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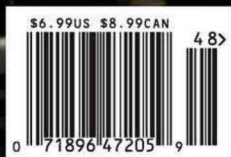
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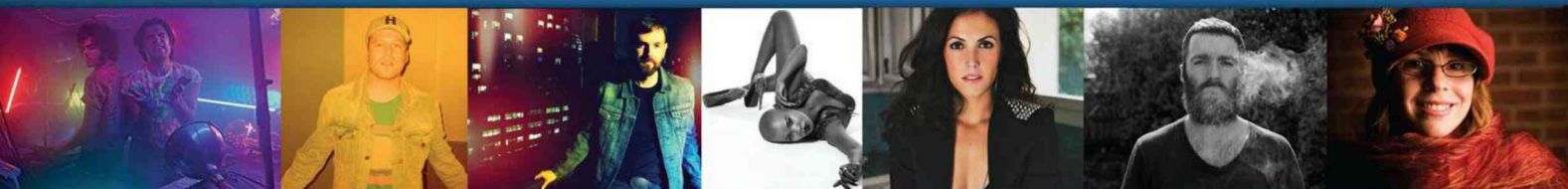
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GIFT GUIDE 'Tis the season to find great music treasures for your loved ones. Visit Billboard.com to check out our annual gift guide.

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YEAR-END ISSUE Who'll be 2012's Artist of the Year? Find out Dec. 15 when Billboard publishes its year-end double issue, the Year in Music.

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UP FRONT

DIGITAL BY JOHN PAUL TITLOW

Tuning In To SoundCloud

Berlin-based startup rolls out a new radio-like experience as it partners with broadcasters like public radio

SoundCloud wants to be your new favorite radio station.

The social audio platform might seem an unlikely candidate for such a thing, but the company is extending its focus and staking out its role in the future of an age-old medium.

In a space already dominated by Pandora, Spotify and Clear Channel's iHeartRadio app, SoundCloud is partnering with terrestrial radio stations and launching a redesign that allows for continuous playback of audio.

SoundCloud might not brand itself as an alternative to radio, but the company sees itself as a part of the medium's future. The Berlin-based startup got its start as a platform designed to help musicians share tracks among one another and to a lesser extent, collaborate online.

Five years, more than 20 million users and several million dollars in venture capital later, SoundCloud is establishing itself as a sort of "YouTube for audio." Through its open application programming interface, third-party integrations and easy-to-use audio-hosting features, SoundCloud has been slowly weaving itself throughout the Web.

Having flourished into a dominant player in Web-based audio, the company is now extending its focus to the product's future, which will start to look a lot more radio-like. SoundCloud Next, the new, more social iteration of its Web interface, is expected to come out of private beta before the end of the year,



SoundCloud's **MANOLO ESPINOSA, DAVE HAYNES** and **JIM COLGAN** (from left)

according to the company.

The relaunched platform will come with all the visual enhancements and extra social sharing one might expect, but it introduces a feature with much more long-term potential: continuous playback. It's not a full-blown Internet radio feature fueled by some complex algorithm, but rather plays back tracks in a given playlist or from a particular user's stream. It's a seemingly minor detail, but by streaming audioclips back to back without user intervention, SoundCloud becomes more of a "lean back" listening experience. Just like radio.

Meanwhile, a growing amount of audio-editing software is shipping with a SoundCloud upload option built right in. A handful of new, often experimental integrations comes out of each Music Hack Day, when developers take a variety of digital music platforms, content and software development tools; mash them up; and create

something new. It's now a globe-spanning tradition co-founded by none other than SoundCloud VP of business development Dave Haynes.

Just as it has formally partnered with labels and artists for music content, SoundCloud is now getting serious about forging relationships with public radio providers and radio stations. This summer, the company hired former WNYC producer Jim Colgan to help oversee relationships with media content providers.

The platform is now home to popular shows like "99% Invisible With Roman Mars" as well as a growing list of NPR-affiliated programs like "RadioLab" and "Fresh Air." Most recently, "On Air With Ryan Seacrest" joined the fray, using SoundCloud to publish new episodes online and engage with listeners in a way that wasn't possible before.

SoundCloud started out as a hub for musicians, DJs and

remix artists—and it remains so—but it's also proved to be a natural destination for another group of content creators: broadcasters. From the outset, this included podcasters and some under-the-radar radio personalities, but has grown to include more established programs over time, which turn to SoundCloud as a means of hosting and embedding past episodes and clips. It's a use case that sprung up entirely on its own, but one that the company was quick to notice and ultimately encourage.

"We're so creator-focused that these conversations come naturally," says SoundCloud head of audio Manolo Espinosa, who helps forge the company's relationships with broadcasters and other media outlets. Those partnerships often help drive SoundCloud's product development, as media outlets make feature requests. The latest update to

SoundCloud's mobile apps, for example, included onboard sound-editing features long desired by radio journalists.

The SoundCloud experience may be growing in a more radio-like direction, but it still has some glaring differences from terrestrial broadcasters. For one, it's not live. That's a huge distinction, but it's one that Espinosa sees as offering a unique advantage: the ability to share.

"It's very difficult to share something that's live," Espinosa says. "I've never had anybody roll down their car window and say, 'You've got to listen to this thing that's on the radio.'" Online, that changes. Sharing is part of the fabric of the Web and integrations with Facebook, Twitter, Pinterest and Tumblr make sharing clips from SoundCloud a nearly effortless process. ♦♦♦

>>> BON JOVI ANNOUNCES 2013 TOUR

Bon Jovi's Because We Can tour will hit the road in February with recession-friendly prices. The group's upcoming dates will feature seven price tiers in most markets, including more than 1,000 tickets priced at \$19.50 before service fees in every city. This will be the fourth consecutive Bon Jovi tour promoted by AEG Live. The band's last tour, the Circle, in 2010-11, grossed \$265 million, according to Billboard Boxscore.

>>> SWEDISH STARTUP RADICAL.FM TAKES AIM AT SPOTIFY

Sweden, the country that brought the world Spotify, is spawning another free on-demand music service in Radical.fm. The Stockholm-based company, which launched last year as a radio streaming service in Sweden, has added an unlimited on-demand and curated streaming radio service that's not only free, but also ad-free. The for-profit startup will open up its entire service for free, but wants users to donate money.

>>> AC/DC FINALLY JOINS ITUNES

Just a few weeks after longtime digital holdout Kid Rock announced that his new album will be available on iTunes, another has made the move: AC/DC's entire catalog is now available digitally, exclusively through the iTunes store. The catalog includes 16 studio albums, four live LPs, three compilations and two career-spanning boxed sets. Garth Brooks remains the only superstar act whose music isn't yet available on iTunes.

Reporting by Alex Pham, Ray Waddell and Billboard staff.

LATIN BY LEILA COBO

Making Radio Pay

Top Latin acts are increasingly handling their own radio promotion, and it's paying off

In September, Latin pop star Ricardo Arjona did something he hadn't done in 12 years: He performed at a radio festival.

Notoriously averse to such events, Arjona had long turned them down because he felt the equation was lopsided. "Because the artists have to do everything, don't they? Radio promotion, radio shows, 25 meet-and-greets," he says wryly.

But last year, the Latin pop star went indie, releasing his latest album on his own label and financing his own marketing and promotion. Suddenly, the benefits of doing radio festivals were clear.

While Arjona is a rarity as a major Latin star who releases music independently, he's part of a growing number of Latin acts—signed both to indies and majors—that have taken the reins of their own radio promotion, hiring independent firms to work their singles and market their music to complement what the label does.

The trend is similar to what Billboard reported happening in country music (Billboard.biz, Sept. 10), where an increasing number of management companies have in-house promotion representatives who augment the efforts of the artists' labels.

In Latin music, however, the practice has accelerated noticeably in the past year as the genre's sales have continued to dip and label budgets have shrunk with them. In addition, in an increasingly singles-driven marketplace, artists that once promoted two or three singles to radio are now working five, six or seven, and the cost of promoting that music goes way beyond the return on investment for a Latin label.

The trend is obvious on Billboard's Hot Latin Songs chart. In 2009, 20 songs hit No. 1 on the chart. Only three of those belonged to artists signed to independent labels and at most two of those records received a boost from independent promotion and marketing paid for by artists themselves.

In contrast, so far this year there have been 26 No. 1s of which eight belong to indie artists (including Daddy Yankee, who's signed to Capitol Latin through his El Cartel Records). Most dramatic, though, 11 of those No. 1s—whether they were indie artists or acts signed to majors—had promotional

boosts from independent promotion/marketing companies.

"My company surged at the time the labels were cutting back," says Gabriel Buitrago, whose Summa Marketing & Entertainment in some fashion worked the majority of those No. 1s, including songs by Arjona, Don Omar, Wisin & Yandel and Pitbull. Launched 15 months ago, Summa has had 17 No. 1s since, an impressive record. But beyond merely providing promotional services, Summa bills itself as a full-service company that also offers services like digital marketing, publicity, concert bookings and even management.

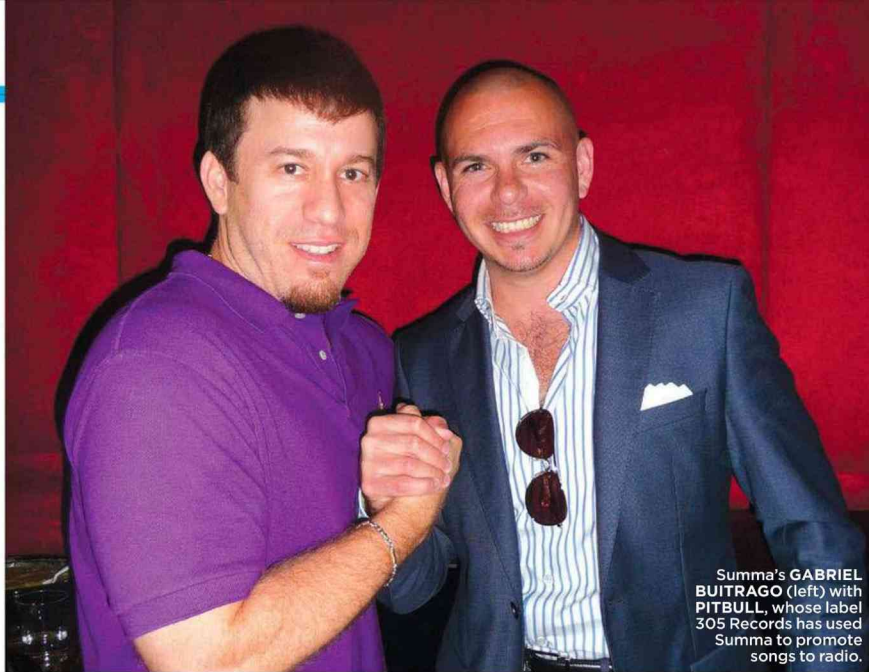
Buitrago, formerly national director of promotions for Universal Music Latino/Machete Music, isn't alone in his endeavors.

Multiple companies now offer both promotion and marketing services to Latin artists, including LP Promotions, the company headed by David LaPointe whose clients include N'Klabe and Charlie Cruz; George Major's Pro-mo-vision Music Group; and Hamilton Caucayo's Crossover Promotions.

"As sales have gone down, major labels have cut their personnel and their budgets, and as they cut that down, the service they offer the artists obviously shrinks," says Al Zamora, a longtime independent promoter who founded Latin Hits Entertainment with Javier Huerres four years ago.

"The kind of service we offer is the kind of service a label would have offered as far as acquiring the radio airplay, the TV shows necessary for an artist, the overall marketing function of a label," says Zamora, who handles all music on indie Top Stop, including Prince Royce and Leslie Grace. "If you go back two years ago, record companies had five or six record promoters. Now, they've shrunk but the rosters remain the same. And these artists want a little bit more personal attention."

Carlos Perez, formerly VP of promotion for Sony, launched the 360 Group when he left the label as an extension of his wife's public relations company. His clients include Gloria Estefan and Charlie Zaa, who are both independent (although Estefan is distributed through Universal). "We help not only with the promotion end but also with the marketing," Perez says. "And it's very pinpointed.



Summa's GABRIEL BUITRAGO (left) with PITBULL, whose label 305 Records has used Summa to promote songs to radio.

For example, radio wasn't receptive to Charlie Zaa so we went to TV. It's like tailor-making a suit."

Equally important, Buitrago says, is that "the agenda of the artists is not always the same as the agenda of the label. The labels sometimes have 360 deals, they have priorities. But the livelihood of the artist is having singles on rotation, records playing. If they don't have singles playing, their business suffers."

It used to be that radio was the primary promotional vehicle for an album, and that radio airplay yielded sales. But when sales in general began to fall, and when sales of Latin albums—increasingly devoid of points of sale—began to decline even more than the average, labels started to question the rationale of investing huge sums of money for a promotional vehicle that no longer could provide a return on investment.

However, this doesn't mean that Latin labels have stopped promoting their artists on radio. They're just being more judicious and strategic in how they do it.

This week, for example, Univision Radio announced world premieres of

new singles by Wisin & Yandel and newcomer Leslie Grace on the Enrique Santos show, which is syndicated nationwide, on 12 stations in 10 markets, including New York and Puerto Rico. Earlier this year, Universal arranged a similar premiere for Alejandro Sanz's "No Me Comparaes."

Having this sort of wide impact is relatively new in Latin music, where radio formats are notoriously disparate and differ widely from region to region. But the trend is expected to grow, and labels will play an increasingly bigger role.

Regardless of how much labels are vested in an artist, however, many managers like having control of singles and their promotional cycles.

"With a big label, the time of the decision factor is too much," says Robert Fernandez, Pitbull's business partner and head of his 305 Records, which also uses Buitrago's Summa. "So Pit hires his own team, we do our own video, he's the brand, it's his career. It helps us move."

The price of having an independent promotion/marketing firm varies widely, and by some accounts can range

from \$25,000 to \$75,000 per project.

But managers say it provides a return on investment, particularly for tropical and urban acts whose bookings often hinge on the success of a single track.

"You get ASCAP money, you get publishing money, the brands still look at Billboard to see who's No. 1, and it gives us credibility," says Edgar Andino, who manages Wisin & Yandel and is now working with Buitrago on the duo's new single.

While one would think that management would resent having to pay for radio promotion, all managers who spoke to Billboard consider it an opportunity to control record promotion and ultimately work together with the label for better results.

"Labels were forced to minimize the investment on the artist overall and artists had to take matters in their own hands and work with their own teams," Don Omar manager Adam Torres says.

Paying out of his own pocket, Torres adds, "doesn't bother me. You know why? Because again, I just think it's better to wind up having some kind of control." ■■■

Summa All Parts

Gabriel Buitrago on his company's success

Among the companies that provide marketing and promotion services for Latin music, Gabriel Buitrago's Summa stands out as the one with the most No. 1s on the chart. Buitrago was hired by management to help work this week's No. 1 on Billboard's Latin Airplay chart, Enrique Iglesias' "Finally Found You."

Why is a company like yours necessary, even when an artist is signed to a label?

When an artist has a new single, we follow it, we take it to the top of the chart and the artist does great in every sense. But the label benefits from the sales, so it doesn't make sense to invest a big amount of money for the kind of digital sales Latin radio generates. With our company the artist has all the control. We give them ideas, plans that they can execute. And we give them 100% atten-

tion. We schedule our projects according to what the artist needs. We don't have an agenda other than getting them the best possible play.

Do the labels feel you encroach on their business?

Only one time has the label said, "We don't want to do this right now." I'm working for my artists, and there's no reason for the label to complain if we're doing our job. When I get that No. 1 it doesn't say "Gabriel Buitrago" or "Summa." It says "Sony," "Universal."

Do you make deals with the labels directly?

There are very few labels that have hired me. When that happens I work with the label and the artist. But now the artists are more involved than ever. They want to know how this is going to happen, the timeline, the process. As an independent company we sit with the artist and make a plan. Sometimes we help them decide what single works best. Our job is to provide information. —LC

LEGAL BY ED CHRISTMAN

Music Biz Pushes Back On 'Copyleft'

The specter of more liberal copyright law comes into view despite Republican group's reversal on policy proposal

Even though a caucus of Republican congressmen reversed itself and pulled down a policy brief urging a radical reset of copyright law within 24 hours of its posting, some see this incident as showing momentum favoring a much more liberal "copyleft" position on the issue.

When the brief was first posted, it was the digerati dream that appeared too good to be true. The brief, authored by Derek S. Khanna, and posted on the Republican Study Committee (RSC) site on Nov. 16, suggested truncating copyright to 46 years from the current term of life of author plus 70 years. It also imposed a heavy disincentive penalty tax that would have made it prohibitive to file for the last

10-year renewal and in effect shortening life of copyright to 36 years.

The proposal was immediately applauded by digital advocates and copyleft-leaning organizations like Public Knowledge and even Californian Rep. Darrell Issa tweeted that the brief is a "very interesting copyright reform proposal."

The entertainment industry has lobbied hard against legislative moves to make copyright and piracy laws more liberal while Silicon Valley technology companies like Google and others have successfully pushed back against more aggressive attempts to tighten piracy laws like the Stop Online Piracy Act (SOPA) from earlier this year.

The push to cut back on the

length of copyright terms has always been a sensitive one. Within 24 hours of the Republican post, it was pulled down amid accusations that the committee caved to pressure from the movie and music industries.

But according to RSC communications director Brian Straesse, "On issues where there are several different perspectives among our members, our policy briefs should reflect that. This policy brief presented one view among conservatives on U.S. copyright law. Due to an oversight in our review process, it did not account for the full range of perspectives among our members. It was removed from the website to address that concern."

An RIAA representative tells

A Republican congressional brief suggested truncating copyright to 46 years from the current term of life of author plus 70 years.



Billboard that the organization hadn't asked for the brief to be removed from the RSC website, but it appreciates that the RSC clarified that the policy brief didn't meet the organization's own review standards.

"Appropriately, it appears the author is now distributing the work personally so that those who are interested may still have access to it, and that it is no longer erroneously being represented as an RSC view," RIAA senior VP Mitch Glazier said in a statement. "Debate is important. So is appropriate attribution of views. We

appreciate that there are many thoughtful perspectives on ensuring that the copyright laws adequately protect creativity and culture while fostering innovation, and we look forward to an ongoing dynamic dialogue about these vital issues... We urge all those with views to similarly join in a healthy discussion that will benefit industry and the public."

National Music Publishers' Assn. director David Israelite disagrees that the incident shows that momentum is moving in favor of those who want to blunt copyright.

"The initial war for digital and music was about whether there are any rules or not," he recalls. "Then the argument was about, 'Was stealing justified?'"

He says the current argument and the fight with Pandora on how much it should pay is a sign of success for the music industry. "Before, we were fighting with Napster and Kazaa as to whether their models were legal," he says. "The battleground has shifted from whether any rights exist to arguing over proper valuation. I see this as progress."

Good Karma

Pharrell Williams' media brand Karmaloop flirted with plans to be a cable network but is now Web-focused

Pharrell Williams has many titles to his name—producer, singer, songwriter, entrepreneur, fashion designer. But there was a brief period in late 2011 where he almost added "cable network chief" to his résumé.

Karmaloop, an R&B/hip-hop entertainment and e-commerce company that will do \$200 million in revenue in 2012, was in advanced talks with major

cable operators, including Comcast, to turn Karmaloop.com's vast library of lifestyle and music content into a 24-hour network.

"It was a real project for a year-and-a-half," Karmaloop CEO Greg Selkoe says, noting that the company had raised \$70 million to get the cable network off the ground to cover marketing and production costs. "There

was paperwork going back and forth but we never got to the point where we signed a carriage deal. If Oprah Winfrey's network can't do well with \$600 million, imagine what we can do with \$70 million, which is a drop in the bucket."

Indeed, the cable network landscape has become increasingly hard to crack, with Winfrey's OWN failing to produce significant ratings in its first 18 months of launch and Mark Cuban recently rebranding his struggling HDNet as AXS TV, a live-music-centric network created in partnership with Ryan Seacrest that launched in September. "These cable networks are like massive battleships that can barely turn," Selkoe says. "They have people that are creative and forward-thinking, but when they have to actually start doing stuff the people at the top of the flagpole say, 'That's not how we do things.'"

Instead, Karmaloop is turning its attention to Karmaloop Media, the newly launched production arm of the company that will specialize in creating original content for the site and providing full-service music videos for art-

ists. Flo Rida (with Lil Wayne), Diplo, Lupe Fiasco, A\$AP Rocky and the Naked and Famous are among the acts that have filmed their videos in recent months using Karmaloop resources and, on occasion, wearing products from Karmaloop retail partners.

"With the music industry not having the funds to make these videos, we can monetize those funds in several ways," Selkoe says of the product placement strategy. "We can even sometimes barter exposure for Karmaloop to pay for the videos. Like [for] Bad Rabbits, we shot a video with them and they agreed to shout us out on the road. They're a heavily touring band who shout out Karmaloop at every show. There are lots of ways we can leverage our assets to do things in a way that's unique and creative."

The renewed focus on building online content allows Williams to concentrate on his role as Karmaloop's creative director, a title he added in May 2011. He recently helped singer Maxine Ashley film a video for her latest single with production values that he calls "some next-level shit," and has contributed ideas to other programming initiatives that will help Karmaloop continue to make short-form content that helps brands like Converse, Bur-

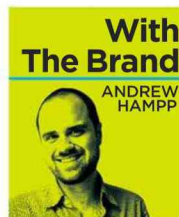
ton and RVCA sell clothes—just don't call it an "infomercial."

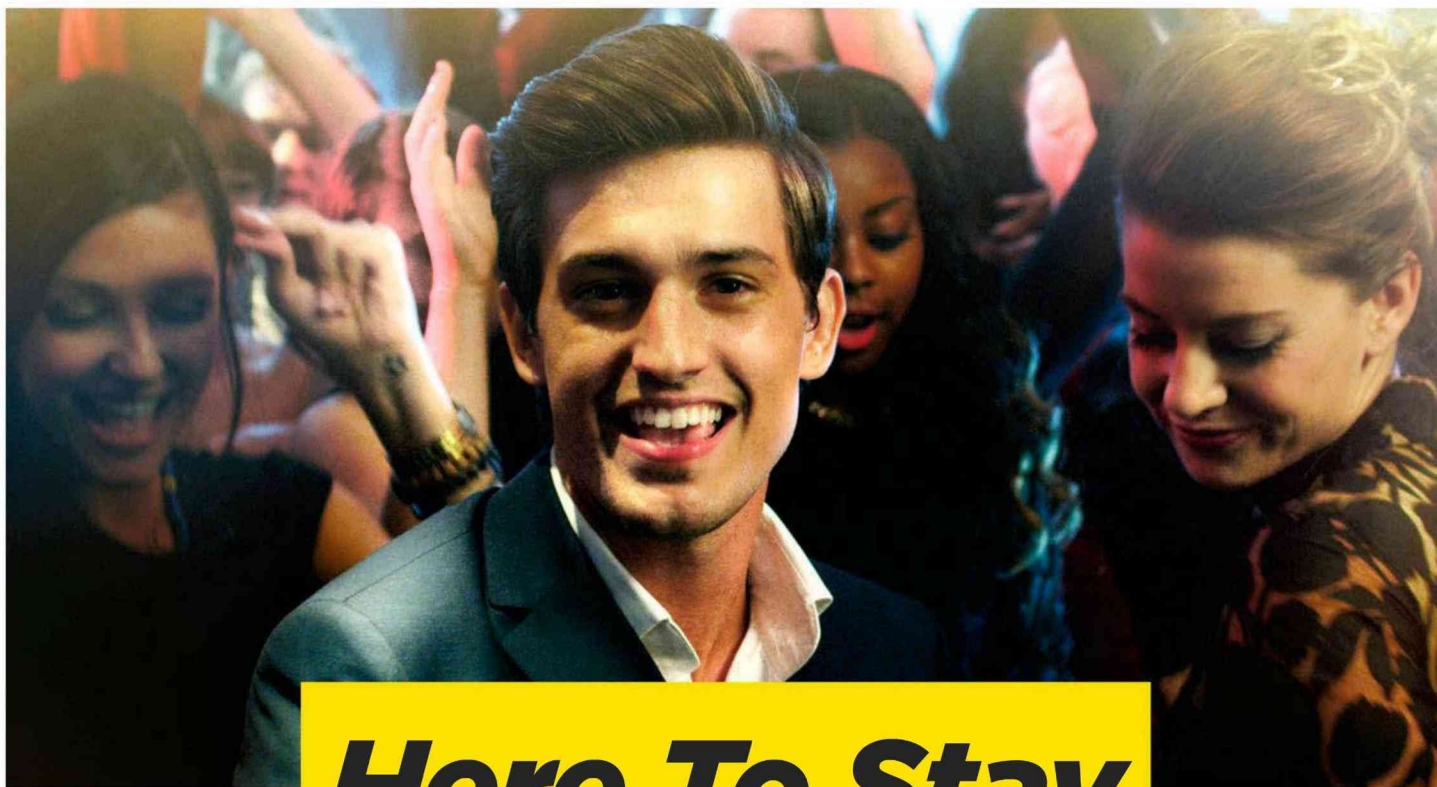
"There's a lot of imitations, a lot of really fancy gimmicks, a lot of infomercial sound bites out there," Williams says, "but when you get that stuff in the mail you understand the difference

between people who believe and those who are just gimmicks. I'm very happy to be part of the Karmaloop team."

And with an average online audience of more than 580,000 unique visitors coming to Karmaloop.com, according to Kantar Media, Selkoe is still hopeful that TV may yet play a role in the company's content model.

"Our thinking was, 'We're agnostic to where our content goes'—it wasn't in place of what we do online," he says. "TV in itself has a lot of value. There's a lot of gravitas to the big screen in your living room and lots of people still have them. [Comcast] had to let us do that in a modern way with a huge amount of Internet presence and interactivity. They said they would, but that kept getting peeled back and peeled back in favor of something that looked more like a regular cable network. Under a perfect circumstance it could've worked. It would've evolved as the cable part went away."





Here To Stay

Asher Monroe arrives with single 'Here for You' ahead of debut album

Asher Monroe has been in the entertainment business ever since he booked a gig on the national tour of "Beauty and the Beast" when he was 7 years old. But it's only now, more than 15 years later, that he's gearing up to release his first album.

As the flagship artist signed to entrepreneur Diana Jenkins' music company D Empire, Monroe has worked with Sean Kingston, OneRepublic's Ryan Tedder and the Matrix on his as-yet-untitled upcoming debut, due sometime next year.

Recently, Monroe has been in the studio with Chris Brown, who will be co-writing a few songs on the album, he says.

"I definitely think we're in for not just one song," Monroe says. "I have a lot of tracks that I've already produced, but if he wants to do more, I'm not going to say 'no.'"

Drawing inspiration from Stevie Wonder, Michael Jackson, Queen and Elton John, Monroe and his team have been working for two years to craft a selection of pop-driven tracks that will both showcase his voice and stick in listeners' heads. "All of my songs are very melodic,

very fun and catchy," Monroe says. "I always want people leaving my songs remembering the hook."

Monroe has already recorded more than a dozen songs, says co-producer/co-writer Alon Levitan, who also works under D Empire to co-manage the 24-year-old singer. However, because those songs were recorded before Brown was attached to the project, most will probably not make it onto the upcoming album.

"The previous material that we recorded was very exploratory to kind of help him develop his sound," Levitan says.

Levitan says that Monroe's newest single, "Here With You," has already started gaining traction at radio since Monroe has traveled the East Coast and into Memphis, promoting the single at radio stations and meeting with PDs. The song paired him with songwriter/producer and OneRepublic vocalist Tedder, who also penned a second track, "Eyes on You," for Monroe's album.

"Asher is a triple threat," Tedder says. "He's got the voice, the look and the charisma. Loads of what Simon Cowell calls 'the X factor.'"

When the pair began recording at Tedder's studio, Monroe knew that

Billboard
SPOTLIGHT
ON

LATEST SINGLE
"Here With You"

SONGWRITERS
*Asher Monroe,
Alon Levitan,
Ryan Tedder,
Noel Zancanella*

PRODUCERS
*Ryan Tedder,
Noel Zancanella*

MIXER
Serban Ghenea

LABEL
D Empire

he wanted to create "a big song." And that's how "Here With You"—produced by Tedder and Noel Zancanella, mixed by Serban Ghenea and written by Monroe, Levitan, Tedder and Zancanella—was made.

"I wanted an anthem-feeling, fun-vibe song that people could blast in their cars and put their hands up to," Monroe says with a laugh.

While D Empire is hoping to have Monroe's album out early next year, there are still a few moving parts that could affect the release date, Levitan explains. Before a date is chosen, Monroe's team is waiting to see how "Here With You" does at radio. "If things go our way," Levitan says, "we hope that the song can really rise after the holidays." They also haven't decided on a distributor for the record, although Monroe has been working with Def Jam senior VP of A&R Bu Thiam.

"We've kind of sparked a relationship there, which we're really excited about," Levitan says, discussing D Empire's plans for the debut. "But there's always releasing the album ourselves, which was our initial plan."

Through his relationship with D Empire, Monroe is also closely connected with Jenkins' other endeavors, includ-

ing her line of Neuro beverages, Levitan says. The Neuro brand has already been tied to Monroe's name through product placement, and the beverages can be seen in his videos and promotional images. Neuro was also involved in Monroe's most recent tour, which he co-headlined with several other acts in 20 cities this past spring.

Although he's yet to release an album, Monroe has already established a solid fan base, with 147,000 Facebook fans, 67,000 Twitter followers and more than 7 million views on YouTube.

"I'm heavily engrossed in my social media. I feel like it's so important nowadays to connect directly with the fans," Monroe says, stressing the value of maintaining his own online accounts. "Maybe that's why I've had some of my fans stick around."

Those fans followed Monroe from his previous endeavors, most notably his starring role in the 2009 remake of "Fame" and his gig as the lead vocalist for pop/R&B group V Factory. "I'm not new to this business," Monroe says. "I just want people to know that I've been around." ●●●

.com See more about Asher Monroe at billboard.com/ashermonroe.

Lending A Hand

Hands That Rock raises funds for charity in a smart, 'touchy feely' way

For those of you smart enough to be among the record-breaking attendance at the ninth annual Billboard Touring Conference Nov. 8-9 in New York, you might have wondered who those nice ladies were offering chair massages front-of-house and in the green room. That effort, particularly enjoyed by rockers like



From left: Hands That Rock founder Darcy Lynch, board secretary Cindy Gottfried, massage therapist Lori Braitwaite, board chairman Tom Bensen and massage therapists Anita DeFrancesco and Lisa Treat.

Warren Haynes and Mark Farner and soul powerhouse Tre Williams (who zoned out and almost had to be dragged off the chair to make it to his panel), was spearheaded through the grace of Darcy Lynch and Hands That Rock, a fund-raising offshoot of her Stage Hands touring massage therapy business. HTR's mission is to bring music programs to underserved communities throughout the United States.

It's not really surprising that HTR received a profile boost this year through Kevin Lyman, producer of Vans Warped, Country Throwdown, Mayhem and other tours, and recipient of the Humanitarian Award at the 2010 Billboard Touring Awards. HTR began in earnest in May on Country Throwdown and was present on Lyman's other tours like Mayhem and Uproar, as well as such events as Bumbershoot in Seattle and Moogfest in Asheville, N.C.

The for-profit work that Stage Hands does with touring artists gave Darcy the leverage to form nonprofit HTR. "We had a presence in the industry already because of the backstage work we do with celebrities on a global scale," Lynch says. "I went to Kevin Lyman with this idea for Hands That Rock and he said, 'This is brilliant. I'll help you out with this.' He's all about charitable fund-raising, so he's been a great partner for us. He purchased these branded tents, we had our logo trademarked, and he basically took them on tour with him."

In its first five months, HTR has worked 35 events, with 400 therapists on the road, totaling 118 consecutive days of fund-raising that netted approximately \$15,000. Most of that occurred during a record heat wave (people aren't so into massages when they're sweaty, apparently), "but it was still a breakthrough season for us," Lynch says.

The profile is growing: HTR will be on the Afterlife tour next year in Europe, Asia, Australia and the United States. It's all indoors, and Lynch says there will be five therapists at each show. The majority of the fund-raising done at concerts and festivals comes from front-of-house patrons, although they do place a couple of therapists backstage and in VIP areas. Rather than tour the therapists, Lynch pulls from a network of 700 practitioners worldwide. For a 20,000-capac-

ity event, HTR might have six therapists on hand.

The way it works is HTR charges a fee (usually \$1 per minute), the therapist keeps 50% and 25%-30% goes to charity. The primary HTR charity is Little Kids Rock, an organization that provides music education programs to underserved communities. But HTR will also donate to local charities, as it has at events like Bumbershoot.

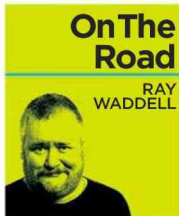
HTR and Stage Hands draw from the same pool of therapists, but generally Lynch keeps the two programs separate.

"I don't have a problem having a therapist come there early [under Stage Hands], but if [the artist] is not there for their scheduled massage, the therapist needs to be allowed to work [for HTR] until the artist is ready," Lynch says. In such cases, the Stage Hands fee would also go to charity. "The nice thing about having two organizations that are similar is it's kind of the same business model, but in a different context. So what we do is manage and coordinate tours and recruit qualified therapists where they're going. Now we just do it for charity."

Lynch's call to action is to get more people from the artist and touring community involved with HTR. "We really need to strengthen our board of directors," she says. "We do have some star power on the board—interestingly, we have a lot of drummers, like Kenny Aronoff [John Mellencamp, Bob Seger] and Franklin Vanderbilt from Lenny Kravitz's band, but we would like to have more musicians get involved and create partnerships like with Kevin Lyman, even if they're not on our board. We're looking for people who want to get involved."

(As an aside, Lyman is looking for music memorabilia for a charity auction to benefit the family of Mitch Lucker, singer for the band Suicide Silence, who died Oct. 31 in a motorcycle accident, leaving behind a daughter, Kenadee. Those interested in contributing should contact Julie Grant at 626-799-7188.)

If music is a universal language, so is a good message—and so is philanthropy. Just ask a soul singer, a classic-rock titan and a rock'n'roll Iron Man.



On The Road
RAY WADDELL

biz For 24/7 touring news and analysis, see billboard.biz/touring.

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$16,846,590 \$3,600/\$50	AUSTIN CITY LIMITS MUSIC FESTIVAL Zilker Park, Austin, Oct. 12-14	225,000 three sellouts	C3 Presents
2	\$9,327,948 \$645.50/\$85.50	BARBRA STREISAND, CHRIS BOTTI, IL VOLO Barclays Center, Brooklyn, N.Y., Oct. 11, 15	13,176 two sellouts	in-house
3	\$7,361,122 \$350/\$15.50	JAY-Z Barclays Center, Brooklyn, N.Y., Sept. 28-30, Oct. 1, 3-6	121,058 eight sellouts	Live Nation
4	\$7,188,879 \$383/\$48	MADONNA, MARTIN SOLVEIG MGM Grand Garden, Las Vegas, Oct. 13-14	24,991 two sellouts	Live Nation Global Touring
5	\$6,162,835 \$368/\$47	MADONNA, MARTIN SOLVEIG Staples Center, Los Angeles, Oct. 10-11	29,015 two sellouts	Live Nation Global Touring
6	\$4,846,665 \$355/\$45	MADONNA, MARTIN SOLVEIG Madison Square Garden, New York, Nov. 12-13	24,790 two sellouts	Live Nation Global Touring
7	\$4,791,285 \$355/\$45	MADONNA, MISHA SKYE, MARTIN SOLVEIG HP Pavilion, San Jose, Calif., Oct. 17	25,907 two sellouts	Live Nation Global Touring
8	\$4,390,355 \$355/\$45	MADONNA, MARTIN SOLVEIG Toyota Center, Houston, Oct. 24-25	24,797 two sellouts	Live Nation Global Touring
9	\$4,229,005 \$355/\$45	MADONNA, PAUL OAKENFOLD Xcel Energy Center, St. Paul, Minn., Nov. 3-4	26,084 two sellouts	Live Nation Global Touring
10	\$3,723,405 \$355/\$45	MADONNA, MARTIN SOLVEIG KeyArena, Seattle, Oct. 2-3	23,651 two sellouts	Live Nation Global Touring
11	\$3,646,950 \$250/\$150	SENSATION Barclays Center, Brooklyn, N.Y., Oct. 26-27	22,509 24,542 two shows	Live Nation
12	\$3,263,900 (\$2,041,900) \$55.95	MICHAEL MCINTYRE Manchester Arena, Manchester, England, Oct. 24-29	58,340 61,673 six shows	Off The Kerb Productions
13	\$3,240,871 \$200/\$49.50	ELECTRIC DAISY CARNIVAL Tinker Field, Orlando, Fla., Nov. 9-10	45,070 52,000 two shows	Insomniac Events
14	\$3,112,223 \$640/\$23	COUNTERPOINT MUSIC & ARTS FESTIVAL Festival Grounds, Atlanta, Sept. 27-29	48,106 60,000 three days	C3 Presents, MCP Presents
15	\$2,736,090 (\$234,989 Australian) \$134.99	RADIOHEAD, CONNAN MOCKASIN Sydney Entertainment Centre, Sydney, Nov. 12-13	22,472 27,422 two shows	Chugg Entertainment
16	\$2,708,266 \$101.50/\$38/ \$71.50/\$33	BRUCE SPRINGSTEEN & THE E STREET BAND Xcel Energy Center, St. Paul, Minn., Nov. 11-12	28,228 two sellouts	Jam Productions
17	\$2,546,780 \$355/\$45	MADONNA, PAUL OAKENFOLD Quicken Loans Arena, Cleveland, Nov. 10	16,487 sellout	Live Nation Global Touring
18	\$2,449,110 \$355/\$45	MADONNA, PAUL OAKENFOLD Scottrade Center, St. Louis, Nov. 1	16,022 sellout	Live Nation Global Touring
19	\$2,389,060 \$355/\$45	MADONNA, MISHA SKYE U.S. Airways Center, Phoenix, Oct. 16	13,239 sellout	Live Nation Global Touring
20	\$2,379,792 \$359/\$49	MADONNA, PAUL OAKENFOLD Phillips Arena, Atlanta, Nov. 17	13,504 sellout	Live Nation Global Touring
21	\$2,366,220 \$355/\$45	MADONNA, PAUL OAKENFOLD Sprint Center, Kansas City, Mo., Oct. 30	14,108 sellout	Live Nation Global Touring
22	\$2,358,670 \$355/\$45	MADONNA, PAUL OAKENFOLD Consol Energy Center, Pittsburgh, Nov. 6	14,120 sellout	Live Nation Global Touring
23	\$2,332,815 \$250/\$65	VICENTE FERNANDEZ, VICENTE FERNANDEZ JR. American Airlines Center, Dallas, Oct. 28	17,188 sellout	Hauser Entertainment
24	\$2,329,690 \$355/\$45	MADONNA, BENNY BENASSI American Airlines Center, Dallas, Oct. 21	14,360 sellout	Live Nation Global Touring
25	\$2,261,515 \$355/\$45	MADONNA, PAUL OAKENFOLD New Orleans Arena, New Orleans, Oct. 27	14,498 sellout	Live Nation Global Touring
26	\$2,242,937 \$200/\$45	LADY GAGA, THE DARKNESS, LADY STARLIGHT Coliseo de Puerto Rico, Hato Rey, Puerto Rico, Oct. 30-31	21,262 two sellouts	Live Nation Global Touring, Jose Dueño Entertainment
27	\$2,208,180 \$357/\$47	MADONNA, MARTIN SOLVEIG Time Warner Cable Arena, Charlotte, N.C., Nov. 15	13,817 sellout	Live Nation Global Touring
28	\$2,135,835 \$355/\$45	MADONNA, MISHA SKYE Pepsi Center, Denver, Oct. 18	13,280 sellout	Live Nation Global Touring
29	\$1,935,170 (\$150,080 Australian) \$270.97/\$125.01	ELTON JOHN Sydney Entertainment Centre, Sydney, Nov. 15	10,818 sellout	Chugg Entertainment
30	\$1,833,154 \$358/\$48	MADONNA, PAUL OAKENFOLD Joe Louis Arena, Detroit, Nov. 8	13,716 sellout	Live Nation Global Touring
31	\$1,705,685 (\$1,308,090) \$123.88/\$71.72	LADY GAGA, THE DARKNESS, LADY STARLIGHT Palau Sant Jordi, Barcelona, Spain, Oct. 6	16,934 sellout	Live Nation Global Touring, Live Nation Spain
32	\$1,500,370 (\$931,888) \$88.55/\$47.50	MUSE, THE JOY FORMIDABLE Manchester Arena, Manchester, England, Nov. 1	18,754 19,220	SJM Concerts
33	\$1,387,940 (\$857,712) \$105.18/\$76.86	RADIOHEAD, CARIBOU Manchester Arena, Manchester, England, Oct. 6	14,724 15,087	SJM Concerts
34	\$1,341,170 (\$129,939 Australian) \$165.48/\$113.74	MATCHBOX 20, INXS, EVERMORE Sydney Entertainment Centre, Sydney, Oct. 30-31	11,025 11,908 two shows	Live Nation
35	\$1,255,210 (\$125,432 Australian) \$103.17	THE BLACK KEYS, ROYAL HEADACHE Sydney Entertainment Centre, Sydney, Oct. 22-23	13,837 14,457 two shows	Love Police

EDITOR: **JOE LEVY** 212-493-4364
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SENIOR EDITORIAL ANALYST: **Glenn Peoples** glenn.peoples@billboard.com
CORRESPONDENT: **Mitchell Peters** 323-525-2322
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MANAGING DIRECTOR/LATIN: **Gene Smith** 973-745-2520
LATIN AMERICA/MIAMI: **Marcia Oliva** 305-864-7578, Fax: 305-864-3227
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OPERATIONS

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BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 212-493-4100
Edit. Fax: 646-654-5368
Adv. Fax: 646-654-4799

LOS ANGELES: 5700 Wilshire Blvd., Sfr FL Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395

MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

NASHVILLE: P.O. Box 331848
Nashville, TN 37203

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Alliance, AVL Up For Sale

Two music wholesalers, one physical and the other digital, are on the market, sources say

Alliance Entertainment, the second-largest music wholesaler in the world, is being shopped by the investment banking arm of Guggenheim Partners (which also owns Billboard parent Prometheus Global Media), according to sources. Meanwhile, Audio and Video Labs (AVL) Holding, which owns Disc Maker and CD Baby, is also on the block, shopped by investment bank Stephens, sources add.

Executives at both Alliance and AVL declined to comment. Alliance, which had net revenue of \$690 million from CD and DVD wholesaling in 2011, was acquired two years ago by private equity firms Platinum Entertainment and the Gores Group. At the time, sources told Billboard that the two firms paid about \$85 million for Alliance, putting \$25 million in equity and borrowing the rest from a new revolving credit account from Wachovia Bank.

Sources suggest that while it has maintained its top line during the last two years, Alliance has improved earnings before interest, taxes, depreciation and amortization from about \$25 million when it was acquired to about \$39 million last year. For 2012, the company is projecting EBITDA of \$44 million on net revenue of \$700 million, sources say.

AVL, owned by a consortium of investors including majority stakeholder Corinthian Capital, will produce \$20.4 million in EBITDA on sales of \$158 million by 2014, according to sources who have seen the teaser being used to shop the company to suitors. Those sources say that Stephens, an investment bank based in Little Rock, Ark., is shopping the company.

CD Baby serves as an independent digital and CD distributor for DIY artists and as such was a logical acquisition when it was acquired by AVL, which allowed it to pitch its Disc Maker and Oasis operations to independent acts seeking to manufacture CDs that needed packaging.

The company also owns Book Baby, which like CD Baby gets self-published authors into e-book stores.

Sources say that while Alliance owners are testing the marketplace at the moment, they're also prepared to continue to invest in the company if they can't get the price they want from an auction. Likewise, sources suggest that while AVL is being shopped, if the owners can't get the price they want, they may have to stick it out and possibly invest further in the business.

Sources say Guggenheim's investment banking division is shopping Alliance, and it has mainly targeted private equity firms. In fact, that auction is believed to be in its second round. But others suggest that Anderson Merchandisers—which is the largest music wholesaler and racks Walmart, Best Buy and the Army & Air Force Exchange Service with music and DVDs—would be a good fit. Earlier this year, Anderson acquired the fulfillment warehouses of DADC, which means that it serves as the pipeline for all CDs and LPs shipped by Sony Music Entertainment, Universal Music Group and EMI to all U.S. music retail and wholesale accounts.

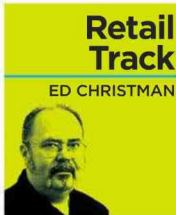
If it acquired Alliance, Anderson would add accounts like Barnes & Noble and Kmart, but it would also

pick up a direct-to-consumer CD fulfillment business as Alliance performs that role for hundreds of websites and retailers. Anderson lacks that capability, and it would be a good fit for its retail clients.

Ironically, some industry insiders suggest CD Baby would be a good fit for Alliance because it could easily handle the physical fulfillment of the sales of its independent artists. Alliance is already distributing CD Baby's 5,000 top-selling titles to traditional merchants. It also could add CD Baby's digital distribution capabilities, which isn't a bad ability to have nowadays. But what would it do with its CD manufacturing plant and packaging capabilities? While those businesses are a good fit as now owned by AVL, the CD Baby accounts probably can't sustain the CD manufacturing plant alone.

While Anderson has doubled down by buying DADC, Alliance's owners would be doubling down if they tried to acquire AVL. Instead, brothers **Alec** and **Tom Gores**, who run the Gores Group and Platinum Entertainment, respectively, clearly would prefer to cash in their chips while they can show improved profitability instead of making another bet on a company that includes the CD manufacturing business too.

Other companies that would be a good fit with CD Baby are TuneCore, which competes directly against CD Baby, and Cinram, the Canadian CD manufacturer that's competing against DADC to become the industry's back-room pipeline. Cinram provides CD manufacturing and shipping for Warner Music Group, and its acquisition of CD Baby would give it access to more customers, albeit many smaller ones.



Retail Track
ED CHRISTMAN



Latin Grammys Take Over Vegas

Worldwide stars descend on Sin City for three days celebrating the Latin industry's stars

Mexican sibling duo Jesse & Joy were the big winners at the 13th annual Latin Grammy Awards, taking home record and song of the year (for "Corre"), best contemporary pop vocal album and best short form music video.

Although the two are veterans in a way—they won best new artist in 2007—they hadn't been to the Latin Grammys since then and brought rare freshness to an award with few new names.

"This feels like a great comeback," Jesse said. The duo, long a Mexican pop fixture, saw its popularity rise in the past year with "Corre," a piano ballad that was featured as the theme of a soap opera.

Other winners at the Nov. 15 awards, which aired live on Univision from Las Vegas, included Juanes, who won album of the year and best long form video for his "MTV Unplugged"; DJ collective 3BallMTY, for best new artist; Juan Luis Guerra, for producer of the year; and Carla Morrison, for best alternative album and song. Colombian singer Fonseca took the award for best tropical fusion album while Los Tucanes de Tijuana won best norteño album for *365 Días*.

In a twist, the awards, hosted by actress/singer Lucero and actor Cristian de la Fuente, featured opening and closing performances by the same artist: Pitbull.

Show ratings dipped from last year, making Univision the No. 2 network for the night for adults 18-34, while last year it was No. 1. According to Nielsen, the

broadcast delivered an audience of nearly 5 million total viewers ages 2 and older, down from 5.7 million.

Still, the show attracted more Hispanic viewers than any other broadcast of the evening.

Perhaps as a reflection of how tired Latin audiences have become at seeing the same acts over and over, sales gains on Billboard's Top Latin Albums chart were slight. Not a single performer or winner moved more than a few hundred more copies than the week before. Things were slightly better on the Latin digital songs chart, where Jesse & Joy's "Corre" leapt 10-2, selling 4,000 more downloads than the previous week. Michel Teló, Fonseca, Prince Royce and Alejandro Sanz all had gains near the 1,000 mark as well.

For those who flew in from many parts of the globe, the partying started Nov. 13 with Heineken's House of Music, which hosted performances throughout the week from Colombia's Chocquibotón, Spain's La Mala Rodríguez and Mexico's Jotdog.

Formal Latin Grammy programs began Nov. 14 with an emotional morning ceremony honoring the Latin Recording Academy's Lifetime Achievement and Trustees Award winners.

This year's Lifetime Achievement honorees were Spanish singer/songwriter Luz Casal, Argentine singer Leo Dan, Mexican singer Daniela Romo, percussionist Poncho Sanchez, Brazilian singer/

composer Milton Nascimento, Brazilian singer/guitarist Toquinho and Rita Moreno. Trustees Awards were given to Spanish flamenco guitarist Juan Carmona Habichuela and late Puerto Rican cuatro player Yomo Toro.

In one of the most poignant moments of the ceremony, Toro's wife recalled how the artist had gotten word of his award just months before his unexpected death. "Thank you for letting him know while he was alive and allowing him to appreciate it," his wife said tearfully as she collected his Latin Grammy.

That evening, it was on to a rather subdued Person of the Year ceremony honoring Brazilian icon Caetano Veloso. The excitement ratcheted up at BMI's annual Los Producers charity show benefiting City of Hope, where top producers and session players formed a house band with featured guests that included Juanes, Nelly Furtado and Luis Enrique.

The following evening, after the end of the broadcast, Latin Recording Academy CEO Gabriel Abaroa said that the awards could move to a different city in 2013. But the night still belonged to Vegas, as celebrations continued at multiple after-parties.

Unlike the mainstream Grammys, Latin Grammy finalists and winners are selected from music released not only in the United States but also around the world, predominantly Spain, Latin America and Portugal. —Leila Cobo



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1. A highlight of the Latin Grammy telecast was guitarists **JUANES** (left)—winner for album of the year—and **CARLOS SANTANA**, playing together for the first time.

2. Sony Music Latin managing director **RUBEN LEYVA** (left) gave a toast at his label's party with senior director of sales **CESAR OCHOA**.

3. Universal Music Latin Entertainment joined forces with Cosmopolitan en Español—which was celebrating its 40th anniversary—and sponsor Dunkin' Donuts for its "Noche de Estrellas" after-party. In the VIP room, a handful of UMLE acts were having some serious fun. Lounging are (from left) **ALE JANDRO SANZ**, executive **ALFREDO GATTICA**, **ANTONIO OROZCO**, **JUANES**, **DAVID BISBAL** and **PABLO ALBORÁN**.

4. Brazilian icon **CAETANO VELOSO** (third from left) was honored as the Latin Recording Academy's Person of the Year. With him as he accepted his award are (from left) Latin Academy president/CEO **GABRIEL ABAROA**, **JULIETA VENEGAS**, Latin Recording Academy trustee/orchestra conductor **LUIS COBOS**, actress **SONIA BRAGA** and Recording Academy president **NEIL PORTNOW**.

5. BMI's Los Producers charity concert featured acts performing with the "house band" comprising top Latin producers. On the red carpet, from left: BMI director of writer relations **JOEY MERCADO**; members of Mexican rock band **MODERATTO**; Colombian singer **DUINA DEL MAR** (in white dress), who performed; BMI VP of Latin writer/publisher relations **DELIA ORJUJELA** (in blue dress); and BMI director of Latin writer/publisher relations **MARISSA LOPEZ**.

6. **NELLY FURTADO** performs in the intimate setting of BMI's Los Producers concert.

7. Universal Music Latin America/Iberian Peninsula chairman/CEO **JESUS LOPEZ** (left) with Spanish star **PABLO ALBORÁN**, whose new album, *Tanto*, bowed at No. 1 on Spain's sales chart.

8. **RITA MORENO** (center) receives her Trustees Award from Recording Academy president **NEIL PORTNOW** (left) and Grammy-winning sound engineer **GAVIN LURSSSEN**, who is working on Moreno's current show.

9. At Sony Music Latin's after-party, two couples celebrate: artist **YOTUEL ROMERO** (formerly of rap group Orishas) and his wife, artist **BEATRIZ LUENGO** (on the left), and Sony Music Latin managing director **NIR SEROUSSI** and wife **SANDRA**. Romero and Luengo will soon serve as judges on Argentine reality show "Operacion Triunfo, La Banda."

10. Brother-and-sister duo **JESSE & JOY** celebrate their four Latin Grammy wins.

11. Members of Mexican pop group Jotdog—**JORGE "LA CHIQUIS" AMARO** and **MARIA BARRACUDA**—attend the BMI concert.

12. **KANY GARCIA** performing during the telecast.





CAN'T KNOCK THE HUSTLE

T.I. LOST FANS (AND SPONSORS) WHEN HE WENT TO PRISON A SECOND TIME. SO IN THE 13 MONTHS SINCE HIS RELEASE, THE HIP-HOP POWER PLAYER HAS BEEN BUSY DIVERSIFYING HIS BUSINESS (BOOKS, TV, MOVIES) AND MAKING THE ALBUM OF HIS LIFE

By BENJAMIN MEADOWS-INGRAM

ON AUG. 31, 2011, Clifford "T.I." Harris Jr. walked out of Federal Correctional Institution (FCI) Forrest City, a low-security federal prison in Forrest City, Ark., not quite a free man. The day marked the end of the chart-topping, Grammy Award-winning rapper/actor's second stint in Forrest City in as many years. And T.I., who had served 10 months of an 11-month sentence for probation violation stemming from a September 2010 traffic stop in Los Angeles, was elated. He boarded a private tour bus to make the 375-mile trip from Forrest City to a halfway house in Atlanta where he was scheduled to serve the remainder of his sentence, and he took to Twitter to celebrate his release:

"The storm is over & da sun back out. IT'S OUR TIME TO SHINE SHAWTY!!!!!"

But the sun quickly dimmed. Less than 24 hours later, T.I. was back in jail, embroiled in yet another legal entanglement, this time over exactly how he got from Forrest City to Atlanta. According to the

Federal Bureau of Prisons, T.I.'s choice of transportation—a luxury tour bus—in addition to his fellow passengers, which included manager Brian Sher of Category 5 Entertainment, TV producer Cris Abrego and T.I.'s wife, Tameka "Tiny" Cottle Harris, violated the terms of his release, which prohibited T.I. from discussing business while traveling between the facilities. Though all parties aboard the bus denied discussing business during the trip, T.I.'s release coincided with the announcement of two new deals, one with HarperCollins for a fictional series written with David Ritz and the other for a new 10-episode reality series with VH1, which began filming as T.I. left FCI Forrest City and to which both Sher and Abrego were attached.

It took less than a day, but T.I. was already back to doing what he does best: stirring up controversy and breaking new business. (Attorney Jonathan Leonard later clarified that although the announcement of both deals had been timed to T.I.'s release, they had actually been inked earlier in the year.)

Two weeks later, and after aggressive lobbying of the Federal Bureau of Prisons by T.I.'s business and legal teams, T.I. was released from the U.S. Penitentiary in Atlanta and sent to Dismas House in Atlanta to serve the remainder of his sentence. On Sept. 29, 2011, more than a year after he and Tiny were pulled over for making an illegal U-turn on Sunset Boulevard, T.I.—who's posted three No. 1 albums on the Billboard 200 and rung up three No. 1s on the Billboard Hot 100 during the course of a seven-album, 11-year career that has registered 9 million-plus albums and 34 million tracks sold, according to Nielsen SoundScan—was

once again a free man.

On Dec. 18, T.I., now 32, will deliver his first album since his release. The project, *Trouble Man: Heavy Is the Head* (Grand Hustle/Atlantic), is the culmination of a year's worth of recording sessions dating back to the day he walked out of the halfway house. (*Trouble Man*'s "G Season" was one of the first five tracks he recorded, he says.) The project, which features production by Rico Love, Pharrell Williams and T-Minus, among others—as well as appearances by a range of marquee artists including P!nk, Cee Lo Green, R. Kelly, B.o.B, Kendrick Lamar and OutKast's André 3000 (who delivers a head-spinning verse on the Williams-produced "Sorry")—is both a showcase for T.I.'s reintroduction to music and an exercise in juice.

It's been two years since T.I.'s last album, *No Mercy* (Grand Hustle/Atlantic), bowed at No. 4 on the Billboard 200 with 159,000 sold in its first week, according to SoundScan. That project, which arrived Dec. 7, 2010, after T.I. had already checked back into FCI Forrest City, failed to deliver a runaway hit—lead single "Get Back Up," featuring Chris Brown, stalled out at No. 70 on the Hot 100—and was widely regarded as a disappointment, crippled by T.I.'s incarceration. *No Mercy* has sold 588,000 to date, a stark contrast to 2008's *Paper Trail* (Grand Hustle/Atlantic), which boasted back-to-back No. 1 singles in "Whatever You Like" and the Rihanna-assisted "Live Your Life," and set the stage for the blockbuster performance of "Swagga Like Us" alongside Jay-Z, Kanye West, Lil Wayne and a very pregnant M.I.A. at the 2009 Grammy Awards. *Paper Trail* bowed at No. 1 on the Billboard 200 with a hefty 568,000 sold.

When T.I. first reported to FCI Forrest City, in May 2009, to serve a sentence of a year and a day for federal gun charges after attempting to illegally purchase machine guns and silencers from a bodyguard turned federal informant in October 2007 just hours before the BET Hip Hop Awards in Atlanta, he walked in riding a wave of success buoyed by the strong performance of *Paper Trail*, a newly minted Grammy (for best rap performance by a duo or group for "Swagga Like Us") and a hit TV show, MTV's "Road to Redemption," which chronicled T.I.'s community efforts in the lead-up to his jail time.

When he walked out the second time, in September of last year, he was widely regarded as a question mark. In the wake of his 2010 arrest—for violating the terms of his probationary release on the gun charges by failing a drug test administered after the L.A. traffic stop—many critics, fans and brands turned on him. Axe and Remy Martin both walked away from endorsement deals, and influential hip-hop website RapRadar.com called *No Mercy* the worst album of 2010. T.I., who kicked in the door for street-savvy solo Southern rappers with their sights set on mainstream success (a door that Lil Wayne would later skate through to the tune of 1 million sold in his first week), was considered by many to be a has-been.

For T.I. and his team, the past 14 months have been all about challenging and, ultimately, changing that perception.

"It's definitely a brand relaunch," says longtime manager and Grand Hustle co-CEO Jason Geter of the long lead-up to *Trouble Man*. Originally slated for an early-September release date, the project stumbled out of the gate as spring singles "Love This Life" and "Like That" failed to connect, a development Geter chalks up to the challenges of finding the right footing in a changed marketplace. "That's one of our hurdles: People having their own expectations of what you should do—DJs, fans, everything," he says. June brought the T-Minus-produced "Go Get It," which slowly caught hold but peaked at No. 40 on the Hot R&B/Hip-Hop Songs chart, while recent Lil Wayne-assisted single "Ball" reached No. 11 on the tally.

"You have to find the groove again," says seasoned A&R Kawan "K.P." Prather (OutKast, Usher, Plink), who joined the project when he became senior VP of A&R at Atlantic earlier this year. "You have to get acclimated to what's current for you. 'Love This Life' is a good record, but people look at him a little different. People expect more from T.I."

What people have received has been more than just music. The first book from his HarperCollins deal, "Power & Beauty," arrived in October 2011 and has sold a respectable 10,000 copies, according to Nielsen BookScan. In December came the debut of VH1's "T.I. & Tiny: The Family Hustle," a reality show that centered on the domestic life of the couple and their six kids. The show has proved to be a ratings success and was picked up for a second season in March. September brought the second installment in the "Power & Beauty" series, "Trouble & Triumph: A Novel of Power & Beauty," and 2012 also saw T.I. appear in several episodes for the Golden Globe-winning Starz drama "Boss," starring Kelsey Grammer, and film a role in the upcoming movie "Identity Thief," starring Jason Bateman and Melissa McCarthy. Now comes the album, and the question is: Can it work?

"I know that people are expecting me to fail and that motivates me more than anything," T.I. says. "The fact that people say, 'Oh, he can't do it. You know when he was poppin', music was different, and right now people aren't into his sound anymore.' And 'He's not right now. He's just not hot.' Well, there's a difference between being hot and being huge. And there's a lot of cats out there who are hot, and for as hot as they are and as much as their records spin, they ain't selling as much as I sold when I was in prison and couldn't even work my record. So they can continue to be hot right now. I'm going to continue to be huge."

"We've been in the foxhole for the longest time," Atlantic Records Group chairman/CEO Craig Kallman says of working with T.I. for the past five years. "And we're really proud of the result. It's all a testament to T.I. and his incredible fortitude and vision—to come back from what he came back from, do a television show and do a book and make a record and also be a great dad and husband. The guy's coming back to do it all, and we're going to really see him sell and thrive again."

"He's a great businessman and an incredible partner [that] any brand would love to have, which is why the show has the ratings that it has on VH1. It's not a scenario of any issue of the past hindering that," Geffen chairman Gee Roberson says of any potential obstacles to getting T.I.'s career back on track. Roberson's powerhouse management company the Blueprint Group (Lil Wayne, Drake, Nicki Minaj) entered a partnership to represent T.I. with Geter in October 2011.

The day before he was scheduled to turn in *Trouble Man*, his last album under his current deal with Atlantic, T.I. spoke to Billboard about where he's been and where he's going, and how he hopes to get there from here.

You're turning in the album tomorrow. How does it feel?
[laughs] It's a blessing. It's a blessing to be at this stage in my career and continue to have, I guess, enough relevance to have an anticipated project. I'm real proud of it—I just hope everybody else will enjoy it as much as I enjoyed making it.

You recorded more than 100 songs for the album, right?
Yeah, it was like 126, 127, something like that.

Do you usually do that much work going into an album?
This might be the first time we cracked 100. Usually it's like 50 or 60. There's always an abundance of material.

Originally, you were looking at an early fourth-quarter, late third-quarter release. Now, here we are moving into December. Why the date shift?

It wasn't ready. I knew that this was a moment for me, and I had to dedicate the necessary time, attention and energy to ensuring that it would be of the classic proportion that I feel the fans

deserve. I could have settled. I could have put an album out in September, but I still was on probation, which would have limited the amount of travel that I could do. So that was another factor that was extremely important. And all the songs that I've done since then, they take it over the top.

You mentioned the significance of this album for your career. Can you talk a bit about that?

It goes without saying that it's hard to attain a certain level of success. And it's hard to maintain this level of success and even more difficult when one is separated from your environment, especially if you're separated from the environment due to negative reasons. So coming back, most people aren't able to. And if you try to come back and you don't make it, it's probably lights out. To half-ass and take it lightly could end up catastrophic.

Looking back on *No Mercy*, how do you feel about it?

Mixed feelings. On one hand, I feel like that was a throwaway project because if I never would've went to prison, it would have been completely different. On another hand I feel, "Man, I wasted some great songs on this project." "Poppin' Bottles" with Drake; "Castle Walls," the one with Christina Aguilera; and the Pharrell [Williams] record, "Amazing"—all of those records, if they were on another project or if I was present to work it the right way and wasn't going through what I was going through, those would be huge records. So I look back at it and I don't regret it. It is what it is. It's on me.

There are those who say that when rappers go to jail it makes them hot. What's your take on that?

I tell you what: If it did, I'd give it back in a second for the time that I lost. I can say that it has made me more famous, and people probably know my situation more than they know my music. However, it also interrupted a lot of very lucrative and noteworthy opportunities. In my case, I lost as much as I gained, probably.

You lost a lot of corporate sponsorships along the way. How are you finding those conversations today, now that you've been out for a year?

A lot of people are open to it. Everyone knows that America has a short-term memory and they're very forgetful and forgiving. I mean, I haven't even went out and checked. Don't get me wrong. When it's time to sponsor events for us, we don't have a shortage of takers. A lot of people want to be associated with our brand to create awareness of their brand, and they recognize our relevance and our influence on the marketplace.

Now as far as people calling to make me the face of their



brand, there has been nothing that I have taken seriously as of yet. People have inquired about building brands around my face and about building brand-new brands from scratch more so than associating me to an existing brand, with the exception of the Atlanta Hawks. We've had this very, very positive working relationship with the Atlanta Hawks for quite some time, and just recently they called me to broadcast two quarters of the Hawks game when they played the Miami Heat for Fox Sports South, and I had fun. They would like to further the relationship and see how we could do more together.

There's obviously a good track record for music and NBA partnerships.

You know what? Right now, I'm so focused on *Trouble Man*, I'm not even really looking past Dec. 18. For this to be the absolute best body of work it could be, I had to turn stuff down. I had to have tunnel vision. Of course, I broke away for a month or two and I went and I did a movie. And I did a season of "Boss." But when I was doing that, when my attention was divided, the music wasn't working. So it required me to totally shut everything else off and dedicate myself 100% just in building this album. And that's the mind-set that I'm in: how to create the most awareness and anticipation for this album to be a classic.

Do you have your eye on a big spring tour?

Yeah, definitely. I just got to see what the most lucrative, reasonable opportunity is for me. I would like to focus more on my international presence. Due to my circumstances, a lot of people that know my music, know who I am and want to see me, but haven't had the opportunity because I haven't been afforded the opportunity to travel abroad. Now that I can, I would like to strengthen my international presence. I've never been to Africa. I've never been to China. Aside from seeing the world and living life, it's leaving a lot of money on the table.

For an artist of my caliber, the global awareness of T.I. being a multiplatinum artist is probably the weakest of all the other multiplatinum artists simply because I haven't gone. Usually when most people take time to go do a tour, I do a movie. When they do international dates, I do a movie. And that's why I'm probably the strongest in film of the multiplatinum artists because I took the time to do movies rather than touring abroad. So it's a balance. Just like Justin Timberlake, he took time off music completely to only focus on film, and that's probably why he's the most strongly recognized singer-slash-actor in the game today. You put time into things and cultivate these opportunities and the amount of effort and energy you put

TEAM T.I.

ALBUM	<i>Trouble Man: Heavy Is the Head</i>
LABEL	Grand Hustle/Atlantic
RELEASE DATE	Dec. 18
MANAGEMENT	Jason Geter, Grand Hustle; Brian Sher, C5 Entertainment; Gee Roberson, Blueprint Group
PRODUCERS	T.I.P., Jason Geter, Gee Roberson
PUBLISHING	Domani and Ya Majesty's Music (ASCAP)
STUDIOS	Tree Sounds, Silent Sound, Darp Studios, T.I.'s home studio (Atlanta)
PUBLICITY	Sydney Margetson, Atlantic
DIGITAL MARKETING	Brian Dackowski, Atlantic
ATTORNEY	Jonathan Leonard
BOOKING	Cara Lewis, Creative Artists Agency
SITES	TrapMuzik.com, Akoo.com, GrandHustle.com
TWEETS	@Tip



in is the amount of result you'll see back from it—if you're any good at least.

What is it about acting do you enjoy? Is it the process? The payday? The exposure?

To be honest, all of the above. Well, I can't say the payday. I ain't had a huge payday yet. But it's a different level of respect associated with it and it surprises people. I enjoy shocking the shit out of folks. And at this level in my career, I can make an outstanding, phenomenal album, I can release an insanely successful and critically revered single, but people are going to say, "Ah, yeah, that's T.I., he's been doing that for years." Now, if I happen to be in a critically acclaimed film nominated for a Golden Globe or an Academy Award, then people are surprised and shocked.

Through the years, you've mentioned different people being supportive of everything you've gone through, including Eminem. Who else has been there to help?

As you mentioned, of course, Em. He was extremely supportive and inspirational during that time. Busta Rhymes, Puffy, Lyor Cohen, Russell Simmons, Nelly, David Banner, Charlie Mack, Will Smith. Will actually went as far as getting in touch with [attorney general] Eric Holder and the Obama administration trying to see if we could get some kind of release. He was very politely told that was not possible. [laughs]

Really?

It was the last time I was going back, and I was going to court for my probation violation. He was in deep discussions about it. And he's been a huge contributor to the administration, and I mean not just in finances, I'm talking about time and other kinds of efforts, so it ain't like his words were falling on deaf ears. But I understood. I didn't even expect no help. I didn't expect nobody to be able to help me. I knew I made my bed and I knew I had to lay in it.

Lyor Cohen left the Warner family recently. How does that affect you and your relationship with the label?

Lyor—he was the leader of that team. And under his leadership, they surpassed all competition. Since then, the leadership has changed. On a day-to-day, it hasn't changed, but being able to pick up the phone and call the owner of the distributor, that's a different type of support. That's a different type of priority. When you get Lyor Cohen on the phone to talk about why your record ain't spinning, that's valuable. Not to discredit [Atlantic Records Group chairman/COO] Julie [Greenwald] or Craig

[Kallman] or anybody else over there in the building. Lyor's just, you know what I'm saying—that's swinging a different hammer. And I know whatever he chooses to do next will have the utmost success.

This is your last album with Atlantic.

Technically, yeah, but I haven't made any decisions to bust no moves as of yet. Atlantic and myself, we've had several opportunities to see about extensions. But they're focused on making sure that we deliver this album and make sure it reaches its full potential and assumes the success that T.I. and Grand Hustle and Atlantic are accustomed to, and that has superseded all conversations about extensions and all that.

Do you see yourself continuing with a major in the future?

I could do it either way. I don't think it's about just going and doing a deal. It's about finding the right deal to do. Eventually, and this is no secret, everybody knows that it's going to have to be some unconventional approaches to continue to make money in music. With Pandora, Spotify, YouTube and all of the other places that you can go to listen to music for free, how can you continue with that? There has to be something creative, innovative, something smart and original that monetizes music again in a different way, from a different perspective. And it's going to take a visionary to do it. You're going to have to take this shit totally, like blank-minded—"OK, we need to do this completely different. The structure right now is dying so I have to create something brand-new that will connect all of these dots and bridge

T.I. rips it up at WUOL Philadelphia's Powerhouse 2012 at the Wells Fargo Center on Oct. 26.

these gaps so our art form and the profits from our art form will continue to thrive." Until somebody does that, it's going to be a continued decline in record sales and in profits from music.

As an artist and as an executive, how concerned are you about that?

Like I said before, because I have so many other opportunities in other areas, it doesn't necessary affect me as much. And I honestly feel like no matter what the circumstances are, people are going to support the artists that matter. With me, selling music is not just about hearing one song. This is my life. And you're really caught up into the story of my life now because all of my music revolves around my life. You can't bootleg that. I'm not as concerned about it as others should be, but I do recognize the need for change.

Do you use Spotify or Pandora or any other streaming service?

Nah, man, I still listen to CDs. I ain't computer-savvy enough. I used to use Pandora, but I got tired of the commercials, and they told me how to get around the commercials, but then I just didn't go through the process of doing it. I just listen to albums.

"Family Hustle" is two seasons in. As a platform and a business, what are your thoughts?

I'm totally sidelined. I mean, I'm totally shocked that something so simple, so natural and organic, and so honest and so positive, did as well as it did. I thought it was going to be boring to people, especially coming up after "Basketball Wives" and "Love and Hip Hop Atlanta," and shows like that. Because that's not me. I'm never going to be that. And I'm just honored that people let us in their homes each week and find things to relate to, find ways to relate to us and ways that we relate to them and on a consistent basis. It gave me more to look forward to in dealing with the people. You know, because I thought, "Man, motherfuckers are stupid. Man, they don't want to see nothing but some ratchet shit that's going to set us back 50 years. They don't really care about the real interactions up under it," but I was proved to be wrong and it was a pleasant surprise.

And you're talking about a third season?

Yeah, we're talking about it. They've already offered. We just collectively as a family got to figure out how that works. And creatively. People don't want to just see us doing the same thing over and over again. That's going to be the creative element that draws people in or keeps people in. We can't just keep leaning on [my son] Major. Major say he's tired of carrying us. His back hurt.

A HUSTLER'S PORTFOLIO

BREAKING DOWN T.I.'S BUSINESS INTERESTS

MUSIC

AS ARTIST

9.5

million albums, according to Nielsen SoundScan

34

million tracks

AS EXECUTIVE

TOP GRAND HUSTLE ARTIST
B.o.B

B.O.B ALBUMS

855,000

B.O.B TRACKS

15.4

million



T.I.'s Paper Trail

FILM

STAR AND PRODUCER

"Takers" (Screen Gems, 2010)

\$57.7

million box-office gross, according to Box Office Mojo

ALSO APPEARED IN

"ATL" (Warner Bros., 2006)

\$21.2

million

"American Gangster"

(Universal, 2007)

\$130

million

"Identity Thief" (Universal, 2013)



"Takers"

TV

"Road to Redemption: 45 Days to Go" (MTV)

"T.I. & Tiny: The Family Hustle" (VH1)

4.1

million viewers for season-two premiere

"Boss" (Starz)

391,000

viewers, season-two premiere (recently canceled)



"Boss"

BOOKS

"Power & Beauty" (HarperCollins)

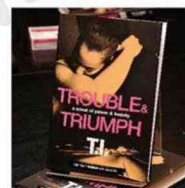
10,000

sold, according to BookScan

"Trouble & Triumph: A Novel of Power & Beauty" (HarperCollins): released Sept. 18

2,000

sold



CLOTHING

AKOO, Striver's Row

\$20

million in sales for AKOO in 2011, according to Grand Hustle co-CEO Jason Geter



“WE’RE NOT
GATEKEEPERS.
WE’RE NOT
TASTEMAKERS.
WE’RE PARK
RANGERS.”

LICENSING, DATA AND
DISCOVERY WERE THE
MAJOR THEMES TO COME
OUT OF BILLBOARD’S
FUTURE SOUND CONFERENCE
IN SAN FRANCISCO. THIS
WHITE PAPER EXAMINES
THE OPPORTUNITIES AND
PROBLEMS OF EACH

Billboard created the FutureSound conference to encourage dialogue among the stakeholders in the traditional music industry, the nascent digital music business and the investors who find and fund new technologies. Only through understanding can the industry move forward. The conversations at Terra in San Francisco on Nov. 15 and 16 showed these parties have witnessed gains during the last 12 months. Venture capital is more active in music. Licensing deals are moving in a positive direction. Innovations in product and process are helping consumers discover music in brand-new ways. Yet, as this white paper details, there is much room for improvement.

Discovery: The Key To Digital Fortune

BY ALEX PHAM

Converting casual listeners to paying fans starts with discovery—the spark that occurs when someone falls in love with the music flowing through his or her ears. ¶ Though the value of discovery may be obvious, getting those magical moments to reliably happen on digital platforms, however, is much harder than it seems, as evidenced by the numerous efforts out there for capturing serendipity in a bottle. ¶ After more than a decade of trial and error, the methods to facilitate discovery have greatly evolved, and executives and entrepreneurs gathered at the FutureSound conference shared their latest thinking on how to best transform occasional listeners into super-fans who, for example, are willing to shell out \$3,299 to get buried in a Kiss casket.

Friending The Band

ARTISTS SHOULD LOOK BEYOND FACEBOOK TO DRIVE FAN TRAFFIC

Discovery Channel

WHAT ARTISTS CAN DO TO HELP FANS FIND AND FALL IN LOVE WITH THEM

COMPLETE YOUR BAND PROFILE

BandPage CEO J Sider said artist profiles have five basic components: music, photos, videos, bios and shows. Artists who have all five drive much more meaningful engagement than those with fewer elements. "If you want to make those conversions, fill out those profiles," Sider said.

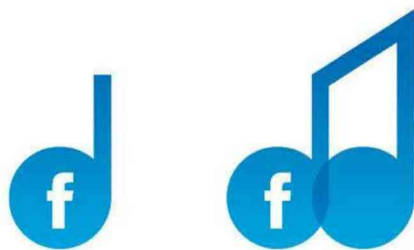
DIVE INTO THE WIDER WEB

For some bands, their Facebook pages represent their primary online presence. That's not enough. "When you add one additional site, you get 50% more traffic," Sider said. "Adding two sites boosts your traffic by 75%. Facebook is a very powerful driver, but there are a lot of other places fans can interact with you. What surprised us is how much traffic there is on the open Web outside of Facebook." Other places to build one's Web presence: Google+, YouTube and mobile, through app generators like Conduit Mobile that let bands build a mobile app using data from their existing website.

TAKE CONTROL OF YOUR DATA

Ensuring your band's metadata is correct on such services as Rovi's All Music Guide, iTunes, Spotify and elsewhere is crucial to making sure people find you.

—AP



PRIMARY ONLINE PRESENCE

+50% TRAFFIC INCREASE BY ADDING 1 SITE



+75% TRAFFIC INCREASE BY ADDING 2 SITES

SOURCE: BANDPAGE

The road to über-fandom, however, begins with free, said Union Square Ventures partner Fred Wilson, who invested in Turntable.fm.

"Free is really important," Wilson said. "Discovery has to be free. It's got to be something where you can jump into it an experience and start listening. Maybe [you] find stuff and maybe you don't. But I don't think people are going to pay for that."

Paid models will work, but Wilson believes people need to be able to discover for free. In other words, he argued that the "freemium" model is more attractive to the consumer who requires a friction-free environment in order to try anything new.

Being free, however, is just the first bread crumb in a long series of possible incentives to draw in paying fans. Google Music head of global programming Tim Quirk believes that online services that have a bewildering selection of music require a completely different approach than just making a digital replica of the record store clerk portrayed by Jack Black in "High Fidelity" who tells customers what they should listen to.

In a digital world, being a tastemaker is overrated, Quirk said. Far more important is "imposing order on chaos," he said. "The explosion of content has created a new, less sexy need. Telling the entire world what it should or shouldn't listen to has become far less important than simply making this overgrown musical jungle navigable. Online music services need bushwhackers carving paths from one starting point to another."

This is particularly true of free-access services like Spotify, YouTube and Pandora, as well as such online stores as Google Play, Amazon's MP3 store and iTunes that carry millions of tracks.

Quirk's conclusion: "We're not gatekeepers. We're not tastemakers. We're park rangers."

A good example of the park ranger model is an app created by Blue Note Records for the iPad and Spotify. Users of the Spotify app, which guides people to jazz musicians on its label, spend an average of two-and-a-half hours listening on the app. Blue Note president Don Was said.

The iPad app, downloaded 30,000 times in its first five days of release in October, lets free users listen to 30-second samples of more than 1,000 songs while exploring session photos, album covers, live performance videos, historic newspaper clippings and playlists compiled by musicians and jazz experts. Paying \$1.99 per month converts the samples to full-length songs from jazz legends like Wayne Shorter, Dexter Gordon and Art Blakey.

The iPad app has led users to purchase songs and albums, said Bertrand Bodson, executive VP of global digital at EMI, which owns Blue Note and can track user purchases on iTunes.

KEY TAKEAWAYS

Different recommendations for different people. Point listeners to artists that they're most likely to enjoy, not artists you wish they would enjoy. As "park rangers," Google Music's Tim Quirk said, "our job is to keep [the paths] maintained so visitors to our park can choose their own adventure."

There should be no dead ends, Quirk said. All "trails" or Web pages should have recommendations that lead users to another, related location.

Context is more useful than opinion. "It's more important to give people background information on what they're listening to than it is to tell them whether you like it or not," Quirk said.

In addition to reintroducing catalog albums and artists to new listeners, the app is also letting Blue Note debut new releases to a targeted audience of jazz fans, Bodson said. He noted that, thanks to the app's high user engagement, EMI is looking to continually expand the app's catalog.

CURATION INNOVATION

Hand-crafted curation may work within well-defined verticals like jazz, but it's more difficult for broader genres. Other approaches to helping people discover new music within sprawling databases include collaborative filtering (Amazon customers who like Neil Young also listen to Jackson Browne), social recommendations (a friend with similar music tastes is now listening to these tracks on Spotify), genre programming by knowledgeable DJs on Slacker or people-powered playlists created around music subgenres, time of day, user activity or mood from Songza or Playground.fm.

Digital services that may have relied on one method have evolved to incorporate several methods—co-mingling the "rocket science" of algorithms with the artistic discretion of people. That's because a single approach rarely covers the entire waterfront.

"The most useful online music services are the ones that arrange the best marriages between brilliant robots and unpredictable humans," Quirk said.

Ford Motor director of research and development Jim Buczkowski suggested that cars in the future could sense a driver's mood in order to customize a suitable playlist. "We want cars to be able to create experiences that are fine-tuned to you," he said. The challenge with cars, of course, is that users have minimal ability to interact with the vehicle's entertainment system because "drivers have to keep their hands on the wheel and their eyes on the road." As a result, automated personalization is even more important in the car, when users can't spend time interacting with millions of tracks.

Underlying all discovery efforts, however, is metadata—what NARM VP of digital strategy Bill Wilson calls the "unsexy stuff that sustains digital businesses," adding, "Everything else is just curb appeal. Without accurate and complete metadata, all you have is a nice façade but no floorboards, plumbing or wiring inside your house."

Google Music's Quirk put it another way: People can't discover and buy what they're unable to find. That means getting the right information—such as release dates, artist credits, album SKUs and song types—correctly, allowing users to find music and services to accurately slice and dice recommendations and playlists.

"If you get that piece wrong," Quirk said, "nothing else matters." ●●●

It's The Data, Stupid

BY YINKA ADEGOKE

“Big data” has become a well-used catchphrase in business journals, on blogs and at conferences in the last couple of years, and the music industry is no different. ¶ Given the rapid digitization of music in the last decade, there are now terabytes upon terabytes of data from artists, labels, retailers, social media platforms and, of course, the fans themselves. The need to understand data has moved from being a back-office afterthought to a front-end tool in making many crucial decisions. ¶ Yet the findings at this year's FutureSound conference collated from two days of public and private discussions with key executives in the day-to-day digital music ecosystem suggest there is still a long way to go for the business.

HOW WE DEFINE DATA

Several discussions around data focused specifically on consumer-facing data like the metadata of artists, song titles, songwriters, labels and publishers. While that level of customer-facing data has clearly been around for decades, the need to manage it efficiently has never been more important.

But it is on the back end of digital music services where it is believed there is real value as new types of data have become available, with everything from basic customer information to geo-data to real-time pricing analysis.

The definition of data was perhaps not as crucial for participants as deciding who owned a particular data set. For instance, if a customer chooses to stream or download music from a particular service or from an artist's website, who owns the relationship? The service provider or the artist, without whom the relationship wouldn't have existed in the first place? This is one of the issues addressed in the discussions ahead.

METADATA: THE CHALLENGES

Google Music head of global programming Tim Quirk, who runs the Google Play digital store, had strong views on the challenges with the music business and the metadata provided.

“Metadata is merchandising. It's not glamorous work,” he said in his keynote presentation. Yet, most metadata is “shockingly wrong.”

In broad terms the problem with incorrect music metadata is twofold. It not only misleads and frustrates fans while seeking the right version

of a song or album to buy or stream, but more dangerously creates challenges for making correct payments to the artists, labels and other stakeholders. The domino effect of that means other valuable data garnered around customer experience and relationships quickly becomes worthless.

A lot of user-generated content money exists online at sites like YouTube, but no one gets paid if metadata is inaccurate, an executive said in one of the private round-table discussions.

“We work aggressively to fix that. If you don't have 100% of publishing data, you don't get paid. If you have 99.9% of publishing data, nobody gets paid.”

BACK-END DATA: CHALLENGES AND OPPORTUNITY

As recently as 15 years ago, few major labels and publishers knew much about the fans buying their artists' songs. One of the few ways music companies knew anything about their fans was through fan details collected from prepaid postcard inserts in CDs or if a fan bought CDs from one of the label-parent-owned mail order music clubs.

The advent of digital services for music, social media and mobile devices, among others, has created a plethora of data points that can be used for valuable predictive analysis, customer segmentation, improved distribution and new added value through transparent relationships among all stakeholders.

Or as Epitaph Records VP of digital strategy Jason Feinberg put it, the music business is in the early days of a “massive shift in analytics-driven

KEY TAKEAWAYS

Managing useful data that will provide value and create new business opportunities requires a combination of long-term planning and capital investment.

Not all data is good data. And not all correlations are necessarily useful.

As the industry collects more and larger amounts of customer usage data through digital services, it will develop new metrics to measure success but will only benefit if it applies intelligent analysis.

Future-Sound Bites



“Music is priceless. There's no such thing as 'devaluing music.'”

TIM QUIRK, HEAD OF GLOBAL PROGRAMMING, GOOGLE MUSIC



“Unbundling is the main driver of loss of value. It's not just piracy. Over time, streaming will do the same. The CD model will not be there. Even the iTunes model will be diminished.”

IAN ROGERS, CEO, TOPSPIN





“No tool, as advanced as many are becoming, will tell you something game-changing unless you know the question you are trying to answer. Data just because we have it equals geek pornography.”

JASON FEINBERG, VP OF DIGITAL STRATEGY, EPITAPH RECORDS



“Discovering music first is a game. It’s a niche of niches. It’s a core socializing principle.”

MARC RUXIN, CEO, TASTEMAKER X



“If you look at the amount of money that Spotify has spent to build a service, it’s still a bit daunting.”

FRED WILSON, PARTNER, UNION SQUARE VENTURES



“My music is available everywhere but I can’t get that data. How do I reach those casual listeners? That’s more valuable to me than some royalty.”

ZOE KEATING, ARTIST

understanding and decision-making. With the right focus, collaboration and tools we can rapidly usher in a clear path to actionable intelligence.”

But Feinberg and others also acknowledge that not all data is created equal.

“The digital era has given us a near-endless supply of raw, transactional data points,” Feinberg said. “This is disparate data and may or may not have any true correlation, and it’s even harder to show causation between these points.”

Executives at FutureSound identified the two biggest broad challenges facing significant adoption of data analysis in the music business:

1. A lack of cooperation in sharing and standardizing data.
2. Short-term planning preventing the required capital investments in data management technology.

Addressing the first challenge, executives discussed the reluctance of services like Apple’s iTunes or Amazon to share even anonymized customer data with labels and publishers. Even newer services like Spotify and Rhapsody were accused of being slow to share user data with independent artists who understand that knowing more about fans who like their music could be hugely valuable in making decisions on everything from targeting merchandise to touring plans.

Cellist Zoe Keating, who is well-known in industry circles for publishing her royalty checks on her blog, said artists should be given user data from Rhapsody and Spotify to identify fans and market to them. She told the FutureSound audience that streaming revenue is incidental to the opportunity to build a relationship with such services’ users.

“My music is available everywhere but I can’t get that data. How do I reach those casual listeners? That’s more valuable to me than some royalty,” she said. “Artists are getting hung up on the actual number.”

While the attitude about data has changed with music executives on the ground, in private sessions they bemoaned the lack of long-term planning by the “higher-ups”—a function of an industry that’s sometimes hampered by the “quarterly myopia” of the top brass focused on financial statements.

The investments that need to be made require vision, industry-wide scalability and not insignificant spend for something that is not obviously going to benefit the bottom line in the immediate future. The systems also need to be standardized so that all players can use their partners’ or even rivals’ data if need be.

Those that make the investments say they have seen benefits, however marginal in the short term. After some years of selling digital music the amount of data is getting large enough and has enough integrity that those who investigate the data are starting to see some meaningful correlations and predictive qualities.

Despite this, one reason data problems persist is that the benefits of good data are unclear, one attendee noted. The opportunity cost of lost innovation is unknown while the benefits to any single company can be roughly calculated but is not well-defined. “The missed opportunity is an ambiguous figure,” the attendee said.

CONCLUSION

Even though no one can put a dollar amount on the new value that data analytics on a global scale can create for the industry, all parties in the ecosystem agree that this is a problem that needs to be solved and will eventually have to be addressed head-on.

“With more apps and developers using data, the industry can’t kick the can down the road anymore,” one executive said in a private conversation. More data problems inhibit the achievement of developers that the industry desperately want to succeed.

Better data analytics at scale will enable the so-called traditional music industry and other music creators to be better-placed to evaluate and experiment with new business models that understand that artists and labels may no longer need to generate cash flow from selling a piece of music by the download or by the stream.

This is especially important for labels whose business model is evolving rapidly into a one-stop shop that entails not only primarily A&R and retail distribution but increasingly managing publishing rights, touring, merchandising and image rights, for example. Such a multifaceted relationship with artists requires the ability to understand an even more complex collection of data points than in the past, just as a gush of data has become available on-demand. Yet without the tools to fully measure, investigate and correlate efficiently, such data will not help the industry.

For that progress to be made the music industry will need to consider the big picture. Labels will have to bring all departments onboard and not just the in-house digital geeks.

“Ask them what data they need,” Feinberg said. “Ask them what questions they think data can help with. Work with them on creating and interpreting reports.”

When it comes to big data the music industry overall needs to be less tactical and less reactive and be more strategic and stick to that strategy for the long term. Or as one executive who acts as a supplier to the music industry said: “You cannot win a war if you have people marching in different directions.”

Licensing: Slow, Steady Progress

BY GLENN PEOPLES

A major sticking point in the growth of digital music, licensing has seen improvement in recent years. More services are being licensed. Record labels are more open to the opportunities presented to them. There have been some deals finalized that didn’t require the digital service to pay a cash advance.

But in spite of the progress, the gains made in the licensing process aren’t keeping up with the pace of innovation. A delay in licensing music to entrepreneurs, and to consumers, means the innovations seen in other markets will be absent in the music business. A reputation for costly and difficult licensing deals mean talented entrepreneurs will create services that don’t require licensed music—artist services apps are abundant these days—or skip music altogether.

Turntable.fm offers a good case in point. The social music service attracted music fans worldwide when it launched in the summer of 2011. Rights issues required Turntable to restrict usage outside of the United States. Fred Wilson, a partner in Union Square Ventures (which invested in Turntable) said it turned out to be a blow to a social service that benefits from the global nature of the Internet.

“The day [CEO Billy Chasen] cut off international [users], usage of the service went down by two-thirds and it’s been a little bit of a struggle to grow,” Wilson said. “This is something that should be global [on] day one. Imagine going into a room with a bunch of Japanese DJs DJ’ing Japanese stuff. It’s incredible. And you can’t do that. That’s the kind of stuff that makes being an entrepreneur in this sector difficult. . . . The plan is [to] build a global social music experience. And we’ll do it. But it will take us three to four years.”

The result of a drawn-out, costly licensing process is less innovation during any given period of time. In private conversation, executives complained that a deal based on a specific type of product will often need to be renegotiated when the product is updated, delaying its launch and increasing costs. The process of iteration and weeding out failures would ideally be much faster. Less time and money would ideally be spent in licensing limbo.

“If it takes \$5 million or \$10 million before you know what you’ve got, that’s just not a good thing for anybody,” Wilson said. One person involved in Turntable isn’t going through that experience again: Chairman Seth Goldstein went on to launch EDM startup DJZ, which gives visitors numerous free videos and audio streams—through services like YouTube and SoundCloud—but doesn’t require licensing deals with rights-holders.

THE CHALLENGES

The sore points that affect licensing have changed little from previous years. There were familiar talking points both onstage and in invitation-only conversations.

1. Digital deal flow has been slowed by the need for more sign-offs by layers of management.

Before iTunes, a digital service needed maybe three signatures and it took a few weeks to get them. After iTunes, as digital became a larger source of revenue, the same service would need more than a dozen signatures and the process would take at least six months.

2. Due to time and resource constraints, labels and publishers need guaranteed money to drive a deal through quickly.

They're simply understaffed and not able to handle all of the deals brought to them. The best way to get their attention is to attach money to a licensing request. This begs the question: Why is getting more deals done faster not more of a priority for an industry that craves innovation?

3. Some people feel publishers are the biggest problem.

They often don't have worldwide rights. It's a logistics nightmare to license publishing and performing rights for a digital music service. Even on the label side, one attendee complained, the research needed to release a boxed set can take a long time.

4. The record industry is stuck in a paradox of innovation.

Opening a record store was much easier than opening a digital music service. A brick-and-mortar retailer needed only a credit limit—if that—from a distributor and it could start sending purchase orders and receiving product. Labels didn't meddle in where the store was located and how it operated. In fact, labels often pay for in-store promotion and placement.

THE IMPROVEMENT

Also heard at FutureSound: The times are changing. "Now there's a sea change," one attorney said. Some recent licensing deals haven't required advances from the digital services. These deals were shorter—six or 12 months—than previous deals. "Not to say it's complete," the attorney said. "It's not. It will probably take years to change."

A willingness to sign no-advance deals represents a great change in mindset from the past. There was much anecdotal evidence at FutureSound of oppressive licensing terms that required recurring advances that far exceeded revenue generated. One executive explained that an advance was a fail-safe put in place because beta testing had often—but not always—exceeded expectations. "You can't control the number of units sold in the digital world. That's why labels have been more restrictive and require advances."

THE OPPORTUNITY

Licensing was also a major theme of the 2011 FutureSound conference. A year ago, Billboard wrote about OpenEMI, an initiative at EMI that gives app developers access to a "sandbox" of pre-cleared assets to incorporate in their creations. EMI licenses the apps and keeps 60% of the revenue to cover all marketing expenses and payments to rights-holders. The OpenEMI sandbox is a partnership with music intelligence platform the Echo Nest.

The arrival of OpenEMI's first commercial app is a sign of licensing progress. Blue Note Records' iPad app, created with developer Goldbug, is

free to download and gives the user unlimited streaming for \$2 per month. It was downloaded 30,000 times in its first five days of release, Blue Note president Don Was said during his FutureSound keynote interview.

The market for more services like Blue Note's iPad app clearly exists. The necessary hardware already has a high adoption rate. In the last four quarters alone, Apple has sold 125 million iPhones and 58.2 million iPads, and its iTunes store has generated more than \$7.5 billion in revenue worldwide, much of that from sales of iPhone and iPad apps. Consumers are spending money. If rights-holders inhibit innovation in the music industry, they will spend it elsewhere.

A LESSON FROM PHOTOGRAPHY

Perhaps the music industry could take some cues from the stock-photography business. Created in 1995, Getty Images has taken a permissive rather than protective standpoint in licensing its content. The company now has 100,000 content suppliers and 4 million customers for its stock photography.

Licensed content is everywhere these days, especially in the age of the user-generated world. Vince Bannon, VP of entertainment partnerships and development at Getty, said that user-generated content comprises half of user engagement online. Much of that content is Getty-owned photography that people are using without the proper licensing. The company could take a heavy-handed approach to unauthorized use. But Bannon explains the company needs to be permissive. "It has to be done by letting people use everything and trying to find a way to monetize it," he said.

Getty can be permissive with its intellectual property because all of its content is fingerprinted. This allows Getty to identify uses of its content anywhere online. If a person posts a Getty photo, the company can track it because of the photo's unique identifier. Bannon said Getty will contact websites and say, "We know that your people are using so much of our content. This is what we want to take from you as far as a fee," rather than bring a lawsuit for copyright infringement.

The takeaway is that licensees want to do the right thing if given the chance. Allowing usage rather than suing was like pouring gasoline on a fire, Bannon said. It caused people to say, "I can get this image for a dollar? Yes... Literally, we can [cease-and-desist] them to death or you can sit there and go, 'How can we work together?'"

CONCLUSION

Licensing is a problem that the music business can't seem to shake. One executive at this year's FutureSound conference was aghast when a speaker brought up the inability of the major labels to reach a deal with the original Napster peer-to-peer service in 2000. To be fair, the music industry of 2000—the year of peak CD sales in the United States—could hardly be compared with a music industry in 2012. It's now much smaller, more efficient, more digital, more diversified and more open to licensing opportunities. But people relive this history because licensing problems persist to this day. Evidence shows the situation is improving, but wholesale change is still many years away.

KEY TAKEAWAYS

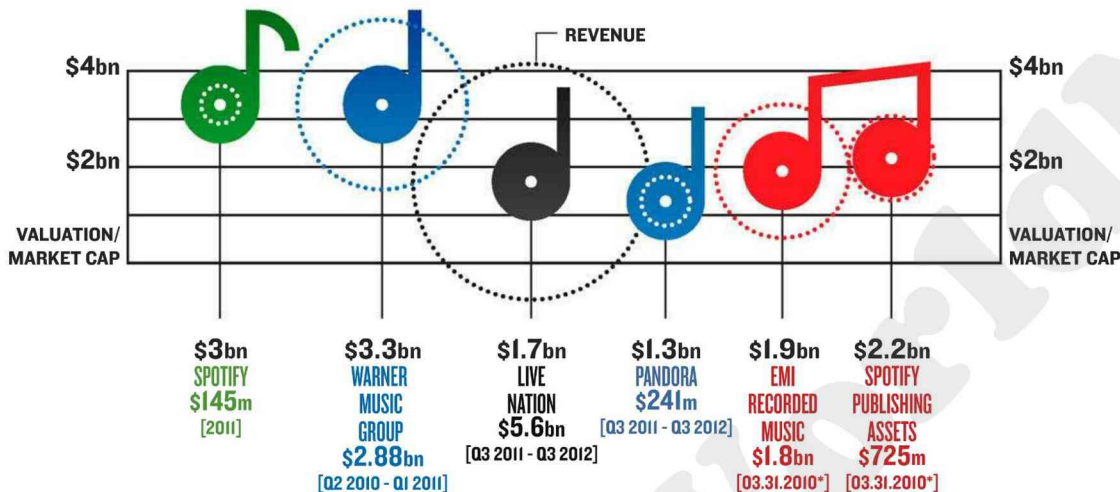
Improvements are being seen, but wholesale change is years away. Some recent licensing deals have been short term—six or 12 months—without advances.

Labels still lack the bandwidth to give the proper attention to deals brought to them. If increasing deal flow were more of a priority, innovation would get to market faster.

Look to Getty Images' permissive attitude toward licensing for inspiration. Getty may not be used as an exact template—licensed images and music are different beasts—but the company's willingness to give up some control shows what can happen when a thousand flowers bloom.

Betting Big On Digital

SPOTIFY'S VALUATION OUTSTRIPS COMPANIES WITH 18 TIMES ITS ANNUAL REVENUE



*the last period for which EMI issued an earnings report



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Acts from Oz (clockwise from upper left): SAN CISCO, 360, JESS MAUBOY, global chart-topper GOTYE, RUBENS and PARKWAY DRIVE.



SPECIAL FEATURE

THE GOTYE EFFECT

A MONSTER HIT REIGNITES A&R INTEREST IN AUSTRALIA

By Lars Brandle

Australia's music community is as deep with talent as it is dynamic. And thanks in part to the phenomenon that is Gotye, more ears are tuning in to the music scene Down Under.

Melbourne-raised Wally de Backer, aka electronic pop star Gotye, has sold 6.7 million downloads in the United States of "Somebody That I Used to Know," according to Nielsen SoundScan. And he continues a long tradition of distinctive acts from Australia gaining global acclaim. Each has overcome the "tyranny of distance" between Australia and the music market in the rest of the world.

Once again, "there's a lot of interest in Australia," veteran promoter Michael Chugg says. "A lot of young A&Rs, agents and managers are coming down and checking it out. Any excuse they can get to come to Australia."

Gotye waved the Aussie flag this year when he crashed the international sales charts. However, the vast country's deep pool of talent is rarely reflected by the number of acts that break abroad. Indeed, prior to Gotye's eight-

week stint atop the Billboard Hot 100, the last time a male solo artist from Oz had topped the chart was in 1981, when Rick Springfield was still wishing he had "Jessie's Girl."

"There is a definite focus on Australian music," says Dave Batty, manager of the four-piece Jezabels, whose debut album *Prisoner* won the Australian Music Prize in 2012. "But I feel like it's been building over the past couple of years rather than a sudden turning of the spotlight."

The world, it seems, is growing smaller, and Gotye was part of a big push from Aussies who enjoyed success away from home.

Sydney EDM act Pnau teamed with Elton John on *Good Morning to the Night*, which opened atop the Official U.K. Albums chart in July. Edgy pop artist Sia also landed at No. 1 in the United Kingdom with her single "Titanium," a collaboration with David Guetta. Perth's Tame Impala converted critical lauding into sales gold, its sophomore album *Lonerism* opening at No. 14 in Britain and No. 34 on the Billboard 200.

If there has been a "Gotye effect," the most obvious artist to benefit from it was Kimbra, Gotye's collaborator on "Somebody That

I Used to Know." Her debut album, *Vows*, opened at No. 14 on the Billboard 200.

Also in 2012, the Christian market gave strong support for Hillsong Live and Newsboys recordings, and DJ Havana Brown's U.S. fan base expanded this year. Other charting Aussies included Kylie Minogue, Knife Party, Missy Higgins and the Temper Trap.

"There's usually a couple of good artists down here at any given time who deserve a shot internationally. And when people focus on our market it leads to those artists getting some opportunities elsewhere," Gotye co-manager John Watson says. "Hopefully Gotye's breakthrough will make that a bit more likely this time around."

For this special feature, Billboard has selected five Australian acts to keep an eye on. (It's worth noting that our 2011 roundup included a then-little-known artist named Gotye.)

360

Matt Colwell, who performs as 360, is quickly turning into one of the country's brightest stars. Debut album *Falling & Flying* (Soulmate/EMI) is a lock to win honors at the Australian Recording Industry Assn. Awards taking

place Nov. 29 in Sydney, where he's the most-nominated artist with six nods.

Falling & Flying is close to double-platinum certification (140,000 units) and hasn't left the ARIA albums chart since its debut more than 50 weeks ago.

In the days after his September 2011 album release, 360 grabbed a trophy at the Jagermeister Independent Music Awards and was named broadcaster Channel V's publicly voted "Oz Artist" of 2011.

In October, the outspoken act took the JIMA for best independent hip-hop/urban album. 360 is represented by the Agency Group's Rob Zirafelli, and plans include a string of North American dates around South by Southwest in March 2013 ahead of a release and full-scale tour in support.

PARKWAY DRIVE

Parkway Drive is arguably the most successful band to come from Australia's sleepy beach town of Byron Bay. It's certainly the heaviest. The group reached No. 2 on the ARIA albums chart in 2010 with *Deep Blue* and went on to crack the top 40 (No. 39) on the Billboard 200.

That year, the album won an ARIA Award. Signed to Resist for Australia and New Zealand, Parkway Drive is inked for the rest of the world to Epitaph, whose founder Brett Gurewitz describes the band as "heavier than the Earth."

Fans agree, and there's a lot of them. Recorded in Los Angeles with producer Matt Hyde (Slayer, Hatebreed), Parkway Drive's fourth album, *Atlas*, arrived Oct. 30 on Epitaph in the United States and Resist in Australia, where it debuted at No. 3.

The band's documentary DVD "Home Is for the Heartless" (Shock) shipped gold (7,500 units) in its first week of release in July, according to its label, and spent a week at No. 1.

The band is touring Europe in November and Australia in December. Plans include U.S. dates next March and April, according to Resist founder Graham Nixon.

SAN CISCO

San Cisco, an indie four-piece from Fremantle, Western Australia, rode a wave of buzz this year. The pop-rock act was the subject of a bidding war, culminating in an international deal with Fat Possum, becoming the label's first Australian signing.

Fat Possum has partnered with RCA Records to release San Cisco's debut, *Wild Things*, and an EP compilation on a global basis, except *Down Under*, where the band is on its own label, Island City Records, distributed through MGM.

The group is in the running for three ARIA Awards. *San Cisco* will get a state-side release in early 2013. The group has been chosen as the main support for the Vaccines on their U.S. tour starting Jan. 29.

JESS MAUBOY

Jess Mauboy has been a star *Down Under* since she appeared in 2006 on "Australian Idol" (she was runner-up). A string of platinum-selling No. 1 records and ARIA Awards have followed.

But the Sony Music artist's eye-catching performance in the hit feel-good film "The Sapphires" should ensure that her star power goes global in 2013. The film will hit the U.S. market in the first quarter through the Weinstein Group, accompanied by an original Columbia Records soundtrack that enjoyed a stint at No. 1 in Australia.

Mauboy's third album will follow and include collaborations with production team DNA and others. Grammy Award-winning U.S. producer Brian Kennedy worked with Mauboy at Alberts' International Songwriters Camp in March. "She's my favorite Australian artist," Kennedy says. "Her voice is out of control." Mauboy up for a hat trick of ARIA Awards this year.

THE RUBENS

A year ago, the Rubens were little-known in their own country. Fast-forward to now, and they're one of the hottest tipped bands of the moment.

The Sydney four-piece with a touch of soul got a big break when radio network Triple J and the state-funded broadcaster's Unerthed platform placed "Lay It Down" into high rotation.

Shortly afterward, the band played the Homebake and Splendour in the Grass festivals and signed a record deal with Ivy League, a division of Michael Gudinski's Mushroom Group.

"Lay It Down" ranked No. 54 on Triple J's influential "Hottest 100" poll. The group joined the local roster of management company Umbrella (Urthboy, Cloud Control) and played several sold-out shows.

"I can feel it," Gudinski says of the Rubens' momentum, while Umbrella's Greg Carey says U.S. and U.K. releases are expected in early 2013, accompanied by a European tour and South by Southwest showcase.

GOING DIGITAL DOWN UNDER

ONLINE MUSIC SERVICES TAKE OFF IN AUSTRALIA AS SALES OF DIGITAL TRACKS RISE

If the streaming revolution had been beating at Australia's door in recent years, it broke that door down in 2012.

All the big digital music players arrived here in less than 12 months, a frenzy that record label sources say has now made the slice of digital revenue in the market fatter than that of physical product.

"Australia is unique in that no market has had so many services come in so quickly," says Charles Caldas, CEO of London-based digital rights agency Merlin, and a former executive of Shock Music, an Australian independent music company. "There's definitely a timeline of growth if we look at the way markets develop once streaming services become available," he says. "There are a lot of positives coming out of Australia right now."

Market-leading CD retailer JB Hi-Fi was the first to dip its toes in the water when it launched its Now service in December 2011. Since then, international digital brands Spotify, Rdio, Deezer, Rara and Samsung Music Hub have entered the market, while local enterprises Songl and Telstra's MOG are jostling for a position among the estimated 30-plus digital services.

Deezer's country manager of Australia, Thomas Heymann, says his company identified the region as one of the "most attractive, fastest-growing markets around the world" ahead of its launch in April. Heymann isn't overly concerned about talk that the market has fast become overcrowded.

"We're all working together to educate the consumer about music subscription," he says. In time, there could be a shakeout, he adds. "There may be three or four, or even less, services left over."

Australia is an economically stable and technologically developed music market, and its digital music industry should benefit as the government continues to uphold its promise to connect 90% of the vast country through the investment of more than \$37 billion Australian (\$38.6 billion) in the National Broadband Network.

"Australians are very savvy and forward-thinking in terms of new technologies and new methods of consumption. We've seen that in the user growth," Rdio CEO Drew Lerner says.

And for a country of 22 million residents, Australia has a healthy appetite for music, big enough to rank sixth worldwide, according to IFPI. In its "Recorded Music in Numbers" report, Australia was rated as one of the best-performing countries in 2011, with growth of 5.7%.

At a glance, Australia has a vibrant, competitive music publishing community, and its performing right organization, the Austral-

asian Performing Right Assn. (APRA), and Australasian Mechanical Copyright Owners Society (AMCOS) continue in their growth trajectory.

Live music is where Australia is a true world power, though some feel concerts here are losing some steam (see story, page 30).

The music majors, like elsewhere, are retooling for the future. The Australian affiliates of Universal, Sony and EMI each operate at least one custom digital music service.

Overall, the Australian record market is ahead year to date, says Denis Handlin, chairman of both Sony Music Australia and the Australian Recording Industry Assn. (ARIA), who notes that the industry should also see a strong finish with Christmas market releases.

JB Hi-Fi is unshaken as the leading retailer in the market of physical CDs, which are still the dominant—but ultimately diminishing—music format *Down Under*.

The digital track market, which has grown by more than 31% in 2012, is also playing a leading role with a number of artists selling in excess of 210,000 tracks (triple-platinum) up to a half million and to 700,000 (10-times platinum).

mented a "graduated response" system to copyright infringement, Australia has yet to cross that particular bridge. But Australian music executives are quietly confident that could soon change. Australia's federal government is understood to have met with content industries and ISPs this year. Earlier, the Communications Alliance—an organization representing Telstra Bigpond, iiNet, Optus, iPrimus and Internode—proposed an 18-month "notice and discovery" trial in which copyright infringers would receive educational and warning letters. It missed the target, copyright owners say.

At the time, Vanessa Hutley, now GM of the newly renamed Music Rights Australia (a joint venture of ARIA and APRA/AMCOS formerly known as Music Industry Piracy Investigations unit), said that the process lacked balance and "falls well short of the expectations we had had for an open, balanced and fair solution."

Certainly, there's no sign of legislation to clear up the issue. A high-profile copyright battle between the movie studio trade organization Australian Federation Against Copyright Theft and iiNet ground to a conclusion, after many rounds fought through all the highest tiers of the legal system. Rulings came down in favor of iiNet, but on appeal the studios clawed back some points in favor of copyright holders. The music industry watched as interested observer.

With the arrival of the streaming tidal wave, the local indies are becoming actively involved, partnering with the likes of Rdio and Spotify on promotions and playlists. Resist Records metalcore act Parkway Drive, for one, has an exclusive stream of its *Atlas* album on JB Hi-Fi's Now service.

"My feeling is that the services have been more widely accepted by consumers who are both

For a country of 22 million, Australia has a healthy appetite for music, and increasingly can find it online.

"These are very healthy numbers for the Australian market, or any market for that matter," Handlin says.

The biggest issue for the industry, Handlin adds, is the "continuing severe effects of illegal Internet consumption of music and the ability to maintain and grow investment in local artists. There are digital laws in place but we need a workable set of regulations agreed by telcos, [Internet service providers], content industries and government to apply together with an education program to households."

At a legislative level, there are few bigger issues on the Australian music industry's plate than the Australian Law Reform Commission copyright inquiry, which launched in March. The examination of the exceptions in Australia's Copyright Act is intended to bring copyright law up to speed with the digital age. And it's no surprise the record industry wants a say in the outcome. "We're doing an enormous amount as an industry to innovate," ARIA CEO Dan Rosen says. "But we still need help from the government and ISPs to make it harder for people to do the wrong thing."

Though neighboring New Zealand has imple-

early adopters and highly engaged fans. The result being that indies get a comparatively higher share of streams," Australian Independent Record Labels Assn. GM Nick O'Byrne says.

That may become clear when ARIA launches its streaming charts, which are expected early in 2013.

Despite the influx of digital services, publicly funded broadcaster Triple J remains the country's most important music discovery tool. More than 50% of all music played on Triple J is home-grown.

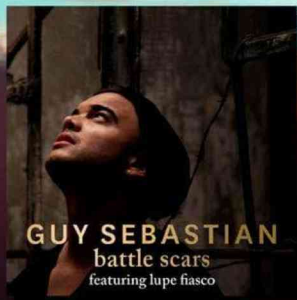
In 2012, Australian artists again ruled the sales charts. In the last week of October, seven Australian albums topped the chart, while local acts accounted for five chart-topping singles. And Australian artists are crossing borders in a big way, led in 2012 by Gotye (see story, page 25).

"It feels healthy," ARIA's Rosen says. "There's a lot of optimism."

Michael Gudinski, founder/chairman of Mushroom Group and a veteran leader in the Australian music industry, says that "at the moment, not just with our group of labels but in general, there's the greatest cluster of Australian artists I've ever seen in my career." —LB

GET ON BOARD

THE HOTTEST TRACKS FROM SONY MUSIC AUSTRALIA



GUY SEBASTIAN

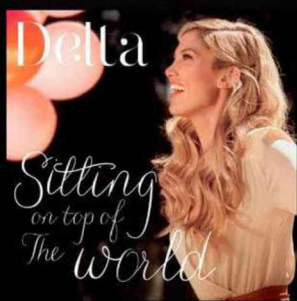
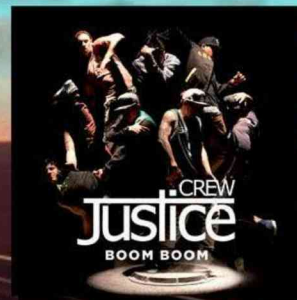
Battle Scars

#1 ARIA Single Chart (5 Weeks)
5 x Platinum Sales
2.9 million Video Streams
#1 Most Added Track to
Australian Radio

JUSTICE CREW

Boom Boom

#1 ARIA Single Chart
4 x Platinum Sales
2.5 million Video Streams
#1 Most Added to Australian Radio



DELTA GOODREM

Sitting On Top Of The World

#2 ARIA Single Chart
2 x Platinum Sales
1.1 million Video Streams
#1 Most Added to Australian Radio

REECE MASTIN

Rock Star

Gold Sales
250,000 Video Streams
#1 Trending Twitter Topic
#3 Most Added to Australian Radio
2 million+ combined Video streams



TIMOMATIC

Set It Off

#2 ARIA Single chart
3x Platinum Sales
1.5 Million Video Streams
#3 Airplay Chart

THE JANOSKIANS

Set This Work On Fire

#1 Trending Twitter Topic
Gold Sales
900,000 Video Streams MTV Series
10,000,000+ Combined
Video Streams



JOHNNY RUFFO

On Top

Platinum Sales
800,000 Video Streams
#1 iTunes Video Chart

THE SAPPHIRES

Global Movie Release
(Aus/US/UK/France)
ARIA Award Nomination
- Best Soundtrack
Starring Sony Music Recording Star
Jessica Mauboy
#1 ARIA Soundtrack
Platinum Sales



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OVERKILL IN OZ?

AUSTRALIA'S LIVE SCENE MAY SUFFER FROM SATURATION BOOKING

Australia's live music sector is up there with the best in the world. It's a billion-dollar-plus industry with a white-hot festival market that runs year-round. And with the growth of Asia's concert business, the region is even better positioned as a key market on the global touring circuit.

"We're the strongest market in the world right now," veteran promoter Michael Chugg says. "Certainly sales figures have shown that. And the amount of traffic we're getting through the country doesn't seem to be causing death and destruction in terms of losing any money. You'd have to think of Australia as very strong at the moment. Per capita, we're just killing it."

But is the industry killing itself? It's a question that won't go away.

Away from the spotlight, most promoters are finding the going tough.

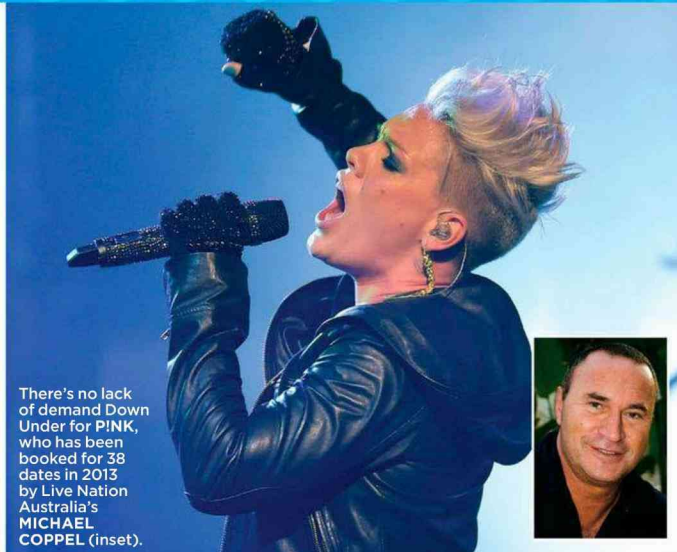
Once a destination where only the hardest of American and European artists toured, Australia now hosts too many shows, from international artists who demand too much money, in what is essentially a fussy market, promoters say. Competition for the live dollar has never been tougher.

"Australia has survived the global recession and because the dollar is strong, there are too many acts who want to come to Australia too often. It's a great concern for the future," says Michael Gudinski, chairman of Mushroom Group, which includes Frontier Touring.

Australian promoters are a special breed. Like promoters everywhere, they're hyper-competitive, combining elements of gambler and showman.

But there's a whole lot more promoters on the

There's no lack of demand Down Under for PINK, who has been booked for 38 dates in 2013 by Live Nation Australia's MICHAEL COPPEL (inset).



block here, and they're traveling vast distances to stay connected with the talent abroad. The risks here are greater. The difference between profit and loss can be 10%-20% of the margin.

In 2012, some of Australia's big promoters took action that mirrored developments in the record business: They consolidated. In April, one of the biggest players, Michael Coppel, sold Michael Coppel Presents to Live Nation, which itself had set up in Australia in 2010.

Coppel became president of Live Nation Australia. That company has a phenomenon on its hands with P!nk's 2013 *The Truth About Love* tour of Australia, which at press time had grown to 38 dates, with more than 350,000 tickets sold.

Also this year, Paul Dainty formed a global touring entity with Richard Branson's Virgin Group. The first shows through the new Virgin Live partnership will be Rolling Stones dates in London and New Jersey.

Gudinski is unperturbed. "There will be some big tours Live Nation buys for the world and will exclude me," he says. "There are some strong acts that have worked with Coppel in the past who perhaps don't want to be a part of such a big operation. For a market our size there are way too many promoters, particularly 'C,' 'D' and 'E' grade promoters." Consolidation, Gudinski says, "will sort the real men out from the boys."

The live market in **continued on >>p32**

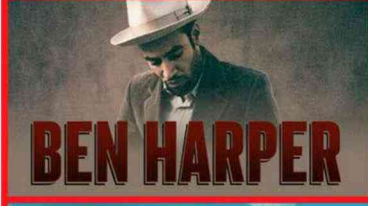
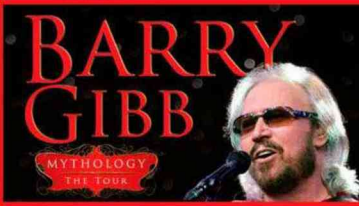
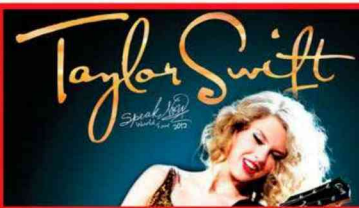
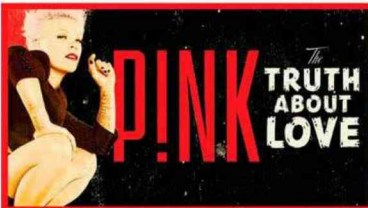
P!NK: SCOTT BARBOUR/GETTY IMAGES

2012 ... SOUNDGARDEN
HALL & OATES ROXETTE
KANYE WEST
SEAL GOTYE SLIPKNOT
ROD STEWART
SYSTEM OF A DOWN
LENNY KRAVITZ
MAROON 5 SLASH
DURAN DURAN
NICKI MINAJ
EVANESCENCE
FLIGHT OF THE CONCHORDS
KELLY CLARKSON
THE FRAY MATCHBOX 20
MUMFORD & SONS
FLORENCE + THE MACHINISTS
THE BLACK KEYS
ELTON JOHN RADIOHEAD

SO FAR IN 2013
BRYAN ADAMS P!NK
THE SCRIPT
ROSS NOBLE YANNI
ED SHEERAN
DEEP PURPLE
BARRY GIBB
STONE SOUR
LINKIN PARK
JOURNEY
NEIL YOUNG WITH
CRAZY HORSE
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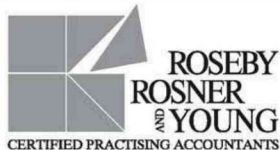
**Accounting
Taxation
Merchandising
Royalties
Audits
Contracts
GST**

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ELTON JOHN opened the new Perth Arena (inset) with two shows on Nov. 10 and 12.



from >>p30 Australia is “definitely softening,” Coppel says. “It’s softening in a way that’s not uniform. It’s not 20% down across everything. What’s happening is the really strong attractions, the ‘triple As,’ are doing great business. But a lot of the ‘B’ and ‘C’ tours are struggling because people are being really selective. They really need to have a good reason to buy a ticket now. As a promoter, if you don’t have a P!nk, Radiohead or Coldplay, or acts at that level, you’re not going to see what you would have counted on 12 months ago or two years ago.”

On the issues facing the live market, Coppel says “there’s so many festivals and they’re all dependent on competitive lineups. Even acts who aren’t traditional festival acts are being drawn into that world. That creates an issue about longevity for artists.”

The money that’s available in the festival market keeps driving the prices up, which keeps ticket prices high. “That’s a big factor,” he adds. “In general though, if the economics could work themselves out, you’d have to argue it’s a strong market.”

Australia’s federal government in late October issued a white paper titled “Australia in the Asian Century,” a document that calls on Australia to form deeper ties with its neighbors. Australian promoters and live music professionals are doing just that by making a notable push into Asia—a region that until now was considered untapped (Billboard, March 17). The debut of a new, state-of-the-art arena in Perth, the largest city on the country’s western coastline, means Australia now boasts a venue that may serve as a steppingstone toward creating a touring circuit between Australia and Asia.

“Perth is a gateway to Asia given that it is the closest Australian city to the major Asian cities by air,” says Tim Worton, group director of arenas for AEG Ogden, which manages the new venue. “The Asian market has become an increasingly important one, and the Australian market always has been. So there is now even more incentive for acts to tour the Asia Pacific region, even more so with the arrival of Perth Arena—a venue that Western Australia has been crying out for since the Perth Entertainment Centre closed its doors

10 years ago.”

The 15,500-venue venue opened with two performances by Elton John on Nov. 10 and 12, bracketing a show on Nov. 11 by Matchbox 20 and INXS, and followed by Nickelback. Early music bookings have included the Wiggles, Reece Mastin, Russell Brand, Jennifer Lopez and Nicki Minaj, with Bryan Adams and One Direction due next year.

“We will market this arena as being the state-of-the-art and unique venue that it is, and, fortunately, the Perth market is a strong one,” Worton says. “And we are marketing the arena as being at the gateway to it and from Asia.”

Overall, Australia’s live entertainment sector “remains strong,” strong enough to generate more than \$1.3 billion Australia (\$1.4 billion) in ticket sales, according to Live Performance Australia.

In its “Ticket Attendance & Revenue Survey 2011,” LPA says attendance was up 0.6% in 2011, though downward pressure on ticket prices contributed to an overall dip in revenue from the previous year. Admittedly, the LPA’s annual survey under-reports data from festivals and gigs, which are typically ticketed in-house. Some promoters suspect the real dollar figure attached to the live market could be double or triple the value listed in the report.

The festivals market is in a “slight period of upheaval,” says Ken West, founder of the multiple-city Big Day Out festival. West’s juggernaut endured slack ticket sales for what he describes with a laugh as a “total fiasco” in early 2012, and he’s set about rebuilding the brand for 2013, in a new partnership with C3 Presents in the United States.

Big Day Out, meanwhile, faces new competition from a string of EDM fests—notably Future Music Festival and Stereosonic—and A.J. Maddah’s metal and hard-rock fest, Soundwave, which sold roughly 200,000 across four shows earlier this year.

“The scene is actually doing really well,” West says. “A lot of local bands are doing Hordern Pavilion-level shows [5,500 capacity], which were really rare some time ago. New bands are coming up, and they’re charging reasonable prices at the shows.” —LB



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Omarion returns with Rick Ross' support

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MUSIC

POP BY RICHARD SMIRKE

YOU GOTTA HAVE FAITH

Paloma Faith rides a wave of Adele comparisons into her stateside debut

Despite being an established star in her home country, British songstress Paloma Faith had only modest hopes when she embarked on her first U.S. tour in September.

"I was expecting to go and play to a lot of empty rooms," the London-born singer says of the six-date trek, which included sellouts in New York, Los Angeles, San Francisco, Chicago and Washington, D.C. "I was shocked. There were a lot of people who had been waiting for me to come over since the first record. It was uplifting and good for the soul."

Having won over early adopters with her brassy take on neo-soul, Faith's U.S. following is only set to grow when domestic debut *Fall to Grace* arrives Dec. 4 on Epic. Produced by Nellee Hooper (Madonna, No Doubt) and Jake Gosling (Ed Sheeran), the 13-track album presents an instantly captivating mix of sweeping ballads, hook-laden pop and pulsating electro grooves, topped by the singer's emotive, timeless vocals. Lead single "Picking Up the Pieces," a stirring tale of jealous romance, was a top 10 hit in the United Kingdom and is now generating heat stateside. The track is No. 21 on Billboard's Dance Club Songs chart and has sold 7,000 downloads, according to Nielsen SoundScan. Its video, which showcases Faith's colorful vintage-themed style, has attracted more than 4 million views on YouTube.

"I really feel like I'm building something again, but in a whole new place," says 27-year-old Faith, who earned a 2011 BRIT Award nomination for British female solo artist. Her first studio album, *Do You Want the Truth or Something Beautiful?*, arrived in the United

Kingdom in October 2009 and spent 80 weeks on the albums charts, selling 539,000 units, according to the Official Charts Co. *Fall to Grace* hit British stores in the summer, debuting at No. 2 and racking up sales of 265,000. The decision to launch her U.S. career with Faith's superior sophomore set, as opposed to her more retro-pop-flavored debut, is one that greatly pleases her.

"On my first album I made quite a lot of compromises on a creative level because I was nobody and felt that I had to maybe play a few chess moves to my label," she says. "With this album, I don't feel like that. It's quite an emotionally raw album and a lot of the subject matter is still relevant now."

Teaming with Hooper on *Fall to Grace* helped Faith achieve the synthesis of her retro influences (Etta James is an idol) and cutting-edge production techniques that she was after. "It was the perfect pairing," she says. "I feel that I brought something to him that was more classical and he brought more contemporary [influences] to me. Together we got a sonic version of 'Blade Runner.'"

Epic Records executive VP of marketing Scott Seviour says Faith is now well-placed to follow in the footsteps of fellow British female vocalists Adele and Amy Winehouse and translate her U.K. success overseas. "She has it all," he says. "She is intelligent. She is eccentric. She is quirky. Her music has immense depth. She is the real deal, and that's why America is starting to embrace her."

To introduce Faith to U.S. audiences Epic serviced *Fall to Grace* to tastemakers at leading fashion, lifestyle, radio, TV and press platforms at the start of



PALOMA FAITH'S *Fall to Grace* has sold 265,000 copies in the United Kingdom.

summer. "The first phase was really about discovery: getting those key gatekeepers to discover her and then push it down," Seviour says, noting that a file full of the artist's press cuttings has since grown to several inches thick and encompasses everything from glowing profiles in *Elle* magazine to the *New Yorker*.

The response from radio has been equally positive. "Picking Up the Pieces" was serviced to triple A stations in August with KTCZ Minneapolis and SiriusXM channel the Pulse among its early backers. The track is now being

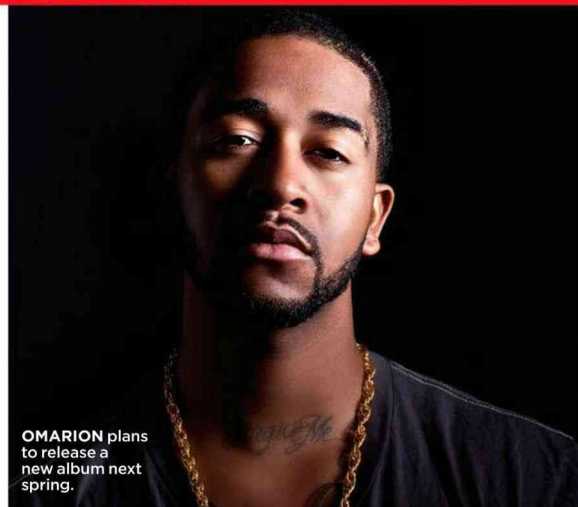
worked at adult top 40 with KALC Denver, WTMX Chicago and WTSS Buffalo, N.Y., leading the charge.

Industry showcases at New York venues Le Baron (June 20) and Edison Ballroom (Aug. 7) preceded Faith's debut U.S. tour, which took place Sept. 10-19 and was booked by Jeff Frasco at Creative Artists Agency. She's set to return stateside for a further run of live dates surrounding the album's release. TV performances on NBC's "Today," ABC's "Jimmy Kimmel Live!" and CBS' "Late Show With David Letterman" will also bookend the set's

street date. Back on home turf, Faith will begin a U.K. theater tour (Jan. 20-Feb. 17) booked by CAA's Mike Greek. Seviour anticipates the singer to return to the States to perform at South by Southwest in March, followed by another round of U.S. concerts.

"The intimacy of doing small shows has gone in the U.K. now, so it's nice to be able to do them again," says Faith, who confesses to being cautiously flattered by reports calling her the next Adele. "Who better to be compared to than the biggest-selling artist in the entire world right now?"

Revival: Following 1996's *Down on the Upside*, **Soundgarden** reclaims the rock throne with new LP *King Animal* (Nov. 13, **A&M**) and a 2013 tour in January. Beginning at the **DAR Constitution Hall** in Washington, D.C. (Jan. 18), the group will stop at **Hammerstein Ballroom** in New York (Jan. 22-23) and the **Riviera Theatre** in Chicago (Jan. 29-30) before closing at Los Angeles' **Wiltern** (Feb. 15-16) ... Cake walk: Glam-rock band **the Darkness** has announced its Let Them Eat Cakes world tour, following the release of *Hot Cakes* (**Canary Dwarf/Wind-up**), offered this month at a \$5 discount on Amazon. Booked by **Creative Artists Agency**, the tour starts in North America at **Revolution** in Fort Lauderdale, Fla. (Jan. 10), continuing to **Paradise Rock Club** in Boston (Jan. 19), the **Majestic Theatre** in Detroit (Jan. 25) and the **Summit Music Hall** in Denver (Feb. 1). Heading overseas, the band hits **Tyrox** in Stockholm (Feb. 17), **Apollo** in Manchester, England (March 2), and the **AEC Theatre** in Adelaide, Australia (April 2), before closing in Auckland, New Zealand (April 8) ... The big easy: **Old Crow Medicine Show** will tour to celebrate fourth studio set *Carry Me Back* (July 17, **ATO**). Booked by **Bobby Cudd** at **Paradigm**, it starts in Memphis at the **Minglewood Hall** (Nov. 25) before hitting the **Moody Theatre** in Austin (Nov. 28) and the **Empire Theatre** in San Antonio (Dec. 1) and closing with a four-day stint at Nashville's **Grand Ole Opry** (Dec. 8, 14-15) and **Ryman Auditorium** (Dec. 31). Jetting to Europe, the group will hit **Vicar Street** in Dublin (Jan. 30), **HMV Ritz** in Manchester (Feb. 2) and **Shepherd's Bush Empire** in London (April 16) ... Expiration date: Fans of **Neutral Milk Hotel** will be sad to note that **Jeff Mangum** announced plans for a final acoustic tour, starting at **Ashbury Hall** in Buffalo, N.Y. (Jan. 9). He'll also hit **Liberty Hall** in Lawrence, Kan. (Jan. 18), the **Beacham** in Orlando, Fla. (Jan. 26), the **Grey Eagle** in Asheville, N.C. (Feb. 2), and **MASS MoCA** in Northampton, Mass. (Feb. 16). —Nick Williams



OMARION plans to release a new album next spring.

R&B BY STEVEN J. HOROWITZ

SHIFTING GEARS

Omarion returns with a free EP and a heavyweight co-sign

Omarion doesn't want to be seen as a teen pop star anymore.

The 28-year-old singer, who stepped onto the scene as frontman for B2K in the early 2000s, began his solo career with 2005's *O* (Epic), which debuted atop the Billboard 200 with 182,000 copies, according to Nielsen SoundScan. Sophomore set *21* (Epic) garnered similar success in 2006, crowning the chart with 119,000 units, but just four years later, *Ollusion*, released through Omarion's imprint StarrWorld Entertainment and EMI, fell short, entering the Billboard 200 at No. 19 with only 21,000 sold.

After signing with Rick Ross' Maybach Music Group earlier this year, the R&B star is ready to step into his adult shoes and release music that diverges from his previous teen-geared fare. On Nov. 29, Omarion will deliver his *Care Package* EP (Maybach Music Group/Warner Bros. Records) for free through file-sharing sites. The project features contributions from Problem, Tank and Wale, who appears on its first offering, "M.I.A.," which is also included on *MMG's Self Made Vol. 2*.

For Omarion, the EP signifies a shift in his public perception and musical content, ushering his themes into a more mature strata. "A lot of my fans are adults and have children and lives. It's really interesting because they still come out and support, the fans that used to chase my car. I think they're ready," he says. "This is the real grown-up me. This is that age when Beyoncé had 'Crazy in Love' and Michael Jackson had *Thriller*, when Justin Timberlake had *FutureSex/LoveSounds*. I feel like I'm at that age. I can't wait to display this new me."

His evolution from boy to man has been calculated. Prior to the release of *Ollusion*, Omarion was briefly signed to Young Money Entertainment but parted ways with the label after a few months. With his manager, Ketrina Askew, the

former teen heartthrob planned to ditch the underage pandering and take control of his career. He planned on signing a deal with E1 Music, but happened to bump into Rick Ross at a strip club, putting the wheels into motion in getting a fresh start.

"We look at it as starting over from scratch. That's where our approach is—that we don't get complacent," says Askew, who started working with Omarion after *Ollusion's* release. "This is the reintroduction and reinvention of Omarion. It was important that people see the real him, for people to know who he truly is. He's not a teen-pop boy band singer anymore. He's a grown man."

To bolster the EP's impact, Omarion shot a video for "M.I.A.," which logged 250,000-plus YouTube views in its first three days of release. Warner plans to bank on Omarion's social networks (@iOmarion, 737,000 followers) and saturate the online market with music videos.

"Omarion coming into the game, of course he was a singer and dancer but he had great visuals, which are going to be a big part of the EP as well as his album," Warner urban A&R director Alaska Gedeon says. "This is a platform that allows him to get back to where he left off and then some, and then he can evolve into being more of a creative."

Gedeon says the label plans to service "M.I.A." to radio but is treating the EP as a "precursor" to his fourth solo album, for which Omarion has recorded 50 songs and hopes to release in the spring. He also plans to dabble in acting and open up a dance studio franchise in Los Angeles. Once fans hear the EP, he just wants his presence to be felt.

"I hope that they hear the emotion and take away one thing, and that's that I'm coming," Omarion says. "I'm going to continue to create music. I'm here, and that's what it is." ...

6 QUESTIONS

with **ALCHEMIST**
by STEVEN J. HOROWITZ

Veteran hip-hop producer and Eminem tour DJ Alan "Alchemist" Maman has had a busy 2012. The Los Angeles native has helmed projects for Odd Future's Domo Genesis (*No Idols*), Action Bronson (*Rare Chandeliers*) and his group Gangrene (*Vodka & Ayahuasca*). He also released the critically lauded solo album *Russian Roulette* (Decon), instrumental LP *Rapper's Best Friend 2* and free mixtape *Yacht Rock*. And he has two more already in the can—*Step Brothers*, with Evidence, and an untitled LP with Boldy James—that he hopes to release by year's end. With plans to launch a label in 2013, Maman, who's worked with everyone from Rick Ross to Mobb Deep to Dilated Peoples, doesn't plan on slowing down anytime soon.

1 You were exceptionally productive this year. Why?

I don't know what the hell it was. Just more freedom to swim, less dealing with labels and radio and promotion. I feel like the rate that we work, it's hard to have a system at this moment that can channel it all out. I branched out to a lot of different people and companies and did a lot of things for different people this year just to see if I could do it myself, to churn out material, because I've got my studio and friends that are all excellent musicians. There are so many records I still didn't get out this year that we worked on.

2 You've started to do more full-length collaborations with one particular artist. What do you enjoy about that?

There are stages to go through as an artist. At this moment, that's where it's the most comfortable, it's the most fun, and it just so happens that people that are my friends are pretty much—hate to be arrogant—but they're excellent. The environment I have over here at the studio is dope, in Los Angeles, in a hideaway. It just made for a good environment for a lot of creative people to come through.



3 *Russian Roulette* drew heavily from the sound and culture of Russia. Have you considered pegging another project to a particular culture?

Yeah. I have an instrumental project that's coming out with all Israeli records from when I went to Israel. It's all instrumental. It's not like *Russian Roulette*. I'm not sure exactly how I'll do it, but it's more beats chopped up. I make the type of shit I like to listen to. That's pretty much the guideline.

4 Do you feel like you're in a lane now where you're more open to experimentation?

For sure. I feel like I play hooky from school sometimes with what I'm doing because it's like, maybe

I wouldn't have done this at one point. But I don't give a fuck because I know what I'm doing is coming from my gut and I'm going to make a style of my own. At the end of the day—and at the beginning of the day as well—I'm definitely trying to take more chances. It's just music. You either like it or you don't. If you get too much into the technique of it, sometimes you get lost.

5 You're constantly name-checked as a great producer. Do you get the recognition that you deserve?

It's a matter of perspective, but I guess that unless we're at the top of the mountain, and there's only a handful of people there, then we should always feel like we're a little slept on. That's probably what keeps us going. Maybe sometimes it might get a little slept on, but that's why I try to make a mess and make a big fucking scene and drop a whole bunch of projects.

6 You have many projects in the works. What's your goal for 2013?

This year was a run for me to see how it would work as far as me doing projects with artists and seeing how far we can push it. So next year my goal for the whole time is to have one outlet, one system. A direct connect to people who fuck with this. It's in the process of being built. There's going to be a new studio and everything. I've spread a bunch of projects out [in 2013] until my system is in place so I can deliver directly and become a brand you can trust. ...

LATIN BY JUSTINO ÁGUILA

The Love Movement

Thalía returns with a mature, ballad-driven album featuring special guests

Latin pop star Thalía has lived alternately in times of deep darkness and sheer joy for the past three years. It was during this period when her mother died—something the singer describes as difficult to accept—and also when she gave birth to her two children she's raising with music executive husband Tommy Mottola. Those experiences helped shape her new ballad-driven album *Habitame Siempre* (Always Live in Me), but also provided her a new outlook.

"These last three years were filled with happy and sad moments," the 41-year-old artist says. "But it also allowed me to see life differently."

On her new album, executive-produced by Mottola, Thalía broke out from her trademark solo songs and sought more collaboration and duets.

"When you are an artist you grow in tandem with your life," Sony Music U.S. Latin GM Nir Seroussi says. "Her last album, *Primera Fila* [Front Row], was the beginning of a validation that she's a real artist that's going to stay."

Thalía has been entertaining audiences since she was a child, first as an actress and then throughout most of the '80s in Mexican group Timbiriche. She has spent more than three decades working to create her unique pop appeal and now sits atop her own lucrative musical

brand, as a corporate spokeswoman, radio show host and author, among other ventures. Seroussi is sure that Thalía has moved into a different stage and says this album proves her career will not sour but rather age like wine.

"The repertoire is more mature but still exciting," Seroussi says. "You have a mix of very selective covers done with beautiful arrangements where she sounds amazing. And there's new songs as well."

The new project includes collaborations with artists across the globe, including Canadian singer Michael Bublé, British crooner Robbie Williams and Puerto Rican bandleader Gilberto Santa Rosa. Some of the songs are classics like "Besame Mucho" (performed with Bublé) while others are originals that showcase Thalía's strong vocals, which do particularly well in sweeping romantic ballads that showcase her chops and versatility.

"When I began working on this album the only sure thing was Michael Bublé," Thalía says. "We worked together on his *Christmas* album, but I told him he would have to work on my album. He agreed."

From there, her album found its way and more collaborators came onboard including hitmaker Samo, veteran singer/songwriter Ricardo Montaner and rising star Prince Royce, who sings "Te

Perdiste Mi Amor" (You Lost My Love) alongside Thalía as a bachata. For Thalía, the album also includes a dream come true: recording with Williams, who signed on immediately.

"Imagine Robbie singing a mambo in the song 'Muñequita Linda' [Beautiful Doll] and in Spanish," Thalía says. "He is the only one who could understand the irony of that song."

The promotion of *Habitame Siempre* includes a Christmas special filmed at New York's Hammerstein Ballroom that aired Nov. 18 on Univision and will be rebroadcast on Televisa. "We really used the Univision powerhouse as an anchor for the marketing," Seroussi says. "This is the first time we sat down with the Univision family and came up with a cohesive plan to support the album."

Thalía says she's preparing to tour next year and would like to also highlight music from *Primera Fila*, her first live CD/DVD release.

To date, Thalía has sold 1.5 million albums in the United States, according to Nielsen SoundScan, and has notched 11 No. 1s on Billboard's Hot Latin Songs chart. She has also charted nine top 10s on Top Latin Albums and 10 top 10s on Latin Pop Albums, including three No. 1s.

"Decades of recording music doesn't come without a team of people," she says. "That is something that makes me thankful every day."

THALÍA has earned 11 No. 1s on Billboard's Hot Latin Songs chart.

ROCK BY EMILY ZEMLER

Three, The Hard Way

After a top 10 release, Boys Like Girls recorded—and then scrapped—an entire album. Here comes take two

Boys Like Girls released second album *Love Drunk* on Columbia three years ago. The project yielded several pop singles, including "Two Is Better Than One" featuring Taylor Swift. When the band came off the road in support of the disc, which bowed at No. 8 on the Billboard 200, there was a sense of urgency to return to the studio, prompted in part by the response to third single "Heart Heart Heartbreak."

"We went into the studio a little discouraged by our most recent single," singer Martin Johnson says over the phone between studio sessions in Los Angeles, where he now lives. "That was that wake-up-call moment about how much music is changing. That thing that we clung onto, that was so relevant in 2005 when we became a band [up] until 2010 when we finally went off the road from *Love Drunk*, had kind of died. It was almost like the radio wanted a remixed version of the song rather than the actual song."

Boys Like Girls completed an entire album in the first half of 2010, only to realize it was disingenuous to the band. In the end, the group tossed the project and decided to take a break for a while. "It was this angry, contrived electronic-pop hybrid and it didn't re-

ally feel like Boys Like Girls," Johnson says. "It didn't feel like we were being honest to ourselves."

The other band members—Paul DiGiovanni, Morgan Dorr and John Keefe—went home to Boston while Johnson spent time in Nashville, writing with other musicians and accumulating demos that didn't have a specific purpose. In the fall of 2011, he began to realize that songwriting

wasn't quite the same without the band and in October the members gathered at Johnson's L.A. home to begin transforming his demos into their third album, *Crazy World*, due Dec. 11 on Columbia.

"We threw out the idea of having to cater to modern music," Johnson says. "What made the last record—the one that never came out—feel not right for Boys Like Girls is that we felt this mas-

sive pressure as a band that lived by the ups and downs of top 40 success. We threw out any preconceived notion that that was an issue. It was freeing."

For Columbia it's been important to reimagine Boys Like Girls with its new sound, which embraces pop-rock and country. The band released three tracks, including the disc's first single, "Be Your Everything," on the *Crazy World* EP in July, offering fans

a first taste of its evolved sound. Columbia marketing manager Matthew Amoroso says the EP, in partnership with iTunes' Complete My Album program, helped spur momentum for the eventual album release.

"They have a long history of making hit records so we wanted to create awareness first and foremost," Amoroso says. "Let people know that Boys Like Girls have a new record coming. And we wanted to build the story as we took [the single] to top 40 radio in the fall, which is where we are now."

The label is focused on existing fans and new ones, generating prerelease buzz through a co-headlining tour with the All-American Rejects and a performance on "Jimmy Kimmel Live!" (Nov. 9). "[The band has] grown up, their fans have certainly grown up, and they wanted to communicate that on the record," Amoroso says. "We wanted to engage [the fans] and show them—whether it's through the sound or our press photos or video—that the band has grown up."

As for the group, it's happy no matter what. "We wanted to do something really organic and true to us," Johnson says, "and not be concerned about how it was going to be received."

BOYS LIKE GIRLS is on a co-headlining tour with the All-American Rejects.



ALBUMS

JAZZ

MARCUS ROBERTS Deep in the Shed: A Blues Suite

Producer: Marcus Roberts
J-Master Records

Release Date: Nov. 13

More than two decades after the initial release of *Deep in the Shed*, pianist Marcus Roberts revisits the 1989 album. This time around he has a new nonet that tackles the original's six tracks in a different running order and a new one, "Athanatos Rythmos." It's spiritual and swinging, a winning re-examination of a work that has aged quite well despite being out of print. In 1990, Roberts was part of the Young Lions movement with Wynton Marsalis at the head of its class. There's no discounting the Marsalis influence on this suite, rooted in Duke Ellington's vision of the blues, but with maturity comes a greater sense of unified playing that generates emotional responses through a heightened level of honesty. With the exception of the blazing uptempo number "Athanatos Rythmos," Roberts emphasizes group performance over extensive soloing. Still, the personalities of the instrumentalists



HINDER

Welcome to the Freak Show

Producers: Kevin Churko, Cody Hanson
Republic Records

Release Date: Dec. 4
Hinder has been something of a mainstream rock prototype since its 2005 debut, *Extreme*

Behavior, which revealed that the group likes to rock the house ("Get Stoned") and roll the heart ("Lips of an Angel"). Things haven't changed much for the Oklahoma quintet, but its fourth album, *Welcome to the Freak Show*, leans a bit more toward the latter side of the equation. Supposedly inspired by frontman Austin Winkler's latest drug binge (which led to a rehab stint), the album finds melodic beauty amid psychological turmoil and a desperate desire to find reliable relationships. Hinder definitely rocks out as well, from the defiant opener/first single "Save Me" to the chunky booty call "Ladies Come



First." Meanwhile, "See You in Hell" references dead heroes like Marilyn Monroe, Janis Joplin and Jim Morrison. But most of the band's time is spent in softer territory. The piano-led recrimination "Shoulda Known Better" would sound right at home on a Lady Antebellum album, while "Talk to Me" has a smooth, Jersey Shore soul flavor that would make Southside Johnny proud. "Anyone but You" and "Get Me Away From You" are heart-rending power ballads, and "Is It Just Me" convincingly rides a contemporary pop tip. This *Freak Show* is more inviting than scary.—GG

shine, especially trombonist Ron Westray and trumpeters Marcus Printup and Alphonso Horne. Wess Anderson's sax work enhances the pieces' spiritual reach, and Jason Marsalis provides sure and cohesive drumming throughout.—PG

POP

EL PERRO DEL MAR Pale Fire

Producer: Sarah Assbring
The Control Group

Release Date: Nov. 13

Though her Swedish countrywomen Lykke Li and Robyn have garnered more mainstream attention in recent years, singer/producer Sarah Assbring (aka El Perro del Mar) merits a closer look of her own with fourth album *Pale Fire*. Rooted in chilly synths and '90s-inspired club beats, the 10-song set is musically El Perro del Mar's most upbeat collection to date—even the lyrics tell tales of Scandinavian sadness. She rejoices over true love on the rhythmic "Home Is to Feel Like That" and kisses off an old flame on "I Carry the Fire." Lead single "Walk On By" features snipets from cult-classic documentary "Paris Is Burning" as Assbring declares, "Soliditude my best friend," over a shuffling groove that recalls early work from Deee-Lite and Saint Etienne (the latter of whom already returned the favor by remixing the song). Most engaging of all is "Hold Off the Dawn," a futuristic world-pop song that

suggests Peter Bjorn & John covering the Police.—AH

ROCK

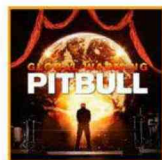
GREEN DAY iDos!

Producers: Rob Cavallo,
Green Day
Reprise Records

Release Date: Nov. 13

With Green Day frontman Bill

ie Joe Armstrong in rehab, fans will no doubt parse the lyrics of *iDos!* for signs that he was wasted on the way. On lo-fi opener "See You Tonight," it's chilling to hear him sing, "The colder it gets you won't see me anymore." But *iDos!*—the second entry in this year's trilogy—is mostly a good-time album with few



PITBULL

Global Warming

Producers: various
RCA Records

Release Date: Nov. 19

Once a struggling rapper, Pitbull has become one of the biggest names in music with a brand deeply rooted in club-friendly hits. To date, he's sold 2.3 million albums in the United States, according to Nielsen SoundScan. He's also topped the Billboard Hot 100 with "Give Me Everything" and scored six other top 10 hits. The dozen tracks on Pitbull's latest album, *Global Warming*, continue to ebb and flow into memorable and musically energetic anthems, raps and rhythmically catchy hooks. Afrojack, Christina Aguilera, Enrique Iglesias and Usher are just a handful of featured artists who lend their vocal chops to Pitbull's rapid-fire phrasing. And Jennifer Lopez also appears on "Drinks for You." But if there's any standout themes on the set, they're Pitbull's homage to the women in his life, his zest for living and his Miami roots. "Have Some Fun" (featuring the Wanted and Afrojack) helps define the tone of *Global Warming* much in the way "Party Ain't Over" shines with Usher's smooth vocals and chants. Indeed, the Pitbull party is in full swing and circling the world one hit at a time.—JA



CHRISTINA AGUILERA

Lotus

Producers: various
RCA Records

Release Date: Nov. 13

As a coach on "The Voice," Christina

Aguilera's master classes favor bombast over nuance, firepower over restraint and runs, trills and drama filling every corner of a song. Through the years, Aguilera has evolved from "the one who could sing" to the one who could sing like something inhuman, an X-Woman sprung from America's melting pot gospel/pop/Broadway tradition with laser-beam pitch and invincible vocal strength. That mutant voice is the very thing that keeps Aguilera's attempts at of-the-moment pop—including the majority of fifth album *Lotus*—from really resonating. She knows it's time to be playful on "Red Hot Kinda Love," to do the pseudo-EDM thing on "Let There Be Love" and to make an attempt at being folksy on "Just a Fool," a duet with fellow "Voice" coach Blake Shelton. But that voice, and her propensity to use it as much as possible, smoothes the quirks and moments that define those styles and moods. It leaves us with a lot of crisply produced, expertly sung, indeterminate musical content. The best moments here: "Fighter" sequel "Army of Me"; "Sing for Me," which metaphorically makes her voice her strength; and the Sia-penned ballad "Blank Page."—KM

dark tinges. Like September's *iUno!*, these 13 tracks find Green Day trying on a variety of stylistic fits, from the Stooges-referencing "Make-out Party" to the garage-flavored diss "Ashley" and the buoyant soul-pop "Stray Heart." The trio also gets to breathe and stretch on the surprisingly sober "Wild One" and the playful fashion statement "Wow! That's Loud," which features some of Armstrong's most intricate guitar leads. "Amy" closes the album as a stark guitar-and-voice piece, but this elegy to the late Ms. Winehouse is no "Good Riddance (Time of Your Life)." Given recent circumstances, it's a sobering reminder of where Armstrong might have headed, giving *iDos!* some unintended gravitas.—GG

DEFTONES

Koi No Yokan

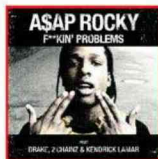
Producer: Nick Raskulinecz
Reprise Records

Release Date: Nov. 13

Deftones are back to brutality again. It's good news for fans who've been head-banging along to the band's mix of muscle and melody since its 1995 debut. Deftones' 2010 *Diamond Eyes* was an experimental sidestep that found the group working its way out of the funk caused by bassist Chi Cheng's auto accident-induced coma and acclimating to stand-in Sergio Vega. But the swagger is back on *Koi No Yokan* (a Japanese proverb that roughly translates to "promise of love"). Frontman Chino Moreno's stuneful vocals—with markedly less screaming this time—resume their joust with Stephen Carpenter's guitar brutality on textured anthems like "Swerve City," the sinewy "Graphic Nature," the full-throttle "Poltergeist" and expansive epics like "Tempest" and "Rosemary." Most of Moreno's tortured poetry remains unspecific but clearly comes from deeply personal places. On "Leathers," he declares it's "time to let everything inside show," and the easy flow between the 11 tracks shows the band is just as comfortable in its new era.—GG

REVIEWS

SINGLES



A\$AP ROCKY
Fkin' Problems**
FEATURING DRAKE, 2 CHAINZ & KENDRICK LAMAR
Fkin' Problems (3:57)**
Producer: Noah "40" Shebib

Writers: various

Publishers: various

A\$AP Worldwide/Polo Grounds/RCA

"F**kin' Problems" certainly doesn't have a star-power shortage: For Harlem rookie A\$AP Rocky's new single (presumably the proper lead track from his long-delayed debut album), Drake and Kendrick Lamar lend verses, 2 Chainz provides a spectacularly goofy hook consisting of a total of two lines, and Drizzy's in-house producer, Noah "40" Shebib, is recruited to spin a dense web of percussion around the four MCs. The problem with "Problems" is that everyone involved is slightly off their game. The posse cut finds Drake throwing out a few average bars, while Lamar—who proved his genius with debut album *good kid, m.A.A.d city*—sounds lost here, uncomfortably spouting sexual come-ons and ignoring his lyrical impulses. Meanwhile, 2 Chainz and Rocky are similarly underused, with the latter ripping off the track's best line, "Put the chrome to your dome, make you sweat like Keith," in the middle of his allotted 30 seconds. Make no mistake, "F**kin' Problems" knocks hard, but with a few tweaks, it could have been the buzzer-beating rap single of 2012.—*JL*

HIP-HOP

BIG SEAN

Guap (4:31)

Producer: Key Wane

Writers: S. Anderson, D. M. Weir II

Publisher: not listed

G.O.O.D./Def Jam/IDJMG

On last year's *Watch the Throne*, Kanye West and Jay-Z elevated the bragadocio rap game to new heights, detailing luxurious lifestyles where one's eyes are fixed on Belgian threads and rare Bohemian poetry.

Big Sean, West's G.O.O.D. Music protégé, is thankfully a bit more realistic in his desires. "My iPhone need a charge right now," the Motor City MC confesses on "Guap," the steel-drum-anchored, Caribbean-flavored first single from his forthcoming sophomore album. Sean does spend most of the buoyant track praising his mad guap stash (that's money, for the uninitiated), yet the listener senses that the lyrics come with a

much-appreciated wink. After all, when Big Sean raps, "I need a 17-car garage right now," he's surely joking, right? Despite its fall release, prepare for "Guap" to be blasted on beaches as 2013 heats up.—*DH*

ALTERNATIVE

JIM JAMES

Know Til Now (6:27)

Producer: Jim James

Writer: J. James

Publishers: Chrysalis Songs/Removador Songs (BMI)

ATO Records

To the casual listener, Jim James' psychedelic and soulful synth jam "Know Til Now" could sound like a creative 180—after all, his main band, My Morning Jacket, is known primarily for its epic guitar journeys. But James has grown more adventurous with each subsequent project, from the funk and electronic experiments on My Morning Jacket's *Evil Urges* to flirtations with trip-hop and country in *Monsters of Folk*. Glancing back at his artistic growth during the past decade, "Know Til Now" feels like a natural progression. Opening with a spacey synthesizer, the track grows weirder the longer it plays, as James mixes in pound-



MADISON

Sweet Life (3:09)

Producers: Madison, Eric Spring

Writer: Madison

Publisher: Noise of

Madison

G Records

This "Sweet Life" isn't a Frank Ocean cover, but a promiscuous bit of alternative pop from New York newcomer Madison. The enchantingly catchy single marks a departure from the more traditional synth pop of her first EP, last year's *The Noise Some People Make*. The song's jazzy brass strut and breathy vocal delivery echo Lana Del Rey's aesthetic, but Madison's vocal persona is more than smoke and mirrors. Lyrically, she knows her way around a sly double-entendre ("Hit the sweet life, pass it around, don't come down"), and by the time the ensemble belts "My chain be heavy!" in the bridge, Madison and her collaborators flash some bona fide soul. Madison has been self-releasing music on her own G Records and scoring synch placements recently ("Sweet Life" was featured in an episode of the Canadian series "Lost Girl"), and if it's not a proper breakthrough, the single sounds like a harbinger of bigger things to come.—*CP*



ing R&B drums and left-field keys. "Lost in the world, it seemed," James moans in his trademark falsetto, "Caught at a loss for words." The grooves on "Know Til

Now," meanwhile, do the talking.—*RR*

DANCE

MAJOR LAZER FEATURING FLUX PAVILION

Jah No Partial (4:13)

Producers: Diplo, Flux

Pavilion

Writers: various

Publishers: various

Downtown Music

Following up the single "Get Free" from their forthcoming disc *Major Lazer Frees the Universe*, Diplo and his Major Lazer crew continue to pump out songs like "Jah No Partial" that absolutely slay dancefloors. Sampling Johnny Osborne's mid-'80s reggae classic "Mr. Marshall," Diplo and co-producer

Joshua Steele (better-known as Flux Pavilion) carefully pile on layers of dubstep-influenced beats to create an exhilarating experience. More impressively, the boys of Major Lazer manage to highlight Osborne's original vocals instead of bury his voice beneath the wobbles of distorted noise. Major Lazer's upcoming album is expected to hit stores in early 2013, and if "Jah No Partial" is an example of what's to come, expect the trio to combine trendy flavors with traditional music in an even more innovative way than when they arrived on the dance scene in 2009. Major Lazer is now concocting the kind of mashups that everyone can enjoy.—*LR*



THE BAND PERRY

Better Dig Two (3:11)

Producer: Dann Huff

Writers: B. Clark,

S. McAnally, T. Rosen

Publishers: various

Republic Nashville

The Band Perry's Kimberly Perry is not a woman scorned—and she'll be damned if she ever will be. The Mississippi trio's new song, "Better Dig Two," off the group's sophomore set due in April, is a stomping tale of true love and obsession, with Perry vowing that she'll follow her spouse all the way to the grave. "Here lies a girl whose only crutch is loving one man just a little too much," she eerily forebodes. A plucky banjo and hand claps quietly transition into a full-blown rock single, with Perry's fiery vocals fueling her unharnessed passion. A darker, more twisted side suits the group well, and "Better Dig Two," which debuted at the Country Music Assn. Awards earlier this month, proves that Perry isn't to be messed with.—*JM*

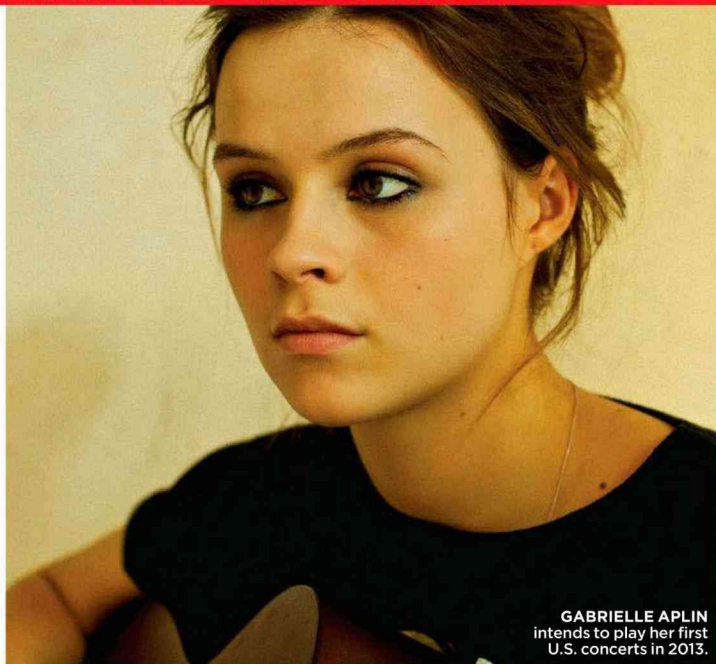


LEGEND & CREDITS

EDITED BY MITCHELL PETERS (ALBUMS) AND JASON LIPSHUTZ (SINGLES)

CONTRIBUTORS: Justino Águila, Phil Gallo, Gary Graff, Andrew Hampp, Dan Hyman, Jason Lipshutz, Kerri Mason, Jill Menze, Chris Payne, Ryan Reed, Lindsey Weber

All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus.



GABRIELLE APLIN intends to play her first U.S. concerts in 2013.

POP BY RICHARD SMIRKE

Synch Success

Christmas TV ad gifts U.K. singer Gabrielle Aplin a breakthrough chart hit

Up-and-coming British singer/songwriter Gabrielle Aplin is reaping the rewards of a prime TV ad song placement for U.K. retail chain John Lewis.

The 20-year-old vocalist fought off strong competition to land the coveted holiday season synch, which is among the most sought-after music placements in the United Kingdom. Previous John Lewis Christmas ads have included Ellie Goulding covering Elton John's "Your Song," Goulding's rendition hit No. 2 on the U.K. chart. In 2011, Slow Moving Millie (vocalist Amelia Warner) performed a stripped-down version of the Smiths' "Please, Please, Please, Let Me Get What I Want" for the ad, which drew more than 4.5 million YouTube views.

For this year's ad, titled "The Journey," Aplin delivers a mournful piano-led cover of Frankie Goes to Hollywood's 1984 U.K. No. 1 "The Power of Love." The 90-second ad, which tells the story of a snowman embarking on an epic quest, premiered Nov. 9 with Aplin's cover simultaneously made available to purchase from digital stores. Having debuted the week ending Nov. 11, this week the Parlophone track climbs 36-5 on the U.K. chart. It has sold 69,000 units, according to the Official Charts Co.

"It has definitely surpassed my expectations," says the Bath, England-born artist, who actively pursued the song placement, even lobbying the chain's marketing department through Twitter (@GabrielleAplin). "I've wanted it for years," she continues. "I love the [ads]. I'm a really big fan."

The choice of "The Power of Love" for the ad's soundtrack came from London-based communications agency adam&eveDBB, which produced "The Journey." Aplin says she was "nervous but excited" at the prospect of recording the track. "I love the original, so when they told me I thought it was great," she says. "I wanted [my version] to be all about the lyrics."

"It's a very hard song to reinterpret and make

your own, but Gabrielle's arrangement does just that," says Parlophone/Virgin president of A&R Miles Leonard, who signed Aplin to Parlophone in February. Prior to inking her major-label deal, Aplin had toured the United Kingdom extensively and self-released three EPs with sales totaling more than 60,000 units, according to Parlophone. Her 2011 track "Home" was an iTunes single of the week and amassed more than 2.5 million YouTube views.

Aplin says she chose Parlophone because she is "the only female singer/songwriter" on its roster. "There was no point in signing to an indie label because I already had one," she says. "The only thing that would make a difference was a major."

The writing and recording of Aplin's still-untitled debut album took place throughout 2012 in the Buckinghamshire studio of producer Mike Spencer (Goulding, Emeli Sandé). Final mixes and the track list will be completed in the coming months, with Leonard eyeing two further singles ahead of a spring bow. The first, "Please Don't Say You Love Me," was originally due to be released this fall and has garnered 1 million-plus YouTube views. Its release was postponed to February 2013 in light of the John Lewis synch.

"The album is a development of everything else that I've done," Aplin says. "I've got quite a lot of new sounds in there, but it's still very organic."

The singer recently wrapped a six-date U.K. headlining tour and will play three European shows (Nov. 25-27) booked by Creative Artists Agency's Jake Leighton-Pope. Aplin says she aims to play her first U.S. live dates next year and cites fellow Brit Ed Sheeran as someone who she looks up to for scoring international success "just by being himself."

Parlophone A&R director Nathan Thompson believes that Aplin also has what it takes to resonate on a global scale. "In a world where there are a lot of female singer/songwriters," he says, "it's very obvious that, for us, Gabrielle is head and shoulders above the rest."

BACK ON TOP

One Direction scores its second No. 1 debut of the year



ONE DIRECTION'S *Up All Night* hit No. 1 in March.

One Direction has scored its second No. 1 album in less than a year, as *Take Me Home* explodes atop the Billboard 200 with 540,000 copies sold in its first week, according to Nielsen SoundScan. That's the third-largest sales week of 2012, surpassed only by the debuts of Taylor Swift's *Red* (1.2 million) and Mumford & Sons' *Babel* (600,000).

Take Me Home, the group's second effort, follows its *Up All Night* debut, which bowed atop the Billboard 200 on March 31 with 176,000 sold. That set marked the first time a U.K. group's debut album started at No. 1 in the 56-year history of the chart.

One Direction is also the first group to debut at No. 1 with its first two albums since Danity Kane strutted into the penthouse with its self-titled debut in 2006 and *Welcome to the Dollhouse* in 2008.

With a pair of No. 1s on the Billboard 200 in less than a year's time, One Direction joins an elite cadre of acts that have managed the feat. Justin Bieber did it with *Believe* (July 7) and *Under the Mistletoe* (Nov. 19, 2011).

Since SoundScan began powering the Billboard 200's rankings on May 25, 1991, there have been 17 acts that reached No. 1 with two different albums for the first time within a year of one another. Garth Brooks and the Beatles took it a step further: They each claimed three No. 1s within a year.

—Keith Caulfield

DOUBLE DUTY

Here's all the acts that reached No. 1 with two different albums within a year on the Billboard 200 in the Nielsen SoundScan era. (Some have done it more than once, as noted.)

- Jay-Z (five times)
- Justin Bieber (three)
- 2Pac (twice)
- DMX (twice)
- Kenny Chesney (twice)
- Garth Brooks
- Susan Boyle
- Hootie & the Blowfish
- Ja Rule
- Jonas Brothers
- R. Kelly
- Lil Wayne
- Master P
- One Direction**
- George Strait
- System of a Down

DEEP COTTON provided the soundtrack to a Sonos ad starring JANELLE MONÁE (inset, holding pool cue).



New 'Dawn' Breaks

As blockbuster 'Twilight' franchise ends, talk of compilations to come

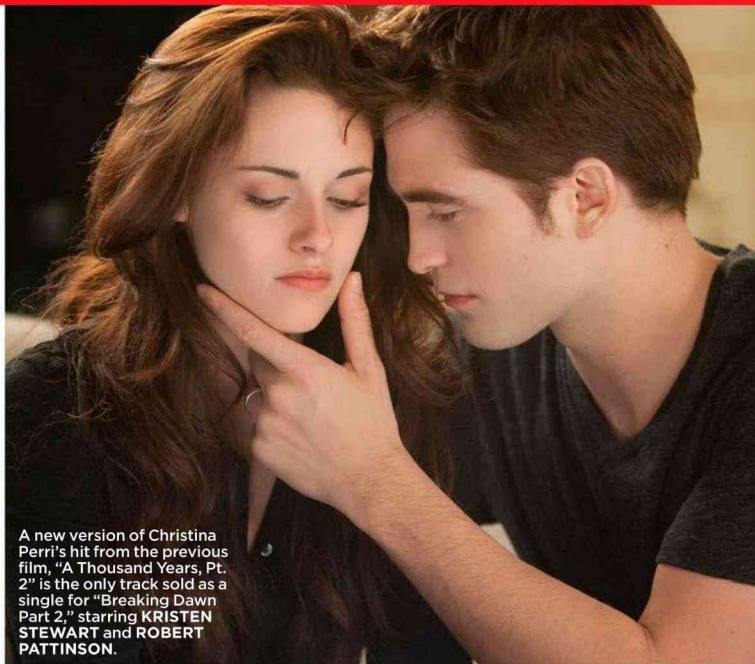
Atlantic Records broke its string of releasing soundtracks to the "Twilight Saga" films 10 days prior to the film opening by issuing *Breaking Dawn Part 2* the same week as the film.

"Knowing it was the last movie [in the series]," Atlantic marketing VP Chris Stang says, "we wanted to have a big soundtrack impact the same week it opened."

The soundtrack to "Breaking Dawn Part 2" sold 93,000 copies in the week ending Nov. 18, according to Nielsen SoundScan, opening at No. 3 on the Billboard 200. Predecessor "Breaking Dawn Part 1," which opened at No. 4 on sales of 105,000, set the prior low mark for the franchise. The first "Twilight" debuted at No. 1 with sales of 165,000 and "Twilight Saga: Eclipse" opened at No. 2 with 146,000. Both "Eclipse" and "New Moon" hit No. 1 after the films opened in theaters.

The new movie just missed setting a record for the opening-weekend take at the box office for the franchise, raking in \$141.3 million domestically and another \$199.6 million internationally. "New Moon" set the franchise record of \$142.8 million in 2009.

Unlike its predecessors, "Breaking Dawn Part 2" didn't have any singles preceding its theatrical release. The only pre-release activity for the soundtrack was the October release on MTV of a video for Green Day's "The Forgotten." Earmarked as the album's first single and shipped to multiple formats, the song never charted and wasn't offered for sale as a single. A new version of Christina Perri's hit from the previous film, "A Thousand Years, Pt. 2" (featuring Steve Kazee), is the only track being sold as



A new version of Christina Perri's hit from the previous film, "A Thousand Years, Pt. 2" is the only track sold as a single for "Breaking Dawn Part 2," starring KRISTEN STEWART and ROBERT PATTINSON.

a single, which Stang attributes to the deals struck for the individual songs.

"Christina's song plays over a huge movement in the movie and the previous version had a lot of success," Stang says, noting that Perri, a fan of the books and films, has become the go-to musical artist to "connect the dots" from the first film to the fifth. The first version of "A Thousand Years" has sold 1.9 million and re-enters Hot Digital Songs at No. 21 and on the Billboard Hot 100 at No. 67 with 70,000.

Atlantic Records Group chairman/CEO Craig Kallman saw a cut of the film in late spring and "A Thousand Years" was used as a temp track. He called Perri to tell her no other song works and that it's "in the most epic part of the film," she recalls.

"I always wanted it to be a duet," Perri says, "because that's the way I wrote it—part for Edward and part for Bella. I got to add a verse and then arrange it with a full orchestra with David Campbell. Being able to redo it, I was incredibly blown

away. When I went to the premiere, it felt more like everyone's song—it's for the whole franchise. I'm really honored."

In its first wave of promotion, Atlantic intends to support the soundtrack largely through video releases. The day the film came out, Nov. 16, a video for Nikki Reed and Paul McDonald's "All I Ever Needed" was released. A video for "A Thousand Years, Part 2" was posted on the Warner Sound YouTube channel on Nov. 19 and Atlantic will follow that with one for "Speak Up" by POP ETC.

With the final chapter of the series complete, Atlantic will be seeking ways to explore retrospective looks at the films' music that include hit tracks from Bruno Mars, Paramore and Owl City.

"We're still deciding on the timing but this is the first time we are able to make any compilation of the soundtracks," Stang says. "It's something we'll explore. I don't think there's an artist who has been involved in this series that can say it wasn't a big benefit." ■■■

A 'HEAVEN'-LY SPOT

Indie duo Deep Cotton blooms thanks to Sonos synch

Janelle Monáe may be the on-camera face of Sonos' current "Listening Is Back" TV ads, but a high-energy song soundtracking the spot has quietly become the campaign's breakout star. "We're Far Enough From Heaven Now We Can Freak Out," a track by rock-soul duo Deep Cotton, has sold 20,000 downloads (according to Nielsen SoundScan) in its first three weeks of release thanks in large part to a high volume of social-media activity among fans trying to identify the song.

Since the Sonos spot debuted in early October, "Heaven" has yielded more than 300,000 hits for the band on YouTube and more than 50,000 hits on Shazam, and has been swimming around the upper tiers of iTunes' R&B sales chart. It's also prompted a high level of A&R interest in the band, which is signed to Monáe's Wondaland Arts Society label. (Monáe has a separate artist deal with Atlantic Records, with which Deep Cotton isn't affiliated.)

"We've had a couple publishing companies call and A&R execs offering to fly into Atlanta to meet the band, and you can hear the excitement in their voice feeling like they discovered something—even though it's part of a national television campaign," says Mikael Moore, who manages Deep Cotton and Monáe at Wondaland Management. "TV's the new radio. It kind of smacked people out of the blue."

The ad is the third in a series of music-related campaigns Sonos has been running this year created by ad agency 72andSunny, and the first to hit TV. Previous musicians featured include Deadmau5 and Amir "Questlove" Thompson. Monáe's deal with Sonos was brokered by Todd Jacobs, a branding agent at William Morris Endeavor, whose music head Marc Geiger happens to sit on Sonos' board.

The track was ultimately chosen over one of Monáe's songs because the spot showcases the

singer as "the curator of the moment," Sonos head of digital marketing Aaron Foreman says. "She talked a lot about being the mastermind of the whole mood, which is what Sonos products allow you to do. We thought the song was super catchy and fun and captured the mood of the moment in the spot."

And as "Heaven" starts to get unsolicited radio airplay in markets like Cincinnati, Seattle and Houston, Deep Cotton is prepping a debut EP for release in February, with a full-length already in the can as well. Monáe will also release her highly anticipated follow-up to 2010's *The Archandroid* in early 2013.

Foreman hopes Sonos' relationship with both artists can be extended well into the new year. "We're open to exploring whatever opportunities make sense," he says. "The band and Janelle herself have been a pleasure to work with. I'd imagine we'll keep things going." —Andrew Hampp

BUBBLING UNDER

>>>FAMILY AFFAIR

Family of the Year (brothers Joe and Sebastian Keefe, Christina Schroeter and James Buckley) continues the indie-folk explosion fostered by Mumford & Sons (with whom the band has toured) and the Lumineers, as the hook-laden "Hero" (Nettwerk) debuts at No. 29 on Triple A, marking the quartet's first Billboard chart ink. The Los Angeles-based band is touring with Walk the Moon in support of new album *Loma Vista* and is part of alternative KNRK Portland, Ore.'s "December to Remember" bill (the Killers, M83) on Dec. 12.

>>>COUNTRY DARLING

Iowa native Sarah Darling is making the rounds at country radio with current single "Home to Me," which percolates just beneath Billboard's Country Airplay tally. Since moving to Nashville a decade ago, Darling has worked part-time as a model, appearing in music videos including Kellie Pickler's "Red High Heels," Joe Nichols' "Tequila Makes Her Clothes Fall Off" and Big & Rich's "Save a Horse (Ride a Cowboy)." Darling is preparing her second album for independent label Black River.

>>>FROM GOLD FIELDS...

Australia's Gold Fields debut their retro-tinged dance/rock single "Dark Again" (Astralwerks/Capitol) at No. 38 on Alternative, granting the quintet its first Billboard charts entry. The atmospheric cut has gained support from taste-making alternative KNDD Seattle (37 plays in the Nov. 12-18 Nielsen BDS tracking week) and previews the group's debut album, *Black Sun*, due in January. The act recently finished a tour with Diamond Rings and will support St. Lucia for a string of dates in December.

>>>...TO A 'GOLD' RECORD

For someone who began rapping only nine months ago, Atlanta's Trinidad James is making up for lost time. The former boutique shop salesman released his first mixtape, *Don't Be S.A.F.E.*, on July 31 and has garnered more than 1 million YouTube views for his clip for "All Gold Everything" (thinkitsagame). Now the buzz is flowing onto radio airwaves, as "Gold" is approaching a debut on the Mainstream R&B/Hip-Hop chart.

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

MARKETPLACE

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



WE GO TOGETHER

>> "Grease" stars Olivia Newton-John and John Travolta are back on the Billboard 200—together. *This Christmas* bows at No. 81, returning Travolta to the list for the first time since 1979, when *Travolta Fever* hit No. 161.

YEAR'S END

>> This issue marks the first week of Billboard's 2013 chart year. The just-finished span (Dec. 3, 2011–Nov. 24, 2012) will be recapped in the Dec. 22 Year in Music issue. All of Billboard's year-end charts will be available on Billboard.com and Billboard.biz on Dec. 14.



GOOD WORKS

>> *The Cities 97 Sampler* makes its annual appearance on the Billboard 200, as the charity series' 24th volume debuts at No. 16 (35,000 sold). The live set (featuring Jason Mraz and others) was compiled from in-studio performances at KTCZ Minneapolis.

CHART BEAT

>> Barry Manilow makes his landmark 50th visit to the Adult Contemporary chart, as "Santa Claus Is Coming to Town" jingles in at No. 22. With the arrival of "Santa," Manilow passes Johnny Mathis (49 entries) and becomes just the fifth artist to make at least 50 visits in the AC chart's 51-year history. Elton John leads with 68, followed by Barbra Streisand (64), Neil Diamond (58) and Elvis Presley (53). Manilow first appeared on AC the week of Nov. 30, 1974, with "Mandy." Seven weeks later, it became his first of 13 No. 1s. In the chart's archives, only John (16) and the Carpenters (15) have logged more leaders. "My life has been one big miracle," Manilow told Billboard earlier this year.

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

PHOTO: EMILY SHUR

Billboard

CHARTS

The Ultimate Christmas Album Wish List

For every mega-selling Christmas album by the likes of **Josh Groban** (*Noel*) and **Michael Bublé** (*Christmas*), there are countless misfires. Anyone remember *Christmas on Death Row*?

We canvassed a cross section of industry sources for their thoughts on what acts could produce a blockbuster Christmas album in the vein of Groban and Bublé. The responses ranged from the expected (**Adele**) to the surprising (**Kid Rock**).

Adele: Suggested by multiple respondents, the chart-topping superstar is the most obvious candidate for



a Christmas set. She appeals to essentially every demographic and her name is instantly recognizable around the world. And as we've seen previously, those artists (like Adele) that can connect with an older demographic often move major holiday units. It's no surprise that the best-selling Christmas

albums every season are usually those by acts that skew toward older women while retaining some youthful appeal (**Andrea Bocelli**, **Sting**, **Enya**).

It's likely that we won't see a holiday effort from Adele for some time, as a new studio record from the diva isn't even on the radar at the present. And it would make sense that if she dropped a new studio project in 2013, rushing out a Christmas set for December of the same year might be too much of a demand.

Taylor Swift: Though the country/pop singer does have a six-song holiday EP to her name (*The Taylor Swift Holiday Collection*), she has yet to release a full-length Christmas effort. But it's not like the EP hasn't sold well—it's moved a handsome 893,000 through the week ending Nov. 11 (according to Nielsen SoundScan). That number is all the more impressive considering its CD has been exclusive to Target since its release in 2007. (Physical sales represent 87% of its overall sum.) For the 2008 season, the set was widely available digitally, but then from 2009 through last year, it became locked to iTunes.

Imagine what a full-length holiday album from Swift would sell? Millions easily, right? Much like Adele, she'd cross all demographics, but would also hit country fans, who have proved

to be reliable this year in the Christmas market. Case in point, three of the year's biggest holiday sets are by country acts: **Scott McCreery** (*Christmas With Scotty*), **Lady Antebellum** (*On This Winter's Night*) and **Blake Shelton** (*Cheers, It's Christmas*).

Other country stars that sources think are primed for a Christmas set: **Carrie Underwood**, **Zac Brown Band** and **Lionel Richie**. True, the lattermost isn't quite country, but after the success of *Tuskegee*, who knows where his country/pop collaborations will take him.

The Eagles: Any album by the veteran band is an event record, and a holiday set would be no different. The source who suggested the act half-joked that it would be a huge win for Walmart, as the retailer carried the band's last studio album (*Long Road Out of Eden*) exclusively for its first two years. The album bowed atop the Billboard 200 with 711,000 and has sold 3.4 million to date. Also in the group's corner: Its stray Christmas tune, "Please Come Home for Christmas," is a favorite around the holidays and consistently charts on Billboard's Holiday Airplay tally.

Other icons who could reap the Christmas benefits of long, wide-ranging careers: **Elton John**, **Paul McCartney**, **George Michael** and **Billy Joel**. The first three all have had

signature one-off holiday hits with "Step Into Christmas," "Wonderful Christmastime" and "Last Christmas," respectively. McCartney might be the real winner in that bunch. He recently released a new cover of "The Christmas Song" for the Hear Music compilation *Holidays Rule*. Perhaps that experience has warmed him to the idea of dropping a full-length Christmas set?

Beyoncé, Katy Perry, Kelly Clarkson: While R&B-tinged Christmas albums aren't generally huge sellers, Beyoncé could be an exception to the rule. Her music crosses over to multiple formats and genres—proof of her wide acceptance is the fact that she's been chosen to play the Super Bowl halftime show on Feb. 3.

Efforts by Perry and Clarkson may generate fewer returns, but it was theorized that the former—Billboard's 2012 Woman of the Year—could produce an appealing set of poppy Christmas tunes that would have a broad appeal. Think **the Waitresses'** "Christmas Wrapping."

ABBA: Truly, a left-field candidate, but a fun one. One source mused that if ABBA ever regrouped, and if it did a holiday set, it would be a monster seller on a global scale. After all, ABBA's greatest-hits album *Gold* has moved 5.4 million in the United States, and the stage musical "Mamma Mia!" continues to pack in audiences around the world.

Over The Counter

KEITH CAULFIELD



Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,756,000	2,499,000	22,034,000
Last Week	5,446,000	1,901,000	21,322,000
Change	24.1%	31.5%	3.3%
This Week Last Year	7,043,000	2,172,000	21,727,000
Change	-4.1%	15.1%	1.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2011	2012	CHANGE
OVERALL UNIT SALES			
Albums	268,939,000	258,054,000	-4.0%
Digital Tracks	1,099,556,000	1,162,360,000	5.7%
Store Singles	2,113,000	3,059,000	44.8%
Total	1,370,608,000	1,423,473,000	3.9%
Albums w/TEA*	378,894,600	374,290,000	-1.2%

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

DIGITAL TRACKS SALES

'11	1.1 billion
'12	1.2 billion

SALES BY ALBUM FORMAT

CD	178,101,000	153,458,000	-13.8%
Digital	87,608,000	100,693,000	14.9%
Vinyl	3,170,000	3,721,000	17.4%
Other	60,000	180,000	200.0%

For week ending Nov. 18, 2012. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	145,081,000	130,128,000	-10.3%
Catalog	123,858,000	127,926,000	3.3%
Deep Catalog	97,443,000	102,199,000	4.9%

CURRENT ALBUM SALES

'11	145.1 million
'12	130.1 million

CATALOG ALBUM SALES

'11	123.9 million
'12	127.9 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.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 ONE DIRECTION	Take Me Home		1
2	1	4	TAYLOR SWIFT	Red	1	1
3	NEW	1	SOUNDTRACK	The Twilight Saga: Breaking Dawn: Part 2		3
4	NEW	1	THE WEEKND	Trilogy		4
5	NEW	1	SOUNDGARDEN	King Animal		5
6	3	3	ROD STEWART	Merry Christmas, Baby		3
7	NEW	1	CHRISTINA AGUILERA	Lotus		7
8	2	2	VARIOUS ARTISTS	NOW 44		2
9	NEW	1	GREEN DAY	Dos!		9
10	NEW	1	LANA DEL REY	Paradise (EP)		10
11	NEW	1	DEFONES	Koi No Yokan		11
12	NEW	1	SUSAN BOYLE	Standing Ovation: The Greatest Songs from the Stage		12
13	6	4	JASON ALDEAN	Night Train		1
14	NEW	1	WHITNEY HOUSTON	I Will Always Love You: The Best Of Whitney Houston		14
15	7	7	MUMFORD & SONS	Babel		1
16	NEW	1	VARIOUS ARTISTS	Cities 97 Sampler 24: Live From Studio C		16
17	11	15	LADY ANTEBELLUM	On This Winter's Night		9
18	9	5	KENDRICK LAMAR	good kid, m.A.A.d city		2
19	NEW	1	THE ROLLING STONES	GRRRI!		19
20	18	54	MICHAEL BUBLE	Christmas		1
21	14	28	BLAKE SHELTON	Cheers, It's Christmas		14
22	17	9	PINK	The Truth About Love		1
23	4	2	NE-YO	R.E.D.		4
24	19	21	SCOTTY MCCREERY	Christmas With Scotty McCreery		4
25	5	2	AEROSMITH	Music From Another Dimension!		5
26	23	23	ONE DIRECTION	Up All Night		1
27	15	20	MAROON 5	Overexposed		2
28	8	2	MEEK MILL	Dreams And Nightmares		2
29	12	10	LITTLE BIG TOWN	Tornado		2
30	NEW	1	AARON LEWIS	The Road		30
31	24	18	ADELE	21		1
32	29	25	THE LUMINEERS	The Lumineers		11
33	27	9	TRANS-SIBERIAN ORCHESTRA	Dreams Of Fireflies (On A Christmas Night) (EP)		9
34	31	27	JUSTIN BIEBER	Believe		1
35	26	12	CARRIE UNDERWOOD	Blown Away		1
36	21	11	LUKE BRYAN	Tailgates & Tanlines		2
37	79	89	GREATEST LANA DEL REY GAINER	Born To Die		2
38	22	22	FUN.	Some Nights		3
39	25	13	ERIC CHURCH	Chief		1
40	20	6	TOBY KEITH	Hope On The Rocks		6
41	30	24	HUNTER HAYES	Hunter Hayes		18
42	NEW	1	HOW TO DESTROY ANGELS	An Omen (EP)		42
43	RE-ENTRY	2	VARIOUS ARTISTS	Holidays Rule		43
44	42	38	IMAGINE DRAGONS	Night Visions		2
45	NEW	1	PENTATONIX	PTXmas (EP)		45
46	37	36	MUMFORD & SONS	Sigh No More		2
47	36	33	ZAC BROWN BAND	Uncaged		1
48	32	26	MIGUEL	Kaleidoscope Dream		3
49	NEW	1	VARIOUS ARTISTS	Under The Mistletoe		49
50	NEW	1	TRAVIS BARKER & YELAWOLF	Psycho White (EP)		50



5 The re-formed band's first studio set in 16 years launches with 83,000 and debuts at No. 1 on Hard Rock Albums. The quartet's last effort, 1996's *Down on the Upside*, spent 43 weeks on the list, debuting and peaking at No. 2.

7 The pop diva posts her sixth top 10 album, bowing with 73,000. She last visited the top tier with 2010's *Bionic*—her last studio set—which launched at No. 3 with 111,000.



19 Celebrating its 50 years in music, the band's best-of was issued in a variety of configurations. This entry (31,000) combines its two-CD and three-CD versions, while a super-deluxe five-CD boxed set charts separately.

34 This week the album surpasses 7 million in sales, making it the sixth to do so in 2012. A year ago, there were an equal number of million sellers.

45 The a cappella group scores its second top 50 set of the year as this six-song EP enters with 12,000. Earlier, on July 14, the "Sing Off" act netted a No. 14 debut and peak with *PTX: Volume 1*.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	10	2	THIRD DAY	Miracle		10
52	40	40	VARIOUS ARTISTS	WOW Hits 2013		35
53	NEW	1	MOTIONLESS IN WHITE	Infamous		53
54	74	23	ANDREA BOCELLI	My Christmas		2
55	76	38	JOSH GROBAN	Noel		1
56	95	56	ANDRE RIEU	Home For The Holidays		56
57	46	47	ED SHEERAN	+		5
58	58	12	JUSTIN BIEBER	Under The Mistletoe		1
59	49	57	OF MONSTERS AND MEN	My Head Is An Animal		6
60	34	2	VARIOUS ARTISTS	NOW That's What I Call Disney		34
61	39	34	VARIOUS ARTISTS	NOW 43		1
62	45	51	CASTING CROWNS	Come To The Well		2
63	41	35	2 CHAINZ	Based On A.T.R.U. Story		1
64	60	87	ELVIS PRESLEY	It's Christmas Time		60
65	33	8	NEIL YOUNG & CRAZY HORSE	Psychedelic Pill		8
66	28	2	SOUNDTRACK	Glee: The Music Presents Glease		28
67	47	39	MACKLEMORE & RYAN LEWIS	The Heist		2
68	86	90	TOBYMAC	Eye On It		1
69	69	137	JACKIE EVANCHO	Heavenly Christmas		11
70	NEW	1	SURFAN STEVENS	Silver & Gold		70
71	35	17	TONY BENNETT	Viva Duets		5
72	44	41	MUSE	The 2nd Law		2
73	55	44	ELLIE GOULDING	Halcyon		9
74	38	29	BRANDY	Two Eleven		3
75	48	42	VARIOUS ARTISTS	Kanye West Presents GOOD Music Cruel Summer		2
76	13	2	ALL THAT REMAINS	A War You Cannot Win		13
77	145	2	CRYSTAL CASTLES	Crystal Castles (III)		77
78	93	2	VARIOUS ARTISTS	NOW That's What I Call Today's Christmas		78
79	56	46	JACKIE EVANCHO	Songs From The Silver Screen		7
80	61	120	COLBIE CAILLAT	Christmas In The Sand		61
81	NEW	1	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	This Christmas		81
82	72	58	GREEN DAY	Uno!		2
83	51	144	CELTIC WOMAN	Home For Christmas		51
84	64	64	CARLY RAE JEPSEN	Kiss		6
85	43	31	GARY CLARK JR.	Blak And Blu		6
86	63	43	KENNY CHESNEY	Welcome To The Fishbow		2
87	16	2	VARIOUS ARTISTS	Punk Goes Pop: Volume 5		16
88	98	61	THE KILLERS	Battle Born		3
89	113	135	CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship		19
90	57	37	STONE SOUR	House Of Gold & Bones: Part 1		7
91	54	55	BRANTLEY GILBERT	Halfway To Heaven		4
92	191	23	PACE SETTER SUSAN BOYLE	The Gift		1
93	130	12	MANNEHM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA	Christmas Symphony		19
94	167	32	TRANS-SIBERIAN ORCHESTRA	The Taylor Swift Holiday Collection (EP)		20
95	157	34	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve		26
96	NEW	1	THE ISSUES	Black Diamonds (EP)		96
97	73	77	KAT PERRY	Teenage Dream		2
98	NEW	1	DISCIPLIE	O God Save Us All		98
99	81	102	KIDS CHOIR	51 Songs Kids Really Love To Sing		81
100	89	73	THREE DAYS GRACE	Transit Of Venus		5

THE BILLBOARD 200 ARTIST INDEX

ZAC BROWN BAND	47, 163, 192	KENNY CHESNEY	86	DEADMAU5	164	FLORENCE + THE MACHINE	73	ELLIE GOULDING	73	IMAGINE DRAGONS	44	JOURNEY	198		
2 CHAINZ	63	ALVIN AND THE CHIPMUNKS	39	DEFONES	29	GREEN DAY	149	C.E.L.O. LOBBAN	116	TAME IMPALA	199	K	LADY ANTEBELLUM	17	
A	31, 155	JUSTIN BIEBER	34, 58	THE CIVIL WARS	195	FLO RIDA	107	JOSH GROBAN	55	IN THIS MOMENT	169	KEM	171	MACKLEMORE & RYAN LEWIS	67
ADELE	31, 155	THE AVETT BROTHERS	136	THE DEPARTED	170	FLYDIP	114	JOSH GROBAN	55	THE ISSUES	96	KIDS CHOIR	99	MANDISA	146
AEROSMITH	25	THE BLACK KEYS	103	DISCIPLIE	38	FLYBACK	189	CALVIN HARRIS	193	KIDZ BOP KIDS	108, 197	LINKIN PARK	129	MANNEHM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA	30
CHRISTINA AGUILERA	7	ANDREA BOCELLI	54	MARRAH CAREY	162	FOF FIGHTERS	180	ALAN JACKSON	188	THE KILLERS	98	LITTLE BIG TOWN	29	MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA	53
JASON ALDEAN	13, 113	SUSAN BOYLE	12, 92	BING CROSBY	169	FRANK	180	JAMIE GRANT	159	KISS	135	LONDON SYMPHONY ORCHESTRA	143	ORCHESTRA	32
ALL THAT REMAINS	76	TRAVIS BARKER & YELAWOLF	50	LEE BRICE	121	CHRISTIAN CASTLES	77	KATHERINE JENKINS	119	DIANA KRALL	115	ORCHESTRA	143	TAMELA MANN	140
		THE BEATLES	161	CHRIS BROWN	123	CHER LLOYD	147	CARLY RAE JEPSEN	84	JAMEY JOHNSON	130	ROSS LYNCH	175	MAROON 5	27, 165



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	92	14	FRANK OCEAN	Channel Orange	2	1
102	68	13	TREY SONGZ	Chapter V	1	2
103	91	50	THE BLACK KEYS	El Camino	2	2
104	70	62	DAVE MATTHEWS BAND	Away From The World	1	1
105	53	50	SOUNDTRACK	Pitch Perfect	12	12
106	135	8	WHITNEY HOUSTON	One Wish: The Holiday Album	49	49
107	175	169	NICKI MINAJ	Pink Friday: Roman Reloaded	1	1
108	101	95	KIDZ BOP KIDS	Kidz Bop 22	3	3
109	87	75	FLO RIDA	Wild Ones	14	14
110	184	24	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	53	53
111	143	177	VARIOUS ARTISTS	A Very Special Christmas: 25 Years Bringing Joy To The World	111	111
112	84	69	TAYLOR SWIFT	Speak Now	4	1
113	90	74	JASON ALDEAN	My Kinda Party	2	2
114	50	16	FLY EAF	New Horizons	16	16
115	66	72	DIANA KRALL	Glad Rag Doll	6	6
116	111	67	CEE LO GREEN	Cee Lo's Magic Moment	67	67
117	102	103	TRAIN	California 37	4	4
118	125	172	VARIOUS ARTISTS	Do You Hear What I Hear?: Women Of Christmas	118	118
119	176	156	KATHERINE JENKINS	This Is Christmas	119	119
120	82	16	RICK ROSS	God Forgives, I Don't	1	1
121	96	70	LEE BRICE	Hard 2 Love	5	5
122	RE-ENTRY	9	TOBYMAC	Christmas In Diverse City	84	84
123	103	85	CHRIS BROWN	Fortune	1	1
124	188	158	CHRIS TOMLIN	And If Our Gods Is For Us...	17	17
125	75	65	MGK	Lace Up	4	4
126	171	20	VARIOUS ARTISTS	NOW That's What I Call Christmas 4	28	28
127	141	21	KENNY G	Holiday Collection	85	85
128	144	2	KENNY G	The Classic Christmas Album	128	128
129	109	98	LINKIN PARK	Living Things	1	1
130	107	63	JAMEY JOHNSON	Living For A Song: A Tribute to Hank Cochran	5	5
131	168	2	ALVIN AND THE CHIPMUNKS	Chipmunks Christmas	131	131
132	127	168	FRANK SINATRA	Christmas Songs By Sinatra	127	127
133	NEW 1	1	THE DEPARTED	Adventus	133	133
134	165	19	TRANS-SIBERIAN ORCHESTRA	The Christmas Attic	83	83
135	80	6	KISS	Monster	3	3
136	88	78	THE AVETT BROTHERS	The Carpenter	4	4
137	148	180	KENNY ROGERS & DOLLY PARTON	Once Upon A Christmas	31	31
138	85	71	SOUNDTRACK	Rock Of Ages	5	5
139	RE-ENTRY	19	MATT REDMAN	10,000 Reasons	66	66
140	104	99	TAMELA MANN	Best Days	14	14
141	112	113	BRUNO MARS	Doo-Wops & Hooligans	3	3
142	129	83	BRIDGET MENYLER	Hello My Name Is...	30	30
143	NEW	1	LONDON SYMPHONY ORCHESTRA	The Greatest Of Baroque	143	143
144	NEW 1	1	PUNCH BROTHERS	Ahoy! (EP)	144	144
145	RE-ENTRY	20	THE NOTORIOUS B.I.G.	Greatest Hits	1	1
146	59	45	MIRANDA LAMBERT	Four The Record	3	3
147	114	92	CHER LLOYD	Sticks & Stones	7	7
148	136	110	MATCHBOX TWENTY	North	1	1
149	153	130	FLORENCE + THE MACHINE	Ceremonials	6	6
150	187	15	SOUNDTRACK	Elf	81	81

106
The singer's second greatest-hits album (a debut at No. 14 with 39,000) is her first to include all 11 of her No. 1 Billboard Hot 100 singles in their familiar hit versions. (Her first Greatest Hits, in 2000, offered a blend of rembes and studio recordings.)



161
The set re-enters with 4,000 sold, and a 2,016% gain, thanks to its lavish vinyl reissue. While it carries a massive list price (\$399), it could be had for as low as \$319 at Amazon.

167
Released March 15, 2011, the album reaches 300,000 in cumulative sales as its third single, "Kill Your Heroes," spends its 10th straight frame in the top 10 on Alternative Songs (8-9).



179
The beloved soundtrack to the TV special has moved 3.2 million stateside since Nielsen SoundScan started tracking data in 1991. Its return (up 82%) precedes its annual airing on TV (Nov. 28 on ABC).

187
The double-album commemorates the King's famed New York shows at Madison Square Garden in June 1972. Bolstered with a DVD of never-before-seen concert footage, the package gives Presley his 126th chart entry.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	83	49	BLAKE SHELTON	Red River Blue	1	1
152	174	2	ELVIS PRESLEY	The Classic Christmas Album	152	152
153	108	81	NO DOUBT	Push And Shove	3	3
154	126	108	BOB DYLAN	Tempest	3	3
155	133	138	ADELE	19	4	4
156	115	115	KIP MOORE	Up All Night	6	6
157	99	53	BARBRA STREISAND	Release Me	7	7
158	139	2	ANDY WILLIAMS	Personal Christmas Collection	139	139
159	190	170	JAMIE GRACE	One Song At A Time	84	84
160	140	127	RASCAL FLATTS	Changed	3	3
161	RE-ENTRY	11	THE BEATLES	The Beatles In Stereo	3	15
162	RE-ENTRY	31	MARIAH CAREY	Merry Christmas	5	5
163	122	101	ZAC BROWN BAND	The Foundation	9	9
164	124	107	DEADMAU5	Album Title Goes Here	6	6
165	156	134	MARON 5	Hands All Over	2	2
166	169	2	BING CROSBY	The Best Of Bing Crosby: 20th Century Masters: The Christmas Collection	166	166
167	147	148	AWOLNATION	Megalithic Symphony	87	87
168	110	91	TAYLOR SWIFT	Fearless	1	1
169	131	126	IN THIS MOMENT	Blood	15	15
170	138	119	ALEX CLARE	The Lateness Of The Hour	48	48
171	RE-ENTRY	3	KEM	What Christmas Means	147	147
172	NEW 1	1	CROWDER	iTunes Session	172	172
173	RE-ENTRY	33	NEWSBOYS	God's Not Dead	45	45
174	186	16	KENNY G	Miracles: The Holiday Album	8	1
175	119	109	ROSS LYNGH	Austin & Ally (Soundtrack)	27	27
176	RE-ENTRY	28	SOUNDTRACK	The Twilight Saga: Breaking Dawn: Part 1	4	4
177	132	117	JUSTIN MOORE	Outlaws Like Me	5	5
178	NEW 1	1	MANDISA	It's Christmas: Christmas Angel Edition	178	178
179	RE-ENTRY	23	VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)	23	23
180	150	133	FLORENCE GEORGIA LINE	It's Just What We Do (EP)	105	105
181	166	176	RHIANNA	Talk That Talk	3	3
182	123	100	THE XX	Coexist	5	5
183	195	11	BARBRA STREISAND	A Christmas Album	5	167
184	128	88	SWEDISH HOUSE MAFIA	Until Now	14	14
185	65	2	ROMEEO SANTOS	The King Stays King: Sold Out At Madison Square Garden	65	65
186	NEW 1	1	THE CHIPMUNKS	Christmas With The Chipmunks	186	186
187	NEW 1	1	ELVIS PRESLEY	As Recorded at Madison Square Garden	187	187
188	RE-ENTRY	17	ALAN JACKSON	Honky Tonk Christmas	42	42
189	146	132	DRAKE	Take Care	1	1
190	RE-ENTRY	59	FOO FIGHTERS	Greatest Hits	11	11
191	181	142	LEE STROBEL	The Invitation Narrated By Lee Strobel	142	142
192	149	123	ZAC BROWN BAND	You Get What You Give	1	1
193	78	19	CALVIN HARRIS	18 Months	19	19
194	NEW 1	1	NEVER SHOUT NEVER	Indigo	194	194
195	118	139	THE CIVIL WARS	Barton Hollow	10	10
196	RE-ENTRY	114	SUBLIME	Sublime	13	13
197	RE-ENTRY	9	KIDZ BOP KIDS	The Coolest Kidz Bop Christmas Ever!	57	57
198	67	141	JOURNEY	Journey's Greatest Hits	10	10
199	198	188	TAME IMPALA	Lonerism	34	34
200	137	122	JOHNNY CASH	The Legend Of Johnny Cash	2	5

BRUNO MARS	141	KIP MOORE	156	FRANK OCEAN	101	RASCAL FLATTS	160	ROMEEO SANTOS	165	LEE STROBEL	191	ROCK OF AGES	138	CHRIS TOMLIN	89	124	7	KANYE WEST PRESENTS	1	PUNK GOES POP: VOLUME	182		
MATCHBOX TWENTY	148	MOTHOUSIN IN WHITE	153	FRANK OCEAN	101	RASCAL FLATTS	160	ROMEEO SANTOS	165	LEE STROBEL	191	ROCK OF AGES	138	CHRIS TOMLIN	89	124	7	KANYE WEST PRESENTS	1	PUNK GOES POP: VOLUME	182		
DAVE MATTHEWS BAND	104	MUMFORD & SOONS	15	OF MONSTERS AND MEN	59	ANDRE RIEU	58	BLAKE SHELTON	21	151	TAYLOR SWIFT	1	1	TRAIN	117	HOW WITS 2013	52	GOD MUSIC CRUEL	7	THE XX	182		
SCOTTY MCCREARY	24	ONE DIRECTION	1	26	RHIANNA	181	FRANK SINATRA	132	132	TAYLOR SWIFT	1	1	TRAIN	117	HOW WITS 2013	52	GOD MUSIC CRUEL	7	THE XX	182			
MERRY MILL	28	NEVER SHOUT NEVER	194	194	KENNY ROGERS & DOLLY PARTON	31	SOUNDGARDEN	5	5	3	NEWTOWN	81	DO YOU HEAR WHAT I HEAR: WOMEN OF	118	DISNEY	118	CHRISTMAS	128	CHRISTMAS: 25 YEARS	111	HORSE	65	
BRIDGET MENYLER	142	NEWSBOYS	173	173	PENTATONIX	45	FARTON	137	SUEJAN STEVENS	79	STONE SOUR	90	GLEE: THE MUSIC	51	THIRD DAY	100	CARRIE UNDERWOOD	35	HOLIDAYS RULE	43	TODAY'S WHAT I CALL	78	
MGK	125	NE-YO	23	KATY PERRY	97	RICK ROSS	120	STONE SOUR	90	GLEE: THE MUSIC	51	THIRD DAY	100	CARRIE UNDERWOOD	35	HOLIDAYS RULE	43	TODAY'S WHAT I CALL	78	CHRISTMAS: 25 YEARS	111	HORSE	65
MIGUEL	48	NO DOUBT	153	ELVIS PRESLEY	84	152	187	JUSTIN MOORE	177	THE NOTORIOUS B.I.G.	145	PUNCH BROTHERS	144	144									
NICKI MINAJ	107	THE NOTORIOUS B.I.G.	145	PUNCH BROTHERS	144	144	144	144															

UNCHARTED™				NEXT BIG SOUND™
DATA PROVIDED BY				SOUNDCLOUD
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ARTIST
1	44	95	#1 TRAPHIK	WWW.MYSPACE.COM/TRAPHIK
2	RE-ENTRY	3	BENGA	WWW.MYSPACE.COM/BENGA
3	25	96	DJ BL3ND	WWW.MYSPACE.COM/BLNDZ3Y
4	16	92	SUNGH JUNG	WWW.MYSPACE.COM/JUNGSUNGH
5	41	21	SHLOHMO	WWW.MYSPACE.COM/SHLOMOSHUN
6	9	51	GRAMATIK	WWW.MYSPACE.COM/GRAMATIK
7	1	95	NOISIA	WWW.MYSPACE.COM/DENOISIA
8	4	92	PORTA	WWW.MYSPACE.COM/PORTA1
9	3	86	PRETTY LIGHTS	WWW.MYSPACE.COM/PRETTYLIGHTS
10	5	73	AEROPLANE	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE
11	2	69	BORGORE	WWW.MYSPACE.COM/BORGORE
12	10	66	BONDAN PRAKOSO & FADEZBLACK	WWW.MYSPACE.COM/BONDANFADEZBLACK
13	7	83	THE BLOODY BEETROOTS - DEATH CREW 77	WWW.MYSPACE.COM/THEBLOODYBEETROOTS
14	11	56	UMEK	WWW.MYSPACE.COM/DJUMEX
15	RE-ENTRY	1	MADDI JANE	WWW.MYSPACE.COM/MADDIJANEMUSIC
16	RE-ENTRY	1	DAVE DAYS	WWW.MYSPACE.COM/DAVEDAYS
17	15	81	PITTY	WWW.MYSPACE.COM/BANDAPITTY
18	8	7	LORIE	WWW.MYSPACE.COM/LORIEDIFCIEL
19	23	74	SUPERMAN IS DEAD	WWW.MYSPACE.COM/SUPERMANISDEAD
20	22	40	CAPITAL INICIAL	WWW.MYSPACE.COM/CAPITALINICIAL
21	29	30	MAXIMUM BALLOON	WWW.MYSPACE.COM/MAXIMUMBALLOON
22	17	16	DIRTYPHONICS	WWW.MYSPACE.COM/DIRTYPHONICS
23	42	37	YUNA	WWW.MYSPACE.COM/YUNA
24	36	85	MAREK HEMMANN	WWW.MYSPACE.COM/MAREKHEMANN
25	RE-ENTRY	1	CLASSIXX	WWW.MYSPACE.COM/CLASSIXXMUSIC/WWW.MYSPACE.COM/CLASSIXXMUSIC
26	35	54	STAR SLINGER	WWW.MYSPACE.COM/STARSLINGERMUSIC
27	28	79	NICOLAS JAAR	WWW.MYSPACE.COM/NICOLASJAAR
28	14	11	SUB FOCUS	WWW.MYSPACE.COM/SUBFOCUS
29	26	4	AULD LANG SYNE	WWW.MYSPACE.COM/AULDLANGSYNEBAND
30	RE-ENTRY	1	THE BOOMZERS	WWW.MYSPACE.COM/DASHPROJECT
31	24	6	IWAN RHEON	WWW.MYSPACE.COM/IWANRHEON
32	40	9	FOBIA	WWW.MYSPACE.COM/FOBIADIFCIEL
33	31	2	BENJAMIN BIOLAY	WWW.MYSPACE.COM/BENJAMINBIOLAY
34	32	4	MAPS & ATLASES	WWW.MYSPACE.COM/MAPSANDATLASES
35	34	11	PATRICK WOLF	WWW.MYSPACE.COM/OFFICIALPATRICKWOLF
36	RE-ENTRY	1	PEE WEE GASKINS	WWW.MYSPACE.COM/PEEWEEGASKINSRAKWS
37	46	8	AMANDA LEAR	WWW.MYSPACE.COM/REINELEA
38	20	4	JESSICA LOWNDES	WWW.MYSPACE.COM/JESSICALOWNDES
39	RE-ENTRY	1	MEY TAL COHEN	WWW.MYSPACE.COM/DEWATERPRIEST
40	RE-ENTRY	1	CAROLINE COSTA	WWW.MYSPACE.COM/CAROLINECOSTA
41	48	8	SKREAM	WWW.MYSPACE.COM/SKREAMUK
42	NEW	1	MAYA JANE COLES	WWW.MYSPACE.COM/MAYAJANECOLES
43	RE-ENTRY	1	FELGUK	WWW.MYSPACE.COM/FELGUK
44	RE-ENTRY	1	JOTA QUEST	WWW.MYSPACE.COM/JOTAQUEST
45	43	50	HADDOUKENI	WWW.MYSPACE.COM/HADDOUKENI
46	RE-ENTRY	1	DON TETTO	WWW.MYSPACE.COM/DONTETTO
47	RE-ENTRY	1	HEFFRON DRIVE	WWW.MYSPACE.COM/HEFFRONDRIVE
48	33	26	NETSKY	WWW.MYSPACE.COM/NETSKYMUSIC
49	47	5	ENJAMBRE	WWW.MYSPACE.COM/ENJAMBRE
50	6	63	YANN TIERSEN	WWW.MYSPACE.COM/YANNTIERSENINPROGRESS

English dubstep DJ Benga bangs his way to a No. 2 **Uncharted** re-entry after releasing "Hiltman," a track produced to promote an upcoming videogame bearing the same name. It received more than 22,000 plays on his SoundCloud page.



SOCIAL 50™				NEXT BIG SOUND™
DATA PROVIDED BY				SOUNDCLOUD
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ARTIST
1	2	54	#1 ONE DIRECTION	SYCO/COLUMBIA
2	3	104	RHIANNA	SRP/DEF JAM/IDJMG
3	1	104	JUSTIN BIEBER	SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
4	6	15	PSY	YG/SCHOOLBOY/REPUBLIC
5	4	104	TAYLOR SWIFT	BIG MACHINE
6	14	103	EMINEM	WE:SHAD/AFTERMATH/INTERSCOPE
7	7	104	KATY PERRY	CAPITOL
8	11	50	ALICIA KEYS	RCA
9	9	94	ADELE	XL/COLUMBIA
10	8	104	LADY GAGA	STREAMLINE/KONIVIVE/INTERSCOPE
11	10	33	BRUNO MARS	ELEKTRA
12	5	102	SELENA GOMEZ	HOLLYWOOD
13	12	90	JENNIFER LOPEZ	ISLAND/IDJMG
14	15	102	PITBULL	M35.FAMOUS ARTIST/POLD GROUNDS/SONY MUSIC LATIN/RCA
15	13	104	SHAKIRA	SONY MUSIC LATIN/EPIC
16	21	104	DAVID GUETTA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
17	23	104	LINKIN PARK	MACHINE SHOP/WARNER BROS.
18	22	22	CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE
19	25	94	MICHAEL JACKSON	MLJ/EPIC
20	17	104	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
21	16	101	BRITNEY SPEARS	RCA
22	18	103	BEYONCE	PARKWOOD/COLUMBIA
23	26	43	MAROON 5	A&M/OCTONE
24	27	102	CHRIS BROWN	RCA
25	24	101	AVRIL LAVIGNE	EPIC
26	19	103	LIL WAYNE	CASH MONEY/REPUBLIC
27	20	33	MILEY CYRUS	HOLLYWOOD
28	28	94	DEMI LOVATO	HOLLYWOOD
29	29	19	LANA DEL REY	POLYDOR/INTERSCOPE
30	30	7	CHRISTINA AGUILERA	RCA
31	31	92	USHER	RCA
32	33	68	PINK	RCA
33	37	100	COLDPLAY	CAPITOL
34	34	80	LMFAO	PARTY ROCK/WILLAM/CHERRYTREE/INTERSCOPE
35	32	100	WIZ KHALIFA	ROSTIN/ATLANTIC
36	35	92	SNOOP DOGG	DOGGYSTYLE/PRIORY/CAPITOL
37	36	72	SKRILLEX	BIG BEAT/WSLA/ATLANTIC
38	39	38	FLO RIDA	POE BOY/ATLANTIC
39	41	3	RITA ORA	ROC NATION/COLUMBIA
40	42	96	THE BLACK EYED PEAS	INTERSCOPE
41	40	93	50 CENT	SHAD/AFTERMATH/INTERSCOPE
42	38	54	BOB MARLEY	TUFF GONG/ISLAND/UMG
43	43	22	THE BEATLES	APPLE/CAPITOL
44	47	61	GREEN DAY	REPRISE/WARNER BROS.
45	46	100	DRAKE	YOUNG MONEY/CASH MONEY/REPUBLIC
46	44	2	2PAC	DEBAT/ROW
47	45	3	ED SHEERAN	ELEKTRA
48	50	5	THE WANTED	GLOBAL TALENT/MERCURY/IDJMG
49	NEW	1	SWEDISH HOUSE MAFIA	ASTRALWERKS/CAPITOL
50	49	7	NE-YO	MOTOWN/IDJMG

Rihanna climbs 3-2 on the **Social 50** as her highly publicized 777 tour kept her fan base engaged with the help of the 150 journalists blogging and tweeting on the plane with her. She received a 15% increase in reactions on Facebook during the week.



ON-DEMAND SONGS				nielsen
DATA COMPILED BY				BDS
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	6	#1 DIAMONDS	RHIANNA SRP/DEF JAM/IDJMG
2	2	6	DIE YOUNG	KESHA KEMOSABER/CA
3	3	10	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
4	4	15	ONE MORE NIGHT	MAROON 5 A&M/OCTONE/INTERSCOPE
5	7	19	HO HEY	THE LUMINEERS DUALTONE
6	5	37	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
7	6	6	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE/REPUBLIC
8	8	14	IT'S TIME	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
9	9	5	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
10	11	9	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
11	15	4	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA/ATLANTIC
12	10	8	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
13	13	25	TOO CLOSE	ALEX CLARK/REPUBLIC
14	12	18	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
15	17	7	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTOWN/IDJMG
16	16	30	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D. ROC-A-FELLA/DEF JAM/IDJMG
17	24	5	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
18	14	37	LIGHTS	ELI GORING CHERRYTREE/INTERSCOPE
19	18	13	DON'T WAKE ME UP	CHRIS BROWN RCA
20	19	37	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
21	22	18	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
22	21	37	SOMEBODY THAT I USED TO KNOW	GOTYE FEAT. KIMBRA SAMPLES 'N' TROVENS/FAIRFAX/REPUBLIC
23	20	20	WHISTLE	FLO RIDA POE BOY/ATLANTIC
24	29	3	I CRY	FLO RIDA POE BOY/ATLANTIC
25	23	37	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
26	26	32	SAIL	AWOLNATION RED BULL
27	RE-ENTRY	1	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO/COLUMBIA
28	34	4	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL
29	25	30	LITTLE TALKS	OF MONSTERS AND MEN REPUBLIC
30	36	11	RADIOACTIVE	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
31	33	14	HOME	PHILIP PHILLIPS 19/INTERSCOPE
32	37	5	THE A TEAM	ED SHEERAN ELEKTRA/ATLANTIC
33	40	3	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABER/COLUMBIA
34	27	30	PAYPHONE	MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
35	28	27	TITANUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
36	32	25	EVERYBODY TALKS	NEON TREES MERCURY/IDJMG
37	30	17	GOOD TIME	OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
38	31	25	NO LIE	2 CHAINZ DEF. DRAKE DEF JAM/IDJMG
39	38	13	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/WMN
40	42	7	ADORN	MIGUEL BY STORM/BLACK ICE/RCA
41	35	8	BABEL	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
42	39	10	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
43	43	37	MIDNIGHT CITY	M83 M83/MUTE/CAPITOL
44	48	2	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
45	44	3	CRUISE	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
46	41	31	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
47	47	15	BLOW ME (ONE LAST KISS)	PINK RCA
48	45	7	MADNESS	MUSE HELIUM-3/WARNER BROS.
49	46	33	FEEL SO CLOSE	CALVIN HARRIS ULTRA
50	NEW	1	YOUR BODY	CHRISTINA AGUILERA RCA

One Direction's "Live While We're Young" re-enters at No. 27 on **On-Demand Songs**, carried by a 59% increase in streams generated by the release of the group's second album, *Take Me Home* (see story, page 38).



YOUTUBE				YouTube
The most popular songs on YouTube.				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	15	#1 GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
2	2	4	DIAMONDS	RHIANNA SRP/DEF JAM/IDJMG
3	3	3	OPPA IS GANGNAM STYLE	PSY FEAT. HYUNA YG
4	4	1	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
5	2	9	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE
6	3	15	ONE MORE NIGHT	MAROON 5 A&M/OCTONE/INTERSCOPE
7	4	34	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
8	5	8	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO/COLUMBIA
9	1	1	WE ARE THE PARTY	THE EX-GIRLFRIENDS THE EX-GIRLFRIENDS
10	2	2	LITTLE THINGS	ONE DIRECTION SYCO/COLUMBIA
11	6	8	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
12	1	1	IT'S THANKSGIVING	NICKIE LASKEROW PATRICE WILSON
13	7	36	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA
14	1	1	DIE YOUNG	KESHA KEMOSABER/CA
15	1	1	SKYFALL	ADELE XL/COLUMBIA

MYSPACE SONGS				myspace music
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	14	#1 ONE MORE NIGHT	MAROON 5 A&M/OCTONE/INTERSCOPE
2	2	1	DIAMONDS	RHIANNA SRP/DEF JAM/IDJMG
3	2	6	DIE YOUNG	KESHA KEMOSABER/CA
4	3	6	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE/REPUBLIC
5	5	6	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTOWN/IDJMG
6	8	50	WE FOUND LOVE	RHIANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
7	4	12	DON'T WAKE ME UP	CHRIS BROWN RCA
8	6	15	TOO CLOSE	ALEX CLARK/REPUBLIC
9	7	13	BLOWN AWAY	CARL UNDERWOOD 19/ARISTA/NASHVILLE
10	12	80	ROLLING IN THE DEEP	ADELE XL/COLUMBIA
11	13	69	SOMEONE LIKE YOU	ADELE XL/COLUMBIA
12	11	69	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
13	14	62	SET FIRE TO THE RAIN	ADELE XL/COLUMBIA
14	9	15	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
15	49	43	SEXY AND I KNOW I AM	LUFXO FEAT. PATTY ROCK/WILLAM/CHERRYTREE/INTERSCOPE

NEXT BIG SOUND™		NEXT BIG SOUND™
THIS WEEK	ARTIST	
1	WORK DRUGS	
2	SUPERLITO	
3	M-NUS	
4	ADVENTURE CLUB	
5	TOM SWOON	
6	FABRICIO PEÇANHA	
7	FAMILY OF THE YEAR	
8	CASSADEE POPE	
9	GLASS CLOUD	
10	TOM ODELL	
11	HARD ROCK SOFA & SQUIRE	
12	SAM AND THE WOMP	
13	WALDEN	
14	ED RUSH	
15	SASHA BENNY ERIK	

UNCHARTED: A listing of the two 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 online aggregator Next Big Sound, including YouTube, Facebook, Twitter, Last.fm, Line and Wikipedia, among others. In order to appear on Uncharted, acts must be registered Myspace artists and have not appeared on any of the major Billboard charts (more than 80 overall). SOCIAL 50: A ranking of the most active artists on

HEATSEEKERS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
1	5	3	#1 GREATEST GAIMER KATHERINE JENKINS REPRISE 532525/WARNER BROS. (12.98)	This Is Christmas	
2	2	27	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 017615 EX/BMLG (4.98)	It's Just What We Do (EP)	
3	HOT SHOT REBUT		STEPHEN LYNCH WHAT ARE RECORDS? 81072 (13.98)	Lion	
4	7	90	VOLBEAT VERTIGO 016814/REPUBLIC (13.98)	Beyond Hell/Above Heaven	
5	9	9	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC 531756*/AG (12.98)	An Awesome Wave	
6	NEW		ANTHONY DAVID PURPOSE 2419/EONE (17.98)	Love Out Loud	
7	NEW		AFFIANCE BULLET TOOTH 026 (9.98)	The Campaign	
8	35	2	GIN WIGMORE MERCURY DIGITAL EX/DJMG (4.98)	Man Like That (EP)	
9	NEW		GUIDED BY VOICES GDU 271 (14.98)	The Bears For Lunch	
10	25	3	THE LAURIE BERKNER BAND TWO TOMATOES 23410/RAZOR & TIE (12.98)	A Laurie Berkner Christmas	
11	11	85	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart	
12	3	5	LIANNE LA HAVAS NONESUCH 531818/WARNER BROS. (12.98)	Is Your Love Big Enough?	
13	NEW		ROC MARCIANO DECDN 168 (12.98)	Reloaded	
14	NEW		AUSTIN STONE AUSTIN STONE WORSHIP 002 EX (9.98)	A Day Of Glory (Songs For Christmas)	
15	40	2	JENNY OAKS BAKER SHADOW MOUNTAIN 5082348 (16.98)	Noel: Carols Of Christmas Past	
16	13	10	DELTA RAE SIRE 531391/WARNER BROS. (13.98)	Carry The Fire	
17	20	6	LORD HURDON IAMSOUND 059* (11.98)	Lonesome Dreams	
18	15	2	TIG NOTARO SECRETLY CANADIAN DIGITAL EX (4.98)	Live (EP)	
19	24	31	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom	
20	14	3	JONATHAN & CHARLOTTE SYCO 40257/COLUMBIA (14.98)	Together	
21	12	7	IRIS DEMENT FLARIELLA 1005* (15.98)	Sing The Delta	
22	26	4	TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Skyworld	
23	RE-ENTRY		JESSE & JOY WARNER LATINA 529227 (13.98)	Con Quien Se Queda El Perro?	
24	NEW		LARRY CALLAHAN & SELECTED OF GOD SING 2 PRAISE 009 (11.98)	The Evolution II	
25	NEW		FORGETTERS TOD SMALL TO FAIL 02* (13.98)	Forgetters	

4
 The Danish rock band celebrates its fourth top 10 single on the Active Rock chart as "Heaven Nor Hell" climbs T1-10 in its 13th week on the tally.



17
 After a profile on NPR's "World Cafe" (Nov. 13), the album secures a 3% gain and its third straight weekly sales increase.



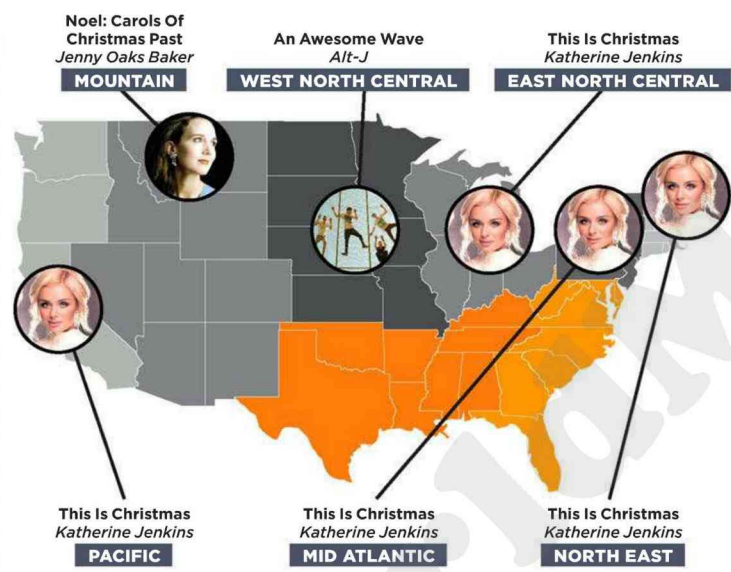
34
 The singer has been a model of consistency, selling about 1,000 copies weekly since August. Rollicking single "Sleep" is in its 12th week on Triple A, moving 21-22 after earlier peaking at No. 19.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	GENRE
26	27	21	PASSENGER BLACK CROW 30965/NETTWERK (12.98)	All The Little Lights	
27	21	3	CHRIS MANN FAIRCRAFT 017644/REPUBLIC (14.98)	Roads	
28	NEW		PAUL MCDONALD AND NIKKI REED ENZO AND IRA DIGITAL EX (5.98)	The Best Part (EP)	
29	6	2	GRAVEYARD NUCLEAR BLAST 2983 (15.98)	Lights Out	
30	23	4	TITUS ANDRONICUS XL 578* (14.98)	Local Business	
31	27	11	THOMAS RHETT VALORY DIGITAL EX/BMLG (5.98)	Thomas Rhett (EP)	
32	19	3	CODY CHESNUTT VIBRATION VINEYARD 002 (14.98)	Landing On A Hundred	
33	47	3	KATHERINE JENKINS DECCA 017419 (7.98)	My Christmas	
34	30	16	ALLEN STONE STICKY STONES 0161*/ATO (11.98)	Allen Stone	
35	34	57	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA (9.98)	Welcome Reality	
36	RE-ENTRY		JASON GRAY CENTRICITY 91159/EMI CMG (10.98)	A Way To See In The Dark	
37	NEW		CHRIS MANN FAIRCRAFT 017323 EX/REPUBLIC (5.98 00123202)	Home For Christmas (EP)	
38	8	2	BEN HOWARD UNIVERSAL ISLAND DIGITAL EX/REPUBLIC (3.98)	Burgh Island (EP)	
39	NEW		MAJOR LEAGUE NO SLEEP 082 (12.98)	Hard Feelings	
40	4	2	KILL THE NOISE OWSIA DIGITAL EX (6.98)	Black Magic (EP)	
41	16	2	NORTH POINT NORTH POINT 58812/EMI CMG (11.98)	Live: Here + Now	
42	43	22	DIE ANTWOOD ZEF RECORDZ 70312*/DOWNTOWN (13.98)	TenSion	
43	NEW		BERES HAMMOND HARMONY HOUSE 1984/VP (18.98)	One Love, One Life	
44	RE-ENTRY		SHOVELS AND ROPE SHRIMP 1619*/DUALTONE (12.98)	O' Be Joyful	
45	RE-ENTRY		FATHER JOHN MISTY SUB POP 970* (13.98)	Fear Fun	
46	36	4	STEVE HACKETT WOLFWORK/INSIDE OUT 624/CENTURY MEDIA (14.98)	Genesis Revisited II	
47	37	4	PAUL BANKS MATADOR 979* (14.98*)	Banks	
48	RE-ENTRY		REND COLLECTIVE EXPERIMENT KINGSWAY 23275/EMI CMG (11.98)	Homemade Worship By Handmade People	
49	46	69	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
50	32	4	PIG DESTROYER RELAPSE 7127* (13.98)	Book Burner	

HEATSEEKERS SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	11	#1 HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK		
2	4	4	F**KIN PROBLEMS KAMP ROCKY FEAT. DRAKE, Z CHAIN & KENDRICK LAMAR AS/4P WORLDWIDE/POLO GROUNDS/RCA		
3	3	14	DID IT FOR THE GIRL GREG GATES REPUBLIC NASHVILLE		
4	6	4	WICKED GAMES THE WEEKND XO/REPUBLIC		
5	8	14	READY OR NOT BRIDGET MENDLER HOLLYWOOD		
6	5	17	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA		
7	7	7	YOUNG & GETTIN' IT MEEK MILL FEATURING KIRKO BANGZ MAYBACH/WARNER BROS.		
8	9	8	R.I.P. RITA ORA FEATURING TIMMY TEMPLAN ROC NATION/COLUMBIA		
9	10	11	CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVILLE		
10	12	5	MERRY GO 'ROUND KACEY MUSGRAVES MERCURY		
11	11	7	BEER WITH JESUS THOMAS RHETT VALORY		
12	14	9	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.		
13	15	17	I DON'T LIKE CHIEF KEEF FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE		
14	16	20	10,000 REASONS (BLESS THE LORD) MATT BEZMAN SU5TEPS/SPARROW/EMI CMG		
15	20	2	WHO BOOTY JOHN HEART FEATURING IAMSU COOL KID CARLEPIC		
16	17	10	ALGO ME GUSTA DE TI WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN MACHETE/UMLE		
17	21	5	MISSIN' YOU CRAZY JON PARDI EMI NASHVILLE		
18	RE-ENTRY		VIDEO GAMES LANA DEL REY POLYDOR/STRANGER/INTERSCOPE		
19	18	5	REDEEMED BIG DADDY WEARE FERVENT/WORD-CURB		
20	23	3	KILL YOUR HEROES ANWILNATION RED BULL		
21	RE-ENTRY		COUGH SYRUP YOUNG THE GIANT ROADRUNNER/RRP		
22	RE-ENTRY		ANNA SUN WALK THE MOON RCA		
23	25	22	PROMISES NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE		
24	NEW		EVERYDAY, BIRTHDAY SWIZZ BEATZ FEAT. CHRIS BROWN & LUDACRIS EVERSET/MONSTER MUSIC/SWIZZ BEATZ		
25	NEW		YOU & I AVANT FEATURING KEKE WYATT MO-BI/CAPITOL		

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Churchill, "Change"
 The pop/rock band's self-produced single—its first Billboard hit—continues to climb, as it jumps 28-25 on Alternative Songs with a 23% gain in detections (according to Nielsen BDS). Leading the charge on the cut is WBOS Boston, with 30 plays last week.



SOUTH CENTRAL

- Austin Stone
A Day Of Glory (Songs For Christmas)
- Florida Georgia Line
It's Just What We Do (EP)
- Katherine Jenkins
This Is Christmas
- Volbeat
Beyond Hell/Above Heaven
- Sean McConnell
Midland
- Los Trileros del Norte
Dime
- Stephen Lynch
Lion
- Thomas Rhett
Thomas Rhett (EP)
- GIN WIGMORE
Man Like That (EP)
- Little Joe & La Familia
Evolution

SOUTH ATLANTIC

- Anthony David
Love Out Loud
- Katherine Jenkins
This Is Christmas
- Florida Georgia Line
It's Just What We Do (EP)
- Ricardo Montaner
Viajero Frecuente
- Stephen Lynch
Lion
- Pedro Capo
Pedro Capo
- Delta Rae
Carry The Fire
- Roc Marciano
Reloaded
- Volbeat
Beyond Hell/Above Heaven
- Lindi Ortega
Cigarettes & Trucks/Steps

THE BILLBOARD HOT 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	#1 (GREATEST GAINER/STREAMING) DIAMONDS STAR GATE, BENNY BLANCO, J. SWIFT, R. B. LEE, M. S. ERIKSEN, T. HERMANSEN	Rihanna IMP/INT: JAY-Z/AMJ	1
2	1	1	ONE MORE NIGHT MAX MARTIN, SHELLBACK, A. LEVINE, SHELLBACK, S. KOTECHE, MAX MARTIN	Maroon 5 IMP/INT: A&M/OTONE/INTERSCOPE	1
3	3	6	GREATEST GAINER/AIRPLAY DIE YOUNG DR. LUKE, BENNY BLANCO, CIRKUT, K. SEBERT, GOTTWALD, B. LEVIN, N. J. PLESS, H. WALTER	Ke\$ha IMP/INT: KEMDIS/ABE/CA	3
4	6	7	LOCKED OUT OF HEAVEN THE S.M.E.Z, W. STONS, J. BHASKER, E. HANNIEM, R. NOLAN, (BRUNO MARS, PLAWRENCE II, A. LEVINE)	Bruno Mars IMP/INT: ELEKTRA/ATLANTIC	4
5	4	3	SOME NIGHTS J. BHASKER, N. PLESS, A. DOST, J. ANTONOFF, J. BHASKER	Fueled by Ramen IMP/INT: RAMP/RSRP	3
6	8	10	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) STARGATE, REVA, BLACK, S. C. SMITH, G. FURLER, M. S. ERIKSEN, T. HERMANSEN, M. HADFIELD, M. DISA CALA	Ne-Yo IMP/INT: MOTOWN/JMG	6
7	5	2	GANGNAM STYLE P.SY, SAUNG, Y. GUN, HYUNG (J.S. PARK, G. H.YOUI)	PSY IMP/INT: SCHOOLBOY/REPUBLIC	2
8	13	24	HO HEY R. HADLOCK, (W. SCHULTZ, J. FRATES)	The Lumineers IMP/INT: DUATONE	8
9	7	5	WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN, SHELLBACK, D. HUFF, (T. SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift IMP/INT: BIG MACHINE/REPUBLIC	2
10	10	12	I ROY THE S.M.E.Z, S. RYAN, M. S. ERIKSEN, M. HADFIELD, A. SCHWARTZ, J. HADDO, B. RAN, J. LIND, M. PLESS, S. RUSSEL, S. HULL, M. LIND, M. PLESS	Flo Rida IMP/INT: JIVE/RSRP	10
11	9	34	TOP CLOSE DIPLO, SWITCH, A. RECHTSCHAI, (A. CLARE, J. DUGUID)	Alex Clare IMP/INT: REPUBLIC	7
12	14	13	HOME D. PEARSON, (D. PEARSON, G. HOLDEN)	Phillip Phillips IMP/INT: INTERSCOPE	2
13	11	21	DON'T WAKE ME UP M. BASSA, J. BRUNO, S. KOTECHE, (C. M. BROWN, J. L. B. JAMES, A. M. D. HENRY, M. S. ERIKSEN, J. KENNEDY, P. HAMILTON, M. BASSA, S. BASSA)	Justin Bieber IMP/INT: RCA	10
14	12	8	AS LONG AS YOU LOVE ME R. JERKINS, A. LINDAL, (R. JERKINS, A. LINDAL, A. WATHELI, J. BIBBER, S. M. ANDERSON)	Justin Bieber Featuring Big Sean IMP/INT: SCHOOLBOY/RAMOND BRAUN/JASLAND/JMG	6
15	15	16	CLIQUE HIT-BOY, WEST, (C. HOLLIS, S. M. ANDERSON, K. W. O. S. T. CARTER, J. E. FAULTNER, J. I.)	Kanye West, Jay-Z, Big Sean IMP/INT: G.O.D./DEF JAM/JMG	12
16	18	20	CRISIS L. AMO, (B. KELLEY, HUBBARD, J. MOLI, C. RICE, J. RICE)	Florida Georgia Line IMP/INT: REPUBLIC/NASHVILLE	16
17	17	18	ADORN MIGUEL, (M. J. PIMENTEL)	Miguel IMP/INT: BYSTORM/BLACK JACAR	17
18	16	20	BLOW ME (ONE LAST KISS) G. KURSTIN, (PINK, G. KURSTIN)	P!nk IMP/INT: BIG MACHINE	5
19	20	25	SWIMMING POOLS (DRANK) T. MINUS, (K. DUCKWORTH, T. WILLIAMS)	Kendrick Lamar IMP/INT: TOP DAWG/AFTERMATH/INTERSCOPE	19
20	38	54	BEAUTY AND A BEAT MAX MARTIN, ZEDD, MAX MARTIN, A. ZASLAVSKI, S. KOTECHE, A. T. MARAJ	Justin Bieber Featuring Nicki Minaj IMP/INT: SCHOOLBOY/RAMOND BRAUN/JASLAND/JMG	20
21	33	56	GREATEST GAINER/DIGITAL SKYFALL P. WORTH, (A. ADKINS, PEPY WORTH)	Adele IMP/INT: XL/COLUMBIA	8
22	23	31	IT'S TIME B. DARRIN, (IMAGINE DRAGONS), (D. REYNOLDS, W. SERMON, M. MCKEE)	Imagine Dragons IMP/INT: KIDINA KORN/INTERSCOPE	22
23	19	21	GOOD TIME A. YOUNG, (A. YOUNG, M. THESSEN, B. LEE)	Owl City & Carly Rae Jepsen IMP/INT: 604/SCHOOLBOY/INTERSCOPE/REPUBLIC	8
24	22	26	EVERYBODY TALKS J. MELDA, (JOHNSON, T. GLENN, T. PAGNOTTA)	Neon Trees IMP/INT: MERCURY/IDJMG	6
25	25	19	THE A TEAM J. GOSLING, E. SHEERAN, (E. SHEERAN)	Ed Sheeran IMP/INT: ELEKTRA/ATLANTIC	25
26	46	59	VA VA VOOM DR. LUKE, KODOL, (K. J. O. T. MARAJ, J. GOTTWALD, A. GRIGG, MAX MARTIN, H. WALTER)	Nicki Minaj IMP/INT: YOUNG MONEY/CASH MONEY/REPUBLIC	26
27	19	48	LIGHTS K. STANARD, A. HOWES, (E. GOULDING, R. STANNARD, A. HOWES)	Ellie Goulding IMP/INT: CHERRY TREES/INTERSCOPE	3
28	24	24	50 WAYS TO SAY GOODBYE ESPIONAGE, (P. T. M. NAHMAN, J. LIND, A. B. J. K. LIND)	Train IMP/INT: COLUMBIA	20
29	28	22	GIRL ON FIRE ALICIA KEYS, J. BHASKER, S. REMI, (ALICIA KEYS, J. BHASKER, S. REMI, W. SQUIER)	Alicia Keys Featuring Nicki Minaj IMP/INT: RCA	22
30	36	38	I WILL WAIT M. DRAWS, (MUMFORD & SONS)	Mumford & Sons IMP/INT: GENTLEMAN OF THE ROAD/RED/LASSNOTA	23
31	27	38	CALL ME MAYBE J. RAMSAY, (J. RAMSAY, C. J. JEPSEN, T. CROWE)	Carly Rae Jepsen IMP/INT: 604/SCHOOLBOY/INTERSCOPE	6
32	35	42	BANDZ A MAKE HER DANCE D. L. WILKINS, (D. L. WILKINS, A. D. STINDO, C. CARTER, T. EPPS)	Nicki Minaj IMP/INT: KEMDIS/ABE/CA	32
33	48	57	DON'T YOU WORRY CHILD A. WELLS, S. INGRESSO, S. ANGELLO, (J. MARTIN, M. ZITRON, A. WELLS, S. INGRESSO, S. ANGELLO)	Swedish House Mafia Feat. John Martin IMP/INT: A&M/OTONE/INTERSCOPE	33
34	31	29	KISS TOMORROW GOODBYE J. STEVENS, (L. BRUNO, J. STEVENS, M. CANALLY)	Luke Bryan IMP/INT: CAPITOL/NASHVILLE	29
35	43	44	THINKIN BOUT YOU FOCEAN, S. TAYLOR, (FOCEAN, S. TAYLOR)	Frank Ocean IMP/INT: DEF JAM/JMG	35
36	29	32	SOMEBODY THAT I USED TO KNOW W. DE BACKER, (W. DE BACKER, B. BONFA)	Gotye Featuring Kimbra IMP/INT: SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	16
37	32	38	WANTED D. HUFF, HAYES, (T. VERGES, H. HAYES)	Hunter Hayes IMP/INT: ATLANTIC/NASHVILLE/WAIN	16
38	30	27	WHISTLE D. G. LASS, (D. G. LASS, T. D. LILLARD, B. S. ISAAC, C. M. MOBLEY, J. FRANKS, D. E. GLASS, M. KILLIAN)	Flo Rida IMP/INT: JIVE/RSRP	2
39	25	21	BLOWN AWAY M. BRIGHT, (L. KEAR, C. TOMPKINS)	Carrie Underwood IMP/INT: 1943/ASISTA/NASHVILLE	20
40	45	50	FEEL AGAIN R. B. TEDDER, N. ZANCANELLA, B. KUTZLE, (R. B. TEDDER, B. KUTZLE, D. BROWN, N. ZANCANELLA)	OneRepublic IMP/INT: MUSE/VEVY/INTERSCOPE	40
41	HOT SHOT DEBUT	1	LITTLE THINGS J. GOSLING, (E. SHEERAN, P. VEVA)	One Direction IMP/INT: SYCO/COLUMBIA	41
42	55	66	THRIFT SHOP R. LEWIS, (B. HARGETY, R. LEWIS)	Macklemore & Ryan Lewis Featuring Wanz IMP/INT: MACKLEMORE/ADA	42
43	37	37	FINALLY FOUND YOU S. FURY & M. S. ERIKSEN, (L. WITTELL, S. A. WISNER, E. M. GIESIUS, J. JUDRIN, F. G. H. G. FLEISS, S. P. M. J. CHRESCO)	Enrique Iglesias Featuring Sammy Adams IMP/INT: REPUBLIC	24
44	40	15	DO THAT H. E. OF THE AMAZON, (K. CHARBOURCH, W. L. ROBERTS, T. A. GRAHAM, J. L. WOODS, J. CAMPBELL)	French Montana Featuring Rick Ross, Drake, Lil Wayne IMP/INT: BAD BOY/INTERSCOPE	36
45	34	27	LEAD TO LOVE J. JACOBS, M. MCCLELLER, (B. BRICE, M. MONTANA, J. OZIER, B. GLOVER)	Lee Brice IMP/INT: CUBB	27
46	39	34	PAYPHONE BENNY BLANCO, SHELLBACK, A. LEVINE, B. LEVIN, A. MALIK, D. OMEI, (SHELLBACK, C. J. THOMAZ)	Maroon 5 Featuring Wiz Khalifa IMP/INT: A&M/OTONE/INTERSCOPE	3
47	44	32	TITANIUM D. GUETTA, G. TUNFORTH, (JACK, S. FURLER, D. GUETTA, G. H. TUNFORTH, VAN DE WALLE)	David Guetta Featuring Sia IMP/INT: WHAT A MUSIC/CASTALY/VEVY/RSRP	2
48	41	33	WIDE AWAKE DR. LUKE, CIRKUT, (K. PERRY, L. GOTTWALD, MAX MARTIN, B. MCKEE, H. WALTER)	Katy Perry IMP/INT: CAPITOL	2
49	50	46	HALL OF FAME D. DONOHUE, M. SHEEHAN, J. BARRY, (D. DONOHUE, M. SHEEHAN, W. ADAMS, J. BARRY)	The Script Featuring will.i.am IMP/INT: PHONOGENE/CPC	46
50	69	33	TRY G. KURSTIN, (R. BRICE, B. WEST)	P!nk IMP/INT: RCA	50
51	51	15	THE ONE THAT GOT AWAY J. M. CLAWSON, (D. DAVIDSON, J. OWEN, J. RITCHIE)	Jake Owen IMP/INT: RCA/NASHVILLE	51
52	54	61	NO WORRIES DETAIL, (D. CARTER, N. C. FISHER, B. WILLIAMS, J. A. PREYAN, R. DIAZ)	Lil Wayne Featuring Detail IMP/INT: YOUNG MONEY/CASH MONEY/REPUBLIC	52
53	57	60	COME WAKE ME UP D. HUFF, (R. C. FLATTS, S. MCCONNELL, J. FRANSSON, T. LARSSON, T. LUNDGREN)	Rascal Flatts IMP/INT: BIG MACHINE	53
54	52	47	FASTEST GIRL IN TOWN FUDDLE, C. A. INJAN, (W. W. PRESLEY)	Miranda Lambert IMP/INT: RCA/NASHVILLE	47
55	53	48	BIRTHDAY SONG N. YOUNG, (DIGITAL, K. WEST, B. WHEEZY, (T. EPPS, C. O. WEST, S. C. UVAZE, D. KE, B. WHITEFIELD)	2 Chainz Featuring Kanye West IMP/INT: DEF JAM/JMG	47

3
The song earns the Greatest Gainer/Airplay award for a second consecutive week, pushing 7-5 on Hot 100 Airplay (105 million impressions, up 23%). It claims the same honor for a second straight frame on the Mainstream Top 40 airplay chart, where it jumps 5-2.



8
After topping the Triple A airplay tally for eight weeks beginning in June and crowning Hot Rock Songs and Alternative starting in September, the song reaches the Hot 100's top 10, fueled by across-the-board gains on Hot Digital Songs (8-5), On-Demand Songs (7-5) and Hot 100 Airplay (25-15).

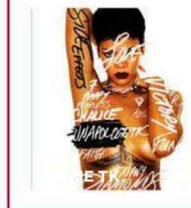
21
Following the first full week after the Nov. 9 opening of the James Bond film, its theme scores Greatest Gainer/Digital honors for a second issue in a row, charging 10-6 on Hot Digital Songs (120,000, up 32%).



67
As parent album *The Twilight Saga: Breaking Dawn: Part 2* begins at No. 1 on Top Rock Albums, the set's only track available a la carte storms Hot Digital Songs at No. 13 with 70,000 downloads sold. Part 1 reached No. 31 on the Hot 100 in February.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
56	60	65	TIL MY LAST DAY J. STOVER, (B. D. MAHER, J. MOORE, J. S. STOVER)	Justin Moore IMP/INT: VALORY	56
57	58	70	ANYTHING COULD HAPPEN D. LIOTTE, E. GOULDING, (E. GOULDING, J. LIOTTE)	Ellie Goulding IMP/INT: CHERRY TREES/INTERSCOPE	57
58	62	64	BEER MONEY B. JAMES, (K. MOORE, B. DALTY, VERGES)	Kip Moore IMP/INT: MCA NASHVILLE	58
59	65	77	EVERY STORM (RUINS OUT OF RAIN) G. ALLEN, G. DROMAN, (G. ALLEN, M. WARRREN, H. LINDSEY)	Gary Allan IMP/INT: MCA NASHVILLE	59
60	64	53	BETTER DIG TWO D. HUFF, (B. CLARK, S. MCANALLY, T. ROSEN)	The Band Perry IMP/INT: REPUBLIC/NASHVILLE	53
61	81	91	DON'T STOP THE PARTY T. J. R. (A. PEREZ, T. ROZDILSKY, G. ARDIA, J. MARTINEZ GOMEZ, W. LYN, F. HIBBERT)	Pitbull Featuring T.J.R. IMP/INT: MR. 305/POLY GROUNDS/RCA	61
62	56	52	2 REASONS T. TAYLOR, (BRIDGE, T. NEVISON, T. TAYLOR, N. MCDOWELL, C. J. HARRIS, JR., M. TIMOTHY, K. STEWART)	Trey Songz Featuring T.I. IMP/INT: KODIAK KORN/INTERSCOPE	43
63	61	63	GOODBYE IN HER EYES K. STEGALL, Z. BROWN, (Z. BROWN, W. DURRETTE, S. LEIGH, J. D. HOPKINS)	Zac Brown Band IMP/INT: ATLANTIC/SOUTHERN GROUND	61
64	63	67	MADNESS MUSE, (M. BELLAMY)	Muse IMP/INT: HELIUM-3/WARNER BROS.	60
65	59	55	TURN ON THE LIGHTS M. KAYE, (M. MAKE-IT, (N. WILBUR, M. L. WILLIAMS, M. MIDLO, BROOKS)	Future IMP/INT: A-1/FREEDOM MUSIC	50
66	67	72	CREEPIN' J. VOICE, (E. CHURCH, M. GREEN)	Chris Brown IMP/INT: EMI NASHVILLE	66
67	NEW	1	A THOUSAND YEARS, PT. 2 NOT LISTED (NOT LISTED)	Christina Perri Featuring Steve Kazee IMP/INT: SUMMIT/CHOP SHOP/ATLANTIC/RRP	67
68	42	39	LIVE WHILE WE'RE YOUNG R. M. C. FALK, (R. YACUB, C. FALK, S. KOTECHE)	One Direction IMP/INT: SYCO/COLUMBIA	3
69	75	81	HOW COUNTRY FEELS D. GEORGE, (V. MCGEE, H. W. MOBLEY, N. THRASHER)	Randy Houser IMP/INT: STONEY CREEK	69
70	79	73	F**KIN PROBLEMS ASAP Rocky Featuring Drake, 2 Chainz & Kendrick Lamar IMP/INT: N. SHEBIB, (R. MARYERS, N. SHEBIB, S. GARRETT, T. A. GRAHAM, T. EPPS, K. DUCKWORTH)	ASAP Rocky IMP/INT: WORLDWIDE/POLY GROUNDS/RCA	70
71	83	87	RADIOACTIVE ALEX O. RINGS, (IMAGINE DRAGONS), (A. GRANT, J. MOSSER)	Imagine Dragons IMP/INT: KIDINA KORN/INTERSCOPE	71
72	68	71	SOUTHERN COMFORT ZONE B. PAISLEY, (B. PAISLEY, E. DUBOIS, J. K. LOVE, A. E.)	Brad Paisley IMP/INT: ARISTA/NASHVILLE	68
73	71	68	BEGIN AGAIN D. HUFF, N. CHAPMAN, T. SWIFT, (T. SWIFT)	Taylor Swift IMP/INT: BIG MACHINE	7
74	96	—	CATCH MY BREATH SOUND COLLECTIVE, (K. CLARKSON, J. HALBERT, E. OLSON)	Kelly Clarkson IMP/INT: RCA	54
75	78	80	DID IT FOR THE GIRL J. FITZGERY, (G. BATES, L. HUTTON, A. CLAWSON)	Greg Bates IMP/INT: REPUBLIC/NASHVILLE	75
76	66	58	TAKE A LITTLE RIDE M. KNOX, (D. W. MCKINNEY, C. MCCORMICK)	Jason Aldean IMP/INT: BROKEN BOW	12
77	73	59	I KNEW YOU WERE TROUBLE MAX MARTIN, SHELLBACK, (T. SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift IMP/INT: BIG MACHINE	3
78	93	—	THE ONLY WAY I KNOW M. KNIG, (D. L. MURPHY, H. HANSLP)	Jason Aldean With Luke Bryan & Eric Church IMP/INT: BROKEN BOW	78
79	74	82	DICED PINEAPPLES CARDIAK, (W. ROBERTS, (C. E. MCCORMICK, D. AKINTIM, M. H. A. GRAHAM)	Rick Ross Featuring Wale & Drake IMP/INT: MAYBACK/SUP-11/SLIDE/DEF JAM/JMG	74
80	95	88	BALL RICO LOPEZ, EARL AND E. (C. J. HARRIS, JR., RICO LOPEZ, E. HOOD, E. GOUDY II, D. CARTER)	T.I. Featuring Lil Wayne IMP/INT: GRAND MUSTEL/ATLANTIC	50
81	91	96	WICKED GAMES D. C. MONTAGNE, (THE WEEKND, (A. TESFAYE, C. MONTAGNE, D. MCKINNEY)	The Weeknd IMP/INT: XO/REPUBLIC	81
82	82	86	EL CERRITO PLACE B. CANON, (IMAGINE DRAGONS), (M. GANTZ)	Kenny Chesney IMP/INT: BLUE CHAIR/COLUMBIA/NASHVILLE	82
83	76	76	POUND THE ALARM REDONE, C. FALK, (R. M. J. MARAJ, N. KHAYAT, F. A. YACUB, B. H. ALI, J. JUNIOR)	Nicki Minaj IMP/INT: YOUNG MONEY/CASH MONEY/REPUBLIC	15
84	84	75	YOUR BODY MAX MARTIN, SHELLBACK, (MAX MARTIN, SHELLBACK, S. KOTECHE, T. AMBER)	Christina Aguilera IMP/INT: RCA	34
85	77	74	PUT IT DOWN S. CRAWFORD, S. GARRETT, (S. CRAWFORD, S. GARRETT, D. ABERNATHY, C. M. BROWN)	Brandy Featuring Chris Brown IMP/INT: CHAMELEON/RCA	65
86	70	62	LOVIN' YOU IS FUN C. CHAMBERLAIN, (J. BEAVERS, B. DIPIERO)	Easton Corbin IMP/INT: MERCURY/NASHVILLE	57
87	80	79	DANCE FOR YOU B. KNOWLES, (C. STANARD, C. STEWART, (B. KNOWLES))	Byoncé IMP/INT: PARKWOOD/AMERICA	78
88	97	—	TORNADO J. VOICE, (N. HEMBY, D. MAID)	Little Big Town IMP/INT: CAPITOL/NASHVILLE	88
89	88	95	DON'T JUDGE ME THE MESSAGERS, (C. M. BROWN, N. WATHELI, MESSINGER, M. PELLIZZERI)	Chris Brown IMP/INT: REPUBLIC	88
90	98	55	READY OR NOT E. KIRIAKOU, (A. GOLDSTEIN, (B. MENDLER, E. KIRIAKOU, E. G. BOGART, A. GOLDSTEIN, T. R. BELL, W. HART)	Bridgit Mendler IMP/INT: HOLLYWOOD	78
91	99	100	ICE S. GARRETT, (DETAIL, (S. GARRETT, N. C. FISHER, R. W. LAND, D. CARTER)	Kelly Rowland Featuring Lil Wayne IMP/INT: REPUBLIC	91
92	NEW	1	JUST A FOOT S. ROSSON, (S. ROSSON, C. KELLY, V. A. HECTOR)	Christina Aguilera With Blake Shelton IMP/INT: RCA	92
93	90	90	TAKE A WALK C. ZANE, (M. ANGELES, (M. GANTZ))	Passion Pit IMP/INT: FRENCHKISS/COLUMBIA	85
94	94	92	POTIC JUSTICE S. BEVILLE, (K. DUCKWORTH, M. MOLINA, A. GRAHAM, J. S. HARRIS, J. JACKSON, T. S. LEWIS)	Kendrick Lamar Featuring Drake IMP/INT: TOP DAWG/AFTERMATH/INTERSCOPE	76
95	NEW	1	KISS YOU C. FALK, (R. M. J. MARAJ, N. KHAYAT, F. A. YACUB, K. LUNDIN, K. FOGEL, M. A. NEDLER)	One Direction IMP/INT: SYCO/COLUMBIA	95
96	92	—	YOUNG & GETTIN' IT JAHIL, BEATS, (R. W. WILLIAMS, J. TUCKER, K. RANDE, V. ROBINSON)	Meek Mill Featuring Kirko Bangz IMP/INT: MAYBACK/WARNER BROS.	92
97	RE-ENTRY	2	SWEET NOTHING C. HARRIS, (C. HARRIS, F. WELCH, K. HARPOON)	Calvin Harris Featuring Florence Welch IMP/INT: DECONSTRUCTION/RYE/ULTRA/RCA/NATION/COLUMBIA	96
98	NEW	1	I'M DIFFERENT K. MUSTARD, (T. EPPS, D. MCFARLANE)	2 Chainz IMP/INT: DEF JAM/JMG	98
99	87	83	DIVE IN T. TAYLOR, (G. BRISSON, (T. NEVISON, T. TAYLOR, N. MCDOWELL, G. BRISSON)	Trey Songz IMP/INT: SONOROUS/ATLANTIC	77
100	RE-ENTRY	2	CELEBRATION SAP, (J. TAYLOR, C. M. BROWN, M. NGUYEN, STEVENSON, D. CARTER, C. J. THOMAZ, J. KING)	Game Featuring Chris Brown, Tyga, Wiz Khalifa & Lil Wayne IMP/INT: DIGICENTSCOPE	82

BETWEEN THE BULLETS
RIHANNA'S DOZEN DOMINATORS



Rihanna registers her 12th Billboard Hot 100 No. 1 as "Diamonds" rises 2-1, tying her with Madonna and the Supremes for the fourth-most leaders in the chart's 54-year history. Only the Beatles (20), Mariah Carey (18) and Michael Jackson (13) have more. "Diamonds" likewise becomes Rihanna's record-extending 12th No. 1 on Hot Digital Songs, where it climbs 3-1 with a 19% increase to 171,000 downloads sold, according to Nielsen SoundScan, and passes 1 million downloads sold to date.

—Gary Trust

HOT 100 AIRPLAY™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	1	17	#1 ONE MORE NIGHT	DIAMONDS	MARION 5 A&M/OCTONE/INTERSCOPE		26	32	10	THE A TEAM	E SHEERAN ELEKTRA/ATLANTIC		
2	4	8	DIAMONDS	KANYE WEST, JAY-Z, BIG SEAN	G.O.D./DEF. JAM/JD/JMG		27	24	15	POP THAT	FRENCH MONTANA BAD BOY/INTERSCOPE		
3	3	14	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/JD/JMG		28	35	16	COME WAKE ME UP	RASCAL FLATTS BIG MACHINE		
4	2	19	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP		29	51	3	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAMOND BRAUN/SLAND/JMG		
5	7	8	DIE YOUNG	KESHA	KEMOSABE/RCA		30	23	26	WIDE AWAKE	KATY PERRY CAPITOL		
6	6	18	TOO CLOSE	ALEX CLARE	REPUBLIC		31	37	8	TIL MY LAST DAY	JUSTIN MOORE VALORY		
7	11	7	LOCKED OUT OF HEAVEN	BRUNO MARS	ELEKTRA/ATLANTIC		32	39	7	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA		
8	8	15	DON'T WAKE ME UP	KENDRICK LAMAR	TOP DAWG/GOODMUSIC/INTERSCOPE		33	36	6	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/GOODMUSIC/INTERSCOPE		
9	5	15	WE ARE NEVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC		34	27	41	SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA SAMPLES 'N' SECONDS/FARFAR/REPUBLIC		
10	10	16	ADORN	MIGUEL	BYSTORM/BLACK ICE/RCA		35	30	8	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA		
11	9	18	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN	SCHOOLBOY/RAMOND BRAUN/SLAND/JMG		36	38	10	BEER MONEY	KIP MOORE MCA NASHVILLE		
12	13	7	I CRY	FLO RIDA	POE BOY/ATLANTIC		37	34	14	50 WAYS TO SAY GOODBYE	TRAIN COLUMBIA		
13	12	20	BLOW ME (ONE LAST KISS)	PINK RCA		38	40	9	FEEL AGAIN	ONEREPUBLIC MOSLEY/INTERSCOPE			
14	14	13	HOME	PHILIP PHILLIPS	19/INTERSCOPE		39	42	7	THINKIN BOUT YOU	FRANK OCEAN DEF. JAM/JD/JMG		
15	25	6	HO HEY	THE LUMINEERS	DUALTONE		40	29	15	HARD TO LOVE	LEE BRICE CUBB		
16	15	20	GOOD TIME	OWEN CITY & CARLY RAE JEPSEN	604/SCHOOLBOY/INTERSCOPE/REPUBLIC		41	22	10	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC		
17	17	12	KISS TOMORROW GOODBYE	LUKE BRYAN	CAPITOL NASHVILLE		42	49	6	GOODBYE IN HER EYES	ZAC BROWN BAND ATLANTIC/SOUTHERN GROUND		
18	20	12	THE ONE THAT GOT AWAY	JAKE OWEN	RCA NASHVILLE		43	47	28	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/STRAWBERRY/CAPITOL		
19	18	9	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN	G.O.D./DEF. JAM/JD/JMG		44	41	34	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE		
20	21	27	EVERYBODY TALKS	NEON TREES	MERCURY/ID/JMG		45	50	8	DID IT FOR THE GIRL	GREG BATES REPUBLIC NASHVILLE		
21	17	30	LIGHTS	ELLIE GOULDING	CHERRYTREE/INTERSCOPE		46	70	2	TRY	PINK RCA		
22	28	7	CRUISE	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE		47	44	16	2 REASONS	TRY SOFICZ FEAT. T.I. SONGBOOK/ATLANTIC		
23	31	4	VA VA VOOM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC		48	43	20	BLOWN AWAY	CARRIE UNDERWOOD 19/ARISTA NASHVILLE		
24	26	17	FASTEST GIRL IN TOWN	MIRANDA LAMBERT	RCA NASHVILLE		49	52	19	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/WMMN		
25	19	11	FINALLY FOUND YOU	ENRIQUE IGLESIAS	FEAT. SAMMY ADAMS	REPUBLIC	50	46	31	PAYPHONE	MARON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE		

HOT DIGITAL SONGS™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT / PROMOTION LABEL	CERT.
1	3	8	#1 DIAMONDS	RIHANNA	SRP/DEF. JAM/JD/JMG		26	28	7	HALL OF FAME	THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC		
2	1	13	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC		27	16	11	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA		
3	2	7	LOCKED OUT OF HEAVEN	BRUNO MARS	ELEKTRA/ATLANTIC		28	23	3	BETTER DIG TWO	THE BAND PERRY REPUBLIC NASHVILLE		
4	4	8	DIE YOUNG	KESHA	KEMOSABE/RCA		29	38	14	THE A-TEAM	E SHEERAN ELEKTRA/ATLANTIC		
5	8	24	HO HEY	THE LUMINEERS	DUALTONE		30	21	20	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAMOND BRAUN/SLAND/JMG		
6	10	7	SKYFALL	ADELE	XL/COLUMBIA		31	24	20	DON'T WAKE ME UP	CHRIS BROWNE RCA		
7	5	20	ONE MORE NIGHT	MARON 5	A&M/OCTONE/INTERSCOPE		32	18	30	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/WMMN		
8	7	7	I CRY	FLO RIDA	POE BOY/ATLANTIC		33	64	3	TRY	PINK RCA		
9	9	22	HOME	PHILIP PHILLIPS	19/INTERSCOPE	2	34	—	1	JUST A FOOL	CHRISTINA AGUILERA FEAT. BLAKE SHELTON RCA		
10	—	1	LITTLE THINGS	ONE DIRECTION	SYCO/COLUMBIA		35	34	12	FEEL AGAIN	ONEREPUBLIC MOSLEY/INTERSCOPE		
11	6	31	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP		36	22	21	BLOWN AWAY	CARRIE UNDERWOOD 19/ARISTA NASHVILLE		
12	11	15	CRUISE	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE		37	33	11	SWIMMING POOLS (DRANK)	KENDRICK LAMAR AFTERMATH/INTERSCOPE		
13	—	1	A THOUSAND YEARS, PT. 2	CHRISTINA PERRI	FEAT. STEVE NAZAR SUMMIT/CHOP SHOP/ATLANTIC/RRP		38	39	4	F**KIN' PROBLEMS	JAY ROOY FEAT. DRAKE, D'AMIAN & KENDRICK LAMAR ASPHER/GOODMUSIC/INTERSCOPE		
14	12	13	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/JD/JMG		39	46	7	EVERY STORM (RUNS OUT OF RAIN)	GARY ALLAN MCA NASHVILLE		
15	26	6	BEAUTY AND A BEAT	JUSTIN BIEBER	FEAT. NICKI MINAJ SCHOOLBOY/RAMOND BRAUN/SLAND/JMG		40	37	36	EVERYBODY TALKS	NEON TREES MERCURY/ID/JMG		
16	13	13	WE ARE NEVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE/REPUBLIC	2	41	45	15	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/CLASSNOTE		
17	14	11	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN	G.O.D./DEF. JAM/JD/JMG		42	27	21	GOOD TIME	OWEN CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC		
18	35	3	VA VA VOOM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC		43	42	39	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE		
19	31	7	THRIFT SHOP	MACKLEMORE & RYAN LEWIS	FEAT. WANZ MACKLEMORE/ADA		44	32	24	HARD TO LOVE	LEE BRICE CUBB		
20	15	5	I KNEW YOU WERE TROUBLE.	TAYLOR SWIFT	BIG MACHINE		45	48	20	BLOW ME (ONE LAST KISS)	PINK RCA		
21	—	32	A THOUSAND YEARS	CHRISTINA PERRI	SUMMIT/CHOP SHOP/ATLANTIC/RRP		46	50	10	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA		
22	29	16	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE		47	52	6	ANYTHING COULD HAPPEN	ELLIE GOULDING CHERRYTREE/INTERSCOPE		
23	40	8	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA	FEAT. JOHN MARTIN ASTRAWALKERS/CAPITOL		48	41	27	WHISTLE	FLO RIDA POE BOY/ATLANTIC		
24	20	35	TOO CLOSE	ALEX CLARE	REPUBLIC		49	—	2	DON'T STOP THE PARTY	PITBULL FEAT. T.I. & M.I. 305/POLO GROUNDS/RCA		
25	19	18	50 WAYS TO SAY GOODBYE	TRAIN	COLUMBIA		50	—	1	SHE'S NOT AFRAID	ONE DIRECTION SYCO/COLUMBIA		

ROCK™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	2	28	#1 HO HEY	THE LUMINEERS	DUALTONE		26	32	10	THE A TEAM	E SHEERAN ELEKTRA/ATLANTIC		
2	3	26	HOME	PHILIP PHILLIPS	19/INTERSCOPE	2	27	24	15	POP THAT	FRENCH MONTANA BAD BOY/INTERSCOPE		
3	1	39	SOME NIGHTS	FUN.	FUELED BY RAMEN/RRP		28	35	16	COME WAKE ME UP	RASCAL FLATTS BIG MACHINE		
4	5	31	IT'S TIME	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE		29	51	3	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAMOND BRAUN/SLAND/JMG		
5	4	18	TOO CLOSE	ALEX CLARE	REPUBLIC		30	23	26	WIDE AWAKE	KATY PERRY CAPITOL		
6	7	27	THE A-TEAM	E SHEERAN	ELEKTRA/ATLANTIC		31	37	8	TIL MY LAST DAY	JUSTIN MOORE VALORY		
7	6	40	EVERYBODY TALKS	ALICIA KEYS	FEAT. NICKI MINAJ	RCA	32	39	7	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA		
8	8	15	I WILL WAIT	MUMFORD & SONS	GENTLEMAN OF THE ROAD/RED/CLASSNOTE		33	36	6	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/GOODMUSIC/INTERSCOPE		
9	9	46	I WON'T GIVE UP	JASON MRAZ	ATLANTIC/RRP		34	27	41	SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA SAMPLES 'N' SECONDS/FARFAR/REPUBLIC		
10	10	42	LITTLE TALKS	OF MONSTERS AND MEN	REPUBLIC		35	30	8	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA		
11	11	13	MADNESS	MUSE	HELIUM-3/WARNER BROS.		36	38	10	BEER MONEY	KIP MOORE MCA NASHVILLE		
12	15	17	RADIOACTIVE	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE		37	34	14	50 WAYS TO SAY GOODBYE	TRAIN COLUMBIA		
13	12	85	SAIL	ANVILATION	RED BULL		38	40	9	FEEL AGAIN	ONEREPUBLIC MOSLEY/INTERSCOPE		
14	13	50	SOMEBODY THAT I USED TO KNOW	GOYTE	FEAT. KIMBRA SAMPLES 'N' SECONDS/FARFAR/REPUBLIC	6	39	42	7	THINKIN BOUT YOU	FRANK OCEAN DEF. JAM/JD/JMG		
15	14	51	WE ARE YOUNG	FUN.	FEAT. JANELLE MONAE	FUELED BY RAMEN/RRP	40	29	15	HARD TO LOVE	LEE BRICE CUBB		

COUNTRY™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	1	23	#1 CRUISE	FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE		26	32	10	THE A TEAM	E SHEERAN ELEKTRA/ATLANTIC		
2	2	13	WE ARE NEVER GETTING BACK TOGETHER	TAYLOR SWIFT	BIG MACHINE		27	24	15	POP THAT	FRENCH MONTANA BAD BOY/INTERSCOPE		
3	3	3	BETTER DIG TWO	THE BAND PERRY	REPUBLIC NASHVILLE		28	35	16	COME WAKE ME UP	RASCAL FLATTS BIG MACHINE		
4	4	34	WANTED	HUNTER HAYES	ATLANTIC/WMMN		29	51	3	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAMOND BRAUN/SLAND/JMG		
5	5	4	BLOWN AWAY	CARRIE UNDERWOOD	19/ARISTA NASHVILLE		30	23	26	WIDE AWAKE	KATY PERRY CAPITOL		
6	6	8	EVERY STORM (RUNS OUT OF RAIN)	GARY ALLAN	MCA NASHVILLE		31	37	8	TIL MY LAST DAY	JUSTIN MOORE VALORY		
7	7	31	HARD TO LOVE	LEE BRICE	CUBB		32	39	7	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA		
8	8	15	KISS TOMORROW GOODBYE	LUKE BRYAN	CAPITOL NASHVILLE		33	36	6	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/GOODMUSIC/INTERSCOPE		
9	9	16	THE ONLY WAY I KNOW	JASON ADEAN	WITH LUKE BRYAN & ERIC CHURCH	BROKEN BOW	34	27	41	SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA SAMPLES 'N' SECONDS/FARFAR/REPUBLIC		
10	11	7	BEGIN AGAIN	TAYLOR SWIFT	BIG MACHINE		35	30	8	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA		
11	15	6	TORNADO	LITTLE BIG TOWN	CAPITOL NASHVILLE		36	38	10	BEER MONEY	KIP MOORE MCA NASHVILLE		
12	10	26	PONTOON	LITTLE BIG TOWN	CAPITOL NASHVILLE		37	34	14	50 WAYS TO SAY GOODBYE	TRAIN COLUMBIA		
13	13	7	GOODBYE IN HER EYES	ZAC BROWN BAND	SOUTHERN GROUND/BIGGER PICTURE		38	40	9	FEEL AGAIN	ONEREPUBLIC MOSLEY/INTERSCOPE		
14	12	6	RED	TAYLOR SWIFT	BIG MACHINE		39	42	7	THINKIN BOUT YOU	FRANK OCEAN DEF. JAM/JD/JMG		
15	14	7	SOUTHERN COMFORT ZONE	BROAD PAISLEY	ARISTA NASHVILLE		40	29	15	HARD TO LOVE	LEE BRICE CUBB		

R&B/HIP-HOP™													
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL	CERT.
1	1	7	#1 DIAMONDS	RIHANNA	SRP/DEF. JAM/JD/JMG		26	28	7	HALL OF FAME	THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC		
2	2	11	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN	G.O.D./DEF. JAM/JD/JMG		27	16	11	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA		
3	4	12	THRIFT SHOP	MACKLEMORE & RYAN LEWIS	FEAT. WANZ MACKLEMORE/ADA		28	23	3	BETTER DIG TWO	THE BAND PERRY REPUBLIC NASHVILLE		
4	3												

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	18	8	1	18	#1 ONE MORE NIGHT	MAROON 5 & M/DC/ONE/INTERSCOPE	
2	5	8	5	2	5	GREATEST GAINER DIE YOUNG	KESHA KEMO/SABER/RC	
3	2	22	3	2	22	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
4	4	23	4	4	23	TOO CLOSE	ALEX CLARE REPUBLIC	
5	3	14	5	3	14	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE/REPUBLIC	
6	8	14	6	8	14	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO M/OTOWN/IDJMG	
7	7	17	7	7	17	DON'T WAKE ME UP	CHRIS BROWN RCA	
8	9	8	8	9	8	DIAMONDS	RIHANNA SRP/DEF JAM/IDJMG	
9	10	7	9	10	7	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA/ATLANTIC	
10	6	19	10	6	19	AS LONG AS YOU LOVE ME	NICKI MINAJ SCHOOLBOY/RAMOND BRAUN/ISLAND/IDJMG	
11	15	8	11	15	8	I CRY	FLO RIDA P/OE BOY/ATLANTIC	
12	16	14	12	16	14	HOME	PHILIP PHILLIPS 19/INTERSCOPE	
13	11	20	13	11	20	BLOW ME (ONE LAST KISS)	PINK RCA	
14	13	21	14	13	21	GOOD TIME	OWI CITY & CARLY RAE JEPSEN 64/SCHOOLBOY/INTERSCOPE/REPUBLIC	
15	12	12	15	12	12	FINALLY FOUND YOU	ENRIQUE LOYOLA FEAT. SAMMY ADAMS REPUBLIC	
16	21	4	16	21	4	VA VA VOOM	NICKI MINAJ/VEVO MONEY/CASH MONEY/REPUBLIC	
17	23	3	17	23	3	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAMOND BRAUN/ISLAND/IDJMG	
18	22	6	18	22	6	HO HEY	THE LUMINEERS DUALTONE	
19	14	10	19	14	10	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC	
20	20	12	20	20	12	THE A TEAM	ED SHEERAN ELEKTRA/ATLANTIC	
21	19	11	21	19	11	FEEL AGAIN	ONE DIRECTION SYCO/COLUMBIA	
22	17	9	22	17	9	LIVE WHILE WE'RE YOUNG	ONE DIRECTION SYCO/COLUMBIA	
23	18	14	23	18	14	50 WAYS TO SAY GOODBYE	TRAIN COLUMBIA	
24	24	6	24	24	6	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN A&M/WEA/REPUBLIC	
25	27	2	25	27	2	TRY	PINK RCA	
26	25	8	26	25	8	HALL OF FAME	THE SCRIPT FEAT. WILL I AM PHONOGENIC/EPIC	
27	26	4	27	26	4	DON'T STOP THE PARTY	PITBULL FEAT. T.I. & M.I.A. 305/PLO GROUND/SIRCA	
28	29	6	28	29	6	ANYTHING COULD HAPPEN	ELLIE Goulding CHERRYTREE/INTERSCOPE	
29	28	7	29	28	7	READY OR NOT	BRIDGIT MENDLER HOLLYWOOD	
30	33	3	30	33	3	CATCH MY BREATH	KELLY CLARKSON 19/RCA	
31	35	5	31	35	5	IT'S TIME	IMAGINE DRAGONS KID/INAKORNER/INTERSCOPE	
32	32	5	32	32	5	OATH	CHER LOYOLA FEAT. BECKY G SYCO/EPIC	
33	37	9	33	37	9	REMEMBER WHEN (PUSH REWIND)	CHRIS WALLACE THINKSAY	
34	38	8	34	38	8	BAD FOR ME	MEGAN & LIZ COLLECTIVE SOUNDS	
35	NEW	NEW	35	NEW	NEW	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA	
36	NEW	NEW	36	NEW	NEW	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/RRP	
37	40	2	37	40	2	THIS KISS	CARLY RAE JEPSEN 64/SCHOOLBOY/INTERSCOPE	
38	36	11	38	36	11	2 REASONS	TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC	
39	NEW	NEW	39	NEW	NEW	GIVE ME YOUR HAND (BEST SONG EVER)	THE READY SET FIRE/DECA/DANCE/WARNER BROS.	
40	NEW	NEW	40	NEW	NEW	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA	

As the format begins to make its annual holiday music makeover, a host of yuletide titles decorate the Adult Contemporary chart. Rod Stewart arrives at No. 18 with "Let It Snow, Let It Snow, Let It Snow." While the carol marks his 42nd AC entry, it's just his third seasonal hit on the survey, following "Baby, It's Cold Outside," featuring Dolly Parton (No. 2, 2004), and "I've Got My Love to Keep Me Warm" (No. 22, 2006).

Also debuting with holiday songs are Barry Manilow, whose "Santa Claus Is Coming to Town" (No. 22) marks his milestone 50th AC hit (see page 41); Train's "Joy to the World" (No. 23); Trans-Siberian Orchestra's "Fireflies" (No. 24); Jordin Sparks' "Do You Hear What I Hear?" (No. 25); and Lady Antebellum's "A Holly Jolly Christmas" (No. 26). Train and Sparks' songs appear on *A Very Special Christmas: 25 Years Bringing Joy to the World*, which rises 143-111 on the Billboard 200.



STEWART

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	31	16	1	31	#1 SOMEBODY THAT I USED TO KNOW	GOYTE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	
2	2	28	3	2	28	PAYPHONE	MAROON 5 & A&M/ONE/INTERSCOPE	
3	3	22	3	3	22	WIDE AWAKE	KATY PERRY CAPITOL	
4	4	41	4	4	41	DRIVE BY	JASON MRAZ ATLANTIC/RRP	
5	5	34	5	5	34	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP	
6	7	25	6	7	25	CALL ME MAYBE	CARLY RAE JEPSEN 64/SCHOOLBOY/INTERSCOPE	
7	6	42	7	6	42	STRONGER (WHAT DOESN'T KILL YOU)	KELLY CLARKSON 19/RCA	
8	8	26	8	8	26	WHAT MAKES YOU BEAUTIFUL	ONE DIRECTION SYCO/COLUMBIA	
9	9	36	9	9	36	ROUMOUR HAS IT	ADELE XL/COLUMBIA	
10	10	14	10	10	14	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE/REPUBLIC	
11	11	7	11	11	7	SKYFALL	ADELE XL/COLUMBIA	
12	13	12	12	13	12	HOME	PHILIP PHILLIPS 19/INTERSCOPE	
13	12	19	13	12	19	BLOW ME (ONE LAST KISS)	PINK RCA	
14	14	9	14	14	9	GOOD TIME	OWI CITY & CARLY RAE JEPSEN 64/SCHOOLBOY/INTERSCOPE/REPUBLIC	
15	16	7	15	16	7	GOOD MORNING BEAUTIFUL	JIM BRONKHORST FEAT. LUKE MCMASTER M/OTOWN/IDJMG	
16	19	10	16	19	10	ONE MORE NIGHT	MAROON 5 & A&M/ONE/INTERSCOPE	
17	17	8	17	17	8	MY OH MY	TRISTAN PRETTYMAN CAPITOL	
18	NEW	NEW	18	NEW	NEW	GREATEST GAINER LET IT SNOW, LET IT SNOW, LET IT SNOW	ROD STEWART VERVE	
19	18	12	19	18	12	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
20	20	16	20	20	16	LIGHTS	ELLIE GOULDING CHERRYTREE/INTERSCOPE	
21	22	15	21	22	15	50 WAYS TO SAY GOODBYE	TRAIN COLUMBIA	
22	NEW	NEW	22	NEW	NEW	SANTA CLAUS IS COMING TO TOWN	BARRY MANILOW ARISTA/LEGACY	
23	NEW	NEW	23	NEW	NEW	JOY TO THE WORLD	TRAIN SPECIAL OLYMPICS/BIG MACHINE	
24	NEW	NEW	24	NEW	NEW	FIREFLIES	TRANS-SIBERIAN ORCHESTRA REPUBLIC	
25	NEW	NEW	25	NEW	NEW	DO YOU HEAR WHAT I HEAR?	JORDIN SPARKS SPECIAL OLYMPICS/BIG MACHINE	

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	17	5	1	17	#1 ONE MORE NIGHT	MAROON 5 & A&M/ONE/INTERSCOPE	
2	3	22	2	3	22	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
3	2	23	3	2	23	HOME	PHILIP PHILLIPS 19/INTERSCOPE	
4	4	22	4	4	22	TOO CLOSE	ALEX CLARE REPUBLIC	
5	5	24	5	5	24	50 WAYS TO SAY GOODBYE	TRAIN COLUMBIA	
6	6	20	6	6	20	BLOW ME (ONE LAST KISS)	PINK RCA	
7	7	14	7	7	14	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE/REPUBLIC	
8	10	7	8	10	7	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA/ATLANTIC	
9	9	12	9	9	12	FEEL AGAIN	ONE DIRECTION M/DC/ONE/INTERSCOPE	
10	8	19	10	8	19	GOOD TIME	OWI CITY & CARLY RAE JEPSEN 64/SCHOOLBOY/INTERSCOPE/REPUBLIC	
11	15	8	11	15	8	GREATEST GAINER HO HEY	THE LUMINEERS DUALTONE	
12	11	30	12	11	30	THE A TEAM	ED SHEERAN ELEKTRA/ATLANTIC	
13	12	18	13	12	18	LITTLE TALKS	OF MONSTERS AND MEN REPUBLIC	
14	16	7	14	16	7	SKYFALL	ADELE XL/COLUMBIA	
15	14	14	15	14	14	HALL OF FAME	THE SCRIPT FEAT. WILL I AM PHONOGENIC/EPIC	
16	17	17	16	17	17	IT'S TIME	IMAGINE DRAGONS KID/INAKORNER/INTERSCOPE	
17	19	5	17	19	5	CATCH MY BREATH	KELLY CLARKSON 19/RCA	
18	20	4	18	20	4	TRY	PINK RCA	
19	18	14	19	18	14	MISS ME	ANDY GRAMMER S-CURVE	
20	21	7	20	21	7	DIE YOUNG	KESHA KEMO/SABER/RC	
21	22	7	21	22	7	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
22	23	13	22	23	13	MY OH MY	TRISTAN PRETTYMAN CAPITOL	
23	24	12	23	24	12	WHAT COULD HAVE BEEN LOVE	AEROSMITH COLUMBIA	
24	28	6	24	28	6	DIAMONDS	RIHANNA SRP/DEF JAM/IDJMG	
25	26	8	25	26	8	BETWEEN THE RAINDROPS	LIFESHOUSE FEAT. NATASHA BEDINGFIELD GEFEN/INTERSCOPE	

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	29	7	1	29	#1 SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
2	2	31	3	2	31	HO HEY	THE LUMINEERS DUALTONE	
3	2	27	3	2	27	TOO CLOSE	ALEX CLARE REPUBLIC	
4	4	9	4	4	9	HOME	PHILIP PHILLIPS 19/INTERSCOPE	
5	5	37	5	5	37	IT'S TIME	IMAGINE DRAGONS KID/INAKORNER/INTERSCOPE	
6	6	14	6	6	14	THE A TEAM	ED SHEERAN ELEKTRA/ATLANTIC	
7	7	15	7	7	15	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
8	8	13	8	8	13	MADNESS	MUSE HELIUM-3/WARNER BROS.	
9	9	8	9	9	8	RADIOACTIVE	IMAGINE DRAGONS KID/INAKORNER/INTERSCOPE	
10	10	25	10	10	25	TAKE A WALK	PASSION PIT FRENCH/KISS/COLUMBIA	
11	11	7	11	11	7	BABEL	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
12	12	15	12	12	15	STUBBORN LOVE	THE LUMINEERS DUALTONE	
13	12	19	13	12	19	LITTLE BLACK SUBMARINES	THE BLACK KEYS NONESUCH/WARNER BROS.	
14	14	14	14	14	14	CHALK OUTLINE	THREE DAYS GRACE RCA	
15	13	26	15	13	26	CARRY ON	FUN. FUELED BY RAMEN/RRP	
16	16	21	16	16	21	MOUNTAIN SOUND	OF MONSTERS AND MEN REPUBLIC	
17	17	20	17	17	20	DEMONS	IMAGINE DRAGONS KID/INAKORNER/INTERSCOPE	
18	16	7	18	16	7	WHISPERS IN THE DARK	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
19	17	13	19	17	13	LOST IN THE ECHO	LINKIN PARK MACHINE SHOP/WARNER BROS.	
20	19	22	20	19	22	KILL YOUR HEROES	AMOLINATION RED BULL	
21	30	8	21	30	8	BEEN AWAY TOO LONG	GREEN DAY REPRISE/WARNER BROS.	
22	HOT SHOT DEBUT	NEW	22	HOT SHOT DEBUT	NEW	COLA	LANA DEL REY POLYDOR/INTERSCOPE	
23	26	7	23	26	7	ON TOP OF THE WORLD	IMAGINE DRAGONS KID/INAKORNER/INTERSCOPE	
24	27	7	24	27	7	FLOWERS IN YOUR HAIR	THE LUMINEERS DUALTONE	
25	25	13	25	25	13	TROJANS	HLAND GENIUS FROGS HEAD/WARNER BROS.	
26	22	7	26	22	7	ATLANTIC ROAD	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
27	24	7	27	24	7	GHOSTS THAT WE KNEW	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
28	23	7	28	23	7	LOVER OF THE LIGHT	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
29	NEW	NEW	29	NEW	NEW	AMERICAN	LANA DEL REY POLYDOR/INTERSCOPE	
30	29	14	30	29	14	WE COME RUNNING	YOUNGBLOOD HAWK REPUBLIC	
31	42	7	31	42	7	RISE	LANA DEL REY POLYDOR/INTERSCOPE	
32	28	19	32	28	19	I MISS THE MISERY	HALESTORM ATLANTIC	
33	RE-ENTRY	RE-ENTRY	33	RE-ENTRY	RE-ENTRY	CARRY ON	AVENGED SEVENFOLD WARNER BROS.	
34	31	7	34	31	7	LOVER'S EYES	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
35	RE-ENTRY	RE-ENTRY	35	RE-ENTRY	RE-ENTRY	SPECTRUM (SAY MY NAME)	FLORENCE & THE MACHINE REPUBLIC	
36	32	7	36	32	7	HOPELESS WANDERER	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
37	NEW	NEW	37	NEW	NEW	NATIONAL ANTHEM	LANA DEL REY POLYDOR/INTERSCOPE	
38	34	9	38	34	9	ITCHIN' ON A PHOTOGRAPH	GRUPOLOVE CANVASBACK/ATLANTIC	
39	33	7	39	33	7	BELOW MY FEET	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
40	NEW	NEW	40	NEW	NEW	OFF TO THE RACES	LANA DEL REY POLYDOR/INTERSCOPE	
41	36	11	41	36	11	ABSOLUTE ZERO	STONE SOUR ROADRUNNER/RRP	
42	43	3	42	43	3	SLOW IT DOWN	THE LUMINEERS DUALTONE	
43	41	4	43	41	4	LEGO HOUSE	ED SHEERAN ELEKTRA/ATLANTIC	
44	NEW	NEW	44	NEW	NEW	GODS & MONSTERS	LANA DEL REY POLYDOR/INTERSCOPE	
45	39	7	45	39	7	MY OH MY	TRISTAN PRETTYMAN CAPITOL	
46	40	11	46	40	11	BLOOD	IN THIS MOMENT CENTURY MEDIA/RED	
47	45	2	47	45	2	CLASSY GIRLS	THE LUMINEERS DUALTONE	
48	38	7	48	38	7	BROKEN CROWN	MUMFORD & SONS GENTLEMAN OF THE	

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CERT.	PEAK POSITION
1	1	14	#1 WE ARE NEVER EVER GETTING BACK TOGETHER 7 WKS MAX MARTIN, SHELLBACK, HUFF (SWIFT, MAX MARTIN, SHELLBACK)	Taylor Swift Ⓢ BIG MACHINE	2	1
2	2	17	CRUISE J.MOI (B. KELLEY, HUBBARD, J.MOI, C. RICE, J. RICE)	Florida Georgia Line Ⓢ REPUBLIC NASHVILLE	2	2
3	4	6	KISS TOMORROW GOODBYE J. STEVENS (S. BRYAN, J. STEVENS, M. MCANALLY)	Luke Bryan Ⓢ CAPITOL NASHVILLE	3	3
4	5	4	WANTED D. HUFF (HAYES, TVERGES, H. HAYES)	Hunter Hayes Ⓢ ATLANTIC	1	1
5	3	23	BLOWN AWAY M. BRIGHT (L. KEAR, C. TOMPKINS)	Carrie Underwood Ⓢ 19/ARISTA NASHVILLE	2	2
6	6	5	HARD TO LOVE K. JACOBS, M. MCCOURE, L. BRICE (B. MONTANA, J. OZIER, B. GLOVER)	Lee Brice Ⓢ CURB	4	4
7	7	8	THE ONE THAT GOT AWAY J.MOI, R. CLAWSON (D. DAVIDSON, J. OWEN, J. RITCHEY)	Jake Owen Ⓢ RCA NASHVILLE	7	7
8	9	11	COME WAKE ME UP D. HUFF, R. FLATTS (S. MCCONNELL, J. FRANSSON, T. LARSSON, T. LUNDGREN)	Rascal Flatts Ⓢ BIG MACHINE	8	8
9	8	7	FASTEST GIRL IN TOWN J. DUBOIS, C. ANKOV, J. WOFF (M. LAMBERT, A. PRESLEY)	Miranda Lambert Ⓢ RCA NASHVILLE	7	7
10	10	15	TIL MY LAST DAY J. STOVER (B. D. MAHER, J. MOORE, J. S. STOVER)	Justin Moore Ⓢ VALORY	10	10
11	12	14	BEER MONEY B. JAMES (K. MOORE, B. DALEY, TVERGES)	Kip Moore Ⓢ MCA NASHVILLE	11	11
12	14	19	EVERY STORM (RUNS OUT OF RAIN) G. ALLAN (G. DROMAN, G. ALLAN, M. WARREN, H. LINDSEY)	Gary Allan Ⓢ MCA NASHVILLE	12	12
13	13	3	GREATEST GAINER/ BETTER DIG TWO STREAMING D. HUFF (B. CLARK, S. MCANALLY, T. ROSEN)	The Band Perry Ⓢ REPUBLIC NASHVILLE	9	9
14	11	13	GOODBYE IN HER EYES Z. STEGALL, Z. BROWN (Z. BROWN, V. DUHRETT, S. LBGH, J. D. HOPKINS)	Zac Brown Band Ⓢ ATLANTIC/SOUTHERN GROUND	11	11
15	16	18	CREPIN' J. JOYCE (S. BRIDCH, M. GREEN)	Eric Church Ⓢ EMN NASHVILLE	13	13
16	20	22	HOW COUNTRY FEELS D. GEORGE (M. GIBBE, H. W. BLOBBIN, J. THRASHER)	Randy Houser Ⓢ STONEY CREEK	16	16
17	17	9	SOUTHERN COMFORT ZONE B. PAISLEY (B. PAISLEY, C. DUBOIS, J. L. LOVEALE)	Brad Paisley Ⓢ ARISTA NASHVILLE	17	17
18	19	16	BEGIN AGAIN D. HUFF, N. CHAPMAN, T. SWIFT (T. SWIFT)	Taylor Swift Ⓢ BIG MACHINE	10	10
19	21	20	DID IT FOR THE GIRL J. RITCHEY (G. BATES, J. HUTTON, R. CLAWSON)	Greg Bates Ⓢ REPUBLIC NASHVILLE	14	14
20	15	10	TAKE A LITTLE RIDE A. KANDIK (D. ALTMAN, R. CLAWSON, J. MCCORMICK)	Jason Aldean Ⓢ BROKEN BOW	1	1
21	25	28	GREATEST GAINER/ THE ONLY WAY I KNOW DIGITAL + AIRPLAY M. ANOK (D. L. MURPHY, B. HAYS/SLIP)	Jason Aldean With Luke Bryan Ⓢ BROKEN BOW	21	21
22	22	23	EL CERRITO PLACE B. CANNON, K. CHESNEY (K. GATTS)	Kenny Chesney Ⓢ BLUE CHAIR/COLUMBIA NASHVILLE	20	20
23	18	12	LOVIN' YOU IS FUN C. CHAMBERLAIN (J. BEAVERS, B. DIPIERO)	Easton Corbin Ⓢ MERCURY	7	7
24	26	30	TORNADO J. JOYCE (N. HEMBY, M. AID)	Little Big Town Ⓢ CAPITOL NASHVILLE	24	24
25	27	14	TIP IT ON BACK B. BEAVERS, L. WOOTEN (T. KENNEDY, R. COPPERMAN, J. M. NITE)	Dierks Bentley Ⓢ CAPITOL NASHVILLE	25	25



TRIO PICKS UP Greatest Gainer/Streaming trophy for a second straight week (up 103%). The song flies 24-20 in its third week on the Nielsen BDS-driven Country Airplay tally (see Billboard.biz), making it the youngest song in that list's top 20.



ALDEAN CLAIMS Greatest Gainer honors for most airplay (up 38%) and digital spikes (28,000, up 51%), while featured act Luke Bryan leads Country Airplay (see Billboard.biz) for a second week with "Kiss Tomorrow Goodbye," his fifth leader on the radio tally.

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	PEAK POSITION
1	1	1	#1 TAYLOR SWIFT BIG MACHINE 3104004/R/BMLG (18.98)	Red		1
2	2	2	JASON ALDEAN BROKEN BOW 5171 (18.98)	Night Train		1
3	3	4	GREATEST GAINER/ LADY ANTEBELLUM AIRPLAY CAPITOL NASHVILLE 04818 (16.98)	On This Winter's Night		3
4	5	11	BLAKE SHELTON WARNER BROS. 532162/WMMN (12.98)	Cheers, It's Christmas	●	4
5	6	9	SCOTTY MCCREERY 19/MERCURY/INTERSCOPE 017583/IGA (14.98)	Christmas With Scotty McCreery		2
6	4	4	LITTLE BIG TOWN CAPITOL NASHVILLE 42728 (16.98)	Tornado		1
7	HOT SHOT DEBUT	1	AARON LEWIS BLUESVILLE 015389 (13.98)	The Road		7
8	10	6	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 89094/SMN (11.98)	Blown Away	■	1
9	8	5	LUKE BRYAN CAPITOL NASHVILLE 70412 (16.98)	Tailgates & Tanlines	■	1
10	9	7	ERIC CHURCH EMI NASHVILLE 94286* (16.98)	Chief	■	1
11	7	3	TOBY KEITH SHOW DOG/UNIVERSAL 017059 (7.98)	Hope On The Rocks		3
12	11	10	HUNTER HAYES ATLANTIC 52890/WMMN (18.98)	Hunter Hayes		4
13	12	19	ZAC BROWN BAND ROADHOUSE/ATLANTIC 53092/AG (18.98)	Uncaged		1
14	15	13	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE 94869/SMN (11.98)	Welcome To The Fishbow	●	1
15	13	13	BRANTLEY GILBERT VALORY 860100/BMLG (14.98)	Halfway To Heaven	●	2
16	17	19	JASON ALDEAN BROKEN BOW 7897 (18.98)	My Kinda Party	■	1
17	18	36	LEE BRICE CURB 79316 (13.98)	Hard 2 Love		2
18	19	17	JAMIE JOHNSON MERCURY 017161*/UMGN (14.98)	Living For A Song: A Tribute to Hank Cochran		3
19	14	14	MIRANDA LAMBERT RCA NASHVILLE 92958/SMN (11.98) ⊕	Four The Record	●	1
20	16	15	BLAKE SHELTON WARNER BROS. 527370/WMMN (18.98)	Red River Blue	●	1
21	NEW	1	THE DEPARTED UNDERGROUND SOUND 478963*/THIRTY TIGERS (12.98)	Adventus		21
22	26	5	ELVIS PRESLEY RCA 45538/LEGACY (9.98)	The Classic Christmas Album		22
23	20	23	KIP MOORE MCA NASHVILLE 016432/UMGN (10.98)	Up All Night		3
24	22	27	RASCAL FLATTS BIG PICTURE 892004/BMLG (13.98)	Changed	●	1
25	21	24	JUSTIN MOORE VALORY JMO2004/BMLG (10.98)	Outlaws Like Me		1

BLUEGRASS ALBUMS™

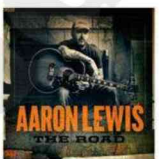
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	PEAK POSITION
1	NEW	1	#1 PUNCH BROTHERS NONESUCH 533294/WARNER BROS.	Ahoy! (EP)		1
2	1	19	OLD CROW MEDICINE SHOW BAND/JAGDAD 99*/THIRTY TIGERS	Carry Me Back		1
3	2	32	TRAMPLED BY TURTLES BAND/JAGDAD 99*/THIRTY TIGERS	Stars And Satellites		1
4	4	40	PUNCH BROTHERS NONESUCH 52977*/WARNER BROS.	Who's Feeling Young Now?		1
5	3	58	YO-YO/M/STUART DUNCAN/EDGAR MEYER/CHRISTIE SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions		1
6	6	2	SLIDAWG IMI 0277/SONOMA	Slidawg's Redneck Christmas		1
7	5	45	DAILEY & VINCENT ROUNDNER 818912/EX/CRACKER BARREL	The Gospel Side Of Dailey & Vincent		1
8	NEW	1	JOE MULLINS & THE RADIO RAMBLERS REBEL 1849	They're Playing My Song		1
9	14	6	VARIOUS ARTISTS ROUNDNER 810638	Foggy Mountain Special: A Bluegrass Tribute To Earl Scruggs		1
10	7	52	THE ISAACS GAITHER 46138/EMI CMG	Why Can't We		1

BETWEEN THE BULLETS

'ROAD' TO NO. 1

Staid frontman Aaron Lewis posts his second top 10 start on Top Country Albums with *The Road*, which checks in with Hot Shot Debut honors at No. 7 (10,000 sold, according to Nielsen SoundScan), good for a No. 30 bow on the Billboard 200. The new set is Lewis' first full-length solo project, and follows *Town Line*, a five-song EP that opened at No. 1 on the Top Country Albums list on March 19, 2011. The lead single from the new album, "Forever," starts with 7,000 downloads at No. 48 on Country Digital Songs (viewable at billboard.biz/charts).

—Wade Jessen



THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST/IMP/PRINT/PROMOTION LABEL
1	7	1	7			
1	1	7	1	7	#1 DIAMONDS	RIHANNA SRP/DEF JAM/IDJMG
2	2	7	2	7	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
3	3	7	3	7	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
4	4	7	4	7	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
5	5	7	5	7	2 REASONS	TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC
6	6	7	6	7	HEART ATTACK	TREY SONGZ SONGBOOK/ATLANTIC
7	11	5	7	5	WICKED GAMES	THE WEEKND XO/REPUBLIC
8	6	7	8	7	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
9	8	7	9	7	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
10	10	7	10	7	DON'T JUDGE ME	CHRIS BROWN RCA
11	12	7	11	7	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
12	9	7	12	7	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
13	14	5	13	5	WHO BOOTY	JOHN HEART FEAT. IAMSU COOL KID CARTEL/EPIC
14	NEW				TRUST AND BELIEVE	KEYSHA COLE GEFEN/INTERSCOPE
15	15	7	15	7	ENOUGH OF NO LOVE	KEYSHA COLE FEAT. LIL WAYNE GEFEN/INTERSCOPE
16	18	7	16	7	SORRY	CLARA EPIC
17	19	7	17	7	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
18	16	7	18	7	DIVE	USHER RCA
19	13	7	19	7	LATELY	ANITA BAKER BLUE NOTE/CAPITOL
20	20	6	20	6	DO YOU...	MIGUEL BYSTORM/BLACK ICE/RCA
21	21	7	21	7	COCKINESS (LOVE IT)	RIHANNA FEAT. ASAP ROCKY SRP/DEF JAM/IDJMG
22	17	4	22	4	DON'T MAKE EM LIKE YOU	NE-YO FEAT. WIZ KHALIFA MOTOWN/IDJMG
23	NEW				WHEN A MAN LOVES A WOMAN	TREVIN HUNTE REPUBLIC
24	NEW				HIGH FOR THIS	THE WEEKND XO/REPUBLIC
25	25	2	25	2	MY LOVE IS ALL I HAVE	CHARLIE WILSON RCA

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST/IMP/PRINT/PROMOTION LABEL
1	8	1	8			
1	1	8	1	8	#1 GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC
2	2	8	2	8	I CRY	FLO RIDA PDE BOY/ATLANTIC
3	3	10	3	10	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
4	4	12	4	12	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
5	6	13	5	13	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
6	5	18	6	18	WHISTLE	FLO RIDA PDE BOY/ATLANTIC
7	12	7	7	12	THRIFT SHOP	MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
8	7	18	8	18	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
9	8	32	9	32	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./DEF JAM/IDJMG
10	11	9	10	9	NO WORRIES	LIL WAYNE FEAT. DETAIL, YOUNG MONEY/CASH MONEY/REPUBLIC
11	9	25	11	25	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG
12	10	16	12	16	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
13	16	7	13	16	DON'T STOP THE PARTY	PITBULL FEAT. T.JR MR. 305/POLO GROUNDS/RCA
14	13	17	14	17	TURN ON THE LIGHTS	FUTURE A-1/FREESBANDZ/EPIC
15	15	3	15	3	F**KIN PROBLEMS	ASAP ROCKY FEAT. DRAKE, 2 CHAINZ & KENDRICK LAMAR SRP/WORLDOFPOLO/ROUNDS/RCA
16	14	11	16	14	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG
17	17	5	17	5	BALL	T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
18	19	4	18	4	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
19	18	6	19	6	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
20	21	6	20	6	I'M DIFFERENT	2 CHAINZ DEF JAM/IDJMG
21	22	8	21	8	CELEBRATION	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE DCC/INTERSCOPE
22	20	11	22	11	MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLATES/EONE
23	NEW				REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC/RRP
24	24	5	24	5	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG
25	25	4	25	4	BITCH, DON'T KILL MY VIBE	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE

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

BETWEEN THE BULLETS

BACK-TO-BACK-TO-BACK NO. 1s



MUSIC GROUP

With Rihanna's "Diamonds" skipping 3-1 on Rhythmic (5,000 plays, according to Nielsen BDS), Island Def Jam Music Group has now been responsible for the last three chart-toppers on the list. The run began with Justin Bieber's "As Long As You Love Me" (featuring Big Sean) spending three weeks at the top beginning last month. The hit was succeeded by Ne-Yo's "Let Me Love You (Until You Learn to Love Yourself)," which also spent three weeks at No. 1. Rihanna's 10th No. 1 gives the label seven straight weeks at the top with three different acts.

In 2005, Interscope also strung together three No. 1s, albeit with only two different lead acts. Game's "How We Do," featuring 50 Cent, was followed by 50's "Candy Shop," featuring Olivia, and then by Game's "Hate or Love It," also featuring 50 Cent. Such dominance is so rare that these are the only two occurrences of the feat in the chart's 20-year history. —Raully Ramirez

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	TITLE	ARTIST/IMP/PRINT/PROMOTION LABEL
1 <th>20</th> <th>1 <th>20</th> </th>	20	1 <th>20</th>	20			
1	1	20 <td>1</td> <td>20</td> <td>#1 ADORN</td> <td>MIGUEL BYSTORM/BLACK ICE/RCA</td>	1	20	#1 ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	2	13	2	13	BANDZ A MAKE HER DANCE	JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
3	5	11	3	11	GG SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
4	6	30	4	30	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/IDJMG
5	3	10	5	10	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
6	11	15	6	11	ICE	KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
7	4	19	7	4	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE
8	8	24	8	8	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
9	10	9	9	10	NO WORRIES	LIL WAYNE FEAT. DETAIL, YOUNG MONEY/CASH MONEY/REPUBLIC
10	7	15	10	7	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
11	12	12	11	12	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SUP-N-SLIDE/DEF JAM/IDJMG
12	9	23	12	9	PUT IT DOWN	BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
13						

CHRISTIAN SONGS™ chart listing with columns for week, last week, weeks on chart, title, and artist.

CHRISTIAN ALBUMS™ chart listing with columns for week, last week, weeks on chart, title, and artist.

CHRISTIAN AC SONGS™ chart listing with columns for week, last week, weeks on chart, title, and artist.

GOSPEL ALBUMS™ chart listing with columns for week, last week, weeks on chart, title, and artist.

Veteran metal band Disciple scores its fifth consecutive top 10 start on Christian Albums as its sixth set, O God Save Us All, posts the Hot Shot Debut at No. 5 (6,000 sold, according to Nielsen SoundScan).



As Best Days Yet arrives at No. 3 with 3,000 sold, Bishop Paul S. Morton celebrates his second-best career rank and highest in nine years on Gospel Albums.



See Charts Legend on Billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS, AC and GOSPEL SONGS are all-formatted Christian stations, including 57...

DANCE CLUB SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	2	7	#1 SWEET NOTHING	CAVIN HARRIS FEAT. FLO RIDA	RED/REPUBLIC/COLUMBIA
2	3	6	YOUR BODY	CHRISTINA AGUILERA	RCA
3	9	4	DIAMONDS	RHIANNA	SRP/DEF JAM/DJMG
4	4	9	I'M MOVING ON	ONE DIRECTION	TRINITY/WEST
5	7	7	SOMETHING FOR THE WEEKEND	DAVID GUETTA FEAT. SAMMY ADAMS	AUDACIOUS
6	10	5	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS	REPUBLIC
7	6	12	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN	ASTRALWERKS/CAPITOL
8	5	9	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/DJMG
9	13	6	LIVE WHILE WE'RE YOUNG	ONE DIRECTION	SYCO/COLUMBIA
10	10	10	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
11	15	6	THE YOUNG	KESHA	KEMOSABER/CA
12	18	8	DON'T DESERVE YOU	PAUL VAN DYK FEAT. PLUMB	VANDIT/CORB
13	12	12	SEND ME YOUR LOVE	TARYN MANNING FEAT. SULTAN + NED SHEPARD	CITRUS/SONIC STEREPHONIC
14	19	5	SHE'S SO MEAN	MATCHBOX TWENTY	EMBLEM/ATLANTIC
15	14	14	MY EVERYTHING	NOELIA	PINK STAR/PCM
16	24	3	ANYTHING COULD HAPPEN	ELLIE GOLDING	CHEERY/INTERSCOPE
17	11	9	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC
18	8	10	DON'T FAIL ME NOW	MELANIE AMARO	SYCO/EPIC
19	17	11	EVERYTHING THAT I GOT	KRISTINE W. & BIMBO JONES	FLY AGAIN
20	6	10	WHERE DID YOU GO?	MORGAN PAGE, ANDY CALDWELL & JONATHAN MENDELSON	NETWORK
21	23	6	PICKING UP THE PIECES	PAULINA	FAITH EPIC
22	27	4	GOLD	NELLY FURTADO	MOSLEY/INTERSCOPE
23	31	4	NEON HITCH FEAT. TYGA	REPRISE/WARNER BROS.	
24	33	3	POWER PICK SUPERLOVE	LENNY KRAWITZ	ROADRUNNER/ATLANTIC/RRP
25	21	9	ZOON BALOOMBA	DAVID LONGORIA	DEL ORO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
26	26	10	I WAS HERE	BEYONCÉ	PARKWOOD/COLUMBIA
27	32	4	DANCING IN MY HEAD	ERIC TURNER VS AVICHI	CAPITOL
28	30	5	INVINCIBLE	KELLY DIVAN	THEA
29	34	4	LOVE'S GOT A HOLD ON ME	FRENCHIE DAVIS	FRENCHIE DAVIS
30	35	4	DON'T STOP THE PARTY	PITBULL FEAT. T.I.R. MR. 305/POLO	GOODS/RCA
31	22	11	EMERGENCY	AUDIO PLAYGROUND FEAT. SNOOP DOGG	CANVEST MUSIC/WORKS
32	39	3	FIYACRAKA	KORR-A	DAUMAN
33	41	3	TRESPASSING	ADAM LAMBERT	19/RSRCA
34	44	2	THE CITY	MADON POPCULTUR	
35	16	15	R.I.P.	RITA ORA FEAT. TIMÉ TEMPAH	ROC NATION/COLUMBIA
36	29	10	BAD 2012	MICHAEL JACKSON FEAT. PITBULL	MJJ/LEGACY/EPIC
37	37	7	FINALLY FREE	KIMBERLEY LOCKE	I AM ENTERTAINMENT
38	45	2	WINNER	KAT GRAHAM	A&M/OCTONE/INTERSCOPE
39	25	11	KEEP YOUR HEAD UP	PET SHOP BOYS	ASTRALWERKS/CAPITOL
40	47	2	KEEP YOUR HEAD UP	AMORAY	KNOCKOUT FASHION
41	28	10	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN	SCHOLBOY/RAYMOND BRAUN/ISLAND/DJMG
42	36	15	BLOW ME (ONE LAST KISS)	PINK	RCA
43	NEW	DEBUT	EVERY DAY	ERIC PIVDZ	ASTRALWERKS/CAPITOL
44	43	8	GOOD MORNING TO THE NIGHT	ELTON JOHN V. PNAU	MERCURY/CASABLANCA/REPUBLIC
45	42	16	POUND THE ALARM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
46	50	2	SOMETHING ABOUT YOU	IRINA	CITRUS/SONIC STEREPHONIC
47	40	14	TRIUMPHANT (GET 'EM)	MARIAH CAREY	ISLAND/DJMG
48	NEW	DEBUT	LIFE	KASKADE FEAT. HALEY ULTRA	
49	48	5	THE LIFE OF THE PARTY	BEX SYDSONIC	
50	NEW	DEBUT	I CRY	FLO RIDA	POE BOY/ATLANTIC

DANCE/ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	NEW	1	#1 HOW TO DESTROY ANGELS	AN OMEN (EP) HTDA	45959*/EX/COLUMBIA
2	5	2	CRYSTAL CASTLES	CRYSTAL CASTLES	(M) CASABLANCA 01777*/REPUBLIC
3	2	20	FLO RIDA	WILD ONES	JOE BOY/ATLANTIC 526672/AG
4	3	8	DEADMAUS	ALBUM TITLE GOES HERE	MAUSTRAP 7841/ULTRA
5	4	4	SWEDISH HOUSE MAFIA	UNTIL NOW	ASTRALWERKS 91713/CAPITOL
6	1	3	CALVIN HARRIS	18 MONTHS	RECONSTRUCTION/EVULTRAROC NATION 8932*/COLUMBIA
7	NEW	1	BRIAN ENO	LUX	WAR/P 10231*
8	6	47	SKRILLEX	BANGANANG	EPIC BIG BEAT/DWS/SLA/ATLANTIC 528521/AG
9	9	64	DAVID GUETTA	NOTHING BUT THE BEAT	WHAT A MUSIC/ASTRALWERKS 7882/RCA/CAPITOL
10	8	9	LINDSEY STIRLING	LINDSEY STIRLING BRIDGETONE 01	
11	10	15	VARIOUS ARTISTS	HOW THAT I CALL PARTY	ATHEMUS UNIVERSAL/BMG/SONY MUSIC 8566/CAPITOL
12	RE-ENTRY	1	TOBYMAC	DUBBED & FREQ'D: A REMIX PROJECT	FOREFRONT 83332/EMI CMG
13	11	74	LMFAO	SORRY FOR PARTY ROCKING	WILLI AM/CHERRYTREE/INTERSCOPE 015782/CA
14	13	34	MADONNA	MOMMA LUV	NATION/INTERSCOPE 018659*/JGA
15	17	19	MARINA AND THE DIAMONDS	ELECTRA HEART	ELECTRA 531129
16	14	64	KC AND THE SUNSHINE BAND	FLASHBACK WITH KC AND THE SUNSHINE BAND	RINGO FLASHBACK 532018/HD
17	12	7	FLYING LOTUS	UNTIL THE QUIET COMES	WAR/P 10230*
18	15	57	M83	HURRY UP, WE'RE DREAMING	M83 9510*/MUTE
19	23	15	PURITY RING	SHIVERS AND 3218*	
20	18	24	KNIFE PARTY	BASE VALLEY (EP)	BIG BEAT/ATLANTIC DIGITAL EX/AG
21	19	55	NERO	WELCOME REALITY	M&M/MERCURY/CHERRYTREE/INTERSCOPE 018270/GA
22	7	2	KILL THE NOISE	BLACK MAGE (EP)	OWLS/LA DIGITAL EX
23	20	18	THE ANTWORLD	TENSION ZEP	RECORDZ 703127*/DOWNTOWN
24	25	28	TIESTO	CLUB LIFE: VOLUME TWO	MIAMI MUSICAL FREEDOM 084
25	RE-ENTRY	1	GRIMES	VISIONS	4AD 3289*

DANCE/MIX SHOW AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	11	#1 DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN	ASTRALWERKS/CAPITOL
2	2	12	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO	MOTOWN/DJMG
3	4	20	SPECTRUM	ZEDD FEAT. MATTHEW KOMA	INTERSCOPE
4	5	6	DIE YOUNG	KESHA	KEMOSABER/RCA
5	3	13	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN	SCHOLBOY/RAYMOND BRAUN/ISLAND/DJMG
6	6	11	DON'T WAKE ME UP	CHRIS BROWN	RCA
7	12	4	SWEET NOTHING	CAVIN HARRIS FEAT. FLO RIDA	RED/REPUBLIC/COLUMBIA
8	13	3	DIAMONDS	RHIANNA	SRP/DEF JAM/DJMG
9	8	10	ALIVE	KREWELLA	KREWELLA/COLUMBIA
10	9	11	ONE MORE NIGHT	MAROON 5	A&M/OCTONE/INTERSCOPE
11	11	12	TOO CLOSE	ALEX CLARE	REPUBLIC
12	10	4	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	
13	21	2	ANYTHING COULD HAPPEN	ELLIE GOLDING	CHEERYTREE/INTERSCOPE
14	16	3	I CRY	FLO RIDA	POE BOY/ATLANTIC
15	7	9	GANGNAM STYLE	PSY	SCHOOLBOY/REPUBLIC
16	18	2	DON'T STOP THE PARTY	PITBULL FEAT. T.I.R. MR. 305/POLO	GOODS/RCA
17	15	5	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS	REPUBLIC
18	NEW	1	VA VA VOOM	NICKI MINAJ	YOUNG MONEY/CASH MONEY/REPUBLIC
19	17	13	BLOW ME (ONE LAST KISS)	PINK	RCA
20	20	5	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FEAT. SIA	WHAT A MUSIC/ASTRALWERKS/CAPITOL
21	19	3	SUPERLOVE	LENNY KRAWITZ	ROADRUNNER/ATLANTIC/RRP
22	NEW	1	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ	SCHOLBOY/RAYMOND BRAUN/ISLAND/DJMG
23	24	13	LONG TIME	JOHN DE SOHN	FEAT. ANDREAS MOE EPIC
24	RE-ENTRY	1	THE CITY	MADON POPCULTUR	
25	25	5	BEAM ME UP (KILL-MODE)	CAZZETTE	AT NIGHT

TRADITIONAL JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	4	#1 I WAS HERE	TONY BENNETT	VIVA VOICES RPM 47310/COLUMBIA
2	2	8	DANCING IN MY HEAD	DIANA KRALL	GLAD BAG DOLL VERVE 01781*/VJG
3	4	53	FRANK SINATRA	SINATRA: BEST OF THE BEST REPRISE	79764/CAPITOL
4	3	62	TONY BENNETT	DUETS II	IMP/CA/COLUMBIA
5	6	42	PAUL McCARTNEY	KISSES ON THE BOTTOM	IMP/HEAR 33389*/CONCORD
6	5	31	CHRIS BOTTI	IMPRESSIONS	COLUMBIA 60352
7	8	6	ELLA FITZGERALD	10 GREAT CHRISTMAS SONGS	CAPITOL 04579
8	NEW	1	KURT ROSENWINKEL	STAR OF JUPITER	WOMMUSIC DIGITAL EX
9	7	38	ROBERT GLASPER EXPERIMENT	BLACK RADIO	BLUER NOTE 88333*
10	9	25	MELODY GARDOT	THE ABSOLUTE	DECCA VERVE 018616*/VJG
11	12	49	SOUNDTRACK	MIDNIGHT IN PARIS	MADONNATHEATRE 63482 EX
12	15	11	BIG BAD VIDDON DADDY	RATTLE THEM BONES	SAVOY JAZZ 17898*/SLG
13	RE-ENTRY	1	BELA FLECK AND THE MARCUS ROBERTS TRIO	ACROSS THE IMAGINARY	DUKE+MASTER/ROUNDER 818142/CONCORD
14	10	8	KURT ELLING	1489 BROADWAY	THE BRILL BUILDING
15	22	25	SOUNDTRACK	THESE: SEASON 2	WEEK FROM THE ORIGINAL

TRADITIONAL CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	10	#1 VARIOUS ARTISTS	FIFTY SHARES OF GREY: THE CLASSICAL ALBUM	CAPITOL 7848
2	4	7	JENNY OAKS BAKER	NOEL CAROLS OF CHRISTMAS PAST	SHADOW MOUNTAIN 508248
3	6	3	MORMON TABERNAACLE CHOR W/ ORCH.	AT TEMPLE SQUARE	(WILBERG) ONCE UPON A CHRISTMAS MORMON TABERNAACLE CHOR 5082346
4	2	5	DANIEL HOPE	KNOX/CEPHALUS	KAMMECHSTER BERLIN (DE RIDDER) RECORDED BY ARAM KHOTER DG 01748/DECCA CLASSICS
5	5	6	LANG LANG	THE CHOPIN ALBUM	CLASSICAL 089530/SONY MASTERWORKS
6	10	37	VARIOUS ARTISTS	LIFESPACES: CLASSICAL STRIFE	REPRISE LIFESPACES 9100 EX/MOOD MEDIA
7	9	26	SOUNDTRACK	MOONRISE KINGDOM	FOCUS FEATURES 718892/ABC/CO
8	3	2	MORMON CHORAL ORGANIZATIONS	O HOLY NIGHT	MORMON CHORAL ORGANIZATIONS 7781083
9	8	2	JOYCE DIDONATO	DRAMA	QUEENS VIRGIN CLASSICS 02854/EMI CLASSICS
10	11	3	ALISA WELTENSTEIN	WAGNER: BARENBOIM	STAATSKAPLE BERLIN (DE RIDDER) RECORDED BY ARAM KHOTER DG 01750/DECCA CLASSICS
11	15	3	TUI HIR/RAINER VILLU	ARVO PART: ADAM'S LAMENT	ECM NEW SERIES/ECM 017981/DECCA
12	RE-ENTRY	1	ZULLI BAILEY/JUN MARKL	INDIANAPOLIS SYMPHONY ORCH.	DVORAK: CELLO CONCERTO TELARC 32927/CONCORD
13	RE-ENTRY	1	MORMON TABERNAACLE CHOR	ORCHESTRA AT TEMPLE SQUARE	GLORY: MUSIC OF REJOICING MORMON TABERNAACLE CHOR 5082364
14	RE-ENTRY	1	RENEE FLEMING	THE ART OF RENEE FLEMING	DECCA 01772/DECCA CLASSICS
15	RE-ENTRY	1	MILOS KARADAGLIC	PASION	MERCURY CLASSICS/DG 017000/DECCA CLASSICS

CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	1	5	#1 KENNY G	THE CLASSIC CHRISTMAS ALBUM	ARTIST 43113/LEGACY
2	2	8	EDGE GROOVE	HOUSE OF GROOVE	SHANACHIE 5197
3	6	36	ESPERANZA SPALDING	RADIO MUSIC SOCIETY	MONTUNO/HEADS UP 33174/CONCORD
4	4	9	FOURPLAY	ESPIRIT DE FOUR	HEADS UP 33738/CONCORD
5	7	8	JONATHAN BUTLER	GRACE AND MERCY	RENDEZVOUS 5146/MACK AVENUE
6	3	6	ROBERT GLASPER EXPERIMENT	BLACK RADIO	RECOVERED: THE REMIX (EP) BLUE NOTE 0482
7	11	8	LEE RITENOUR	RHYTHM SESSIONS	CONCORD 33709
8	12	6	DON DIEGO	FUN AGO	MUZIK 1995
9	8	15	MARCUS MILLER	REASSASSINATED	DELLERES CONCORD JAZZ 33794/CONCORD
10	5	3	STREETWIZE	FELLYN	SEXY SHANACHIE 5198
11	13	21	ROB WHITE	JUST KICKIN' IT	QUEEN OF SHEBA/HUSH 91272/ORPHEUS
12	10	23	BRIAN CLUBBEN	DREAMS	VERVE 018422/VJG
13	16	22	GERALD ALBRIGHT / NORMAN BROWN	24/7	CONCORD JAZZ 33445/CONCORD
14	9	28	RAHNI SONG	BREAKIN' THE RULES	QUEEN OF SHEBA/Y2K 91267/HUSH
15	14	12	THE RIPPINGTONS	FEATURING RUSSEAN FREEMAN	BUILT TO LAST PEAK 5185/ONE

CLASSICAL CROSSOVER ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMP/INT/PROMOTION LABEL
1	3	3	#1 ANDRE RIEU	HOME FOR THE HOLIDAYS	ALICE RECORDS/RRP & 01701/UMI
2	2	7	JACKIE EVANCHO	SONGS FROM THE SILVER SCREEN	SYCO 46855/COLUMBIA
3	4	3	KATHERINE JENKINS	THIS IS CHRISTMAS	REPRISE 532525/WARNER BROS.
4	5	7	THE PIANO GUYS	THE HOLIDAY GUY	MASTERSWORKS 478/SONY MASTERWORKS
5	7	2	DAVID PHELPS	CLASSIC GATHER	46154/EMI CMG
6	6	9	LINDSEY STIRLING	STIRLING BRIDGETONE 01	
7	1	2	LONDON PHILHARMONIC ORCHESTRA	THE GREATEST VIDEO GAME MUSIC	2 X 15 118
8	9	5	PLACIDO DOMINGO	SONGS	SONY CLASSICAL 93493/SONY MASTERWORKS
9	8	3	JONATHAN & CHARLOTTE	TOGETHER	SYCO 40251/COLUMBIA
10	12	2	TWO STEPS FROM HELL	SKYDRIVER	TWO STEPS FROM HELL DIGITAL EX
11	13	53	ANDREA BOCELLI	CONCERTO: ONE NIGHT IN CENTRAL PARK	SUGAR 01587/DECCA
12	11	3	CHRIS MANN	ROADS FAIRCAFT	017644/REPUBLIC
13	RE-ENTRY	1	CHRIS MANN	HOME FOR CHRISTMAS	(EP) FAIRCAFT 017322 EX/REPUBLIC
14	14	38	IL VOLO	THE HOLIDAY	OPERA HOUSE/SONY CLASSICAL 018921/RSR
15	10				

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	16	#1 ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT CHRIS BROWN & T-PAIN	MACHE/UMLE
2	4	29	INCONDICIONAL	PRINCE ROYCE	TOP STOP
3	3	5	SOLO VINE A DESPEDIRME	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE
4	7	4	POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT MARC ANTHONY SIENTE	
5	5	26	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
6	6	8	VOLVI A NACER	CARLOS VIVES GARRA/W/S/SONY MUSIC LATIN	
7	2	16	BALADA (TCHE TCHERE TCHE TCHE)	GUSTAVO LUMA PANTANNA/RGE./SONY LIVRE/SONY MUSIC LATIN	
8	9	13	MI PROMESA	PESADO	DISA/UMLE
9	12	7	LLEVAME CONTIGO	ROMEO SANTOS	SONY MUSIC LATIN
10	8	18	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE REINE CAMACHO DISA/UMLE	
11	13	17	ECHA PA'LLA (MANOS PA'RIBA)	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
12	10	5	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
13	11	10	EL PRIMER LUGAR	ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
14	14	46	DUTTY LOVE	DON OMAR FEAT NAYTASHA OFRANATO/MACHE/UMLE	
15	18	19	GENTE BATALOSA	CALIBRE 50 FEAT BANDA CARNAVAL DISA/UMLE	
16	15	19	WILL U STILL LOVE ME TOMORROW	LESLIE GRADE	TOP STOP
17	16	28	SIN RESPIRACION	BANDA EL RECORD DE CRUZ LIZARRAGA FONOVISA/UMLE	
18	17	43	AMOR MUSICO	GERARDO ORTIZ DEL SONY MUSIC LATIN	
19	19	23	PASARELA	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
20	20	15	DIOSA DE LOS CORAZONES	KEN-Y ZION LOBO, LENNOX, ARCANGEL & ROM PINA	
21	21	8	SAN LUNES	BANDA LA TRAKALISA DISCOS SABINAS/REMX	
22	27	7	PEGAITO SUAVECITO	ELVIS CRESPO FEAT RITOBANDI FLASH/FAMOUS ARTIST/SUMMA/VENEMUSIC	
23	26	5	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
24	22	9	VACIANDO BOTELLAS	RIBEL RUEDA DISA/UMLE	
25	25	9	AMOR REAL	COCHE FEAT WYNDEL & WAYNE WONDER NEW ERA/SUMMA	
26	24	8	MIENTRAS TANTO	TOMMY TORRES FEAT RICARDO ARJONA WARNER LATINA	
27	23	11	EN RESUMEN	BANDAS LOS RECORDITOS DISA/UMLE	
28	28	13	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR FEAT JUAN MAGAN OFRANATO/MACHE/UMLE	
29	36	18	NO ME COMPARES	ALEJANDRO SANZ UNIVERSAL MUSIC LATIN/UMLE	
30	32	3	ZUMBA	DON OMAR OFRANATO/MACHE/UMLE	
31	30	7	DESDE QUE SE FUE	CHRISTIAN PAGANI UNIVERSAL MUSIC LATIN/UMLE	
32	37	7	CON QUIEN SE QUEDA EL PERRO?	JESSE & JOY WARNER LATINA	
33	31	7	ESTAS AHÍ?	GERARDO SANTA ROSA SONY MUSIC LATIN	
34	34	7	BESOS AL AIRE	3BALLMITY FEAT AMERICA SIERRA & SMOKY FONOVISA/UMLE	
35	44	4	NUBE BLANCA	EL TRONO DE MEXICO FONOVISA/UMLE	
36	29	19	EL BUEN EJEMPLO	CARLOS VIVES DISA/UMLE	
37	40	2	LA PREGUNTA	JALVAREZ NIELFLOW	
38	46	2	CONVENCEME	RICARDO MONTANER SONY MUSIC LATIN	
39	48	2	ADIVINA	NOEL TORRES DEL SONY MUSIC LATIN	
40	43	19	HASTA QUE TE CONOCI	MANA WARNER LATINA	
41	39	5	SIN TI (I DON'T WANT TO MISS A THING)	OTRO NIVEL FEAT PITBULL & BEATRIZ LUENGO SONY MUSIC LATIN	
42	33	16	365 DIAS	LOS TICANOS DE TULUANA FONOVISA/UMLE	
43	HOT SHOT DEBUT		REGALAME UN MUACK	CHINO & NACHO MACHE/UMLE	
44	42	3	SIN MIEDO	GRUPO TRED J/DK	
45	41	7	ADICTO	DUELO FONOVISA/UMLE	
46	35	11	DETRAS DE MI VENTANA	JENNI RIVERA FONOVISA/UMLE	
47	47	3	MENTIROSA	EL DASA DISA/UMLE	
48	38	8	TIENES QUE CREER EN MI	FRANKIE J UNIVERSAL MUSIC LATIN/UMLE	
49	NEW		AMOR EXPRESS	BANDA SIN VALDENISES DE SERGIO LIZARRAGA ASL/DISA/UMLE	
50	NEW		DEBATE DE 4	ROBERTO ANTHONY 'EL MAMBO' SANTOS, LUIS VIVES & RAULY RUIZ/SONY MUSIC LATIN	

Yolanda Monge reaches a new Top Latin Albums peak as *Mas Para Dar* opens at No. 2 (3,000, according to Nielsen SoundScan). Since 2007, she's achieved a higher chart position with successive releases: 2007's *Demasiado Fuerte* started at No. 4, followed by 2008's No. 3-opening *Mala*.



LATIN AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL
1	11	7	#1 FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT SAMMY ADAMS	REPUBLIC
2	2	13	SOLO VINE A DESPEDIRME	GERARDO ORTIZ DEL SONY MUSIC LATIN	
3	3	26	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
4	7	4	POR QUE LES MIENTES?	TITO EL BAMBINO + EL PATRON FEAT MARC ANTHONY SIENTE	
5	4	8	VOLVI A NACER	CARLOS VIVES GARRA/W/S/SONY MUSIC LATIN	
6	9	13	MI PROMESA	PESADO DISA/UMLE	
7	5	16	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT CHRIS BROWN & T-PAIN MACHE/UMLE	
8	6	18	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE REINE CAMACHO DISA/UMLE	
9	15	6	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC LATIN	
10	8	10	EL PRIMER LUGAR	ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
11	10	8	GANGNAM STYLE	PSY SCHOOL BOY/REPUBLIC	
12	14	17	ECHA PA'LLA (MANOS PA'RIBA)	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
13	17	5	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
14	13	28	SIN RESPIRACION	BANDA EL RECORD DE CRUZ LIZARRAGA FONOVISA/UMLE	
15	21	19	GENTE BATALOSA	CALIBRE 50 FEAT BANDA CARNAVAL DISA/UMLE	
16	16	15	DIOSA DE LOS CORAZONES	KEN-Y ZION LOBO, LENNOX, ARCANGEL & ROM PINA	
17	12	29	INCONDICIONAL	PRINCE ROYCE	TOP STOP
18	18	8	SAN LUNES	BANDA LA TRAKALISA DISCOS SABINAS/REMX	
19	22	9	AMOR REAL	COCHE FEAT WYNDEL & WAYNE WONDER NEW ERA/SUMMA	
20	27	6	PEGAITO SUAVECITO	ELVIS CRESPO FEAT RITOBANDI FLASH/FAMOUS ARTIST/SUMMA/VENEMUSIC	
21	19	8	MIENTRAS TANTO	TOMMY TORRES FEAT RICARDO ARJONA WARNER LATINA	
22	20	9	VACIANDO BOTELLAS	RIBEL RUEDA DISA/UMLE	
23	1	16	BALADA (TCHE TCHERE TCHE TCHE)	GUSTAVO LUMA PANTANNA/RGE./SONY LIVRE/SONY MUSIC LATIN	
24	24	5	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
25	23	11	EN RESUMEN	BANDAS LOS RECORDITOS DISA/UMLE	

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL
1	1	2	#1 ROMEO SANTOS	THE KING STAYS/KING	SONY MUSIC LATIN 44275
2	HOT SHOT DEBUT		YOLANDITA MONGE	MAS PARA DAR	ROMA 8865
3	NEW		VARIOUS ARTISTS	BANDA HT S.2012 DISA 017785 EX/UMLE	
4	9	8	ALEJANDRO SANZ	LA MUSICA NO Toca UNIVERSAL MUSIC LATIN 017279/UMLE	
5	NEW		VARIOUS ARTISTS	CORRIDOS HT S.2012 DISA 017706 EX/UMLE	
6	5	4	CALIBRE 50	GRANDES DITOS DISA 017892/UMLE	
7	2	5	VARIOUS ARTISTS	RADIO DITOS: EL DISCO DEL AÑO 2012 FONOVISA 017564/UMLE	
8	8	12	MANA	EXTRAVIADA BANDA EL MEJOR DE MANA WARNER LATINA 520275	
9	6	8	GERARDO ORTIZ	EL PRIMER MINISTRO BAO SIN/DEL 42701/SONY MUSIC LATIN	
10	4	3	LARRY HERNANDEZ	CAPAZ DE TODO FONOVISA 017642/UMLE	
11	3	3	TIERRA CALI	ENTREGARE VICTORIA Y VENEZUELA UNIVERSAL MUSIC LATIN 064270/UMLE	
12	13	32	PRINCE ROYCE	PHASE II TOP STOP 530077/AG	
13	7	5	LOS TEMERARIOS	NOVIDAD HT S.2012 VIRTUS 8989	
14	10	20	WISIN & YANDEL	LIBRES MACHETE 018982/UMLE	
15	11	54	ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC LATIN 82046	
16	NEW		GILBERTO SANTA ROSA	GILBERTO SANTA ROSA SONY MUSIC LATIN 91214	
17	27	40	66	JESSE & JOY CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 528227	
18	14	10	DADDY YANKEE	PRESTIGE EL CARTEL 19186A/CAPITOL LATIN	
19	NEW		VARIOUS ARTISTS	DURANGUENSE HT S.2012 DISA 017742 EX/UMLE	
20	19	29	DON OMAR	MTIC: NEW GENERATION OFRANATO/MACHE/HT 018829/UMLE	
21	12	3	LARRY HERNANDEZ	LARRY VOLLUCION FONOVISA 017641/UMLE	
22	NEW		VARIOUS ARTISTS	NORTENO HT S.2012 DISA 017706 EX/UMLE	
23	NEW		VARIOUS ARTISTS	LATINO HT S.2012 UNIVERSAL MUSIC LATIN 017755 EX/UMLE	
24	17	13	VARIOUS ARTISTS	PRINCE ROYCE PRESENTA FORMULA LA COMPANY PIA 7208/SONY MUSIC LATIN	
25	15	7	TOMMY TORRES	12 HISTORIAS WARNER LATINA 525541	

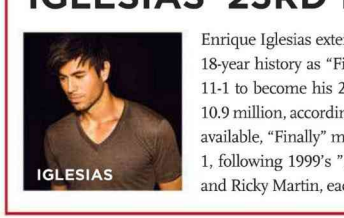
REGIONAL MEXICAN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL
1	NEW		#1 VARIOUS ARTISTS	BANDA HT S.2012 DISA 017755 EX/UMLE	
2	NEW		VARIOUS ARTISTS	CORRIDOS HT S.2012 DISA 017706 EX/UMLE	
3	4	4	CALIBRE 50	GRANDES DITOS DISA 017892/UMLE	
4	1	5	VARIOUS ARTISTS	RADIO DITOS: EL DISCO DEL AÑO 2012 FONOVISA 017564/UMLE	
5	5	8	GERARDO ORTIZ	EL PRIMER MINISTRO BAO SIN/DEL 42701/SONY MUSIC LATIN	
6	3	3	LARRY HERNANDEZ	CAPAZ DE TODO FONOVISA 017642/UMLE	
7	2	3	TIERRA CALI	ENTREGARE VICTORIA Y VENEZUELA UNIVERSAL MUSIC LATIN 064270/UMLE	
8	6	5	LOS TEMERARIOS	NOVIDAD HT S.2012 VIRTUS 8989	
9	NEW		VARIOUS ARTISTS	DURANGUENSE HT S.2012 DISA 017742 EX/UMLE	
10	7	3	LARRY HERNANDEZ	LARRY VOLLUCION FONOVISA 017641/UMLE	
11	NEW		VARIOUS ARTISTS	NORTENO HT S.2012 DISA 017706 EX/UMLE	
12	10	5	SIGGNO	26 GRANDES DITOS FREDDIE 3106	
13	11	28	LOS BUKIS	IGONES: SEIS DITOS FONOVISA 018985/UMLE	
14	12	14	JULION ALVAREZ Y SU NORTENO BANDA	NIVEL DISA 017220/UMLE	
15	13	20	JESUS OJEDA Y SUS PARENTES	ESTILO URBANO DISCOS SOL FONOVISA 01744/UMLE	
16	14	42	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2012 DISA 018382/UMLE	
17	RE-ENTRY		JENNI RIVERA	JOYAS PRESTADAS BANDA FONOVISA 354695/UMLE	
18	RE-ENTRY		EL TRONO DE MEXICO	EL MEJOR DE EL TRONO DE MEXICO FONOVISA 016814/UMLE	
19	9	3	LOS HUACANES DEL NORTE	CON UN HOMBRE UNIVERSAL MUSIC LATIN 064270/UMLE	
20	18	33	ESPIRAZA PAZ	UN HOMBRE NORMAL VIDEO M/DX DISA 018994/UMLE	

TROPICAL ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL
1	1	3	#1 ROMEO SANTOS	THE KING STAYS/KING	SONY MUSIC LATIN 44275
2	3	32	PRINCE ROYCE	PHASE II TOP STOP 530077/AG	
3	2	55	ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC LATIN 82046	
4	NEW		GILBERTO SANTA ROSA	GILBERTO SANTA ROSA SONY MUSIC LATIN 91214	
5	NEW		MANNY MANUEL	CUBEN LA HABANA VENEZUELA UNIVERSAL MUSIC LATIN 064295/UMLE	
6	NEW		RUBEN BLADES/SEIS DEL SOLAR	TODOS VUELVEN LIVE ARIEL RIVAS 8256	
7	8	2	NG2	AL BORDE DE LA LUCURA NEW BORN 1241	
8	4	13	HECTOR ACOSTA "EL TORITO"	CON EL GRANABANERO 2.A.M. GENIUS UNIVERSAL MUSIC LATIN 064290/UMLE	
9	NEW		DON PERIGNON Y LA ORQUESTA PUERTORRIQUENA	REGALO DE NAVIDAD AN/DJ/LA 1227	
10	7	38	JUAN LUIS GUERRA 440	COLECCION CRISTIANA CAPITOL LATIN 29579	
11	5	2	JOSE ALBERTO "EL CANARIO"	INTIMAMENTE SALSERO LIVE LOS CANARIOS 8870	
12	12	43	VICTOR MANUELLE	SIN UN PUEBLO SONY MUSIC LATIN 89750	
13	11	3	JERRY RIVERA	JERRY CHRISTMAS VENEZUELA UNIVERSAL MUSIC LATIN 064356/UMLE	
14	10	29	ELVIS CRESPO	LOS MONISTERS FLASH/VENEMUSIC UNIVERSAL MUSIC LATIN 064291/UMLE	
15	NEW		N'KLABE	LAS SALSA VIVE RELOJADO NULIFE 75808/SONY MUSIC LATIN	
16	14	12	EDDIE MONTALVO	DESDE NUEVA YORK A PUERTO RICO SENDOR MARCHA 8669	
17	6	21	N'KLABE	LAS SALSA VIVE NULIFE 8005/SONY MUSIC LATIN	
18	16	26	CHEO FELIXION/RUBEN BLADES	EBAS SAJ ARIEL RIVAS 8255	
19	13	12	VARIOUS ARTISTS	SUPER BACHATA PLANET 293	
20	19	9	FONSECA	ILLUSION PROYECTO TO NASH/HANDY 45271/SONY MUSIC LATIN	

BETWEEN THE BULLETS



LATIN POP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL
1	NEW		#1 YOLANDITA MONGE	MAS PARA DAR	ROMA 8865
2	2	8	ALEJANDRO SANZ	LA MUSICA NO Toca UNIVERSAL MUSIC LATIN 017279/UMLE	
3	1	12	MANA	EXTRAVIADA BANDA UNIVERSAL WARNER LATINA 520275	
4	6	40	JESSE & JOY	CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 528227	
5	NEW		VARIOUS ARTISTS	LATINO HT S.2012 UNIVERSAL MUSIC LATIN 017755 EX/UMLE	
6	3	7	TOMMY TORRES	12 HISTORIAS WARNER LATINA 525541	
7	13	25	JUANES	JUANES MTV UNPUNGEED UNIVERSAL MUSIC LATIN 018910/UMLE	
8	RE-ENTRY		KANY GARCIA	KANY GARCIA SONY MUSIC LATIN 40842	
9	5	37	JENNI RIVERA	JOYAS PRESTADAS POP FONOVISA 354690/UMLE	
10	12	5	RICARDO MONTANER	VIAJERO PRECIENTE SONY MUSIC LATIN 46333	
11	NEW		CRISTIAN CASTRO	CELEBRANDO AL PRINCIPE UNIVERSAL MUSIC LATIN 017776/UMLE	
12	10	59	ARJONA	INDEPENDIENTE METAMORFOSIS 525011/WARNER LATINA	
13	7	13	CAMILLO SESTO	26 GRANDES DITOS VENEZUELA 8900	
14	11	21	MARCO ANTONIO SOLIS	UNA NOCHE DE LUNIA HABASAR/FONOVISA 073084/UMLE	
15	8	106	SHAKIRA	SALE EL SOL EPIC 71433/SONY MUSIC LATIN	
16	4	4	CAFE TACUB		

EURO		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	3	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
2	NEW	LITTLE THINGS	ONE DIRECTION SYCO	
3	4	DIAMONDS	RIHANNA SRP	
4	2	SKYFALL	ADELE XL	
5	7	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA	
6	1	CANDY	ROBBIE WILLIAMS FARRELL	
7	5	BENEATH YOUR BEAUTIFUL	LABRINTH FT. EMELI SANDE SYCO	
8	NEW	DNA	LITTLE MIX SYCO	
9	NEW	LITTLE POWER OF LOVE	GABRIELLE APULIN NEVER FADE	
10	6	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	

NEW ZEALAND		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	1	THRIFT SHOP	MACLEMORE & RYAN LEWIS FT. WANZ MACLEMORE	
2	3	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
3	2	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
4	5	DIAMONDS	RIHANNA SRP	
5	4	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD	
6	6	BEAUTY AND A BEAT	JUSTIN BIEBER FT. NICKI MINAJ/SCHOOLBOY/RAYMOND BRAUN	
7	7	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA	
8	10	LITTLE THINGS	ONE DIRECTION SYCO	
9	NEW	LITTLE TALKS	OF MONSTERS AND MEN SKRIMSL EHF/LAELJARAS 1	
10	9	TRY	PINK RCA	

GERMANY		SINGLES		(MEDIA CONTROL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	1	DIAMONDS	RIHANNA SRP	
2	2	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
3	3	SKYFALL	ADELE XL	
4	6	SONNENTANZ	KLANKARUSSELL UNIVERSAL	
5	4	CANDY	ROBBIE WILLIAMS FARRELL	
6	5	LILA WOLKEN	MARTIRA, YASHA & MISS PLATINUM FOUR	
7	NEW	READ ALL ABOUT IT, PT. III	EMELI SANDE VIRGIN	
8	7	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA	
9	NEW	GIRL ON FIRE	ALICIA KEYS FT. NICKI MINAJ RCA	
10	8	ALTES FIEBER	DIE TOTEN HOSEN JKP	

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	NEW	LITTLE THINGS	ONE DIRECTION SYCO	
2	NEW	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA	
3	NEW	DNA	LITTLE MIX SYCO	
4	2	BENEATH YOUR BEAUTIFUL	LABRINTH FT. EMELI SANDE SYCO	
5	NEW	THE POWER OF LOVE	GABRIELLE APULIN NEVER FADE	
6	1	CANDY	ROBBIE WILLIAMS FARRELL	
7	6	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
8	NEW	HO HEY	THE LUMINEERS DJALONE	
9	8	DIAMONDS	RIHANNA SRP	
10	NEW	LOVE IS EASY	MCRLY ISLAND	

FRANCE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	2	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
2	1	SKYFALL	ADELE XL	
3	3	ONE DAY / RECKONING SONG	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
4	4	DIAMONDS	RIHANNA SRP	
5	10	GIRL ON FIRE	ALICIA KEYS FT. NICKI MINAJ RCA	
6	5	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC	
7	NEW	READ ALL ABOUT IT, PT. III	EMELI SANDE VIRGIN	
8	7	DOWN THE ROAD	CCC ON AND ON	
9	NEW	NIGHTCALL	KAVINSKY RECORD MAKERS	
10	NEW	PEOPLE HELP THE PEOPLE	BIRDY 14TH FLOOR	

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN SOUNDSCAN/BDS) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	1	DIAMONDS	RIHANNA SRP/DEF JAM	
2	3	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA	
3	4	ONE MORE NIGHT	MARDON 5 A&M/OCTONE	
4	2	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
5	6	SKYFALL	ADELE XL	
6	5	DIE YOUNG	KESHA KEMOSABE/RCA	
7	7	SOME NIGHTS	FUN. FUELED BY RAMEN	
8	8	WE ARE NEVER EVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE/OPEN ROAD	
9	9	I CRY	FLO RIDA POE BOY/ATLANTIC	
10	NEW	TRUE COLORS	ARTISTS AGAINST WAX	

PORTUGAL		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	3	DIAMONDS	RIHANNA SRP	
2	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
3	2	SKYFALL	ADELE XL	
4	4	TANTO	PABLO ALBORAN TRIMECA	
5	7	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC	
6	6	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
7	8	TE VIVO	LUAN SANTANA SOM LIVRE	
8	NEW	ASSIM VOCE MATA O PAPA!	SORRISO MAROTO SOM LIVRE	
9	9	PERDONAME	PABLO ALBORAN CON CARMINHO TRIMECA	
10	5	DEPOIS	MARISA MONTE MONTE CIRACAO E PRODUCAO	

AUSTRALIA		DIGITAL SONGS		(ARIA) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	1	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
2	9	THRIFT SHOP	MACLEMORE & RYAN LEWIS FT. WANZ MACLEMORE	
3	RE	BOM BOM	SAM AND THE WOMP! STIFF/OFF MORE TUNE	
4	NEW	HEARTLESS	SARAH JANE LADY SONY MUSIC	
5	4	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA	
6	2	DIE YOUNG	KESHA KEMOSABE	
7	8	LITTLE TALKS	OF MONSTERS AND MEN SKRIMSL EHF/LAELJARAS 1	
8	7	I KNEW YOU WERE TROUBLE.	TAYLOR SWIFT BIG MACHINE	
9	3	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
10	10	DIAMONDS	RIHANNA SRP	

NETHERLANDS		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	NEW	KEEP YOUR HEAD UP	SANDRA VAN NIEUWLAND TALPA CONTENT	
2	RE	MORE	SANDRA VAN NIEUWLAND 8BALL	
3	3	LET HER GO	PASSINGER BLACK CROW	
4	1	SKYFALL	ADELE XL	
5	2	CANDY	ROBBIE WILLIAMS FARRELL	
6	4	DIAMONDS	RIHANNA SRP	
7	5	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
8	6	GIRL ON FIRE	ALICIA KEYS FT. NICKI MINAJ RCA	
9	8	WALLPAPER	STAYGOLD FT. STYLE OF EYE & POW MAGNETRON/VDF	
10	NEW	ZWARTE PIETEN STIJL	PARTY PIET PABLO PARTY PIET PABLO	

ITALY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	1	SKYFALL	ADELE XL	
2	2	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
3	4	DIAMONDS	RIHANNA SRP	
4	3	ONE DAY / RECKONING SONG	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
5	5	CANDY	ROBBIE WILLIAMS FARRELL	
6	8	TRY	PINK RCA	
7	7	TENSIONE EVOLUTIVA	JOVANNETTI MERCURY	
8	9	MUSICA	FLY PROJECT NET'S WORK & SONGS	
9	NEW	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA	
10	RE	UN ANGELO DISTESO AL SOLE	EROS RAMAZZOTTI UNIVERSAL	

GREECE		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	2	TO POUKALI TSIOU	TO POUKALI TSIOU PLANETWORKS	
2	1	SKYFALL	ADELE XL	
3	3	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
4	4	ENNOITE	NIKOS KONOMOPOULOS MINOS	
5	RE	DIAMONDS	RIHANNA SRP	
6	6	GI' AFTO S' AGAPO	GIORGOS DIMITRIANOS HEAVEN	
7	5	LATHOS AGAPES	NATASSA THEODOROU & HELENA PAPAIOZOU SONY MUSIC	
8	9	TA SAVVATA	ANTONIS REMOS HEAVEN	
9	7	FOTIA ME FOTIA	PANOS KIAMOS UNIVERSAL	
10	8	OSA EIXA	VEGA WARNER	

SPAIN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	1	TANTO	PABLO ALBORAN TRIMECA	
2	3	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
3	2	TE VOY A ESPERAR	JUAN MAGAN FT. BELINDA SONY MUSIC	
4	5	DIAMONDS	RIHANNA SRP	
5	4	LAGRIMAS DESORDENADAS	MELENDI WARNER	
6	7	TE PINTARON PAJARITOS	YANIRIA & YOSTIN FT. ANDY RIVERA WE LOVE ASERE	
7	RE	THIS IS LOVE	WILLIAM FT. EVA SIMONS WILLIAM	
8	8	ANGELITO SIN ALAS	DCS FT. JUAN MAGAN NOT LISTED	
9	10	OLVIDARTE	FELIPE SANTOS FT. CALI Y EL DANDEE WARNER	
10	6	YOU ARE NOT ALONE	ROBERT RAMIREZ FT. JAVI NIEVES & MARAMATE E-STAR	

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

BELGIUM		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	1	SKYFALL	ADELE XL	
2	2	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
3	3	DIAMONDS	RIHANNA SRP	
4	4	INFINITY	INFINITY INK CROSSTOWN	
5	5	ONE DAY / RECKONING SONG	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	
6	7	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA	
7	6	SHE WOLF (FALLING TO PIECES)	DAVID GUETTA FT. SIA WHAT A MUSIC	
8	9	LIGHTS	ELLIE GOULDING POLYDOR	
9	NEW	LET HER GO	PASSINGER BLACK CROW/EMBASSY OF MUSIC	
10	8	C'EST LA VIE	KHALED A2	

SWEDEN		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	NEW	ASTROLOGEN	DARIN EVA	
2	2	EN APA SOM LIKNAR DIG	DARIN EVA	
3	1	JAG OCH MIN FAR	MAGNUS UGGLA EVA	
4	4	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	
5	5	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
6	3	HANDERNA MOT HIMLEN	PETRA MARKLUND LAZZA	
7	10	I CAN'T GET YOU OFF MY MIND	DARIN EVA	
8	NEW	T-A GANGEN	MISS LI EVA	
9	RE	DIAMONDS	RIHANNA SRP	
10	RE	STROVTAG I HEMBYGDEN	MANDO DIAO MUSICA DE LA SANTA	

MEXICO		AIRPLAY		(NIELSEN BDS) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	1	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
2	3	MANIAS	THALIA SONY MUSIC	
3	2	CON QUIEN SE QUEDA EL PERRO?	JESSE & JOY WARNER	
4	6	INFIEL	GERMAN MONTERO FONOVISA	
5	5	LA TORMENTA	ALEKS SYNTEK SONY MUSIC	
6	4	WHISTLE	FLO RIDA POE BOY/ATLANTIC	
7	10	DON'T STOP THE PARTY	FITBULL FT. DJ M/R 305/POLLO GROUNDS/RCA	
8	7	AIRE SOY	MIGUEL BOSE & XIMENA SARINANA WARNER	
9	14	BALADA BOA	DIEGO HERRERA SABINAS	
10	NEW	DIAMONDS	RIHANNA SRP/DEF JAM	

AUSTRIA		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	3	DIAMONDS	RIHANNA SRP	
2	1	READ ALL ABOUT IT, PT. III	EMELI SANDE VIRGIN	
3	5	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
4	4	SONNENTANZ	KLANKARUSSELL UNIVERSAL	
5	2	SKYFALL	ADELE XL	
6	NEW	GIRL ON FIRE	ALICIA KEYS FT. NICKI MINAJ RCA	
7	6	CANDY	ROBBIE WILLIAMS FARRELL	
8	NEW	I LOVE IT	ICDNA POP FT. CHARLI XCX TEN	
9	7	TRY	PINK RCA	
10	8	LOCKED OUT OF HEAVEN	BRUNO MARS ELEKTRA	

NORWAY		DIGITAL SONGS		(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 1, 2012
THIS WEEK	LAST WEEK			
1	1	DIAMONDS	RIHANNA SRP	
2	3	GANGNAM STYLE	PSY YG/SCHOOLBOY/REPUBLIC	
3	2	SKYFALL	ADELE XL	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group International appoints **Chaz Jenkins** VP of international marketing for core classical. He previously headed up LSO Live.

[PIAS] Group announces a new organizational structure: **Peter Thompson** becomes managing director of [PIAS] Recordings, and **Adrian Pope** takes on the role of managing director of artist and label services across the group. Thompson was managing director of [PIAS] U.K., and Pope was managing director of digital and business development of [PIAS] Entertainment Group.



TOURING: **Jeremy Joseph** is promoted to managing director of Live Nation Merchandise International and becomes president of artist relations at Live Nation's global merchandise division. He was managing director of De-Lux Merchandise, the company he founded in 1996 with members of U2, which was later acquired by Live Nation.

Creative Artists Agency in Nashville taps **Hunter Williams** as a music agent. He will work closely with the firm's Maria May, Mac Clark and Alex Becket on behalf of CAA's DJ and electronic music artist clients. Williams was GM of Nashville-based booking firm Progressive Global Agency.

RELATED FIELDS: The Country Music Assn. names **Nicole James** senior manager of market research and **Michelle Jacobs** strategic partnerships coordinator. James was senior project manager for Market Decisions in Portland, Ore., and Jacobs was sales and marketing coordinator at Nashville's Hard Rock Cafe.

Veteran marketing industry executive **Olivia Scott-Perkins** launches integrated marketing consultancy **Omerge Alliances**. She was chief marketing officer at Carol's Daughter. —*Edited by Mitchell Peters*

GOODWORKS

DMB PLEDGES \$1M FOR SANDY RELIEF

Shortly after Hurricane Sandy ravaged the Eastern Seaboard in late October, Red Light Management placed a call on behalf of client Dave Matthews Band (DMB) to lend a hand in recovery efforts.

"They called the day after the storm. It was one of the first calls we received," says Hans Dekker, president of the Community Foundation of New Jersey. "They said, 'We have a concert coming up at the Meadowlands and we want [you] to take the proceeds from the first night.' It was heartwarming."

DMB, which begins its winter tour Nov. 30 at the Izod Center in East Rutherford, N.J., has pledged \$1 million to regional recovery efforts in the wake of the storm. All show proceeds, including ticket sales and merchandise, will go to the Bama Works Sandy Relief Fund, which has been established through the Community Foundation of New Jersey. Dekker says the \$1 million will be distributed to those in need throughout the region. Proceeds from tickets that were purchased prior to the announcement of the benefit will also be donated to the fund.

"The focus is getting it to local organizations and people who are really in need," Dekker says. "One of the really stark things about Hurricane Sandy is the breadth of its impact. It's knocked out some of the most expensive real estate in the country and some pretty blue-collar towns. So the Dave Matthews folks want to make sure it gets to families and people who've lost their homes and been displaced for weeks and unemployed."

Corporate sponsors include Groupm, Brita, Live Nation, Ticketmaster, Horizon Blue Cross Blue Shield of New Jersey, Citi, Izod Center and Dreaming Tree Wines. To become a corporate sponsor, contact reliefconcert@davematthewsband.com. —*Mitchell Peters*

BACKSTAGE



RECIPE FOR FUN

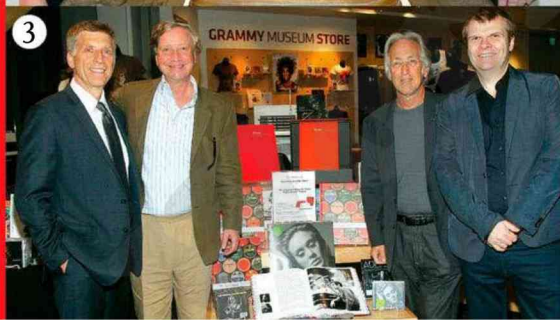
Roast Ivey rather than roast turkey was the main entree at the City of Hope's fifth annual Music and Entertainment Industry Comedy Roast at Los Angeles' House of Blues (Nov. 7). This year's honoree, Clear Channel Media and Entertainment senior VP of programming **JOHN IVEY** (in orange), was subjected to some good-natured ribbing from a who's who in radio and music. Helming the fun were (from left) Warner Bros. Records senior VP of promotion **PETER GRAY**, Republic Records executive VP of promotion and artist development **JOEL KLAIMAN** and Azoff Music Management in-house consultant **RICHARD PALMESE**—the benefit's co-chairmen—and Island Def Jam president/COO **STEVE BARTELS**, who hosted the event. PHOTO: GETTY IMAGES



1 **WARNER MUSIC NASHVILLE'S** Country Music Assn. Awards after-party feted **BLAKE SHELTON'S** first entertainer of the year award and **HUNTER HAYES'** best new artist win. In the back row, from left: WMN senior VP of A&R **SCOTT HENDRICKS**; Big Smo manager **DAN NELSON**; artists **BRETT ELDRIDGE**, **BIG SMO** and **CHARLIE WORSHAM**; the Farm members **NICK HOFFMAN**, **KRISTA MARIE** and **DAMIEN HORNE**; artist **DEAN ALEXANDER**; Shelton; and WMN senior VP of brand management and sales **PETER STRICKLAND**. In the middle, from left: Hall & Oates' **JOHN OATES**; WMN regional promotion managers **KATIE BRIGHT** (Northeast/Midwest), **RICK YOUNG** (West Coast), **MARK NIEDERHAUSER** (Southwest) and **LOU RAMIREZ** (Southeast); senior VP of promotion **CHRIS STACEY**; artists **JANA KRAMER** and **FAITH HILL**; and WMN president/CEO **JOHN ESPOSITO** and VP of publicity **TREE PAINE**. In the front are WMN director of national promotion **KRISTEN WILLIAMS** and Hayes. PHOTO: BROOKE KELLY



2 **DURING THE PITTSBURGH STOPOVER** on his current Let Me Explain tour, comedian **KEVIN HART** (center) was presented with a 3-D cake by AEG/Consol Energy Center marketing manager **SHARON KRAMER** and director of special events **SCOTT ZIMMERMAN**. PHOTO: MELANIE BOULANGER



3 **GATHERED AT THE GRAMMY MUSEUM** to salute the Nov. 7 release of "360 Sound: The Columbia Records Story" are (from left) Grammy Museum executive director **BOB SANTELLI**, author **SEAN WILENTZ**, Recording Academy president/CEO **NEIL PORTNOW** and Columbia Records chairman/CEO **ROB STRINGER**. PHOTO: MAURY PHILLIPS

The AMAs Celebrate 40 Years

PART CONTEMPORARY, PART TRIBUTE, the American Music Awards rang in its 40th anniversary in style. The show offered a host of knockout performances—capped by the PSY/MC Hammer mash-up—as well as salutes to and classic footage of AMA founder Dick Clark, Whitney Houston, Michael Jackson and more. Oh yeah, a few awards were also handed out, with Justin Bieber, Taylor Swift, Nicki Minaj, Luke Bryan, David Guetta and Carly Rae Jepsen among the winners. And, of course, there were the requisite pre- and post-parties, as captured below.



1 JOINING IN THE AFTER-PARTY REVELRY are (from left) Sony/ATV co-president **JODY GERSON**, Myman Greenspan Fineman Fox Rosenberg & Lightpartner **AARON ROSENBERG** and King Holmes Paterno & Berliner attorney **MICHELLE JUBELIRER**. PHOTO: BRIAN DOWLING

2 TWOFRER ONE: The camera catches both Chameleon Records CEO **BREYON PRESCOTT** (foreground) and Schoolboy Records founder and Justin Bieber/Wanted manager **SCOOTER BRAUN**. PHOTO: BRIAN DOWLING

3 BILLBOARD EDITORIAL DIRECTOR BILL WERDE takes a break from dance lessons with **MC HAMMER** and **PSY**. PHOTO: SCOOTER BRAUN

4 DICK CLARK'S WIDOW KARI CLARK enjoys the AMA after-party at the JW Marriott's Diamond Ballroom with Billboard director of special features and West Coast sales **AKI KANEKO**. PHOTO: BRIAN DOWLING

5 ALSO HAVING THEIR SHARE of after-party fun, from left: The Audience CEO **OLIVER LUCKETT**, Guggenheim Partners' **JASON GHASSEMI**, Prometheus Global Media CEO **DOTTIE MATTISON** and husband **CRAIG MATTISON**. PHOTO: BRIAN DOWLING

6 FROM LEFT: Guggenheim Partners senior managing director **KRAIG FOX**, Bank of America Greater Los Angeles president **RAUL ANAYA** and Music Analytics principal **JOHN RUDOLPH** team up at the after-party. PHOTO: BRIAN DOWLING

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Nashville: Lee Ann Photoglo • 615.376.7931 • laphotaglo@gmail.com
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NASHVILLE: Cynthia Mellow • 615.325.0265 • cmellow@comcast.net

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