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Woman of the Year

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Taylor,

Congratulations on being named Billboard Magazine's
Woman of the Year.



From our *humble beginnings* and the dreams of a *14 year-old visionary*...

Through all of your *amazing accomplishments*...

And *everything you strive for* in your daily life...

You are an *inspiration, role model,*
and *agent* of positive change for your generation...

I love you for the *beautiful person* you are
and always have been...




- Scott

KANYE. ADELE. BON IVER. FOO FIGHTERS. BRUNO MARS. SKRILLEX. THE ROAD TO GRAMMYS 2012

DECEMBER 10, 2011
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SPECIAL ISSUE

Billboard

A full-page photograph of Taylor Swift on a red carpet. She is wearing a black, sleeveless, sequined dress with a V-neckline and a fitted waist. Her hair is styled in a soft, wavy bob, and she is looking directly at the camera with a slight smile. Her right hand is on her hip, and she is wearing a silver bracelet on her left wrist. The background is a deep red, draped curtain.

Women In Music

THE TOP **40** EXECUTIVES
IN THE MUSIC BUSINESS TODAY

Rising Star

Nicki
Minaj

PRINCESS OF THE NEW POP

Taylor Swift Woman of the Year

“
This is a
year of my
life I'm going
to want to
remember.”
”

New Year's EVE 2012

SURE, YOU COULD
CELEBRATE
FOR THE NIGHT.

BUT, IN VEGAS, YOU'RE
GONNA WANT TO MAKE IT
A LONG WEEKEND.

Ring in the new year in a place with enough excitement to take you well into 2012. Between the fireworks spectacular, the world-class shopping, the gourmet dining and the relaxing spas, you'll want to extend your New Year's celebration with one long weekend in Vegas. Even catch the season's best football games on the biggest screens and in the best sports bars. It's another unforgettable New Year's in Las Vegas.

Plan your long weekend at VisitLasVegas.com/NewYearsEve.

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Vegas

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No. 1

ON THE CHARTS

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ON THE COVER: Taylor Swift photograph by Joseph Anthony Baker



OLLY MURS 78

360 DEGREES OF BILLBOARD

HOME FRONT

Online .COM EXCLUSIVES

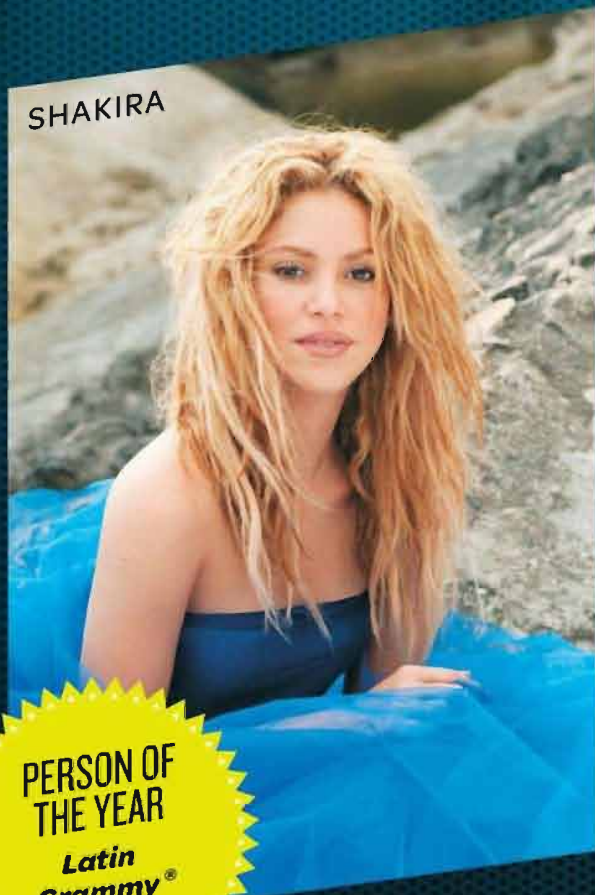
To celebrate Billboard hitting its 1,000th Hot 100 No. 1 this year, each day in December Billboard.com will feature a new video starring **Jennifer Lopez**, **Maroon 5**, **B.o.B** and other hitmakers talking about their chart-toppers.

Print YEAR-END ISSUE

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



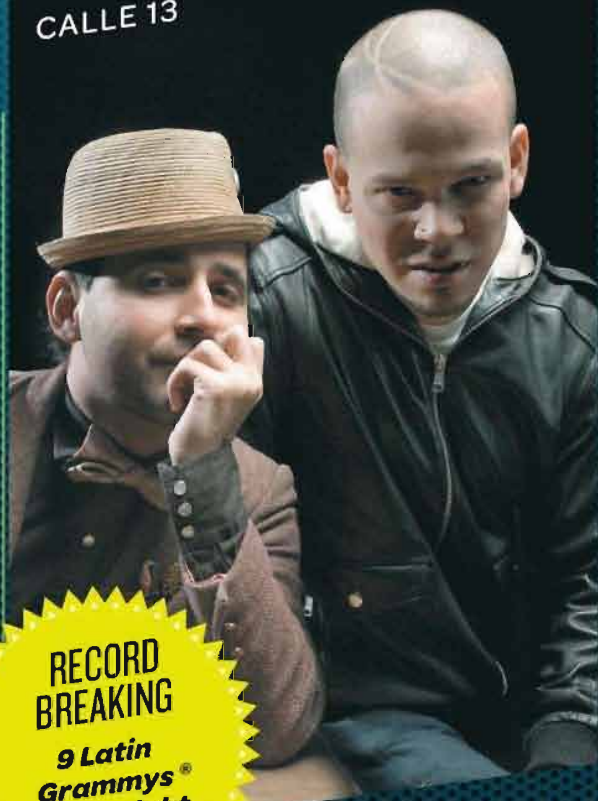
SHAKIRA



PERSON OF
THE YEAR

Latin
Grammy®
2011

CALLE 13



RECORD
BREAKING

9 Latin
Grammys®
in one night

Congratulations
winners of the
2011 Latin
Grammy®!

Your friends and family
from the #1 music
company in Latin
America (and the winner
of the most Grammy®
awards) salute you.

**WINNER OF 2
LATIN GRAMMYS®**



FRANCO DE VITA



JOTA QUEST



VICENTE FERNÁNDEZ



JOÃO BOSCO & VINÍCIUS



SKANK



MERCEDES SOSA



NIÑA PASTORI



VICENTICO



CHICO & RITA

CALLE 13

- ALBUM OF THE YEAR
Entren Los Que Quieran
- RECORD OF THE YEAR
Latinoamérica
- SONG OF THE YEAR
Latinoamérica
- BEST URBAN ALBUM
Entren Los Que Quieran
- BEST URBAN SONG
Baile de los Pobres
- BEST TROPICAL SONG
Vamo' a Portarnos Mal
- BEST ALTERNATIVE SONG
Calma Pueblo
- PRODUCER OF THE YEAR
Entren los Que Quieran
- BEST SHORT FORM MUSIC VIDEO
Calma Pueblo

VICENTE FERNÁNDEZ

- BEST RANCHERA ALBUM
El Hombre Que Más Te Amó

SHAKIRA

- BEST POP VOCAL ALBUM, FEMALE
Sale el Sol

FRANCO DE VITA

- BEST POP VOCAL ALBUM, MALE
En Primera Fila
- BEST LONG FORM MUSIC VIDEO
En Primera Fila

JOTA QUEST

- BEST CONTEMPORARY
BRAZILIAN POP ALBUM
Quinze

SKANK

- BEST BRAZILIAN SONG
(PORTUGUESE LANGUAGE)
De Repente

JOÃO BOSCO & VINÍCIUS

- BEST SERTANEJO MUSIC ALBUM
João Bosco & Vinícius

MERCEDES SOSA

- BEST FOLK ALBUM
Deja la Vida Volar - En Gira

NIÑA PASTORI

- BEST FLAMENCO ALBUM
La Orilla De Mi Pelo

**CHICO & RITA
VICENTICO**

- BEST PACKAGING DESIGN
Chico & Rita - Varios artistas
Solo Un Momento - Vicentico



AT THE BOARDS
The new wave of Music City producers



COME FLY WITH ME
New projects precede Sinatra's centennial



JUST DANCE
Bassnectar to usher in 2012 in Nashville



APPLE ARRIVES
iTunes eyes Latin American expansion



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>>> SPOTIFY OPENS APP PLATFORM
Spotify is providing third-party developers access to its application programming interface to create apps for the streaming music service. To kick off its new API, Spotify unveiled apps developed by TuneWiki, Songkick, Last.fm and other partner brands. The apps are free and aren't yet compatible with mobile devices. Billboard is offering a Spotify app that enables users to stream the top 10 entries on five charts, including the Hot 100.

>>> EPIC TO NAME STEWART A&R HEAD
Epic Records is expected to name Tricky Stewart head of A&R and is nearing a deal to name former LaFace Records executive Mark Shimmel to a senior executive post, sources say. In another Sony Music appointment, former Interscope senior VP of A&R Shawn Holliday has been named both senior VP of A&R at RCA, covering the West Coast, and senior VP at Sony/ATV Music Publishing.

>>> MCGRAW SCORES LEGAL WIN OVER CURB
A Nashville judge ruled that Tim McGraw is now free to record for another label—or on his own—without Curb Records, which has been his only label home. On May 13, Curb filed a breach of contract suit against McGraw, claiming he had recorded tracks for his album *Emotional Traffic* too long before delivering them to the label. McGraw filed a countersuit on May 24 seeking advance payment and recording-fund reimbursement, unspecified damages and a jury trial. A trial for the suit's damages portion is set for July.

Reporting by Ed Christman, David Downs, Gail Mitchell and Ray Waddell.

WIPERONT

AWARDS BY PHIL GALLO

Someone Like Her

Adele tops Grammy nominees in marquee categories, Kanye leads overall—and there are indie surprises

With its nominations for the 54th annual Grammy Awards, the Recording Academy has cemented 2011 as the year of a certain chart-topping British songstress, honored an electronic dance act who's enjoying breakout success internationally, and provided an indie-folk denizen of Eau Claire, Wis., with a surprising moment in the spotlight.

While Adele, Skrillex and Bon Iver each scored multiple nominations (six, five and four, respectively), Kanye West topped them all with seven, albeit only one among the marquee categories for album, song and record of the year, with "All of the Lights" getting a nod for song of the year.

The nominations found Grammy voters continuing to steer away from their previous proclivity for honoring veteran artists who have been overlooked in the past. To a certain extent, the new conquering heroes are young artists—including Bruno Mars, Lady Gaga, Katy Perry and Mumford & Sons—who helped make the 53rd annual awards telecast in February a ratings smash.

But the biggest winner of the evening was clearly Adele, whose 21 has sold 4.7 million units in the United States, according to Nielsen SoundScan, and has been lodged in the top 10 of the Billboard 200 ever since its debut in March, spending 13 weeks at No. 1.

"I'm really pleased for her," says Richard Russell, co-founder of Adele's U.K. label, XL Recordings. (Columbia is her official U.S. label.) "It's been the latest in a long line of slightly unreal events in connection to this record."

Eighty-six artists received multiple nominations in 78 categories, a reduction from last year's 109, which was largely the result of eliminating gender-based categories.

Nominations in the major categories were announced Nov. 30 during an hourlong concert at the Nokia Theater in Los Angeles, which featured performances by Gaga, Rihanna, the Band Perry, Jason Aldean and Ludacris; a tribute to the late Nick Ashford and Jerry Leiber featuring Usher with Valerie Simpson and Mike Stoller; and show host LL Cool J, Common and Lupe Fiasco with Grandmaster Flash, Melle Mel and Scorpio for a special performance of "The Message."

The telecast, the fourth year that the Academy has inserted its nominations into a CBS concert special, was up 12% in total viewers from the 2010 show, attracting an audience of 5.6 million, according to preliminary data from Nielsen. The show was also up 12% in the 18-49 demographic to 2.2 million viewers, according to Nielsen figures supplied by CBS.

The night did not, however, showcase the rock and pop music that stands to gain the most from the nominations. The Foo Fight-

Who will win? Artists up for Grammy Awards include BRUNO MARS, ADELE, SKRILLEX and KANYE WEST (clockwise from left).



COUNTRY BY TOM ROLAND

Nashville's New Wave

A new generation of producers crash country's tight-knit circle of hitmakers

When Thompson Square reached No. 1 on Billboard's Hot Country Songs chart with "Are You Gonna Kiss Me or Not" on April 9, the chart listing couldn't have been more appropriate. The producer credit went to NV, a two-letter acronym that originally stood for New Voice Entertainment. And the production team was indeed a new voice, enjoying its first hit. But NV was just one of several up-and-coming producers that made it into the country chart's top 20 for the first time in a year that featured an unusual number of new voices behind the boards.

Historically, a handful of men have dominated the production business in Nashville. In the '60s, label employees—such as Decca's Owen Bradley, RCA's Chet Atkins, Epic's Billy Sherrill and Capitol's Ken Nelson—called the shots. In time, the central producers were increasingly independents or label figures who hopped from company to company. James Stroud, Jimmy Bowen, Tony Brown, Scott Hendricks and Jim Ed Norman were among the select few producers who held sway over Nashville, sometimes for 10-20 years.

But despite that backdrop, this year the upper tier of the country chart had eight hit-making producers who just a few years ago were handling other chores in the business. They were all engaged in music in some fashion—as artists, songwriters, engineers or even rock producers—but the volume of newcomers is unusual in a business circle that has traditionally been hard to crack.

The fact that they're new to production is part of their appeal. "There are a lot of very accomplished producers that we will continue to work with," Capitol/EMI Nashville president Mike Dungan says, "but we're always looking for that next guy that's bringing something new and fresh into the market."

Jay Joyce was one of those people. He had already produced the demos that got Eric Church signed to Capitol in the mid-'00s. The label stuck with the Joyce-Church combo through two albums that yielded moderate chart success. This summer, their patience was rewarded when the album *Chief* debuted at No. 1 on the Billboard 200.

"Capitol let us develop," Joyce says. "Of course they were involved, but we hadn't hung ourselves yet, so they let us do what we wanted to do."

Taking chances is a big part of what this new production wave is about, and it comes directly after a couple of other music-makers—Aldean producer Michael Knox and Taylor Swift co-producer Nathan Chapman—shot from obscurity to multiplatinum prominence with products that defied conventional wisdom.

The four-man NV crew, which includes three Aldean band members—drummer Rich Redmond, guitarist Kurt Allison and bassist Tully Kennedy—saw the importance of being different in their work with Aldean and Knox. They helped Aldean develop hits with raw, crunchy chords that pushed mainstream country's stylistic boundaries. Broken Bow owner Benny Brown signed Thompson Square after hearing two tracks that NV produced for the married duo, Keifer and Shawna Thompson, in a basement studio. NV's work on the project resulted in a No. 1 single, though the duo sounds little like Aldean. Thompson Square separated itself from the rest of the pack by recording an album that's feisty and energetic—a bit different from what one might expect from a married couple.

NV, meanwhile, is cognizant that the production ranks are no longer as secure as they were when a small circle of men ran country's sessions. The team's position is as tenuous as that of the artists with which it works. "You're only as good as your next," NV's Kennedy says. "Nothing's taken for granted."

Following is a list of the producers and production teams that, like NV, were fairly new to the top ranks of the country chart in 2011. Two of them—Joyce and Jeremy Stover—made their chart debuts as many as five years ago. But in the context of country's members-only past, they remain relative newcomers in their positions.

JEREMY STOVER

Biggest hit: "If Heaven Wasn't So Far Away," Justin Moore

Background: Stover left Georgia to major in the music business program at Nashville's Belmont University, signing his first publishing deal in 2000 with Reba McEntire's Starstruck Entertainment. He later wrote Emerson Drive's "Fall Into Me" and Lonestar's "You're Like Comin' Home." The quality of his demos led to production deals that yielded top 20 hits for Moore, Jack Ingram and Danielle Peck.



JON RANDALL

Biggest hit: "Am I the Only One," Dierks Bentley

Background: A Dallas native, Randall won a Grammy Award in 1992 as a member of Emmylou Harris' band, the Nash Ramblers. He peaked at No. 18 on Billboard's Hot Country Songs chart with a 1996 Lorrie Morgan duet, "By Your Side," and had a series of solo deals while working as one of Nashville's most popular sidemen. Randall won the Country Music Assn. song of the year award in 2005 for writing the Brad Paisley/Alison Krauss duet "Whiskey Lullaby." Prior to writing and producing "Am I the Only One," Randall produced Bentley's 2010 roots album, *Up on the Ridge*.

DIERKS BENTLEY (left) and JON RANDALL

To the top: The NV production team celebrates its first No. 1 single, Thompson Square's "Are You Gonna Kiss Me or Not." From left are NV's RICH REDMOND and TULLY KENNEDY, Thompson Square's SHAWNNA and KEIFER THOMPSON, and NV's DAVID FANNING and KURT ALLISON.



NV
Biggest hit: "Are You Gonna Kiss Me or Not," Thompson Square
Background: Drummer Rich Redmond, guitarist Kurt Allison and bassist Tully Kennedy are members of Jason Aldean's road band and play on all of his recordings. They teamed with Nashville artist/musician David Fanning to form NV, which has booked production gigs for Blake Wise, Kristy Lee Cook and Parmalee between Aldean's concerts.

DAVE BRAINARD

Biggest hit: "Lover, Lover," Jerrod Niemann
Background: A former guitarist with a band at the Offutt Air Force Base in Omaha, Neb., Brainard moved to Nashville to become a songwriter, working with Dierks Bentley and Jamey Johnson before their commercial breakthroughs. Recording demos led him into production, and in 2006, he co-founded Mix Dream Studios, where part of Niemann's album was recorded.



RODNEY CLAWSON

Biggest hit: "Barefoot Blue Jean Night," Jake Owen
Background: Raised on a ranch in the Texas Panhandle, Clawson got his first songwriting deal while working with fellow Texan John Rich. He went on to co-author such hits as George Strait's "I Saw God Today," Big & Rich's "Lost in This Moment" and Jason Aldean's "Johnny Cash." Clawson recently charted as a producer for Broken Bow artist James Wesley.

JEFF STEVENS

Biggest hit: "Rain Is a Good Thing," Luke Bryan
Background: The West Virginia-born singer fronted Jeff Stevens & the Bullets, which landed four titles on the Hot Country Songs chart in the late '80s. He later had a solo deal, and also found success by writing hits for Tim McGraw ("Back When"), George Strait ("Carried Away") and Tracy Byrd ("Big Love").

JOEY MOI

Biggest hit: "Barefoot Blue Jean Night," Jake Owen
Background: While studying at the Center for Digital Imaging and Sound in Vancouver, Moi met Nickelback and rose to prominence as a rock engineer and producer before signing a songwriting deal with Craig Wiseman's Big Loud Shirt, which provided an opening into country. Before working with Owen, Moi co-wrote the Tim McGraw single "It's a Business Doing Pleasure With You."

JAY JOYCE

Biggest hit: "Hell on the Heart," Eric Church
Background: Joyce was encouraged to leave Cleveland for Nashville by older brother Mike, who played guitar for '70s hitmaker Gene Cotton. Joyce worked as an engineer, guitarist and producer for such rock acts as the Wallflowers, Tim Finn and Iggy Pop before being introduced to Church, who wanted an edgy sound—which he got.

CHUCK AINLAY

Biggest hit: "Baggage Claim," Miranda Lambert
Background: An engineer since 1983, Ainlay has handled recording and mixing for mainstream country albums by Vince Gill, George Strait and the Dixie Chicks. He also produced rock and Americana albums for Mark Knopfler and Emmylou Harris, among other acts, during the past decade.

Swing along with me: **FRANK SINATRA**; inset: the deluxe edition of *Sinatra: Best of the Best*.

Ol' Blue Eyes Is Back

As Frank Sinatra's centennial approaches in 2015, TV, film and music projects abound

tra rights-holders to prepare a new audience for Ol' Blue Eyes' 100th birthday in late 2015.

"The young demo is interested," says **Bill Gagnon**, senior VP/GM of catalog for EMI Music North America. "His relevance is impressive."

The marriage of Sinatra and visual media continues to grow. "Ocean's Thirteen" revived his 1967 chestnut "This Town" four years ago. "American Idol" held a Sinatra week in 2010, and **Twyla Tharp's** dance show set to Sinatra's music, "Come Fly Away," began its first national tour in August and will hit 27 cities by June.

The groundswell of activity coincides with EMI and Frank Sinatra Enterprises merging for the first time his 1950s work for Capitol Records with recordings for Reprise that started in the 1960s. *Sinatra: Best of the Best* came out Nov. 15, a 23-track collection available in a single disc and a deluxe edition that EMI is targeting at collectors and newcomers.

"When you have a catalog of over 2,000 songs, you want to expose them through a prime listening experience," Frank Sinatra Estates co-chairman **Bob Finkelstein** says. "Combing the best of Capitol and Reprise helps to broaden kids' under-

standing of Frank Sinatra. This is a value proposition for older fans and a new generation. One of the things Frank wanted to do was be important to a second generation." Finkelstein believes Sinatra would have been thrilled to hear **Michael Bublé** and **Rod Stewart** sing standards associated with him or to hear **Justin Timberlake** speak of him as an influence.

The compilation will get a boost from an American Public Television special featuring classic TV performances of more than a dozen of the songs. Gagnon and Finkelstein say the sight of Sinatra singing has a magnetic effect, not just for fans who saw him perform but newcomers as well. TV advertising will be central to marketing the album in the United Kingdom; in the United States, a PBS pledge drive, Sinatra playlists on Spotify and radio promotions will lead the way.

"At PBS," Gagnon says, "interest in Sinatra never seems to get old. We're seeing that a new generation loves his style and swagger."

Finding an actor who can carry over that style and swagger will become important within the next two years as casting begins on a biopic directed by **Martin Scorsese**. Finkelstein says there's "no news at the moment. We're still work-

ing on a script"—but the plan remains to have the film in theaters close to Sinatra's 100th birthday on Dec. 12, 2015.

Between now and then, the estate will continue to look for more opportunities to combine catalogs, including his Columbia recordings of the '30s and '40s. "The anniversary is ever-conscious to us," Finkelstein says. "We want to show the depth of his career."

Sound + Vision

PHIL GALLO



NOTES: "Bride of Deluxe," a song from **Cliff Martinez's** "Drive" soundtrack, is being used in a BlackBerry advertising campaign that started recently in South Africa. It's expected to go worldwide. Cutting Edge Group, which financed the score's production, placed the track ... **Ryan Adams** is the next artist to participate in CBS Interactive Music

Group's webcast series "Live on Letterman." He will perform live at New York's Ed Sullivan Theater at 8 p.m. ET on Dec. 5 ... NBC has scheduled an extra episode of "The Sing-Off" that will air Dec. 5. The two-hour "A Sing-Off Christmas" will be broadcast live and feature previous winners **Committed** and **Nota**, plus groups from all three seasons. **Flo Rida** and judges **Sara Bareilles**, **Ben Folds** and **Shawn Stockman** will also perform.

In the two weeks after **LeBron James** tweeted a link to the YouTube post of his latest Nike commercial, more than 2.7 million people clicked on the video of "LeBron Shine." While the Miami Heat star drives and dunks on an outdoor court as a city closes up shop for the night, the music playing in the background shares little with the contemporary hoops'n hip-hop imagery.

The music is sweet, string-laden and slow. **Frank Sinatra's** 1958 recording of **Alan and Marilyn Bergman** and **Lew Spence's** "Sleep Warm." The placement is one of the early steps by Sina-

6 QUESTIONS with SUROOSH ALVI

by ANDREW HAMPP

When Vice Music first approached its old colleagues at Warner Music Group about revisiting their long-term distribution deal, the major demanded justice. Or rather, Justice—whose hotly anticipated *Audio, Video, Disco* was due from Vice Records but needed a major-label distributor to give it the proper support it needed.

Soon, talk about *Audio, Video, Disco* evolved into a freshly signed three-year deal between Vice and Warner Bros. Records that will encompass everything from distribution to marketing to live events. The deal brings things full circle for Justice, whose debut album, *Cross*, was released under Vice's partnership with Atlantic Records, a deal that ended in 2007.

"We signed the deal with Warner Bros. and basically the next day we were talking to Elektra to figure out how we could get involved with the Justice release," says Vice Media co-founder Suroosh Alvi, who also heads up Vice Music. "It's a great way for us to come out of the gates."

Under the deal, Vice will feature Warner artists on its growing slate of media properties, from its Creators Project global events series to its MTV show "Vice Guide to Everything" and music-discovery platform Noisy.com. In an interview with *Billboard*, Alvi talks about how the partnership came together and what's ahead.

1 Vice went indie for a few years after its partnership with Atlantic ended in 2007. How was that period for you as a label?

We did something we hadn't done before, which was running a labelsoup to nuts. When we left Atlantic, they were handling all the business affairs stuff, royalty accounting, all these things we'd taken for granted. It was like, "Oh, shit, we have to do this stuff ourselves!" We realized that our strengths are A&R and

marketing—signing and building artists' brands, that's what we should focus on.

2 What made you go back to Warner?

We were being courted by all the majors in some capacity, and I had some friends over at Warner, like [Warner Bros. co-president/CEO] Todd Moscovitz and [Warner Bros. co-president/COO] Livia Tortella. She'd been GM of Atlantic and we worked with her closely over the years.

We thought Warner Bros. was really in line with us; they really got us and felt they were the right major for us to partner with. The merch, the touring, the Warner offerings in that kind of area are the best bar none compared to any of the majors. That's what we needed help with.

3 Vice artists like Black Lips, Chromeo and the Raveonettes will benefit from Warner's distribution reach. What's in it for Warner acts?



We have had a meeting with Warnerto explain that Vice really is more than just a magazine, for people who didn't know how we've expanded over five years ago. Where there's a good fit to work with artists on Noisy or Creators Project, we're open to it.

4 How will this affect the artists you sign?

It definitely makes us more competitive. It's a very compelling offering, the Vice-Warner Bros. combination. In terms of signing advances and money upfront, I can't compete with Universal or Sony, though I feel like we can beat them in many other regards. But now with Warner Bros., we can offer the best of both worlds to artists.

5 Odd Future was one of the acts Vice missed out on signing during its indie period. Were there any other missed opportunities?

Yeah, what XL paid for a one-off, I can't do that. There was also No Age, which went to Sub Pop, and Fucked Up, which signed to Matador for 1 think \$60,000. Back then for the type of band they were, it was too much money. Not that we want to get caught up in bidding wars now—it's an unhealthy exercise. You're just building debt. We're interested in doing smart deals, not going to chase and spend money unnecessarily just to get a band. If it doesn't sell, then you're screwed.

6 How's the Justice record doing?

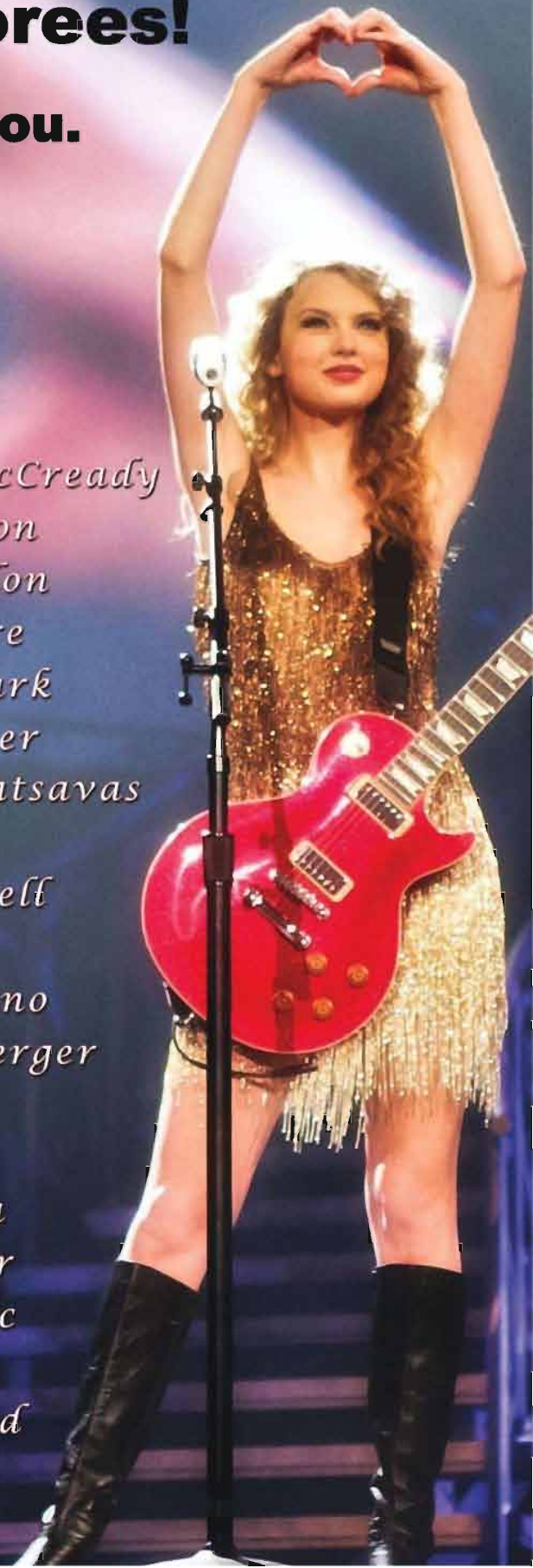
They had a strong first couple of weeks. They've sold around [130,000 worldwide] right now, and they're going to have a big year all next year when they start touring. The thing about Justice is that last time it was a slow build. Their success didn't happen before that, it came from all the commercial synchs and their touring. I think the record's amazing, and they took some risks they're going to be rewarded for artistically. They didn't just rehash *Cross* and make *Cross 2*. They developed as artists, and probably surprised some of their core people out there.

Congratulations to all of Billboard's Women In Music Honorees!

I am proud to stand among you.

love,
Taylor ♥

*Nicki Minaj Mary Ann McCready
Marcie Allen Kate McMahon
Ellen Bligh Truley Diana Mogollon
Barbara Cane Frances Moore
Angelica Cob-Baehler Linda Newmark
Mamie Coleman Claudia Palmer
Shannon Connolly Alexandra Patsavas
Sharon Dastur Julie Pilat
Maureen Ford Debra Rathwell
Rachelle Friedman Kelly Rich
Andrea Ganis Brenda Romano
Nicole George Kathy Spanberger
Jody Gerson Jessica Steel
Julie Greenwald Julie Swidler
Ethiopia Habtemariam Livia Tortella
Lynn Hazan Andria Vidler
Marilyn Laverty Marsha Vlasic
Debra Lee Lia Vollack
Cara Lewis Kathy Willard
Melissa Lonner Lisa Worden
Amanda Marks Mika El-Baz*



Bound for Nashville: **BASSNECTAR** performing at the Madison Ballroom in Dallas on Oct. 31.



Electronica: The New King Of The Road?

Even Music City will be Spin City this New Year's Eve

The electronic/dance/DJ live business is arguably the hottest sector of the live music business today—and not just in terms of artist development and mainstream and underground festivals. What's really distinguishing the current scene from previous boomlets is its impressive hard-ticket sales.

After languishing as a niche genre in the United States for years, electronica is now mainstream, and the signs are everywhere. Electronic music fests draw hundreds of thousands of fans on a global basis. Once an underground scene, its promoters, managers and agents are now front and center: Live Nation, the world's largest concert promoter, recently launched its Electronic Nation Canada division, while venerable Washington, D.C., rock room 9:30 Club just formed an alliance with U Street Music Hall to foster artist development in the genre. Perhaps most impressive, **Bassnectar's** New Year's Eve show at Nashville's Bridgestone Arena is already sold out.

That's a particularly telling milestone. Bridgestone Arena, under a variety of previous names, has a history of selling out New Year's Eve shows—with the likes of **Toby Keith**, **Kenny Chesney**, **Tim McGraw** and **Brooks & Dunn**, primarily booked by former promoter **Steve Moore**, now CEO of the Country Music Assn. For Bassnectar to play Music City on that night, promoted by AC Entertainment, speaks volumes about the artist and the scene, and blows up preconceived notions about the market.

The significance of Bassnectar (aka **Lorin Ashton**) playing the biggest venue in the home of country music on New Year's Eve isn't lost on C3 Presents partner **Charlie Walker**, who wears his artist manager hat when discussing Bassnectar, a client of C3's management division. "First, I think it's a statement that these electronic acts can play arenas at all," Walker says. "Second, Nashville may not be known as the most cutting-edge market, but this shows that maybe it is; it's ahead of the curve in terms of following electronica. I don't think we'll see a lot of cowboy hats on New Year's Eve in this

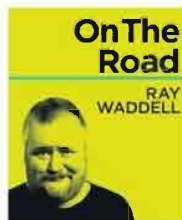
arena, unless they're neon."

Working with Bassnectar agent **Jake Schneider** at Madison House, Walker and C3 are building a DJ act by following rock rules, a trait shared by other hot artists in the scene like **Pretty Lights**, **Kaskadee**, **Deadmau5** and **Skrillex**. These are real headlining acts that matter beyond just being house music for a party. "Bassnectar has always concentrated on selling hard tickets and developing like a rock band," Walker says. Playing more than 100 shows annually in the United States, Bassnectar has worked his way up from small clubs to headlining 2,500- to 5,000-capacity rooms, plus a handful of "event" shows he hosts known as Bass Centers that draw more than 10,000 paid attendees.

A key factor driving this scene is the heavy social engagement between artists and fans. "In terms of sheer numbers, look at the Facebook friends that Bassnectar, Skrillex or Pretty Lights have," Walker says. "These are hundreds of thousands of fans that these guys are talking to—and I mean literally talking to—on a regular basis."

While Walker may have had a learning curve when it comes to the aesthetics of the music, when it comes to artist development the basic rules apply. "From a traditional live, hard-ticket development standpoint, the strategy is the same: Don't grow too fast, and try to maintain a flatter curve so we can have some longevity," Walker says. "If we need to, we'll under-play to make sure we sell out so we can keep it growing, as opposed to taking short money and having empty seats."

In reality, the development of the electronic scene is not unlike what happened with the jam band scene in the early '90s. "The fans are different—they're very young—but it's similar," Walker says. "We'll see kids that follow Bassnectar for 10-15 shows, and I think the other guys see that too. There's a strong network, and the developing technology has made that networking easier than when the jam bands were at their height." ♦♦♦



On The Road
RAY WADDELL

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BY HOLLAND

	GROSS/ Gross Percent	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,098,770 (1,174,149/104)	ROD STEWART The Colosseum at Caesars Palace, Las Vegas, Nov. 3-5, 9, 12, 15, 16, 19-20	37,141 38,000	Concerts West/AEG Live
2	\$3,425,756 (189,502/169,500)	TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL, ADAM BRAND Minute Maid Park, Houston, Nov. 5	42,905 48,000	The Messina Group/AEG Live
3	\$1,988,411 (186,501/179,500)	TAYLOR SWIFT, NEEDTOBREATHE, ADAM BRAND Madison Square Garden, New York, Nov. 21-22	26,652 20,000	The Messina Group/AEG Live
4	\$1,601,216 (125,000/149,500)	JAY-Z & KANYE WEST Atlantic City Boardwalk Hall, Atlantic City, N.J., Nov. 19	12,746 16,000	Live Nation
5	\$1,458,070 (113,000/104,000)	JAY-Z & KANYE WEST Bell Centre, Montreal, Nov. 22	10,856 16,000	Evenko, Live Nation
6	\$1,392,796 (119,500/112,500)	TREASURE ISLAND MUSIC FESTIVAL Treasure Island Great Lawn, San Francisco, Oct. 15-16	24,254 160,000	Another Planet Entertainment, Noise Pop
7	\$920,903 (156,500/150,500)	TAYLOR SWIFT, NEEDTOBREATHE, DANNY GOKEY Time Warner Cable Arena, Charlotte, N.C., Nov. 16	14,272 16,000	The Messina Group/AEG Live
8	\$914,300 (179,500/150,500)	TAYLOR SWIFT, NEEDTOBREATHE, ADAM BRAND St. Pete Times Forum, Tampa, Fla., Nov. 12	13,605 16,000	The Messina Group/AEG Live
9	\$866,056 (179,500/150,500)	TAYLOR SWIFT, NEEDTOBREATHE, ADAM BRAND RBC Center, Raleigh, N.C., Nov. 17	13,567 16,000	The Messina Group/AEG Live
10	\$828,231 (169,500/150,500)	TAYLOR SWIFT, NEEDTOBREATHE, ADAM BRAND Colonial Life Arena, Columbia, S.C., Nov. 18	12,807 16,000	The Messina Group/AEG Live
11	\$810,463 (150,600/112,500)	THE CURE Royal Albert Hall, London, Nov. 15	5,650 6,000	3A Entertainment
12	\$786,904 (169,500/150,500)	TAYLOR SWIFT, NEEDTOBREATHE, ADAM BRAND American Airlines Arena, Miami, Nov. 13	12,153 16,000	The Messina Group/AEG Live
13	\$749,099 (149,500/150,500)	TAYLOR SWIFT, NEEDTOBREATHE, ADAM BRAND Veterans Memorial Arena, Jacksonville, Fla., Nov. 11	11,785 16,000	The Messina Group/AEG Live
14	\$676,741 (110,000/104,000)	LMFAO, FAR*EAST MOVEMENT, NATALIA KILLS, FRANKMUSIK & OTHERS Bell Centre, Montreal, Nov. 15	15,913 16,000	Evenko, Live Nation
15	\$613,675 (162,500/127,500)	ZAC BROWN BAND, SONIA LEIGH, NIC COWAN Target Center, Minneapolis, Nov. 20	13,184 16,000	G.A.M.E., Frank Productions
16	\$586,306 (113,000/104,000)	GUNS N' ROSES Movistar Arena, Santiago, Chile, Oct. 5	9,071 14,000	T4F-Time For Fun
17	\$583,207 (1,041,171/1,000,000)	TEARS FOR FEARS Citibank Hall, Rio de Janeiro, Oct. 8	7,736 8,433	T4F-Time For Fun
18	\$580,881 (108,500/129,500)	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Don Haskins Center, El Paso, Texas, Oct. 15	8,340 16,000	Concerts West/AEG Live
19	\$580,482 (126,800/104,000)	JUDAS PRIEST, WHITESNAKE Terrazs CCCT, Caracas, Venezuela, Sept. 25	3,522 5,000	T4F-Time For Fun
20	\$575,622 (159,500/129,500)	ZAC BROWN BAND, SONIA LEIGH, NIC COWAN Veterans Memorial Arena, Jacksonville, Fla., Oct. 28	10,816 16,000	AEG Live
21	\$563,529 (113,000/104,000)	SNOOP DOGG, MISTAJAM, CHIPMUNK, THE AIRPLANE BOYS, YASMIN O2 Arena, London, Oct. 7	10,452 12,000	Mean Fiddler
22	\$553,167 (113,000/104,000)	ALICE COOPER Palais Theatre, Melbourne, Australia, Sept. 29-30	4,310 4,677	Chugg Entertainment
23	\$552,880 (114,500/129,500)	FOO FIGHTERS, SOCIAL DISTORTION, THE JOY FORMIDABLE Arena at Gwinnett Center, Duluth, Ga., Nov. 7	11,693 12,000	The Messina Group/AEG Live
24	\$543,940 (120,000/104,000)	STING The Colosseum at Caesars Palace, Las Vegas, Nov. 25	3,950 3,950	Concerts West/AEG Live
25	\$543,527 (1,147,820/1,141,776)	KATY PERRY, OH LAD Motorpoint Arena, Sheffield, England, Oct. 12	12,650 16,000	Killmanjaro Live/AEG Live
26	\$540,459 (155,500)	PORTISHEAD, THOUGHT FORMS Shrine Auditorium, Los Angeles, Oct. 18-19	9,738 16,000	Goldenvoice/AEG Live
27	\$539,918 (109,500)	TOBY KEITH, ERIC CHURCH, JT HODGES Toyota Pavilion, Scranton, Pa., Sept. 15	15,718 16,000	Live Nation
28	\$538,771 (113,000/104,000)	ROXETTE, MOBILÉE O2 World, Berlin, Oct. 24	7,172 8,100	Trinity Concerts, Marek Lieberberg Konzertagentur
29	\$538,346 (172,500/160,000)	RICKY MARTIN Auditorio Nacional, Mexico City, Nov. 2	7,529 9,985	OCESA-CIE
30	\$525,481 (147,500/129,500)	ROBYN, RÖYKSOPP Hollywood Bowl, Los Angeles, Oct. 22	9,029 12,000	Bill Silva Presents, Andrew Hewitt Co.
31	\$524,129 (113,000/104,000)	JOHNNY MATHIS, JEFF STEVENSON O2 Arena, London, Oct. 12	6,260 8,723	Kennedy Street Enterprises
32	\$522,334 (102,000/104,000)	LMFAO, FAR*EAST MOVEMENT, NATALIA KILLS, FRANKMUSIK & OTHERS Colisee Pepsi, Quito, Ecuador, Nov. 13	10,667 16,000	Evenko, Live Nation
33	\$518,191 (108,500/129,500)	ENRIQUE IGLESIAS, PITBULL, PRINCE ROYCE Laredo Entertainment Center, Laredo, Texas, Oct. 16	9,512 16,000	Concerts West/AEG Live
34	\$510,914 (109,500/149,500)	FURTHUR Atlantic City Boardwalk Hall, Atlantic City, N.J., Nov. 12	9,518 12,000	Live Nation
35	\$509,137 (114,000/104,000)	STEELY DAN & STEVE WINWOOD Rod Laver Arena, Melbourne, Australia, Oct. 27	4,170 8,700	Frontier Touring

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iTunes Close To South American Debut

Argentina and Brazil to follow Mexico as digital retailer expands

The imminent arrival of iTunes in several Latin countries sets the stage to finally break open the Latin online music marketplace and radically change the business landscape in countries where music has been struggling during the past decade.

Although iTunes declined to comment, multiple sources have indicated in recent months that the retailer is finally moving in earnest into the Latin region. While it's been widely commented that iTunes plans to open shop in a handful of countries including Argentina by first-quarter 2012, some sources say the retailer plans to launch operations in Brazil as early as December. What is certain is that iTunes has been negotiating separately with labels and publishers and now appears close to debuting.

In late 2009, the store tested the waters with the launch of iTunes Mexico, where legal online music sales were virtually nil. But in 2010 nearly 13 million tracks were sold online, according to Mexico's association of record producers (Amprofon)—a 116.3% increase over 2009—with most of those numbers coming from iTunes. The dent was significant, since sales of physical CDs fell



Download this: EMI Mexico's ROBBIE LEAR

11.3% and 8.8% in total value that year, according to Amprofon.

For the first six months of 2011, digital sales—propelled in large part by the iTunes store—helped turn the market around. According to IFPI, the Mexican music market grew 7.7% in the first half of 2011 compared with 2010, even as physical sales dropped 11%.

"Even though file sharing seemed to have become a habit, iTunes has shown that a significant amount of people turn to downloading legal music when given

that option," EMI Mexico managing director **Robbie Lear** says. "This is positively indicative that the more options people have to access music legally online [through downloads, streaming and subscription services], the more they will do so. The illegal file sharing will decrease and, if managed well, the true value of music will grow."

No other Latin American market is as ripe for digital commerce as Brazil, where there are already healthy online music sales from various stores like Sonora. There, online music sales accounted for 58.7% of all digital music sales in 2009, surpassing mobile sales—which represented 41.3% of the market—for the first time.

That number is in sharp contrast to 2006, when mobile sales represented 96% of the digital music market. For the first six months of this year, digital music sales have increased in Brazil by 2.2%, according to IFPI.

Conversely, a whopping 96% of all 2010 digital musical sales in Argentina

came from cellphones, while only 4% were made online—a stark reminder that, unlike Brazil, there aren't any successful online music stores.

"It's a digital market that has been consolidating, it's been growing. It generates interesting revenue but is still very based on mobile devices," says **Alejandro Duque**, director of sales and business development for Universal Music in the Southern Cone (Argentina, Chile, Paraguay and Uruguay).

If iTunes were to launch in these territories, he says, "things would balance out because it would aim for people who own digital music devices and have a culture of Apple and of consuming music. Even if they buy music online already, they definitely don't do it with the frequency they would if they had direct access to that music on their device."



Latin Notas

LEILA COBO

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EN BREVE

BILLBOARD REVISES RULES FOR AIRPLAY CHARTS

Recurrent rules for the following audience-based Billboard airplay charts now dictate that descending songs are removed if they fall below No. 15 after 20 chart weeks or below No. 10 after 52 chart weeks. The new rule affects the Latin Pop Airplay, Latin Rhythm Airplay, Regional Mexican Airplay and Tropical Airplay charts. The Hot Latin Songs chart isn't affected by the change.

—Leila Cobo

CALLE 13 JOINS ANTI-HUMAN TRAFFICKING CAMPAIGN

As part of their MTV EXIT (End Exploitation and Trafficking) campaign, MTV Latin America and Tr3s will feature Calle 13's song "Preparamos la Cena" in public service announcements against human trafficking that they're running in partnership with UNICEF. The Puerto Rican rap duo will also host a documentary on human trafficking titled "Invisible Slaves" that will air Nov. 29 on MTV Latin America and Tr3s. Calle 13 recently won nine Latin Grammy Awards, including trophies for record of the year, best urban music album and best alternative song.

—Justino Águila

MOBILE WEB USE HIGH AMONG HISPANICS

An estimated 52.9% of Hispanic mobile customers surf the Web on their handset, compared with 41% of all U.S. wireless users, according to data from eMarketer. The research company projects that mobile Web use among Hispanic wireless customers will reach 71.1% by 2015, versus 60.9% for all wireless users. But according to the U.S. Department of Commerce, broadband use among Hispanic households continues to lag behind that of the overall U.S. population. Only 57% of Hispanic households subscribed to high-speed Internet services in 2010, compared with 68% of all U.S. households.

Beyond Bossa Nova

ARChive of Contemporary Music launches effort to catalog works of Brazilian artists

The recent donation of 20,000 albums of Brazilian music by a collector in São Paulo is the first major contribution to a campaign to catalog and celebrate the sounds of Brazil.

The ARChive of Contemporary Music in New York has declared Sept. 7, 2012, Brazilian World Music Day, and is calling on fans around the world to contribute to the project. "Creating a world-class Brazilian collection here in New York is a goal that would exist even if we never thought to organize Brazilian World Music Day," ARC founder Bob George says. "It is a happy accident that the two projects have come together and support each other."

The nonprofit archive's efforts will resemble those that surrounded Muslim World Music Day on April 12, for which it held live events to celebrate the music and built an online database to provide fans and researchers a comprehensive list of Muslim music recordings available worldwide. ARC is also planning similar efforts for



Celebration day: ARC founder BOB GEORGE (left) and producer BECO DRANOFF

the music of India (2013), Scandinavia (2014), Cuba (2015) and China (2016).

For next year's Brazilian World Music Day, "the goal is 500 seminars and lectures, 1,000 radio shows, 500 performances around the world," says George, whose Lower Manhattan offices house more than 2 million records, including about 5,000 Brazilian music recordings. "The idea is

that they will all take place on or around the same day."

George, who produced Laurie Anderson's "O Superman," founded ARC in 1996. Since 2009, the archive has been affiliated with Columbia University, and is supported by Gracenote and private donors. On Dec. 10, ARC will hold one of its two biannual album sales, with some proceeds going toward Brazilian World

Music Day's \$150,000 budget. The project's director is Beco Dranoff, producer of albums by Bebel Gilberto and other popular contemporary Brazilian artists and co-producer of "Beyond Ipanema," a 2009 documentary about bossa nova, the genre that took Brazilian music around the world.

The anonymous São Paulo record collector's donation came after Dranoff discussed the event on a local TV program. Individuals and organizations can donate albums by visiting brazilianworldmusicday.wordpress.com.

Dranoff concedes that "Brazilian artists will never have international attention like in the bossa nova heyday." But contemporary artists and veteran performers like Gilberto, Sergio Mendes and Gilberto Gil remain prominent on the international stage. Even the soundtrack to the animated movie "Rio," for which Mendes served as executive musical director, proves the music's continued mainstream appeal outside of Brazil.

"Through interest among DJs and the conjunction of social media," Dranoff says, "young people internationally are very aware of current Brazilian music."

—Judy Cantor-Navas

EN ESPAÑOL: All the great Latin music coverage you've come to expect from Billboard—in Spanish. Go to billboardenespanol.com.

RIAA
CHAIRMAN/
CEO

Cary Sherman

While the majors remain deeply challenged, the RIAA chief sees reasons for optimism.



In a reflection of their advocacy work on Capitol Hill, trade groups representing the interests of entertainment industry rights-holders are often headed by former politicians or veteran lobbyists. Ex-congressman Dan Glickman and former U.S. senator Christopher Dodd (the former and current CEOs of the Motion Picture Assn. of America) and longtime lobbyists Mitch Bainwol and Hilary Rosen (former heads of the RIAA) are prime examples.

But as record labels face new challenges to monetize and defend their intellectual property, it's befitting that the RIAA is now headed by a seasoned copyright attorney: chairman/CEO Cary Sherman.

Before joining the trade group as general counsel in 1997, Sherman was a senior partner at the Washington, D.C., law firm of Arnold & Porter, where he headed the firm's IP and technology practice group and served as outside counsel to the RIAA.

Named RIAA president in 2001 and Bainwol's successor as chairman/CEO in September, Sherman has coordinated the organization's key initiatives in such areas as technology, licensing and enforcement and played a central role in brokering this year's breakthrough agreement with U.S. Internet service providers (ISPs) to implement a graduated-response program to combat online piracy.

At a time when U.S. music sales are rebounding, a new wave of digital services is coming to market and the Stop Online Piracy Act in the House and the PROTECT IP Act in the Senate are receiving bipartisan support but sparking controversy, Sherman takes stock of the terrain in an interview with Billboard.

The agreement with the ISPs was in the works for three years. What finally led to all sides reaching a deal?

It was slogging through the issues that separated us one by one, point by point, to get to the sweet spot where we both said that this could be helpful. They were looking at this as an opportunity to do the right thing, but their focus was clearly on education. We also wanted it to have a little bit of teeth. We wanted people to know that when they see the [infringement] notices, it meant something. We got to a point where we defined the mitigation measures, the timeline, how many alerts and all kinds of details where both sides felt, "OK, we can do this, we can make this work."

If we can change the behavior of enough casual offenders—infringers that think, "It's just so easy, so why not do it?" and then realize, "You know, I don't want to get in trouble with my ISP. I don't want to get in trouble with copyright owners"—that could make a huge difference in the revenue of this industry.

Bills in Congress targeting websites that facilitate copyright infringement have sparked complaints that they overreach.

We've heard a lot of those criticisms over the years for virtually every proposal that has been made to address piracy because there are some organizations that would just prefer to allow people to profit from piracy and for creators' rights to be stolen, rather than do anything to interfere with anything having to do with total freedom on the Internet. I'm all for Internet freedom. I'm not for Internet anarchy. Rules have to apply online, just as they do offline.

The issue of termination rights for copyrights older than 35 years has become a contentious issue for all rights-holders, including labels and recording artists. How big a risk does it pose for major labels?

The biggest fear is interference with the marketplace. This is not a risk to music labels per se; this is a risk to everybody who makes money by exploiting sound recordings. If a band

is worried that they're going to wind up with eight years of litigation with no revenues in the meantime, then they're going to look for another way to solve this issue instead of looking to evoke termination. So exactly how this is going to play out in the marketplace has yet to be seen.

The RIAA and the National Assn. of Broadcasters appeared last year on requiring terrestrial radio stations to pay performance royalties for their use of sound recordings. Where do things stand with that effort?

That deal is now off the table and there are no negotiations currently under way. But we also believe that at some point there will be discussions again because radio stations are going to face increasing competition from digital music services. Radio stations are going to want to be online in a much bigger way than they are right now, and as a result, they're going to have an interest in negotiating royalty rates for the full range of their businesses. They're going to want to

rationalize their business and come up with a royalty-based structure that makes sense for them economically and that will benefit us. There will be market reasons in the future for us to figure this out and we're optimistic that at some point we will.

How has the consolidation of the recording industry affected the RIAA's ability to finance its operations?

There's no way for the association that represents record companies not to feel the same thing record companies are feeling themselves. They have downsized very considerably and we had to downsize our staff and our budget accordingly. We all have to do more with less. We can't ask any more of ourselves than the record companies ask of themselves.

But having said that, we are feeling more optimistic these days than we have for a very long time. Sales are up for the first time in a long time, there's a growing recognition of the piracy problem and the need to address it by the government and by major companies in the marketplace. We're seeing

a new energy in the music marketplace with new services coming in—Spotify, Facebook and so on. There's just a lot of reasons to feel the situation may finally be improving.

If digital music services like Spotify and Pandora succeed in building thriving businesses, will their success necessarily be positive for the majors?

Anything that brings more music to more people is a good thing for us. As long as an appetite for music is there, we'll ultimately find a way to monetize it. Right now there are royalty rates that are, in many ways, too low. On the other hand, you don't expect the rate to be perfect the very first time you negotiate it. It's evolving the marketplace, it's evolving business models, and therefore evolving rate structures. We have some way to go before we all learn enough from the actual behavior of the marketplace to figure out what the best models and rate structures are.

In the future, will consumers be paying for access to music rather than purchasing it directly?

Yes. When I say yes, I don't mean exclusively in that direction, but that a primary model will be an access model rather than the unit-sales model that we've had for many decades—actually for our entire history.

How soon do you think we'll get there?

Who knows. It's interesting—iTunes is doing very, very well. People are still very interested in augmenting their music collections. But we have a lot of contradictory behavior in the marketplace. It's very hard to tell what is a trend that's going to completely change the marketplace versus what will be a trend that complements the existing download and sales marketplace. ...

Sales are up for the first time in a long time. There's a growing recognition of the piracy problem. We're seeing a new energy in the music marketplace with new services coming in.

Taylor Swift



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WOMEN IN **WMA** MUSIC 2011

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WOMEN IN **WM** MUSIC 2011

FROM THE EDITOR

Now in its seventh year, Billboard's Women in Music list began as a simple notion: to recognize the efforts, achievements and talents within the ranks of female executives in the music business, at a time when boardrooms were overwhelmingly male. And while that reality still has a ways to go, it has been delightful to watch the contributions women are making to this business grow, even in the seven years we've been compiling this list. What began as an honor for 20 women grew to 30. And this year, after seeing nominations double from 2010, we've expanded to 40 positions. Billboard senior editors read and score each nomination to produce this list, and believe me when I say that we could extend it to 60 or more and still have rain-making talent at every number.

Meanwhile, our incredible run of honored artists, from past winners Reba McEntire, Lea Michele, Deborah Harry and many more to this year's Woman of the Year Taylor Swift and Rising Star Nicki Minaj only goes strength to strength. Has a more unique voice or style emerged in recent years than Minaj? Is there a more bankable superstar with a more positive message and better songs than Swift? In 2009 we honored Lady Gaga as our Rising Star and Beyoncé as our Woman of the Year, and the two women met and were so impressed with one another that they ended up performing the song "Telephone" together. I'm not guaranteeing that history will be made at this year's Dec. 2 event in New York. But you can all bet that if it is, it'll be some of the very executives in the room that end up marketing it, promoting it, creating the tour for it, breaking it on radio, digital services and social networks and, in short, helping that talent be all it can be. A year from now, you can bet we'll tally the score.

—Bill Werde

Editorial Director, Billboard



WOMAN OF THE YEAR TAYLOR SWIFT | 22

HOW SPARKS FLY

In an exclusive interview, Taylor Swift speaks with Billboard Country Update editor Tom Roland about the role models that she has admired, her new *Speak Now* World Tour Live album and DVD and the spontaneity of her Twitter feed.

SWIFT DISC FOR Q4 2012?

The singer/songwriter tells us she's "far along" in the writing of her next studio album.

MAKING RECORDS—AND BREAKING RECORDS

An exclusive career recap of Swift's top 20 hits on the Billboard Hot 100, and a look at the chart records that she's been setting.

TAYLOR'S TEAM

Talking with Big Machine and 13 Management about their support for Swift's rise.

BEYOND BRANDING

Swift has a reputation as a creative collaborator with consumer brands, carefully chosen for strategic partnerships.

"A BORN HEADLINER"

Louis Messina, who has promoted all of Swift's concerts in the United States, offers his perspective of her "magic" as a performer.

TAYLOR GOES GLOBAL

More than any Nashville artist in recent history, Swift is building a global audience, and doing it in the best way possible—by taking her show on the road to international fans. With reports from Europe, Asia and Australia.

TAYLOR TALES

Country radio programmers, among the first charmed by Swift, offer their memories of an exceptional young woman.

NICKI MINAJ RISING STAR | 47

WELCOME TO THE DOLLHOUSE

Nicki Minaj and her team reflect on the massive appeal of the distinctive artist.

ROMAN'S EMPIRE

Nicki Minaj brings branding expertise to Mattel, MAC Cosmetics and more.

ON THE CHARTS AND IN THE PINK

An exclusive analysis of Nicki Minaj's rapid rise up the Billboard charts.

WOMEN IN MUSIC | 53

BILLBOARD'S TOP WOMEN IN MUSIC

A doubling of the number of reader nominations this year led to the expansion of our annual list to 41 honorees—with one statistical tie. Scores of nominations were ranked by Billboard's editorial team, who chose this

year's list of the top female executives who are driving our business forward with their vision, dedication and hard work. Plus, a list of all the women who were nominated by their peers and colleagues.



LARRY MARANO/GETTY IMAGES



HOW SPARKS FLY

*The youngest superstar ever chosen as Billboard's **WOMAN OF THE YEAR**, Taylor Swift has enchanted fans, fellow stars and the music business alike.*

BY TOM ROLAND

TAYLOR SWIFT MADE A rather large statement about her status in the music business during 2011 by simply placing a request. ✦ Entranced by Nicki Minaj's hit single "Super Bass," she invited Minaj to come out to the Staples Center in Los Angeles and perform the song in a surprise appearance during Swift's concert in August. ✦ In the aftermath, Justin Bieber asked if he could do a guest spot with Swift. In short order, the singer/songwriter was lining up musicians in many of the major markets to add a little local flavor to the night: Jason Mraz in Los Angeles; Usher and T.I. in Atlanta; Shawn Colvin in Austin; Jim Adkins of Jimmy Eat World in Phoenix; Ronnie Dunn, Tim McGraw, Kenny Chesney and Paramore's Hayley Williams in Nashville; and Selena Gomez and James Taylor at Madison Square Garden in New York, as her 2011 tour concluded. ✦ "I'm just as shocked by it as all the fans are in the audience," Swift says of her guest stars, "the fact that they would spend their evening coming out and playing for free for my fans." ✦ That gesture, made by artists across a variety of genres in numerous cities, speaks volumes about Swift's influence on pop culture in the five years since she arrived with her self-titled debut album on Big Machine Records at the age of 16.

On Dec. 2, Swift will receive Billboard's Woman of the Year award during Billboard's Women in Music event at Capitale in New York. At 21, Swift is the youngest artist ever to receive the honor.

The annual award celebrates the achievements of a trailblazing female recording artist during the past 12 months and acknowledges her overall success and leadership in the music business.

For Swift, the honor comes at the close of a year in which she earned the entertainer of the year award from both the Academy of Country Music in April and the Country Music Assn. (CMA) in November. In May, Swift also won Billboard Music Awards for top country album, top Billboard 200 artist and top country artist.

For most of the past year, Swift has been on a worldwide tour supporting her 2010 album *Speak Now*, with dates in Asia, Europe and the United States. The trek has been captured on

the newly released *Speak Now World Tour Live* album and DVD, the former selling 28,000 copies, according to Nielsen SoundScan. Her 2010 album *Speak Now* arrived with debut-week sales of 1 million units and has sold more than 3.7 million.

Worldwide, Swift has achieved album sales of more than 20 million and digital track sales of more than 40 million, according to Big Machine Records.

And Swift has donated more than \$1 million to charity in the past year. Her efforts have raised money and awareness for causes including clean water, literacy and disaster relief.

The guest artists on Swift's tour stops testify to both her business and personal achievements. On a business level, they recognize the size of her audience and the media splash a guest artist will enjoy by sharing the stage with her.

But those moments are also a testament to Swift on a personal level. While undeniably a superstar, she is lik-

able, inviting, savvy and talented. And she has managed to grow up in public while remaining both sweet and classy.

In October, when Alan Jackson was inducted into the Nashville Songwriters Hall of Fame, Swift was one of just two acts asked to perform his material for the A-list music business crowd. Swift sang Jackson's 9/11 memorial ballad, "Where Were You (When the World Stopped Turning)," in a manner that balanced the song's emotionalism with a perfectionist's attention to detail. With Garth Brooks, Lynn Anderson and John Oates among the celebrities in attendance, Swift rendered the song as if it were her own, providing a dynamic arc to many of the lines and coaxing a standing ovation. It was just one more moment when Swift proved how she makes sparks fly.

Swift, who turns 22 on Dec. 13, was in the closing weeks of her current U.S. tour when she took time on a day off to speak with Billboard.

Congratulations on being Billboard's Woman of the Year.

Thank you. It is pretty cool.

Just a few weeks ago was the five-year anniversary of your first album, released

when you were 16. Now you're Woman of the Year. Where do you see yourself on that scale of girl and woman?

Growing up in this position, making music, writing songs and having everyone hear what I'm going through since I was about 16 years old, now I'm 21 about to be 22—I wouldn't have had it any other way. On a scale of being a girl or teenager or woman, I never tried to be the one to label myself which of those three I was. I've just tried to grow up in the most natural and gradual process that I possibly can and make choices I feel are right for me and my fans. Whether I'm a woman now, or whatever, is up to my fans to decide, not for me. I really haven't felt the need to make some bold statement of maturity or make the "dark" record yet.

Given the Woman of the Year honor, what women do you consider to be your role models, and why?

I have a lot of role models. Faith Hill is a big role model. Reese Witherspoon is a role model of mine—she's not in music, but I love everything she stands for. Shawn Colvin is a huge model for me. Her writing has been consistently great and thoughtful and wistful and beautiful. And also—[he's] not a girl—but Kris Kristofferson has been a big role model for me. When I look



A place in this world: In her native Pennsylvania, TAYLOR SWIFT sings for 51,000 fans at Philadelphia's Lincoln Financial Field.

at people who I feel have really lived their lives and recorded their lives in music so beautifully, those are my role models. They've all taught me lessons just by example.

Are there people you look to on the business side of what you do?

The business aspect is one of the most important things about having a music career, because every choice you make in a management meeting affects your life a year-and-a-half from now. I know exactly where I'm going to be next year at this time. That's because I'm sitting there in those management meetings every single week and scheduling everything and approving things, or not approving things, based on what I feel is right for my career at this point.

From a business standpoint, someone I look up to, [because] he's gotten to a place where he's one of the only artists playing stadiums, is Kenny Chesney. Seeing a live Kenny Chesney show, you know what you're going to get. You know it's going to be an all-day party. He loves to sing about things he's passionate about, and he's made a brand without seeming like it's a brand. I love that he's gotten to a place where he can play such huge stadiums, and even when he's supposedly taking downtime he's playing stadiums. He's always been a huge hero of mine.

I saw the *Speak Now* tour in Des Moines, Iowa, then a truncated version of it at the CMA Music Festival and then saw the show again in Nashville. Even though it was a production and certain things had to stay the same, it felt like the show had evolved. Thank you. One of my favorite things about this tour—although it's a very theatrical show, and it really reminds me a lot of my favorite musical theater productions in its scenery, costumes and production—there are a lot of moments in the show that are very spontaneous. I'm singing a different cover song every night on the B stage [at the other end of the arena], just me and my guitar. In those moments I can choose to play whatever the fans are wanting to hear or whatever I feel like playing that night.

It's been fun to be able to vary up the show so much, especially because you'll have a lot of people who will come to more than one show, and I want them to get a different experience every time.

You've released a DVD of this tour. What went into the decision to do that? Why was it important to document this tour?

I really wanted to make a DVD of this show because I felt this is a year of my life that I'm going to want to remember. Every single night I stand on that stage and it feels like it's the best crowd of the tour every night. They are so loud and emotional and so passionate, and these crowds that we've played for this year have been unlike any crowd we've played for on any other tour, and this show has been different than anything we've ever put on. I want to look back on this years from now and show it to my kids and my grandkids.

Have you ever had a year you just wanted to forget?

Not an entire year, but I've had a six-month period I've wanted to forget—whether you're talking about criticism or an awful breakup or whatever trauma you happen to be going through. Every single one of us has a few months here or there that feel like dark months. For me, what helps me with sad times or frustration or rejection is writing songs about every one of those emotions, and for some reason, after I do that and I'm proud of the song, things make a little more sense to me.

You said earlier that you already know what you're doing a year from now. Dolly Parton has talked about mapping out her life in seven-year plans. How far in the future do you look? Do you have an idea where you want to be in 2018?

I love that Dolly Parton plans out her life in seven-year plans. I thought that was brilliant. There's so much about Dolly Parton that every female artist should look to, whether it's reading her quotes or reading her interviews or going to one of her live shows. She's been such an amazing example to every female songwriter out there. As far as in the next seven years, I'll be 28 or 29, so I don't know. It just depends who I meet. But I've always hoped that I continue to write music for the rest of my life, and the clearest future I see is always my next album because I'm always obsessed with the latest song I've written, my newest idea about the newest thing for my newest album. That's been my obsession for the last six months to a year.

In country music, women were often marginalized, and Roy Acuff famously told Kitty Wells' manager **continued on >>26**

TAYLOR SWIFT'S TOP 20 HITS

Taylor Swift makes records—and breaks them, too.

On the Billboard Hot 100, Swift has made history by charting 11 songs from her 2010 album, *Speak Now*, in a single week—the greatest number of simultaneous entries to chart from a single album. She also holds the Hot 100 record for the most top 10 debuts by an artist in the 53-year history of the chart, with seven such debuts to her credit. On this recap of her 20 most successful singles on the Hot 100, the top spot is held by "You Belong With Me." And that track also holds the record for the largest overall radio audience for a song by a country-based act. Most recently, Swift surpassed five other female superstars—Barbra Streisand, Diana Ross, Mary J. Blige, Whitney Houston and Janet Jackson—to claim the No. 7 spot among the top 10 women with the most Hot 100 hits. This chart of Swift's 20 biggest Billboard hits is based on actual performance on the weekly Hot 100, through the Nov. 19 chart. Songs are ranked using an inverse point system, with weeks at No. 1 earning the greatest value and weeks at No. 100 earning the least.

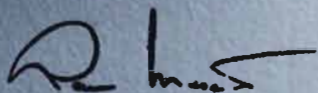
Rank	Title	Label
1	YOU BELONG WITH ME	Big Machine/Universal Republic
2	LOVE STORY	Big Machine/Universal Republic
3	MINE	Big Machine/Universal Republic
4	TEARDROPS ON MY GUITAR	Big Machine/Universal Republic
5	OUR SONG	Big Machine/Universal Republic
6	BACK TO DECEMBER	Big Machine/Universal Republic
7	TWO IS BETTER THAN ONE*	Columbia
8	TODAY WAS A FAIRYTALE	Big Machine/Universal Republic
9	WHITE HORSE	Big Machine
10	FIFTEEN	Big Machine/Universal Republic
11	MEAN	Big Machine/Universal Republic
12	TIM MCGRAW	Big Machine
13	SHOULD'VE SAID NO	Big Machine
14	PICTURE TO BURN	Big Machine
15	SPARKS FLY	Big Machine
16	FEARLESS	Big Machine
17	SPEAK NOW	Big Machine
18	CHANGE	Big Machine
19	JUMP THEN FALL	Big Machine
20	CRAZIER	Walt Disney

*Boys Like Girls featuring Taylor Swift

Taylor Swift

**Billboard's
Woman of
the Year**

Congratulations!



LOUIS MESSINA





Fearless: At Newark, N.J.'s Prudential Center in July, TAYLOR SWIFT makes her nightly, midshow foray into the heart of her audience.

continued from >>p24

In the '50s that a woman could never headline a tour. Clearly you've proven that's wrong. Do you feel those barriers are broken down? Or is there still more work for women to do in the business?

For me, I've never really thought about boys versus girls. I've never thought about any kind of prejudice about women in country music because I never felt like it affected me. I was fortunate enough to come about in a time when I didn't feel that kind of energy at all, and it was always my theory that if you want to play in the same ballgame as the boys, you've got to work as hard as them. I was always playing just as many shows as they were and playing on the same shows as they were. I was willing to pay my dues as an opening act, playing in clubs and bars and playing in tiny venues. The new male artists were doing the same thing, so I never saw an issue there.

You have scores of teenage fans, and many of them look to you as a leader and role model. Do you feel like you are a role model? How do you handle the idea that your words or actions may influence others?

As you enter down a career path it becomes very

clear what that career path is going to ask of you. One of the things that is a huge part of making music and putting it out into the world is understanding that you now have a role in shaping the lives of the next generation. And you can either accept that role or you can deny it and ignore it and say it's a parent's job to raise their kids. But the reality is what you wear matters. If you're a singer and on TV and in the living room of some 12-year-old girl, she's watching what you're wearing and saying and doing.

For me, when Faith Hill performed on an awards show, everything mattered—everything she said, did, wore, I tried to copy it. That's what little girls do, so there is a big responsibility and I take it very seriously.

Big Machine Records founder Scott Borchetta said that when you were starting out, you'd take your guitar everywhere and play for anyone to attract attention. Now there's so much demand it could overwhelm you. Was there a moment when you realized you had crossed that line?

I've always had a huge goal of never becoming one of those guarded, semi-paranoid, privacy-obsessed celebrity people. I don't feel comfort-

able around people who always think someone's trying to get something from them. I like having friends, and I like having a lot of friends. You end up with a very small group of people that can be around you if you're very guarded, so for me I like to hug my fans and talk to them about their breakups and problems just like I did when I was 16.

A lot has changed since then, but a lot hasn't as well. I don't want to be one of those people that doesn't trust anyone. How are people supposed to trust you if you don't trust anyone?

You're known as a savvy user of social media, particularly in country music, and there are days when you'll tweet a few times and then sometimes not at all. There are many people who tweet more than you do, so it seems the messages you send are pretty effective. In your view, how often should an artist tweet, and what do they need to be about?

I don't want my Twitter page to turn into something that's operated by other people, and I don't ever want it to be like, "Team Taylor fans, attention! This will be happening," from some sort of webmaster. Sometimes I feel Twitter pages can become very promotional in their nature, and I don't want that. I just want it to be where I can tell them, "Thanks so much for the [American Music Award] nomination," or tell them what I'm watching on TV at that moment. I like for it to be a little bit random and spontaneous. I want it to be as human as possible, because it's just me sitting there with my phone deciding what to tweet.

If you could go back to 2006 and offer yourself any advice, what would it be? I wouldn't offer myself any advice, because I love how this has gone.

Swift Disc For Q4 2012?

Artist says she's 'far along' in writing for her next studio album

BY TOM ROLAND

Taylor Swift has often said she wants to issue albums every two years, and it appears her as-yet-unnamed fourth studio record will meet that standard, giving music retailers a bellwether title for the holiday shopping season in 2012.

Swift says she is "twice as far along," she says, in writing and recording material for her next studio album, than she had been at this point for previous albums. She already has written 25 songs for her next release. *Speak Now*, by comparison, had 14 titles on the album's standard version and 17 tracks on a Target-exclusive deluxe edition.

"During the first year of writing the *Speak Now* album, I was really writing songs that didn't end up on the record because I didn't know what the record was going to be," she says. "Once I kind of locked into what the record was going to be, in the second year I wrote the songs that I was most proud of, like 'Back to December' and 'Mean' and the first single, 'Mine,' and a song called 'Ours.'"

Nathan Chapman, who produced her albums, is overseeing the next as well.

Swift wrote the songs on *Speak Now* by herself, though the credits will likely include a few collaborators the next time out.

"I've had two co-writes, and I've written the rest of it by myself," she says. "Co-writing is so much fun when you have time to schedule it in, but for me, usually songs hit me in the middle of the night and I end up writing it before dawn, so there's no time to call somebody. When there is time and you can get in a room and talk it out and work it out with somebody, it's like the coolest form of therapy."



Streamline hits: "Songs hit me in the middle of the night," TAYLOR SWIFT says.

"One of the things that is a huge part of making music is understanding you have a role in shaping the lives of the next generation."

A photograph of Taylor Swift standing on a gravel path lined with trees. She is wearing a long, flowing, light-colored gown with intricate detailing and a large bracelet. She is looking back over her shoulder towards the camera. In the background, a large, white, classical-style building is visible through the trees.

Great achievements
deserve great
acknowledgement.

SunTrust congratulates Taylor Swift on being named Billboard's Woman of the Year. Our Sports and Entertainment Specialty Group applauds your remarkable accomplishments and contributions to the music industry.



TAYLOR'S TEAM

Big Machine and 13 Management support Swift's rise

BY CHUCK DAUPHIN

BIG MACHINE Label Group president/CEO Scott Borchetta remembers the first time he heard about a young singer named Taylor Swift.

"My wife, Sandi, had worked with Frank Bell, who was program director of WOGI in Pittsburgh," he recalls. "Frank was doing an independent label video, and he was friends with the Swifts. He had played [her music] for my wife.

"She came home and said she had heard an interesting young girl. I asked her if she had gotten the CD, and she said no, but I needed to check it out.

"A couple of weeks later," Borchetta says, "I got a package in the mail. Frank had told the Swifts to send me a package, but it was Sandi who was actually the first one to hear her."

What did he think upon listening to Swift's music for the first time?

"I thought it was great," he recalls. "You could tell there was a lot of thought [put] into it."

Meeting this young performer only confirmed his impression.

"I thought she was a rock star," he says. "From the first meeting we had, I wanted to work with her. There was no doubt. She's funny. She's smart. She had a brilliant song sense. It was immediate for me."

Borchetta and his Big Machine Label Group, along with Jim Weatherson and the 13 Management team, have helped the singer achieve remarkable success in the past five years.

Borchetta is particularly proud of the fact that, from Swift's 2006 debut single, "Tim McGraw," through the multimillion-selling achievements of her studio albums, to this banner year and international tour, their relationship is much like it was at the beginning of her story.

"When you think of it, I've known her for almost one-third of her life now," he says. "We still have that bond. I was with her yesterday, and she had just finished a new song. She couldn't wait to play it for me and her dad. She said, 'Come on out to the car. I need to play this for you.'

"It's so wonderful that when she finishes a song, she thinks, 'I have to play this for Scott.' To have that through her becoming one of the biggest stars in the world and us becoming a very significant player in the record part of the world, I'm proud we're still very friendly. A lot of times, you don't see that. But it's still very similar to our earliest days."

One of the most significant career moves for Swift this past year was the decision to go on tour in Asia and Europe.

"I always thought she would work internationally, in my earliest brainstorming sessions with her and writing up plans," Borchetta says. "I always thought she would do great in Japan, Europe... She has become a full-fledged headliner in Australia, New Zealand, and I think

one of the next targets is South America. In Asia, they love her. Her message and her music resonate worldwide."

Swift's popularity also has resounded in cyberspace. In the past five years, she has become one of the biggest musical stars on the Internet, with huge followings on Facebook, Twitter and her website TaylorSwift.com.

While those sites have no doubt been a part

of the Swift ascent, Borchetta doesn't believe that Swift is a product of viral marketing. It's simply a tool that she has been able to use, just like any artist.

"Whatever the moment is, the biggest artists in history did well in those spaces of how people could get access to them," he says. "When you have something great, and you are something great, people want to know who you are. They want to know more about you, and they want to own a piece of you. I think the digital thing is just because that's who we are now, in 2011. Here's an amazing artist that people love. I don't think it's a big digital phenomenon. It's a Taylor phenomenon."

Weatherson agrees with Borchetta, saying that Swift's passion for connecting with her fans is something that is very much real, and it comes from a deep place.

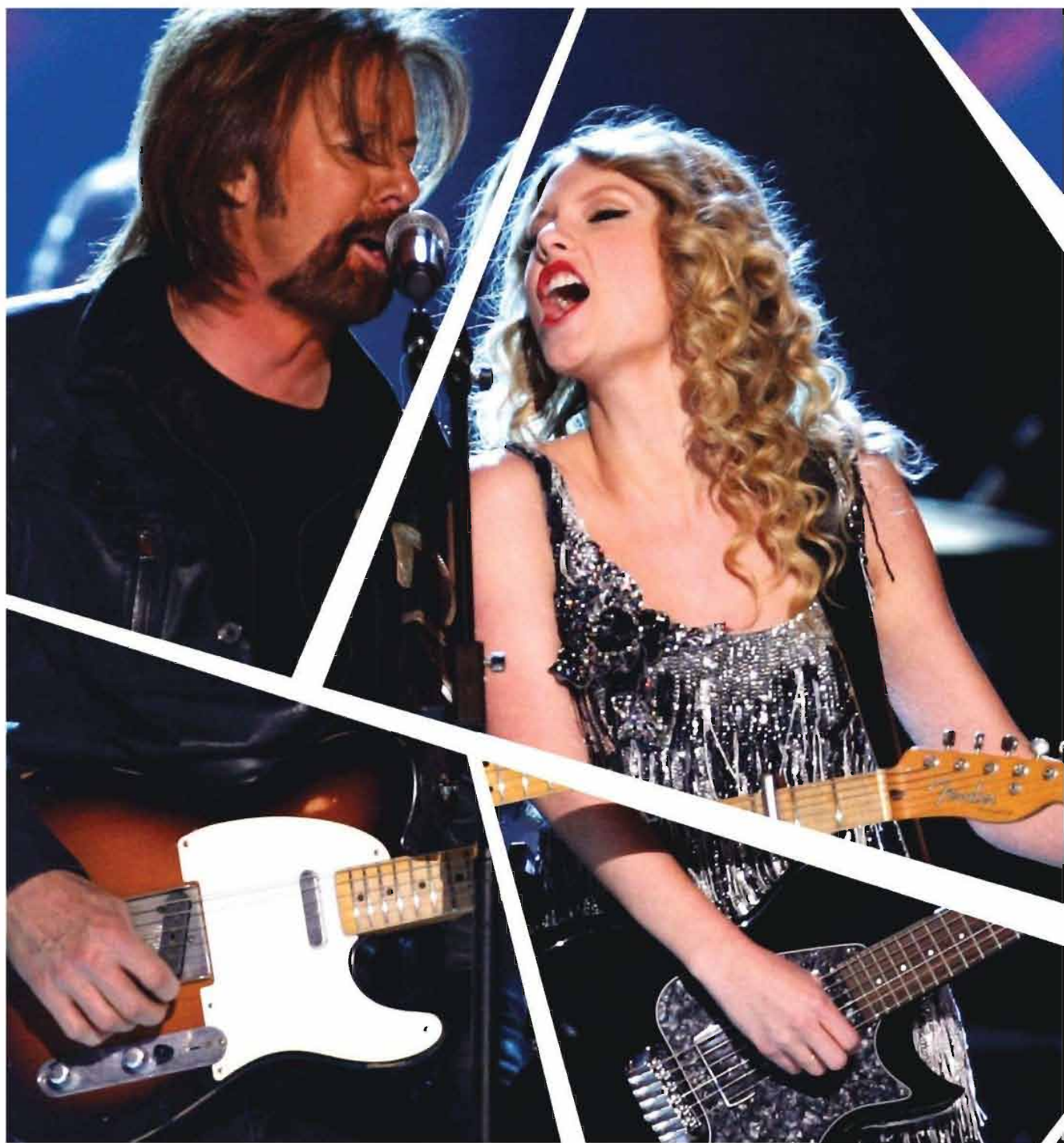
"Forgetting the technology part of that, it goes back to mom and dad, how she was raised as a kid and what her core values are," he says.

"Early on, she felt it was critically important for her to have a one-on-one relationship with all of her fans. Technology helped her do that, but that's just who she is. I honestly believe in my heart that it was never driven by the need to virally spread her name as much as she just wanted

continued on >>P30



Mama's pride and joy: ANDREA SWIFT (left) joins her daughter at the 46th annual Academy of Country Music Awards in April.



**MUSIC. PASSION.
IT KNOWS NO AGE.**

- Big congrats Taylor, from Ronnie Dunn

continued from >>p28

to find a way to reach out and touch people individually. She still operates that way and still remains one of the better-followed celebrities on Twitter or Facebook. She doesn't want to lose sight of who her fans are. She's just tuned in."

The next big thing for Team Taylor is her *Speak Now World Tour Live* album and DVD set. "That was driven by the fact that [the studio album] *Speak Now* has sold 3.7 million in the United States," Weatherson says. "We followed that up with a tour—arenas and stadiums that have sold 1.3 million tickets. We've sold out virtually every show. It's such a fantastic production, and people are coming to see her time and time again when they can get the tickets. We know there's got to be a gap between 1.3 million tickets and 3.7 million albums. We felt we could create a



JIM WEATHERSON

wonderful piece for people to either relive the concert or experience what it was all about."

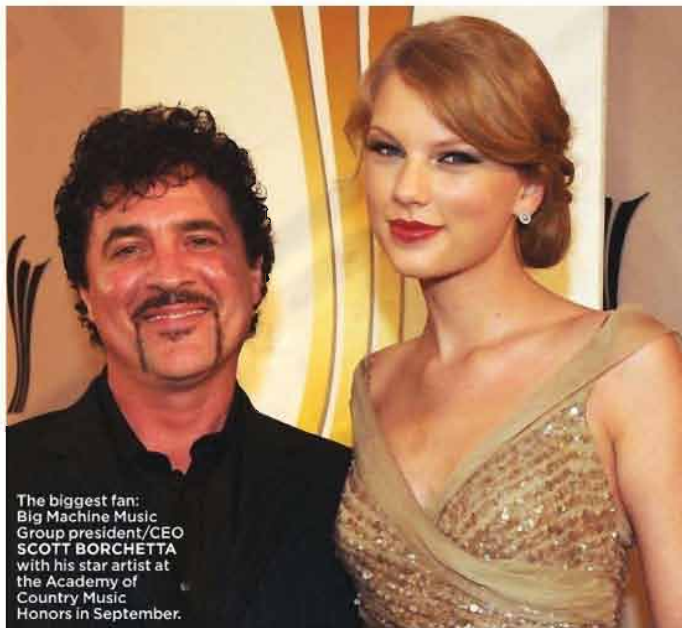
That experience should endure because Borchetta feels the best is yet to come.

"She spends a lot of time on her art," he says. "The song she played for me yesterday could be the song of the year in 2013. It's extraordinary. As long as she's excited about it and feels she has something to give, I think she'll do it. She's not going to be one of those artists who say, 'I think I need to put out a record and go tour.' That's not who she is. When she has something to say, she's going to say it, and fortunately for us, she still has a lot to say."

Weatherson agrees that the entertainment world has only seen the beginning of the singer, who will celebrate her 22nd birthday on Dec. 13.

"I think that speaks to the enormous depth of her talent," he says. "Taylor continues to create interesting new heights for herself, and I think the world has just seen the tip of the iceberg. In my career, I have never seen

anyone with the amount of talent that she has, and the creativity. She's just an unbelievable creative force that I think people are just beginning to see, and will see for many years to come." ◆◆◆



The biggest fan: Big Machine Music Group president/CEO SCOTT BORCHETTA with his star artist at the Academy of Country Music Honors in September.

REX USA/GETTY IMAGES

"I have never seen anyone with the amount of talent that she has."

—JIM WEATHERSON, 13 MANAGEMENT

Taylor,
Congratulations on being named
Billboard's Woman of the Year.
We are so proud of you and
we have been from the very
beginning. You continue
to amaze all of us.

Love,
Nathan,
Stephanie,
Nathalie

and the musicians
and engineers
so honored to make
records with you.



Taylor

**BILLBOARD'S 2011
WOMEN OF THE YEAR
ARE *always* OUR
WOMEN OF THE YEAR.**

Jody



BEYOND BRANDING

Swift credited with creative collaboration with business partners

BY ANDREW HAMPP

JUST MOMENTS after picking up her trophy for entertainer of the year at the Country Music Assn. Awards in November, Taylor Swift had some news to share with her partners at Target.

"She told us she couldn't wait to get back into the studio, that she had a meeting at 8 a.m. and had all these songs in her head that she couldn't wait to get recorded." Target VP of entertainment John Butcher recalls. "She just had this really exciting night, and that was the first thing she told us. She's probably the hardest-working person we've ever worked with."

Swift's tireless work ethic has been shared with a small but devoted group of major brands, from a retail partnership with Target to a multimillion-dollar ad campaign and tour sponsorship with CoverGirl, to her own fragrance (Wonderstruck) with Elizabeth Arden, to a long-term relationship with Sony Electronics. She's also designed her own L.e.i. clothing line for Walmart, appeared in ads for the National Hockey League and co-created her own doll with Jakks Pacific.

But she's more than just a spokeswoman. Swift has a reputation as a true creative collaborator, contributing ideas for commercials, names for products and—in the case of American Greetings—hundreds of unique greeting card messages.

Elizabeth Arden executive VP of global fragrance marketing Ron Rolleston was invited to Swift's home in Nashville to help create the con-

cept for the fragrance that eventually became Wonderstruck, suggesting a word from her song "Enchanted" as the product's name.

"Taylor is such a committed artist—she was actually writing songs when she was on a photo shoot with us. So it only made sense that the fragrance would be based on one of the songs she created," Rolleston says.

Swift was even hands-on with a recent campaign for Sony's Cyber Shot cameras. She suggested ways for Sony to help activate its partnership at events and autograph signings, and even had her signature engraved into a limited-edition camera.

"She has a sense that exceeds her age about what makes sense for a brand," says Steve Sommers, VP of marketing at Sony Electronics' home products and digital imaging divisions. "I find that really helpful in a partner."

And she can move product, too. Not only have her own albums been wildly successful, her branded products and exclusives have been some of her partners' biggest sellers.

Rolleston says the Wonderstruck fragrance achieved a \$1 million sales week within its first month on the market—no small feat for a product that retails starting at \$49.50. On Swift's *Speak Now* tour, CoverGirl was able to distribute more than 230,000 product samples and host 16,000-plus mini-makeovers (and counting), in addition to promotion of the successful NatureLuxe collection.

CoverGirl marketing director Bruce Katsman

says the brand plans to work with Swift well into 2012. "Taylor's fresh beauty and authentic style make her a perfect CoverGirl," he says. "She personifies the iconic image of the brand while representing the next generation of both inner and outer beauty."

Target's Butcher says Swift sold nearly 360,000 units of *Speak Now* in Target stores during its first week alone and more than 1 million copies within its first six months of release, thanks to an exclusive deluxe edition that featured three bonus tracks and three remixes. "It just goes to show that once you establish a relationship with an artist that you know is key to your own demographic, what they bring to the table can really work."

Just in time for the holidays, Target has released an exclusive DVD version of *Speak Now World Tour Live*, featuring three additional performances and behind-the-scenes footage.

Of course, there's more to Swift's marketing savvy than just the singer herself. American Greetings VP of licensing Mike Brown credits Scott Swift, Taylor's father, for presenting him with the idea of a custom greeting card collection, and notes that her managers at 13 Management sometimes write or approve some of the cards' messages using her voice. Sony Electronics' Sommers says Team Taylor "has a strong idea for what they want to do and what they don't want to do, what will enhance that fan experience versus interrupt it."

Swift has a fan base marketers dream about. Brown saw this firsthand at a recent *Speak Now*



Enchanted: TAYLOR SWIFT unveils her Wonderstruck fragrance, marketed by Elizabeth Arden.

tour stop in Grand Rapids, Mich.

"There were tons of families, moms and daughters, but right behind me was a dad and two sons. No mom or sisters. That just shows how she connects on all levels with people," he says. "That's what really made our greeting card collection so successful. It is not a niche. It appeals to consumers of all sizes and shapes." ■■■

What Feels Right

A look at four Taylor-made partnerships

BY CHUCK DAUPHIN

Thanks to her undeniable success, Taylor Swift has been courted by many companies for endorsements.

Jim Weatherson at 13 Management, which represents Swift, says that each of her consumer brand partners has played a part in her career journey.

Apart from Swift's retail relationship with Target, "she has four primary marketing partnerships—CoverGirl, Elizabeth Arden, American Greetings cards and Sony Electronics," Weatherson says. "She's not going to hold a product up just for the money. She's just in a place where she

will not do that. All of these things have meant something to her from an early age."

Weatherson offers quick takes on Swift's four primary consumer brand partners.

COVERGIRL

"She wanted to be a CoverGirl. That was something that was always important to her, and when the opportunity came about, she jumped on that very quickly. It's been a wonderful relationship, and it's been great for both parties."

ELIZABETH ARDEN

"Many celebrities have had fragrances for years. She

wanted to have one of her own. There were a couple of companies that had approached her, but Elizabeth Arden gave her the opportunity to be involved at the ground level in helping to create the fragrance [Wonderstruck] and the packaging, as well as the marketing around it. That is what she is all about. She does not just put her name on something."

AMERICAN GREETINGS

"They have a full line of greeting cards from her, and she has her hand involved in every one of those cards. She's very personal and involved with

them. They have done very well."

SONY ELECTRONICS

"That's something we started two years ago, and she helps to promote some of the items that she believes in."

Weatherson adds, "We have some of the biggest brands approach us with ideas, and many are very compelling and very interesting. We will not do anything unless it is Taylor, and the only one who can tell you what is Taylor is Taylor. So, she'll give us the nod when it feels right, or if it's not, we'll put it on hold until then." ■■■



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Congratulations! You're well on your way to being as famous and loved as I am.

Love,

Ellen and all your friends at *The Ellen Show*

ellen
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'A BORN HEADLINER'

Promoter Louis Messina on Swift's 'Magic' in concert

BY RAY WADDELL

AS AN OLD-SCHOOL promoter, TMG/AEG Live president Louis Messina is no stranger to hyperbole. And when he talks about Billboard Woman of the Year Taylor Swift, whose tours he promotes in the United States, the superlatives indeed flow freely. But it's not just the impetuous talking.

"What a year she has had," Messina says. "Woman of the Year? To me, she's very deserving. As I've told a lot of people for a long time, I've never met a person like Taylor Swift before. She's extraordinary as a human being, very giving, the way she embraces her fans at her meet-and-greets, in her audience. The way she always is sincere, and the work that she has put into her career and her dedication to her art. They should change the award to 'Person of the Year.' They should name the whole year after her. I'm really proud of her. She's that one-of-a-kind person."

Messina first worked with Swift when she was tapped as the opening act in 2007 for George Strait, a longtime Messina client. They met on the first night of that tour.

Even at 16 years old, Messina says, Swift had an "aura" about her that made her seem instantly accessible, which extends from back-of-house to the concert stage.

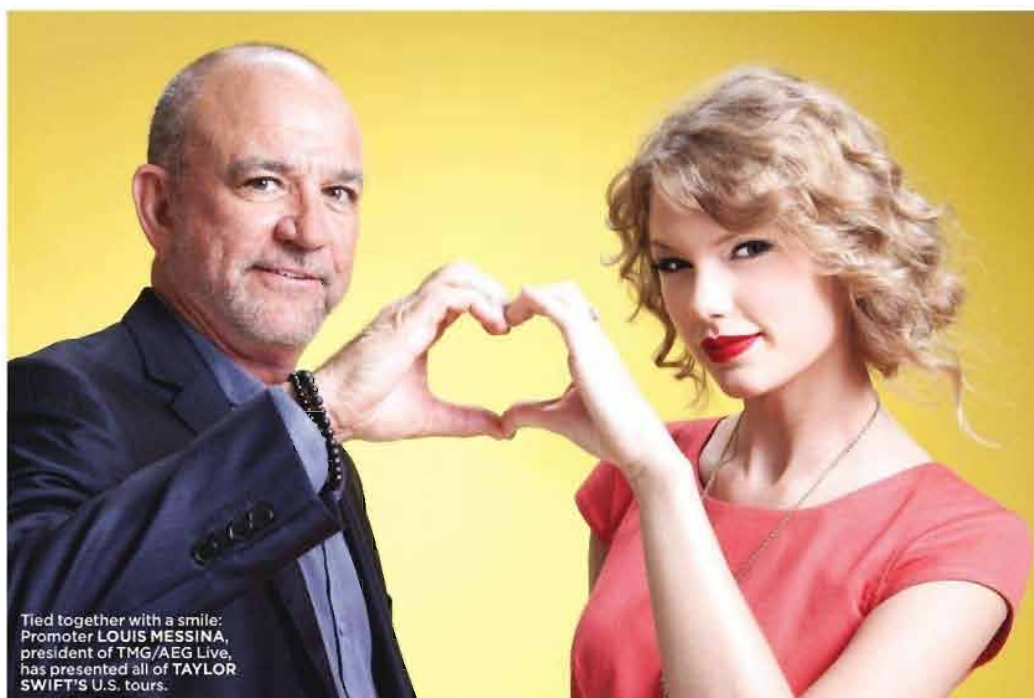
"You feel like best friends with her in half a second," Messina says, "and it's real."

From the first night of that tour, Messina says, Swift connected with Strait's audiences, most of whom knew of Swift, if at all, only through her first single, "Tim McGraw." Yet Swift wasn't lost amid Strait's massive 360-degree staging and quickly had the audiences "in the palm of her hand," Messina says.

Beyond her obvious ability to connect with an audience, Messina also began to notice Swift's work ethic, which he describes as "over the top." Those qualities, along with the intangibles, prompted Messina to add Swift to a couple of dates on the stadium shows of Kenny Chesney, another Messina client. Those dates worked well, and Swift would've gone out for the entire Chesney tour the following year had her underage status not created a problem for tour sponsor Corona beer.

By then, however, the Messina/Swift connection was solid and he began promoting her headlining tours beginning with the *Fearless* trek in 2009-10.

Swift's debut tour as an arena headliner was



Tied together with a smile: Promoter LOUIS MESSINA, president of TMG/AEG Live, has presented all of TAYLOR SWIFT'S U.S. tours.

an immediate success, with *Fearless* grossing \$63.7 million and selling more than 1 million tickets, according to Billboard Boxscore. That tour was a blockbuster on every level, particularly considering Swift's relative youth and inexperience as a headliner. But, as it turns out, that was just first gear.

With her *Speak Now* tour, Swift and TMG/AEG Live upped the ante considerably. As Swift's 2011 shows concluded with two nights at New York's Madison Square Garden (Nov. 21-22), the tour had reported \$107.9 million in gross and 1.5 million tickets sold to Billboard Boxscore. She tested the stadium waters, with two nights at Gillette Stadium in Foxborough, Mass., grossing more than \$8 million and moving 110,000-plus tickets. And Swift has gone global, playing 19 dates this year in 14 countries in Asia and Europe, with 12 dates next March in Australia and New Zealand.

"She can play anywhere," Messina says. "She's a born headliner. She was a star from the beginning—I knew it and she knew it. Her parents sure knew it, because they uprooted their fam-

ily from Reading, Pa. [and moved to Nashville] to follow Taylor's dream."

Based on new material Messina has heard, new peaks await. "She gave me a small taste of her new music—four songs—and I about went through the roof," he says. "These four songs alone will take her to another level, and I know her performance the next time out will go to another level. I'm looking forward to the next time out."

TMG/AEG Live works in coordination with 13 Management in routing the tours, negotiating all the building deals and scaling the house in North America. According to Messina, Swift is very hands-on about ticket prices and keeping them conservative.

"It's all about the fans having the opportunity to buy a ticket," he says. "Depending on the market—because we adjust every market differently; Bossier City, La., isn't the same as New York City—our ticket prices are normally \$59, \$69 and \$29.50. When we play Los Angeles and Madison Square Garden in New York, and other major, expensive markets to operate

in, our ticket prices increase, but not by much."

The point is, Swift could easily charge more than she does and still sell tickets—in Messina's view, much more. "She could charge double what she's charging," he says. "We could easily be getting \$150-\$200 a ticket, but we're not. She wants it to be affordable for everyone."

Swift will play more than 100 shows in 2011—a tough haul for a seasoned road warrior, much less a 21-year-old on only her second headlining tour. While she may get fatigued, Messina says it never spills over to her performances.

"She's sold millions of records worldwide, 1.5 million people in U.S. went to see her, she sold out multiple arenas, sold out stadiums—there's nothing she didn't do. There's not a person that isn't touched by Taylor in one way or another. She's the Woman of the Year, according to Billboard, and me, and her fans."

Messina thinks the best is yet to come. "The real Taylor Swift hasn't even stood up yet. She is going to be one of the biggest stars of all time. It hasn't even started yet. You can put that in bold letters. Taylor is magic." ■■■

WAVE

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TAYLOR SWIFT

BILLBOARD'S WOMAN OF THE YEAR

V for victory: TAYLOR SWIFT won over British pop fans with her 2009 set at the V Festival.



TAYLOR TAKES ON THE WORLD

Touring makes Swift a 'Global Phenomenon'

BY RICHARD SMIRKE

MORE THAN ANY Nashville artist in recent history, Taylor Swift is building a global audience, and doing it in the best way possible—by taking her show on the road to international fans.

Her *Speak Now* world tour opened on Feb. 9 in Singapore, the first of 19 dates that Swift played during 2011 in Asia and Europe. She will play 12 arena shows in Australia and New Zealand next March.

David Levy, senior agent at William Morris Endeavor (WME) in London, has coordinated Swift's global outreach with 13 Management in Nashville. "Along with her management team," he says, "we spent years planning for what's been going on the last 18 months. It's been a lot of work for a long time by a lot of people. With management, we've been tracking interest in her on the Internet, through her websites and her online presence."

WME and 13 Management combined that data with information from local concert promoters and affiliates of Universal Music Group International, which releases Swift's albums from Big Machine Label Group out-

side the United States.

"We basically pieced together where in the world to go and when, and have just taken a very strategic approach every step of the way," Levy says. Swift can now sell "tens of thousands of tickets in Asia and Australia. She has sold out her last U.K. arena shows, as well as arena dates in Europe. So she is something of a global phenomenon."

In the United Kingdom, theater dates in London in May 2009 led to a V Festival showcase that August, then headlining arena dates this year. Despite the loyalty to her country music base in the United Kingdom, Swift has moved beyond her identity as a country artist in international markets. Her performance at the V Festival was a strategic move in that direction, Levy says, "to make people aware of her ability to perform on a mainstream stage [so] that they shouldn't necessarily see the word 'country' as something restrictive. She's a contemporary artist."

After the United Kingdom, Levy says, "Australia was the second market that we took Taylor to. She's going back for her third visit to Australia in March and we've already sold 130,000 tickets there. In New Zealand, she is doing three nights at the Vector Arena, which is almost unheard of. I think only three or four acts have ever managed to pull that off before in Auckland."

During an early phase of her international career, Swift also played the Summer Sonic festival in Japan, the country's largest rock fest, in August 2010 before returning to play arena dates earlier this year.

On this year's *Speak Now* tour, the musical theater-style production enjoyed by fans in the United States traveled with Swift.

"At every step of the way, management, Taylor, everybody has been keen to try and give every fan in the world the same exact concert experience. So the fans who went to the show in Manila [in the Philippines] saw the exact same show that the fans who went to the show in Milan saw."

Despite Swift's ambitious international agenda this year, Levy says, "we've yet to go to some parts of the world, like Latin America, but

the demand for her is huge. We've yet to go to Brazil. But hopefully on the next album campaign we'll find some time. The demand down there for her has been extraordinary."

Reflecting on Swift's worldwide development, Levy says, "It's really all about her relationship with her fans and behind that a very good management team who have taken onboard all sorts of information and have looked in a very progressive way at how to develop someone on a global basis. And we love working with them." ★★

U.K., EUROPE EMBRACE SWIFT

Taylor fills arenas on first major international foray

IN THE UNITED KINGDOM, Taylor Swift has rapidly climbed to the top tier of touring acts. Along the way, she has confirmed her status as a bona fide pop star who happens to hail from Nashville.

The U.K. dates in March on Swift's *Speak Now* world tour sold-out the O2 Arena in London, Manchester Evening News Arena, the LG Arena in Birmingham, and the Odyssey Arena in Belfast.

After opening in Asia in February, the *Speak Now* tour reached Europe for dates at the Forest National in Brussels and the Ahoy in Rotterdam, the Netherlands, on March 6 and 7.

In Oberhausen, Germany, Swift played a sold-out date at the König-Pilsener Arena. In Paris, she performed at the Zenith Theater. Other Eu-

ropean tour stops included the Oslo Spektrum in Norway, the Mediolanum Forum in Milan, the Palacio de los Deportes in Madrid and the O2 Dublin Arena in Dublin. European dates averaged 7,000 fans per show with sellouts in Belgium, Holland, Norway and Germany.

In the United Kingdom, Swift's arena achievement came after four years of development in the market.

The singer's first live date outside the United States was in 2008 with a London industry showcase, followed the next year with two shows at London's 2,000-capacity O2 Shepherd's Bush Empire. An appearance at the V2 Festival in August 2009 erased any question in the minds of British fans about Swift's ability to win over a rock or pop audience.

"While 'country' isn't a damaging title anymore, [Swift's U.S. label] Big Machine was keen to make sure that we pushed the boundaries and explored all the options elsewhere," says Iain Snodgrass, VP of international marketing for Universal Music Group in London. "The aim was to go mainstream straight away and emulate what was already going on in the U.S."

Despite the stream of Swift's hits on the Billboard Hot 100, getting U.K. and European radio support initially proved a hard task. Snodgrass says. He notes that Swift's highly active social networking presence allowed Universal to geotag content posted by fans. "Through analyzing the breakdown, by nationality, of Taylor Swift's social networking followers," Snodgrass says, "we could send them locally targeted messages in their own language, about release dates, awards, [fan] polls, tour dates [and more]."

In fall 2010, Swift was one of the headlining acts at BBC Radio 1's Teen Awards. Key European TV spots that helped Swift include "Later . . . With Jools Holland," "Paul O'Grady Live" (both in the United Kingdom) and "Le Grand Journal" in France.

Acknowledging Swift's dedication to her fans, Snodgrass adds, "There is a work ethic that comes out of that area of the U.S. [that] is unparalleled." —RS

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FROM NASHVILLE TO TOKYO

Swift invests time with Japanese fans

BY ROB SCHWARTZ

SINCE EARLY 2010, Taylor Swift has attracted a huge number of Japanese fans, mainly young women ages 15-25, and has sold more than 400,000 albums in the market, according to Universal Music Japan. Swift's ability to break through in Japan is due to insightful marketing from Universal, a strong partnership with influential promoter Creative-man Productions and the singer's talent.

Universal Music Group International (UMGI) COO Max Hole says, "When [Big Machine founder] Scott Borchetta and I agreed to the deal for Universal Music to work with Taylor outside North America, we felt that Japan would be one of our priority markets."

Eri Sasano, Swift's stateside product manager at Universal Music, says, "She has everything which is needed to become a big star in Japan. She is very beautiful, her songs are very catchy, and she has already achieved a strong reputation, with record-breaking success, in the States."

Universal has taken these starting points and created a strong brand, without a need for refer-

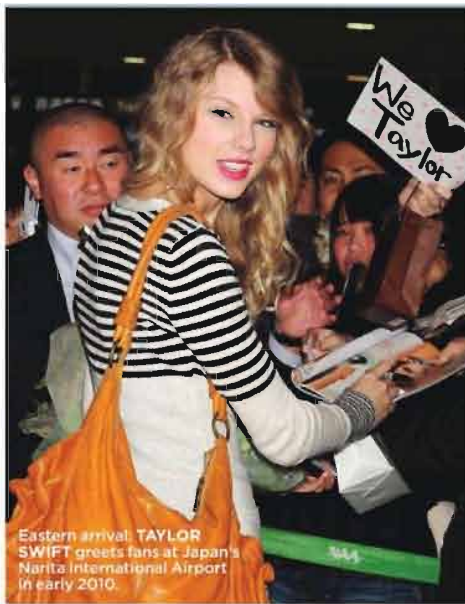
encing her U.S. country music roots. Rather, it has stressed the romantic side of her material.

To promote Swift's song "Love Story," Universal in 2010 ran a mobile phone ringtone campaign with mobile music stores Reco-Choku and Music.jp in which young women suggested their ideal date. These campaigns allowed fans to identify with Swift, despite the language barrier.

In 2011, to promote the release of the album *Speak Now*, Universal ran another ringtone campaign, this time based on the song "Mine." Fans were invited to upload photos of themselves that were then used in a mosaic retail poster promoting the release. The label also solicited fans' comments for use on the in-store posters.

Universal International Japan president Kimi Kato has previously noted that bringing Swift to Japan at the right time (her first visit was in February 2010) has been crucial.

For the release of *Speak Now*, Swift traveled to Japan in November 2010 and appeared on Fuji TV's influential variety show "SMAP x SMAP" and TV Asahi's music program "Music Station."



Eastern arrival TAYLOR SWIFT greets fans at Japan's Narita International Airport in early 2010.

first time an international artist's song has been chosen for a TV theme. Sasano calls the coup the label's "biggest promotional hook."

Swift also has benefited from high-profile live shows. Creative-man Productions president Naoki Shimizu featured her as the second headliner on the main stage of Summer Sonic 2010, the biggest music festival in Japan that features international acts and regularly draws 200,000 Shimizu says, "This has made it possible for her to appeal to a far broader audience."

Then, in February, Swift brought her *Speak Now* world tour to Asia, with shows in Singapore, Seoul, Manila, Hong Kong and three dates in Japan—one in Osaka and two at the legendary Tokyo Budokan,

which drew more than 25,000 fans.

The shows respectively garner approximately 14% and 13% shares, according to Japanese TV rating company Video Research.

For Swift's success in Japan, the key was

"making it personal so everything fell into place when Taylor undertook her first visit to the country," UMGI's Hole says. "She loved Japan, and Japan loved her."

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AUSTRALIA AWAITS TAYLOR'S RETURN

Swift taps country and pop fans Down Under

BY LARS BRANDLE

TAYLOR SWIFT'S starshines particularly bright in Australia, where the platinum-plus success of her three studio albums, along with prior visits, have set the stage for a major arena tour next year.

Swift will be one of the "biggest-selling pop artists to tour Australia," says promoter Michael Coppel of Michael Coppel Presents. MCP will promote Swift's March arena tour, which will feature a dozen shows and the artist's first visit to New Zealand.

"She will sell more tickets than Beyoncé, Rihanna, Lady Gaga and Katy Perry have on any of their Australian tours," Coppel predicts. (He previously presented P!nk's record-smashing 58-

date arena tour of Australia in 2009.)

Australia has a rich heritage in country music. And it's a huge market for pop. Swift has found her success between the two genres, and she's a hit with her young, online-savvy fan base in Australia.

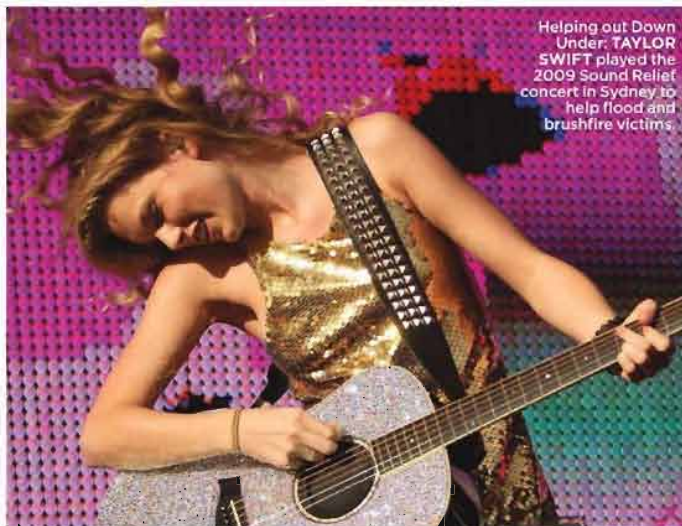
Keeping a close eye on Swift's achievements in the United States, Universal Music Australia released *Fearless* in November 2008, coinciding with the American release, as part of Big Machine's global deal with Universal Music International. "We knew there was a strong Australian following online," Universal Music Australia GM of marketing Tim Kelly says. "We just needed her in-market to cement the relationship with the fans."

That connection came in March 2009 with a deliberately low-key visit that included roots- and country-flavored festival CMC Rocks the Snowys (now CMC Rocks the Hunter), presented by the Country Music Channel; concerts in Sydney, Melbourne and Brisbane; and a high-profile slot on the Sydney leg of the Sound Relief charity show.

Fearless took off, selling 400,000 units, and is close to six-times platinum, according to her label. Universal Music Australia then backed up and released Swift's self-titled debut U.S. album.

Upon its release in October 2010, *Speak Now* opened at No. 1 on the Australian Recording Industry Assn. albums chart and is now double-platinum (140,000).

Swift's biggest media outlet Down Under continues to be her fans online. "Cumulatively, they



Helping out Down Under: TAYLOR SWIFT played the 2009 Sound Relief concert in Sydney to help flood and brushfire victims.

have more reach than most media, and they were the ones who drove her success," Kelly says.

MCP also promoted Swift's previous tour in February 2010, which sold out seven arena dates on Australia's east coast, with sales topping 80,000 tickets.

Coppel says sales for the Australasian leg of the *Speak Now* tour are again "very strong"—upwards of 130,000—and most shows are al-

ready sold out five months in advance. With three sellouts at Auckland's 12,000-capacity Vector Arena, Swift is behind only Justin Timberlake in arena ticket sales by a pop artist in New Zealand.

"She's truly a pop crossover phenomenon," Coppel says, "and she'll only get stronger and stronger in this country and in New Zealand."

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TAYLOR TALES

Along with the impact of her music, Taylor Swift's open, engaging personality has left a keen impression on many in the music industry. Country radio programmers were among the first to witness Swift's rise and Billboard invited a few to share their most memorable tales of Taylor.

My most memorable encounter with Taylor was, actually, my first. [Big Machine Label Group president/CEO] Scott Borchetta was bringing her in to introduce her to us at dinner and then to a listener conference room lunch performance the next day. All we knew was this young 15-year-old had a song out about Tim McGraw. We did hear she was somewhat of a prolific songwriter for her young age.

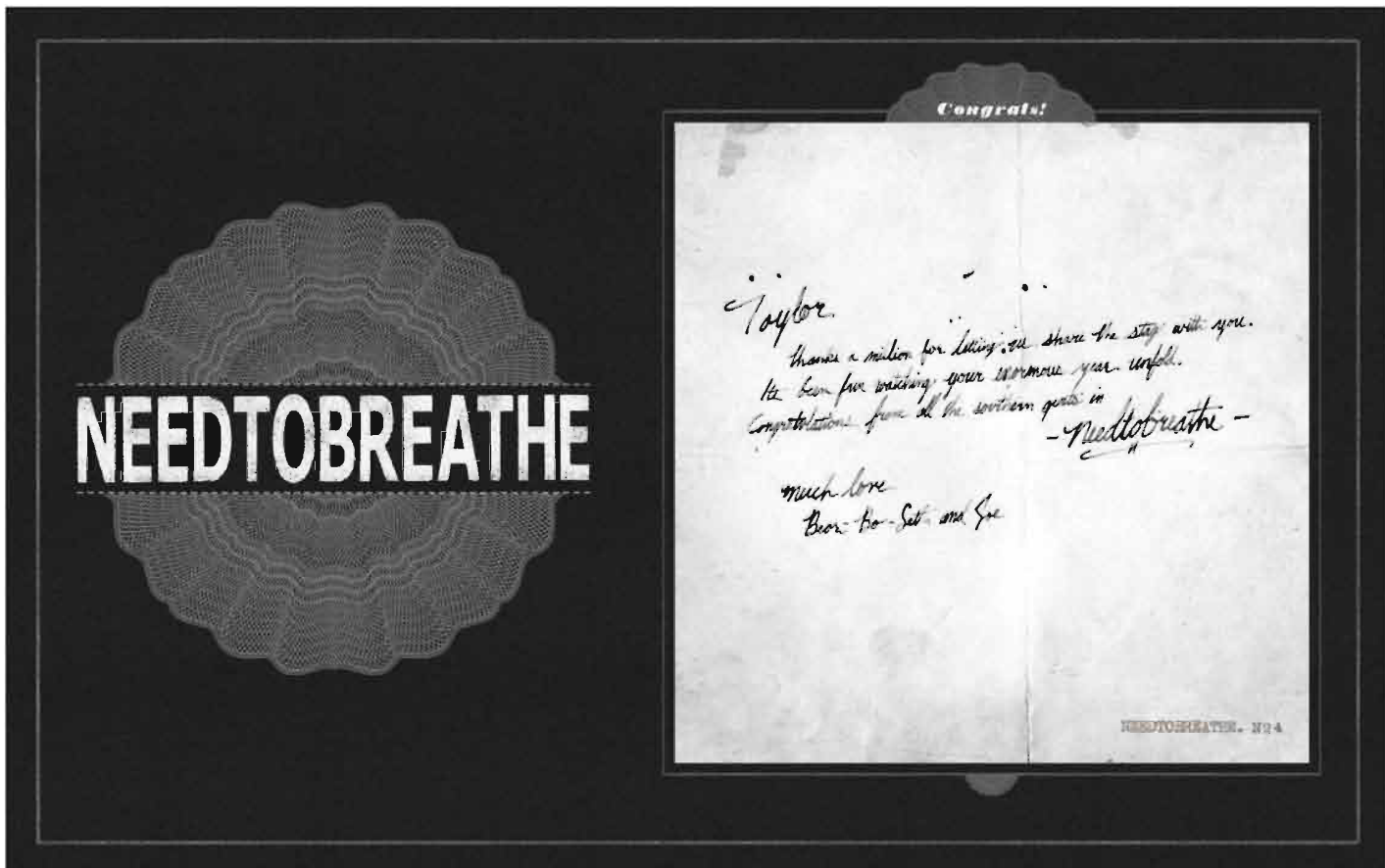
"We met at one of Virginia Beach's best local seafood restaurants. Taylor was accompanied by Scott, regional rep Erik Powell and her mom, Andrea.

"Two things stand out about that night. How Taylor was so nervous about making up for her parents selling their Christmas tree farm in Pennsylvania to move to Nashville to help her fulfill her dream. I'd say that worked. The second thing—and Taylor and my wife and I still joke about it when we see each other—Taylor ordered shrimp and was baffled by its look when the order arrived. You see, she had never peeled shrimp before in her life. That night she learned.

"The whole night we noticed the enthusiasm and dogged determination Taylor had to make it in Nashville as a country singer/songwriter. We still see that same combination today whenever we meet her at one of her concerts."

—John Shomby, PD, WGH Norfolk, Va.

"Honestly, every single encounter with Taylor Swift is memorable. Always very personable, makes time for backstage visits, is very thankful in person and always makes people feel so very, very special. The backstage experience is the best in the industry. It continues the fairy-tale theme she creates onstage. **continued on >>p44**



Congratulations

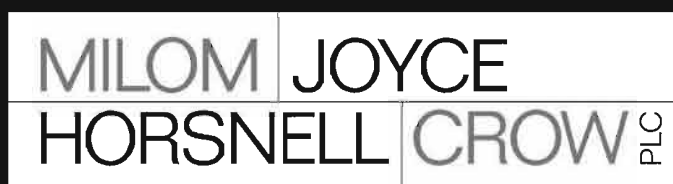
Taylor!

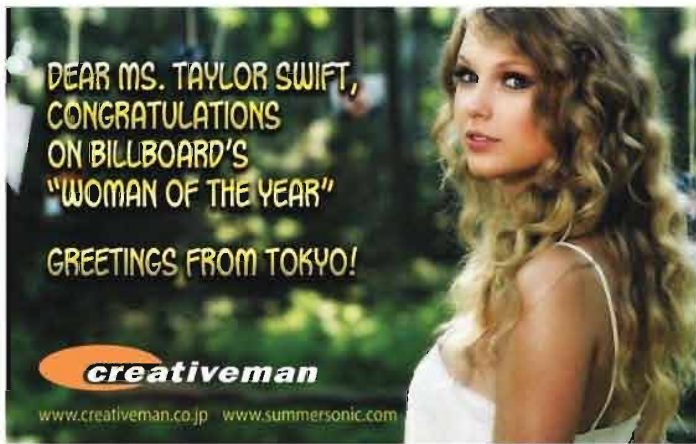
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continued from >>p42

Not to mention the handwritten thank-you notes that arrive in the mail days after the concert.

"I don't think anyone has done this kind of personal attention to detail since the height of the Garth Brooks days. She is a special young lady, with a huge heart, who just happens to be the biggest star in our format."

—Bruce Logan, regional program manager (Greensboro, N.C.; Greenville, S.C.; Asheville, N.C.); OM, WESC, WROO, WSSL, WMYI Greenville, S.C.; PD, WTQR Greensboro

"My favorite Taylor moment was back in February of 2009, when I drove to San Antonio to see her perform at the San Antonio Rodeo. Keep in mind that the San Antonio Rodeo holds around 15,000 people, which of course was sold out for the Taylor show. However, Taylor was scheduled to play the Houston Rodeo the next month, where she sold out 73,000 seats in less than 10 minutes.

"Backstage in San Antonio, she was bright-eyed, nervous and genuinely surprised at how many people were in the arena waiting for her to perform. When she expressed her feelings to me, I told her she'd better get used to it, because a crowd over four times larger will be waiting for her in Houston in just a couple of weeks. I thought she was going to faint."

—Johnny Chiang, OM, Cox Media Group/Houston

"My most memorable encounters with Taylor Swift are always the first and last. The first: CRS Nashville. She was a kid making the rounds and holding court. She was enthusiastic, friendly and working very hard. She was in the upstairs lobby of the convention center, and she filled the room.

"The [most recent encounter] is always the best. It's always compared to the first time, and all the growth in between. [From] the lobby of Nashville Convention Center to center stage at Gillette Stadium [in Foxborough, Mass.]. And she's still enthusiastic, friendly and working very hard—the talent more seasoned, and hardly a kid. How could anyone want anything but the best for this young woman?"

—Mike Brophrey, PD, WKLB Boston

"When Taylor was on tour here in September, I told my 13-year-old son that, if he had a couple of friends at school that he wanted to impress, I would take them to see Taylor Swift. We agreed it would have to be girls and he came up with two names. I was also able to come up with backstage passes.

"One of the girls has always been head and shoulders taller than everybody else in her class and it has always been something that made her feel self-conscious, those feelings having been magnified since she started middle school.

"We get to the meet-and-greet for Taylor and there were probably 100-125 people in line to meet her. So there I am with this girl and her friend, and I stayed in the back of the room since I've met Taylor many times and didn't want to add to the throng.

"As the girls get through the line, I realize that Taylor said something to the tall girl, then I realize, to my horror, that the girl is crying. The girls make their way to where I'm standing and I gently ask, 'What happened?'

"My son's friend, through her tears, chokes out, 'She said I was pretty.' That still brings tears to my eyes.

"Taylor has a way of making her fans feel like they are the most special person in the room, when the truth is, that honor belongs to Taylor."

—Julie Stevens, PD, KRTY San Jose, Calif.

Quotes compiled by Wade Jessen.

TAYLOR SWIFT'S TOP BOXSCORES

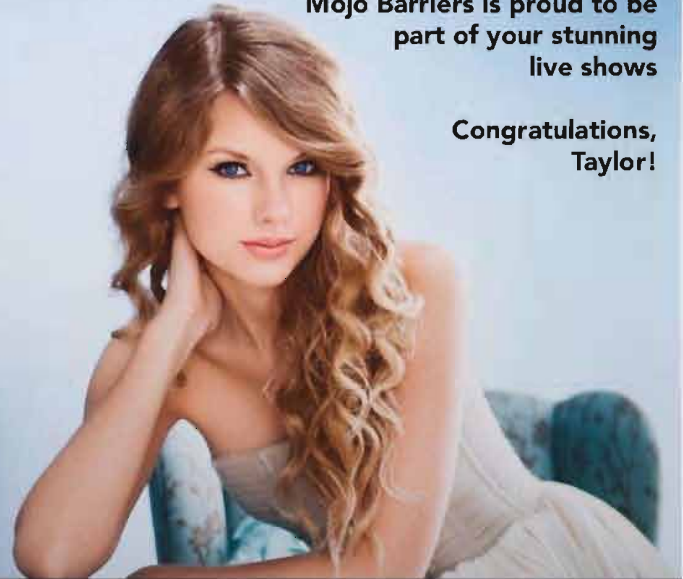
In just four years, Swift has joined the elite ranks of arena headliners both in the United States and abroad

	GROSS SALES/ Ticket Sales	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity % of Shows Soldouts	Promoter(s)
1	\$8,026,350 (\$4,965,529.75)	TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA, JAMES WESLEY Gillette Stadium, Foxborough, Mass., June 25-26, 2011	110,800 Two sellouts	The Messina Group/AEG Live
2	\$4,337,062 (\$4,502,378.90)	TAYLOR SWIFT, NEEDTOBREATHE, JAMES WESLEY, CHARLIE WORSHAM Cowboys Stadium, Arlington, Texas, Oct. 8, 2011	55,451 Sellout	The Messina Group/AEG Live
3	\$4,268,678 (\$2,588,950) (\$1,679,728.00)	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES, JAMES WESLEY Lincoln Financial Field, Philadelphia, Aug. 6, 2011	51,395 Sellout	The Messina Group/AEG Live
4	\$4,009,118 (\$4,502,378.90) (\$44.50)	TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA, DANNY GOKEY Heinz Field, Pittsburgh, June 18, 2011	52,009 Sellout	The Messina Group/AEG Live
5	\$3,927,154 (\$3,902,688.50) (\$24.50)	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY Staples Center, Los Angeles, Aug. 23-24, 27-28, 2011	54,900 Four sellouts	The Messina Group/AEG Live
6	\$3,875,463 (\$3,502,378.90) (\$35)	TAYLOR SWIFT, NEEDTOBREATHE, DANNY GOKEY Prudential Center, Newark, N.J., July 19-20, 23-24, 2011	51,487 Four sellouts	The Messina Group/AEG Live
7	\$3,726,157 (\$3,743,750) (\$34.75)	TAYLOR SWIFT, JUSTIN BIEBER, KELLIE PICKLER, GLORIANA Gillette Stadium, Foxborough, Mass., June 5, 2010	56,868 Sellout	Kraft Entertainment, The Messina Group/AEG Live
8	\$3,453,549 (\$3,502,378.90) (\$42.50)	TAYLOR SWIFT, NEEDTOBREATHE, FRANKIE BALLARD, RANDY MONTANA Ford Field, Detroit, June 11, 2011	47,992 Sellout	The Messina Group/AEG Live
9	\$3,425,756 (\$3,100,000) (\$38.50)	TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL, ADAM BRAND Minute Maid Park, Houston, Nov. 5, 2011	42,905 Sellout	The Messina Group/AEG Live
10	\$3,148,046 (\$3,100,000)	TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM Arrowhead Stadium, Kansas City, Mo., Sept. 24, 2011	48,562 Sellout	The Messina Group/AEG Live
11	\$3,036,000 (\$3,000,000) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, DANNY GOKEY Air Canada Centre, Toronto, July 15-16, 2011	30,144 Two sellouts	The Messina Group/AEG Live
12	\$2,497,690 (\$2,447,200) (\$44.50) (\$44.50)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Air Canada Centre, Toronto, May 21-22, 2010	30,458 Two sellouts	The Messina Group/AEG Live
13	\$2,190,680 (\$2,250,000) (\$90.25) (\$90.25)	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY Rogers Arena, Vancouver, Sept. 10-11, 2011	26,030 Two sellouts	The Messina Group/AEG Live
14	\$2,136,270 (\$2,000,000) (\$30) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY Rexall Place, Edmonton, Alberta, Aug. 18-19, 2011	25,336 Two sellouts	The Messina Group/AEG Live
15	\$2,068,789 (\$2,000,000) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES Verizon Center, Washington, D.C., Aug. 2-3, 2011	26,303 Two sellouts	The Messina Group/AEG Live
16	\$2,030,640 (\$2,000,000) (\$30) (\$30)	TAYLOR SWIFT, GLORIANA Acer Arena, Sydney, Feb. 6-7, 2010	27,030 Two sellouts	Michael Coppel Presents
17	\$2,002,321 (\$2,000,000) (\$30)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Wells Fargo Center, Philadelphia, March 18-19, 2010	30,360 Two sellouts	The Messina Group/AEG Live
18	\$1,988,411 (\$1,900,000) (\$30) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, ADAM BRAND Madison Square Garden, New York, Nov. 21-22, 2011	26,652 Two sellouts	The Messina Group/AEG Live
19	\$1,913,737 (\$1,900,000) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, RANDY MONTANA Xcel Energy Center, St. Paul, Minn., June 14-15, 2011	28,977 Two sellouts	The Messina Group/AEG Live
20	\$1,909,603 (\$1,900,000) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES Allstate Arena, Rosemont, Ill., Aug. 9-10, 2011	26,112 Two sellouts	The Messina Group/AEG Live
21	\$1,850,159 (\$1,800,000) (\$30) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, HUNTER HAYES Scottrade Center, St. Louis, Aug. 13-14, 2011	27,965 Two sellouts	The Messina Group/AEG Live
22	\$1,841,134 (\$1,800,000) (\$30) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, CHARLIE WORSHAM Bridgestone Arena, Nashville, Sept. 16-17, 2011	28,178 Two sellouts	The Messina Group/AEG Live
23	\$1,826,025 (\$1,800,000) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, DAVID NAIL Jobing.com Arena, Glendale, Ariz., Oct. 21-22, 2011	27,029 Two sellouts	The Messina Group/AEG Live
24	\$1,825,448 (\$1,800,000) (\$30)	TAYLOR SWIFT, NEEDTOBREATHE, JOSH KELLEY HP Pavilion, San Jose, Calif., Sept. 1-2, 2011	24,827 Two sellouts	The Messina Group/AEG Live
25	\$1,824,743 (\$1,800,000) (\$30)	TAYLOR SWIFT, KELLIE PICKLER, GLORIANA Verizon Center, Washington, D.C., June 1-2, 2010	27,290 Two sellouts	The Messina Group/AEG Live

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As an MC, she can hold her own with the best of them. As a fashion icon, she has limitless potential. As a pop star, she's just getting warmed up. Playtime is over. Meet Young Money/Cash Money's Nicki Minaj, BILLBOARD'S RISING STAR
BY KEITH MURPHY

WELCOME to the DOLLHOUSE

For Cortez Bryant, the scene was a revelation. It was in early November when the Bryant Management principal/Young Money Entertainment chief visionary officer was invited to dinner by 28-year-old "it" girl Onika Tanya Maraj, aka Nicki Minaj. There was much to celebrate.

Her genre-shifting, chart-topping album debut, *Pink Friday*—released Nov. 19, 2010, and bowing at No. 2 on the Billboard 200—had racked up sales of 1.6 million copies (according to Nielsen SoundScan), single-handedly reviving the dormant "female rapper" format from a decade-long commercial drought.

The one-time hardcore Queens mixtape favorite had garnered mammoth crossover appeal. Her "Super Bass" became a viral phenomenon—earning Minaj a memorable visit to "The Ellen DeGeneres Show." Even Madonna recognized Minaj's blazing cultural ascendancy, requesting that she appear on her forthcoming single, "Give Me All Your Love," alongside M.I.A.

But as Bryant (@cortezbryant) walked into the posh New York West Caribbean restaurant, he noticed something a bit off. "I get to the table and there are 16-20 teenagers sitting with Nicki," says the affable power broker who manages Minaj, as well as Drake and Lil Wayne. "My first impression was, 'Well, we are in New York... this has to be family.' But there was too wide of a demographic there. So I asked Nicki, 'Yo, who are these people?' And she tells me, 'I just went on Twitter and invited some of my fans to come out and eat dinner with me.' I'm like, 'You actually do that?' The connection she has with her fans is amazing."

For Minaj, however, the gesture is as natural as breathing. "I do that all the time," she says. "They're my family... Whenever I can, I try to spend quality time with them. They make me happy, give me life. They're my little bugs. They inspire me to work harder—hold me up when I'm down. I wouldn't be here without them. I'm still in shock, to be honest. I'm truly grateful for my supporters. I could never have predicted any of this."

Yes, it all sounds like a cliché from some dusty *Celebrity 101* handbook. But Minaj, whose Twitter (@nickiminaj) has close to 7.5 million followers, is dead serious. After all, it's the same devoted followers who she proudly nicknamed "Barbies" that have propelled the provocative star to glorious heights. Billboard has also taken notice, naming Minaj its Rising Star of 2011. Minaj was set to receive the award at Billboard's Women in Music event on Dec. 2 in New York, joining Woman of the Year recipient Taylor Swift.

"I am deeply honored to be recognized by Billboard," Minaj said in a statement, which follows her triumph at the recent American Music Awards where she beat out rap alpha males Wayne, Kanye West and Jay-Z in the favorite album and favorite artist in rap/hip-hop music categories. "My nation of Barbz and I have come a mighty long way—yet we are nowhere close to where God will take us. Sit back and enjoy the ride."

So how did it all happen? How did an ambitious Trinidadian girl with a sassy attitude go from an underground also-ran to opening for Britney Spears? A glimpse back shows a serious-minded artist who was already plotting her record-breaking takeover.

"When I started rapping, people were trying to make me like the typical New York rapper, but I'm not that," Minaj told Billboard in 2010 when she became the first female MC to rack up seven entries on the Billboard Hot 100. "No disrespect to New York rappers, but I don't want people to hear me and know exactly where I'm from. I wanted the album to be universal and versatile."

Perez Hilton (@perezhilton) agrees that Minaj's striking versatility has been her biggest weapon—a skill set that has allowed her to go from making a scathing diss response to veteran nemesis Lil Kim on the merciless track "Did It on 'Em" to effortlessly anchoring the David Guetta Euro-techno dance romp "Where Them Girls At." But he goes a step further.

"She's arguably becoming the greatest female hip-hop artist of all time," Hilton says of Minaj. "When you meet a star you know it. And Nicki has that true star quality. I love Lil Kim. I love Missy Elliott. I love Queen Latifah and Salt-N-Pepa. And I love Lauryn Hill. But in terms of sheer all-around talent, creativity of flows, deliveries and powerful image, I think Nicki's untouchable."

"If you listen to Nicki's verses on Kanye West's 'Monster' and Drake's 'Make Me Proud' or her [rhyming] with Eminem on 'Roman's Revenge,' you can't really say she's not a real rap-

per," says Tyler "T-Minus" Williams (@producerminus), producer of Minaj's breakout 2010 single "Moment 4 Life," which peaked at No. 13 on the Hot 100. "She's rapping better than a lot of dudes doing it today. She touches into the R&B realm, and she goes into the pop realm as well, but she manages to serve something lyrical and maintain her ability to be a great rapper."

Angela Yee, co-host of morning show "The Breakfast Club" on R&B/hip-hop WPR (Power 105.1) New York, believes Minaj has already added an indelible mark on both the look and sound of hip-hop. Yee (@angelayee) points to the risk-taking MC's penchant for unleashing wacky alter egos like the demented man-with-a-mic Roman, and stern British patriarch Martha Zolanski. And then there are Minaj's fashion statements: a neon-dress decorated with stuffed animals, a metallic tutu, a skirt resembling an umbrella, an assortment of Technicolor wigs. And many more.

"The thing I like about Nicki is she's not scared to do crazy

things and have people criticize her." Yee says of Minaj, who seems to get just as much enjoyment from playing up her goofy cartoon persona as she does her sexy pin-up girl attributes. "She raps and dresses so wild sometimes. But it works for her even when people are saying, 'Oh, my God, what does she have on?' That's the point of being an artist... taking chances."

DJ Guetta (@davidguetta) even envisions Minaj's surging fame extending across the pond. The influential French producer says that the success of "Where Them Girls At" has opened up the feisty rapper to even riskier material, such as the duo's Lady Gaga-esque collaboration "Turn Me On."

"I wanted to try something different with her because obviously people know her as a rapper, but I could see that she could also sing," he says of the electro-synth cut. "Not enough people know that about Nicki. This 'Turn Me On' record is going to kill it. She's going **continued on >>p50**

IN THE PINK

Minaj's rapid ascent to the top of the charts

BY KEITH CAULFIELD

Was it really just a little more than two years ago that Nicki Minaj made her Billboard chart debut? With so many hits racked up in such little time, it certainly seems like she's been killing it on our tallies longer than that.

Minaj made her Billboard chart bow on Aug. 29, 2009, entering at No. 8 on the Bubbling Under Hot R&B/Hip-Hop Songs chart with "I Get Crazy." The track, which featured her Young Money label founder Lil Wayne, eventually topped out at No. 37 on the Hot R&B/Hip-Hop Songs list on Jan. 23, 2010.

Since then, it's been nothing but a blur of dizzying chart highs for the leading lady of hip-hop. She's racked up 27 Billboard Hot 100 singles (at press time) and nine top 10 singles on Hot R&B/Hip-Hop Songs. "Moment 4 Life" became her first chart-topper on either list, spending five weeks lodged in the top slot of the R&B/hip-hop tally in February.

Her debut studio album, *Pink Friday*, arrived Nov. 23, 2010, and flew in straight at No. 2 on both Top R&B/Hip-Hop Albums and the Billboard 200, selling 375,000 copies in its first week, according to Nielsen SoundScan.

That marked the second-best sales week for a female hip-hop artist since SoundScan started tracking sales in 1991. Only Lauryn Hill did better, when *The Miseducation of Lauryn Hill* started at No. 1 with 423,000 in 1998.

While *Pink Friday* didn't hit No. 1 out of the gate, six weeks later it rose to the apex of Top R&B/Hip-Hop Albums. A month after that, it ascended to No. 1 on the Billboard 200.

Minaj's patient wait for her turn at No. 1 on the latter chart was a rare sight. For the most part, an album is only No. 1 on the Billboard 200 because it debuted there. It's unusual for an album to climb to the top.

Case in point: In 2010, there were 30 albums that hit No. 1, but only one—Lil Wayne's *I Am Not a Human Being*—rose to the top. Wayne debuted at No. 2 on the strength of download sales, then fell to No. 16 the next week, only to reach No. 1 the following week once the CD version of the album was released.

Before *Pink Friday*'s ascent to the top, the last album to take longer to rise to No. 1 was Ray Charles' *Genius Loves Company*, which hit No. 1 in its 25th week on March 5, 2005. It zoomed 15-1

with 224,000 copies sold (up 202%) following its Grammy Award win for album of the year.

Pink Friday's climb to No. 1 on the Feb. 19 Billboard 200 coincided with the burgeoning popularity of its single "Super Bass," which had then become a viral phenomenon. Videos of Minaj fans Taylor Swift and Selena Gomez rapping "Super Bass" had appeared on YouTube. The same week *Pink Friday* hit No. 1 on the Billboard 200, "Bass" debuted on both the R&B Digital Songs and Rap Digital Songs charts. A week later, it entered the Bubbling Under Hot 100 tally.

Yet "Super Bass" wasn't even a proper single. Clearly, labels Young Money/Cash Money knew they had a hit, and in turn, an eye-popping, hyper-colorful video for "Bass" was produced. The clip debuted on Vevo and YouTube on May 5. A little more than a week later, the song arrived on the Hot 100 on May 14.

Now an official single, "Super Bass" climbed to No. 3 on the Hot 100 on Aug. 13. With its rise, it became the highest-charting Hot 100 rap hit by a solo female (without a featured artist) since Missy Elliott's "Work It" reached No. 2 in 2002. "Work" spent 10 straight weeks in the runner-up slot. "Bass" was also just the eighth rap single by a solo female to reach the top 10 in the chart's 53-year history.

"Super Bass" was one of eight top 40 Hot 100 hits that Minaj racked up in 2011. In addition to her "Bass" hit, she scored with her own "Moment 4 Life" (featuring Drake) and "Fly" (featuring Rihanna), and as a featured artist on David Guetta's "Where Them Girls At" (also featuring Flo Rida) and "Turn Me On," Drake's "Make Me Proud" and Big Sean's "Dance (A.S.S.)." Minaj also appeared on the popular *Femme Fatale* Remix of Britney Spears' No. 3 Hot 100 hit "Till the World Ends."



Her moment: NICKI MINAJ performing at the American Music Awards in Los Angeles on Nov. 20.

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continued from >>p48

to grow even bigger, especially in Europe. We shouldn't underestimate what she can do as an artist."

For Minaj's part, she says her drive comes from her need to prove her supporters—including Lil Wayne—correct. He makes it his business to tell Minaj that he expects even bigger and better things from her. "That's what he should say," Minaj says of her hard-to-impress label boss. "Should he say he expects less? Should he say I've done it all and now I should retire?"

Indeed, Team Minaj isn't wasting any time capitalizing on her quest for world domination. "We are working to establish Nicki Minaj as a huge touring artist," Bryant says. "She's been out with Wayne, been out with Britney, which were both huge looks. But now we are looking to set her up to become her own touring entity. We believe she's an artist with no boundaries."

Sure, when you're tapped as a rising style icon by Donatella Versace, and getting a shout-out from Prince after gracing the same stage as him at a Versace-H&M fashion show, life is good. But nearly three years ago, in a banam recording studio in Atlanta, a hungry Minaj was wearing her game face. "[There was a lot of] scrutiny," she says of her initial introduction to the cutthroat hip-hop landscape where being a female MC was more of a hindrance than a plus. "People definitely gave me a hard time . . . ridiculed, laughed at me, expected and wanted me to fail. It only made me better."

It was make-or-break time for the aspiring rapper. Young Minaj saw how hard her mother struggled to raise her without the support of her father. She worked uninspiring jobs after attending LaGuardia Arts, the legendary "Fame" performing arts magnet school in Manhattan. Minaj had always possessed a dexterity for flipping words. It's a skill that gained the attention of Lil Wayne after he witnessed her feature on the "Come Up" DVD, where she expertly ripped a version of the Notorious B.I.G.'s menacing "Warning."

"Back then, I tended to shy away from female rappers because you don't know what they're going to be about, but in the studio Nicki was totally confident," says DJ Holiday (@djholiday), who worked the turntables for her now classic 2009 mixtape, *Beam Me Up Scotty*. "She was writing to beats right in front of me, and there were a million things going on, but Nicki was totally focused. I would look at her with headphones on and think, 'Damn, that girl is super focused.' Her musical ideas for *Beam Me Up* blew me away. I knew that with a lot of focus and a push she would become something special."

As for the talk among some critics and music fans that Minaj has forsaken her ferocious flow for more pop-friendly rewards, one pioneering observer views it differently. "She is doing what feels natural to her," says hip-hop icon and DuBose Music Group executive VP Lana "MC Lyte" Moorer (@mcllyte). "None of this feels contrived. It all feels like a part of her. I'd imagine in the beginning, Nicki had to build up the courage to come out with a 'Super Bass,' which is something that is so obviously different . . . There has to be somebody that's going to take the bull by the horns to be that next female rapper. And that's Nicki Minaj."

But Minaj isn't much for looking back. She has already announced plans to release her follow-up, *Pink Friday: Roman Reloaded*, due on Valentine's Day. "All Nicki has to do is stay true," Cash Money co-founder/CEO Ronald "Slim" Williams says. "A lot of people put pressure on themselves . . . that's what happens when you make a sophomore record. You put so much pressure on yourself and lose that focus. But it's just music. All she has to do is remember that, and just be Nicki."

That won't be too hard for Minaj. "The [new] album is starting to remind me of my mixtapes. I'm having so much fun I can't even put it into words," she says. "Roman has come back for his flock." ■■■

Chicago native Keith Murphy (@murphdogg29) is a freelance writer based in Brooklyn.



ROMAN'S EMPIRE

Limited edition Barbie? Minaj goes in with Mattel, others

BY ANDREW HAMPP

Nicki Minaj and her loyal legions of fans have been famously calling themselves Barbies ("Barbz" for short) all over Twitter, music blogs and award shows for more than a year now—a nod to the rapper's penchant for bright blonde wigs, fluorescent nails and pink lipstick. Mattel would spend a fortune for that kind of publicity, but hasn't had a formal relationship with Minaj—until now. Coming in 2012, the toy company will release a limited-edition, one-of-a-kind Nicki Minaj Barbie, to be auctioned off for charity.

Such a no-brainer branding deal is only one of a litany of new ventures in store for Minaj in 2012, as she gears up to release a new album on Valentine's Day. "With her team, we're all working and in discussions on a fragrance deal," says Mark Cheatham (@cheathamCAA), a music agent at Creative Artists Agency who helped secure Minaj's opening slot on Britney Spears' *Femme Fatale* tour this year. "We're in discussions with different apparel companies as well. We're expecting that this will

make her a mainstream brand."

Minaj has wasted no time in turning her rapid-fire rise to fame into an empire. In August, she became the first female rapper to top on *Forbes'* Cash Kings list of top-grossing hip-hop artists, entering at No. 15 with \$6.5 million in earnings. Her stints on the road with Spears and Young Money labelmate Lil Wayne have made her a hit with tween girls and hardcore hip-hopsters alike, a difficult feat even for male rappers, helping to set the tone for a headlining tour in 2012 that will bring her to Europe and Asia.

Beyond Mattel, she's teamed up with a number of fashion and makeup brands, including Onch Movement jewelry (maker of the rainbow-colored ice-cream-cone necklace she sported at this year's MTV Video Music Awards), OPI nail polish and MAC Cosmetics. And she's about to dabble in acting, with a featured voice role in next summer's *Ice Age 4: Continental Drift*, as a woolly mammoth named Hailey.

In many cases, Minaj has played a direct role in her endorsement deals and other pursuits—from naming her limited-edition MAC lipstick *Pink Friday*, to selecting the colors for her line of OPI nail polish, to creating the storyboards and concept for her "Roman's Revenge"-themed set on Spears' tour. "She's very hands-on, detail-oriented and has a specific vision of what she wants to see," Cheatham says. "She's very theatrical in the way she sees productions. It's about us telling the story for her rather than just doing a performance. She wants to bring the audience into her world and take them through a journey."

And she's just begun to show how her selling power can help

other brands. John Demsey (@jdemsey), group president of Estée Lauder Cos., says Minaj's *Pink Friday* lipstick for MAC was initially intended to sell a limited run of 2,500 pieces through an exclusive online sale during four Fridays in 2010. But after an email blast to MAC customers, a viral press launch and a healthy dose of tweets from Minaj herself, the company quickly upped its order to 30,000 and signed the rapper as its 2012 Viva Glam spokeswoman.

"This was before she really broke through to the general public online, but through her communication, to her Barbz, she really made an impact," Demsey says. "She was the most well-loved online success the company has ever had."

Suzi Weiss-Fischmann, executive VP/artistic director for OPI (@opi_products), has similar hopes for Minaj's custom-designed line of nail colors, coming in January, and its accompanying ad campaign. "We're already getting tons of buzz from fans like, 'Where can I buy this?'" she says. "I have a 16-year-old daughter who's a huge Nicki Minaj fan, and that tells me that she has lots of appeal beyond her core base."

Minaj is also known for partially funding her music videos like "Super Bass" and "Your Love" with her own money to help them achieve the right look and production quality, a fee that may soon be underwritten by a brand partner.

"We'll work with her in many different ways," Demsey says of MAC's plans for 2012. "Pop stars are sort of what the movie stars were before, in the golden era of Hollywood. They're doing the videos people are talking about, they're the people that everybody's watching." ■■■



Barbz fashion: NICKI MINAJ and Estée Lauder Cos. group president JOHN DEMSEY at the Prabal Gurung Spring 2012 fashion show in New York on Sept. 10; inset: MAC Cosmetics' *Pink Friday* lipstick; top: Minaj's custom-designed line of OPI nail polish.

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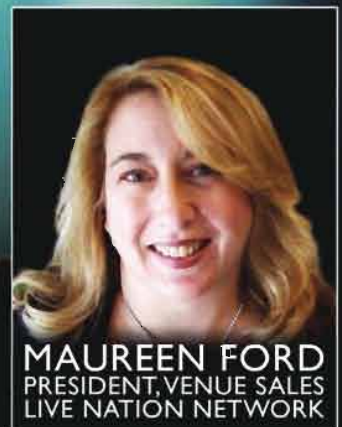


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WOMEN IN MUSIC 2011

BILLBOARD'S WOMEN IN MUSIC feature in our Power Players series recognizes the female executives who drive our business forward with vision, dedication and hard work.

For the third consecutive year, this list was compiled using a Web-based nomination system to make the process as open and inclusive as possible.

Earlier this fall, we invited readers worldwide to submit nominations on Billboard.biz. We promoted the nomination process in print, online and through e-mail. Female executives in every industry sector were eligible. Only individual nominations, not groups or teams, were considered.

This year, we received nominations for nearly 200 ex-

ecutives, more than twice the number we had in 2010. That prompted our decision to deepen this year's list to 40 positions.

A team of Billboard editors then reviewed the nominations, numerically ranking the nominees on their achievements in the past 12 months (with an emphasis on quantifiable success), their overall career achievements and their leadership in the broader industry. (A statistical tie results in 41 honorees and one shared slot on our list.)

Each year, some well-known executives move off this list by stepping down from their prominent roles in our industry or by deciding to not submit nominations for reconsideration. And each year the competition also gets keener, as new

executives rise to prominence and vie for this honor. Nearly half of this year's honorees didn't appear on the 2010 list.

There's no question that numerous accomplished executives didn't make this list. But the selection of the honorees featured here represents the collective ranking and judgment of Billboard's editors.

As we've noted before, this list reads like a roster of the top people in the music business who happen to be women. The range of their achievements—at labels or publishing companies, in touring or TV, in digital or branding, and elsewhere—reflects the overall impact of all the women in our industry. We once again congratulate them as we present this year's Women in Music report. —Thom Duffy



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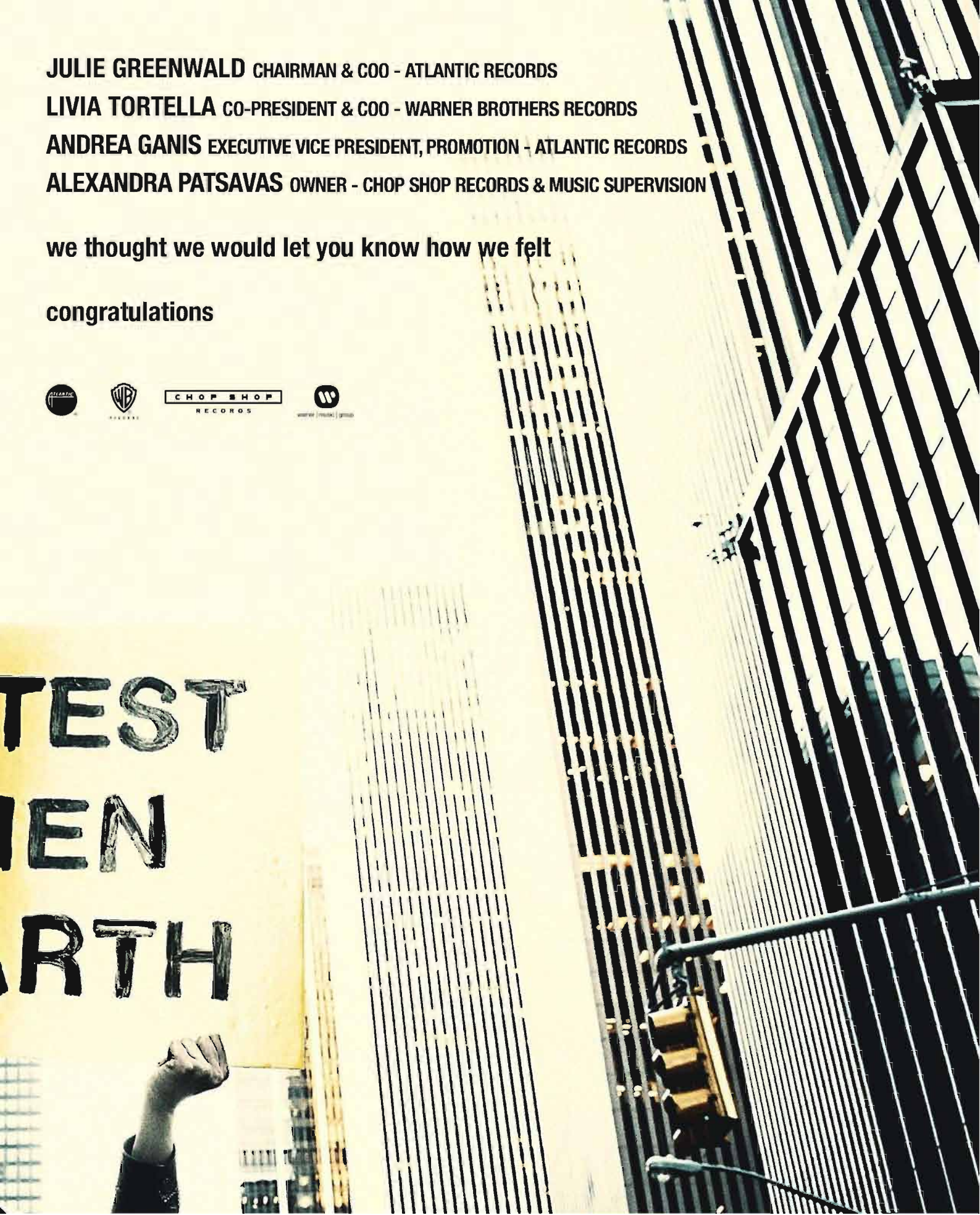


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RECORDS



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**TEST
MEN
ARTH**



1. Julie Greenwald

Chairman/CEO, Atlantic Records

It was the year of the new artist at Atlantic Records, and chairman/CEO Julie Greenwald spearheaded the innovative, creative and aggressive campaigns that helped those acts break through. "Our dream is to build artists with careers," she says. "To have so many diverse artists breaking in different genres is amazing." Three new Atlantic acts made impressive debuts: Christina Perri's *lovestrong* album reached the top five on the Billboard 200 on the strength of her single "Jar of Hearts" (2.8 million sold, according to Nielsen SoundScan), Wiz Khalifa's *Rolling Papers* debuted at No. 2 with a run of hits including "Roll Up" (1.6 million sold), and Bruno Mars' *Doo-Wops & Hooligans* has sold 1.3 million, making him one of the most successful new artists of 2011. The rookie releases buoyed a banner year for the label, which had seven albums debut in the top 10. "We have incredible A&R staff here, an unbelievable marketing and promotions department filled with such attention to artist development," Greenwald says. "From touring to digital and more, every aspect of an artist rollout is well thought-out."

Credited by members of her team as "a mentor to many" who has created a culture where "everyone is encouraged to have a voice and take risks," Greenwald is the highest-ranking executive among the major labels cited in this report. "Yesterday's way of rolling out a record is just that," she says. "It's all about trying new things. Every day we're experimenting with new strategies and just trying to think differently."



2. Jody Gerson

Co-president, Sony/ATV Music Publishing



Sony/ATV co-president Jody Gerson, who oversees the company's A&R and film, TV and gaming departments, had quite a year, building on her previous success. She guided the signings of much buzzed-about act Odd Future as well as hit producer/songwriter Jeff Bhasker. She struck a deal with Tony

Award-winning director Kenny Leon to bring to Broadway "Drumline," a movie that she co-produced. And in June she was recognized as a UJA Federation of New York music visionary of the year. Those accomplishments burnish a career where Gerson has signed writers including Lady Gaga, Enrique Iglesias, Mike Posner, Elle Varner and Nikki Jean to Sony/ATV and Norah Jones and Alicia Keys to publishing deals at other companies. Since joining Sony/ATV four years ago, her leadership has helped the company to win both of music publishing's top honors: ASCAP publisher of the year (2009) and BMI publisher of the year (2011). "In these changing times where there is a decline in the music business, we are seeing it differently," Gerson says. "We pride ourselves as a proactive company trying to create copyright revenue in whatever way possible. We are on everything."

3. Kathy Willard

Executive VP/CFO, Live Nation Entertainment



As executive VP/CFO of Live Nation Entertainment, Kathy Willard oversees the finances of the world's largest live entertainment, ticketing and e-commerce company. With Live Nation's integration of Ticketmaster completed, Willard's work now is reflected in the company's improving financial profile. Despite a tough economy, U2 leveraged

the Live Nation platform to stage the biggest tour in history, grossing \$293.3 million, according to Billboard Boxscore. Willard also played a major role in integrating Live Nation's divisions following the Ticketmaster merger in 2010, resulting in \$60 million in savings. Through the end of September, Live Nation put on 15,700 concerts, entertained 36 million fans across 40 countries and grew 4% since third-quarter 2010. Under Willard's financial guidance, Live Nation has increased revenue, adjusted operating income and profit margins. Those results affirm the value of the Live Nation/Ticketmaster merger. The company increased its festival portfolio, launching 10 new events for a total of 45 festivals globally. "I believe that by working alongside operations and being their business partner, I will be able to help them achieve better success at their job while at the same time gathering the knowledge and insight to do my job better," Willard says.

4. Livia Tortella

Co-president/COO, Warner Bros. Records



In her first full year as co-president/COO at Warner Bros. Records, Livia Tortella cites numerous artists whose accomplishments have been high points for her, starting with Michael Bublé and his *Christmas* album. "It's been 'Christmas' here for the past 15 months," she says. "It's looking to be a monstrous

outing, with a TV special booked, over 300,000 in non-traditional sales [and] a wonderful partnership with Beringer [Vineyards]." She reels off other highlights: partnering with Rick Ross' Maybach Music and the resulting development of Wale; advancing the career of the Black Keys; launching new artist Outasight through the usage of his "Tonight Is the Night" in a \$50 million Pepsi campaign; and building the success of Theophilus London and Gary Clark Jr. She says of Clark, "We feel he's our answer to Eric Clapton, the 2012 version." She has also directed her focus on increasing the company's tour merchandise business, which Warner Bros. says soared 35% in 2011. Prior to joining the label, Tortella was Atlantic Records executive VP/GM. She joined Atlantic in 2004 after five years at Island Def Jam Music Group. She began her career in 1989 at PolyGram Canada in A&R.

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5. Alexandra Patsavas

Owner, Chop Shop Music Group



The opening weekend of "The Twilight Saga: Breaking Dawn Part 1" was preceded by two hit singles from the film's soundtrack, once more supervised by Chop Shop Music Group owner Alexandra Patsavas, with Bruno Mars' "It Will Rain" and Christina Perri's "A Thousand Years" both rising on the Billboard Hot 100.

But then, past projects have proven Patsavas has great taste. Her picks have been heard on TV's "Grey's Anatomy," "Private Practice," "Mad Men" and "Gossip Girl." For a film soundtrack to succeed, "it really must increase the drama of the film." "Breaking Dawn" is a wedding film, and a more pop flavor is perfect for a wedding. Patsavas says of the album's pop edge. Last year's soundtrack to "Eclipse" has sold 578,000 copies, according to Nielsen SoundScan, while 2009's companion album to "New Moon" racked up 1.3 million in sales and 2008's "Twilight" soundtrack has sold more than 2.7 million. That success led to the launching of Patsavas' Atlantic-affiliated Chop Shop Records, which is off to an impressive start with such releases as Marina & the Diamonds' *The Family Jewels*, which reached No. 2 on Billboard's Heatseekers chart with sales of 24,000.

8. Brenda Romano

President of promotion, Interscope Geffen A&M Records



As president of promotion at Interscope Geffen A&M, Brenda Romano piloted the summer's undisputed No. 1 song, LMFAO's "Party Rock Anthem," to the top of the Billboard Hot 100. "Breaking LMFAO was not only rewarding, it was so much fun for our entire company to get behind [the duo's Redfoo and SkyBlu]," she

says. "These guys have so much talent as writers, producers and performers, there's just no stopping them." Propelling LMFAO to the summit was hardly the only highlight this year for Romano, who works with a diverse roster that ranges from Lady Gaga, Dr. Dre and the Black Eyed Peas to U2, No Doubt and Mary J. Blige. She also oversaw the ascent of both Gaga's "Born This Way" and Maroon 5's "Moves Like Jagger" (featuring Christina Aguilera) to the top of the Hot 100. In addition to the three chart-toppers, IGA placed nine other songs in the Hot 100's top 10. Romano started at RCA 30 years ago as a promotion assistant. She worked at Mercury and Hollywood before moving to Interscope in 1985.

9. Sharon Dastur

PD, WHTZ New York, Clear Channel Radio



Fifteen years ago, aspiring to the role of PD at a major top 40 radio station, Sharon Dastur relocated from KRBE Houston to become the program coordinator at WHTZ (Z100) New York. She rose through the ranks, eventually becoming its first female PD (and fourth overall). In that role, Dastur has helped grow Z100 into one of the

world's most influential top 40 stations. "Z100 has always been viewed, not only in the United States but also around the world, as this big top 40 brand," says Dastur, who executive-produces Z100's annual Jingle Ball concert at Madison Square Garden. "I feel fortunate that I've been here so long to be a part of that influence." Dastur has focused on expanding Z100's brand beyond the airwaves through its website, Facebook, Twitter and the mobile app iHeartRadio. "We're no longer just a radio brand; we're a full media brand," she says. "Our real goal is to have our listeners experience Z100 wherever they want and to find us on all the products and services they expect."

6. Amanda Marks

Global head of digital accounts, Universal Music Group



Amanda Marks is one of the most influential executives in the digital media industry. She has been a key member of Universal Music Group's digital efforts since the format's early days in the late '90s, and was promoted in the past year to global head of digital accounts. She now oversees UMG's partnerships with iTunes,

Spotify, YouTube, Vevo and Amazon, in addition to managing digital accounts in all 77 countries in which UMG operates. She guides UMG's strategy to reflect the changing marketplace, while supporting marketing programs and ensuring an array of ways for fans to consume music. Her efforts have helped UMG earn a 13% increase in revenue globally for the first half of the year, the company says. Previously at Universal Music Group Distribution, Marks guided the transition to a "format agnostic" distribution strategy, with a common structure for digital or physical accounts. She also oversaw the outsourcing of all UMG digital fulfillment in the United States to iNgrooves and launched Groovetown Vinyl, an online store specializing in high-quality audio products. Now for UMG, she says, "I am more looking forward than back. [and] most of the stuff I have been involved in, like working with our global partners to increase their reach, you won't see the impact for some time. But from where I sit, the table is set for a very good year next year for the industry and Universal."

7. Debra Lee

Chairman/CEO, BET Networks



Under chairman/CEO Debra Lee, BET Networks continues to make ratings strides, as evidenced by the success of two cornerstone programs: its annual BET Awards and "The Game," the football-themed former CW network sitcom that found a new home at BET. Ratings for the 2011 BET Awards trumped last year's showing. The popularity of "The Game" prompted Lee to offer executive producers

Mara Brock and Salim Akil a multi-year exclusive deal to create new programming. Also greenlighted: a series with actor/artist Jamie Foxx as executive producer. Among BET's ongoing success stories is "Black Girls Rock!," which honors exceptional women of color. Lee has been appointed by the White House to the President's Management Advisory Board, formed to bring insight from the private and nonprofit sectors to federal government management and operations. Lee has also been inducted into the Broadcasting and Cable Hall of Fame. Honored by the National Breast Cancer Coalition with its Women Who Get It Right Leadership Award. Lee remains an avid supporter of the arts, education and youth empowerment through various platforms, including BET's Leading Women Defined Summit. "In 2011, we proved that we could not only produce high-quality awards shows and specials, but sitcoms that also resonate with our audience—that was a huge step forward for us," Lee says. "I want BET to establish itself as a content creator, and give our audience images of themselves that they are not getting anywhere else."

10. Melissa Lonner

NBC News senior entertainment producer, NBCUniversal

After six-plus years as the music maven at NBC's "Today," Melissa Lonner still gets a rush when she talks about booking acts that hit the sweet spot between the anticipated and the unexpected for the morning show's daily audience of 6 million. For Lonner, the senior entertainment producer for NBC News, the past year's high points include Adele, Coldplay, Pitbull and—her personal favorite—the return of Chris Brown. Brown's appearance attracted more than 18,000 fans to the "Today" stage in New York's Rockefeller Plaza, and NBC hosted 15,000 fans for Justin Bieber's Nov. 23 appearance. Lonner is keenly aware that exposure on "Today" can boost—and even break—a band. Morning shows are network news divisions' biggest money-makers, and "Today" has remained No. 1 in its time slot for the key 25-54 demographic for 862 weeks (that's 16-plus years) and running, NBC says. Due in part to its music bookings, this year the show is up over 2010 in both ratings and viewers, NBC reports. Although Guns N' Roses and the Who top Lonner's wish list, she gets most jazzed about discovering new talent. "That's what I love best. Going to a show at a small venue—like when I first saw Adele at Joe's Pub—and saying, 'Holy moly, I've got to get them.'" Lonner is also excited to take the show's summer concert series abroad when "Today" heads to London to cover the Summer Olympics.



TO THE WOMEN LEADING THE CHARGE

DEBRA RATHWELL



SENIOR VICE PRESIDENT
AEG LIVE • NEW YORK

KATE McMAHON



VP - DIRECTOR OF MARKETING
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Compatriots, Co-Conspirators and Cronies at



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11. Julie Swidler

Executive VP of business affairs/general counsel, Sony Music Entertainment



Julie Swidler has been Sony Music Entertainment executive VP of business affairs/general counsel since 2008, advising on major transactions and talent deals. This year, Swidler helped manage a restructuring of Sony Music's worldwide operations. She also advises on new ventures in the digital space. In 2010, she worked

on Sony's deal with the estate of Michael Jackson, which led to this year's release of *Immortal* (Epic), the soundtrack to Cirque du Soleil's new Michael Jackson the Immortal world tour. Swidler also played a key role in Sony Music's new joint venture agreement with hitmaker Lukasz "Dr. Luke" Gottwald. "While this has been another very challenging year for the music industry, I am thrilled to be working with Doug Morris, who brings an incredible zeal to our business on a day-to-day basis," Swidler says. "I continue to enjoy working in a business I love and have such a passion for both our iconic artists as well as the new, exciting artists that we continue to develop."

12. Debra Rathwell

Senior VP, AEG Live



In her role as senior VP for AEG Live, the second-largest promoter in the world, Debra Rathwell acts as both a regional and local promoter in New York and New Jersey, and part of AEG's team for national and international tours. Rathwell's achievements in 2011 include the American Idols Live! tour, which returned

to AEG Live this year and has done its best business in many years. Major AEG tours in 2011 in which Rathwell played a role include Usher, Bon Jovi, Taylor Swift, Kenny Chesney, John Mellencamp and Roger Daltrey performing the *Who's Tommy*. Rathwell says AEG Live did a significant number of dates with Wiz Khalifa during the summer and a small tour with Demi Lovato in the fall. Working with Sugar Music, AEG Live produced the Andrea Bocelli show in New York's Central Park and, by working with Syco and FremantleMedia, produced the "America's Got Talent" shows in Las Vegas at the Colosseum at Caesars Palace. For 2012, "we have secured the *Il Divo* tour and the Jackie Evancho tour," she says. "Clients that have new records include Justin Bieber, Carrie Underwood and Daughtry, and we are looking forward to working with them in 2012."

13. Claudia Palmer

Executive VP/COO of Europe, EMI Music Publishing



In the past year, EMI Music Publishing in Europe has continued to reap the benefits of a Pan-European restructuring overseen by executive VP/COO Claudia Palmer, which has resulted in increased revenue and growth, EMI says. On the creative side, Palmer cites Swedish DJ Avicii (who shares a writing credit

on Leona Lewis' "Collide" single) and Chilly Gonzales (whose "Never Stop" soundtracked the global launch of the iPad) as two artists who have directly benefited from a "better-connected, faster and more flexible organization." Palmer also leads EMI Music Publishing's worldwide production music business and has strengthened its content development, sales and technology operation. She has played an active role in development of the multi-company Global Repertoire Database, a cross-sector licensing initiative. "We're taking EMI Music Publishing to a whole new level and I think we're now the most modern music publisher out there," Palmer says.

14. Cara Lewis

Agent/VP, William Morris Endeavor



Cara Lewis commands a major market share of the R&B/hip-hop booking business, according to Billboard Boxscore data for her clients. Kanye West closed out Coachella with a critically acclaimed headlining set this year. Now West has teamed with Jay-Z for what is shaping up to be one of 2011's most successful tours. Watch

the Throne, whose namesake album recently went platinum. Eminem, another Lewis client, announced his first Australian tour in a decade with his Melbourne show selling out in 30 minutes. Also on Lewis' roster is Rihanna, who launched her worldwide *Loud* tour this year. After hitting North America this summer, the singer will tour Europe through the end of 2011. Representing some of the biggest and hottest emerging names in the R&B and hip-hop arenas, Lewis booked tours this year for B.o.B, Big Boi, Common, Erykah Badu, Jill Scott, Kid Cudi, Lupe Fiasco, Nas, Ne-Yo, Pitbull, Soulja Boy, the Roots and Timie Tempah, among others. All told, Lewis' clients have earned 34 Grammy Award nominations. Among the winners are Eminem, Rihanna, the Roots and Cee Lo Green. "This is a tough business to be in. The landscape is ever-changing," Lewis says. "I love my clients, their music and the opportunity to be a partner in their success."

16. Linda Newmark

Executive VP/head of acquisitions and strategic projects, Universal Music Publishing Group



The year's highlights are many for Linda Newmark, executive VP/head of acquisitions and strategic projects for Universal Music Publishing Group, who has been involved in a wide array of deals. She signed administration deals with film composer James Newtown Howard for his existing and future works and

an agreement covering the works of jazz artist Joe Zawinul. She has supervised the acquisition of the catalog of reggae artist Frederick "Toots" Hibbert, signed a co-publishing agreement with dance/electronic artist and film composer BT (real name Brian Transeau), oversaw a significant multi-year digital print licensing agreement for UMPG's catalog and oversaw a multi-year print and rental rights representation agreement for Leonard Bernstein Music Publishing (co-owned by UMPG). Newmark says one of the things she likes about her job is that it lets her be involved in a diverse array of music and interact in all areas of the company's catalog. "Within the last year I have been involved in a lot of different deals, from current music to more specialized areas, like Christian, to classical, to our production music division. Being involved in the diverse array is great."

15. Ethiopia Habtemariam

Executive VP/head of urban music, Universal Music Publishing Group; senior VP, Motown Records

A Billboard "30 Under 30" honoree in 2005, Ethiopia Habtemariam is now in the big leagues. As executive VP/head of urban music at Universal Music Publishing Group, Habtemariam has proved to be a savvy prophet of the next big thing. Her signings include Justin Bieber, Chris Brown, J. Cole, Keri Hilson, Ester Dean (Rihanna), Brian Kennedy (Kelly Clarkson), producer Polow Da Don and Cash Money (Nicki Minaj, DJ Khaled, Mac Mane). Habtemariam's latest deals have been struck with Ari Levine and Philip Lawrence of the Smeezingtons (Bruno

Mars, B.o.B); GloJoe Music, the publishing division of Vincent Herbert and Troy Carter that has signed DJ White Shadow (Lady Gaga); and Hit Boy (Kanye West and Jay-Z's "Niggas in Paris") through Polow Da Don. She was named to her concurrent Motown Records senior VP role in September.

"It's such a great time in music," she says. "Tired of the cookie-cutter sound, people are taking more risks; the creative energy is strong. And while the new role at Motown is a huge opportunity and a lot of responsibility, it's not about pressure so much as excitement."





JENNA ADLER

emma banks

Kati Jeanderson

CHRISTINE BELDEN



ERIN CULLEY

Carole Kinzel

Stephanie Langs

PamKier

SUMMER MARSHALL

STEPHANIE MAHLER

CAROLINE REASON

MARLENE TSUCHII



JOANNA SCOTT

ANGIE RHODE

shannon casey

BEX WEDLAKE

laura hutless

SUSAN KAMENAR



LUCY KOZAK

Alli McGregor

LaPrial Runkel

17. Marsha Vlasic

Senior VP of concerts/head of contemporary rock, International Creative Management



Four decades into her career, International Creative Management senior VP of concerts Marsha Vlasic experienced a stellar year in 2011. Among the highlights Vlasic cites are sold-out reunion performances by Buffalo Springfield, Elvis Costello & the Imposters' successful Spinning Wheel tour, watching Muse headline

Lollapalooza and co-headline the L.A. Rising festival with Rage Against the Machine, seeing the Strokes grace the stage of Madison Square Garden, watching Cage the Elephant's touring career blossom and booking talent for the Bridge School Benefit 25th-anniversary concert. Vlasic, who also heads up ICM's contemporary rock division, represents clients who have generated more than 150,000 ticket sales between February and July, according to ICM. Since ICM acquired her former company, the Marsha Vlasic Organization, in 2008, Vlasic has expanded the firm's contemporary rock division by bringing into the fold agents Robin Taylor and Nick Storch. The division now books such rock acts as the Shins, Modest Mouse, Band of Horses, the Hold Steady and Gym Class Heroes. "I feel really great about the department and the bands," Vlasic says, "but there's always room for more."

19. Marcie Allen

President, MAC Presents

It's pure coincidence that Marcie Allen's biggest achievements in music and branding during the past year all happen to involve phones. Between helping Keith Urban and Samsung Infuse host private dinner events with fans on Urban's summer tour, connecting BlackBerry with the Foo Fighters to host a series of 50-person shows in fans' garages and pairing Katy Perry and Maroon 5 with

Windows Phone 7 for two exclusive launch events, Allen helped mobile marketers put a personal touch on their music messaging in 2011. "Brands are more willing to take more risks than they were a couple years ago," says Allen, who started MAC Presents in 2004. "Some artists didn't want to be known as selling out, but to me that's completely gone out the window. Now it's about, 'How do we sit down with this brand to figure out a way to partner together on the release of our new album?'" The partnerships yielded big results: Urban's campaign for Samsung Infuse alone garnered 97 million press impressions and more than 31,000 Facebook likes.



18. Andria Vidler

CEO, EMI Music U.K. & Ireland



Under CEO Andria Vidler, EMI Music U.K. & Ireland reports that the past year has been its most successful since the era of Spice Girls in the mid-'90s. This year saw home-grown artists Professor Green, Laura Marling and Emeli Sande all break big domestically, while Vidler's team helped Tinie Tempah land a hit single in the United States with "Written in the Stars," which has sold 1.6 million copies, according to Nielsen SoundScan, and became the theme of the 2011 Major League Baseball post-season in the United States. This fall, Coldplay's *Mylo Xyloto* hit No. 1 on both sides of the Atlantic. In 2011, EMI-signed artists have scored 12 top 10 singles and 16 top 10 albums in the United Kingdom, according to the label. "We have really improved our strike rate in breaking new British acts," Vidler says. Her leadership has also helped EMI achieve substantial growth in its label services division through deals with Kate Bush and Peter Gabriel. EMI says that its brand partnership division has more than doubled its income since 2009, contributing to a 65% year-on-year growth in new income streams. "The balancing act for every creative business is balancing profit with the creative product," Vidler says. "We've managed both exceptionally well."

20. Julie Pilat

PD, KYSR Los Angeles; assistant PD/music director, KIIS Los Angeles, Clear Channel Radio



As PD of alternative KYSR (98.7 FM) and assistant PD/music director of top 40 KIIS, Julie Pilat experiences the best of both worlds at the Los Angeles radio stations. "It's been really exciting over the last few years to be part of a No. 1 heritage station, KIIS-FM, and at the same time, to be building something from the street

organically and try out new things with no rules with KYSR," she says. Since flipping to alternative in 2008, KYSR has offered serious competition to crosstown rival KROQ, with a format-leading curme of 2 million listeners in October, while KIIS continues its success as L.A.'s No. 1-rated station overall and the country's second-most-listened-to pop station. Occasionally, the stations share acts, as with their joint support for Foster the People. KYSR was among the first to play the act's "Pumped Up Kicks," and Pilat crossed the track over to KIIS. She also has found time to raise money for South Central L.A. charity A Place Called Home with Stars & Strikes, an annual celebrity bowling and poker tournament.

21. Kathy Spanberger

President/COO, peermusic



As president/COO of peermusic, Kathy Spanberger already oversees one of the largest and most venerable song catalogs in music publishing. In the past 12 months, she's expanded peermusic's reach with key deals, including acquisition of the catalog of David Foster and a deal for his future work. "That's one of the high

moments of my career," she says. She also led the acquisition of 50% of Ventura Music, home to some of the biggest Latin pop hits of the '80s and '90s, and administration of the entire catalog, plus an ongoing deal with songwriter/producer Alejandro Jaen. In the A&R realm, Spanberger recently partnered with Latin Grammy Award winner Chocquibown in the master recording of its new album. It is, Spanberger says, "a great example of how we can work." Spanberger also oversaw the expansion of peermusic's Nashville offices with the addition of award-winning producer Michael Knox (Jason Aldean) as senior creative director and the signing of top lyricist Vicky McGehee and Average Joe Records artist Rachel Farley.

22. Mamie Coleman

VP of music and production, Fox Broadcasting

In her role as VP of music and production at Fox Broadcasting,



Mamie Coleman oversaw countless clips to promote Fox TV shows like "Glee," "House," "American Idol" and "Bones." But none of those promotions was as big or as down-to-the-wire as the one for "The X Factor." Simon Cowell had requested that Fox use Guns N' Roses' version of Paul McCartney and Wings' "Live and Let Die" to promote the show. Publishing was cleared, but as the 11th hour neared, Coleman says, "that clearance was 72 hours straight of work; Simon, the network and me getting no sleep. I knew we would be dealing with Axl Rose but I did not know how involved he would be in the process. We got the deal done . . . and it's one of the best promo campaigns I have ever been involved with." Coleman also was key in connecting Michelle Branch with the launch of "Terra Nova," using tracks by Branch and the Red Hot Chili Peppers to promote "Bones" and enlisting a collection of indie bands—Awolnation and Black Cadillac among them—for "House" ads. With the help of the "Glee" music staff, she oversaw "Glee" seasonal promos featuring Coldplay's "Fix You" and the Go-Go's' "We Got the Beat."

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Marsha Vlasic

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Billboard Women in Music 2011

23. Lisa Worden

Music Director, KROQ Los Angeles, CBS Radio



In a year in which alternative radio lost WKQX Chicago and WXP New York, KROQ Los Angeles has managed to thrive, thanks in part to the guidance of music director Lisa Worden. The station has held fast in the Arbitron ratings, consistently coming in first or second in the key adult

demos and in the top 10 with listeners 12-plus. And Worden has continued to break new music on KROQ's weekly "Local's Only" show, programmed with host Kat Corbett. During the last year, the show helped break Foster the People's "Pumped Up Kicks." But for Worden, her greatest achievement may be the charity concerts the station stages, including the Weenie Roast, Acoustic Christmas and Kevin & Bean April Foolishness. Worden says, "The fact we can still do these shows—which bands will play for next to nothing, all to go to charity—is really huge. We're one of the only stations that can do that, and I'm pretty proud of that."

24. Lia Vollack

President of worldwide music, Sony Pictures Entertainment



Responsible for more than \$60 million of music licensing, administration and soundtrack decisions, Lia Vollack works on some 30 film projects per year. Her year began with the Academy Award campaign for Trent Reznor and Atticus Ross' score for "The Social Network" and ended with "Arthur Christmas" and

its co-promotion of Justin Bieber's Christmas album, *Under the Mistletoe*. "Of the 13 years I have worked at Sony," Vollack says, "the film and music industries are at a far more interesting time now. The types of opportunities to [cross-promote] music, books and films—we weren't able to do them a few years ago." Vollack is again working with Reznor and Ross on their next score, "The Girl With the Dragon Tattoo." The soundtrack album will be released by Reznor's label with physical distribution by RED; Sony Pictures' Madison Gate label will handle digital in the United States while Mute will release it overseas. "Now that content owners are the distributors, it's easier to ultimately see a profit on smaller numbers," she says.

25. Jessica Steel

Executive VP of business and corporate development, Pandora Media



Jessica Steel has led Pandora's business development since 2004, when Savage Beast Technologies pivoted into the personalized Internet radio service that evolved into Pandora. She says her main role has always been to increase Pandora's distribution. As executive VP of business and corporate development, Steel brought in

some important partners in 2011: Cadillac became Pandora's 13th auto partner while Clarion became the sixth auto after-market partner. The company also continued its expansion into consumer electronics, with more than 300 Pandora-ready devices now on the market. Among the new partnerships is a deal to supply Pandora to Verizon's FiOS subscribers, a partnership with DMX for a business version of Pandora and the addition of a Pandora button to the remote control for the Roku set-top box. Steel, a musician who has put out two albums under the name Jessica Stone, has created a group at Pandora called Women in Business that brings together women in the company for community outreach and a hosted speaker series at the Pandora office. Calling it "wildly successful," she says the group now contains more than 85 of Pandora's 400 employees.

26. Mary Ann McCready

President, Flood, Bumstead, McCready & McCarthy



Mary Ann McCready is president of the entertainment business management firm Flood, Bumstead, McCready & McCarthy, whose red-hot roster includes Keith Urban, Kings of Leon, Mac Miller, Pearl Jam, Rascal Flatts, Lady Antebellum, Blake Shelton and Hot Chelle Rae. McCready

says of the changing business climate, "The money our clients earned hasn't changed dramatically with the decrease of physical album sales; it's decreased, but not dramatically. Money is just coming from a multitude of other places. The touring and merchandising aspects of the business are really healthy. Performance royalties are very high. Licensing is an ever-expanding source of revenue. Sync licenses for film and movies seem to be increasing within our client base. There's a lot of good news." Prior to launching FBMM in 1990, McCready spent 13 years at Columbia Records. One of Nashville's most respected community leaders, McCready is a trustee of the Country Music Hall of Fame as well as co-chairman of the Nashville Music Council, an association she helped create with Nashville Mayor Karl Dean. "I love what I do," she says. "My dream was to build the best, most comprehensive, expertise-populated business management firm any artist could imagine having, and I work at that every day. I'm surrounded here by such a rich mix of knowledge."

27. Maureen Ford

President of venue sales, Live Nation Network



Maureen Ford, president of venue sales for Live Nation Network, leads a team of more than 100 staffers who sell advertising and sponsorship programs built around Live Nation's amphitheatres, clubs and theaters. She's responsible for a budget of some \$50 million in annual revenue. Key projects overseen

by Ford include the development of new club and theater programs for her clients that have resulted in an increase in sponsorship revenue of approximately 20% during the past three years. Also, Ford says, "for the first time, all of our 'name in title' opportunities at the Live Nation amphitheatres were maximized." She notes that Live Nation has broadened its partnerships to include such businesses as insurance, consumer and professional electronics and energy companies. At clubs and theaters, Ford and her team created new platforms for brands to interact with consumers, most notably with the LG Ones to Watch series. Digital media and branded promotions are now also offered to clients through her group. The addition of Ticketmaster.com to Live Nation's portfolio has expanded the programs that Ford's team can offer clients. Programs like Live Nation Cash can be used by businesses as incentives. Digital and promotions revenue are up by approximately 150% in the past three years. Live Nation reports.

28. Diana Mogollón

GM, mun2

Cable network mun2 is a pioneer in bilingual, youth-oriented broadcasting. Since taking over as its GM in July 2010, Diana Mogollón has raised its profile and extended its reach. Mun2, owned by Telemundo (which, in turn, is a division of NBCUniversal), reaches 36 million households, according to Nielsen, and since the beginning of the year has experienced double-digit month-to-month growth, making it the second-fastest-growing U.S. cable network, according to the broadcaster. Last year, mun2 delivered its best performance ever in terms of ratings, finance and sales, Mogollón says, and so far in 2011, the results are even better. A key factor, she says, has been "understanding the audience. We know the recipe is unique. This bilingual, bicultural space, there aren't many folks in it." A big part of mun2's DNA, Mogollón says, is music, with Jenni Rivera's reality show "I Love Jenni" its best-rated original production yet. Mun2 also benefits from Telemundo- and NBC-produced programming, which mun2 uses selectively to reach its coveted 18- to 34-year-old viewer. "It's a growing marketplace, and we're in the upswing," Mogollón says.



Congratulations!

Angelica Cob-Baehler

Shannon Connolly

Sharon Dastur

Mika El-Baz

Jody Gerson

Lynn Hazan

Debra Lee

Julie Pilat

Julie Swidler

Lisa Worden

From Your Friends at Sony Music Entertainment



SONY MUSIC

29. Kelly Rich

VP of sales, marketing and interactive, Big Machine Label Group



As VP of sales, marketing and interactive at Big Machine Label Group, Kelly Rich is a key member of the team that helped Taylor Swift achieve 3.7 million in sales for her album, *Speak Now*, according to Nielsen SoundScan. But Rich's achievements go beyond Swift, to Rascal Flatts' album *Nothing Like This* (sales of 1 million, according to SoundScan) and the Band Perry's single "If I Die Young" (3.4 million). "It takes a village, and I'm proud to be a part of the team," she says of the Band Perry's breakthrough success. Releases by Martina McBride, Justin Moore, Surney Sweeney, the Eli Young Band and Brantley Gilbert also have arrived on Rich's watch. Her work to relaunch BigMachineRecords.com got a boost from a partnership with the Indianapolis Motor Speedway to present the 2011 Brickyard 400, laying the groundwork for a country music festival to be held again during the 2012 race. Rich has helped guide the social media initiatives of Big Machine artists including Swift, whose own social media savvy has drawn 26 million Facebook fans. Big Machine GM Andrew Kautz says, "There is no other woman in the Nashville, if not the national music industry, that has accomplished as much as she has with as nimble a staff. She continues to raise the bar on excellence."

30. Rachelle Friedman

Co-CEO, J&R Music and Computer World; chairman, NARM



Rachelle Friedman is co-CEO of J&R Music and Computer World, a store that spreads 300,000 square feet through several buildings across from City Hall, and generates, by Billboard's estimate, \$350 million in annual revenue selling audio and video hardware, consumer electronics like computers and cameras and, of course, music. J&R has music sales that Billboard estimates at \$15 million, making it one of the most important independent music merchants in the nation. J&R won the Independent Spirit Award at this year's NARM convention. "It meant a lot to me since we are still very passionate about our music," says Friedman, who's in her third term as NARM chairman. Friedman also serves as a music industry advocate to the consumer electronics industry through the clout of J&R's buying power and its large consumer base. Among this year's memorable moments, she says, was the 10th anniversary of 9/11. "Ten years ago, due to our proximity to ground zero, we witnessed the tragedy unfold up close. On the 10th anniversary, we were celebrating, along with all New Yorkers and Americans, that we see a light at the end of the tunnel. The rebuilding of the site and of the surrounding area is finally taking shape."

31. Shannon Connolly

VP of digital music strategy, MTV Networks



When MTV executives needed an individual dedicated to improving the company's relevance in music, Shannon Connolly was tapped to build a small team across MTV's brands and subbrands. "I feel very lucky to have a team that functions like a startup in a very large media company," the MTV VP of digital music strategy says. Her team's initiatives have included the Music Meter, launched as an experimental mobile app in late 2010, which has since been downloaded 1 million times, according to MTV. In March, the company launched MTV Hive, revived the program "120 Minutes" and created the biannual

MTV O Music Awards to highlight the best in digital media. And the "Live in NYC" online series of concert webcasts has allowed it to experiment with live music. The result has been a growth in unique visitors to MTV.com to 56.5 million from 15.7 million during the last two years, comScore reports. Regardless of her digital focus, Connolly wants to reach people wherever they are most comfortable: "Everything we do in my group is about truly being multiplatform."

32. Andrea Ganis

Executive VP, Atlantic Records



Atlantic Records executive VP Andrea Ganis led new and established artists to increased radio success in 2011 with a simple MO: "A continued focus on teamwork, strategic planning, creativity, innovation and humor in an ever-challenging environment." Atlantic's most notable new artist was Bruno Mars, who reached the top five with "The Lazy Song" and hit No. 1 in multiple formats with "Just the Way You Are" and "Grenade." "The initial conversations I had with Bruno became reality with a fluidity that every artist and promotion person dreams about," Ganis says. "It's been incredible to play a part [in his success]." Ganis was one of the first women to head a major-label promotion department, and Atlantic's nomination of Ganis credits her "unparalleled leadership, negotiating acumen and belief in the team, as well as her ability to transform in an ever-changing business." Among the established Atlantic acts who have continued their hit streak with Ganis' support are Death Cab for Cutie, Shinedown, Trey Songz and Cobra Starship.

33.(TIE) Lynn Hazan

CFO/executive VP/GM, RED Distribution; executive VP/GM, Independent Online Distribution Alliance



Lynn Hazan, as executive VP/GM of both RED Distribution and the Independent Online Distribution Alliance, oversees day-to-day operations for the biggest indie distribution operations in the United States. Hazan, who also serves as RED CFO, is involved in every aspect of running RED, from label acquisition to managing the business-to-business and finance departments. This year she saw oversight of IODA as RED's back end for the delivery of music to digital service providers. Other key accomplishments under her leadership include the continued growth of Dash Media, which provides online publicity, marketing and creative services to labels. Aside from her executive roles, Hazan hosts an internal seminar on women in business at RED, which assists women on their career paths at the company. She knows what the slow climb up the industry ladder is like: Once an intern at management company RZO, she has been a tour accountant for Lollapalooza and a CFO of RCA, and has worked with the international finance group at BMG.

33.(TIE) Frances Moore

CEO, IFPI



This year brought a major victory for Frances Moore as CEO of IFPI, the international trade organization of the recording industry. Moore has been a leading force in the drive to extend copyright protection for sound recordings in the European Union from 50 to 70 years—and legislation extending that protection passed in September. "Term extension in the EU was a massive win for the whole music sector in Europe," she says. "It was a long haul, but it shows

that if you fight long and hard enough for something that is fair and right, then you can prevail in the end." This year IFPI also achieved a ground-breaking initiative involving the music industry, online payment providers and the City of London police. It resulted in the removal of payment services from dozens of websites infringing on copyrights. IFPI also successfully lobbied for a commitment from G8 world leaders to protect intellectual property, facing down strong hostility from the tech industry. "It was a key acknowledgement of the contribution of music and other creative industries to the world economy," Moore says, "and that statement has a ripple effect around the world."

34. Angelica Cob-Baehler

Executive VP of marketing, Epic Records



Angelica Cob-Baehler began the year as EMI executive VP of media and creative services, overseeing the successful launch of new albums from the Decemberists and Amos Lee. Both acts scored their first No. 1 albums on the Billboard 200 at the top of the year, an accomplishment Cob-Baehler credits as "a testament to artist development." She also continued to work Katy Perry's blockbuster 2010 album, *Teenage Dream*. The year began with Perry's "Firework" lodged at No. 1 on the Billboard Hot 100 (the third No. 1 from the album), and by midyear, Perry was tied with Michael Jackson as the only artists to send five songs to No. 1 on the Hot 100 from the same album. Perry was further honored with four nominations at the MTV Video Music Awards for four different videos. "We really built campaigns around them," Cob-Baehler says of the Perry clips. "From the marketing team to the online component, so much went into making these videos an event. If you really build a campaign, it makes a huge difference." In September, Cob-Baehler left EMI to join Antonio "L.A." Reid at Epic Records as executive VP of marketing. She says, "Getting a phone call from L.A. Reid asking me to help him shape the new Epic and reclaim the legacy that it has always had—that was the biggest highlight of my year."

35. Kate McMahon

VP of marketing, the Messina Group/AEG



Kate McMahon, VP of marketing with the Messina Group/AEG, began her career with TMG marketing George Strait's 1998 tour, four subsequent George Strait Country Music Festival stadium tours and Kenny Chesney's tour in 2002. Since those initial stadium dates, Strait's tours have grossed more than \$250 million and sold more than 4 million tickets, according to TMG. Chesney's tours—a total of 10 under McMahon's marketing direction—have grossed more than \$46 million and sold in excess of 9.6 million tickets, according to TMG. Chesney's 2011 tour sold more than 1.3 million tickets and grossed almost \$85 million. Of particular pride for McMahon is Chesney's August show at New Meadowlands Stadium in East Rutherford, N.J., which sold 55,000-plus tickets, according to TMG. "People said it couldn't be done," McMahon says. "There's not even a country radio station [in New York], but there are obviously country fans there." Chesney's two shows at Gillette Stadium in Foxborough, Mass., drew more than 106,000 fans, according to Billboard Boxscore. McMahon recently marketed a 20-date Reba McEntire/Band Perry tour and is gearing up for 2012 tours by Strait and Chesney.

CONGRATULATIONS ON BEING NAMED BILLBOARD MAGAZINE'S TOP WOMEN EXECUTIVES FOR 2011



SHARON DASTUR



JULIE PILAT



LISA WORDEN



FROM YOUR FRIENDS AT



36. Nicole George

VP of membership for rhythm and soul, ASCAP

Since joining ASCAP three years ago, Nicole George has been relentless in revitalizing the organization's rhythm and soul department. She has signed such talents as Boi-1da, 40 and T.I. She has made ASCAP's Rhythm & Soul Music Awards a must-attend annual event and has developed new programs for networking and song exposure like "Breaking Bread" in New York and "Check It Out" in Atlanta. On Billboard's 2010 year-end recaps, ASCAP songwriter members wrote, or co-wrote, nine of the the top 10 songs on the R&B/Hip-Hop Songs & Airplay, Hot Rap Songs and Hot Adult R&B charts. George is also the creator and driving force powering the ASCAP "Women Behind

the Music" series, which shines a well-earned spotlight on songwriters, managers, publishers and executives. George practiced law and was director of business and legal affairs at Zomba

Music Group before joining ASCAP in 2008. She also

is a founding member of Black Women in Entertainment Law and acts as a mentor for

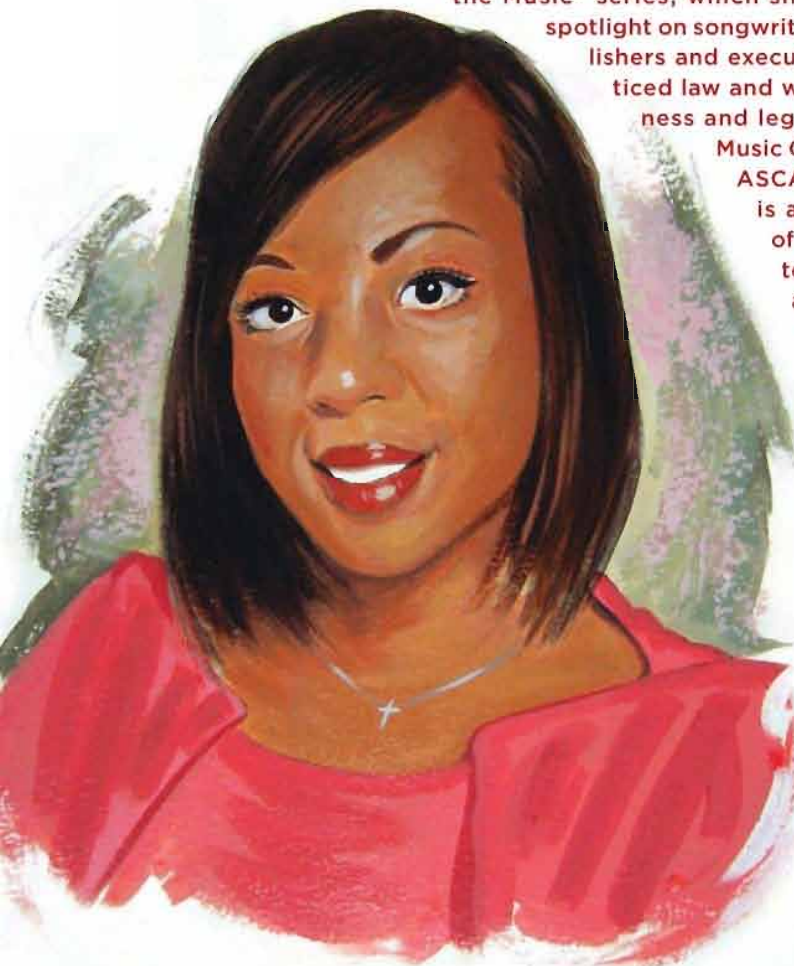
Harlem's Millennium Dance Co. She recently became the

mother of a baby boy. "Although I

have graduated from law school, practiced law at a firm and in-house

at a record label and now run a department servicing thousands of members,"

she says, "it's being a mom that has given me the best lesson in time management and prioritization."



37. Barbara Cane

VP/GM of writer/publisher relations, BMI



Barbara Cane oversees the creative activities of BMI's writer/publisher staff in Los Angeles, dealing with pop, alternative, rock, indie and adult contemporary music. She oversees local and regional showcases; networks with artists, managers, music supervisors, A&R executives and attorneys; and facilitates creative collaborations between songwriters. She is deeply involved in the BMI mentor program at the University of Southern Cali-

fornia and the educational "Back to School" series, the Aspen BMI/Denise Rich Songs Songwriter Retreat and music conferences from the Rocky Mountains to Hawaii. During 2011 she was particularly involved with the new Bravo reality TV show "Platinum Hit," created by Tim and Evan Bogart of Boardwalk Entertainment. (Evan Bogart is a BMI writer, as is the debut season's head judge, Kara DioGuardi.) Cane offered career advice on music publishing. It's no surprise she feels at home at the company after 36 years: Her father, Marvin Cane, was president/CEO of Famous Music and introduced her to working at BMI while she was still in high school. "I always joke," she says, "that I was promised at birth and delivered to BMI soon after."

38. Mika El-Baz

Executive VP of publicity, RCA Records



RCA Records executive VP Mika El-Baz leads one of the strongest publicity departments in the industry. It's a hand-picked team with expertise in TV, radio, print and the Web, deployed this year for acts including Kelly Clarkson, Foo Fighters, Britney Spears, Ke\$ha, Kings of Leon, Usher and P!nk. El-Baz's group also helped

break newer hitmakers Pitbull and Hot Chelle Rae. "We've all been in the trenches with each other for a while now, and we all have each other's backs," says El-Baz, who's known as much for her decisiveness and strategic thinking as for her mentoring. A personal high point of 2011? Ray LaMontagne's win at the Grammy Awards. "To work with someone who has such incredible artistry, whose music affects people so deeply, is incredible," she says. El-Baz also finds time to give back—through work with UJA, the City of Hope, Young Women's Leadership Network and the Rock and Roll Hall of Fame induction ceremony.

39. Marilyn Laverty

President, Shore Fire Media



Diversification of clients and services marked 2011 as a banner year for Shore Fire Media, under president Marilyn Laverty. Known for its blue chip roster of acts from almost every genre—Bruce Springsteen, Elvis Costello, Bon Iver, the National, Booker T., Carole King, Kenny Chesney, Zac Brown Band, Mavis Staples, Chick Corea,

Marcus Roberts, Mark O'Connor, Lana Del Rey, St. Vincent—the PR firm also now represents venues, businesses, charities, websites, books, a dance troupe and non-music events. A team of three to four staffers works on each account, with experience levels ranging from Laverty, senior VP Mark Satloff and VPs Rebecca Shapiro and Matt Hanks to newer staff. But with both media and music "changing so fast," Laverty says, newer staff "really are equal partners in creating a strategy." With strong ties to traditional media, Shore Fire also has been in the vanguard of using social media. And notably, Shore Fire has become a content source, distributing mixtapes, an entertainment calendar and a poll of 100 top managers. "We've redefined our function as serving not only our clients but our industry," Laverty says. "The need is greater than ever in our business to share information and view those outside our roster as colleagues."

40. Ellen Bligh Truley

VP of corporate relations, SESAC



Ellen Bligh Truley was named VP of corporate relations in March 2010 and oversees SESAC's marketing, branding, advertising, promotion and sponsorships. That covers roles as diverse as publisher of the quarterly SESAC magazine and its monthly e-newsletter. She produces SESAC's multiple awards events—

including the Nashville Music Awards, New York Pop Music Awards and awards programs for Christian, Latin, TV and film music, and jazz—and produced the Robert Johnson centennial tribute at the 2011 SESAC New York Music Awards. Her team operates the SESAC EDU project, which provides material for high school and college music programs. And her department is charged with implementing such digital initiatives as the SESAC mobile website and aggressive brand-building through social media. Truley also takes a leading role in such events as the annual Songwriter's Bootcamp in Los Angeles. "My job requires an ability to balance a plethora of projects at once and to make sure things are moving forward," she says. "Luckily, I have a knack for keeping all the trains running on time."



mun2 felicita a Diana Mogollón

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The 2011 Nominees Are...

Congratulations to all of the executives nominated by their peers and co-workers for this year's Women in Music list

Christine Albert,
Vice chairman, the Recording Academy

Judy Alberti,
VP of entertainment, Station Casinos

Lauren Apolito,
VP of strategy and business development, The Harry Fox Agency

Melissa Becerra,
Director of marketing, Hopeless Records

Whitney-Gayle Benta,
VP of talent relations, MTV News

Michele Bernstein,
Agent, William Morris Endeavor

Candace Berry,
Executive VP/GM, Universal Music Group Distribution

Janet Billig Rich,
Producer, Manage This

Fiona Bloom,
Social entrepreneur, the Bloom Effect

Hanna Bolte,
VP of media and talent relations, mun2

Catherine Brewton,
VP of writer/publisher relations, BMI

Carmen Brown,
PD, JOY FM Network

Monifa Brown,
Head of publicity, Shanachie Entertainment

Kerri Brusca,
VP of media and artist relations, Razor & Tie

Lisa Cambridge-Mitchell,
Senior VP of marketing, RCA Records

Cameo Carlson,
Head of digital business development, Borman Entertainment

Claudine Cazian,
Executive in charge of production, "On Air With Ryan Seacrest," Premiere Radio

Chris Celestine,
GM, Trey Songz Productions

YIPei Chen-Josephson,
Head of marketing and licensing, Glassnote Records

Loren Chodosh,
Attorney, Law Offices of Loren Chodosh

Karen Civil,
Social media manager, Lil Wayne/Young Money/Beats by Dre

Cynthia Cochrane,
GM, Rock Ridge Music

Aly Cook,
Label owner, Futures Entertainment

Samantha Cox,
Assistant VP of writer/publisher relations, BMI

Whitney Daane,
Senior VP of creative, Kobalt Music Group/Nashville

Kayenecha Daugherty,
Owner/creative director, Gypsy Soul Entertainment and Soulcial Grind PR

Karimah Day,
President/COO, Sir Groovy

Amy Doyle,
Executive VP of music and talent, MTV

Jennifer Drake,
Director of membership for rhythm and soul, ASCAP

Kelly Edwards,
Executive director of music and programming, Radio Disney

Alia Fahlborg,
Senior VP, Netwerk Music Group

Lisa Fancher,
Owner/president, Frontier Records

Phylcia Fant,
VP of publicity, Warner Bros. Records

Ute Fesquet,
VP of A&R, Deutsche Grammophon

Shanna Fischer,
Executive VP of promotion, Wind-up Records

Judith Folkman,
Founding partner, Music Resource Group

Harliza Fuady,
Content manager for Southeast Asia, Valleyarm

Kim Garner,
Senior VP of marketing and artist development, Universal Republic Records

Natalie Geday,
Director, 19 Entertainment

Alma Geddy-Romero,
VP, Decon

Jodi Goodman,
President of Northern California, Live Nation

Melissa Goodman,
VP of business development, TuneSat

Camille Hackney,
Senior VP of brand partnerships/commercial licensing, Atlantic Records

Aimee Higgins,
VP of strategy and planning, Pandora

Brittany Hodak,
Founder, ZinePak

Jessi Hofman,
Project manager/head of lifestyle marketing, Partisan Records

Leigh Holt,
VP of strategic partnerships, Warner Music Nashville

Nikki Hornsby,
CEO, CJP-NHRRecords

Julie Hovsepian,
Co-head of pop/rock marketing, Interscope Records

Linda Edell Howard,
Partner/entertainment and new-media team leader, Adams and Reese

Mallisa "Mall" Hunter,
GM, Tree Sound Studios

Rebecca Ijeoma,
Editor-in-chief, Miss Dimplez; assistant editor, the Smoking Section; publicity, Bei Maejor

Virpi Immonen,
Managing director, Backstage Alliance

Michelle Jubelirer,
Partner, King, Holmes, Paterno & Berliner

Paula Kaminisky,
VP of marketing, Sony Latin

Beverly Keel,
Senior VP of media and artist relations, Universal Music Group Nashville

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Congratulations to Julie Swidler



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from >>p70

Lauren King,
Talent and music specialist,
Mother New York

Donna Jean Klisshauer,
VP of tour marketing and radio,
Borman Entertainment

Heather Kolker,
Manager, Esja Management

Mieko Kusano,
Senior director of design, Sonos

Karen Kwak,
Executive VP/head of A&R,
Island Def Jam Music Group

Karen Lamberton,
Senior VP of soundtracks,
film/TV music and strategic
marketing, RCA Records

Ida Langsam,
Owner/president,
ISL Public Relations

Lisa Lauricella,
Director of music and talent,
MTV

Oria Lee,
Managing director,
A&M Records

Jennifer Leimgruber,
Senior VP of network
programming, Premiere
Radio Networks

Rebeca Leon,
VP of Latin talent,
AEG Live/GoldenVoice

Liz Lewis,
VP of video marketing,
Warner Bros. Records

Fab Leys,
Manager, Atom Factory

Barbara Libis,
Music producer, "The Tonight
Show With Jay Leno," NBC

Anne Litt,
Director of music development/
DJ, KCRW Los Angeles

Maureen Lioren,
International product manager,
Glassnote Records; head of
publishing, Four Song Night

Jenna LoMonaco,
Head of new media and digital,
Glassnote Records

Cindy Mabe,
Senior VP of marketing,
Capitol Records Nashville

Kisha Madrid,
Partner, Industry
Public Relations

Kristen Madsen,
Senior VP, Grammy
Foundation/MusicCares

Cecily Mak,
VP/general counsel, Rhapsody

Heidi Mantere,
Director, Limingan
Musikkiviokot

Stacy Mark,
Agent, William Morris
Endeavor

Elora Mason,
Publicist/event manager,
E. Mason & Associates

Susan Mazo,
VP of communications
and marketing, Warner
Music Group

Sid McCain,
VP of label acquisitions and
development, EMI Label
Services/Caroline Distribution

Tracy McKnight,
Head of film music, Lionsgate

Katie McMahon,
VP of sales and marketing,
SoundHound

Rona Mercado,
VP of marketing,
Cashmere Agency

Sas Metcalfe,
Executive VP of creative,
Kobalt Music Group

Shannah Miller,
Senior VP of promotion,
RCA Records

Pat Mitchell-Worley,
Director of development and
communications, Memphis
Music Foundation

Karla Moy,
Blogger/graphic designer/
digital marketer,
HustleGRL.com

Tara Muldoon,
Publicist, Substance
Entertainment Group

Carmen Murray,
Founder/CEO, Title 9 Productions

Jackie Naipany,
Agent, Paradigm Talent Agency

Nikki Nash,
Marketing and promotions,
iMusicUSA

Vickie Nauman,
VP of North America, 7digital

Jessica Nelson,
Senior business analyst,
Gupta Media

Molly Neuman,
Senior director of artist
and label relations, eMusic

Mayna Nevarez,
CEO, Nevarez Communications

Tracy Nguyen,
Founder, Industry
Public Relations

Yvette Noel-Schure,
President/CEO, Schure Media

Laura O'Connell,
Creative director, Gupta Media

Maureen O'Connor,
Executive VP, Rogers & Cowan

Delia Orjuela,
VP of Latin writer/publisher
relations, BMI

Melissa Ormond,
COO, MSG Entertainment

Luana Pagani,
President, Seitrack U.S.

Paola Palazzo,
VP of talent,
Nederlander Concerts

Liz Pokora-Sadowsky,
Music branding agent, ICM

Sara Ramaker,
Agent, Paradigm
Talent Agency

Genya Ravan,
President, Aha! Music

Doreen Ringer Ross,
VP of film/TV relations, BMI

Sarah Robertson,
CEO, A to Z Media

Diana Rodriguez,
CEO, Criteria Entertainment

Melanie Rodriguez,
Director of marketing and
publicity, MPress Records

Portia Sabin,
President, Kill Rock Stars

Rachael Sage,
Founder/president,
MPress Records

Chantel Sausedo,
Independent producer

Erika Savage,
Attorney for business and legal
affairs, Interscope Geffen A&M

Madelyn Scarpulla,
Senior VP of marketing
and creative services,
Roadrunner Records

Ayelet Schiffman,
VP of rhythm promotion,
Columbia Records

Amanda Schupf,
Creative manager,
Imagem Music

Mara Schwartz,
Senior director of creative
services for film, TV,
advertising and new
media, Bug Music

Sloane Scott,
Director of digital experience,
George P. Johnson

Terrye Seigel,
President, Terrye Seigel
Productions

Samantha Selolwane,
Senior national director of
urban promotion, Jive Records
/RCA Music Group

Tamara Simmons,
Executive assistant,
Bryant Management

Allison Smith,
Senior VP of performing rights,
BMI

Ami Spishock,
Co-owner/head manager,
Fort William Artist
Management

Susan Stipcianos,
Co-founder, Dream Team Agency

Tina Suca,
GM of Nassau Veterans
Memorial Coliseum, SMG

Cathleen Taff,
Senior VP/GM, Disney Music
Group/Walt Disney Records

Mavis Takemoto,
Executive VP of
administration and
operations, Universal
Music Group Distribution

Chandrika Tandon,
Chairman,
Tandon Foundation

Colleen Theis,
Managing director for U.K.
and Europe, the Orchard

Terri Thomas,
PD, KBXX/KBOI Houston,
Radio One

Lisa Tiver,
Senior VP of business
development, RightsFlow

Dana Tomarken,
VP, MusicCares, Grammy
Foundation

TT Torrez,
Media personality/music
director, WCDX Richmond, Va.,
Radio One

Anshla Tull,
CEO, Briclyn Entertainment

Julia Vander Ploeg,
GM/senior VP, TicketsNow

Diane Warren,
Owner, Realsongs

Merril Wasserman-Serling,
Executive VP of business
development, Kobalt
Music Group

Jasmine Whaley,
CEO, iSocialite

Carolyn Williams,
Senior VP of marketing,
RCA Music Group

Sally Williams,
GM, Ryman Auditorium

Motisola Zulu,
Partner, Davis Firm



THE PERFECT PITCH
"Voice" winner Colon drops new album

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NO SAD LOVE SONGS
Hamilton refreshes sound, brightens up

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RIGHT ON TIME
Rush's Lee on doc, tour and what's next

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TIGHT RACE
Oily Murs holds own in U.K. chart derby

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NEW SONGZ
Singer Trey makes his "inevitable" return

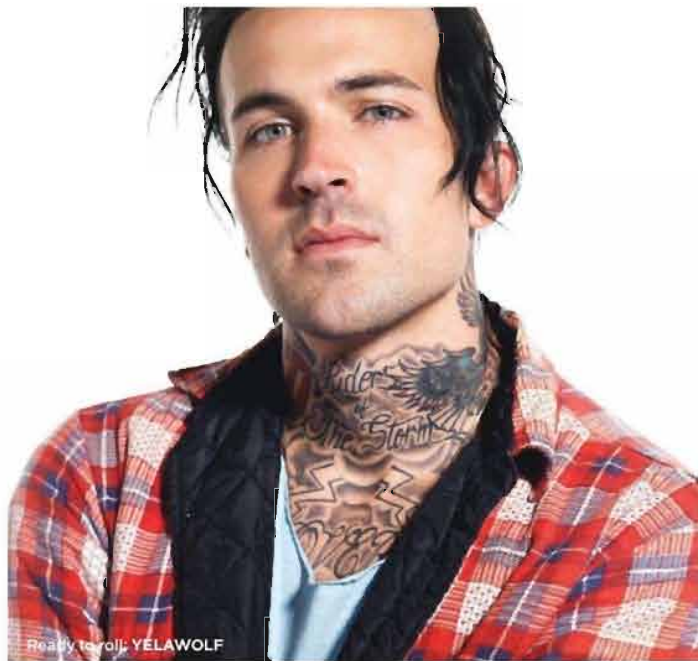
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MUSIC

RAP BY BENJAMIN MEADOWS-INGRAM

THE WAY I AM

Already in business with the Agency Group and Lipton Brisk, Shady Records' Yelawolf looks to define himself with debut album



Ready to roll: YELAWOLF

Michael Wayne "Yelawolf" Atha, 31, is sitting on a couch in the lobby of a boutique New York hotel talking about race. As a white rapper from tiny Gadsden, Ala. (population 36,000), with the word "RED" tattooed across his neck, it's a subject that follows him everywhere he goes.

"I don't hate the term 'white rapper,'" Yelawolf says while being interviewed on camera by yet another hip-hop blogger—one of hundreds who have been tracking his rise during the past four years from Southern rap anomaly to Shady Records signee, a swarm that only intensified in the run-up to the Nov. 21 release of his Ghet-O-Vision/Shady/Interscope debut, *Radioactive*. "It's fully relevant and will always be... It's important to hold to the culture as it is, no matter how abrasive that [term] might sound or it might be. Race is still real and you got to recognize it."

Radioactive debuts this week at No. 6 on Billboard's Top R&B/Hip-Hop Albums chart and at No. 27 on the Billboard 200 on sales of 41,000, according to Nielsen SoundScan.

The recent rise of the white rapper hasn't gone unnoticed, with outlets as varied as XXL, Grantland and the New York Times all covering the subject. What gets less play, however, is how the racial and cultural divide cuts the other way as well. "The race thing has probably been the biggest setback," says Ghet-O-Vision founder/CEO Kawan "KP" Prather, who's known for his work with Atlanta production collective Dungeon Family (TLC, Usher, OutKast, Goodie Mob) and who first signed Yelawolf in 2007 as executive VP of urban music at Columbia. Prather took Yelawolf with him when he left the label later that year. "If Yelawolf were a black MC doing exactly the same things he's doing right now, there wouldn't be the questions of, 'Can it work?'"

Building on the buzz of a string of mixtapes (including 2008's *Stereo* and 2010's *Trunk Muzik*) and an electric live show (he was named best hip-hop live act by Atlanta newsweekly *Creative Loafing* in 2008) that included a supporting run on Wiz Khalifa's Deal or No Deal tour (his first outing booked by the Agency Group), Yelawolf landed a deal with Interscope in the summer of 2010. "After that [tour], things just started happening," Yelawolf says. "The big difference is walking into a meeting with Jimmy Iovine at his house as opposed to an office, and getting congratulations for all we've done, and they're just saying, bluntly, 'We just want to be involved. We want to be a docking station for you to come and refuel and go back out and do what you do.' That's exactly what they said, 'fuel station.' It feels right—important."

Following the Interscope deal, Yelawolf returned to the road as part of Khalifa's Waken Baken tour. A commercial version of *Trunk Muzik*, titled *Trunk Muzik 0-60*, arrived in late November 2010 on Ghet-O-Vision/Interscope. The project peaked at No. 1 on Billboard's Heatseekers Albums chart.

"We've always been attracted to artists who've created a little bit of a movement on their own," says Paul Rosenberg, manager of Eminem and co-founder of Shady Records. According to Rosenberg, the label was already interested in Yelawolf before the Interscope deal, but decided to wait until he became an official Interscope artist before adding him to the Shady roster. "We sort of sat back

and said, 'If Interscope is going to sign him, that's going to be a great situation... Maybe we can come onboard and help make his record and get him down with what we're doing at Shady.'"

The deal with Shady was announced in January, and Yelawolf's affiliation with Eminem immediately made him one of the rap world's most-watched prospects. He landed on back-to-back covers of XXL and joined the Vans Warped tour in a Lipton Brisk-branded bus (courtesy of Shady's deal with the beverage company). He performed in the BET Awards' Sprite Cypher (with Eminem, Joe Budden and others), and recently appeared on the cover of *Vibe* with Eminem. But the Shady deal also raised the spectre that Yela-

wolf would never escape the long, white shadow of his new boss.

"For me, the Eminem comparison is because of race," Rosenberg says. "But musically, I don't think they're that similar. Anybody who's a real fan of hip-hop and really knows Eminem's music, once they hear Yelawolf, they're going to be like, 'This guy is his own guy.'"

Radioactive certainly doesn't sound like an Eminem album. Recorded primarily at Future Music Recording Studios in Las Vegas and at Tree Sound Studios just outside of Atlanta and largely handled by Yelawolf's team of in-house producers, the 15-track set is a grounding project, intent on establishing Yelawolf's identity as authentic and of a particular place, time and scene. The album's first three songs—"Get Away," second single "Let's Roll" and lead single "Hard White (Up in the Club)"—feature a flurry of appearances by veterans—Mystikal, Kid Rock and Lil Jon, respectively—and their implicit co-signs. On "Throw It Up" Yelawolf raps alongside Eminem and former Three 6 Mafia member Gangsta Boo, a pairing that could only feel at home on a Yelawolf album.

"We look at this project as having a long life," Rosenberg says. "All the groundwork that Yelawolf and Ghet-O-Vision have laid prior to this release and the affiliation with Shady should prove to set a great foundation. So while there's not a runaway radio hit yet, we think that Yelawolf has a shot with some of the tracks on this album."

Yelawolf has also remained on the road. He spent the fall touring the United States on the *Hard White* tour and most of November, including street week, on a European swing.

But the album and tour are only two pieces of the puzzle. A lifelong skateboarder, Yelawolf has a long-standing relationship with professional skater/MTV personality Rob Dyrdek ("Rob Dyrdek's Fantasy Factory"), and he teases a possible play in that space. ("I'm making some juice moves in skateboarding," he says.) In addition to his business with Lipton Brisk, he's endorsed by Famous Stars & Straps, the apparel company backed by Blink-182's Travis Barker (who's also managed by Rosenberg's Goliath Management).

"We all want longevity," Yelawolf says. "I have a ten-year goal, so I could be like David Grohl or something. I want to be like [Eminem], [Jay-Z], Anthony Kiedis, Kid Rock. They're getting older and they're great, touring the world, making a good living. That's the goal I'm trying to achieve." ■■■

World party: French electro duo **Justice** is going global in support of recent album *Audio, Video, Disco* (Ed Banger). Booked by **Tom Windish** of the **Windish Agency**, the tour kicks off Jan. 1 at the **Field Day Festival** in Sydney and includes swings through Japan, France and the United Kingdom, as well as the act's first stateside run since 2009. The U.S. leg begins at New York's **Terminal 5** (March 16-17) with stops at Washington, D.C.'s **9:30 Club** (March 21) and a poolside performance at the **Cosmopolitan** in Las Vegas (April 19) ... Doubling down: **Lolapalooza's** second trip to South America will host **Foo Fighters**, **Björk** and **Arctic Monkeys** at Santiago, Chile's **O'Higgins Park** March 31-April 1. **Jane's Addiction** joins for the festival's Brazilian debut (April 7-8) at São Paulo's **Jockey Club** ... Flavor in your ear: On Dec. 5, **Jill Newman Productions** teams up with **Roots** drummer **Ahmir "Questlove" Thompson** for a special night of food and music at New York's **Blue Note**. On the menu? Performances by **Questlove**, **Black Thought**, **Bobby McFerrin**, **Brass Heaven** and "Godfather of Noize" himself **Rahzel**, as well as the debut of **Love's Drumstick**, a Creole-seasoned, butter-milk fried chicken drumstick ... Cold Lang Syne: **PBS** will air **Coldplay's** New Year's Eve special (11 p.m. ET), taped at the **Moody Theater** during the **Austin City Limits Music Festival** in September, while the band will usher in 2012 in real time at the **Destination Village** on Abu Dhabi's Corniche breakwater ... Seeking sanctuary: **Atlas Sound**, the solo project of **Deerhunter's Bradford Cox**, will play a few East Coast shows starting Dec. 14 at Durham, N.C.'s **Motorco** and including a Dec. 16 stop at Philadelphia's **First Unitarian Church** ... Together again: Cult emo favorite **Promise Ring** has announced two reunion shows, the first a hometown gig on Feb. 24 at Milwaukee's **Turner Hall** and the second on Feb. 24 at the **Metro** in Chicago. Promises, promises! —*Jon Blustein*

MUSIC

POP BY PHIL GALLO

TIME
AFTERTIME

Seasoned singer Javier Colon stays true to his vision after winning 'The Voice'

In a five-day span at the beginning of November, Javier Colon performed at a benefit concert in New York, flew to Los Angeles to videotape an in-studio performance for Walmart's "Soundcheck" program, zipped to Napa Valley to appear at a winery and then played golf in Atlanta. Since winning the first season of NBC's "The Voice" in May, Colon's world has been flying by at a hectic pace. Setting up his first album for Universal Republic, *Come Through for You*, due Nov. 21, has only accelerated things.

"What most artists take a year to do—writing the album, picking producers, the packaging, the video shoots—Javier is doing in four months," says International Artists Agency president Steve Brush, who's been managing Colon for eight years.

With two major-label solo albums under his belt, Colon, 33, is easily the most experienced singing competition winner since the genre was revived a decade ago. His approach on TV—soft-spoken singer/songwriter, family guy with a ball cap worn slightly off-center—was developed while he was recording for **Capitol Records** and after his stint in the **Derek Trucks Band**.

"When I had the opportunity to do the show, it was important that I be myself," says Colon, a native of Stratford, Conn., who lives in West Hartford with his wife and two pre-school daughters. "It was all about song choice—convey to people who I was, starting with 'Time After Time' and doing Cyndi Lauper in a soulful way."

Soon after winning "The Voice," a call went out for producers

Tuned in:
JAVIER COLON

and songwriters to work on the album, but Colon stuck to his guns. "I wanted to sound like the guy people voted for—I didn't want to alienate anyone. I felt I was able to stay true to myself on the show," he says. Ryan Tedder, Toby Gad, David Hodges and Andrew Framp-ton are among the producers and songwriters who worked on the new album. Maroon 5's Adam Levine, who coached Colon to victory, sings on "Stand Up." Although collaborators poured in, Colon wanted to ensure the album featured some of his pre-"Voice" material, written while he was touring college campuses and doing club gigs. The title track, for instance, dates back to some lean times after **Capitol** dropped him following his 2006 release *Left of Center*.

"I wrote that in the middle of the night after an argument with my wife about the music business and why things were the way they were," Colon says. "Back then I was always saying, 'Things will get better, you have to trust me'—all the things a musician believes. That song is me trying to reassure her that one day, I will come through for you. That's what I'm doing it for. This whole journey is about being able to provide for my family by doing something I love." The family element is something Brush hopes to capitalize on with the release. "Javier is a guy who makes it cool to be a family man," he says, adding that he hopes it'll lead to endorsement deals with products associated with family values. "I hope a toothpaste company will take advantage of his great smile."

A tour and an appearance on the second season on "The Voice" are planned for late winter and early spring. His **NBC** connection will pay off with a performance on "The Tonight Show With Jay Leno" on release date, then, on Nov. 30, an interview on "Today" followed by participation in that night's "Christmas in Rockefeller Center" special.

R&B BY GAIL MITCHELL

The Love Movement

A re-energized Anthony Hamilton taps Babyface, Salaam Remi and others for his brighter-sounding fourth album

"I don't always want to be known as the sad cat." Grammy Award-winning soul singer/songwriter Anthony Hamilton says with a laugh. Hamilton may be best-known for his hit ballads ("Charlene," "Can't Let Go") and powerful albums, typified by his 2003 breakout *Comin' From Where I'm From*, but now he says it's time for a change. "I'm ready to have some fun."

This summer, he began doing just that. As a featured guest on Jill Scott's vibrant "So in Love," Hamilton joined rarefied company when the duet spent 18 weeks at No. 1 on **Billboard's** Adult R&B chart—tying Maxwell ("Fortunate") for the most consecutive weeks in that slot.

Building on the momentum, Hamilton is charging back up the same tally with his own "Woo," an uptempo tribute to a sexy woman and her charms. The single marks his first collaboration with Kenny "Babyface" Edmonds (Edmonds co-wrote and co-produced), and sits at No. 11 on **Adult R&B** after seven weeks. The same energy powers *Back to Love* (Dec. 13). Hamilton's fifth album—and first under the newly restructured **RCA Records**, just one of several factors the singer credits for his rejuvenation.

"Having children gives you a new perspective, another burst of energy," says the father of five, including year-old twin boys. "Back to Love stems from that energy as well as from that of **RCA's** new team. And I'd always wanted to work with Babyface; we had a ball. Everybody

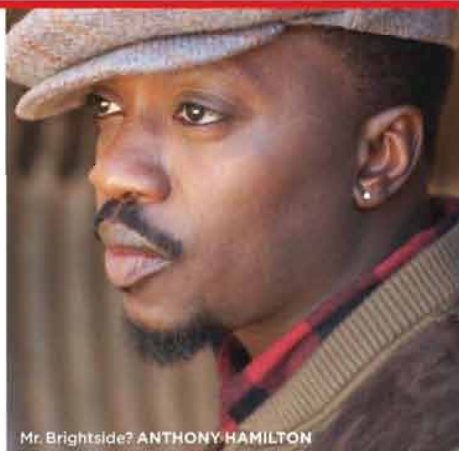
is excited about taking things to the next level."

For Hamilton, whose previous album *The Point of It All* debuted at No. 1 on **Top R&B/Hip Hop Albums** (No. 11 on the **Billboard 200**) in 2008 and was released through **So So Def/Zomba** Label, the next level meant crafting a brighter, more mainstream sound without compromising his gritty, soulful voice. In addition to Edmonds and Antonio Dixon, who contributed three songs to the project, Hamilton—who co-wrote every song on the 12-track set—collaborated with producers Salaam Remi, Mike City and longtime colleague Kelvin Wooten, as well as newcomer Jaiirus Mozee. Onboard as co-executive producer was young **RCA A&R** executive Adonis Sutherland.

The end result is a cohesive tapestry that not only showcases Hamilton's strengths but reveals a fun, experimental side as well. Among the set's standouts are the **OutKast**-influenced "Sucka for You," the cha-cha groove "Best of Me," the rock-inspired "Mad" and "Never Let Go," a charismatic duet with Keri Hilson that was produced by Jerry "Wonda" Duplessis. As Hamilton puts it, "It's a broader sound, but still 'Anthony Hamilton.'"

RCA VP of urban marketing Lisa Cambridge-Mitchell agrees. "He's expanded his sound, stepping outside of what he's been doing," she says of Hamilton. "But he wasn't turned into something he's not. This record just brings out something we haven't heard before."

Noting that the success of "So in Love" helped "set the table" for Hamilton's return, Cambridge-Mitchell says that one of the label's key goals for *Back to Love* is to develop broader coverage opportunities through



Mr. Brightside? ANTHONY HAMILTON

such previously untapped outlets as **NPR**. In addition to pursuing more TV-related appearances, **RCA** has partnered with mobile phone service **Cricket** for an outreach campaign targeting black males and females ages 18-35. The latter is in tandem with Hamilton's 19-city **Woo** tour, which kicked off Nov. 9 in Los Angeles and includes a headlining turn at New York's **Apollo Theatre** on Dec. 9.

Back to Love will be simultaneously released Dec. 13 in overseas markets, with an eye toward strengthening Hamilton's fan base there. "We get our greatest feedback from Germany and France," Cambridge-Mitchell says. "And now we're working toward penetrating the U.K. a bit more."

In the meantime, Hamilton is relishing this new chapter in his career. "It's a liberating feeling," he says. "This time around, I feel people are hearing the importance of what I can do... and where I can be." ■■■

6 QUESTIONS

with GEDDY LEE
by JIM ALLEN

Rock "Idol":
JAMES DURBIN

ROCK BY JASON LIPSHUTZ

METAL GEAR

Rocker James Durbin looks to stand tall with post-'Idol' debut

Last spring, James Durbin, a 22-year-old metal enthusiast with a booming voice, finished fourth during the 10th season of "American Idol." He was visibly upset when he was eliminated, but declared in a press conference the next day, "I haven't failed at all. This is just the beginning."

Scotty McCreery and Lauren Alaina, the 10th season's respective winner and runner-up, have already notched top five debuts on the Billboard 200 with their first albums. While McCreery and Alaina are country acts, Durbin's oeuvre is bombastic rock: He performed on "Idol" with Judas Priest and Zakk Wylde, and new single "Stand Up," which has sold 6,000 copies since its Sept. 25 release, according to Nielsen SoundScan, features an incinerating guitar riff and the chorus, "It's time to see you stand up/Let me see your hands up."

Durbin believes that *Memories of a Beautiful Disaster*, which arrived Nov. 21 on Wind-up Records, will echo the singer that fans heard on "Idol": a sensitive, passionate rock geek who has struggled with Tourette's syndrome. The album bows at No. 36 on the Billboard 200 and at No. 8 on Rock Albums with 28,000 sold.

"The underlying theme of the album is bullying and being an outsider, because growing up, I wasn't the popular kid at school," Durbin says. "I've heard from fans about how inspiring I am to their kids through singing covers on 'Idol,' and now I get to put out my record and give these people real emotion, stuff that I've gone through and someone to look up to."

Aside from 2006 contestant Chris Daughtry, whose band has moved 6.1 million copies of its two albums, according to SoundScan, no "Idol" contestant has made a long-lasting dent on rock radio. But when Wind-up senior VP of marketing Bill Richards watched Durbin's set during the American Idols Live! tour stop at New York's Nassau Veterans Memorial Coliseum in late August, he realized the singer could break the spell.

"It's a fairly sedate show, very family-oriented," Richards says of Idols Live! "And when [Durbin]

comes on he just goes, 'Everyone get up,' and it turns into a huge rock show for his few songs, and you're like, 'Oh, OK, he's the real deal.'"

Durbin says that, after rejecting other label suitors as "too corporate," he was thrilled to join a roster that includes Evanescence, Seether and Creed. Durbin signed with Wind-up on Sept. 7 and began recording *Memories* in Los Angeles with veteran producer Howard Benson (My Chemical Romance, Daughtry) as the "Idol" tour was wrapping up. He had an entire album ready to be mastered in less than three weeks.

Because of the album's quick turnaround, the marketing rollout will be slowly paced, with late-night TV appearances coming after street week and a return performance on season 11 of "American Idol" planned for the spring. "Stand Up" has been serviced to rock radio, and the more melodic "Love Me Bad" has been sent to mainstream and adult top 40. Durbin recently shot videos for both tracks, and the "Love Me Bad" clip was unveiled Nov. 16.

Richards expects the artist to kick off a mix of headlining shows and supporting gigs early next year. Durbin's music is already being heard in stadiums: Through a partnership with the NFL, "Stand Up" is featured on *Official Gameday Music*, Vol. 2, an EP released by Banshee Music that features similar hard rock tracks heard at football games. Durbin also recorded 32 custom clips of "Stand Up" for each team, which are screening in NFL stadiums.

But can Durbin overcome the "Idol" pop/country brand and be embraced by hard rock fans? "I'll be the first to admit it's not easy, but... it's understanding who the rock audience is and who the audience for James Durbin's brand is," manager Josh Klemme says. "We ultimately decided to work with Wind-up Records because they're a big home for rock. We solicited an NFL partnership for him because the NFL audience is a rock audience. It's about finding the right partners and the right believers that are going to push with you throughout the process." ■■■

Canadian power trio Rush is one of the world's biggest-selling bands, with 14 RIAA-certified platinum and 24 gold albums. The only rock groups ever to earn more consecutive gold and platinum platters? The Beatles and the Rolling Stones. Rush's mix of progressive rock epics and hard rock riffs influenced everyone from Metallica to Dream Theater, and classic albums like the 1976 science-fiction-flavored *2112* and the 1980 breakthrough *Permanent Waves* helped build a huge fan base that's only kept growing throughout the band's 37-year career.

On Nov. 8 Anthem/Roadrunner released the CD/DVD set *Time Machine 2011: Live in Cleveland*, which captures the group's recent Time Machine tour, on which the group performed its quadruple-platinum 1981 album, *Moving Pictures*, in its entirety. Rush also has a new studio album, *Clockwork Angels*, in the works for next year. Singer/bassist Geddy Lee, whose stratospheric voice is one of rock's natural wonders, muses on Rush's past, present and future.

with me. "Red Sector A" [from the band's 1984 release *Grace Under Pressure*] was informed by one of my mom's stories—when she was liberated in Bergen-Belsen in Germany. When they saw that there were British soldiers coming in to liberate them, they were in such disbelief. They had assumed that they had just been abandoned. Neil [Pearl, Rush's drummer/lyricist] and I talked about this, and he'd been putting together some ideas for a futuristic song about a similar kind of prison idea. That story had some impact on him for sure.

3 What moved you to perform *Moving Pictures* in its entirety on the Time Machine tour?

We thought that was the perfect time, and the perfect album to do that with. Because I guess it would be considered our quintessential album, and it was the 30th anniversary of that album being released. It also gave us the opportunity to play an 11-minute song on that album called "The Camera Eye," which we had never really embraced as a live song.

4 Would you consider doing that with any other classic Rush album?

I certainly would. We really enjoyed that whole experience. We played for three hours—you can tuck a 45-minute album in there and still play lots of new things and lots of other things. If we were really out of our minds, we would attempt something like [1978's] *Hemispheres*. If Rush has a cult following, within that cult following there's a following for *Hemispheres* [laughs]. I'm not sure we're up for that one, but I could see us doing *2112*.

5 What can we expect from the next album, *Clockwork Angels*?

The first two [single] releases from this album, "Caravan" and "Brought Up to Believe," are a great indication of where this album's going, although there's much more variety than just what those two songs offer. When I look back at [2007 album] *Snakes and Arrows*, as happy as we were with that record, in retrospect I feel we kind of overdid it with overdubs. We'd like to simplify that, just in terms of making sure the guitar, bass and drum sounds are big and loud and clear, and any time we are going to add an overdub, to make sure that it definitely is adding and not subtracting.

6 You're known as an obsessive baseball memorabilia collector, with a museum-quality collection. How did your baseball passion develop?

In the early '80s we were touring a lot in America. We'd be staying at a Holiday Inn somewhere, and after a 400-mile drive, we'd be waking up around midday. There was nothing to do but turn on the box, and there was almost always a Cubs game on. I started watching the Cubs every day, and before I knew it I was completely obsessed with baseball. It keeps me sane, or it keeps me insane, probably. ■■■



The caravan thunders onward: GEDDY LEE (center) with Rush bandmates NEIL PEART (left) and ALEX LIFESON

1 The Rush documentary "Beyond the Lighted Stage" came out last year. What was your initial reaction?

It was hard for me to watch in some ways. It was kind of fun to watch the old, old stuff, the bad hair and bad clothes. And seeing the old performances, I enjoyed that. It was kind of an out-of-body experience, because I didn't recognize that as me. But I found it uncomfortable just to see so much of us talking [laughs]. I enjoyed all the parts where other people were talking more than watching us talk incessantly about what we do.

2 Your parents were Holocaust survivors. How did that affect your life and music?

Certainly my personality, my sense of humor, my outlook on life was informed by the experiences of my parents, and the stories they shared

ALBUMS

COUNTRY

WILLIE NELSON

Remember Me, Vol. 1

Producer: James Stroud
R&J Records

Release Date: Nov. 21

Polished, relaxed and authoritative, Willie Nelson rolls through 14 classic tunes that hit Billboard's top five on the country and pop charts between 1946 and 1977 on *Remember Me, Vol. 1*. Songs from the '50s dominate the album—a trio of hits from Ernest Tubbs, Tennessee Ernie Ford and George Jones provides a solid start—records that Nelson has undoubtedly embraced since his youth. Studio musicians provide a crisp backing, similar to his work in the late '70s and early '80s when he made interpretations a key part of his recordings. The template here is pure country. Much as *Remember Me* is a tribute to the Nashville of a bygone era, Nelson takes command of midtempo numbers, especially Jones' "Why Baby Why" and the title track, an accordion- and piano-led rendition of Stuart Hamblen's "Remember Me (I'm the One Who Loves You)." He ventures into upbeat Western swing with "Smoke! Smoke! Smoke! (That Cigarette)" and the closer "Ramblin' Fever," but



THE BLACK KEYS

El Camino

Producers: The Black Keys, Danger Mouse
Nonesuch Records

Release Date: Dec. 6

The world discovered the Black Keys—after years of bubbling under in the hipster realm—in a big way with 2010's *Brothers*, to the tune of a Grammy Award and a couple of hit singles ("Tighten Up," "Howlin' for You"). The duo's newest album, *El Camino*, stays on that commercial tip, but on its own terms, continuing and refining the Black Keys' fruitful relationship with Danger Mouse that began with 2008's *Attack & Release*. Keyboard accents and lush backing vocals smooth the edges and add soulful veneer to vocalist/guitarist Dan



Auerbach and drummer Patrick Carney's gritty garage rock, and while there's still a punky urgency in such tracks as "Lonely Boy," "Gold on the Ceiling," "Money Maker" and "Mind Eraser," the duo reaches new levels of melodic and rhythmic sophistication on "Little Black Submarines," "Hell of a Season" and the particularly buoyant "Stop Stop." When Auerbach sings, "Don't let it be over," as the album ends, we couldn't agree more.—GG

otherwise keeps the mood mellow and easygoing.—PG

CHRISTIAN

MICHAEL W. SMITH

Producer: Michael W. Smith
Reunion Records

Release Date: Nov. 22

Michael W. Smith has long been known as one of the Christian music community's

most successful pop acts and respected worship leaders. Among his lesser-known but no less impressive talents, Smith is an accomplished composer, and that gift shines on *Glory*, his 23rd studio album and second instrumental collection. Recorded with a 71-piece symphony orchestra at London's AIR Studios, the project is an ambitious effort that succeeds on every level. Smith's piano prowess and his original songs are compelling. "Atonement" boasts an understated elegance, while "Forever," named in honor of wife Debbie, sets a warm romantic tone. The opening "Glory Overture" has a grand cinematic feel that soars. Influenced by "The Nutcracker," "Whitaker's Wonder" oozes childlike whimsy and appropriately was named for Smith's young grandson. Described by Smith as "'Gladiator' meets 'Braveheart,'" the song "Glory Battle" has a riveting intensity that'll capture the listener's attention and showcases some of Smith's best moments on piano. Working with longtime arranger David Hamilton, Smith has created a beautiful musical tapestry that demonstrates his ability to stir powerful emotions without a word.—DEP



MARY J. BLIGE

My Life II: The Journey Continues (Act 1)

Producers: various
Matriarch/Geffen/Interscope

Release Date: Nov. 21

After baring her tortured soul on 1994's *My Life*, one of her best albums, Mary J. Blige returns with this highly anticipated sequel. Going just as deep as she did the first time, Blige relates the highs and lows of love and life as she maps out the blueprint for the second phase of her journey. The 14-track set opens with Blige calling longtime collaborator Sean "Diddy" Combs and explaining how her 10th studio album is a sequel showing "how far we've come. Not saying that pain doesn't exist no more in our life, but now we understand how to navigate." Helping her do that this time are such guests as Nas on the compelling "Feel Inside," layered over the Wu-Tang classic "Triumph," and Busta Rhymes on the feel-good track "Next Level." She and fellow diva Beyoncé go pipes vs. pipes as they school males on how to "Love a Woman." In addition to Blige's two current singles—"25/8" and "Mr. Wrong" (featuring Drake)—the project finds Blige at her most vulnerable on the Tricky Stewart-produced "Empty Prayers." Sealing the journey: "The Living Proof," the empowering theme song from 2011 film "The Help."—ER

ROCK

CHRIS CORNELL

Songbook

Producer: Chris Cornell
Universal Music Enterprises

Release Date: Nov. 21

Given the generally horrified reaction to his 2009 Timbaland collaboration *Scream*, it's hard not to hear

Chris Cornell's new live-acoustic *Songbook* as a kind of synth-free mea culpa to fans who've long considered the Soundgarden frontman one of rock's greatest singers. The album—recorded earlier this year at various dates on his continuing solo tour—certainly showcases

MUPPETS



THE MUPPETS

Original Soundtrack

Producers: Mitchell Leib, Kaylin Frank

Walt Disney Records

Release Date: Nov. 22

As music supervisor of the first Muppets film in 12 years, Flight of the Conchords' Bret McKenzie reached across a broad musical spectrum, touching on Broadway, rap, vintage disco and such Muppet classics as "Rainbow Connection" and "Mah Na Mah Na." The target is families, not necessarily children, and McKenzie, who produced and wrote many of the tunes, smartly emphasizes repeatable choruses, obvious rhyme schemes and playful melodies. "Life's a Happy Song" is a perfect vehicle for guest singers Feist and Mickey Rooney: The tune emphasizes the fun, uptempo beats of the former and the joyful storyline of friendship is perfect for the latter. Amy Adams and Miss Piggy (voice of Eric Jacobson) unleash their inner-Donna Summer on "Me Party," Chris Cooper and Nathan Pacheco deliver some kid-friendly rap on "Let's Talk About Me," and McKenzie lets the Conchords sound take flight on "Man or Muppet," a duet between Jason Segel and new Muppet Walter (Peter Linz). The soundtrack includes a compelling barbershop quartet version of Nirvana's "Smells Like Teen Spirit," while chickens clucking Ceo Lo Green's "Forget You" is likely to have the shelf life of a dozen eggs at the grocery store.—PG

Cornell's skyscraping vocals more effectively than it does his songwriting. Stripped of the textured psych-grunge guitars that defined much of his work in Soundgarden, Temple of the Dog and Audioslave, Cornell's tunes here tend to run together in a dude-on-a-stool blur. (The material that holds up best are the covers—Led Zeppelin's "Thank You" and John Lennon's "Imagine"—and "Can't Change Me," from his 1999 solo debut, *Euphoria Morning*.) That said, it's a kick to hear Cornell describe the 9/11-inspired "Ground Zero" as being about the struggle to get past wanting to "stomp people's fucking faces in." "VH1 Storytellers," here he comes.—MW

R.E.M.

Part Lies, Part Heart, Part Trash, Part Garage 1982-2011

Producers: various
Warner Bros. Records
Release Date: Nov. 15

After 30 years, R.E.M. is going out quietly but potently. The group, which announced it was splitting up in September, recorded three new songs with producer Jackknife Lee for this two-disc, 40-track compilation, each of which says goodbye in its own way. But none does so more than the single "We All Go Back to Where We Belong," in which frontman Michael Stipe sings, "I dreamed that we were elephants/ Out of sight, clouds of dust/ And woke up thinking we were free," amid a lush, Burt Bacharach-style instrumental backdrop. The song "Hallelujah" builds from a nearly demo-quality start into a full-on hymnal with strings and dissonant guitar, while the spiky, short and spare "A Month of Saturdays" recalls the early-'80s Athens, Ga., underground. The rest of *Part Lies...* does an exemplary job of gathering the key tracks from R.E.M.'s 15 albums. And while some may quibble over a track here and there, it certainly documents what R.E.M. accomplished—and how much we'll miss the band.—GG

REVIEWS

SINGLES

TAYLOR SWIFT

If This Was a Movie (3:54)

Producers: Nathan Chapman, Taylor Swift

Writers: T. Swift, M. Johnson

Publishers: Sony/ATV Tree Publishing/Taylor Swift Music (BMI), Martin Johnson Music/EMI April Music (ASCAP)

Big Machine

Is our little princess growing up? "If This Was a Movie," a new single off the deluxe edition of Taylor Swift's *Speak Now*, made a splash on the Billboard Hot 100 a year after the singer's third album was originally released. The fast-paced ballad suggests that the 21-year-old has been through a breakup and wishes to reverse it: "I just want it back the way it was before/ And I just wanna see you back at my front door," she sings. Swift is lyrically coming of age, abandoning the fantasy world of high school and exploring more mature content. A simple, recurring guitar riff moves the song along, and its dramatic chorus features gentle harmonies providing backup to Swift's signature twang. She may not be entering a Christina Aguilera "dirty" phase just yet, but "If This Was a Movie" represents a more age-appropriate track for the innocent country hero. —MD

ELECTRONICA

LITTLE BOOTS

Shake (6:20)

Producer: Ellis James

Writer: V. Hesketh, E. James

Publishers: Copyright

Control/Warner Music U.K.,

administered by Warner/

Chappell Music

Elektra Records/679

Recordings

"There's only one thing you should really know," U.K. electronica upstart Victoria Hesketh (better-known as Little Boots) chirps midway through her slick, hypnotic new single, "I tell you, this

place is about to blow." But it's far too late. "Shake" detonates only moments into its six-plus minutes, stuffed to the max with a heavy beat and liquid synth-bass that smacks you straight against the nightclub subwoofers. Repetitive and far from innovative, "Shake" occasionally threatens to lapse into generic. "Night at the Roxbury"-esque territory, but the longer the track drones on, the more likely the listener will fall slave to its sheer determination. It's unclear why Little

FAITH HILL

Come Home (5:38)

Producers: Byron Gallimore, Faith Hill

Writer: Ryan Tedder

Publishers: Sony/ATV Tunes/Velvet Hammer Music/

Midnight Miracle Music (ASCAP)

Warner Bros./AWAR

For the first single from her upcoming album on Warner Bros. Records, Faith Hill has chosen a ballad that shows the dramatic tones of her vocal approach. The country veteran's performance on "Come Home" is dead-on, but unfortunately, the song never gets totally off the ground. "Come Home" is lyrically sturdy, as Hill reflects on the "war between the vanities," but the production tends to drown out the vocals. Hill's next album, due in early 2012, is apparently going to feature more of a Delta blues-inspired approach, but this track might not be that indicative of what she has up her sleeve. Although it sounds like something's missing from Hill's intended effect for the song, "Come Home" is a welcome return from one of the format's defining artists. —CD

Boots wants you to "shake until your heart breaks," but with those neon synths drilling their way into the listener's skull, logic is hardly a concern. —RR

HIP-HOP

BUSTA RHYMES FEATURING CHRIS BROWN

Why Stop Now (3:59)

Producer: Sham "Sak Pase"

Joseph

Writers: T. Smith, C. Brown

Publishers: various

Cash Money Records

At the start of 2011, Busta Rhymes returned to the top of the charts with a rapid-fire guest verse on Chris Brown's smash "Look at Me Now." The veteran MC is looking to cement that comeback with a new deal with Cash Money Records, as well as with another virtuoso performance alongside Brown to bookend the year. "Why Stop Now" is purely Rhymes' show, however. He eviscerates the slow-booming beat courtesy of Sak Pase (Rhyma's "Man Down," Jay-Z and Kanye West's "Who Gon Stop Me"), rhyming so effortlessly that he finds time to stop himself and boast mid-verse, "I wanna see y'all do that on YouTube," before going back in. The real beauty of "Why Stop Now"



WILL.I.AM FEATURING MICK JAGGER & JENNIFER LOPEZ T.H.E. (The Hardest Ever) (4:47)

Producers: Will.i.am,

Audiobot, Dallas Austin

Writers: W. Adams,

K. Oliver, D. Austin

Publishers: various

Interscope

Pop fans know to expect a mixed bag when listening to Will.i.am's solo material. On the first sampling from his 2012 solo album

#willpower, the Black Eyed Peas MC/producer extraordinaire takes the cross-genre VIP collaboration model to dizzying new heights. With "Moves Like Jagger," Maroon 5 and Christina Aguilera proved what a well-placed Mick Jagger reference can do on the charts. Will.i.am goes one better by recruiting Jagger himself, who rap-sings lines like, "Hard like geometry and trigonometry, this is crazy, psychology," over a "Boom Boom Pow"-style beat. The concept sounds crazy, but Will.i.am is the perfect studio whiz to oversee the commotion. The master of ceremonies adds to the fun by referencing everything from "Back to the Future" to the Wu-Tang Clan to Dallas Cowboys owner Jerry Jones in his opening verse. With the track debuting in grand fashion at the recent American Music Awards, Will.i.am's first solo effort in five years could well become his most successful. —CP



WILLIAM: TRENGS HILL; DANNY CLURCH

is its simplicity—the room in which the beat can breathe lets Rhymes show that, after two decades, his delivery has only gotten better. —MBD

ALTERNATIVE

FLORENCE & THE MACHINE

No Light, No Light (4:35)

Producer: Paul Epworth

Writers: F. Welch,

I. Summers

Publisher: Universal Music

Publishing

Universal Music Group

On "No Light, No Light,"

Florence & the Machine

exude strength through

pulsating tribal drums,

a choir-led chorus and a

brash bridge of electronica.

A dramatic opening

note ushers in a drum

crecendo, followed by a

"Like a Prayer"-style interlude.

Lyrically, however, the third

epic single off new album *Ceremonials* tells a much different story, as is often the case with the U.K. alt-pop act. Frontwoman Florence Welch is on her knees, begging her lover not to go and poignantly declaring, "It's so easy to say it to a crowd, but it's so hard, my love, to say it to you out loud." While second single "Shake It Out" continues to rise on the Rock Songs and Alternative charts, fans willing to trade an anthemic chorus for lyrics that ring truer to the act's songwriting may find that "No Light, No Light" resonates more clearly. —JM



LEGEND & CREDITS

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Dancing with the Muppets: OLLIE MURS

POP BY RICHARD SMIRKE

Amazing Race

U.K. 'X Factor' finalist Ollie Murs holds his own in chart challenge with Rihanna, Michael Bublé

For any artist taking on Rihanna in a chart battle, he'll need all the help he can get. Luckily, British singer Ollie Murs had a secret weapon up his sleeve in the form of those ever-popular furry creatures, the Muppets.

For his Nov. 27 prime-time TV performance on U.K. show "The X Factor," Murs—a runner-up on the program's 2009 season—performed his single "Dance With Me Tonight" alongside a backing band that featured Animal on drums, Fozzie Bear on double bass and a cameo guest vocal from Miss Piggy. The eye-catching spectacle proved the perfect setup for his sophomore studio set, *In Case You Didn't Know*, which hit U.K. stores the following day. At press time, the record was No. 1 on the U.K. albums chart, holding off competition from Michael Bublé's *Christmas* (Reprise/Warner Music) and the previous week's No. 1, Rihanna's *Talk That Talk* (Def Jam/Universal).

During the week before Murs' album release, "Dance With Me Tonight" was narrowly beaten to the U.K. No. 1 single position by Rihanna's "We Found Love" (featuring Calvin Harris). Only 5,000 units separated the two tracks, according to the Official Charts Co. (OCC), with "We Found Love" selling 79,000 downloads to Murs' 74,000.

"For me to be up against Rihanna, battling for No. 1 is amazing—and an honor," says the 27-year-old Murs, who's signed to Epic/Syco/Sony Music Entertainment. "It proves that I'm doing something right, and that I've come a long way in a year."

He certainly has. Despite losing the 2009 "X Factor" crown to Joe McElderry, Murs scored a U.K. No. 1 with debut single "Please Don't Let Me Go" in September 2010. His self-titled debut album peaked at No. 2 on the U.K. charts and has sold 654,000 units, according to the OCC. He then scored a second No. 1 in August with "Heart Skips a Beat" (featuring Rizzle Kicks). Both "Heart" and "Dance" are found on *In Case*

You Didn't Know. Murs shares writing credits on 12 of the album's 13 tracks, working in collaboration with such pedigree songwriters as Claude Kelly, Wayne Hector and Steve Robson.

"The writing process for me was different the second time around," the Essex-born artist says. "I had more experience underneath my belt, so it was much easier for me to express myself. I knew what works and what doesn't work."

Epic Records U.K. product manager Thomas Paul credits strong support from top 40 network BBC Radio 1, commercial network Capital FM and regional radio stations in building a solid launch platform for Murs' sophomore set. His profile also received a major boost in the ramp-up to release date from weekly TV appearances as a presenter on "X Factor" spinoff "The Xtra-Factor." Paul notes that Murs' lovable cheeky persona is "his main selling point."

"It's been a positive to show people more of my personality, not just me as a singer," says Murs, who's published by Salli Isaak Music Publishing/Universal Music Publishing Group.

TV work, however, will take a back seat following the completion of his "Xtra-Factor" duties, thanks to a U.K. headline arena tour set to commence Feb. 1 at Motorpoint Arena in Cardiff, Wales. The 18-date trek is booked by London-based Creative Artists Agency and wraps Feb. 26 at the Exhibition and Conference Centre in Aberdeen, Scotland.

International plans for *In Case You Didn't Know* have yet to be announced, although Murs is hopeful that this campaign will help him break outside of the United Kingdom. "I really want to test myself in Europe," he says, citing strong airplay for "Heart Skips a Beat" in Poland and Austria. "It's always the Achilles' heel for a lot of artists, doing a second album and making it a success," he adds. "You've just got to make sure that you release good singles. I've had two successful hits already, so I'm really happy." ★★

CAROLING, CAROLING

Michael Bublé notches newest AC holiday No. 1

As Michael Bublé's first holiday album, *Christmas*, ascends to the top of the Billboard 200 (see page 82), his cover of Mariah Carey's "All I Want for Christmas Is You" from the set bounds 10-1 on the Adult Contemporary radio airplay chart. The remake outperforms Carey's original recording, which reached No. 6 on the Jan. 7, 1995, ranking.

Bublé's version received airplay on 64 of the AC panel's 76 stations during the chart's tracking week. The format is making its annual segue to a reliance on holiday music, a competitive movement that intensified at the beginning of the 2000s.

Bublé's ballad interpretation of Carey's jangly original—the idea for which he credits his bassist, Craig Polasko—is the 13th holiday-themed AC No. 1 since Newsong's "The Christmas Shoes" became the first such leader in 2001. Josh Groban and Kimberley Locke lead with three yuletide toppers apiece, while Jim Brickman has tallied two. —Gary Trust



In the spirit: MICHAEL BUBLÉ

CHART CHEER

Here's a look at the 13 holiday songs that have topped Billboard's Adult Contemporary chart, dating to the first No. 1 in 2001.

Title	Artist	Date Reached No. 1	Weeks At No. 1
"The Christmas Shoes"	Newsong	Jan. 6, 2001	1
"Simple Things"	Jim Brickman featuring Rebecca Lynn Howard	Jan. 5, 2002	1
"O Holy Night"	Josh Groban	Dec. 28, 2002	2
"Sending You a Little Christmas"	Jim Brickman with Kristy Starling	Jan. 3, 2004	1
"Believe"	Josh Groban	Dec. 11, 2004	5
"Up on the Housetop"	Kimberley Locke	Dec. 17, 2005	4
"Jingle Bells"	Kimberley Locke	Dec. 23, 2006	1
"It Came Upon a Midnight Clear"	Daryl Hall & John Oates	Dec. 30, 2006	2
"Frosty the Snowman"	Kimberley Locke	Dec. 15, 2007	1
"I'll Be Home for Christmas"	Josh Groban	Dec. 22, 2007	3
"A Baby Changes Everything"	Faith Hill	Dec. 20, 2008	3
"Oh Santa!"	Mariah Carey	Dec. 18, 2010	4
"All I Want for Christmas Is You"	Michael Bublé	Dec. 10, 2011	1

BUBLÉ: DEAN FREEMAN

The new Ralph Lauren: YOUNG JEEZY



Killing 'Em Softly

Currently between albums, Trey Songz drops two mixtapes, cuts an EP, films part in 'Texas Chainsaw' movie and gears up for a tour

If Trey Songz' latest video was your first introduction to the seductive R&B singer, you might think he was an entirely different type of artist. Made for the delicate ballad "Top of the World," from his recent five-song EP *Inevitable* (which arrived Nov. 25 on Atlantic Records), the clip was filmed in Songz' hometown of Petersburg, Va., and shows him hanging out at the barbershop and holding babies. The chorus, crooned in his silken falsetto—"If I could, I would bring the whole hood to the top of the world with me"—invokes shades of Michael Jackson's most generous moments. The video tells the story of a man from modest means who now wants to lift up everyone around him. There's nary a pelvic thrust in sight. It's "Mr. Steal Your Girl" gone 99%.

"Today, it's kind of difficult to make a conscious record and still be successful, however brash that sounds," says the Grammy Award-nominated Songz, 27, whose most recent album, *Passion, Pains & Pleasure*, debuted at No. 2 on the Billboard 200 in 2010 and spawned the top 10 hit "Bottoms Up" (featuring Nicki Minaj). "As much as is going on in the world, people aren't really checking for that real conscious record. They want to dance, they want to hear bragging, all that stuff. With that song, it was about telling people I worked hard for what I have—and I have a lot. I'm very fortunate. But by that same token, I will give back to as many people as I can."

For Songz, the last month represents a period of growth and added dimension to his more prominent persona as an R&B lothario with a sensual chest and wide-ranging hip flexors. For one, the singer has got-

Always buzzing:
TREY SONGZ

ten increasingly serious about Angels With Heart, the charity foundation he began in 2010. Using the vast reach of his fan club, Trey's Angels, Songz realized he could mobilize and encourage his fans to volunteer in their communities, meeting each other through social networks and offering their time to soup kitchens, elderly foundations and similar endeavors. A portion of the proceeds from *Inevitable* will go to the organization.

He also released a pair of free mixtapes, *Anticipation 2* and *#Lemmeholdthatbeat2*, the latter consisting entirely of Songz rapping in triple-time cadences that mimic the rhythms of many of his R&B songs. "No matter at what point in your career, you have to evolve some way. You have to grow your audience," Songz says. "It's not a marketing strategy, it's just what I feel musically. And I want people to know every angle of who I am."

Which isn't to say that Songz is abandoning his platform: *Inevitable* is smattered with his signature smooth talk and big, gleaming ballads geared to convince ladies to abandon their boyfriends. But even

those are a bit adventurous. "Outside, Pt. 1" is an ode to open-air coitus, while "Sex Ain't Better Than Love" uses Songz' falsetto and recalls early-'90s quiet storm. But "Top of the World" and "What I Be On," a fun, dub-centric single featuring Fabolous, point toward a more interesting future, which includes a fifth album (*Chapter 5*, release date TBA) and a small tour in February, during which he'll play all the hits from his back catalog.

He's also taking a new step into acting, having wrapped "Texas Chainsaw Massacre 3-D," due in theaters in October. "It's going to be crazy. It's very real. Especially when you put yourself in the mindset that it is real, it's an ill experience," he says. Was he scared during the filming? "No comment," he says. Songz' part: the lead love interest, naturally.

But as Songz breaks out, with a fan base so dedicated he can motivate them to public service, what will they think of his next steps? "I feel people will view it as a transition period," he says, "but I'm not really doing anything different than I have been. It's just now I'm more popular."

VETERANS DAY

Busta Rhymes, Mystikal join Cash Money roster

In the midst of scoring another mainstream hip-hop hit album (Drake's *Take Care*, which debuted with 631,000 copies, according to Nielsen SoundScan) and preparing for another one (Nicki Minaj's sophomore set, *Pink Friday: Roman Reloaded*, due in February), Cash Money Records announced the addition of a pair of rap veterans—Busta Rhymes and Mystikal—to its roster on Nov. 16.

While Rhymes secured a four-album contract with Cash Money that includes physical distribution, he also inked a one-off digital distribution agreement with the newly launched Google Music. Cash Money co-founder/CEO Brian "Birdman" Williams says that a deal between Rhymes and Cash Money has been in the works since Rhymes departed Universal Motown in May, and that *E.L.E. 2: End of the World* is due in the first quarter. He adds that Rhymes has been furiously recording in Miami throughout November. Rhymes' Cash Money debut will follow a rejuvenating collaboration with Chris Brown and new labelmate Lil Wayne on Brown's 2011 hit, "Look at Me Now," which has sold 3 million copies, according to SoundScan. Rhymes and Brown recently reteamed for "Why Stop Now," a viral single released Nov. 16.

Meanwhile, Mystikal's sixth album is also expected early next year. The New Orleans rapper served a six-year prison stint for sexual battery and extortion that ended in 2010. Although he hasn't issued an album since 2001's *Tarantula*, Williams envisions a return to the sound of his 2000 breakout album, *Let's Get Ready*, which spawned hits like "Shake Ya Ass" and "Danger (Been So Long)" and has sold 2.2 million copies, according to SoundScan.

"These youngsters don't even know who he is, but when I listen to him rap, he's an animal," Williams says. "He and Busta are great talent to fit in with what we have. They're going to put up the numbers." —Jason Lipshutz

Opportunity knocks: BIRDMAN (left) and BUSTA RHYMES



TREY SONGZ: NICKY HATZIOU; BIRDMAN: JOHNNY NURSEZ/PHOTOIMAGE.COM

WAIT NO MORE

Young Jeezy returns Dec. 20 with final installment of 'Thug Motivation' trilogy; expands clothing line

After countless delays, Young Jeezy promises "everything is done" on his fourth Def Jam studio album, *Thug Motivation 103: Hustlerz Ambition* (Dec. 20).

"When I work on albums, I like to be focused. I want to appreciate the end result before I push it onto somebody," Jay "Young Jeezy" Jenkins says before an Atlanta album session in mid-November. "I want to get the right features, the right feel. It was a timely process, but it's worked out because I'm 100% happy with it."

The third installment in Jeezy's *Thug Motivation* album trilogy is laced with the rapper's signature raw verses and notable guest cameos by T.I., Ne-Yo, Jay-Z and André 3000. There are even spit-singing verses from Jill Scott on the J.U.S.T.I.C.E. League-produced track "Trapped."

"I was put onto Jill while sitting in Las Vegas kicking it with Beyoncé at the pool," Jeezy says.

"We did a couple of attempts, then Jill's like, 'Let me write something.' She wrote, sent it back and I loved it. The song is basically my life story... my whole description of what I've gone through in two verses, with her bridge."

A deluxe version of the album will include a documentary of the rapper's life, titled "A Hustlerz Ambition." Directed by Chris Robinson and narrated by actor Samuel L. Jackson, the documentary was filmed during a three-year span. It covers everything from Jeezy selling drugs in Atlanta at age 11 and suffering from Bell's palsy to fighting an FBI investigation stemming from an erroneous gang-affiliation claim. Interwoven throughout the chronicle is commentary from current and former Def Jam executives, including ex-Island Def Jam chairman/CEO Antonio "L.A." Reid, collaborators (Sean "Diddy" Combs, T.I., Jay-Z), family members, friends and business partner

Demetrius "Kink" Ellerbee.

During one key moment in the documentary, Jeezy recalls his trepidation in signing with Def Jam. After the label's former executive VP, the late Shakir Stewart, played Jeezy's demo for Reid, the rapper was flown to New York for a meeting—only to be taken aback by the label's initial skepticism.

"They didn't get it. They didn't understand my vision," Jeezy says. But after visiting the set of Jeezy's "Air Forces" video, Stewart was won over once more by what he heard and saw. That's when Reid signed Jeezy to Def Jam. "[Reid] looked at me and said, 'I got you from here.'"

Aside from music, Young Jeezy is expanding his 8732 clothing line to London, China and Japan. "It's basically the code of the streets," Jeezy says. "We're the new Ralph Lauren, so tell him I'm coming." —Erika Ramirez

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



JINGLE ALL THE WAY

>> New chart jingles Billboard's ranks this week on Holiday Songs debut (see chart, page 87), ranking the most popular seasonal songs based on airplay, sales and streaming data (not the Billboard Hot 100). The first leader is Michael Bublé's "All I Want for Christmas Is You," lifted from her 1984 *Merry Christmas* album.

TISDALE'S TOPS

>> Michael Tisdale leads his first position No. 1 on Contemporary Jazz Albums as *The Waymar Train* Shazam! follows about the table, marking his fourth leader on the chart. The former NBA great and jazz guitarist died May 16, 2008.



JAGGER 'MOVES' IN

>> Mick Jagger debuts on the Hot 100 at No. 36 (see page 88) on Harmon's "I Wanna Like Jagger" remix of his '84 hit "Brown Sugar." The Beatles and Elvis Presley who have charted a song while simultaneously dead in another.

Billboard CHARTS

Bublé Hits No. 1, Bests Nickelback, Rihanna

In the tightest race for No. 1 on the Billboard 200 in four years, **Michael Bublé's** *Christmas* rises 2-1 on the tally while **Nickelback's** *Here and Now* debuts at No. 2. *Christmas* sold a little more than 227,000—ahead of Nickelback by a mere 0.2% margin. *Here* sold nearly 227,000.

In terms of units, the last time the Billboard 200 saw a smaller difference between Nos. 1 and 2 was on the Nov. 3, 2007, chart. That was when **Bruce Springsteen's** *Magic* rose 2-1 for its second week at the top with slightly more than 77,000 while **Kid Rock's** *Rock N Roll Jesus* slipped 2-1, just 0.3% behind the Boss.



Christmas marks Bublé's third No. 1, following 2007's *Call Me Irresponsible* and 2009's *Crazy Love*. And with 227,000 sold, it also marks his best sales week, which was previously set when *Irresponsible* bowed with 212,000.

Christmas is the second holiday

set to top the tally this year, after **Justin Bieber's** *Under the Mistletoe*. The only other time two Christmas albums reached No. 1 in the same year was in 1957, when **Elvis Presley's** *Elvis' Christmas Album* and **Bing Crosby's** *Merry Christmas* both reached the top. All told, Bublé's *Christmas* is the ninth holiday No. 1 in the 55-year history of the chart.

As for Nickelback, *Here* marks the band's fifth top 10 set and third consecutive album to arrive in the top two. It last topped the tally with 2005's *All the Right Reasons*, which opened with 325,000. The group's last effort, 2008's *Dark Horse*, galloped in at No. 2 with 326,000.

GIVING THANKS: Arriving in the No. 3 slot this week is **Rihanna's** *Talk a Good Game*, selling 197,000. It's the diva's sixth top 10 album and follows *Loud*, which launched at No. 2 a year ago with 207,000. (Odd chart-geek fact: Rihanna is the artist with the most No. 1s on the Billboard Hot 100—11—without having a single album topping the Billboard 200.)

Rihanna, like Nickelback, was one of a bevy of big-named acts that released new albums on Nov. 21, just in time for post-Thanksgiving shopping.

But it seems that none of the names was quite big enough to send album

sales into the stratosphere.

Michael Bublé's 227,000 haul is the smallest sales figure for a Thanksgiving week No. 1 album since 1996, when **Bush's** *Razorblade Suitcase* was in its second week at No. 1 (200,000, down 32%).

In the past few years, there have been quite handsome Turkey Day frames, including last year's, where **Kanye West's** *My Beautiful Dark Twisted Fantasy* debuted at No. 1 with 496,000, ahead of **Nicki Minaj's** *Pink Friday* arriving at No. 2 with 375,000. In fact, each of the top four albums from a year ago this week sold more than Bublé—**Susan Boyle's** *The Gift* was No. 3 (241,000), and **Taylor Swift's** *Speak Now* was in fourth place with 241,000.

Without any sure-fire blockbuster albums due between now and the end of the year, is it up to Bublé to keep the sales sizzling atop the Billboard 200?

NOT SO 'IMMORTAL': On paper it seemed like **Michael Jackson's** *Immortal* was a sure thing. Combine the artistry of Cirque du Soleil with the King of Pop's vast catalog, and the result should be magical, right? Perhaps. But consumers surely didn't seem that interested in the mash-up style album, which also serves as the

companion set to Cirque's traveling show about Jackson. It debuts at No. 24 on the Billboard 200 with 43,000. That's less than the arrival of the **Beatles'** Cirque-presented *Love* (No. 4 with 272,000 in 1996), but bigger than the acrobatic troupe's take on **Elvis Presley's** *Viva Elvis* debuted and peaked at No. 48 in 2010 with 13,000.

TV STAR: **Lady Gaga** profits from her ABC TV special "A Very Gaga Thanksgiving" (5.5 million viewers, according to Nielsen), as her *Born This Way* zips 72-21 on the Billboard 200 with 47,000 sold (up 416%). Her four-song digital EP, *A Very Gaga Holiday*, featuring performances from the 90-minute special, debuts at No. 52 (22,000), just ahead of two more arriving divas: **Britney Spears** and **Beyoncé** at Nos. 2 and 3, respectively. Their "Femme Fatale Tour" and "Live at Roseland" sets start with 19,000 and 17,000.

IT'S FRIDAY, FRIDAY! Black Friday sales make their mark on the Billboard 200 as usual, with most of the chart's substantial gains owed to deep discounting on the shoppers' holiday. Some of the biggest movers include **Tim McGraw's** *Number One Hits* at No. 40 (26,000, up 755%) and **Guns N' Roses'** *Greatest Hits* at No. 102 (13,000, up 446%).

CHART BEAT

>> Two iconic acts extend their Adult Contemporary chart histories past 40 years apiece with new holiday hits. Chicago charts its first title on the tally since 2006, as "My Favorite Things" debuts at No. 21. The group first clocked in the week of Nov. 21, 1970, with "Does Anybody Really Know What Time It Is?," which became its first of 23 top 10s, the most among groups in the chart's history. And at No. 26, Carole King returns to the ranking after 19 years with "Do You Hear What I Hear," her 20th charted AC hit. She first graced the list in the May 22, 1971, issue with the eventual five-week topper "It's Too Late," her first of four No. 1s.

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

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,780,000	2,465,000	22,064,000
Last Week	7,043,000	2,172,000	21,727,000
Change	38.9%	13.5%	1.6%
This Week Last Year	10,241,000	2,386,000	22,161,000
Change	-4.5%	3.3%	-0.4%

Weekly Album Sales (Million Units)



Year-To-Date

	2010	2011	CHANGE
OVERALL UNIT SALES			
Albums	272,020,000	278,719,000	2.5%
Digital Tracks	1,022,784,000	1,121,620,000	9.7%
Store Singles	1,988,000	2,170,000	9.2%
Total	1,296,792,000	1,402,509,000	8.2%
Albums w/TEA*	374,298,400	390,881,000	4.4%

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

ALBUM SALES

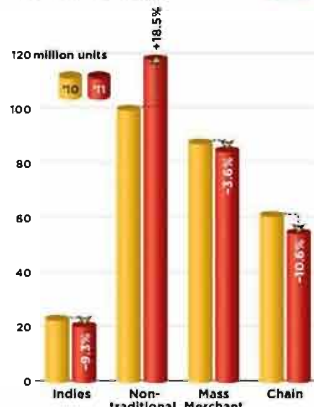
'10	272.0 million
'11	278.7 million

SALES BY ALBUM FORMAT

CD	194,178,000	185,299,000	-4.6%
Digital	75,406,000	90,073,000	19.5%
Vinyl	2,407,000	3,282,000	36.4%
Other	29,000	65,000	124.1%

For week ending Nov. 27, 2011. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan



Nielsen SoundScan counts as one unit 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 100 of the Billboard 200, however, remain as one unit. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	GENRE	PEAK POSITION
1	2	5	MICHAEL BUBLE 1 (12.00) POLY (12.00)	Christmas	1	1
2	NEW	1	NICKELBACK 1 (12.00) ROCK (12.00)	Here And Now	2	2
3	NEW	1	RIHANNA 1 (12.00) R&B (12.00)	Talk A Lot Talk	3	3
4	1	7	DRAKE 1 (12.00) R&B (12.00)	Take Care	4	4
5	NEW	1	MARY J. BLIGE 1 (12.00) R&B (12.00)	My Life II...The Journey Continues (Act 1)	5	5
6	5	4	GREATEST GAINER JUSTIN BIEBER 1 (12.00) POP (12.00)	Under The Mistletoe	6	1
7	3	48	ADELE 1 (12.00) R&B (12.00)	21	7	1
8	NEW	1	DAUGHTRY 1 (12.00) R&B (12.00)	Break The Spell	8	8
9	13	14	SCOTTY MCCREERY 1 (12.00) COUNTRY (12.00)	Clear As Day	9	1
10	9	3	COLDPLAY 1 (12.00) ROCK (12.00)	Mylo Xyloto	10	1
11	NEW	1	TAYLOR SWIFT 1 (12.00) COUNTRY (12.00)	Speak Now: World Tour Live CD + DVD	11	11
12	NEW	1	BIG TIME RUSH 1 (12.00) COUNTRY (12.00)	Elevate (Soundtrack)	12	12
13	7	3	VARIOUS ARTISTS 1 (12.00) COUNTRY (12.00)	NOW 40	13	1
14	4	2	ANDREA BOCELLI 1 (12.00) CLASSICAL (12.00)	Concerto: One Night In Central Park	14	1
15	25	22	LIL WAYNE 1 (12.00) R&B (12.00)	Tha Carter IV	15	1
16	41	23	LMFAO 1 (12.00) ELECTRONIC (12.00)	Sorry For Party Rocking	16	1
17	38	26	THE BAND PERRY 1 (12.00) COUNTRY (12.00)	The Band Perry	17	1
18	8	4	SOUNDTRACK 1 (12.00) SOUNDTRACK (12.00)	The Twilight Saga: Breaking Dawn: Part 1	18	1
19	NEW	1	BOB SEGER & THE SILVER BULLET BAND 1 (12.00) ROCK (12.00)	Ultimate Hits: Rock And Roll Never Forgets	19	19
20	64	58	MAROON 5 1 (12.00) POP (12.00)	Hands All Over	20	2
21	72	27	PACE SETTER LADY GAGA 1 (12.00) POP (12.00)	Born This Way	21	1
22	16	17	LADY ANTEBELLUM 1 (12.00) COUNTRY (12.00)	Own The Night	22	1
23	44	31	CASTING CROWNS 1 (12.00) COUNTRY (12.00)	Come To The Well	23	1
24	NEW	1	MICHAEL JACKSON 1 (12.00) POP (12.00)	Immortal	24	24
25	22	19	KELLY CLARKSON 1 (12.00) R&B (12.00)	Stronger	25	1
26	6	2	SOUNDTRACK 1 (12.00) SOUNDTRACK (12.00)	Glee: The Music: The Christmas Album: Volume 2	26	1
27	NEW	1	YELAWOLF 1 (12.00) RAP (12.00)	Radioactive	27	27
28	10	7	SUSAN BOYLE 1 (12.00) POP (12.00)	Someone To Watch Over Me	28	1
29	15	12	FLORENCE + THE MACHINE 1 (12.00) ROCK (12.00)	Ceremonials	29	1
30	31	30	JAY Z & KANYE WEST 1 (12.00) RAP (12.00)	Watch The Throne	30	1
31	70	58	SELENA GOMEZ & THE SCENE 1 (12.00) POP (12.00)	When The Sun Goes Down	31	1
32	14	16	JACKIE EVANCHO 1 (12.00) COUNTRY (12.00)	Heavenly Christmas	32	1
33	30	24	TOBY KEITH 1 (12.00) COUNTRY (12.00)	Clancy's Tavern	33	1
34	NEW	1	LANDAU EUGENE MURPHY, JR. 1 (12.00) COUNTRY (12.00)	That's Life	34	34
35	33	28	FOSTER THE PEOPLE 1 (12.00) ROCK (12.00)	Torches	35	1
36	NEW	1	JAMES DURBIN 1 (12.00) POP (12.00)	Memories Of A Beautiful Disaster	36	36
37	29	20	JASON ALDEAN 1 (12.00) COUNTRY (12.00)	My Kinda Party	37	1
38	NEW	1	SOUNDTRACK 1 (12.00) SOUNDTRACK (12.00)	The Muppets	38	38
39	31	31	TAYLOR SWIFT 1 (12.00) COUNTRY (12.00)	Speak Now	39	1
40	RE-ENTRY	48	TIM MCGRAW 1 (12.00) COUNTRY (12.00)	Number One Hits	40	27
41	37	40	SHE & HIM 1 (12.00) POP (12.00)	A Very She & Him Christmas	41	1
42	26	25	LUKE BRYAN 1 (12.00) COUNTRY (12.00)	Tailgates & Tanlines	42	1
43	120	105	RIHANNA 1 (12.00) R&B (12.00)	Loud	43	3
44	27	16	TONY BENNETT 1 (12.00) JAZZ (12.00)	Duets II	44	1
45	32	36	SUSAN BOYLE 1 (12.00) POP (12.00)	The Gift	45	1
46	RE-ENTRY	84	THE ROLLING STONES 1 (12.00) ROCK (12.00)	Some Girls	46	1
47	29	11	MHRANDA LAMBERT 1 (12.00) COUNTRY (12.00)	Four The Record	47	1
48	61	44	BLAKE SHELTON 1 (12.00) COUNTRY (12.00)	Red River Blue	48	1
49	43	32	JOSH GROBAN 1 (12.00) POP (12.00)	Noel	49	1
50	36	62	ANDREA BOCELLI 1 (12.00) CLASSICAL (12.00)	My Christmas	50	2

19 The iconic rocker's third hits package (and the only one available digitally) starts with 50,000, which is better than his last (*Greatest Hits 2*, No. 23 with 47,000 in 2003). His first best-of, 1994's *Greatest Hits*, peaked at No. 8 and has sold 9 million.



34 The latest winner of "America's Got Talent" also enters at No. 2 on *Traditional Jazz Albums* (57,000). Meanwhile, another TV competition champ starts a bit softer at No. 134...



36 The fourth-place finisher of 2011's "American Idol" takes a bow with 28,000 and enters at No. 8 on *Top Rock Albums*. He joins "Idol" first- and second-place finishers Scotty McCreery (No. 9) and Lauren Alaina (No. 75).

40 It was one of Walmart's Black Friday specials for \$6.96 (up 755%), as No. 20 (up 351%) and No. 106 (up 305%), among others. Meanwhile, \$5.99 pricing at Target lifts No. 144 (up 213%) and No. 74 (up 162%).

46 Following the deluxe redux of the band's *Exile* on *Main St.* last year, this *Some Girls* reissue boasts an extra disc's worth of from-the-vaunts recordings (23,000).

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	GENRE	PEAK POSITION
51	97	93	NICKI MINAJ 1 (12.00) RAP (12.00)	Pink Friday	51	1
52	NEW	1	LADY GAGA 1 (12.00) POP (12.00)	A Very Gaga Holiday (EP)	52	52
53	117	101	SOUNDTRACK 1 (12.00) SOUNDTRACK (12.00)	Shake It Up: Break It Down	53	22
54	34	41	ADELE 1 (12.00) R&B (12.00)	19	54	18
55	56	56	MUMFORD & SONS 1 (12.00) FOLK (12.00)	Sigh No More	55	1
56	18	15	WALE 1 (12.00) RAP (12.00)	Ambition	56	2
57	138	110	DEMI LOVATO 1 (12.00) POP (12.00)	Unbroken	57	4
58	47	42	CHRIS TOMLIN 1 (12.00) COUNTRY (12.00)	Glory In The Highest: Christmas Songs Of Worship	58	19
59	40	2	CHRIS TOMLIN 1 (12.00) COUNTRY (12.00)	How Great Is Our God: The Essential Collection	59	48
60	26	18	TYRESO 1 (12.00) R&B (12.00)	Open Invitation	60	9
61	118	114	EMINEM 1 (12.00) RAP (12.00)	Recovery	61	1
62	67	73	KATY PERRY 1 (12.00) POP (12.00)	Teenage Dream	62	1
63	46	14	VARIOUS ARTISTS 1 (12.00) COUNTRY (12.00)	NOW That's What I Call Christmas! 4	63	4
64	85	99	TAYLOR SWIFT 1 (12.00) COUNTRY (12.00)	The Taylor Swift Holiday Collection (EP)	64	29
65	65	46	EVANESCENCE 1 (12.00) ROCK (12.00)	Evanesence	65	1
66	48	39	BEYONCE 1 (12.00) R&B (12.00)	4	66	1
67	74	71	GEORGE STRAIT 1 (12.00) COUNTRY (12.00)	Here For A Good Time	67	3
68	35	32	J. COLE 1 (12.00) RAP (12.00)	Cole World: The Sideline Story	68	1
69	NEW	1	CHRIS CORNELL 1 (12.00) ROCK (12.00)	Songbook	69	69
70	42	69	MANNHEIM STEAMROLLER WITH MEMBERS OF THE CZECH PHILHARMONIC ORCHESTRA 1 (12.00) CLASSICAL (12.00)	Christmas Symphony	70	42
71	38	65	VARIOUS ARTISTS 1 (12.00) COUNTRY (12.00)	WOW Hits 2011	71	35
72	66	77	SOUNDTRACK 1 (12.00) SOUNDTRACK (12.00)	Glee: The Music, The Christmas Album	72	3
73	151	22	LAURA STORY 1 (12.00) COUNTRY (12.00)	Blessings	73	63
74	95	94	FLORENCE + THE MACHINE 1 (12.00) ROCK (12.00)	Lungs	74	14
75	77	49	LAUREN ALAINA 1 (12.00) COUNTRY (12.00)	Wildflower	75	5
76	19	9	ROMEO SANTOS 1 (12.00) LATIN (12.00)	Formula: Vol. 1	76	9
77	99	127	LADY ANTEBELLUM 1 (12.00) COUNTRY (12.00)	A Merry Little Christmas (EP)	77	12
78	21	10	IL DIVO 1 (12.00) POP (12.00)	Wicked Game	78	18
79	45	2	VARIOUS ARTISTS 1 (12.00) COUNTRY (12.00)	Let It Snow	79	49
80	130	150	DRAKE 1 (12.00) R&B (12.00)	Thank Me Later	80	1
81	62	53	VARIOUS ARTISTS 1 (12.00) COUNTRY (12.00)	Positively Christmas	81	46
82	24	1	MAC MILLER 1 (12.00) RAP (12.00)	Blue Slide Park	82	1
83	NEW	1	KATE BUSH 1 (12.00) POP (12.00)	50 Words For Snow	83	53
84	115	132	TOBYMAC 1 (12.00) COUNTRY (12.00)	Christmas In Diverse City	84	54
85	58	47	VARIOUS ARTISTS 1 (12.00) COUNTRY (12.00)	NOW 39	85	3
86	23	2	FRANK SINATRA 1 (12.00) JAZZ (12.00)	Sinatra: Best Of The Best	86	23
87	92	113	CAROLE KING 1 (12.00) POP (12.00)	A Holiday Carole	87	71
88	114	115	JUSTIN BIEBER 1 (12.00) POP (12.00)	My World 2.0	88	2
89	129	190	DAVID CROWDER BAND 1 (12.00) COUNTRY (12.00)	Oh For Joy (EP)	89	82
90	124	200	MANNHEIM STEAMROLLER 1 (12.00) CLASSICAL (12.00)	Christmas: 25th Anniversary Collection	90	29
91	52	37	ERIC CHURCH 1 (12.00) ROCK (12.00)	Chief	91	1
92	NEW	1	VARIOUS ARTISTS 1 (12.00) POP (12.00)	Punk Goes Pop: Volume 4	92	62
93	RE-ENTRY	30	JUSTIN BIEBER 1 (12.00) POP (12.00)	Never Say Never: The Remixes (EP)	93	1
94	68	60	JACKIE EVANCHO 1 (12.00) COUNTRY (12.00)	Dream With Me	94	2
95	92	57	MINDLESS BEHAVIOR 1 (12.00) ROCK (12.00)	#1 Girl	95	7
96	90	131	TRANS-SIBERIAN ORCHESTRA 1 (12.00) CLASSICAL (12.00)	The Lost Christmas Eve	96	29
97	11	2	CHILDISH GAMBINO 1 (12.00) RAP (12.00)	Camp	97	11
98	75	76	VARIOUS ARTISTS 1 (12.00) COUNTRY (12.00)	WOW Christmas: 32 Christian Artists And Holiday Songs	98	79
99	RE-ENTRY	56	BILLY CURRINGTON 1 (12.00) COUNTRY (12.00)	Enjoy Yourself	99	8
100	57	45	FIVE FINGER DEATH PUNCH 1 (12.00) ROCK (12.00)	American Capitalist	100	3

THE BILLBOARD 200 ARTIST INDEX

ADINA	184	DEVONCE	84	ZAC BROWN BAND	426	BRANTLEY GIBBETT	111	IL DIVO	78	LADY ANTEBELLUM	22	JENNIFER LOPEZ	100	MANNHEIM STEAMROLLER	29
ADELE	19	JUSTIN BIEBER	5	LUKE BRYAN	426	SELINA GOMEZ & THE SCENE	31	LADY GAGA	19	LADY ANTEBELLUM	22	LIVIN' ON SKYRD	313	MANNHEIM STEAMROLLER	29
ALAINA	75	BE GEAR	149	MICHAEL BUBLE	1	RENEE ZELLWEGER	174	MICHAEL JACKSON	24	LADY ANTEBELLUM	22	MAC MILLER	82	MANNHEIM STEAMROLLER	29
ALDEAN	37	BIG TIME RUSH	12	KATIE BUSH	83	THE ELEVATION WORSHIP	193	JOJO WHILDEN	48	JAY-Z & KANYE WEST	30	MAC MILLER	82	MANNHEIM STEAMROLLER	29
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ALDEAN	37	BLAKE SHELTON	122	ERIC CHURCH	81	THE FOY FIGHTERS	181	MIRANDA LAMBERT	104	MARION S.	103	MANNHEIM STEAMROLLER	29	MANNHEIM STEAMROLLER	29
ALDEAN	37	ANDREA BOCELLI	14	DAUGHTRY	159	JACKIE EVANCHO	113	MIRANDA LAMBERT	104	MARION S.	103	MANNHEIM STEAMROLLER	29	MANNHEIM STEAMROLLER	29
ALDEAN	37	BOB SEGER	153	DAUGHTRY	159	CELINE DION	160	MIRANDA LAMBERT	104	MARION S.	103	MANNHEIM STEAMROLLER	29	MANNHEIM STEAMROLLER	29
ALDEAN	37	BOB SEGER	153	DAUGHTRY	159	CELINE DION	160	MIRANDA LAMBERT	104	MARION S.	103	MANNHEIM STEAMROLLER	29	MANNHEIM STEAMROLLER	29
ALDEAN	37	BOB SEGER	153	DAUGHTRY	159	CELINE DION	160	MIRANDA LAMBERT	104	MARION S.	103	MANNHEIM STEAMROLLER	29	MANNHEIM STEAMROLLER	29
ALDEAN	37	BOB SEGER	153	DAUGHTRY	159	CELINE DION	160	MIRANDA LAMBERT	104	MARION S.	103	MANNHEIM STEAMROLLER	29	MANNHEIM STEAMROLLER	29
ALDEAN	37	BOB SEGER	153	DAUGHTRY	159	CELINE DION	160	MIRANDA LAMBERT	104	MARION S.	103	MANNHEIM STEAMROLLER	29	MANNHEIM STEAMROLLER	29
ALDEAN	37	BOB SEGER	153	DAUGHTRY	159	CELINE DION	160	MIRANDA LAMBERT	104	MARION S.	103	MANNHEIM STEAMROLLER	29	MANNHEIM STEAMROLLER	29
ALDEAN	37	BOB SEGER	153	DAUGHTRY	159	CELINE DION	160	MIRANDA LAMBERT	104	MARION S.	103	MANNHEIM STEAMROLLER	29	MANNHEIM STEAMROLLER	29
ALDEAN	37	BOB SEGER	153	DAUGHTRY	159	CELINE DION	160	MIRANDA LAMBERT	104	MARION S.					

WEEK	LAST WEEK	PEAK POSITION	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
101	RE-ENTRY 23			SARA EVANS	Stronger	6	102	SELENA GOMEZ & THE SCENE	Kiss And Tell	6	101
102	RE-ENTRY 219			GUNS N' ROSES	Greatest Hits	5	3	IL DIVO	The Christmas Collection	14	152
103	87	83	88	BRUNO MARS	Doo-Wops & Hooligans	8	3	MARIAH CAREY	Merry Christmas II You	4	153
104	119	142	25	MARIAH CAREY	Merry Christmas	3	3	SOUNDTRACK	A.N.T. Farm	28	154
105	NEW 1			LADY GAGA	Born This Way: The Remix	100		STRAIGHT NO CHASER	Holiday Spirits	46	155
106	RE-ENTRY 189			MIRANDA LAMBERT	Revolution	8	8	PISTOL ANNIES	Hell On Heels	5	156
107	95	109	22	ELVIS PRESLEY	Elvis Christmas	68		TOBYMAC	Tonight	8	157
108	128	-	18	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	3	63	SOUNDTRACK	Elf	102	158
109	60	80	12	JACKIE EVANCHO	O Holy Night (EP)	2	2	MANNHEIM STEAMROLLER	Christmas Extraordinaire	5	159
110	RE-ENTRY 36			CHRIS TOMLIN	And If Our God Is For Us...	17		JENNIFER LOPEZ	Love?	5	160
111	69	59	18	BRANTLEY GILBERT	Halfway To Heaven	4		PINK FLOYD	A Foot In The Door: The Best Of Pink Floyd	38	161
112	59	-	11	PINK MARTINI	Joy To The World	35		CELTIC WOMAN	A Christmas Celebration	39	162
113	139	121	68	LYNYRD SKYNYRD	The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collection	2	68	KIDZ BOP KIDS	Kidz Bop 20	2	163
114	RE-ENTRY 58			BLAKE SHELTON	Loaded: The Best Of Blake Shelton	18		LIONEL RICHIÉ	The Best Of Lionel Richie: 20th Century Masters The Millennium Collection	127	164
115	RE-ENTRY 140			EMINEM	Curtain Call: The Hits	2	1	MANNHEIM STEAMROLLER	Christmas Live	24	165
116	78	82	15	ELVIS PRESLEY	It's Christmas Time	3	78	STRAIGHT NO CHASER	Christmas Cheers	38	166
117	103	99	24	BAD MEETS EVIL	Hell: The Sequel (EP)	1	1	CHRIS YOUNG	Neon	4	167
118	RE-ENTRY 130			CREDENCE CLEARWATER REVIVAL	Chronicle The 20 Greatest Hits	8	67	VARIOUS ARTISTS	Seasons Greetings: A Jersey Boys Christmas	168	168
119	126	137	17	VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)	3	33	FRANK SINATRA	The Christmas Collection	87	169
120	186	-	74	VARIOUS ARTISTS	The Essential NOW That's What I Call Christmas	30		BRANDON HEATH	Leaving Eden	38	170
121	NEW 1			MICHAEL W. SMITH	Glory	121		MATTHEW WEST	The Story Of Your Life	42	171
122	140	107	6	BLINK-182	Neighbor/hoods	1		JENNI RIVERA	Joyas Prestadas: Banda	172	172
123	181	-	16	VARIOUS ARTISTS	NOW That's What I Call A Country Christmas	57		ENYA	And Winter Came...	3	173
124	123	152	21	JAMES TAYLOR	James Taylor At Christmas	18		AMY GRANT	Christmas Memories	174	174
125	79	35	5	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE	The Goat Rodeo Sessions	18		CARPENTERS	Christmas Portrait	158	175
126	71	55	63	ZAC BROWN BAND	You Get What You Give	1		ELVIS PRESLEY	An Afternoon In The Garden	85	176
127	158	141	14	JAKE OWEN	Barfoot Blue Jean Night	6		MANDISA	What If We Were Real	56	177
128	199	-	33	BIG TIME RUSH	BTR (Soundtrack)	3		SKRILLEX	Scary Monsters And Nice Sprites (EP)	68	178
129	49	13	3	DISTURBED	The Lost Children	13		SOUNDTRACK	Victorious: Music From The Hit TV Show	5	179
130	84	100	38	MARTINA MCBRIDE	White Christmas	68		BRITNEY SPEARS	Femme Fatale	1	180
131	185	-	18	JEREMY CAMP	We Cry Out: The Worship Project	15		FOO FIGHTERS	Wasting Light	1	181
132	168	158	18	THE CHIPMUNKS WITH DAVID SEVILLE	Christmas With The Chipmunks	64		SANCTUS REAL	Pieces Of A Real Heart	78	182
133	58	41	43	BON JOVI	Greatest Hits	5		RED HOT CHILI PEPPERS	I'm With You	2	183
134	NEW 1			JAVIER COLON	Come Through For You	134		MERCURY	The Generous Mr. Lovewell	3	184
135	127	116	23	JUSTIN MOORE	Outlaws Like Me	5		BARRY WHITE	The Best Of Barry White: 20th Century Masters The Millennium Collection	100	185
136	RE-ENTRY 78			ONEREPUBLIC	Waking Up	21		MICHAEL BUBLE	Crazy Love	1	186
137	141	-	78	CASTING CROWNS	Peace On Earth	15		SOUNDTRACK	Lemonade Mouth	4	187
138	53	-	3	NEWSBOYS	God's Not Dead	83		TENTH AVENUE NORTH	The Light Meets The Dark	15	188
139	104	159	127	MICHAEL JACKSON	Number Ones	3	13	ABBA	The Best Of ABBA: 20th Century Masters The Millennium Collection	188	189
140	192	162	11	THE TEMPTATIONS	Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collection	122		MARTINA MCBRIDE	Eloven	19	190
141	RE-ENTRY 33			JOHNNY CASH/WILLIE NELSON	VH1 Storytellers	58		PITBULL	Planet Pit	7	191
142	137	137	159	TAYLOR SWIFT	Fearless	8	1	SWITCHFOOT	Vice Verses	5	192
143	76	52	23	BRAD PAISLEY	This Is Country Music	2		ELEVATION WORSHIP	For The Honor	193	193
144	RE-ENTRY 28			LEDISI	Pieces Of Me	6		LADY GAGA	The Fame	3	194
145	113	96	9	LADY ANTEBELLUM	Need You Now	2		ERIC CLAPTON	The Best Of Eric Clapton: 20th Century Masters The Millennium Collection	66	195
146	81	48	5	TOM WAITS	Bad As Me	1		THREE DOG NIGHT	The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	109	196
147	178	148	15	ELI YOUNG BAND	Life At Best	1		FRANK SINATRA	Nothing But The Best	2	197
148	132	129	22	BIG SEAN	Finally Famous	3		THE SCRIPT	Science & Faith	3	198
149	17	-	2	WEBBIE	Savage Life 3	17		SUGARLAND	The Incredible Machine	1	199
150	154	-	21	CELINE DION	These Are Special Times	3	2	SUGARLAND	Gold And Green	24	200

102
Offered as part of UMG's Black Friday sales program, retailers were able to sell it for \$6.99. It's up by 446%. Other titles in the program include No. 43 (up 367%) and No. 51 (up 250%).

128
The Nickelodeon act's first album pushes with a 202% spike as its second release, *Elevate*, debuts at No. 12 with 70,000. That eclipses the act's best sales week, when *B7K* started with 67,000 at No. 3 in 2010.

134
The winner of NBC's "The Voice" has a low-key start with his latest album, perhaps owed to the five-month gap between his victory at the end of June and the arrival of the set (10,000).

160
While Black Friday shopping no doubt helped the album, her three-song medley on the Nov. 20 American Music Awards may have goosed the set—it's up by 351%.

166
Two of the vocal group's Christmas albums return to the list (Nos. 166 and 155, both up by more than 150%) as its new *Six Part: Volume 2* hit retail on Nov. 29. The act's PBS special, "Songs of the Decades: Holiday Edition," begins airing Dec. 3.



THE MCGRAW	49	PINK FLOYD	161	IRAHMANA	3,43	BLAKE SHELTON	88	114	TAYLOR SWIFT	1	39, 98, 142	BLEE: THE MUSIC THE CHRISTMAS ALBUM	182	VICTORIOUS: MUSIC FROM THE HIT TV SHOW	178	ORCHESTRA	96, 108	NOW 39	39	SEASONS GREETINGS: A JERSEY BOYS CHRISTMAS	168	WEBBIE	149	
KE\$HA	184	JERRY MOTT	162	EDMUND ROSS	1,72	FRANK SINATRA	86, 158, 197	178	SWITCHFOOT	182	THE MUPPETS	18	THE MUPPETS	18	JAMES TAYLOR	124	VINCE GUARALDI TRIO	119	NOW THAT'S WHAT I CALL A COUNTRY CHRISTMAS	158	MATTHEW WEST	171		
NICKI MINAJ	51	PISTOL ANNIES	156	THE ROLLING STONES	40	SKRILLEX	158	177	THE MUPPETS	182	SHAKE IT UP: BREAK IT DOWN	33	THE MUPPETS	18	AMERICAN MUSIC AWARDS 2011	154	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	YELLOW! 2	171		
MINELISSA BEHAVIOR	56	PITBULL	191	SKRILLEX	158	MICHAEL W. SMITH	121	121	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
JUSTIN MOORE	126	ELVIS PRESLEY	102, 118, 176	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
MATTHEW WEST	171	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
THE MCGRAW	49	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
KE\$HA	184	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
NICKI MINAJ	51	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
MINELISSA BEHAVIOR	56	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
JUSTIN MOORE	126	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
MATTHEW WEST	171	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
THE MCGRAW	49	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
KE\$HA	184	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
NICKI MINAJ	51	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
MINELISSA BEHAVIOR	56	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
JUSTIN MOORE	126	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
MATTHEW WEST	171	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
THE MCGRAW	49	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
KE\$HA	184	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
NICKI MINAJ	51	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18	THE MUPPETS	18	THE ESSENTIAL NOW THAT'S WHAT I CALL CHRISTMAS	4	WOW HITS 2012	38	CHRISTIAN ARTISTS AND HOLMERS SONGS	108	CHRISTIAN ARTISTS AND HOLMERS SONGS	108
MINELISSA BEHAVIOR	56	THE MUPPETS	182	THE ROLLING STONES	40	THE SCRIPT	198	198	THE MUPPETS	182	THE MUPPETS	18	THE MUPPETS	18										

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHART
1	5	1	GREATEST GARNER MICHAEL BUBLE	Christmas	
2	2	4	JUSTIN BIEBER	Under The Mistletoe	
3	3	3	SOUNDTRACK	Glee: The Music: The Christmas Album: Volume 2	
4	4	1	JACKIE EVANCHO	Heavenly Christmas	
5	7	1	SHE & HIM	A Very She & Him Christmas	
6	3	16	SUSAN BOYLE	The Gift	3
7	3	10	JOSH GROBAN	Noel	3
8	5	31	ANDREA BOCELLI	My Christmas	2
9	1	1	HOT LADY GAGA	A Very Gaga Holiday (EP)	
10	12	35	CHRIS TOMLIN	Glory In The Highest: Christmas Songs Of Worship	
11	11	19	VARIOUS ARTISTS	NOW That's What I Call Christmas! 4	
12	21	42	TAYLOR SWIFT	The Taylor Swift Holiday Collection (EP)	
13	8	7	MANNHEIM STEAMROLLER	Christmas: 25th Anniversary Collection	
14	16	15	SOUNDTRACK	Glee: The Music: The Christmas Album	
15	25	18	LADY ANTEBELLUM	A Merry Little Christmas (EP)	
16	10	7	VARIOUS ARTISTS	Let It Snow	
17	15	4	VARIOUS ARTISTS	Positively Christmas	
18	23	3	TOBYMAC	Christmas in Diverse City	
19	20	4	CAROLE KING	A Holiday Carole	
20	36	1	DAVID CROWDER BAND	Oh For Joy (EP)	
21	32	2	MANNHEIM STEAMROLLER	Christmas: 25th Anniversary Collection	
22	11	1	TRANS-SIBERIAN ORCHESTRA	The Lost Christmas Eve	
23	17	3	VARIOUS ARTISTS	Wow Christmas: 32 Christian Artists And Holiday Songs	
24	30	1	MARIAH CAREY	Merry Christmas	5
25	24	1	ELVIS PRESLEY	Elvis Christmas	
26	35	1	TRANS-SIBERIAN ORCHESTRA	Christmas Eve And Other Stories	
27	14	1	JACKIE EVANCHO	O Holy Night (EP)	
28	10	1	PINK MARTINI	Joy To The World	
29	16	1	ELVIS PRESLEY	It's Christmas Time	
30	34	1	VINCE GUARALDI TRIO	A Charlie Brown Christmas (Soundtrack)	
31	41	1	VARIOUS ARTISTS	NOW That's What I Call Christmas	
32	47	1	VARIOUS ARTISTS	NOW That's What I Call A Country Christmas	
33	31	1	JAMES TAYLOR	James Taylor At Christmas	
34	23	1	MARTINA MCBRIDE	White Christmas	
35	28	1	THE CHIPMUNKS WITH DAVID SEVILLE	Christmas With The Chipmunks	
36	39	1	CASTING CROWNS	Peace On Earth	
37	42	1	CELINE DION	These Are Special Times	
38	19	1	IL DIVO	The Christmas Collection	
39	27	1	MARIAH CAREY	Merry Christmas II You	
40	RE-ENTRY	1	STRAIGHT NO CHASER	Holiday Spirits	
41	45	1	SOUNDTRACK	NEW LINE 2008 (12.99)	
42	26	1	MANNHEIM STEAMROLLER	Christmas Extrordinary	
43	38	1	CELTIC WOMAN	A Christmas Celebration	
44	RE-ENTRY	1	MANNHEIM STEAMROLLER	Christmas Live	
45	RE-ENTRY	1	STRAIGHT NO CHASER	Christmas Cheers	
46	44	1	VARIOUS ARTISTS	Seasons Greetings: A Jersey Boys Christmas	
47	RE-ENTRY	1	FRANK SINATRA	The Christmas Collection	
48	RE-ENTRY	1	ENYA	And Winter Came...	
49	NEW	1	AMY GRANT	Christmas Memories	
50	RE-ENTRY	1	CARPENTERS	Christmas Portrait	

Every title on Top Holiday Albums posts a gain in sales this week, except for one—*Glee: The Music: The Christmas Album Volume 2*, at No. 1 (41,000, down 43%). Cut it some slack though, as it's normal for an album to drop in its second week on the charts. Watch for it to gain next issue, especially after the Fox TV show's upcoming Christmas episode.



WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHART
1	1	53	#1 JUSTIN BIEBER	ON THE RAMP (EP)	
2	2	43	ADELE	21	
3	3	53	LADY GAGA	THE FAME	
4	5	53	SHAKIRA	ORACIOUS	
5	4	53	RIHANNA	LADY AMERICA	
6	6	53	KATY PERRY	FOUR	
7	13	53	TAYLOR SWIFT	RED	
8	7	53	SELENA GOMEZ	WHILE YOU WAIT	
9	8	30	LMFAO	FOUR	
10	15	42	BRUNO MARS	DUNES	
11	8	53	EMINEM	REPERE	
12	10	53	DAVID GUETTA	POP CRASH	
13	11	53	NICKI MINAJ	MONTE CARLO	
14	18	53	COLDPLAY	MY HEART WILL GO ON	
15	12	51	DRAKE	THUNDERBOLT & LIGHTNING	
16	18	51	CHRIS BROWN	BEYOND THE BELL	
17	14	51	PITBULL	REBORN	
18	23	21	SKRILLEX	LEAK	
19	24	50	WIZ KHALIFA	DESTINY FUELED	
20	23	50	JUSTIN SPEARS	THE MONTE CARLO	
21	21	34	BRITNEY LAMBERLAK	THE MONTAGE PART 2	
22	16	53	AVRIL LAVIGNE	THE SMELLS LIKE Teen	
23	25	53	LINKIN PARK	THE SAULT	
24	27	45	CHRISTINA GRIMMIE	UNDISCOVERED	
25	29	52	LIL WAYNE	THUNDERBOLT & LIGHTNING	
26	25	53	MICHAEL JACKSON	TRIOLOGY	
27	35	18	CIMORELLI	UNDISCOVERED	
28	37	3	AUSTIN MAHONE	UNDISCOVERED	
29	28	29	BOYCE AVENUE	3	
30	RE-ENTRY	1	NICKELBACK	THE FEELING	
31	24	43	TIESTO	MUSICAL FREEDOM	
32	44	20	SOULJA BOY	THE MONTE CARLO	
33	17	53	DON OMAR	UNDISCOVERED	
34	31	52	THE BLACK EYED PEAS	THE PEASANT	
35	36	46	DEMI LOVATO	THE MONTE CARLO	
36	29	53	AKON	THUNDERBOLT & LIGHTNING	
37	38	38	TYLER WARD	UNDISCOVERED	
38	38	3	ONE DIRECTION	MY WAY	
39	41	10	MEGAN & LIZ	COLLECTIVE SOUNDS	
40	33	46	SNOOP DOGG	DOGGYSTYLE	
41	42	11	MADDI JANE	JOP	
42	RE-ENTRY	1	DESTORM	UNDISCOVERED	
43	38	51	ENRIQUE IGLESIAS	UNIVERSAL MUSIC	
44	RE-ENTRY	1	QUEEN	BILLBOARD	
45	1	1	TIFFANY ALVORD	KEEP YOUR SOUL	
46	9	1	JENNIFER LOPEZ	ISLAND/JUMP	
47	RE-ENTRY	1	DEADMAU5	MAINTAIN/ALTRIA	
48	NEW	1	MICHAEL BUBLE	14: REPRISE/WARNER BROS.	
49	1	1	THE WHITE STRIPES	THIRD MAN/WARNER BROS.	
50	45	26	AVENGED SEVENFOLD	HEPATOBLASTA/WARNER BROS.	

Nickelback jets back onto the Social 50 at No. 30 (a new high), thanks to the debut of a new video and a lot of NFL chatter. The clip for "When We Stand Together" arrived Nov. 23 while the band performed a hotly debated halftime show during the Thanksgiving Day matchup between the Detroit Lions and Green Bay Packers. "When" has been played nearly 40 million times, boosting Nickelback's YouTube profile views by 114,000 for the week.



WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CHART
1	1	10	#1 SEXY AND I KNOW IT	LMFAO	
2	2	16	SOMEONE LIKE YOU	ADELE	
3	6	15	ROLLING IN THE DEEP	ADELE	
4	3	7	WE FOUND LOVE	RIHANNA	
5	5	16	PARTY ROCK ANTHEM	LMFAO	
6	1	1	FA LA LA	JUSTIN BIEBER	
7	7	15	MOVES LIKE JAGGER	MARSHALL MATTHEWS	
8	8	16	RAIN OVER ME	PITBULL	
9	10	16	DANZA KUDURO	DON OMAR	
10	14	6	MISTLETOE	JUSTIN BIEBER	
11	4	3	THE ONE THAT GOT AWAY	KATY PERRY	
12	9	16	SUPER BASS	NEEDTOBREATHE	
13	21	7	PARADISE	COLORADO	
14	15	3	AI SE EU TE PEGO	MARINA	
15	18	16	ON THE FLOOR	JENNIFER LOPEZ	

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	CHART
1	1	10	#1 PUMPED UP KICKS	LMFAO	
2	5	14	MOVES LIKE JAGGER	MARSHALL MATTHEWS	
3	4	10	STEREO HEARTS	CYRUS	
4	3	7	YOU MAKE ME FEEL...	COSMO	
5	2	13	SOMEONE LIKE YOU	ADELE	
6	6	8	WITHOUT YOU	DAVID GUETTA	
7	8	7	FLY	NEEDTOBREATHE	
8	7	13	LIGHTERS	BAD MEETS EVIL	
9	13	4	SEXY AND I KNOW IT	LMFAO	
10	1	1	PARTY	BYRONNE	
11	11	7	WE FOUND LOVE	RIHANNA	
12	1	21	PARTY ROCK ANTHEM	LMFAO	
13	11	11	I WANNA GO	BRITNEY SPEARS	
14	1	1	YOU DA ONE	RIHANNA	
16	1	1	NOTHING	THE SCRIPT	

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CHART
1	1	1	SASHA GREY	THE MONTE CARLO	
2	2	1	RACHEL CROW	THE MONTE CARLO	
3	3	1	MELANIE AMARO	THE MONTE CARLO	
4	4	1	MARCUS CANTY	THE MONTE CARLO	
5	5	1	NICE PETER	THE MONTE CARLO	
6	6	1	KIRKO BANGZ	THE MONTE CARLO	
7	7	1	"CHUNKI NO, CAPTAIN CHUNKI!"	THE MONTE CARLO	
8	8	1	ADAMMO	THE MONTE CARLO	
9	9	1	OF MONSTERS AND MEN	THE MONTE CARLO	
10	10	1	HALEY REINHART	THE MONTE CARLO	
11	11	1	TOMMY TRASH	THE MONTE CARLO	
12	12	1	VICENTE GARCIA	THE MONTE CARLO	
13	13	1	NOEL TORRES	THE MONTE CARLO	
14	14	1	JORDAN GRIZZLE	THE MONTE CARLO	
15	15	1	DILLON FRANCIS	THE MONTE CARLO	

HEATSEEKERS ALBUMS™

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW	1	ELEVATION WORSHIP ELEVATION CHURCH/ESSENTIAL WORSHIP 1044/SONY MUSIC (R) (R)	For The Honor
2	1	37	AWOLNATION RED GULL 1088 (R) (R)	Megalithic Symphony
3	NEW	1	DOOMTREE DORIS (R) (R) (R)	No Kings
4	5	37	THE HEAD AND THE HEART SILE PUP 1017 (R) (R)	The Head And The Heart
5	NEW	1	MARIANAS TRENCH 604 DIGITAL LX (R) (R)	Ever After
6	44	58	GREATEST GAIMER THE LAURIE BERKNER BAND TWO TOMATOES ZAMBAZON & TIE (R) (R)	The Best Of The Laurie Berkner Band
7	8	5	KEITH & KRISTYN GETTY NETTYMUSIC 10289 (R) (R)	Joy: An Irish Christmas
8	9	39	VOLBEAT WEINTRAUB 0511/UNIVERSAL REPUBLIC (R) (R)	Beyond Hell/Above Heaven
9	14	3	DAVID LYNCH PUS! 101 (R) (R)	Crazy Clown Time
10	27	10	GROUPOVE CANNASOKI/ATLANTIC 12788/101 (R) (R)	Never Trust A Happy Song
11	11	26	FITZ & THE TANTRUMS DANIELS/BIRD 0911 (R) (R)	Pickin' Up The Pieces
12	NEW	1	IN THE MIDST OF LIONS FACE DOWN 118 (R) (R)	Shadows
13	NEW	1	STATIK SELEKTAH & ACTION BRONS SWITCHBLADE 21 (R) (R)	Well-Done
14	NEW	1	JOSEPH FONSECA VENEZUELA/UNIVERSAL MUSIC LATIN 054206/AMLE (R) (R)	Voy A ComerTE El Corazon (EP)
15	13	2	H2O SONY 1096 2027 (R) (R)	Don't Forget Your Roots
16	26	3	CRISTY LANE LS 12128 EX/EMI CMG (R) (R)	17 Christmas Classics
17	24	3	ECLIPSE SHADOW MOUNTAIN 500060 (R) (R)	It's Christmas Time
18	3	2	LOS CAMPESINOS! ARTS & CRAFTS 06007 (R) (R) CD/DVD	Hello Sadness
19	4	6	KINA GRANNIS 1002 0401/09134 (R) (R)	Stairwells
20	17	2	JULION ALVAREZ Y SU NORTENO BANDA JULIA 2701 (R) (R)	Marchate y Olvidame
21	12	4	PHANTOGRAM DARGIS 123 (R) (R)	Nightlife (EP)
22	NEW	1	RHETT MILLER MAGNOLIA SUNSHINE 00001 (R) (R)	The Interpreter: Live At Largo
23	NEW	1	KIDZ IN THE HALL MAJOR LEAGUE 2200/DUCK DOWN (R) (R)	Occasion
24	31	3	LIKE MOTHS TO FLAMES RHS 146 (R) (R)	When We Dont Exist
25	23	12	COMMITTED SONY PICTURES TELEVISION/EPIC 0053/SONY MUSIC (R) (R)	Committed



22
The live covers set is his first on his own label, Maximum Sunshine Records. He is currently raising funds through Pledge-Music for his next studio set.



27
After a "Late Show With David Letterman" appearance on Nov. 23, album returns after nearly a year's absence (up 353%).

32
After it was released Nov. 25 for Record Store Black Friday (on vinyl only), it enters (1,000) a week before its CD and digital editions drop. It's his first No. 1 on Reggae Albums.

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	NEW	1	FOR KING & COUNTRY PERVENE/WIND-CRUISE BEAT/EX-WARNER BROS. 111 (R) (R)	Crave
27	RE-ENTRY	1	BRIAN REGAN CIRIAN REGAN 01 08 (R) (R)	All By Myself
28	NEW	1	MARK O'CONNOR EMPIRE (R) (R)	An Appalachian Christmas
29	25	4	SHAILA DURCAL CAPTOL/LATIN 04002 (R) (R)	Asi
30	6	2	SEVENTH DAY SLUMBER SAC 0075/EMI CMG (R) (R)	The Anthem Of Angels
31	28	9	YOUTH LAGOON 041 PUSSEUM 1201 (R) (R)	The Year Of Hibernation
32	NEW	1	JIMMY CLIFF SUNY POWER 0117/COLLECTIVE SOUNDS (R) (R)	Sacred Fire (EP)
33	45	3	SETH MACFARLANE UNIVERSAL REPUBLIC 05001 (R) (R)	Music Is Better Than Words
34	36	4	THE CITY HARMONIC BURNINGWY 2020/001 (R) (R)	I Have A Dream (It Feels Like Home)
35	NEW	1	THE SINGING PASTORS OF PISCATAWAY GAMM. ENTERTAINMENT 20089 (R) (R)	All About Jesus
36	20	3	MAYSA SUNAMUSIC 5181 (R) (R)	Motions Of Love
37	25	2	MANTIS VIRI MANTIS VIRI DIGITAL EX (R) (R)	Str It Up
38	46	16	KENDRICK LAMAR TOP GUN/09134 EX (R) (R)	Section.80
39	RE-ENTRY	1	LINDSAY MCCAUL REUNION 2010/001 (R) (R)	If It Leads Me Back (EP)
40	NEW	1	THEOCRACY ULTIMATE 001 (R) (R)	As The World Bleeds
41	30	23	ANDY GRAMMER S. CURVE 150102 (R) (R)	Andy Grammer
42	30	10	SIDEWALK PROPHETS PERVENE BEHAVIOR/WARNER BROS. (R) (R)	These Simple Truths
43	RE-ENTRY	1	THEE OH SEES 191 THE RED 227 (R) (R)	Carrion Crawler/Dream
44	RE-ENTRY	1	BLOOD ON THE DANCEFLOOR CANTON/09134 EX (R) (R)	All The Rage!
45	32	24	THE JOY FORMIDABLE CANNASOKI/ATLANTIC 12827/001 (R) (R)	The Big Roar
46	18	5	GI 004 BIRD/09134 (R) (R)	The Next Dimension
47	RE-ENTRY	1	CALIBRE 50 004 12/001/001 (R) (R)	De Sinaloa Para El Mundo
48	RE-ENTRY	1	THE LACS BACKRUM 220/AVERAGE JOE'S (R) (R)	Country Boy's Paradise
49	37	11	KURT VILE GAMMADOR 001 (R) (R)	Smoke Ring For My Halo
50	RE-ENTRY	1	REDLIGHT KING MULFORD/09134 (R) (R)	Something For The Pain

HEATSEEKERS SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	7	LOTUS FLOWER BOMB TALKS FEATURING MEGGEL MAYBACH/WARNER BROS.	
2	1	17	LET IT RAIN DAVID RAY, WICKI NASHVILLE	
3	6	6	BLACKOUT BREATHE CAROLINA FEARLESS/RED	
4	3	7	LEVELS AVICII LEVELS/VEERATION/EMPIRE/INTERSCOPE	
5	4	16	BODY 2 BODY ACE HOOD FEATURING CHRIS BRIVVEN WE THE BEST/DEF JAM/JAZZ	
6	5	25	SAIL AWOLNATION RED GULL	
7	8	5	LONELY BOY THE BLACK KEYS JONPINES/CH/WARNER BROS./WARNER	
8	NEW	1	RACK CITY TYGA FEAT. TAYLOR CASH/MONEY/UNIVERSAL REPUBLIC	
9	12	1	TONIGHT IS THE NIGHT OUTSIGHT WARNER BROS.	
10	9	12	STORM WARNING HUNTER HAYES ATLANTIC NASHVILLE/WMG	
11	10	4	EL VERDADERO AMOR PERDONA MANA FEATURING PRINCE ROYCE WARNER LATINA	
12	7	9	PROMISE ROBARD SANTOS FEATURING USHER SONY MUSIC LATIN	
13	20	4	AMEN EDWINS EDGE BILL MACHINE	
14	16	17	LIGHTS ELLIE GOULDING CHERRY TREES/INTERSCOPE	
15	15	13	SCARY MONSTERS AND NICE SPRITES SKRILLEX BIG D/ATLANTIC/IMP/ATLANTIC	
16	14	11	IMA BOSS MEEK MILL FEATURING RICK ROSS MAYBACH/WARNER BROS.	
17	13	3	TROUBLE BEJ MAJOR FEATURING J. COLE JAY/ROCA	
18	NEW	1	BABY, IT'S COLD OUTSIDE HALEY REINHART & CASEY ABRAMS VEERATION/SCOPE	
19	17	16	MRS. RIGHT MINDLESS BEHAVIOR FEATURING DIGGY STEALING/NO CONJUNCTION/INTERSCOPE	
20	23	14	CINEMA BENNY BENASSI FEATURING GARY OG ULTRA	
21	18	4	PARTY ON FIFTH AVE. MAG MILLER NOSTRUM	
22	NEW	1	DOG DAYS ARE OVER PENTATONIX NBC/SONY PICTURES TELEVISION/EPIC	
23	21	5	TONY MONTANA FUTURE EPIC	
24	11	19	COST OF LIVIN' ROBINE GUNN JAZZ/ATL NASHVILLE	
25	24	7	ONLY WANNA GIVE IT TO YOU ELLE WARNER FEATURING J. COLE JAZZ	

REGIONAL HEATSEEKERS #1 ALBUMS



NEW ON THE CHARTS

Pentatonix, "Dog Days Are Over"
The vocal quintet—which won NBC's "The Sing-Off" on Nov. 28—debuts at No. 22 on Heatseekers Songs with its cover of Florence & the Machine's 2010 hit single. As the winner, Pentatonix was awarded a Sony recording deal and \$200,000.



MID ATLANTIC

- Marianas Trench - Ever After
- H2O - Don't Forget Your Roots
- The Laurie Berkner Band - The Best Of The Laurie Berkner Band
- AWOLNATION - Megalithic Symphony
- The Head And The Heart - The Head And The Heart
- Statik Selektah & Action Brons - Well-Done
- The Singing Pastors Of Piscataway - All About Jesus
- Kidz In The Hall - Occasion
- Los Campesinos! - Hello Sadness
- Jimmy Cliff - Sacred Fire (EP)

MOUNTAIN

- Eclipse - It's Christmas Time
- AWOLNATION - Megalithic Symphony
- Doomtree - No Kings
- Volbeat - Beyond Hell/Above Heaven
- Elevation Worship - For The Honor
- Mindy Gledhill - Winter Moon
- The Head And The Heart - The Head And The Heart
- Lower Lights - Come Let Us Adore Him
- Marianas Trench - Ever After
- Jenny Oaks Baker - Walk Upon A Star: A Tribute To The Music Of Pat Doney

THE BILLBOARD HOT 100

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	10	#1 WE FOUND LOVE (Rihanna & Calvin Harris)	Rihanna Featuring Calvin Harris	1	1
2	2	13	BIGGEST GAINERS DIGITAL SEXY AND I KNOW IT	LMFAO	2	2
3	3	9	IT WILL RAIN (Bruno Mars)	Bruno Mars	3	3
4	4	5	MOVES LIKE JAGGER (Maroon 5)	Maroon 5 Featuring Christina Aguilera	4	1
5	3	3	SOMEONE LIKE YOU (Adele)	Adele	2	1
6	4	4	WITHOUT YOU (David Guetta)	David Guetta Featuring Usher	4	4
7	8	6	STEREO HEARTS (Gym Class Heroes)	Gym Class Heroes Featuring Adam Levine	2	4
8	7	8	GOOD FEELING (Flo Rida)	Flo Rida	7	7
9	10	15	GREATEST BARNY AIRPLAY THE ONE THAT GOT AWAY	Katy Perry	9	7
10	16	14	PARTY ROCK ANTHEM (LMFAO)	LMFAO Featuring Lauren Bennett & GoonRock	5	1
11	15	12	5 O'CLOCK (T-Pain)	T-Pain Featuring Wiz Khalifa & Lil' Allen	11	11
12	13	11	YOU MAKE ME FEEL... (Cobra Starship)	Cobra Starship Featuring Sade	7	7
13	12	7	PUMPED UP KICKS (Foster The People)	Foster The People	13	13
14	30	16	HEADLINES (Drake)	Drake	13	13
15	17	17	N.I.S.S. IN PARIS (Jay-Z)	Jay-Z Kanye West	15	15
16	20	19	MR. KNOW IT ALL (Kelly Clarkson)	Kelly Clarkson	10	10
17	19	22	WORK OUT (J. Cole)	J. Cole	17	17
18	21	20	DANCE (ASS) (Big Sean)	Big Sean Featuring Nicki Minaj	18	18
19	25	24	FLY (Nicki Minaj)	Nicki Minaj	19	19
20	26	23	SUPER BASS (Nicki Minaj)	Nicki Minaj	2	3
21	22	18	IN THE DARK (Dev)	Dev	11	11
22	14	7	YOU DA ONE (Rihanna)	Rihanna	14	14
23	24	25	GIVE ME EVERYTHING (Pitbull)	Pitbull Featuring Ne-Yo, Afrojack & Nayer	23	23
24	23	21	IT GIRL (Jason Derulo)	Jason Derulo	17	17
25	9	9	TAKE CARE (Drake)	Drake Featuring Rihanna	9	9
26	35	45	NOT OVER YOU (Gavin DeGraw)	Gavin DeGraw	26	26
27	27	28	JUST A KISS (Lady Antebellum)	Lady Antebellum	7	7
28	29	35	I DON'T WANT THIS NIGHT TO END (Luke Bryan)	Luke Bryan	28	28
29	33	31	YOU AND I (Lady Gaga)	Lady Gaga	6	6
30	32	33	PARADISE (Coldplay)	Coldplay	15	15
31	HOT SHOT DEBUT	1	TALK THAT TALK (Rihanna)	Rihanna Featuring Jay-Z	31	31
32	16	16	THE MOTTO (Drake)	Drake Featuring Lil Wayne	16	16
33	28	29	SHE WILL (Lil Wayne)	Lil Wayne Featuring Drake	18	18
34	34	34	WE OWNED THE NIGHT (Lady Antebellum)	Lady Antebellum	32	32
35	37	38	RED SOLO CUP (Toby Keith)	Toby Keith	35	35
36	NEW	1	T.H.E. (THE HARDEST EVER) (will.i.am)	will.i.am Feat. Mick Jagger & Jennifer Lopez	36	36
37	31	37	GOD GAVE ME YOU (Blake Shelton)	Blake Shelton	22	22
38	35	34	ROLLING IN THE DEEP (Adele)	Adele	5	1
39	72	39	MAKE ME PROUD (Drake)	Drake Featuring Nicki Minaj	9	9
40	45	50	LOVE YOU LIKE A LOVE SONG (Selena Gomez)	Selena Gomez & The Scene	35	35
41	38	41	GOOD LIFE (OneRepublic)	OneRepublic	38	38
42	42	42	TATTOOS ON THIS TOWN (Jason Aldean)	Jason Aldean	40	40
43	41	30	IF I DIE YOUNG (The Band Perry)	The Band Perry	14	14
44	39	36	MR. SAXOBEAT (Alexandra Stan)	Alexandra Stan	21	21
45	43	43	KEEP ME IN MIND (Zac Brown Band)	Zac Brown Band	44	44
46	43	43	EASY (Rascal Flatts)	Rascal Flatts Featuring Natasha Bedingfield	43	43
47	58	57	YOUNG, WILD & FREE (Snoop Dogg)	Snoop Dogg & Wiz Khalifa Featuring Bruno Mars	10	10
48	44	60	WHEN WE STAND TOGETHER (Nickelback)	Nickelback	44	44
49	45	44	BAGGAGE CLAIM (Miranda Lambert)	Miranda Lambert	44	44
50	43	46	A THOUSAND YEARS (Christina Perri)	Christina Perri	43	43
51	47	37	ALL YOUR LIFE (The Band Perry)	The Band Perry	14	14
52	54	54	PARTY (Beyonce)	Beyonce Featuring Andre 3000	52	52
53	51	40	DRINK IN MY HAND (Eric Church)	Eric Church	40	40
54	55	56	DOMINO (Jessie J)	Jessie J	54	54
55	54	49	SPARKS FLY (Taylor Swift)	Taylor Swift	17	17



9 The American Music Awards winner and performer (Nov. 20) soars 10-10 on Hot 100 Airplay (70 million audience impressions, up 19%, according to Nielsen BDS) and 11-5 on Hot Digital Songs (137,000 downloads, up 29%, according to Nielsen SoundScan).

10 The song logs a 26th week in the chart's history to tally six months in the top tier. It's the first such song since Santana's "Smooth," featuring Rob Thomas, spent 30 weeks in the top 10 in 1999-2000.

36 The song opens with 70,000 downloads sold after will.i.am premiered it, with Jagger and Lopez (the former via video) on the AMAs. The track marks Jagger's highest Hot 100 rank since 1985.

59 Lady Gaga's favorite cut on *Born This Way*, as she noted on her Nov. 24 ABC special, "A Very Gaga Thanksgiving," improves to 23 million in audience (up 31%) and 20,000 in digital sales (up 163%).

96 The Yonkers, N.Y., rapper (aka Richard Andrew) makes his maiden Hot 100 entrance, fueled by the song's 33-30 advance on *Mainstream Top 40*.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
56	74	89	SET FIRE TO THE RAIN (Adele)	Adele	56	56
57	59	65	LOTUS FLOWER BOMB (Wale)	Wale Featuring Miguel	57	57
58	70	78	I LIKE IT LIKE THAT (Hot Chelle Rae)	Hot Chelle Rae Featuring New Boyz	51	51
59	97	-	MARRY THE NIGHT (Lady Gaga)	Lady Gaga	59	59
60	96	85	MISTLETOE (Justin Bieber)	Justin Bieber	11	11
61	56	74	LET IT RAIN (David Nail)	David Nail	58	58
62	11	-	RUMOUR HAS IT / SOMEONE LIKE YOU (Glee Cast)	Glee Cast	11	11
63	63	67	BRIGHTER THAN THE SUN (Colbie Caillat)	Colbie Caillat	62	62
64	64	69	YOU (Chris Young)	Chris Young	64	64
65	NEW	-	WHERE HAVE YOU BEEN (Rihanna)	Rihanna	65	65
66	52	58	NOTHING (The Script)	The Script	32	32
67	61	57	THAT WAY (Wale)	Wale Featuring Jeremih & Rick Ross	49	49
68	79	92	INTERNATIONAL LOVE (Pitbull)	Pitbull Featuring Chris Brown	58	58
69	87	87	BLACKOUT (Breathe Carolina)	Breathe Carolina	69	69
70	88	93	HEARTBEAT (The Fray)	The Fray	43	43
71	65	62	MARVIN & CHARDONNAY (Big Sean)	Big Sean Featuring Kanye West & Raekwon Dash	32	32
72	71	78	I GOT YOU (Thompson Square)	Thompson Square	72	72
73	62	80	STRANGE CLOUDS (B.o.B)	B.o.B Featuring Lil Wayne	73	73
74	RE-ENTRY	-	I LIKE HOW IT FEELS (Enrique Iglesias)	Enrique Iglesias Featuring Pitbull & The Wavs	74	74
75	66	-	LEVELS (Avicii)	Avicii	66	66
76	76	61	I'M GONNA LOVE YOU THROUGH IT (Martina McBride)	Martina McBride	61	61
77	73	75	COUNTDOWN (Beyonce)	Beyonce	77	77
78	RE-ENTRY	-	CRAWLING BACK TO YOU (Daughtry)	Daughtry	78	78
79	80	88	SHAKE IT OUT (Florence + The Machine)	Florence + The Machine	41	41
80	77	72	ONE MORE DRINKIN' SONG (Jerrod Niemann)	Jerrod Niemann	72	72
81	56	13	OURS (Taylor Swift)	Taylor Swift	13	13
82	60	-	RUMOUR HAS IT (Adele)	Adele	60	60
83	75	71	BODY 2 BODY (Ace Hood)	Ace Hood Featuring Chris Brown	83	83
84	63	84	YOU THE BOSS (Rick Ross)	Rick Ross Featuring Nicki Minaj	84	84
85	NEW	-	STRIP (Chris Brown)	Chris Brown Featuring Kevin McCall	85	85
86	78	66	CHEERS (DRINK TO THAT) (Rihanna)	Rihanna	7	7
87	93	95	REALITY (Kenny Chesney)	Kenny Chesney	7	7
88	84	96	SAIL (Apolonia)	Apolonia	82	82
89	NEW	-	LULLABY (Nickelback)	Nickelback	89	89
90	RE-ENTRY	-	RAIN OVER ME (Pitbull)	Pitbull Featuring Marc Anthony	90	90
91	85	70	HOME (Dierks Bentley)	Dierks Bentley	70	70
92	94	-	LONELY BOY (The Black Keys)	The Black Keys	92	92
93	RE-ENTRY	-	THE TROUBLE WITH GIRLS (Scotty McCreery)	Scotty McCreery	84	84
94	NEW	-	RACK CITY (Tyga)	Tyga	94	94
95	98	94	I GOT NOTHING (Darius Rucker)	Darius Rucker	84	84
96	NEW	-	TONIGHT IS THE NIGHT (Outkast)	Outkast	96	96
97	88	77	OTIS (Jay-Z)	Jay-Z Kanye West Featuring Otis Redding	12	12
98	RE-ENTRY	-	STORM WARNING (Hunter Hayes)	Hunter Hayes	98	98
99	91	83	PROMISE (Romeo Santos)	Romeo Santos Featuring Usher	93	93
100	NEW	-	EL VERDADERO AMOR PERDONA (Mana)	Mana Featuring Prince Royce	100	100

BETWEEN THE BULLETS

AMAS SPUR DIGITAL SALES GAINS



Following the American Music Awards at the star-studded festivities, broadcast live on ABC, surge on the Billboard Hot 100. After LMFAO performed "Sexy and I Know It" and "Party Rock Anthem," the former title rises 2-1 on Hot Digital Songs (226,000 downloads sold, up 24%, according to Nielsen SoundScan), while the latter rebounds 16-10 (101,000, up 30%). The songs bullet at Nos. 2 and 10, respectively, on the Hot 100. Other AMA performers receiving boosts in the Hot 100's upper reaches include Maroon 5 and Christina Aguilera (No. 4), Gym Class Heroes (No. 7), Jay-Z and Kanye West (No. 15), Kelly Clarkson (No. 16) and Nicki Minaj (Nos. 19 and 20). —Gary Trust

HOLIDAY SONGS™			
WEEK	LAST WEEK	TITLE	ARTIST
1	1	ALL I WANT FOR CHRISTMAS IS YOU	MARSHIA CARY
2	2	MISTLETOE	JUSTIN BIEBER
3	3	ROCKIN' AROUND THE CHRISTMAS TREE	BRENDA LEE
4	4	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	NAT KING COLE
5	5	JINGLE BELL ROCK	BOBBY HELMS
6	6	A HOLLY JOLLY CHRISTMAS	BIRU IVEK
7	7	FELIZ NAVIDA	JOSÉ FELICIANO
8	8	IT'S THE MOST WONDERFUL TIME OF THE YEAR	ANDY WILLIAMS
9	9	HAPPY XMAS (WAR IS OVER)	JOHN LENNON
10	10	LAST CHRISTMAS	WHAM!
11	11	WHITE CHRISTMAS	BING CROSBY
12	12	CHRISTMAS CANON	TRANS-SIBERIAN ORCHESTRA
13	13	CHRISTMAS EVE (SARAJEVO 12/24)	TRANS-SIBERIAN ORCHESTRA
14	14	DO THEY KNOW IT'S CHRISTMAS?	BAND-AID
15	15	RUDOLPH THE RED-NOSED REINDEER	GENE AUTRY
16	16	WHERE ARE YOU CHRISTMAS?	FAITH HILL
17	17	WONDERFUL CHRISTMAS TIME	PAUL MCCARTNEY
18	18	IT'S BEGINNING TO LOOK LIKE CHRISTMAS	BING CROSBY
19	19	PLEASE COME HOME FOR CHRISTMAS	KEGNA
20	20	SLEIGH RIDE	LEROY ANDERSON
21	21	BLUE CHRISTMAS	ELVIS PRESLEY
22	22	SANTA CLAUS IS COMIN' TO TOWN	BRUCE SPRINGSTEEN
23	23	THE THANKSGIVING SONG	ADAM SANDLER
24	24	JINGLE BELL ROCK	DAVE NAVY
25	25	THE LITTLE DRUMMER BOY	THE HADLEY GARDNER CHORUS

HOT DIGITAL SONGS™			
WEEK	LAST WEEK	TITLE	ARTIST
1	1	SEXY AND I KNOW IT	RIHANNA
2	2	WE FOUND LOVE	RIHANNA
3	3	IT WILL RAIN	BRUNO MARS
4	4	GOOD FEELING	FLO RIDA
5	5	THE ONE THAT GOT AWAY	KATY PERRY
6	6	MOVES LIKE JAGGER	MARSHIA CARY
7	7	SOMEONE LIKE YOU	ADELE
8	8	STEREO HEARTS	DMX
9	9	WITHOUT YOU	DAVID GUSTO
10	10	PARTY ROCK ANTHEM	SHAGGY
11	11	5 O'CLOCK	THE BAND PERRY
12	12	TAKE CARE	DRAKE
13	13	PUMPED UP KICKS	FOSTER THE PEOPLE
14	14	TALK THAT TALK	RIHANNA
15	15	DANCE (ASS)	BIG SEAN
16	16	T.H.E. (THE HARDEST EVER)	WILLIE J. SOUL
17	17	NI*AS IN PARIS	JAY Z
18	18	THE MOTTO	DRAKE
19	19	YOU DA ONE	RIHANNA
20	20	YOU MAKE ME FEEL...	CELESTE
21	21	RED SOLO CUP	TOBY KEITH
22	22	MR. KNOW IT ALL	KELLY CLARKSON
23	23	HEADLINES	DRAKE
24	24	FLY	MC HUNTER
25	25	FLY	MC HUNTER

ROCK™			
WEEK	LAST WEEK	TITLE	ARTIST
1	1	SOMEONE LIKE YOU	ADELE
2	2	PUMPED UP KICKS	FOSTER THE PEOPLE
3	3	PARADISE	COLEPLAY
4	4	WHEN WE STAND TOGETHER	NICKELBACK
5	5	ROLLING IN THE DEEP	ADELE
6	6	SET FIRE TO THE RAIN	ADELE
7	7	RUMOUR HAS IT	ADELE
8	8	LULLABY	NICKELBACK
9	9	SHAKE IT OUT	FLORENCE + THE MACHINE
10	10	SAIL	AVOLUNATION
11	11	BLACKOUT	BREAKE THE CAROLINA
12	12	TRYING NOT TO LOVE YOU	NICKELBACK
13	13	DOG DAYS ARE OVER	FLORENCE + THE MACHINE
14	14	NOTHING	THE SCRIPT
15	15	LONELY BOY	THE BLACK KEYS

R&B/HIP-HOP™			
WEEK	LAST WEEK	TITLE	ARTIST
1	1	5 O'CLOCK	THE BAND PERRY
2	2	TAKE CARE	DRAKE
3	3	TALK THAT TALK	RIHANNA
4	4	DANCE (ASS)	BIG SEAN
5	5	NI*AS IN PARIS	JAY Z
6	6	THE MOTTO	DRAKE
7	7	HEADLINES	DRAKE
8	8	FLY	MC HUNTER
9	9	SUPER BASS	NICKI MINAJ
10	10	WORK OUT	J. COLE
11	11	YOUNG, WILD & FREE	DRAKE
12	12	MAKE ME PROUD	DRAKE
13	13	GIVE ME EVERYTHING	FITZGERALD
14	14	SHE WILL	LE WEND
15	15	ALL I WANT FOR CHRISTMAS IS YOU	MARSHIA CARY

HOLIDAY™			
WEEK	LAST WEEK	TITLE	ARTIST
1	1	MISTLETOE	JUSTIN BIEBER
2	2	ALL I WANT FOR CHRISTMAS IS YOU	MARSHIA CARY
3	3	ROCKIN' AROUND THE CHRISTMAS TREE	BRENDA LEE
4	4	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	NAT KING COLE
5	5	WHERE ARE YOU CHRISTMAS?	FAITH HILL
6	6	PARADISE	COLEPLAY
7	7	IT'S BEGINNING TO LOOK LIKE CHRISTMAS	BING CROSBY
8	8	THE CHRISTMAS CANON	TRANS-SIBERIAN ORCHESTRA
9	9	THE THANKSGIVING SONG	ADAM SANDLER
10	10	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU)	NAT KING COLE
11	11	WHERE ARE YOU CHRISTMAS?	FAITH HILL
12	12	IN THE DARK	DEV NILES
13	13	LEVELS	DRAKE
14	14	JINGLE BELL ROCK	BOBBY HELMS
15	15	ALL I WANT FOR CHRISTMAS IS YOU (SUPERFESTIVE!)	JOHN LENNON

COUNTRY™			
WEEK	LAST WEEK	TITLE	ARTIST
1	1	RED SOLO CUP	TOBY KEITH
2	2	I DON'T WANT THIS NIGHT TO END	LUKE BRYAN
3	3	IF I DIE YOUNG	THE BAND PERRY
4	4	JUST A KISS	LADY ANTEBELLUM
5	5	GOD GAVE ME YOU	BLAKE SHELTON
6	6	WE OWNED THE NIGHT	LADY ANTEBELLUM
7	7	EASY	MARSHIA CARY
8	8	ALL YOUR LIFE	THE BAND PERRY
9	9	DRINK IN MY HAND	ERIC BURRIDGE
10	10	OURS	TAYLOR SWIFT
11	11	CRAZY GIRL	KELLY ROWLAND
12	12	DIRT ROAD ANTHEM	JASON ALDEAN
13	13	TATTOOS ON THIS TOWN	TAYLOR SWIFT
14	14	IF THIS WAS A MOVIE	TAYLOR SWIFT
15	15	SPARKS FLY	TAYLOR SWIFT

LATIN™			
WEEK	LAST WEEK	TITLE	ARTIST
1	1	DANZA KUDURO	DAVID NAVY
2	2	PROMISE	ROMEO SANTOS
3	3	FELIZ NAVIDAD	JOSÉ FELICIANO
4	4	I KNOW YOU WANT ME (CALLE OCHO)	PITBULL
5	5	WAKA WAKA (THIS TIME FOR AFRICA)	SHAKIRA
6	6	EL VERDADERO AMOR PERDONA	MARCA ANTONIO
7	7	INTENTALO	SHAKIRA
8	8	RABIOSA	SHAKIRA
9	9	HEROE	SHAKIRA
10	10	HIPS DON'T LIE	SHAKIRA
11	11	BON, BON	PITBULL
12	12	THE ANCHOR	PITBULL
13	13	LOCA	SHAKIRA
14	14	VENY CONMIGO	DADDY Yankee
15	15	DADDY Yankee	DADDY Yankee

COMEDY™			
WEEK	LAST WEEK	TITLE	ARTIST
1	1	THE THANKSGIVING SONG	ADAM SANDLER
2	2	THE LEGEND OF ZELDA RAP	SMOSH
3	3	I JUST HAD SEX	THE LONELY ISLAND
4	4	THE CHANUKAH SONG	ADAM SANDLER
5	5	JACK SPARROW	THE LONELY ISLAND
6	6	GRANDMA GOT RUN OVER BY A REINDEER	ELMO & PATSY
7	7	I'M ON A BOAT	THE SHREY ISLAND
8	8	LIKE A BOSS	THE LONELY ISLAND
9	9	NICE GUYS	THE SHREY ISLAND
10	10	TWO PAINS OF CHRISTMAS	BOB RIVERS
11	11	TREW IT ON THE GRIND	THE LONELY ISLAND
12	12	THE CREEP	THE LONELY ISLAND
13	13	SAFETY TORCH	TURKEY TURNER
14	14	J*Z IN MY PANTS	THE LONELY ISLAND
15	15	MOTHERLOVER	THE SHREY ISLAND

MAINSTREAM TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/PR) / PROMOTION LABEL
1	3	9	#1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (IMP/PR) / JAM/BLAND
2	1	13	WITHOUT YOU DAVID GILBERT FEAT. BOBBI GRANT & MILENA TATTO (IMP/PR) / UNIVERSAL
3	13	13	SEXY AND I KNOW IT LARRY CARROLL FEAT. ROCKWELL (IMP/PR) / INTERSCOPE
4	2	20	STEREO HEARTS DIPLO FEAT. MICKY VALDES (IMP/PR) / RED WAGON
5	5	20	MOVES LIKE JAGGER MADONN FEAT. CHRISTINA AGUILERA (IMP/PR) / INTERSCOPE
6	4	16	SOMEONE LIKE YOU ADELE (IMP/PR) / COLUMBIA
7	7	22	YOU MAKE ME FEEL... DIPLO FEAT. MICKY VALDES (IMP/PR) / RED WAGON
8	8	7	THE ONE THAT GOT AWAY CHERELLE (IMP/PR) / JIVE
9	9	8	IT WILL RAIN BRUNO MARS (IMP/PR) / CHOP SHOP/ELECTRA/ATLANTIC
10	11	9	GOOD FEELING FLO RIDA (IMP/PR) / ATLANTIC
11	11	9	MR. KNOW IT ALL KELLY CLARKSON (IMP/PR) / RCA
12	13	14	IT GIRL JASON BIRD (IMP/PR) / RED WAGON
13	10	16	IN THE DARK BRY D'AMICO (IMP/PR) / UNIVERSAL
14	12	19	PUMPED UP KICKS FOSTER THE PEOPLE (IMP/PR) / COLUMBIA
15	10	6	5 O'CLOCK KNOX ROBERTSON FEAT. LIZ ALLEN (IMP/PR) / RED WAGON
16	16	9	FLY MICKY VALDES FEAT. BOBBI GRANT & MILENA TATTO (IMP/PR) / UNIVERSAL
17	17	12	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCORP (IMP/PR) / HOLLYWOOD
18	24	2	GREATEST GAINER MARRY THE NIGHT LADY GAGA (IMP/PR) / CONCORD/INTERSCOPE
19	19	11	NOT OVER YOU GAVIN DEGRAW (IMP/PR) / JIVE
20	22	5	HEADLINES DIPLO FEAT. MICKY VALDES (IMP/PR) / RED WAGON
21	23	10	DOMINO JESSE J (IMP/PR) / UNIVERSAL
22	21	8	JUST A KISS LADY ARTEBELUM (IMP/PR) / CAPITOL
23	30	3	YOU DA ONE RIHANNA (IMP/PR) / JAM/BLAND
24	20	16	YOU AND I LADY GAGA (IMP/PR) / CONCORD/INTERSCOPE
25	26	6	BLACKOUT BRYAN ADAMS (IMP/PR) / A&M
26	25	8	I LIKE IT LIKE THAT JAY-Z FEAT. CHINELA (IMP/PR) / JIVE
27	28	17	MR. SAXOBEAT ALEXANDRA STAN (IMP/PR) / JIVE
28	29	4	HEARTBEAT THE FRAY (IMP/PR) / JIVE
29	31	8	WORKOUT J. COLE (IMP/PR) / COLUMBIA
30	33	4	TONIGHT IS THE NIGHT GOSHEEN (IMP/PR) / JIVE
31	34	3	NIP*AS IN PARIS JAY-Z FEAT. MICKY VALDES (IMP/PR) / RED WAGON
32	35	3	WISH YOU WERE HERE ARNE LINDGREN (IMP/PR) / JIVE
33	32	7	WHEN WE STAND TOGETHER RICKELBACK (IMP/PR) / JIVE
34	35	2	INTERNATIONAL LOVE PITBULL FEAT. CHRIS MCDONALD (IMP/PR) / JIVE
35	37	20	KEEP YOUR HEAD UP ANDY GRAMMER (IMP/PR) / JIVE
36	27	10	CRIMINAL MINDS GAVIN DEGRAW (IMP/PR) / JIVE
37	NEW		HANGOVER TAYLOR SWIFT FEAT. FLO RIDA (IMP/PR) / JIVE
38	NEW		SAY YOU LIKE ME WE THE KINGS (IMP/PR) / JIVE
39	NEW		BRIGHTER THAN THE SUN COLBIE CAILLAT (IMP/PR) / UNIVERSAL
40	38	3	COUNTDOWN BEYONCÉ (IMP/PR) / COLUMBIA

Rihanna registers her record-extending ninth **Mainstream Top 40** No. 1, as "We Found Love," featuring Calvin Harris, rises 3-1 in its ninth chart week. The coronation marks Rihanna's fastest as a lead artist.

With her ninth No. 1, Rihanna widens her lead over runners-up Lady Gaga, Katy Perry and Pink, each with seven. Rihanna first ruled the chart with "SOS" the week of May 13, 2006. She banked three top-toppers in 2008: "Take a Bow," "Disturbia" and "Live Your Life," on which she guested; three last year: "Rude Boy," "Lip" and "Only Girl (In the World)"; and "S&B" in April.

"Found" tops **Mainstream Top 40**, follow-up "You Da One" rebounds 30-23 after debuting at No. 25 two weeks ago. The song's first-week activity was aided by nearly all of Clear Channel's top 40 stations having played it on Nov. 11 at the top of every hour as part of the chain's push to publicize Rihanna's new album, *Talk a Good Game*.



RIHANNA

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/PR) / PROMOTION LABEL
1	10	3	#1 GG ALL I WANT FOR CHRISTMAS IS YOU MICHELLE BUBLE (IMP/PR) / JIVE
2	2	27	I DIE YOUNG THE BLACK EYES PEAS (IMP/PR) / UNIVERSAL
3	1	14	SOMEONE LIKE YOU ADELE (IMP/PR) / COLUMBIA
4	4	38	ROLLING IN THE DEEP ADELE (IMP/PR) / COLUMBIA
5	3	15	JUST A KISS LADY ARTEBELUM (IMP/PR) / CAPITOL
6	5	44	F*CKIN' PERFECT PINK (IMP/PR) / RCA
7	9	35	DON'T YOU WANNA STAY JASON BIRD (IMP/PR) / RED WAGON
8	6	23	GOOD LIFE CHERELLE (IMP/PR) / JIVE
9	17	2	NEW WE HAVE A HOLLY JOLLY CHRISTMAS MICHELLE BUBLE (IMP/PR) / JIVE
10	7	24	THE EDGE OF GLORY LADY GAGA (IMP/PR) / CONCORD/INTERSCOPE
11	10	2	NEW ALL I WANT FOR CHRISTMAS IS YOU (SUPERFESTIVE!) MICHELLE BUBLE (IMP/PR) / JIVE
12	10	3	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICHELLE BUBLE (IMP/PR) / JIVE
13	25	2	NEW FA LA LA JIM BRIDGMAN FEAT. GINNEVER BULLMAN (IMP/PR) / UNIVERSAL
14	NEW		THE HEART OF CHRISTMAS MATHERY VALE (IMP/PR) / CAPITOL
15	25	2	NEW MISTLETOE JASTIN BIEBER (IMP/PR) / RAINBOW/NATION
16	20	2	NEW WHITE CHRISTMAS MICHELLE BUBLE (IMP/PR) / JIVE
17	13	12	MR. KNOW IT ALL KELLY CLARKSON (IMP/PR) / RCA
18	14	10	BRIGHTER THAN THE SUN COLBIE CAILLAT (IMP/PR) / UNIVERSAL
19	12	16	MOVES LIKE JAGGER MADONN FEAT. CHRISTINA AGUILERA (IMP/PR) / INTERSCOPE
20	NEW		HOME FOR THE HOLIDAYS CITRUS LAUREN & NORMAN JONES (IMP/PR) / JIVE
21	NEW		MY FAVORITE THINGS CHICAGO (IMP/PR) / JIVE
22	NEW		SANTA CLAUS IS COMING TO TOWN MICHELLE BUBLE (IMP/PR) / JIVE
23	NEW		JINGLE BELLS MICHELLE BUBLE (IMP/PR) / JIVE
24	19	10	TALKING TO YOU (IS LIKE TALKING TO MYSELF) DARYL HALL (IMP/PR) / JIVE
25	NEW		NEW BABY, IT'S COLD OUTSIDE KIM & HUB (IMP/PR) / JIVE

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/PR) / PROMOTION LABEL
1	1	19	#1 SOMEONE LIKE YOU ADELE (IMP/PR) / COLUMBIA
2	2	21	MOVES LIKE JAGGER MADONN FEAT. CHRISTINA AGUILERA (IMP/PR) / INTERSCOPE
3	3	18	MR. KNOW IT ALL KELLY CLARKSON (IMP/PR) / RCA
4	5	17	JUST A KISS LADY ARTEBELUM (IMP/PR) / CAPITOL
5	5	22	BRIGHTER THAN THE SUN COLBIE CAILLAT (IMP/PR) / UNIVERSAL
6	4	19	NOTHING THE SCRIPT (IMP/PR) / JIVE
7	7	22	NOT OVER YOU GAVIN DEGRAW (IMP/PR) / JIVE
8	10	10	CRAWLING BACK TO YOU DAUGHTER (IMP/PR) / JIVE
9	8	15	YOU AND I LADY GAGA (IMP/PR) / CONCORD/INTERSCOPE
10	9	23	PUMPED UP KICKS FOSTER THE PEOPLE (IMP/PR) / COLUMBIA
11	14	11	STEREO HEARTS DIPLO FEAT. MICKY VALDES (IMP/PR) / RED WAGON
12	13	11	HEARTBEAT THE FRAY (IMP/PR) / JIVE
13	15	15	YOU MAKE ME FEEL... DIPLO FEAT. MICKY VALDES (IMP/PR) / RED WAGON
14	12	10	WHEN WE STAND TOGETHER RICKELBACK (IMP/PR) / JIVE
15	11	25	TONIGHT TONIGHT JAY-Z FEAT. MICKY VALDES (IMP/PR) / RED WAGON
16	17	6	THE ONE THAT GOT AWAY KATY PERRY (IMP/PR) / CAPITOL
17	16	8	IT WILL RAIN BRUNO MARS (IMP/PR) / CHOP SHOP/ELECTRA/ATLANTIC
18	18	7	PARADISE COLOFAY (IMP/PR) / CAPITOL
19	19	8	WITHOUT YOU DAVID GILBERT FEAT. BOBBI GRANT & MILENA TATTO (IMP/PR) / UNIVERSAL
20	21	13	KISS ME SLOWLY PARKAYDISE (IMP/PR) / JIVE
21	25	2	GREATEST GAINER SET FIRE TO THE RAIN ADELE (IMP/PR) / COLUMBIA
22	20	16	THE ADVENTURES OF RAIN DANCE MAGGIE MID HOT CHILI PEPPERS (IMP/PR) / JIVE
23	22	4	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS (IMP/PR) / JAM/BLAND
24	24	3	A THOUSAND YEARS CHRISTINA PERRI (IMP/PR) / CHOP SHOP/ELECTRA/ATLANTIC
25	23	10	LIGHTS ELLIE GOLDBLUM (IMP/PR) / INTERSCOPE

ROCK SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/PR) / PROMOTION LABEL
1	1	18	#1 THE SOUND OF WINTER BUSH (IMP/PR) / ROCK-A-WOLFE
2	2	25	WALK FRO FIGHTERS (IMP/PR) / JIVE
3	4	5	LOVELY BOY THE BLACK EYES PEAS (IMP/PR) / UNIVERSAL
4	3	11	PARADISE COLOFAY (IMP/PR) / CAPITOL
5	5	20	TONIGHT SETHIEN (IMP/PR) / JIVE
6	6	9	FACE TO THE FLOOR CHEVELLE (IMP/PR) / JIVE
7	9	6	THESE DAYS FRO FIGHTERS (IMP/PR) / JIVE
8	10	20	NOT AGAIN STAND (IMP/PR) / JIVE
9	7	20	THE ADVENTURES OF RAIN DANCE MAGGIE MID HOT CHILI PEPPERS (IMP/PR) / JIVE
10	11	10	BOTTOMS UP RICKELBACK (IMP/PR) / JIVE
11	8	46	PUMPED UP KICKS FOSTER THE PEOPLE (IMP/PR) / COLUMBIA
12	12	16	COUGH SYRUP YOUNG THE GENT (IMP/PR) / JIVE
13	13	18	WHAT YOU WANT EVANGESCENCE (IMP/PR) / JIVE
14	20	9	BURIED ALIVE MID HOT CHILI PEPPERS (IMP/PR) / JIVE
15	23	5	GREATEST GAINER MONARCHY OF ROSES GAMER (IMP/PR) / JIVE
16	19	15	HELENA BEAT FOSTER THE PEOPLE (IMP/PR) / COLUMBIA
17	14	36	SAIL ANIMATOR (IMP/PR) / JIVE
18	16	38	COUNTRY SONG SETHIEN (IMP/PR) / JIVE
19	18	40	ROPE FRO FIGHTERS (IMP/PR) / JIVE
20	15	8	SHAKE IT OUT MAYER HAWTHORNE (IMP/PR) / UNIVERSAL
21	21	16	DARK HORSES SWITCHFOOT (IMP/PR) / JIVE
22	22	18	MONSTER YOU MADE POP EVIL (IMP/PR) / JIVE
23	24	12	THIS IS GONNA HURT SIXX A.M. (IMP/PR) / JIVE
24	25	6	NARCISSISTIC CANNIBAL KING FEAT. SABLELL & KILL THE NOISE (IMP/PR) / JIVE
25	30	10	A WARRIOR'S CALL THEORY OF A DEADMAN (IMP/PR) / JIVE
26	27	7	AFTER MIDNIGHT JUNIE BEEZ (IMP/PR) / JIVE
27	32	7	THE COLLAPSE ADELITAS WAY (IMP/PR) / CAPITOL
28	25	16	PROMISES, PROMISES REUBEN (IMP/PR) / JIVE
29	28	18	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (IMP/PR) / JIVE
30	30	10	BITCH CAME BACK THEORY OF A DEADMAN (IMP/PR) / JIVE
31	31	7	ABERDEEN GISE THE ELEMEN (IMP/PR) / JIVE
32	29	13	COLOURS GRIPPER (IMP/PR) / JIVE
33	31	17	NO MATTER WHAT PAPA ROACH (IMP/PR) / JIVE
34	35	6	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (IMP/PR) / COLUMBIA
35	37	7	CURL OF THE BURL MAYHEM (IMP/PR) / JIVE
36	39	3	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (IMP/PR) / JIVE
37	35	20	UP ALL NIGHT JUNIE BEEZ (IMP/PR) / JIVE
38	42	3	HELL DISTURBED (IMP/PR) / JIVE
39	45	2	THE WALK MAYER HAWTHORNE (IMP/PR) / UNIVERSAL
40	41	6	BULLET IN MY HAND REDHOT KING (IMP/PR) / JIVE
41	38	5	PUNCHING IN A DREAM THE THEORY OF A DEADMAN (IMP/PR) / JIVE
42	40	6	LUCKY NOW RICKELBACK (IMP/PR) / JIVE
43	43	6	CALLED OUT IN THE DARK SNOW PATROL (IMP/PR) / JIVE
44	40	15	SOMEONE LIKE YOU ADELE (IMP/PR) / COLUMBIA
45	47	3	ALL I EVER WANTED THE AIRBORNE TOXIC EVENT (IMP/PR) / JIVE
46	44	7	HEARTBEAT THE FRAY (IMP/PR) / JIVE
47	NEW		SATELLITE THE AIRBORNE TOXIC EVENT (IMP/PR) / JIVE
48	46	6	GET THRU THIS ART OF DIVING (IMP/PR) / JIVE
49	NEW		SET FIRE TO THE RAIN ADELE (IMP/PR) / COLUMBIA
50	RE-ENTER		HEY MAMA BET MCKAYNE (IMP/PR) / UNIVERSAL

Ryan Adams scores his second No. 1 on **Triple A** (viewable at billboard.biz/charts), as "Lucky Now" rises 2-1. The singer/songwriter first led the list with "New York, New York" for three weeks in December 2011. "Lucky" appears on *Ases & Fire*, which bowed at No. 7 on the Oct. 29 **Billboard** 200.



ACTIVE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/PR) / PROMOTION LABEL
1	1	9	#1 FACE TO THE FLOOR CHEVELLE (IMP/PR) / JIVE
2	2	10	BOTTOMS UP RICKELBACK (IMP/PR) / JIVE
3	4	11	BURIED ALIVE MID HOT CHILI PEPPERS (IMP/PR) / JIVE
4	3	20	NOT AGAIN STAND (IMP/PR) / JIVE
5	5	18	THE SOUND OF WINTER BUSH (IMP/PR) / ROCK-A-WOLFE
6	7	25	MONSTER YOU MADE POP EVIL (IMP/PR) / JIVE
7	9	15	A WARRIOR'S CALL VOLBEAT (IMP/PR) / UNIVERSAL
8	6	15	WHAT YOU WANT EVANGESCENCE (IMP/PR) / JIVE
9	10	15	THIS IS GONNA HURT SIXX A.M. (IMP/PR) / JIVE
10	11	23	TONIGHT SETHIEN (IMP/PR) / JIVE
11	8	46	THE COLLAPSE ADELITAS WAY (IMP/PR) / CAPITOL
12	12	6	NARCISSISTIC CANNIBAL KING FEAT. SABLELL & KILL THE NOISE (IMP/PR) / JIVE
13	14	11	BITCH CAME BACK THEORY OF A DEADMAN (IMP/PR) / JIVE
14	15	13	CURL OF THE BURL MAYHEM (IMP/PR) / JIVE
15	17	8	HELL DISTURBED (IMP/PR) / JIVE
16	21	4	GREATEST GAINER REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (IMP/PR) / JIVE
17	13	20	NO MATTER WHAT PAPA ROACH (IMP/PR) / JIVE
18	20	5	THESE DAYS FRO FIGHTERS (IMP/PR) / JIVE
19	16	18	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (IMP/PR) / JIVE
20	18	14	GET THRU THIS ART OF DIVING (IMP/PR) / JIVE
21	22	11	KICK ASS EOPHY CENTRAL (IMP/PR) / JIVE
22	25	4	LOVELY BOY THE BLACK EYES PEAS (IMP/PR) / UNIVERSAL
23	23	13	BULLET IN MY HAND REDHOT KING (IMP/PR) / JIVE
24	24	6	MONARCHY OF ROSES GAMER (IMP/PR) / JIVE
25	25	17	UNDONE MAYHEM (IMP/PR) / JIVE

HERITAGE ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMP/PR) / PROMOTION LABEL
1	1	10	#1 BOTTOMS UP RICKELBACK (IMP/PR) / JIVE
2	2	25	WALK FRO FIGHTERS (IMP/PR) / JIVE
3	3	17	THE SOUND OF WINTER BUSH (IMP/PR) / ROCK-A-WOLFE
4	5	20	NOT AGAIN STAND (IMP/PR) / JIVE
5	4	21	TONIGHT SETHIEN (IMP/PR) / JIVE
6	6	5	FACE TO THE FLOOR CHEVELLE (IMP/PR) / JIVE
7	7	40	LIES OF THE BEAUTIFUL PEOPLE SIXX A.M. (IMP/PR) / JIVE
8	8	38	COUNTRY SONG SETHIEN (IMP/PR) / JIVE
9	9	20	THE ADVENTURES OF RAIN DANCE MAGGIE MID HOT CHILI PEPPERS (IMP/PR) / JIVE
10	11	19	THIS IS GONNA HURT SIXX A.M. (IMP/PR) / JIVE
11	12	23	MONSTER YOU MADE POP EVIL (IMP/PR) / JIVE
12	10	15	WHAT YOU WANT EVANGESCENCE (IMP/PR) / JIVE
13	16	7	HELL DISTURBED (IMP/PR) / JIVE
14	15	8	BURIED ALIVE MID HOT CHILI PEPPERS (IMP/PR) / JIVE
15	17	11	BITCH CAME BACK THEORY OF A DEADMAN (IMP/PR) / JIVE
16	13	17	BIG FOOT CHICKENFOOT (IMP/PR) / JIVE
17	19	4	THESE DAYS FRO FIGHTERS (IMP/PR) / JIVE
18	18	14	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (IMP/PR) / JIVE
19	21	8	THE COLLAPSE ADELITAS WAY (IMP/PR) / CAPITOL
20	24	5	NARCISSISTIC CANNIBAL KING FEAT. SABLELL & KILL THE NOISE (IMP/PR) / JIVE
21	20	3	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (IMP/PR) / JIVE
22	NEW		GREATEST GAINER LOVELY BOY THE BLACK EYES PEAS (IMP/PR) / UNIVERSAL
23	22	20	NO MATTER WHAT PAPA ROACH (IMP/PR) / JIVE
24	NEW		MONARCHY OF ROSES GAMER (IMP/PR) / JIVE

HOT COUNTRY SONGS™											
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	3	15	#1 WE OWNED THE NIGHT <small>PRODUCED BY LARRY ANTEBELLUM & JIMMYE L. LINDSEY</small>	Larry Antebellum @ CAPITOL NASHVILLE	1	26	24	24	LONG WAY TO GO <small>S. STEWART (A. JACKSON)</small>	Alan Jackson @ A&M NASHVILLE	24
2	2	6	TATTOOS ON THIS TOWN <small>M. ALLEN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Jason Aldean @ BIRDIE (I. BM)	2	27	27	27	WHERE I COME FROM <small>M. ALLEN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Montgomery Gentry @ JIVE/WEA JIVE 5	27
3	4	7	BAGGAGE CLAIM <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Miranda Lambert @ RCA	3	28	28	28	MY HEART CAN'T TELL YOU NO <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Sara Evans @ RCA	27
4	8	15	BREAST KEEP ME IN MIND <small>A. L. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Zac Brown Band @ SOUTHERN GROUNDS/ATLANTIC SOUTHERN PICTURE	4	29	29	29	LOVE'S GONNA MAKE IT ALRIGHT <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	George Strait @ MCA NASHVILLE	29
5	1	3	COUNTRY MUST BE COUNTRY WIDE <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Brantley Gilbert @ VALORY	1	30	31	32	ALONE WITH YOU <small>J. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Jake Owen @ RCA	30
6	6	2	GOD GAVE ME YOU <small>S. HENDRICKS (D. BROWN)</small>	Blake Shelton @ WARNER BROS. NA/CA	1	31	30	30	DIDN'T I <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	James Wesley @ BIRDIE (I. BM)	29
7	10	10	EASY <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Rascal Flatts Featuring Natasha Bedingfield @ MCA MACHINE	7	32	32	33	THE TROUBLE WITH GIRLS <small>M. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Scotty McCreery @ WARNER BROS. NA/CA	32
8	9	9	I GOT YOU <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Thompson Square @ STONEY CREEK	8	33	34	35	COME HOME <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Faith Hill @ WARNER BROS. NA/CA	33
9	11	11	LET IT RAIN <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	David Nail @ MCA NASHVILLE	9	34	33	34	LIKE MY DOG <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Billy Currington @ BIRDIE (I. BM)	33
10	5	1	SPARKS FLY <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Taylor Swift @ WARNER BROS. NA/CA	1	35	36	37	A WOMAN LIKE YOU <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Lee Brice @ CUB	35
11	12	12	DRINK IN MY HAND <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Eric Church @ EMI NASHVILLE	1	36	37	38	GOT MY COUNTRY ON <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Chris Cagle @ BIRDIE (I. BM)	36
12	13	15	I DON'T WANT THIS NIGHT TO END <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Luke Bryan @ CAPITOL NASHVILLE	11	37	38	39	LET'S DON'T CALL IT A NIGHT <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Casey James @ ISLAND	37
13	14	13	ALL YOUR LIFE <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	The Band Perry @ REPUBLIC NASHVILLE	13	38	39	41	SOMETHIN' 'BOUT A TRUCK <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Kip Moore @ MCA NASHVILLE	38
14	16	16	REALITY <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Kenny Chesney @ BMA	14	39	40	40	THIS OLE BOY <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Craig Morgan @ BLACK HILLS	37
15	17	18	YOU <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Chris Young @ RCA	15	40	41	42	DRINK MYSELF SINGLE <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Sunny Sweeney @ BIRDIE (I. BM)	40
16	15	14	ONE MORE DRINKIN' SONG <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Jerrod Niemann @ SEA (A. L. BROWN, J. W. MOBLEY, L. Y. LAMAR)	13	41	44	43	WANNA MAKE YOU LOVE ME <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Andy Gibson @ TAMPA BAY	41
17	17	17	I GOT NOTHIN' <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Darius Rucker @ CAPITOL NASHVILLE	17	42	43	46	HE'S MINE <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Rodney Atkins @ CUB	42
18	19	20	I'M GONNA LOVE YOU THROUGH IT <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Martina McBride @ REPUBLIC NASHVILLE	18	43	42	47	GEORGIA PEACHES <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Lauren Alaina @ WARNER BROS. NA/CA	42
19	20	27	STORM WARNING <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Hunter Hayes @ A&M NASHVILLE	18	44	46	52	MILLION DOLLAR VIEW <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Trace Adkins @ SHAW DOG UNIVERSAL	44
20	21	23	AT HOME <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Dianna Bentley @ CAPITOL NASHVILLE	20	45	51	56	(KISSED YOU) GOOD NIGHT <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Gloriana @ BIRDIE (I. BM)	45
21	23	29	YOU GONNA FLY <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Kaitlin Urban @ CAPITOL NASHVILLE	21	46	57	—	ANGEL EYES <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Love And Theft @ RCA	46
22	22	21	CAMOUFLAGE <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Brad Paisley @ A&M NASHVILLE	21	47	50	59	HOME SWEET HOME <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	The Farm @ SPIN/BLACK HILLS	47
23	25	25	AMEN <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Edens Edge @ BIRDIE (I. BM)	23	48	49	49	UNDERDOG <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	The Lost Trailers @ STONES/HIT C/25	48
24	26	26	BAIT A HOOK <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Justin Moore @ VALORY	24	49	45	44	MERRY GO ROUND <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	The JaneDear Girls @ WARNER BROS. NA/CA	44
25	28	31	RED SOLE CUP <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Toby Keith @ SONY DGM UNIVERSAL	25	50	47	45	SOMEBODY'S CHELSEA <small>D. BROWN (D. BROWN, J. W. MOBLEY, L. Y. LAMAR)</small>	Reba @ STATETRACK/VALORY	44



Trio scores its second straight No. 1 single from *Down The Night* and its sixth career chart-topper. "Just a Kiss," the leadoff track from the act's third studio set (No. 4 on Top Country Albums), spent two weeks at the summit in August. The new leader ranks at No. 6 on Country Digital Songs (36,000 downloads).



Artist's second Top 10 reaches the upper tier in its 43rd week, tying Chris Young's "Voices" from 2010 for second place among the longest Nielsen BDS-era Top 10 climbs. Lee Brice's 2010 "Love Like Crazy" has the longest trek (46).

TOP COUNTRY ALBUMS™									
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION				
1	1	8	#1 SCOTTY MCCREERY	Clear As Day	1				
2	2	1	TAYLOR SWIFT	Speak Now: World Tour Live CD + DVD	2				
3	7	7	THE BAND PERRY	The Band Perry	2				
4	2	3	LARRY ANTEBELLUM	Own The Night	1				
5	6	5	TOBY KEITH	Clancy's Tavern	1				
6	5	4	JASON ALDEAN	My Kinda Party	2				
7	9	11	TAYLOR SWIFT	Speak Now	1				
8	30	25	PAZE TIM MCGRAW	Number One Hits	8				
9	4	6	LUKE BRYAN	Tailgates & Tanlines	1				
10	3	1	MIRANDA LAMBERT	Four The Record	1				
11	1	1	BLAKE SHELTON	Red River Blue	1				
12	14	16	GEORGE STRAIT	Here For A Good Time	1				
13	16	10	LAUREN ALAINA	Wildflower	2				
14	10	6	ERIC CHURCH	Chief	1				
15	35	41	BILLY CURRINGTON	Enjoy Yourself	2				
16	33	30	SARA EVANS	Stronger	1				
17	14	14	BRANTLEY GILBERT	Halfway To Heaven	2				
18	28	26	BLAKE SHELTON	Loaded: The Best Of Blake Shelton	4				
19	13	13	ZAC BROWN BAND	You Get What You Give	1				
20	24	27	JAKE OWEN	Barefoot Blue Jean Night	1				
21	21	24	JUSTIN MOORE	Outlaws Like Me	1				
22	15	15	BRAD PAISLEY	This Is Country Music	1				
23	27	29	ELI YOUNG BAND	Life At Best	3				
24	17	18	PISTOL ANNIES	Hell On Heels	1				
25	28	28	CHRIS YOUNG	Neon	2				

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION
26	18	17	MARTINA MCBRIDE	Eleven	4
27	37	33	SUGARLAND	The Incredible Machine	1
28	53	49	KEITH URBAN	Get Closer	2
29	38	44	GEORGE STRAIT	Icon: George Strait	17
30	22	25	VARIOUS ARTISTS	Now That's What I Call Country, Volume 4	3
31	19	15	SOUNDTRACK	Footloose (2011)	4
32	25	22	RODNEY ATKINS	Take A Back Road	3
33	44	47	JOSH TURNER	Icon: Josh Turner	20
34	20	20	VINCE GILL	Guitar Slinger	4
35	8	—	DAVID NAIL	The Sound Of A Million Dreams	8
36	8	—	RASCAL FLATTS	Nothing Like This	1
37	23	22	KENNY CHESNEY	Hemingway's Whiskey	1
38	34	37	SOUNDTRACK	Country Strong	2
39	32	31	HUNTER HAYES	Hunter Hayes	7
40	NEW	—	WILLIE NELSON	Remember Me: Vol. 1	40
41	45	48	BILLY CURRINGTON	Icon: Billy Currington	22
42	61	62	DIXIE CHICKS	Playlist: The Very Best Of Dixie Chicks	27
43	47	43	DARIUS RUCKER	Charleston, SC 1966	1
44	38	—	VARIOUS ARTISTS	A Very Country Christmas (EP)	38
45	64	61	ALISON KRAUSS & UNION STATION	Paper Airplane	1
46	53	64	PATSY CLINE	Icon: Patsy Cline	42
47	48	54	VARIOUS ARTISTS	Country Christmas	47
48	51	52	TRACE ADKINS	Proud To Be Here	2
49	40	38	THOMPSON SQUARE	Thompson Square	3
50	36	34	MONTGOMERY GENTRY	Rebels On The Run	9

BLUEGRASS ALBUMS™									
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	PEAK POSITION				
1	1	5	#1 NO HO MAJESTY	Icon: No Ho Majesty	1				
2	2	2	ALISON KRAUSS & UNION STATION	Paper Airplane	1				
3	4	3	STEVE MARTIN AND THE STEEP CANYON RANGERS	Rare Bird Alert	1				
4	6	6	MARK O'CONNOR	An Appalachian Christmas	1				
5	5	5	THE ISAACS	Why Can't We	1				
6	7	7	DIERKS BENTLEY	Up On The Ridge	1				
7	8	8	SARAH JAROSZ	Follow Me Down	1				
8	9	9	THE GRASCALS	The Grascals & Friends: Country Classics With A Bluegrass Spin	1				
9	3	10	PUNCH BROTHERS	Antifragmatic	1				
10	15	15	STEVE IVEY	Best Of Bluegrass	1				

BETWEEN THE BULLETS

SWIFT'S LIVE FEAT

With Hot Shot Debut honors at No. 2 on Top Country Albums (No. 11 on the Billboard 200), Taylor Swift's *Speak Now: World Tour Live CD/DVD* bows with 77,000 copies, marking the highest debut by a live album in 18 months. The Zac Brown Band's *Pass The Jar: Live* popped on at No. 2 in May 2010, but only two live sets have debuted atop the list since the adoption of Nielsen SoundScan data in 1991: Kenny Chesney's *Live Those Songs Again* (2006) and Sugarland's *Live on the Inside* (2009).

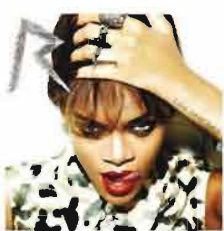
—Wade Jessen

TOP R&B/HIP-HOP ALBUMS			
WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	1	1	RIHANNA Talk That Talk (Sirejazz/JAM 198292/UMG)
2	2	1	DRAKE Take Care (Cash Money/Universal Republic)
3	NEW	1	MARY J. BLIGE My Love (Jive)
4	6	14	LIL WAYNE The Love Train (Cash Money/Universal Republic)
5	NEW	1	MICHAEL JACKSON Immortal World Music (World Circuit/Universal Republic)
6	NEW	1	YELAWOLF Radioactive (Epic)
7	8	16	JAY Z The Black Album (Roc-A-Fella)
8	17	54	PAGE SETTER Rihanna (Sirejazz/JAM 198292/UMG)
9	14	53	NICKI MINAJ Pink Friday: Roman Reloaded (Cash Money/Universal Republic)
10	4	4	WALE Ambition (Machop/Warner Bros.)
11	7	4	TYRESE Open Invitation (Volcom/Recordz)
12	16	76	EMINEM Recovery (Aftermath/Interscope)
13	10	22	BEYONCÉ 4 (Parkwood/Columbia)
14	9	9	J. COLE The Middle Class (Top Dawg/Columbia)
15	18	77	DRAKE Take Care (Cash Money/Universal Republic)
16	5	3	MAC MILLER Blue Slide Park (Rustie/21)
17	13	10	MINDLISS BEHAVIOR 4 (Epic)
18	2	2	CHILDISH GAMBINO Camp (Glassnote)
19	15	24	BAD MEETS EVIL Hell: The Sequel (Shady/Interscope)
20	NEW	1	JAVIER COLÓN Come Through For You (Universal Republic)
21	21	24	LEDISI Pieces of a Woman (Forecast)
22	19	22	BIG SEAN Finally Famous 3.0 (Jive)
23	3	2	WEBBIE Savage Life 2 (Jive)
24	21	23	PITBULL Planet Pit (MCA)
25	30	4	GAME The R.E.B. Album (Epic)
26	38	52	MIGUEL All I Want (Jive)
27	22	30	CHRIS BROWN F.A.M.E. (Jive)
28	36	88	KEM Intimacy (Album) (Universal Republic)
29	12	3	TECH N9NE COLLABOS Welcome to Strangeland (Strange)
30	11	3	KEITH SWEAT The Morning The Sweet (Jive)
31	57	81	LIL WAYNE The Love Train (Cash Money/Universal Republic)
32	26	26	WIZ KHALIFA Roll Up (Jive)
33	NEW	1	MOBB DEEP Black Cocaine (Atlantic)
34	42	85	THE TEMPTATIONS Icon (Jive)
35	41	20	R. KELLY Love Letter (Jive)
36	23	23	JILL SCOTT The Light of the Moon (Jive)
37	23	5	BOYZ II MEN Twenty (Jive)
38	26	36	KIRK FRANKLIN Hello (Jive)
39	31	19	KELLY ROWLAND Wee (Jive)
40	24	6	JOE The Good, the Bad, the Sexy (Jive)
41	44	71	RICK ROSS Teflon Don (Jive)
42	27	7	JOHNNY GILL Still Winning (Jive)
43	55	16	ACE HOOD The Way I Live (Jive)
44	71	81	MARVIN GAYE Icon (Jive)
45	20	3	PUSHA T Fear of God 2 (Jive)
46	RE-ENTRY	1	ETTA JAMES Icon: Etta James (Jive)
47	34	39	MARSHA AMBROSSIO Late Nights & Early Mornings (Jive)
48	50	10	YELAWOLF Radioactive (Epic)
49	27	27	VARIOUS ARTISTS Self Made (Jive)
50	NEW	1	SHARON JONES & THE DAP-KINGS Soul Train (Jive)

MAINSTREAM R&B/HIP-HOP			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	12	1 PARTY Beyoncé feat. André 3000 (Parkwood/Columbia)
2	2	3	N.I.'AS IN PARIS Jay Z, Kanye West feat. A-Fella, Rick Ross (Jive)
3	5	7	GREATEST GAINER Lotus Flower Bomb (Wale feat. Miguel) (Machop/Warner Bros.)
4	3	15	SHE WILL Drake feat. Rick Ross, Kanye West (Cash Money/Universal Republic)
5	4	16	HEADLINES Drake feat. Rick Ross, Kanye West (Cash Money/Universal Republic)
6	8	9	5 O'CLOCK T-Pain feat. Wiz Khalifa & Lil' Wayne (Jive)
7	12	8	DANCE (ASS) Big Sean feat. Nicki Minaj & J. Cole (Jive)
8	7	17	BODY 2 BODY Ace Hood feat. Chris Brown (Jive)
9	6	21	THAT WAY Wale feat. Jeremih & Rick Ross (Machop/Warner Bros.)
10	10	16	WORK OUT J. Cole feat. Busta Rhymes (Columbia)
11	13	6	YOU THE BOSS Rick Ross feat. Nicki Minaj (Machop/Warner Bros.)
12	11	20	MARVIN & CHARDONNAY Big Sean feat. Kanye West & Roscoe Dash (Jive)
13	15	5	MAKE ME PROUD Drake feat. Nicki Minaj (Cash Money/Universal Republic)
14	9	17	WET THE BED Chris Brown feat. Ludacris (Jive)
15	16	10	ONLY WANNA GIVE IT TO YOU Beyoncé feat. J. Cole (Jive)
16	22	4	CAN'T GET ENOUGH J. Cole feat. Trey Songz (Columbia)
17	19	4	ROUND OF APPLAUSE Waka Flocka feat. Drake (Machop/Warner Bros.)
18	18	11	TONY MONTANA Future (Epic/Columbia)
19	21	7	UNTIL IT'S GONE Monica (Jive)
20	17	11	TROUBLE Beyoncé feat. J. Cole (Jive)
21	23	6	I'M FLEXIN' T.I. feat. Chris Brown (Atlantic)
22	24	9	Y.U. MAD Busta Rhymes feat. Waka Flocka (Machop/Warner Bros.)
23	20	7	OTIS Jay Z feat. Rick Ross (Jive)
24	19	17	MRS. RIGHT Miguel feat. Rick Ross (Machop/Warner Bros.)
25	25	16	IMA BOSS Miguel feat. Rick Ross (Machop/Warner Bros.)
26	26	10	FLY TOGETHER Beyoncé feat. Rick Ross (Cash Money/Universal Republic)
27	28	7	DRANK IN MY CUP Kirk Franklin (Jive)
28	27	11	4 AM Melanie Fiona (Universal Republic)
29	29	4	COUNTDOWN Beyoncé (Parkwood/Columbia)
30	34	3	MR. WRONG Mary J. Blige feat. Drake (Machop/Warner Bros.)
31	32	5	LIKE 'EM ALL Jaco Pastoris feat. SZA or Big D (Jive)
32	31	5	GOOD GOOD NIGHT Roscoe Dash feat. J. Cole (Interscope)
33	30	8	THE WALLS Mario feat. Fabolous (Jive)
34	NEW	1	DO IT LIKE YOU Dirgy feat. Jeremih (Atlantic)
35	35	2	STRANGE CLOUDS J. Cole feat. Lil Wayne (Epic/Columbia)
36	35	3	SPEND IT Tity B (Jive)
37	40	2	HOUSE PARTY Miguel feat. Young Jeezy (Machop/Warner Bros.)
38	36	15	BOO THANG Versé feat. Kelly Rowland (Jive)
39	39	2	F.A.M.E. Young Jeezy feat. T.I. (Epic)
40	37	14	LATE NIGHTS & EARLY MORNINGS Marsha Ambrosio (Jive)

BETWEEN THE BULLETS

RIHANNA RULES WITH THIRD NO. 1



Rihanna's *Talk That Talk* starts at No. 1 on Top R&B/Hip-Hop Albums—her third straight studio set to bow atop the list. With 198,000 sold, according to Nielsen SoundScan, it also enters at No. 4 on the Billboard 200 (see our Counter, page 81), failing once again to give the singer her first leader on that tally. However, *Talk's* opening sales mark her second-best frame, bested only by the 207,000 posted by *Loud* in its opening week (Dec. 4, 2010). Although *Talk* makes an impressive debut on Top R&B/Hip-Hop Albums, her crossover appeal lacks on Hot R&B/Hip-Hop Songs. "We Found Love" (No. 68) and the title track (No. 69) have stumbled compared with their performance on the Billboard Hot 100. "Love" is No. 1 for a fifth week, while "Talk That Talk" arrives at No. 31.

—Karinah Santiago

RHYTHMIC			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	9	WE FOUND LOVE Rihanna feat. Calvin Harris (Sirejazz/JAM 198292/UMG)
2	4	10	SEXY AND I KNOW IT Lil Wayne feat. Rick Ross, Kanye West (Cash Money/Universal Republic)
3	2	16	HEADLINES Drake feat. Rick Ross, Kanye West (Cash Money/Universal Republic)
4	3	16	WORK OUT J. Cole feat. Busta Rhymes (Columbia)
5	3	11	N.I.'AS IN PARIS Jay Z, Kanye West feat. A-Fella, Rick Ross (Jive)
6	12	7	WITHOUT YOU David Guetta feat. Usher (Jive)
7	7	9	5 O'CLOCK T-Pain feat. Wiz Khalifa & Lil' Wayne (Jive)
8	9	15	SHE WILL Drake feat. Rick Ross, Kanye West (Cash Money/Universal Republic)
9	12	7	GOOD FEELING Flo Rida feat. Chris Brown (Jive)
10	8	16	STEREO HEARTS Chris Brown feat. Rick Ross (Machop/Warner Bros.)
11	11	6	DANCE (ASS) Big Sean feat. Nicki Minaj & J. Cole (Jive)
12	15	5	MAKE ME PROUD Drake feat. Nicki Minaj (Cash Money/Universal Republic)
13	13	7	IN THE DARK Drake feat. Rihanna (Cash Money/Universal Republic)
14	10	12	MOVES LIKE JAGGER Maroon 5 feat. Christina Aguilera (A&M/Interscope)
15	17	7	IT WILL RAIN Bruno Mars feat. Chris Brown (Atlantic)
16	14	14	FLY Nicki Minaj feat. Rihanna, Young Jeezy (Machop/Warner Bros.)
17	14	14	IT GIRL Jason Derulo feat. Rihanna (Jive)
18	29	3	GREATEST GAINER You Da One (Rihanna) (Sirejazz/JAM 198292/UMG)
19	19	6	SOMEONE LIKE YOU Adele (Columbia)
20	18	14	BODY 2 BODY Ace Hood feat. Chris Brown (Jive)
21	21	6	INTERNATIONAL LOVE Pitbull feat. Chris Brown (Machop/Warner Bros.)
22	20	7	THAT WAY Wale feat. Jeremih & Rick Ross (Machop/Warner Bros.)
23	23	4	PARTY Beyoncé feat. André 3000 (Parkwood/Columbia)
24	24	4	YOUNG, WILD & FREE Shoop Dogg & Wiz Khalifa feat. Bruno Mars (Roc-A-Fella)
25	22	13	YOU MAKE ME FEEL... Chris Brown feat. Rihanna (Jive)
26	24	5	STRANGE CLOUDS J. Cole feat. Lil Wayne (Epic/Columbia)
27	25	5	GOOD GOOD NIGHT Roscoe Dash feat. J. Cole (Interscope)
28	30	3	MIRROR Lil Wayne feat. Frank Ocean (Jive)
29	26	6	COUNTDOWN Beyoncé (Parkwood/Columbia)
30	28	16	MARVIN & CHARDONNAY Big Sean feat. Kanye West & Roscoe Dash (Jive)
31	32	4	THE ONE THAT GOT AWAY Katy Perry (Capitol)
32	31	4	YOU THE BOSS Rick Ross feat. Nicki Minaj (Machop/Warner Bros.)
33	38	2	LOTUS FLOWER BOMB Wale feat. Miguel (Machop/Warner Bros.)
34	34	4	TROUBLE Beyoncé feat. J. Cole (Jive)
35	33	2	STILL GOT IT T.I. feat. Drake (Jive)
36	35	3	PASS AT ME Timbaland feat. Pitbull (Interscope)
37	40	2	THE MOTTO T.I. feat. Lil Wayne (Jive)
38	37	3	HANGOVER T.I. feat. Drake (Jive)
39	35	15	MR. SAXOBEAT Alexandra Burke (Ultra)
40	NEW	1	IMA BOSS Miguel feat. Rick Ross (Machop/Warner Bros.)

ADULT R&B			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	18	1 STAY Tina Turner feat. Rick Ross (Capitol)
2	2	2	FOOL FOR YOU Cee Green feat. Rick Ross (Elektra/A&M)
3	3	28	LIFE OF THE PARTY Charlie Wilson (Jive)
4	5	22	STAY TOGETHER Lionel Richie feat. Jay-Z (Jive)
5	4	27	IF IT'S LOVE Klemm feat. Chrisette Michele (Universal Republic)
6	6	30	SO IN LOVE Jill Scott feat. Anthony Hamilton (Jive)
7	10	15	SO GONE (WHAT MY MIND SAYS) Jill Scott feat. Paul Wall (Jive)
8	9	9	25/8 Mary J. Blige feat. Maroon 5 (Interscope)
9	8	13	MAKE YOU SAY OOH Rita Ora feat. Chris Brown (Jive)
10	13	7	LOVE AFTER WAR Pitbull feat. Chris Brown (Jive)
11	15	7	GREATEST GAINER Anthony Hamilton (Jive)
12	14	7	LOVE ON TOP Beyoncé (Parkwood/Columbia)
13	11	23	MOTIVATION Kelly Rowland (Universal Republic)
14	16	8	UNTIL IT'S GONE Monica (Jive)
15	16	9	REAL LOVE Beyoncé feat. Justin Bieber (Capitol)
16	17	13	MORE THAN YOU'LL EVER KNOW Beyoncé feat. Chris Brown (Jive)
17	19	14	PICTURE PERFECT Eric Roberson feat. Phonte (Jive)
18	20	9	DON'T KISS ME Carl Thomas feat. J. Cole (Jive)
19	21	6	EVERYDAY WOMAN Chris Walker (Jive)
20	22	10	CAN'T FORGET Anthony Hamilton (Jive)
21	28	6	I LOVE YOU Phyllis Hyman feat. J. Cole (Jive)
22	26	7	ATRENDIN' The Original Seven (Jive)
23	23	13	4 AM Melanie Fiona (Universal Republic)
24	25	4	I GOT THIS Jennifer Hudson (Arista)
25	26	17	WALK ON Sant (Jive)

RAP SONGS			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	14	1 N.I.'AS IN PARIS Jay Z, Kanye West feat. A-Fella, Rick Ross (Jive)
2	2	17	HEADLINES Drake feat. Rick Ross, Kanye West (Cash Money/Universal Republic)
3	3	15	SHE WILL Drake feat. Rick Ross, Kanye West (Cash Money/Universal Republic)
4	4	14	WORK OUT J. Cole feat. Busta Rhymes (Columbia)
5	5	8	DANCE (ASS) Big Sean feat. Nicki Minaj & J. Cole (Jive)
6	6	6	LOTUS FLOWER BOMB Wale feat. Miguel (Machop/Warner Bros.)
7	7	6	THAT WAY Wale feat. Jeremih & Rick Ross (Machop/Warner Bros.)
8	8	11	88 Lil Wayne feat. Rick Ross (Cash Money/Universal Republic)
9	9	9	SEXY AND I KNOW IT Lil Wayne feat. Rick Ross, Kanye West (Cash Money/Universal Republic)
10	10	16	BODY 2 BODY Ace Hood feat. Chris Brown (Jive)
11	10	20	MARVIN & CHARDONNAY Big Sean feat. Kanye West & Roscoe Dash (Jive)
12	13	7	YOU THE BOSS Rick Ross feat. Nicki Minaj (Machop/Warner Bros.)
13	12	26	I'M ON ONE Drake feat. Rihanna (Cash Money/Universal Republic)
14	14	4	GOOD FEELING Flo Rida feat. Chris Brown (Jive)
15	13	3	CAN'T GET ENOUGH J. Cole feat. Trey Songz (Columbia)
16	15	13	FLY Nicki Minaj feat. Rihanna, Young Jeezy (Machop/Warner Bros.)
17	17	16	IMA BOSS Miguel feat. Rick Ross (Machop/Warner Bros.)
18	14	19	OTIS Jay Z feat. Rick Ross (Jive)
19	20	3	ROUND OF APPLAUSE Waka Flocka feat. Drake (Machop/Warner Bros.)
20	24	7	STRANGE CLOUDS J. Cole feat. Lil Wayne (Epic/Columbia)
21	23	2	GOOD GOOD NIGHT Roscoe Dash feat. J. Cole (Interscope)
22	25	2	THE MOTTO T.I. feat. Lil Wayne (Jive)
23	22	5	FLY TOGETHER Beyoncé feat. Rick Ross (Cash Money/Universal Republic)
24	19	10	TONY MONTANA Future (Epic/Columbia)
25	NEW	1	YOUNG, WILD & FREE Shoop Dogg & Wiz Khalifa feat. Bruno Mars (Roc-A-Fella)

Flo Rida plants his sixth top 10 on Rhythmic as "Good Feeling" makes a sensational 12-9 spurt. The track previews *Only One Rida (Part 2)*, which is due New Year's Day. "Good" was featured in WWE's Survivor Series pay-per-view event on Nov. 20.



HOT R&B/HIP-HOP SONGS™

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK
1	1	17	#1 N****AS IN PARIS BY ROSAELI/REXUS/ROBERTO/COFFEE/HELL/MI/DAVANA/DOVON/DEE @ R&B/HILLARY/MI/DOFF/AMBERL	Jay-Z Kanye West	1
2	2	22	2 BEYONCE FEATURING ANDRE 3000 3/20/08/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Beyonce Featuring Andre 3000	2
3	3	7	3 LOTUS FLOWER BOMB 3/20/08/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Wale Featuring Miguel	3
4	3	3	4 HEADLINES 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Drake	4
5	4	16	5 SHE WILL 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Lil Wayne Featuring Drake	5
6	9	10	6 GG/ AIRPLAY/ DANCE (ASS) 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Big Sean Featuring Nicki Minaj	6
7	6	5	7 THAT WAY 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Wale Featuring Jeremih & Rick Ross	7
8	8	6	8 BODY 2 BODY 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Aze Hood Featuring Chris Brown	8
9	10	12	9 5 O'CLOCK 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	T-Pain Featuring Wiz Khalifa & Lily Allen	9
10	14	18	10 MAKE ME PROUD 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Drake Featuring Nicki Minaj	10
11	13	13	11 YOU THE BOSS 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Rick Ross Featuring Nicki Minaj	11
12	7	8	12 MARVIN & CHARDONNAY 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Big Sean Featuring Kanye West & Roscoe Dash	12
13	11	11	13 WORK OUT 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	J. Cole	13
14	12	9	14 WET THE BED 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Chris Brown Featuring Ludacris	14
15	17	17	15 STAY 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Tyrese	15
16	20	26	16 CAN'T GET ENOUGH 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	J. Cole Featuring Trey Songz	16
17	18	19	17 SURE THING 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Miguel	17
18	16	14	18 FOOL FOR YOU 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Cee Lo Green Featuring Melanie Fiona or Phillip Bailey	18
19	24	33	19 ROUND OF APPLAUSE 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Waka Flocka Flame Featuring Drake	19
20	17	22	20 MARVIN'S ROOM 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Drake	20
21	20	23	21 ONLY WANNA GIVE IT TO YOU 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Elle Varner Featuring J. Cole	21
22	21	25	22 MOTIVATION 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Kelly Rowland Featuring Lil Wayne	22
23	19	16	23 OTIS 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Jay-Z Kanye West Featuring Otis Redding	23
24	23	20	24 STAY TOGETHER 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Lodell Featuring Jablon	24
25	24	40	25 LOVE AFTER WAR 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Robin Thicke	25
26	31	35	26 UNTIL IT'S GONE 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Monica	26
27	77	76	27 LIFE OF THE PARTY 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Charlie Wilson	27
28	41	53	28 LOVE ON TOP 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Beyonce	28
29	27	32	29 IF IT'S LOVE 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Kem Featuring Christe Michele	29
30	32	26	30 SO IN LOVE 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Jill Scott Featuring Anthony Hamilton	30
31	38	41	31 SO GONE (WHAT MY MIND SAY) 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Jill Scott Featuring Paul Wall	31
32	33	21	32 I'M ON ONE 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	DJ Khaled Featuring Drake, Rick Ross & Lil Wayne	32
33	23	27	33 QUICKIE 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Miguel	33
34	29	24	34 COUNTDOWN 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Miguel	34
35	26	34	35 TROUBLE 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Bel Biv DeVoe Featuring J. Cole	35
36	25	22	36 TONY MONTANA 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Future	36
37	29	29	37 IMA BOSS 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Meek Mill Featuring Rick Ross	37
38	26	20	38 MRS. RIGHT 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Mindless Behavior Featuring Diggy	38
39	40	42	39 HOW TO LOVE 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Lil Wayne	39
40	37	37	40 I'M FLEXIN' 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	T.I. Featuring Big K.R.I.T.	40
41	30	31	41 YES 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Musiq Soulchild	41
42	51	4	42 MR. WRONG 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Mary J. Blige Featuring Drake	42
43	43	13	43 25/8 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Mary J. Blige	43
44	48	11	44 GOOD GOOD NIGHT 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Roscoe Dash	44
45	54	15	45 DRANK IN MY CUP 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Kirkcubany	45
46	29	24	46 BEST THING I NEVER HAD 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Beyonce	46
47	44	45	47 I SMILE 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Kirk Franklin	47
48	50	3	48 FLY TOGETHER 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Red Cafe Featuring Ryan Leslie & Rick Ross	48
49	45	7	49 WOO 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Anthony Hamilton	49
50	77	76	50 I DO 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Young Jeezy Featuring Jay-Z & Andre 3000	50
51	55	52	51 THE MOTTO 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Drake Featuring Lil Wayne	51
52	61	75	52 DO IT LIKE YOU 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Diggy Featuring Jeremih	52
53	52	44	53 4 AM 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Melanie Fiona	53
54	53	56	54 Y.U. MAD 1/1/10/2/3/4/5/6/7/8/9/10/11/12/13/14/15/16/17/18/19/20/21/22/23/24/25/26/27/28/29/30/31/32/33/34/35/36/37/38/39/40/41/42/43/44/45/46/47/48/49/50/51/52	Birdman Featuring Nicki Minaj & Lil Wayne	54
55	54	10	55 HOUSE PARTY 1/1/10/2/		

DANCE CLUB SONGS												
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL	
1	2	8	#1 LOVE YOU LIKE A LOVE SONG	SELENA GOMEZ & THE SCENE	HOLLYWOOD	26	23	2	POWER PICK	HANGOVER	TAND CRUZ FEAT. FLO RIDA	MERCURY/REPUBLIC
2	4	7	COUNTDOWN	BEYONCÉ	PARKWOOD/COLUMBIA	27	30	1	WHENEVER	ZAINKA	CHRIS DJ SÖULÉ	
3	5	7	I LIKE HOW IT FEELS	BRITNEY SPEARS FEAT. P!NK & THE WANS	UNIVERSAL REPUBLIC	28	26	11	TONIGHT	D'MARTIN	O'NEAVY	
4	3	8	WE FOUND LOVE	Rihanna FEAT. CALVIN HARRIS	ROYALTY JAM/UMG	29	12	15	SHOW ME	JESSICA SUTHERLAND	HOLLYWOOD	
5	7	7	BRAND NEW BITCH	ANJIBIE	UNIVERSAL	30	38	3	DANCE THROUGH FIRE	LINNEA	UNIVERSAL	
6	1	8	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/AVI & AM/CHRISTY/REPUBLIC	31	42	2	NAUGHTY NAUGHTY	PORCELAIN BLACK 21	UNIVERSAL REPUBLIC	
7	10	6	BUY MY LOVE	WYNTER GORDON	RED DECATLANTE	32	45	2	SHAKE IT OUT	FLORENCE + THE MACHINE	UNIVERSAL REPUBLIC	
8	11	10	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI	ASTRA/VERVE/CAPITOL	33	34	7	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/ROYALTY JAM/UMG	
9	6	9	WITHOUT YOU	3OH3 FEAT. TIA CRISTINA	RED DECATLANTE	34	36	4	BASS	SPEAKERS	VERVE/CAPITOL	
10	8	13	DON'T HOLD YOUR BREATH	NICKIE ROMANO	INTERSCOPE	35	32	8	WHEN I START (TO BREAK IT ALL DOWN)	ERASMO	UMG	
11	9	10	RAIN	ONE REBORN PRESENTS SKARLET	SANJANA/UMG	36	46	7	GOOD FEELING	FLO RIDA	POP/UNIVERSAL REPUBLIC	
12	13	4	TOO MUCH IN LOVE	CARIS VECCHIERI	VERVE	37	40	3	LET ME BE MYSELF	ROSABEL FEAT. TAMARA WALLACE	TOMMY BOY	
13	20	3	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL	38	40	3	AT LAST	ANDREA GARNELL	UMG	
14	24	9	LEVELS	AVICHI	LEVELS/SONIC/UMG	39	43	2	EVERYBODY DANCE	GRAVITONS VS ROMA	KENGA	
15	16	5	PARTY PEOPLE (IGNITE THE WORLD)	ERIK SMYTH	FINE/UMG	40	28	12	PAP	JENNIFER LOPEZ	BLANCK/UMG	
16	18	5	LAST DRAG	TRAVIS LORENZ	USA 10/UMG	41	31	14	IN THE AIR	MORGAN PAUL SUTIN, VED SERRANO, AND ET FEAT. ANJIBIE	ROCKAWAY	
17	14	9	UN DEUX TROIS	LAURE LAURE	UMG/UMG	42	41	7	COMPLICATED	ANITA PRIME	PHILIP	
18	23	4	PARADISE	COLOPLAY	CAPITOL	43	35	4	MUSIC TAKE CONTROL	RAFAEL M FEAT. DAVID GOODEN	FRESH MUSIC LA	
19	22	5	GIVE	LEANN RIMES	UMG	44	48	8	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTLINE/COLUMBIA	
20	21	5	MAYHEM	JULISSA VELOZ	CARBELLO	45	37	14	IN THE DARK	DEV	POP/UNIVERSAL REPUBLIC	
21	15	11	IT GIRL	JASON DERULO	DELUSIA HEIGHTS/WARNER BROS.	46	27	13	LOVE SLAYER	JAY CORNELL	HOLLYWOOD	
22	19	11	BRING IT BACK	GLOBAL DELAYS & RIEBEL VAN	COOH SUPERSTAR	47	NEW	NEW	PASS AT ME	TIBBALDO	FEAT. PITBULL	INTERSCOPE
23	25	6	ARROW THROUGH MY HEART	JOEY VANDER GRIFT	UMG	48	49	8	LOCAL PEOPLE	SAV NOEL	ULTRA	
24	17	11	INVISIBLE	SKYLAR GREY	UMG	49	20	5	someone like you	ADELE	KL/COLUMBIA	
25	21	6	BLACKOUT	BREATHÉ	CAROLINA	UMG	50	5	GOTTA GO OUT	ANGELINA	ENDORSUN	

DANCE/ELECTRONIC ALBUMS											
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL
1	1	23	#1 LMFAO	LMFAO	REPUBLIC	2	2	26	LADY GAGA	LADY GAGA	ROYALTY JAM/UMG
2	2	26	LADY GAGA	LADY GAGA	ROYALTY JAM/UMG	3	3	8	LADY GAGA	LADY GAGA	ROYALTY JAM/UMG
3	NEW	NEW	ASKING ALEXANDRIA	ASKING ALEXANDRIA	REPUBLIC	4	3	49	DAVID GUETTA	DAVID GUETTA	REPUBLIC
4	3	49	DAVID GUETTA	DAVID GUETTA	REPUBLIC	5	17	7	DAVID GUETTA	DAVID GUETTA	REPUBLIC
5	17	7	DAVID GUETTA	DAVID GUETTA	REPUBLIC	6	4	13	DAVID GUETTA	DAVID GUETTA	REPUBLIC
6	4	13	DAVID GUETTA	DAVID GUETTA	REPUBLIC	7	5	6	DAVID GUETTA	DAVID GUETTA	REPUBLIC
7	5	6	DAVID GUETTA	DAVID GUETTA	REPUBLIC	8	13	24	DAVID GUETTA	DAVID GUETTA	REPUBLIC
8	13	24	DAVID GUETTA	DAVID GUETTA	REPUBLIC	9	NEW	NEW	HOLLYWOOD UNDEAD	HOLLYWOOD UNDEAD	REPUBLIC
9	NEW	NEW	HOLLYWOOD UNDEAD	HOLLYWOOD UNDEAD	REPUBLIC	10	8	51	DAFT PUNK	DAFT PUNK	REPUBLIC
10	8	51	DAFT PUNK	DAFT PUNK	REPUBLIC	11	6	31	DEADMAU5	DEADMAU5	REPUBLIC
11	6	31	DEADMAU5	DEADMAU5	REPUBLIC	12	RE-ENTRY	RE-ENTRY	KESHA	KESHA	REPUBLIC
12	RE-ENTRY	RE-ENTRY	KESHA	KESHA	REPUBLIC	13	NEW	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS	REPUBLIC
13	NEW	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS	REPUBLIC	14	15	69	LADY GAGA	LADY GAGA	REPUBLIC
14	15	69	LADY GAGA	LADY GAGA	REPUBLIC	15	7	5	KASKADE	KASKADE	REPUBLIC
15	7	5	KASKADE	KASKADE	REPUBLIC	16	9	7	BJORK	BJORK	REPUBLIC
16	9	7	BJORK	BJORK	REPUBLIC	17	21	17	BREATHE CAROLINA	BREATHE CAROLINA	REPUBLIC
17	21	17	BREATHE CAROLINA	BREATHE CAROLINA	REPUBLIC	18	11	52	VARIOUS ARTISTS	VARIOUS ARTISTS	REPUBLIC
18	11	52	VARIOUS ARTISTS	VARIOUS ARTISTS	REPUBLIC	19	23	22	DAFT PUNK	DAFT PUNK	REPUBLIC
19	23	22	DAFT PUNK	DAFT PUNK	REPUBLIC	20	10	23	SKRILLEX	SKRILLEX	REPUBLIC
20	10	23	SKRILLEX	SKRILLEX	REPUBLIC	21	19	7	VARIOUS ARTISTS	VARIOUS ARTISTS	REPUBLIC
21	19	7	VARIOUS ARTISTS	VARIOUS ARTISTS	REPUBLIC	22	14	5	JUSTICE	JUSTICE	REPUBLIC
22	14	5	JUSTICE	JUSTICE	REPUBLIC	23	22	16	KC AND THE SUNSHINE BAND	KC AND THE SUNSHINE BAND	REPUBLIC
23	22	16	KC AND THE SUNSHINE BAND	KC AND THE SUNSHINE BAND	REPUBLIC	24	NEW	NEW	DEATH CAB FOR CUTIE	DEATH CAB FOR CUTIE	REPUBLIC
24	NEW	NEW	DEATH CAB FOR CUTIE	DEATH CAB FOR CUTIE	REPUBLIC	25	RE-ENTRY	RE-ENTRY	BRITNEY SPEARS	BRITNEY SPEARS	REPUBLIC
25	RE-ENTRY	RE-ENTRY	BRITNEY SPEARS	BRITNEY SPEARS	REPUBLIC						

DANCE/MIX SHOW AIRPLAY											
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL
1	1	8	#1 WE FOUND LOVE	Rihanna FEAT. CALVIN HARRIS	ROYALTY JAM/UMG	2	2	10	WITHOUT YOU	3OH3 FEAT. TIA CRISTINA	RED DECATLANTE
2	2	10	WITHOUT YOU	3OH3 FEAT. TIA CRISTINA	RED DECATLANTE	3	3	8	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/AVI & AM/CHRISTY/REPUBLIC
3	3	8	SEXY AND I KNOW IT	LMFAO	PARTY ROCK/AVI & AM/CHRISTY/REPUBLIC	4	4	21	IN THE DARK	DEV	POP/UNIVERSAL REPUBLIC
4	4	21	IN THE DARK	DEV	POP/UNIVERSAL REPUBLIC	5	5	14	YOU MAKE ME FEEL...	GIORGIO ARMANI	REPUBLIC
5	5	14	YOU MAKE ME FEEL...	GIORGIO ARMANI	REPUBLIC	6	6	9	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL
6	6	9	THE ONE THAT GOT AWAY	KATY PERRY	CAPITOL	7	7	4	GOOD FEELING	FLO RIDA	POP/UNIVERSAL REPUBLIC
7	7	4	GOOD FEELING	FLO RIDA	POP/UNIVERSAL REPUBLIC	8	6	10	MOVES LIKE JAGGER	MADONNA FEAT. CHRISTINA AGUILERA	UNIVERSAL/REPUBLIC
8	6	10	MOVES LIKE JAGGER	MADONNA FEAT. CHRISTINA AGUILERA	UNIVERSAL/REPUBLIC	9	8	8	someone like you	ADELE	KL/COLUMBIA
9	8	8	someone like you	ADELE	KL/COLUMBIA	10	15	9	LEVELS	AVICHI	LEVELS/SONIC/UMG
10	15	9	LEVELS	AVICHI	LEVELS/SONIC/UMG	11	13	16	PRESSURE	REBECCA ZAMBERG	REPUBLIC
11	13	16	PRESSURE	REBECCA ZAMBERG	REPUBLIC	12	11	15	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTLINE/COLUMBIA
12	11	15	PUMPED UP KICKS	FOSTER THE PEOPLE	STARTLINE/COLUMBIA	13	10	4	STEREO HEARTS	THE WANTED	GLOBAL TALENT/ROYALTY JAM/UMG
13	10	4	STEREO HEARTS	THE WANTED	GLOBAL TALENT/ROYALTY JAM/UMG	14	18	6	FEEL SO CLOSE	CALVIN HARRIS	ULTRA
14	18	6	FEEL SO CLOSE	CALVIN HARRIS	ULTRA	15	12	17	IN THE AIR	MORGAN PAUL SUTIN, VED SERRANO, AND ET FEAT. ANJIBIE	ROCKAWAY
15	12	17	IN THE AIR	MORGAN PAUL SUTIN, VED SERRANO, AND ET FEAT. ANJIBIE	ROCKAWAY	16	14	12	EYES	KASKADE	REPUBLIC
16	14	12	EYES	KASKADE	REPUBLIC	17	17	4	IT GIRL	JASON DERULO	DELUSIA HEIGHTS/WARNER BROS.
17	17	4	IT GIRL	JASON DERULO	DELUSIA HEIGHTS/WARNER BROS.	18	24	9	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI	ASTRA/VERVE/CAPITOL
18	24	9	WE'RE ALL NO ONE	NERVO FEAT. AFROJACK & STEVE AOKI	ASTRA/VERVE/CAPITOL	19	NEW	NEW	HEADLINES	BRAND NEW HEAVEN	UNIVERSAL REPUBLIC
19	NEW	NEW	HEADLINES	BRAND NEW HEAVEN	UNIVERSAL REPUBLIC	20	21	6	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/ROYALTY JAM/UMG
20	21	6	GLAD YOU CAME	THE WANTED	GLOBAL TALENT/ROYALTY JAM/UMG	21	15	22	CINEMA	BENNY BENASSI FEAT. GARY GO	ULTRA
21	15	22	CINEMA	BENNY BENASSI FEAT. GARY GO	ULTRA	22	20	7	WORKOUT	JAY CORNELL	REPUBLIC
22	20	7	WORKOUT	JAY CORNELL	REPUBLIC	23	NEW	NEW	HANGOVER	TAND CRUZ FEAT. FLO RIDA	MERCURY/REPUBLIC
23	NEW	NEW	HANGOVER	TAND CRUZ FEAT. FLO RIDA	MERCURY/REPUBLIC	24	22	4	PARTY IN MY HEAD	SEPTEMBER	MUSIC
24	22	4	PARTY IN MY HEAD	SEPTEMBER	MUSIC	25	19	6			

TRADITIONAL JAZZ ALBUMS											
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL
1	1	5	#1 MICHAEL BUBLE	MICHAEL BUBLE	REPUBLIC	2	2	11	LANDAU EUGENE MURPHY, JR.	LANDAU EUGENE MURPHY, JR.	REPUBLIC
2	2	11	LANDAU EUGENE MURPHY, JR.	LANDAU EUGENE MURPHY, JR.	REPUBLIC	3	3	NEW	TONY BENNETT	TONY BENNETT	REPUBLIC
3	3	NEW	TONY BENNETT	TONY BENNETT	REPUBLIC	4	2	2	FRANK SINATRA	FRANK SINATRA	REPUBLIC
4	2	2	FRANK SINATRA	FRANK SINATRA	REPUBLIC	5	4	7	TONY BENNETT	TONY BENNETT	REPUBLIC
5	4	7	TONY BENNETT	TONY BENNETT	REPUBLIC	6	6	3	KEITH JARETT	KEITH JARETT	REPUBLIC
6	6	3	KEITH JARETT	KEITH JARETT	REPUBLIC	7	5	4	PINK MARTINI & SAORI YUKI	PINK MARTINI & SAORI YUKI	REPUBLIC
7	5	4	PINK MARTINI & SAORI YUKI	PINK MARTINI & SAORI YUKI	REPUBLIC	8	8	44	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	REPUBLIC
8	8	44	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR.	REPUBLIC	9	9	9	SETH MACFARLANE	SETH MACFARLANE	REPUBLIC
9	9	9	SETH MACFARLANE	SETH MACFARLANE	REPUBLIC	10	12	10	MILES DAVIS QUINTET	MILES DAVIS QUINTET	REPUBLIC
10	12	10	MILES DAVIS QUINTET	MILES DAVIS QUINTET	REPUBLIC	11	13	4	PINK MARTINI	PINK MARTINI	REPUBLIC
11	13	4	PINK MARTINI	PINK MARTINI	REPUBLIC	12	24	3	DAVID IAN	DAVID IAN	REPUBLIC
12	24	3	DAVID IAN	DAVID IAN	REPUBLIC	13	10	2	THE PUPPINI SISTERS	THE PUPPINI SISTERS	REPUBLIC
13	10	2	THE PUPPINI SISTERS	THE PUPPINI SISTERS	REPUBLIC	14	7	5	VARIOUS ARTISTS	VARIOUS ARTISTS	REPUBLIC
14	7	5	VARIOUS ARTISTS	VARIOUS ARTISTS	REPUBLIC	15	15	24	PAT METHENY	PAT METHENY	REPUBLIC

TRADITIONAL CLASSICAL ALBUMS											
WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PROFIT/LABEL
1	4	25	#1 MORMON TABERNALE CHOIR	MORMON TABERNALE CHOIR	REPUBLIC	2	2	4	LIBERA	LIBERA	REPUBLIC
2	2	4	LIBERA	LIBERA	REPUBLIC	3	2	3	HELENE GRIMAUD/MOJCA ERDMANN	HELENE GRIMAUD/MOJCA ERDMANN	REPUBLIC
3	2	3	HELENE GRIMAUD/MOJCA ERDMANN	HELENE GRIMAUD/MOJCA ERDMANN	REPUBLIC	4	8	8	LANG LANG/VIENNA PHILHARMONIC	LANG LANG/VIENNA PHILHARMONIC	REPUBLIC
4	8	8	LANG LANG/VIENNA PHILHARMONIC	LANG LANG/VIENNA PHILHARMONIC	REPUBLIC	5	13	4	ETHEREA VOCAL ENSEMBLE/GRACE CLOUTIER	ETHEREA VOCAL ENSEMBLE/GRACE CLOUTIER	REPUBLIC
5	13	4	ETHEREA VOCAL ENSEMBLE/GRACE CLOUTIER	ETHEREA VOCAL ENSEMBLE/GRACE CLOUTIER	REPUBLIC	6	1	5	JEFFREY BIEGEL	JEFFREY BIEGEL	REPUBLIC
6	1	5	JEFFREY BIEGEL	JEFFREY BIEGEL	REPUBLIC	7	10	3	JOHN RUTTER	JOHN RUTTER	REPUBLIC
7	10	3	JOHN RUTTER	JOHN RUTTER	REPUBLIC	8	NEW	NEW	CHRISTOPHER BRELCHIOS WITH PAUL COHEN	CHRISTOPHER BRELCHIOS WITH PAUL COHEN	REPUBLIC
8	NEW	NEW									

HOT LATIN SONGS									
WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK				
1	1	EL VERDADERO AMOR PERDONA	ROMEO SANTOS	1	1				
2	1	PROMISE	ROMEO SANTOS FEAT. DADDY Yankee	1	1				
3	10	TE QUIERO A MORIR	BANDA EL RECORDO DE CRUZ LIZARRAGA	1	1				
4	5	GIVE ME EVERYTHING	PRINCE ROYCE	1	1				
5	3	EL MIL AMORES	PESADO DREAMS	1	1				
6	9	OLVIDAME	JULIEN ALVAREZ Y SU NORTENO BANDA	1	1				
7	8	LOVUMBA (PRESTIGE)	ARJONA	1	1				
8	4	MAQUINA DEL TIEMPO	TITO "EL BAMBINO"	1	1				
9	7	TABOO	DON OMAR	1	1				
10	12	AYER	ERIKOLES UNIVERSAL MUSIC LATIN	1	1				
11	11	MOVES LIKE JAGGER	MARCO ANTONIO SOLIS	1	1				
12	3	DE QUE REGRESARAS	LA ORIGINAL BANDA EL RECORDO DE CRUZ LIZARRAGA	1	1				
13	14	PARA NO PERDERTE	ESPINOZA PAZ	1	1				
14	13	BASTA YA	JULIEN ALVAREZ Y SU NORTENO BANDA	1	1				
15	15	SEXY AND I KNOW IT	LAFAD PARTY	1	1				
16	17	NO FUE FACIL	ROBERTO TORRES	1	1				
17	20	EL POETA	CHINO & NACHO	1	1				
18	13	RAIN OVER ME	PTBAL FEAT. MARC ANTHONY	1	1				
19	27	TU MIRADA	WISIN & YANDEL	1	1				
20	16	EL AMOR	ALJONA	1	1				
21	21	NADA IGUALES	LA DICTIVA BANDA SAN JOSE DE MEDIAS	1	1				
22	22	RESPIRA	LUIS FONSI	1	1				
23	24	DE MI	CAMILA	1	1				
24	25	VERSOS DE MI ALMA	ERIKOLES UNIVERSAL MUSIC LATIN	1	1				
25	26	EL MENTIROSO	BANDA CAPRI	1	1				
26	29	WE FOUND LOVE	JHANNA REAT	1	1				
27	28	FANFARRON	FANFARRON	1	1				
28	23	TU OLOR	YANDEL	1	1				
29	30	SOMEONE LIKE YOU	ADRIE	1	1				
30	28	AQUILES AFIRMO	OSCARO	1	1				
31	33	INTENTALO	JULIEN ALVAREZ Y SU NORTENO BANDA	1	1				
32	31	400 MIL VEINTE AÑOS	TERNA CALI	1	1				
33	33	ME GUSTAS TANTO	PAULINA RUBIO	1	1				
34	37	SÍ TU ME BESAS	VICTOR MANUEL	1	1				
35	38	YOU MAKE ME FEEL...	OSCARO	1	1				
36	36	UN MINUTO	PESADO DREAMS	1	1				
37	34	TU DECIDES	LOS HERMANOS DEL NORTE	1	1				
38	41	IN THE DARK	DON OMAR	1	1				
39	44	NOBODY LIKE YOU	FRANCO DE VITA	1	1				
40	42	MAS QUE NUNCA	DIABLO	1	1				
41	49	BIENVENIDO	LARA	1	1				
42	40	PEGATE MAS	OSCARO	1	1				
43	43	ENHORABUENA	ROD RIVERA	1	1				
44	46	WANNA BE YOURS	PAYATÉ	1	1				
45	46	VUELVE PRONTO	ALJONA	1	1				
46	50	TE ESTOY ENGANANDO CON OTRA	CALIBRE	1	1				
47	RE-ENTRY	COMO TU NO HAY 2	WISIN & YANDEL	1	1				
48	46	NA, NA, NA, NA, NA	BABY RASTA	1	1				
49	48	EL PUNTO FINAL	COLETTA	1	1				
50	RE-ENTRY	NO LA VOY A ENGANAR	EL TRONCO DE MEDICO	1	1				

Jenni Rivera does double duty on **Top Latin Albums** as her *Jayas Prestadas* album debut. A banda-flavored set starts at No. 2 (8,000) and a pop version at No. 4 (5,000). Cristian Castro also doubles up (Nos. 5-6). It's the first time the top 10 has had two acts with a pair of albums since August 2008.



TOP LATIN ALBUMS									
WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK				
1	1	ROMEO SANTOS	ROMEO SANTOS	1	1				
2	NEW	JENNI RIVERA	JENNI RIVERA	1	1				
3	NEW	VICENTE FERNANDEZ	VICENTE FERNANDEZ	1	1				
4	NEW	JENNI RIVERA	JENNI RIVERA	1	1				
5	7	CRISTIAN CASTRO	CRISTIAN CASTRO	1	1				
6	11	CRISTIAN CASTRO	CRISTIAN CASTRO	1	1				
7	4	MANA	MANA	1	1				
8	5	ARJONA	ARJONA	1	1				
9	8	PRINCE ROYCE	PRINCE ROYCE	1	1				
10	9	GERARDO ORTIZ	GERARDO ORTIZ	1	1				
11	22	ERIKOLES	ERIKOLES	1	1				
12	7	BANDA EL RECORDO DE CRUZ LIZARRAGA	BANDA EL RECORDO DE CRUZ LIZARRAGA	1	1				
13	8	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
14	19	EL VOLO	EL VOLO	1	1				
15	3	PAULINA RUBIO	PAULINA RUBIO	1	1				
16	18	ESPINOZA PAZ	ESPINOZA PAZ	1	1				
17	10	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
18	19	CAMILA	CAMILA	1	1				
19	12	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
20	16	LOS TIGRES DEL NORTE	LOS TIGRES DEL NORTE	1	1				
21	RE-ENTRY	TITO "EL BAMBINO"	TITO "EL BAMBINO"	1	1				
22	23	LOS BUKIS	LOS BUKIS	1	1				
23	14	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
24	13	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
25	25	CHINO & NACHO	CHINO & NACHO	1	1				
26	20	SHAKIRA	SHAKIRA	1	1				
27	29	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
28	26	JOSEPH FONSECA	JOSEPH FONSECA	1	1				
29	39	LOS YONIC'S	LOS YONIC'S	1	1				
30	21	CHARLIE ZAA	CHARLIE ZAA	1	1				
31	63	LUIS FONSI	LUIS FONSI	1	1				
32	NEW	TITE CURET ALONSO	TITE CURET ALONSO	1	1				
33	34	BRONCO	BRONCO	1	1				
34	24	JULIEN ALVAREZ Y SU NORTENO BANDA	JULIEN ALVAREZ Y SU NORTENO BANDA	1	1				
35	31	DON OMAR	DON OMAR	1	1				
36	38	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
37	36	FRANCO DE VITA	FRANCO DE VITA	1	1				
38	35	AVENTURA	AVENTURA	1	1				
39	39	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
40	27	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
41	34	SHAILA DURCAL	SHAILA DURCAL	1	1				
42	37	VOZ DE MANDO	VOZ DE MANDO	1	1				
43	RE-ENTRY	EL GRAN COMBO	EL GRAN COMBO	1	1				
44	17	Laura Pausini	Laura Pausini	1	1				
45	46	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
46	RE-ENTRY	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
47	39	MANA REYES	MANA REYES	1	1				
48	42	JOAN SEBASTIAN	JOAN SEBASTIAN	1	1				
49	43	GERARDO ORTIZ	GERARDO ORTIZ	1	1				
50	28	CALLE 13	CALLE 13	1	1				

Daddy Yankee earns his eighth No. 1 on **Latin Rhythm Songs** as "Lovumba (Prestige)" creeps 3-1 with 7.3 million impressions. The second single from *Daddy Yankee Prestige* is the first to top the chart. Lead track "Ven Comigo" (featuring Prince Royce) peaked at No. 2 in June.



REGIONAL MEXICAN ALBUMS									
WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK				
1	NEW	JENNI RIVERA	JENNI RIVERA	1	1				
2	NEW	VICENTE FERNANDEZ	VICENTE FERNANDEZ	1	1				
3	3	GERARDO ORTIZ	GERARDO ORTIZ	1	1				
4	2	BANDA EL RECORDO DE CRUZ LIZARRAGA	BANDA EL RECORDO DE CRUZ LIZARRAGA	1	1				
5	3	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
6	9	ESPINOZA PAZ	ESPINOZA PAZ	1	1				
7	4	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
8	5	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
9	8	LOS TIGRES DEL NORTE	LOS TIGRES DEL NORTE	1	1				
10	10	LOS BUKIS	LOS BUKIS	1	1				
11	7	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
12	6	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
13	13	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
14	15	BRONCO	BRONCO	1	1				
15	11	JULIEN ALVAREZ Y SU NORTENO BANDA	JULIEN ALVAREZ Y SU NORTENO BANDA	1	1				
16	19	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
17	14	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
18	12	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
19	18	SHAILA DURCAL	SHAILA DURCAL	1	1				
20	16	VOZ DE MANDO	VOZ DE MANDO	1	1				

TROPICAL ALBUMS									
WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK				
1	1	ROMEO SANTOS	ROMEO SANTOS	1	1				
2	2	PRINCE ROYCE	PRINCE ROYCE	1	1				
3	7	JOSEPH FONSECA	JOSEPH FONSECA	1	1				
4	3	CHARLIE ZAA	CHARLIE ZAA	1	1				
5	13	TITE CURET	TITE CURET	1	1				
6	4	AVENTURA	AVENTURA	1	1				
7	9	EL GRAN COMBO	EL GRAN COMBO	1	1				
8	5	TITO NIEVES	TITO NIEVES	1	1				
9	NEW	JOSE NOGUERAS	JOSE NOGUERAS	1	1				
10	12	LUIS ENRIQUE	LUIS ENRIQUE	1	1				
11	NEW	N'KLA BE WITH "OUR LATIN THING"	N'KLA BE WITH "OUR LATIN THING"	1	1				
12	6	HENRY SANTOS	HENRY SANTOS	1	1				
13	8	LUISITO EL CAN CHAN CHAN	LUISITO EL CAN CHAN CHAN	1	1				
14	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
15	11	OMEGA	OMEGA	1	1				
16	13	HECTOR ACOSTA: EL TORITO	HECTOR ACOSTA: EL TORITO	1	1				
17	10	MILLY QUEZADA	MILLY QUEZADA	1	1				
18	15	JUAN LUIS GUERRA Y 440	JUAN LUIS GUERRA Y 440	1	1				
19	14	MICHAEL STUART	MICHAEL STUART	1	1				
20	RE-ENTRY	OLGA TANON	OLGA TANON	1	1				

LATIN POP ALBUMS									
WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK				
1	NEW	JENNI RIVERA	JENNI RIVERA	1	1				
2	1	CRISTIAN CASTRO	CRISTIAN CASTRO	1	1				
3	5	CRISTIAN CASTRO	CRISTIAN CASTRO	1	1				
4	3	MANA	MANA	1	1				
5	4	ARJONA	ARJONA	1	1				
6	10	ERIKOLES	ERIKOLES	1	1				
7	8	EL VOLO	EL VOLO	1	1				
8	2	PAULINA RUBIO	PAULINA RUBIO	1	1				
9	8	CAMILA	CAMILA	1	1				
10	11	CHINO & NACHO	CHINO & NACHO	1	1				
11	9	SHAKIRA	SHAKIRA	1	1				
12	13	LOS YONIC'S	LOS YONIC'S	1	1				
13	17	LUIS FONSI	LUIS FONSI	1	1				
14	12	FRANCO DE VITA	FRANCO DE VITA	1	1				
15	7	LAURA PAUSINI	LAURA PAUSINI	1	1				
16	RE-ENTRY	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
17	15	MARCO ANTONIO SOLIS	MARCO ANTONIO SOLIS	1	1				
18	NEW	FANNY LU	FANNY LU	1	1				
19	18	MARISELA	MARISELA	1	1				
20	RE-ENTRY	REIK	REIK	1	1				

LATIN RHYTHM ALBUMS									
WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK				
1	1	TITO "EL BAMBINO"	TITO "EL BAMBINO"	1	1				
2	2	DON OMAR	DON OMAR	1	1				
3	3	CALLE 13	CALLE 13	1	1				
4	4	WISIN & YANDEL	WISIN & YANDEL	1	1				
5	5	PITBULL	PITBULL	1	1				
6	3	FRANCO EL GORILA	FRANCO EL GORILA	1	1				
7	8	MIGUELITO	MIGUELITO	1	1				
8	7	AKWID	AKWID	1	1				
9	NEW	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
10	6	ALEXIS & FIDO	ALEXIS & FIDO	1	1				
11	10	PLAN B	PLAN B	1	1				
12	11	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
13	12	J ALVAREZ	J ALVAREZ	1	1				
14	14	VARIOUS ARTISTS	VARIOUS ARTISTS	1	1				
15	13	RKM & KEN-Y	RKM & KEN-Y	1	1				
16	18	NOVA Y JORY	NOVA Y JORY	1	1				
17	15	WISIN & YANDEL	WISIN & YANDEL	1	1				
18	RE-ENTRY	WISIN & YANDEL	WISIN & YANDEL	1	1				
19	17	ZION & LENNOX	ZION & LENNOX	1	1				
20	RE-ENTRY	FUEJO	FUEJO	1	1				

BETWEEN THE BULLETS

MANÁ'S REACH IS WIDE

Maná's eighth No. 1 on Hot Latin Songs—"El Verdadero Amor Perdon" (featuring Prince Royce)—nets the largest weekly audience total this year: 16.4 million (up 27%, according to Nielsen BDS), surpassing the 16.3 million earned by Romeo Santos' "You" on June 25. Since 2007, the only other band with a bigger frame (aside from Maná, which notched seven greater weeks in the span) was Conjunto Primavera on March 17, 2007, with "Ese" (17.3 million).

—Karinah Santiago

EURO		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	2	GOOD FEELING FLO RIDA FT. BOY	
3	20	LEVELS AVICHI VERSTONE	
4	NEW	DANCE WITH ME TONIGHT DILY MARS SYCD	
5	6	SOMEONE LIKE YOU ADELE XL	
6	5	MOVES LIKE JAGGER MARION S FT. CHRISTINA AGUILERA AMA/OCTOBER	
7	7	PARADISE COLDFLAY PARLOPHONE	
8	3	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
9	4	WITHOUT YOU DAVID GUETTA FT. Usher WHAT A MUSIC	
10	9	EARTHQUAKE LABRINTH FT. TIME TEMPAH SYCD	

JAPAN		BILLBOARD JAPAN HOT 100	
THIS WEEK	LAST WEEK	(HAKENRI/SOUNDSCAN JAPAN/PLANTECH) DECEMBER 12, 2011	
1	50	ANATA E EXILE RHYTHMZONE	
2	49	SAISHO NO MAIL FRENCH KISS AVE1-J/MIKI	
3	41	ZUTTO AND JOEY ZAYTON	
4	24	ARUTEIKOU KIMONO GAKARI EPIC	
5	NEW	YOWASETE MOJITO GOLDEN BOMBER ZAVY ZAP	
6	10	WE FOUND LOVE RIHANNA FEATURING CALVIN HARRIS UNIQ/REAL	
7	NEW	HEARTFUL VOICE TACKY & TSUBASA AVE1-J/MIKI	
8	NEW	OATH SIGN LEIA SINGLES	
9	02	YUKI NO IRO JUNON/DAIPIPI/SONY	
10	81	STARLITE PARADE SEKI NO ONNAN TOP'S FACTORY	

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL) DECEMBER 12, 2011	
1	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	6	HANGOVER TAINO CRUIZ FT. FLO RIDA 4TH & BROADWAY	
3	2	GERONIMO DIONE AURA KOOLMUSIC/MPD	
4	4	VIDEO GAMES LANA DEL RAY STRANGER	
5	1	GOOD FEELING FLO RIDA FT. BOY	
6	7	SOMEONE LIKE YOU ADELE XL	
7	8	RAIN OVER ME PIRELLA FT. MARC ANTHONY MR. 303/POLY GROUNDS	
8	0	CELLO DINO LINDENBERG FT. GLENNY MT/VEAST WEST	
9	RE	WHEN WE STAND TOGETHER NICKELBACK	
10	RE	LEVELS AVICHI VERSTONE	

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) DECEMBER 12, 2011	
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	NEW	DANCE WITH ME TONIGHT DILY MARS SYCD	
3	2	GOOD FEELING FLO RIDA FT. BOY	
4	NEW	LEVELS AVICHI VERSTONE	
5	4	EARTHQUAKE LABRINTH FT. TIME TEMPAH SYCD	
6	NEW	DOWN FOR WHATEVER KELLY ROWLAND FT. THE WAVES UNRAVELL/MOTOWN	
7	3	LEGO HOUSE ED SHEERAN ADELUM	
8	7	MOVES LIKE JAGGER MARION S FT. CHRISTINA AGUILERA AMA/OCTOBER	
9	12	TAKE CARE DRASK FT. RIHANNA YOUNG LONEY/CASH MONEY	
10	NEW	NOTHING'S REAL BUT LOVE REBECCA FERGUSON SYCD	

FRANCE		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	1	SOMEONE LIKE YOU ADELE XL	
2	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	3	GOOD FEELING FLO RIDA FT. BOY	
4	5	SHE DOESN'T MIND SEAN PAUL VP	
5	4	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
6	6	PARADISE COLDFLAY PARLOPHONE	
7	RE	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
8	7	WITHOUT YOU DAVID GUETTA FT. Usher WHAT A MUSIC	
9	9	DANZA KUDURO LUKEFERO FT. DJM DANAR YOUNG	
10	5	MOVES LIKE JAGGER MARION S FT. CHRISTINA AGUILERA AMA/OCTOBER	

CANADA		BILLBOARD CANADIAN HOT 100	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN) DECEMBER 12, 2011	
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM	
2	2	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
3	4	WITHOUT YOU DAVID GUETTA FT. Usher WHAT A MUSIC/YOUNG	
4	3	GOOD FEELING FLO RIDA FT. BOY/ATLANTIC	
5	9	IT WILL RAIN BRUNO MARS GUMM/CHOP SHOP/ELEKTRA	
6	5	MOVES LIKE JAGGER MARION S FT. CHRISTINA AGUILERA AMA/OCTOBER	
7	7	THE ONE THAT GOT AWAY KATY PERRY CAPITOL	
8	8	STEREO HEARTS DIONNE AURA FT. DANIELLE BROWNE/SONY/RED WINE	
9	6	SOMEONE LIKE YOU ADELE XL	
10	NEW	T.H.E. (THE HARDEST EVER) WILLIAMS FT. BOB AND L. LORIE/EPIC/ALL ILLUSTRATED	

KOREA		BILLBOARD KOREA K-POP HOT 100	
THIS WEEK	LAST WEEK	(BILLBOARD KOREA) DECEMBER 12, 2011	
1	1	CRY CRY TARA CORE CONTENTS MEDIA	
2	2	BE MY BABY WONDER BROS. SP ENTERTAINMENT	
3	NEW	TOO MUCH TEARS SUZY ICE WORKS LEBDA	
4	4	THE WESTERN SKY ULALA SESSION C/ EAM	
5	6	I MISS YOU NOEL ITM ENTERTAINMENT	
6	NEW	WITH YOU ULALA SESSION C/ EAM	
7	3	PEOPLE IN SEOUL BIBIAN BUBAN G/ LAM	
8	NEW	FRIDAY NIGHT DYNAMIC DUB AMERICA CULTURE	
9	5	ALL I CAN SAY IS, I WANT TO DIE IHN GAK AC/DC ENTERTAINMENT	
10	8	THE BOYS GIRL GENERATION SIA ENTERTAINMENT	

AUSTRALIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	NEW	GOOD NIGHT HEECE BASTIN TOP NOTCH	
2	1	THE A-TEAM ED SHEERAN SYUM	
3	NEW	DON'T WORRY BE HAPPY BOY SEBASTIAN SOBY MUSIC	
4	2	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
5	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
6	5	DEDICATION TO MY EX (MISS THAT) LUDU FT. ANDR 300 & LIL WUPRE/YoungCollective	
7	4	GOOD FEELING FLO RIDA FT. BOY	
8	NEW	PARADISE COLDFLAY PARLOPHONE	
9	NEW	HANGOVER TAINO CRUIZ FT. FLO RIDA 4TH & BROADWAY	
10	6	WHAT MAKES YOU BEAUTIFUL HOT METROPOLIS ORKEST CLUB 9	

NETHERLANDS		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	2	IK NEEM JE MEE GERS PARDOEL TOP NOTCH	
2	3	SKINNY LOVE BIRBY JAGRE VAN DER BOGAERDE	
3	1	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES BY SECONDS/LEVER	
4	4	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	9	NERGENS ZONDER JOU DONS MEUWIS FT. GERS PARDOEL UNIVERSAL	
6	NEW	DOLUVZLUVU ILSE DELANGE PIRELLA	
7	5	VIDEO GAMES LANA DEL RAY STRANGER	
8	6	LEVELS AVICHI VERSTONE	
9	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
10	7	WERELDWJD ORKEST HET METROPOLIS ORKEST CLUB 9	

ITALY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	1	SOMEONE LIKE YOU ADELE XL	
2	7	PARADISE COLDFLAY PARLOPHONE	
3	2	LA DIFFERENZA TRA ME E TE TIZIANO FURIO ERM	
4	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
5	4	ECLISSI DEL CUORE L'ALBA AUREA SONY MUSIC	
6	NEW	ORA E ALLORA LIGABUE ZOO APERTO	
7	6	WITHOUT YOU DAVID GUETTA FT. Usher WHAT A MUSIC	
8	5	PAPI JENNIFER LOPEZ ISLAND	
9	8	I WANT LET YOU GO JAMES MORRISON ISLAND	
10	NEW	UNICA ANTONELLO VENDITTI #102	

BRAZIL		ALBUMS	
THIS WEEK	LAST WEEK	(AFRO/NIELSEN) NOVEMBER 13, 2011	
1	1	AGAPE MUSICAL FABRIZIO MARCELO ROSSO SONY MUSIC	
2	3	PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL	
3	2	O QUE VOCE QUER SABER DE VERDADE MARISA MONTE ERM	
4	4	REBELDES 2011 REBELDES ERM	
5	5	MYLO XYLOTO COLDFLAY PARLOPHONE	
6	7	MUSICAS PARA CHURRASCO VOL. 1 BOY JORGE UNIVERSAL	
7	6	21 ADELE XL/COLUMBIA	
8	NEW	AMOR DE ALMA VICTOR & LEO SONY MUSIC	
9	9	SALE EL SOL SHAKIRA EPIC	
10	8	80 SUCESSOS DOS ANOS 80 VARIOUS ARTISTS ROADM	

SPAIN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	NEW	AI SE EU TE PEGO MICHEL YELLO VIVICHO	
2	1	PERDONAME PIRELLA ALBORAN URBICA/ETERNUS Y PRODUCCIONES	
3	3	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
4	2	MOVES LIKE JAGGER MARION S FT. CHRISTINA AGUILERA AMA/OCTOBER	
5	7	ROLLING IN THE DEEP ADELE XL	
6	NEW	GOOD FEELING FLO RIDA FT. BOY	
7	6	RAIN OVER ME PIRELLA FT. MARC ANTHONY MR. 303/POLY GROUNDS	
8	5	SOLAMENTE TU PIRELLA ALBORAN URBICA/ETERNUS Y PRODUCCIONES	
9	10	SOMEONE LIKE YOU ADELE XL	
10	9	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	

SWITZERLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	4	HANGOVER TAINO CRUIZ FT. FLO RIDA 4TH & BROADWAY	
2	1	SOMEONE LIKE YOU ADELE XL	
3	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
4	3	GOOD FEELING FLO RIDA FT. BOY	
5	6	WITHOUT YOU DAVID GUETTA FT. Usher WHAT A MUSIC	
6	NEW	NUR NOCH KURZ DIE WELT RETTEN THE BEATLES SONY MUSIC	
7	5	RAIN OVER ME PIRELLA FT. MARC ANTHONY MR. 303/POLY GROUNDS	
8	10	PARADISE COLDFLAY PARLOPHONE	
9	7	NEW AGE BARBARA ROUDRETT UNIVERSAL	
10	9	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	

BELGIUM		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	1	I FOLLOW RIVERS SYRKE LI LL RECORDERGE	
2	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	5	VIDEO GAMES LANA DEL RAY STRANGER	
4	4	SKINNY LOVE BIRBY JAGRE VAN DER BOGAERDE	
5	3	SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES BY SECONDS/LEVER	
6	6	SOMEONE LIKE YOU ADELE XL	
7	NEW	IK NEEM JE MEE GERS PARDOEL TOP NOTCH	
8	NEW	SUNLIGHT CLAUDIO LUI FT. TOM DICE LA FACILE DU SEUL MYXO	
9	7	LEVELS AVICHI VERSTONE	
10	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	

SWEDEN		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	1	ANGELN I RUMMET LALLEN TV4	
2	NEW	HERE I GO AGAIN LALLEN TV4	
3	6	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
4	9	PA GATAN DAR JAG BOR LALLEN TV4	
5	3	YOU LEARN BARBARA UNIVERSAL	
6	7	SOMEONE LIKE YOU ADELE XL	
7	5	SET FIRE TO THE RAIN ADELE XL	
8	5	MOVES LIKE JAGGER MARION S FT. CHRISTINA AGUILERA AMA/OCTOBER	
9	2	ALLA VILL TILL HIMMELN MEN INGEN VILL DO LALLEN TV4	
10	10	LEVELS AVICHI VERSTONE	

MEXICO		AIRPLAY	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	1	MOVES LIKE JAGGER MARION S FT. CHRISTINA AGUILERA AMA/OCTOBER	
2	3	TE DEJO EN LIBERTAD HABASO SONY MUSIC	
3	6	PUMPED UP KICKS FOSTER THE PEOPLE SARTAN/COLUMBIA	
4	2	DE MI CAMILA SONY MUSIC	
5	21	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
6	5	TE QUIERO A MORIR BANDA EL TRICHO DE CRUZ LAZARRADA HUNOVISA	
7	10	CORRE JESSE & JOY WARNER	
8	4	EL PASADO ES PASADO LA ACHICINA BANDA SAN SAN DE MEDIAS SONY MUSIC	
9	9	GIVE ME EVERYTHING PIRELLA FT. MARC ANTHONY MR. 303/POLY GROUNDS	
10	11	RAIN OVER ME PIRELLA FT. MARC ANTHONY MR. 303/POLY GROUNDS	

AUSTRIA		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	2	HANGOVER TAINO CRUIZ FT. FLO RIDA 4TH & BROADWAY	
2	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
3	5	PUMPED UP KICKS FOSTER THE PEOPLE SARTAN	
4	3	GOOD FEELING FLO RIDA FT. BOY	
5	4	BRENNHA TUATS GUAT HONNIT VON BRUNNEN/UNION	
6	6	GERONIMO DIONE AURA KOOLMUSIC/MPD	
7	7	SOMEONE LIKE YOU ADELE XL	
8	NEW	WIDEDWIDET BUM BUM MELANIE DRACK FT. LEONARD LAJON BABIES	
9	9	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
10	10	HEART SKIPS A BEAT OLLY MURS FT. RIZZLE WICKS SYCD	

NORWAY		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	2	MOVES LIKE JAGGER MARION S FT. CHRISTINA AGUILERA AMA/OCTOBER	
3	5	SET FIRE TO THE RAIN ADELE XL	
4	NEW	HANGOVER TAINO CRUIZ FT. FLO RIDA 4TH & BROADWAY	
5	RE	PARADISE COLDFLAY PARLOPHONE	
6	NEW	WHERE HAVE YOU BEEN RIHANNA SRP	
7	9	TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC	
8	7	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
9	10	LEVELS AVICHI VERSTONE	
10	4	THE STORY (I WAS MADE FOR YOU) BRANDY CAROLE COLUMBIA	

DENMARK		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	1	GERONIMO DIONE AURA KOOLMUSIC/MPD	
3	4	KL 10 MEDINA LABELLADE	
4	3	SOMEONE LIKE YOU ADELE XL	
5	5	JEG-I LIVE KUNDE B U/UPPERHAGER	
6	6	DOPE PLUSE FT. OLE HENRIKSEN BLUE SKY	
7	RE	PARADISE COLDFLAY PARLOPHONE	
8	8	MOVES LIKE JAGGER MARION S FT. CHRISTINA AGUILERA AMA/OCTOBER	
9	10	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL I AM/CHERRYTREE	
10	RE	WITHOUT YOU DAVID GUETTA FT. Usher WHAT A MUSIC	

FINLAND		DIGITAL SONGS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011	
1	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP	
2	1	STORYTIME NICKELBACK HIGHTOWER/REPRISE	
3	3	KOHTALON OMA	

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Universal Music Group promotes **Abbie Stringer** to director of global intranet systems. She was intranet manager.

Universal Republic and Island Def Jam expand their management in A&R with the appointment of **Peter Thea** to executive VP. He was executive VP at Jive Records.

Strange Music names **Violet Brown** VP of label development. She was director of urban music at Warehouse Music.



PUBLISHING: The National Music Publishers' Assn. names **Alison Halataei** VP of government affairs. She was deputy chief of staff/parliamentarian for the Committee on the Judiciary in the U.S. House of Representatives.

Universal Music Publishing Group North America promotes **David Kokakis** to senior VP/head of business and legal affairs/business development and **Monti Olson** to executive VP/head of pop and rock music creative. Kokakis was VP of business affairs/business development, and Olson was VP of A&R.

TOURING: The AEG Facilities-managed Home Depot Center in Carson, Calif., names **Kyle Waters** VP of events and operations and promotes **Kristen Anderson** to director of event sales. Waters was VP of operations, and Anderson was special event sales manager.

DIGITAL: PlayNetwork appoints **John Wooler** VP of music services and **Tobias Hartmann** VP of international services. Wooler was a senior executive at Virgin Records, and Hartmann founded FC Sonoma and was a managing director at LexisNexis.

Live365 appoints **Ed Schaffer** CEO. He was VP of business operations for MediaWorks at Monster Worldwide.

TV/FILM: Mun2 promotes **Roberto Isaac** to director of music programming. He was manager.

—Edited by Mitchell Peters



FUTURE SOUND: BMI'S THOUGHT LEADER DINNER

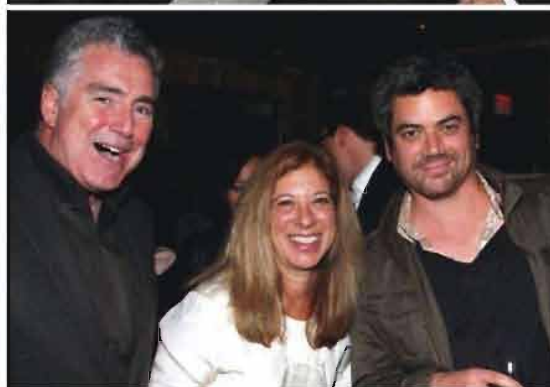
Complementing Billboard's inaugural FutureSound conference in San Francisco (Nov. 17-18) was an intimate Thought Leader dinner hosted by BMI. With the city's Waterbar providing an ambient atmosphere on Nov. 17, attendees from every sector of the business broke bread as they discussed the music industry's present and future. PHOTOS: ARNOLD TURNER

ABOVE: Indulging in some predinner quality time are (from left) Billboard associate publisher **Tommy Page** and publisher **Lisa Ryan Howard**, BMI senior VP of corporate planning/communications and new media **Richard Conlon**, Kobalt Music Group founder/CEO **Willard Ahdriz**, BMI senior VP of performing rights **Alison Smith** and VP of film/TV relations **Doreen Ringer-Ross** and Billboard editorial director **Bill Werde**.

UPPER LEFT: BMI senior VP of corporate planning/communications and new media **Richard Conlon** (far left) shares a laugh with **Cindy Charles** Consulting president and **MOG senior VP/general counsel Tyler Lenane**.

LOWER LEFT: Enjoying the evening's industry camaraderie are (from left) **Tunezy's** product manager **Prashanth Mohan** and CEO **Derrick Fung**, TAG Strategic VP of client services **Karen Allen** and **NARM VP of digital strategy and business development Bill Wilson**.

BELOW: The dinner's Warner contingent included (from left) Warner/Chappell Music synch business development managers **Cecilia Harvey** and **Jenny Swiatow**, Warner Music Group senior director of digital strategy and business development **Yi Ping Ho** and associate director of digital strategy and business development **Jessica Park**.



biz Additional photos online this week at billboard.biz.

To submit your photos for consideration, please send images to backbeat@billboard.com.

GOODWORKS

Z100 JINGLE BALL SUPPORTS ANTI-BULLYING GROUP

The musical acts appearing at WHTZ (Z100) New York's Jingle Ball, set for Dec. 9 at Madison Square Garden, aren't the only ones benefiting from the sold-out concert. A portion of the proceeds from each ticket sold will be donated to the event's official charity Stomp Out Bullying, an anti-bullying program for children and teenagers.

"Every year we survey our community to see what the biggest cause is that's impacting our Z100 audience," Z100 PD Sharon Dastur says. "And every year we partner with a different organization to be the official charity. This year we know that bullying continues to be a hot button for our audience and many of the artists on our bill."

Stomp Out Bullying is one of the signature programs of non-profit Love Our Children USA, which aims to protect children from violence and neglect.

This year's Jingle Ball lineup includes Lady Gaga, Pitbull, Kelly Clarkson, Demi Lovato, David Guetta, LMFAO, Foster the People, Gym Class Heroes and Hot Chelle Rae. Kim Kardashian, Khloe Kardashian Odum, Lamar Odum and Karmin will host the show.

The Jingle Ball has previously supported such charities as Musicians On Call, Food Bank for New York City, Stand Up to Cancer and Autism Speaks. In addition to receiving funds from each ticket sold, Dastur says that the charities "get to partner with the big loudspeaker that Z100's Jingle Ball is." —Mitchell Peters



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ASCAP'S WOMEN BEHIND THE MUSIC

Now in its third year, ASCAP Rhythm & Soul's "Women Behind the Music" series recognizes women in all facets of the industry from singer/songwriters to label and publishing executives, attorneys and managers. Held in New York, Los Angeles and Atlanta, this year's fetes were sponsored by Qreem, producer Pharrell Williams' liqueur brand.

ABOVE LEFT: Holding court in Atlanta at Straits restaurant on Nov. 18, ASCAP paid tribute to vocal guru and 2011 Georgia Music Hall of Fame inductee **Jan Smith**, entertainment attorney **Uwonda Carter** of the Carter Law Firm and Grammy Award nominee and 2010 ASCAP Vanguard winner **Janelle Monáe**. From left are ASCAP Rhythm & Soul senior director of membership **Jay Sloan**, Smith, Carter, Monáe and ASCAP Rhythm & Soul director of membership **Jennifer Drake**. PHOTO: PRINCE WILLIAMS

ABOVE RIGHT: Proudly displaying their awards at Los Angeles' Beso restaurant on Nov. 10 are (from left) Grammy Award-winning singer/songwriter **Siodah Garrett**, MADE Management and Consulting partner **Erica Grayson** and Universal Music Publishing Group senior VP **Donna Caseine**. PHOTO: ARNOLD TURNER

LEFT: ASCAP kicked off the 2011 series at New York venue Tenjune on Nov. 9. ASCAP Rhythm & Soul VP of membership **Nicole George** (far left) helped pay tribute to the evening's honorees (from left): Motown senior VP of marketing and artist development **Phillana Williams**, Monami Entertainment owner **Mona Scott-Young** and Grammy Award-winning singer/songwriter **Monica**. PHOTO: TAYLOR HILL



Heralding the Nov. 21 arrival of her latest album, *My Life II... The Journey Continues (Act I)*, **Mary J. Blige** headlined the seventh installment of the "American Express Unstaged" music series on Nov. 17. Directed by filmmaker Adam Shankman, the live-streamed concert—staged at Los Angeles' Club Nokia—featured special guests Nai and Busta Rhymes, both of whom appear on *My Life II*. Post-show, Blige is flanked by DDC&P partners **Sue Cole** (left) and William Morris Endeavor lead marketing attorney **Debra Shuwarger**. PHOTO: CHARLEY GALLAY



With more than 40 years in the industry as an agent (Otis Redding, the Police), personal manager (Gregg Allman, Stevie Ray Vaughan), concert promoter and corporate executive, Niederlander Concerts CEO **Alex Hodges** recently received the lifetime achievement award at the Sport Entertainment & Venues Tomorrow conference (Nov. 16-18) in Columbia, S.C. **John Huie**, an agent with Creative Artists Agency, presented the award. On hand for the presentation were (from left) University of South Carolina department of sport and entertainment senior lecturer **Frank Roach**, Huie, Hodges and his wife **Karen** and Venues Today publisher/editor-in-chief **Linda Deckard**. PHOTO: NIEDERLANDER



The unlikely duo of Rep. **Debbie Wasserman Schultz**, D-South Florida, and Rep. **Lamar Smith**, R-Texas, have put party differences aside in their joint sponsorship of the Stop Online Piracy Act currently before Congress. As part of their work on the bill, the pair visited Miami's Hit Factory to witness firsthand how a recording is made courtesy of Capitol Latin artist **Shaila Durcal**, hanging out after the session are (from left) EMI North America VP of customer marketing **Gregg Vickers**, Smith, Durcal, Wasserman Schultz and Capitol Latin senior VP **Sergio Lopes**. PHOTO: LELA COBB



Christian label Word Entertainment (Warner Music Group) celebrated its 60th anniversary in November during festivities in Waco, Texas. That's where Word was founded by Baylor University alumnus **Jarrell McCracken**, who died in 2007. To further mark the occasion, the label released the three-CD compilation *Word: Six Decades of Hits*. Reuniting in Waco are (from left) Word Entertainment president/CEO **Rod Riley**, artist **Kurt Kessler**, who was Word's first A&R director, early Word employee **Oscar Reese**, Warner Music Nashville president/CEO **John Esposito**, McCracken's widow, **Judith McCracken**, Word Entertainment chairman **Mike Curb** and the McCrackens' daughter, **Lisa McCracken**. PHOTO: ROBERT ROBBERS/BAYLOR MARKETING & COMMUNICATIONS



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