEBASTIAN	EL POETA DEL PUEBLO MUSART 4438/BALBOA
43	40	77	GERARDO ORTIZ	NI HOY NI MANANA DEL 68924/SONY MUSIC LATIN
44	37	43	WISIN & YANDEL	LOS VAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE
45	26	3	TITO NIEVES	MI ULTIMA GRABACION TITO NIEVES MUSIC 1204
46	45	54	VARIOUS ARTISTS	40 ANIVERSARIO DISA RECOROS: 2000 - 2010 DISA 726590/UMLE
47	44	35	CALIBRE 50	DE SINALOA PARA EL MUNDO DISA 721639/UMLE
48	52	31	TIERRA CALI	UN SIGLO DE AMOR VICTORIA/VENEMUSIC UNIVERSAL MUSIC LATIN 016133/UMLE
49	50	55	PITBULL	ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN
50	55	4	EMMANUEL	ACUSTICO UNIVERSAL MUSIC LATIN 016221/UMLE

Maná holds at No. 2 on Hot Latin Songs for a third week in a row with "El Verdadero Amor Perdoná" and grabs Greatest Gainer honors with a 15% increase in audience impressions (up 1.7 million). The track sits just 500,000 impressions behind Romeo Santos for the No. 1 slot.



REGIONAL MEXICAN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	22	#1 EL MIL AMORES	PESADO DISA/ASL
2	2	30	OLVIDAME	JULION ALVAREZ Y SU NORTENO BANDA FONOVISA
3	4	7	66 TE QUIERO A MORIR	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA
4	3	27	DI QUE REGRESARAS	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA
5	1	18	PARA NO PERDERTE	ESPINOZA PAZ DISA/ASL
6	1	21	NO FUE FACIL	ROBERTO TAPIA FONOVISA
7	10	14	NADA IGUALES	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN
8	13	13	BASTA YA	JENNI RIVERA FEAT. MARCO ANTONIO SOLIS FONOVISA
9	11	11	VERSOS DE MI ALMA	VOZ DE MANDO DISA
10	7	20	EL MENTIROSO	BANDA CARNAVAL DISA
11	9	11	AQUILES AFIRMO	GERARDO ORTIZ DELSONY MUSIC LATIN
12	8	32	DONDE ESTAS PRESUMIDA	CHUY LIZARRAGA Y SU BANDA TIERRA SINALENSE DISA
13	14	44	CUANTO ME CUESTA	LA ARROLLADORA BANDA EL LIMON DISA
14	16	16	400 MIL VEINTE ANOS	TIERRA CALI VICTORIA/VENEMUSIC
15	19	11	TU DECIDES	LOS HURACANES DEL NORTE DISA
16	20	12	INTENTALO	3BALLMITY FEAT. EL BEBETO Y AMERICA SIERRA FONOVISA
17	17	16	MAS QUE NUNCA	DUELO FONOVISA
18	18	17	ENHORABUENA	FIDEL RUEDA DISA
19	23	13	TE ESTOY ENGANANDO CON OTRA	CALIBRE 50 DISA
20	22	9	YA NO TE BUSCARE	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA

TROPICAL AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	#1 PROMISE	ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
2	RE-ENTRY		NO SOY TU TIPO	J MARTIN FEAT. MELINA LEON EL MOVIMIENTO
3	2	5	SI TU ME BESAS	VICTOR MANUELLE SONY MUSIC LATIN
4	5	7	EL VERDADERO AMOR PERDONA	MANA WARNER LATINA
5	3	13	ERAS LINDA	TITO NIEVES TITO NIEVES MUSIC
6	1	5	LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL
7	11	10	EL AMOR	ARJONA METAMORFOSIS
8	27	6	GREATEST GAINER PEGATE MAS	DYLAND & LENNY SONY MUSIC LATIN
9	9	25	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA
10	16	3	EL POETA	CHINO & NACHO MACHETE/UNIVERSAL MUSIC LATIN
11	6	14	WEPA	GLORIA ESTEFAN CRESCENT MOON/VERVE FORECAST/VERVE
12	13	5	NA, NA, NA, NA, NA	BBY RASTA & GRINGO DUARS
13	19	4	TELEFONO OCUPADO	LUIS MIGUEL DEL AMARGUE EUROPA
14	22	19	RAIN OVER ME	PITBULL FEAT. MARC ANTHONY MR. 305/POLO GROUNDS/JRCA
15	15	9	AYER	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN
16	18	8	ENERGIA	ALEXIS & FIDO SONY MUSIC LATIN
17	23	5	CONTIGO ME SIENTO NITIDO	RUINA NUEVA RUINA NUEVA
18	4	10	MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE
19	10	3	EL PUM	KALIMETE SUENOS/VENEMUSIC
20	24	19	MI ALMA LOCA	ANDY ANDY WEPA/PLANET

BETWEEN THE BULLETS

RUBIO TAKES A BOW



Paulina Rubio debuts her 10th studio album, *Brava!*, at No. 3 on the Top Latin Albums chart, selling 3,000, according to Nielsen SoundScan. It's her fifth straight studio effort to reach the top three. Her last, 2009's *Gran City Pop*, bowed at No. 2 with 9,000. The last time one of her studio albums didn't debut in the top five was in July 2000, when *Paulina*—her fifth studio album, but only her second to chart—started at No. 43.

—Karinah Santiago

LATIN POP AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	8	#1 EL VERDADERO AMOR PERDONA	MANA WARNER LATINA
2	2	11	PROMISE	ROMEO SANTOS FEAT. USHER SONY MUSIC LATIN
3	3	13	MOVES LIKE JAGGER	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
4	12	12	DE MI	CAMILA SONY MUSIC LATIN
5	9	12	TU MIRADA	REIK SONY MUSIC LATIN
6	10	40	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
7	7	10	MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE
8	6	10	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
9	9	9	AYER	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATIN
10	5	11	RESPIRA	LUIS FONSI UNIVERSAL MUSIC LATIN
11	11	31	GIVE ME EVERYTHING	PITBULL FEAT. NE-YO, AFROJACK & NAYER MR. 305/POLO GROUNDS/JRCA
12	16	8	UN MINUTO	PEDRO CAPO SONY MUSIC LATIN
13	11	6	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILLIAMS/CHERRYTREE/INTERSCOPE
14	11	7	YOU MAKE ME FEEL...	COBRA STARSHIP FEAT. SABI DE CAYANANCE/FUELED BY RAINEN/ATLANTIC/RRP
15	13	13	EL AMOR	ARJONA METAMORFOSIS
16	15	6	LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL
17	21	4	ME GUSTAS TANTO	PAULINA RUBIO UNIVERSAL MUSIC LATIN
18	19	4	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/DJMG
19	28	4	BIENVENIDO	LAURA PAUSINI WARNER LATINA
20	23	20	TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN

LATIN RHYTHM AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	11	#1 MAQUINA DEL TIEMPO	TITO "EL BAMBINO" FEAT. WISIN & YANDEL SIENTE
2	2	41	TABOO	DON OMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
3	1	7	LOVUMBA (PRESTIGE)	DADDY YANKEE EL CARTEL
4	4	24	TU OLOR	WISIN & YANDEL WY/MACHETE/UNIVERSAL MUSIC LATIN
5	6	66	DANZA KUDURO	DON OMAR & LUCEÑO YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATIN
6	5	17	ENERGIA	ALEXIS & FIDO SONY MUSIC LATIN
7	11	14	PEGATE MAS	DYLAND & LENNY SONY MUSIC LATIN
8	8	4	NOBODY LIKE YOU	FRANCO EL GORILA FEAT. ONEILL WY/MACHETE/UNIVERSAL MUSIC LATIN
9	10	5	NA, NA, NA, NA, NA	BBY RASTA & GRINGO DUARS
10	7	32	VEN CONMIGO	DADDY YANKEE FEAT. PRINCE ROYCE EL CARTEL
11	13	13	LATIN GIRL "DESACATE"	CHOSEN FEW URBANO CHOSEN FEW EMERALD
12	14	48	LA MELODIA	JOEY MONTANA CAPITOL LATIN

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	1	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
2	11	GOOD FEELING	FLO RIDA POE BOY		
3	4	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		
4	2	WITHOUT YOU	DAVID GUETTA FT. USHER WHAT A MUSIC		
5	3	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
6	6	SOMEONE LIKE YOU	ADELE XL		
7	12	PARADISE	COLDPLAY PARLOPHONE		
8	10	LEGO HOUSE	ED SHEERAN ASYLUM		
9	5	EARTHQUAKE	LABRINTH FT. TINIE TEMPAH SYCO		
10	NEW	TAKE CARE	DRAKE FT. RIHANNA YOUNG MONEY/CASH MONEY		

JAPAN		BILLBOARD JAPAN HOT 100		(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	63	SEXY ZONE	SEXY ZONE PONY CANYON		
2	55	PERAPERAPERAO	NOT YET COLUMBIA		
3	35	LOVE LETTER	GREEEN NAYU/AWAVE		
4	95	LOVE SONG	FUNKY MONKEY BABYS DREAMUSIC		
5	NEW	BUSU NI NARANAI TETSUGAKU	HELLO! PROJECT MOBEKIMASU UP-FRONT		
6	3	YASASHIKU NARITAI	KAZUYOSHI SAITO VICTOR		
7	NEW	MY PRIVATE JEALOUSY	GLAY FOR LIFE		
8	10	MY LOVE	NIKKI JEAN EMI		
9	NEW	PV	ACID BLACK CHERRY AVEX-J-MORE		
10	17	WE FOUND LOVE	RIHANNA FEAT. CALVIN HARRIS UNIVERSAL		

GERMANY		ALBUMS		(MEDIA CONTROL)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	NEW	AURA	KOOL SAVAS ESSAH		
2	1	MTV UNPLUGGED: LIVE AUS DEM HOTEL ATLANTIC	UOO LINDENBERG MTV		
3	NEW	FALLEN EMPIRES	SNOW PATROL FICTION/POLYDOR		
4	NEW	LIEBE MEINES LEBENS	ADORO ADORO		
5	5	21	ADELE XL		
6	1	MYLO XYLOTO	COLDPLAY PARLOPHONE		
7	3	FUER EINEN TAG	HELENE FISCHER CAPITOL		
8	1	WIR SIND AM LEBEN	ROSENSTOLZ ISLAND		
9	7	IN DIESEM MOMENT	ROGER CICERO STARWATCH		
10	10	LEGACY	DAVID GARRETTION MARIN ROYAL PHILHARMONIC ORCHESTRA DECCA		

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHART CO.)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	2	CHRISTMAS	MICHAEL BUBLE 143/REPRISE		
2	NEW	JUKEBOY	JLS EPIC		
3	NEW	FALLEN EMPIRES	SNOW PATROL FICTION/POLYDOR		
4	6	MYLO XYLOTO	COLDPLAY PARLOPHONE		
5	NEW	TAKE CARE	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
6	1	SOMEONE TO WATCH OVER ME	SUSAN BOYLE SYCO		
7	10	+	ED SHEERAN ASYLUM		
8	9	21	ADELE XL		
9	3	CEREMONIALS	FLORENCE + THE MACHINE ISLAND		
10	7	AND THE WALTZ GOES ON	ANDRE RIEU & HIS JOHANN STRAUSS ORCHESTRA ANDRE RIEU		

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

CANADA		ALBUMS		(NIELSEN SOUNDSCAN)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	NEW	TAKE CARE	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC		
2	1	CHRISTMAS	MICHAEL BUBLE 143/REPRISE		
3	4	21	ADELE XL		
4	3	UNDER THE MISTLETOE	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND		
5	NEW	QUE DU VENT	LES COWBOYS FRINGANTS LA-TRIBU		
6	NEW	GLEE: THE CHRISTMAS ALBUM: VOL. 2	SOUNDTRACK 20TH CENTURY FOX TV/COLUMBIA		
7	7	DANSEPLUS 2012	VARIOUS ARTISTS SONY MUSIC		
8	6	MYLO XYLOTO	COLDPLAY PARLOPHONE		
9	11	SORRY FOR PARTY ROCKING	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE		
10	2	STORMS	HEDLEY UNIVERSAL		

KOREA		BILLBOARD KOREA K-POP HOT 100		(BILLBOARD KOREA)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	4	CRY CRY	T-ARA CORE/CONTENTS MEDIA		
2	1	BE MY BABY	WONDER GIRLS JYP ENTERTAINMENT		
3	NEW	PEOPLE IN SEUL	BUSKER BUSKER CJ E&M		
4	1	THE WESTERN SKY	ULALA SESSION CJ E&M		
5	2	ALL I CAN SAY IS, I WANT TO DIE	HUH GAK ACUBE ENTERTAINMENT		
6	1	I MISS YOU	NOEL ITM ENTERTAINMENT		
7	32	REPLAY	KIM DONG RYUL MUSIC FARM		
8	6	THE BOYS	GIRLS GENERATION SM ENTERTAINMENT		
9	NEW	GIRL	DYNAMIC DUO AMEBA CULTURE		
10	7	FRIENDS	LEE SEUNG GI HOOK ENTERTAINMENT		

AUSTRALIA		ALBUMS		(ARIA)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	1	SOMEONE TO WATCH OVER ME	SUSAN BOYLE SYCO		
2	2	CHRISTMAS	MICHAEL BUBLE 143/REPRISE		
3	4	21	ADELE XL		
4	3	CEREMONIALS	FLORENCE + THE MACHINE ISLAND		
5	6	TRIPLE J'S LIKE A VERSION SEVEN	VARIOUS ARTISTS ABC		
6	5	MYLO XYLOTO	COLDPLAY PARLOPHONE		
7	7	THE BEST OF COLD CHISEL: ALL FOR YOU	COLD CHISEL COLD CHISEL		
8	NEW	+	ED SHEERAN ASYLUM		
9	8	SORRY FOR PARTY ROCKING	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE		

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	1	SOMEbody THAT I USED TO KNOW	GOTYE FT. KIMBRA SAMPLES 'N' SECONDS/ELEVEN		
2	2	IK NEEM JE MEE	TERS PARDOEL TOP NOTCH		
3	3	SKINNY LOVE	BIRDY JASMINE VAN DEN BOGAERDE		
4	4	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
5	6	VIDEO GAMES	LANA DEL RAY STRANGER		
6	5	LEVELS	AVICII VERATONE		
7	NEW	WERELDWIJ ORKEST	HET METROPELE KROEST CLOUD 9		
8	7	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		
9	NEW	NERGENS ZONDER JOU	GUUS MEEUWIS FT. GERS PARDOEL UNIVERSAL		

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

BRAZIL		ALBUMS		(APBD/NIELSEN)	NOVEMBER 6, 2011
THIS WEEK	LAST WEEK				
1	1	AGAPE MUSICAL	PADRE MARCELO ROSSI SONY MUSIC		
2	NEW	O QUE VOCE QUER SABER DE VERDADE	MARISA MONTE EMI		
3	2	PAULA FERNANDES AO VIVO	PAULA FERNANDES UNIVERSAL		
4	3	REBELDES 2011	REBELDES EMI		
5	NEW	MYLO XYLOTO	COLDPLAY PARLOPHONE		
6	21	ADELE XL	COLUMBIA		
7	4	MUSICAS PARA CHURRASCO VOL. 1	SEU JORGE UNIVERSAL		
8	RE	80 SUCESSOS DOS ANOS 80	VARIOUS ARTISTS RADAR		
9	6	SALE EL SOL	SHAKIRA EPIC		
10	NEW	AO VIVO COM AMIGOS	ZECA PAGODINHO UNIVERSAL		

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	1	PERDONAME	PABLO ALBORAN CON CARMINHO TRIMECA ESTUDIOS Y PRODUCCIONES		
2	2	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
3	3	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
4	4	AI SE EU TE PEGO (ASSIM VOCE ME MATA)	LA BANDA DEL DIABLO LOS DIABLOS		
5	10	SOLAMENTE TU	PABLO ALBORAN TRIMECA ESTUDIOS Y PRODUCCIONES		
6	5	RAIN OVER ME	PITBULL FT. MARC ANTHONY MR. 305/POLY GROUNDS		
7	RE	ROLLING IN THE DEEP	ADELE XL		
8	6	VENCER AL AMOR	INDIA MARTINEZ SONY MUSIC		
9	RE	TITANIUM	DAVID GUETTA FT. SIA WHAT A MUSIC		
10	NEW	SOMEONE LIKE YOU	ADELE XL		

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

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

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	1	ANGELN I RUMMET	LALEH TV4		
2	3	ALLA VILL TILL HIMMELN MEN INGEN VILL DO	LALEH TV4		
3	4	YOU LEARN	TAKIDA UNIVERSAL		
4	2	JUST NU	LALEH TV4		
5	6	SET FIRE TO THE RAIN	ADELE XL		
6	3	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
7	8	SOMEONE LIKE YOU	ADELE XL		
8	5	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
9	NEW	PA GATAN DAR JAG BOR	LALEH TV4		
10	7	LEVELS	AVICII VERATONE		

MEXICO		AIRPLAY		(NIELSEN BDS)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	1	MOVES LIKE JAGGER	MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE		
2	5	DE MI	CAMILA SONY MUSIC		
3	2	TE DEJO EN LIBERTAD	HA*ASH SONY MUSIC		
4	1	EL PASADO ES PASADO	LA ADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC		
5	4	TE QUIERO A MORIR	BANDA EL RECODDO DE CRUZ LIZARRAGA FONOVISA		
6	16	PUMPED UP KICKS	FOSTER THE PEOPLE STARTIME/COLUMBIA		
7	9	EL VERDADERO AMOR PERDONA	MANA WARNER		
8	8	GIVE ME EVERYTHING	PITBULL FT. NE-YO AFROJACK & NAYER MR. 305/POLY GROUNDS/J		
9	6	TU MIRADA	REI SONY MUSIC		
10	11	CORRE	JESSE & JOY WARNER		

IRELAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 3, 2011
THIS WEEK	LAST WEEK				
1	1	WE FOUND LOVE	RIHANNA FT. CALVIN HARRIS SRP		
2	2	SHAKE IT OUT	FLORENCE + THE MACHINE ISLAND		
3	NEW	GOOD FEELING	FLO RIDA POE BOY		
4	4	JAR OF HEARTS	CHRISTINA PERRI ATLANTIC		
5	5	LEGO HOUSE	ED SHEERAN ASYLUM		
6	3	READ ALL ABOUT IT	PROFESSOR GREEN FT. EMELI SANDE VIRGIN		
7	NEW	GOTTA BE YOU	ONE DIRECTION SYCO		
8	7	VIDEO GAMES	LANA DEL RAY STRANGER		
9	6	SEXY AND I KNOW IT	LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Warner Music Group names **Brian Roberts** executive VP/CFO, effective Jan. 1. He currently serves as senior VP/CFO at Warner/Chappell Music.

Columbia/BNA Promotion names **Norbert Nix** VP. He was director of national promotion at RCA Nashville.

PUBLISHING: Razor & Tie Music Publishing appoints **Sharon Tapper** VP of music publishing (New York), **Lisa Johnson** VP of creative (Nashville) and **Ross Asher** creative director (Nashville). Tapper was VP of creative at Kobalt Music Publishing, Johnson founded Sweet Renegade Music, and Asher was creative director at Universal Music Group's Brentwood-Benson music publishing division.

BMI promotes **David F. Bills** to executive director of on-line communications. He was senior director.



TOURING: Vendini names **Frank Sette** VP of sales. He was executive VP at SiteOne Services.

Palace Sports & Entertainment in Detroit—which oversees the Palace, DTE Energy Music Theatre and Meadow Brook Music Festival—appoints **Sam Walton** event coordinator. He was executive producer at Signature Professional Group.

DIGITAL: Pandora promotes **Priscilla Valls** to VP of sales for the Eastern region. She was director of Northeast sales.

DigitalMusic.org, the home of NARM's digital initiatives, names **David Iscove** chairman of its Apps, Music & Gaming Work Group. He's director of EMI North America's Works Hub Initiative.

Zynga taps **Lauren Wirtzer Seawood** as director of entertainment and media. She was VP of marketing at Def Jam Enterprises.

—Edited by Mitchell Peters

GOODWORKS

ARTISTS HELP BOOST PROJECT RISHI FUNDS

Los Angeles' Music Box was buzzing with fans and music executives on Nov. 18 for a benefit concert featuring Compton, Calif., MC Kendrick Lamar and DJ Green.

All proceeds from the sold-out event—which also featured Azad Right, Schoolboy Q, Mateo, TiRon, Ayomari and Fuze the MC—were donated to nonprofits Project RISHI (Rural India Social and Health Improvement) and DWC (Downtown Women's Center of Los Angeles).

Project RISHI executive director/co-founder Ravi Menghani says the goal "was to raise some money so we can have this water purification project" for impoverished villages in India. The overall mission of Project RISHI, a nonprofit that launched in 2005 at the University of California in Los Angeles, is to establish sustainable projects to improve sanitation, health care and education in poor Indian villages.

"We haven't done the final numbers yet, but I think we'll end up making a couple grand, at least. Some donors are still coming in," Menghani says, noting that the organization's costs were about \$33,000. Since being founded, Project RISHI has raised about \$70,000. Donations can be made at ProjectRishi.org.

Noting that his first choice for the benefit was Pitbull, who was out of Project RISHI's price range, Menghani says he hopes to secure even bigger talent in 2012. "We sold out the tickets eventually and ultimately made a small profit," he says. "Next year we'll hopefully do something bigger."

Meanwhile, Lamar is working on a new studio album, which is set for release in 2012.

—Mitchell Peters



POST-CMA AWARDS SOIREEES

Following the 45th annual CMA Awards—billed as "country music's biggest night"—Nashville's industry cognoscenti partied until the wee hours at various celebrations stationed around Music City.

Warner Music Nashville stayed close to home with its revelry, celebrating at the company's Music Row offices. Squeezing in some camera time between partying are (from left) Starstruck Management Group manager **Brandon Blackstock**, **Tim McGraw**, **Blake Shelton**, **Faith Hill**, **John Oates**, Warner Music Nashville president/CEO **John Esposito**, Red Light Management president/CEO **Will Botwin** and Starstruck Management Group CEO/manager **Narvel Blackstock**. PHOTO: BROOKE KELLY

It was a mega-night for **Faith Hill**, shown here with Warner Music Nashville president/CEO **John Esposito**. She debuted her first single in six years, "Come Home," at the CMA Awards. PHOTO: BROOKE KELLY

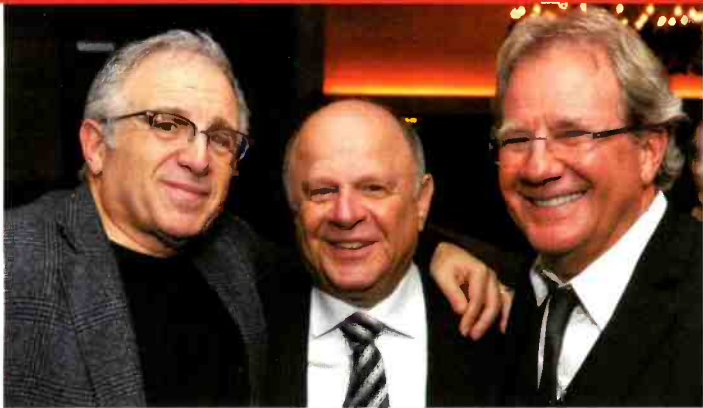
CONTINUED ON PAGE 62



Before notching his first No. 1 on the Billboard 200 with his debut release, *Blue Slide Park*, **Mac Miller** stopped by the San Francisco headquarters of his distributor INgrooves. From left are INgrooves GM **Dave Zierler**, Miller and INgrooves founder/CEO **Robb McDaniel**. PHOTO: ALICIA GIESEN



The Ronnie James Dio Stand Up and Shout Cancer Fund hosted its inaugural awards gala on Nov. 1 at Los Angeles' Playboy Mansion to raise funds for its cancer prevention initiatives. Awards that were named after Dio songs were presented to such industry execs as Eagle Rock Entertainment president for North America **Mike Carden** (Rainbow in the Dark Award) and Danny Zelisko Presents president **Danny Zelisko** (Killing the Dragon Award). Both executives are cancer survivors. From left are Ronnie James Dio Stand Up and Shout Cancer Fund medical director/co-founder Dr. **Sandeep Kapoor** (Sacred Heart Award); Carden; Zelisko; **Gloria Butler**, wife and manager of Black Sabbath bassist **Terry "Geezer" Butler**; Stand Up and Shout founder/president **Wendy Dio**; "That Metal Show" host **Eddie Trunk** (Long Live Rock 'N Roll Award); **Geezer Butler** (King of Rock 'N Roll Award); and **Rita Haney**, widow of guitarist "Dimebag" Darrell Abbott and winner of the Stand Up and Shout accolade. PHOTO: GENE KIRKLAND



ABOVE: Holding court at Citizen in Music City was Universal Music Group Nashville. Among the revelers was (from left) this heavyweight trio of Live Nation Entertainment executive chairman and Front Line Management Group chairman/CEO **Irving Azoff**, Greenberg Traurig global entertainment and media group chairman **Joel Katz** and UMG Nashville chairman/CEO **Luke Lewis**. PHOTO: PEYTON HOGE



RIGHT: Flanking artist **Easton Corbin** are UMG Nashville senior VP of national promotion **Royce Risser** (left) and senior VP of A&R **Brian Wright**. PHOTO: PEYTON HOGE

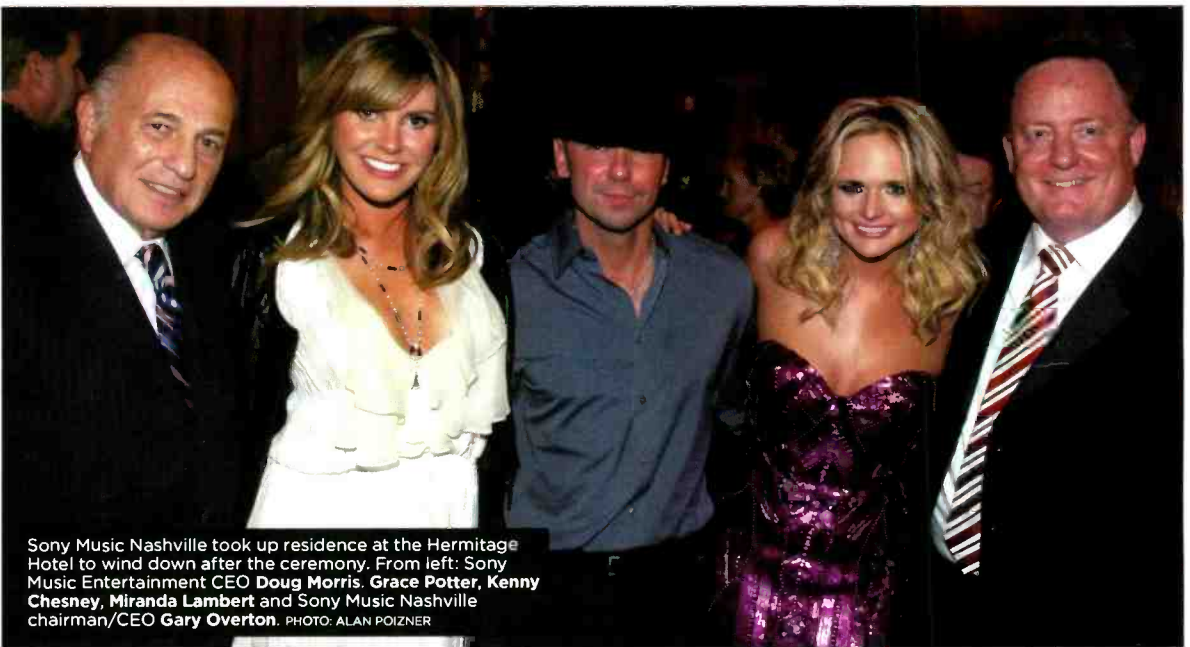


Filling this room full of singing and playing talent are (back row, from left) **Bradley Gaskin, Joanna Smith, Casey James, Kristen Kelly** and Love & Theft's **Stephen Barker Lyles**. In the middle row are (from left) **Aaron, Clara** and **Brian Henningsen** of the Henningsens; **Angaleena Presley, Wade Bowen**; and Bush Hawg members **Craig Hand, Jim Phipps, Shaun Ames, Russ Caldwell, Alex Wilshire** and **Ben Helton**. In the front row are (from left) **Jake Owen, Carrie Underwood, Miranda Lambert**, Sony Music Entertainment CEO **Doug Morris**, Sony Music Nashville chairman/CEO **Gary Overton**, **Sara Evans, Kenny Chesney, Grace Potter, Chris Young** and **Kix Brooks**. PHOTO: ALAN POIZNER

POST-CMA AWARDS SOIREEES



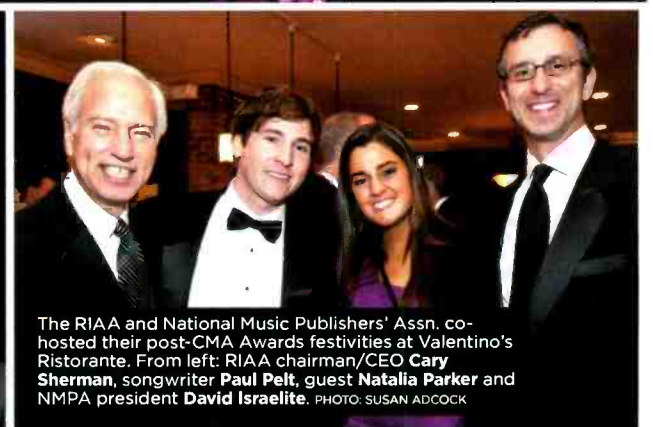
Lady Antebellum celebrates its 2011 CMA Award for vocal group of the year. From left are the group's **Dave Haywood** and **Hillary Scott**, Capitol/EMI Records Nashville president/CEO **Mike Dungan** and the group's **Charles Kelley**. PHOTO: RICK DIAMOND/GETTY IMAGES



Sony Music Nashville took up residence at the Hermitage Hotel to wind down after the ceremony. From left: Sony Music Entertainment CEO **Doug Morris**, **Grace Potter, Kenny Chesney, Miranda Lambert** and Sony Music Nashville chairman/CEO **Gary Overton**. PHOTO: ALAN POIZNER



Capitol/EMI Records Nashville artists and execs toasted the evening at Sambuca restaurant. Among the revelers are (standing, from left) Capitol/EMI Records Nashville senior VP of marketing **Cindy Mabe** and COO **Tom Becci**; artists **Eric Church, Eric Paslay, Dave Haywood** of Lady Antebellum and **Jon Pardi**; Capitol/EMI Records Nashville president/CEO **Mike Dungan**; EMI Group COO **Leo Corbett**; artists **Walker Hayes, Dierks Bentley, Luke Bryan**, Lady Antebellum's **Charles Kelley** and Little Big Town's **Phillip Sweet** and **Jimmi Westbrook**. Seated are (from left) **Chynna Rae Carrion** and **Lauren Leiter** of Lighter Ray; artists **Kelleigh Bannen, Darlus Rucker**, Lady Antebellum's **Hillary Scott**, Little Big Town's **Kimberly Schlapman** and **Karen Fairchild** and singer **Mickey Guyton**; and Capitol/EMI Records Nashville senior VP of promotion **Steve Hodges**. PHOTO: RICK DIAMOND/GETTY IMAGES



The RIAA and National Music Publishers' Assn. co-hosted their post-CMA Awards festivities at Valentino's Ristorante. From left: RIAA chairman/CEO **Cary Sherman**, songwriter **Paul Pelt**, guest **Natalia Parker** and NMPA president **David Israelite**. PHOTO: SUSAN ADCOCK



Former Gospel Music Assn. and Christian Music Trade Assn. president/CEO **John Styll** (far left) joins Church Music Publishers Assn. CEO **Elwyn Rayment** (second from right) and his wife **Linda**, and Nashville Songwriters Assn. International president **Steve Bogard**. PHOTO: SUSAN ADCOCK

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