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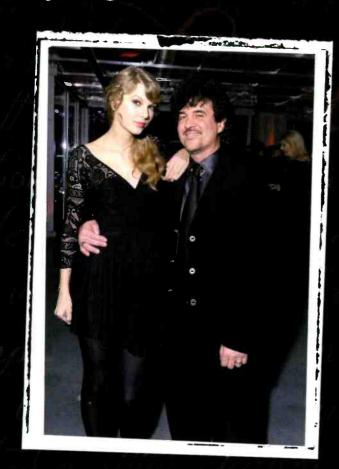
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THE MUSIC BUSINESS TODAY



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Billboard VO'

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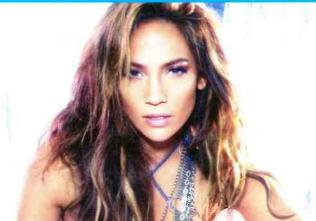
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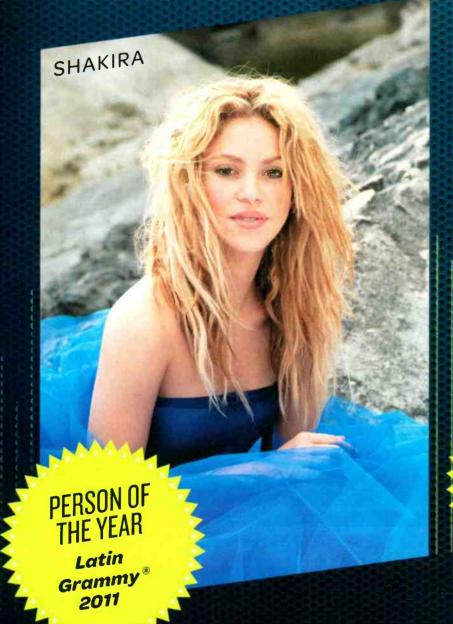


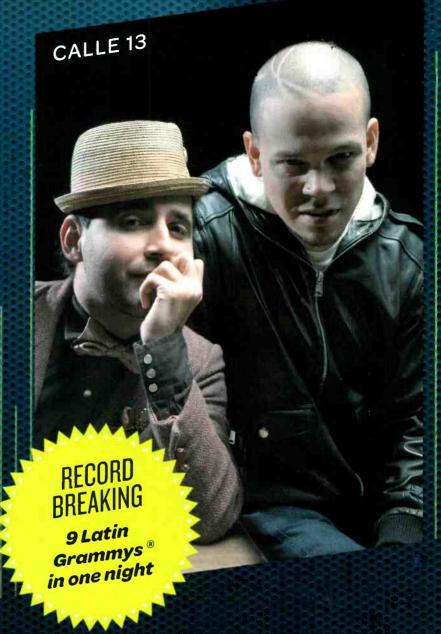
Online .COM EXCLUSIVES

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

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 vear-end double issue. the Year in Music.





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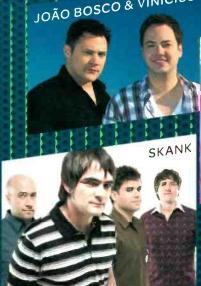
















NIÑA PASTORI





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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

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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

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BEST FLAMENCO ALBUM La Orilla De Mi Pelo

CHICO & RITA VICENTICO

BEST PACKAGING DESIGN

Chico & Rita – Varios artistas Solo Un Momento - Vicentico



SONY MUSIC | LATIN AMERICA



>>>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 La-Face Records executive Mark Shimmel to a senior executive post, sources say, In another Sony Music appointment, former Interscope senior VP of A&R Shawn Holiday 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 Mc-Graw, 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 pay ment and recordingfund 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.



Music City producers



New projects precede Sinatra's centennial



Bassnectar to usher in 2012 in Nashville



ITunes eves Latin



A chat with RIAA chief Cary Sherman



AWARDS BY PHIL GALLO

Someone Like Her

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

ith 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-





Their kinda party: JASON ALDEAN and LUDACRIS perform at the Grammy nominations concert at the Nokia Theater in Los Angeles on Nov. 30

ers have five nominations besides album of the year, but their competition comes more from their peers than their elders. At the last ceremony, the solo rock vocal performance was four musicians who have been recording since the '60s (Paul McCartney, Neil Young, Robert Plant and Eric Clapton) and John Mayer. In this year's renamed rock performance category—and rock song as well—the Foos join Coldplay, the Decemberists, Mumford & Sons and Radiohead.

The lighter side of modern pop that Adele, Perry and Mars represent was absent from the telecast as well, despite the fact that the pop categories are particularly strong this year. Those three are up for pop solo performance against Plnk and Gaga. The impressive pop vocal album category features Adele's 21, Cee Lo Green's The Lady Killer, Gaga's Born This Way, Mars' Doo-Wops & Hooligans and Rihanna's Loud.

The recent prominence of country and hip-hop nominees in the major categories receded this year, with the lone country act being the Band Perry, which is up for best new artist, while West and best new artist contender Nicki Minaj were the only rap nominees. Part of this owes to a rare duplication in the song and record of the year categories, with four songs—Adele's "Rolling in the Deep," Bon Iver's "Holocene," Mars' "Grenade" and Mumford & Sons' "The Cave"—nominated in both. That overlap, which has occurred five times between 1987 and 1994, has happened only once—in 2007—since the rules revamp in 1995 that put final nominations in the hands of committees.

The Academy did reward some veteran artists with nominations. Tony Bennett is up for pop/duo group performance for his duet with Amy Winehouse and traditional pop vocal, where his competition includes Barbra Streisand. Booker T. Jones (pop instrumental album), Betty Wright (traditional R&B performance), Sonny Rollins (improvised jazz solo and jazz instrumental album) and Levon Helm (Americana album) are among the legends who received nods.

Two question marks hang over the Academy as the Grammys' Feb. 12 date at the Staples Center in Los Angeles approaches. One is whether it can make good on its announcement in a press release and on Twitter to present the reunited Van Halen, which had been expected at the nominations show. Another is whether Adele, who's recovering from throat surgery, will be in strong enough health to sing on a night that pundits will undoubtedly predict belongs to her.

"I think Adele will steal everything," says Charlie Bagarozza, senior store manager at J&R Music World in New York. "But Bon Iver was nominated in a lot of categories and I think he will get some attention as the underdog."

Who's likely to benefit the most saleswise in February?

"Depends on the performances," says Mark Hudson, a buyer at Trans World Entertainment, adding that "aside from who performs, Adele will get a boost from winning a bunch of Grammys—if there's anyone left by February who doesn't already own her album."

Additional reporting by Ed Christman and Gail Mitchell. For a complete list of nominees, go to Billboard.biz.



biz MOBILE: For 24/7 news and analysis on your cellphone or mobile device, go to mobile.billboard.biz.

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD REVAMPS **HOLIDAY CHART**

Billboard debuts its first Hot 100-style ranking of seasonal favorites with this week's launch of the Holiday Songs chart. Like the Hot 100, the survey ranks tracks based on a formula blending airplay, download sales and streaming data as tracked by Nielsen Entertainment.

The 50-position chart will appear in print and on Billboard .com and Billboard.biz during the holiday season.

Topping the inaugural ranking is Mariah Carey's 1994 Christmas classic "All I Want for Christmas Is You." Carey's song also appears on the list at No. 33 in a rendition by Michael Bublé that's included on his No. 1 Billboard 200 album, Christmas.

In previous years, Billboard's holiday chart was based solely on radio airplay on adult contemporary (and a few adult top 40) stations, most of which switch to all or nearly all Christmas music following Thanksgiving.



toward familiar songs, past holiday charts featured primarily classic Christmas tracks predating this century. With the change in methodology to include downloads, streaming and airplay from all monitored stations, the reconfigured Holiday Songs survey presents a better balance of new releases from artists like Justin Bieber (at No. 2) and traditional selections by Brenda Lee, Nat "King" Cole and Bobby Helms (Nos. 3-5).



EDITORIAL

EDITOR: DANYEL SMITH danyel smitch@illboard.com

BILLBOARD.BIZ EDITOR: Jem Aswad 212-493-4167

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EXECUTIVE DIRECTOR OF CONTENT AND

PROGRAMMING FOR LOUISING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-431-0441

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TV) 323-525-2292 Andrew Hampp (Branding) 212-493-4213, Gall Mitchell (R&B) 323-525-2289
SENIOR EDITORIAL ANALYST: Glenn Peoples glenn.Deoples@billboard.com
CORRESPONDENT: Mitchell Peters 323-525 2322
BILLBOARD EN ESPAÑOL EDITOR: Judy Cantor-Navas

COPY EDITOR: Christa Tit

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Back Stage

The Clio Awards

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COUNTRY BY TOM ROLAND

Nashville's New Wave

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

hen 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 boundarjes. 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.



UPFRONT



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 RED-MOND and TULLY KEN-NEDY, Thompson Square's SHAWNA and KEIFER THOMPSON, and NV's DAVID FANNING and KURT ALLISON

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.

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.'

RODNEY CLAWSON Biggest hit: "Barefoot Blue Jean Night," Jake 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.

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

In the two weeks after **LeBron James** tweeted a

link to the YouTube post of his latest Nike commer-

cial, 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 contempo-

The music is sweet, string-laden and slow,

Frank Sinatra's 1958 recording of Alan and Mari-

lyn Bergman and Lew Spence's "Sleep Warm."

The placement is one of the early steps by Sina-

rary hoops'n'hip-hop imagery.

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."

NOTES: "Bride of Deluxe," a song from Cliff Martinez's "Drive" soundtrack, is being used in a Black-Berry 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.





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 Noisey.com. In an interview with Billboard, Alvi talks about how the partnership came together and what's ahead.

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 label soup 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.

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. copresident/CEO] Todd Moscowitz 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.

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 Warner to 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 Noisey or Creators Project, we're open to it.

O How will this affect the artists you sign?

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

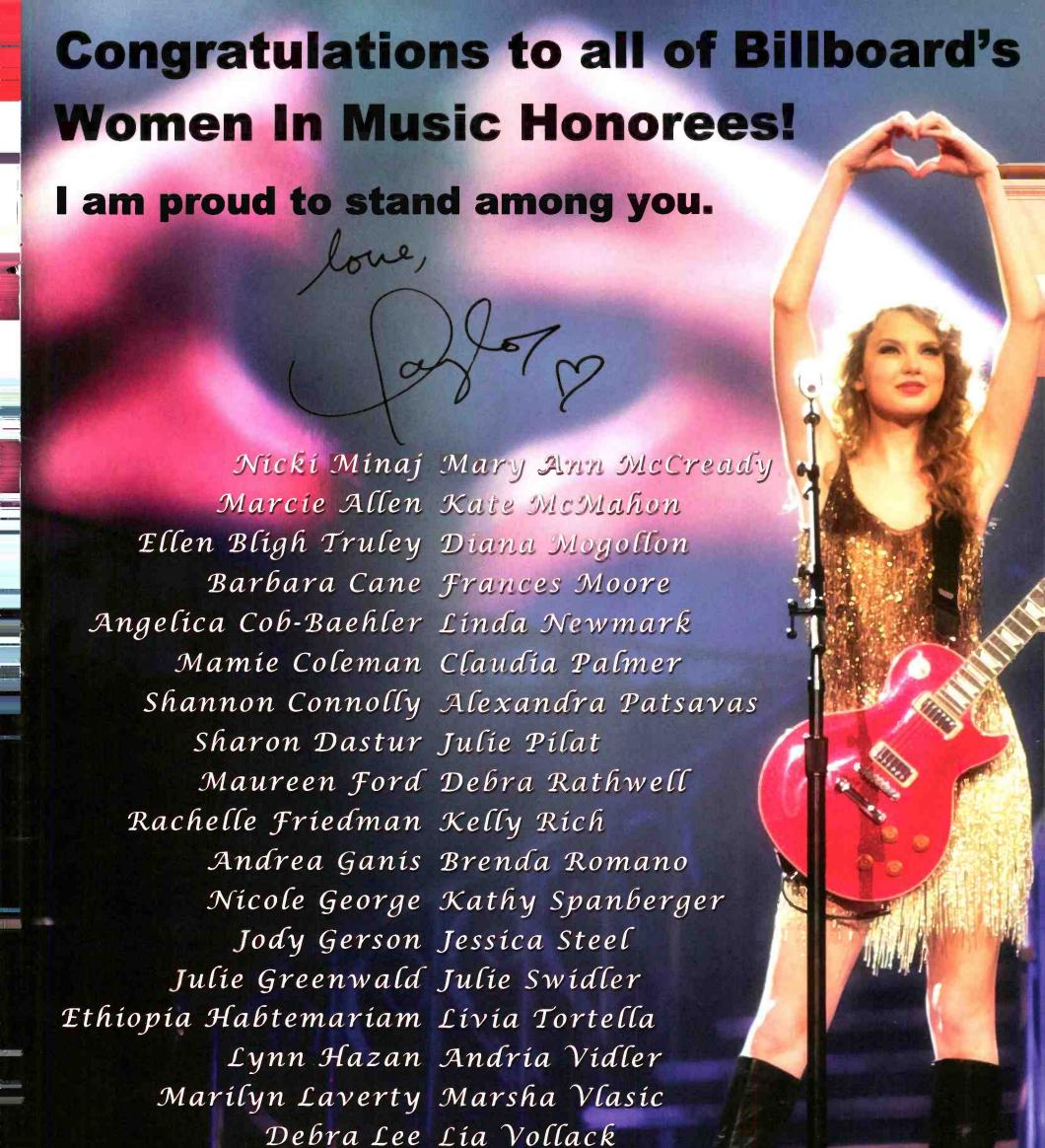
Odd Future was one of the acts Vice missed out on signing during its indie period. Were there any other missed opportunities?

Yeah, what XL paid for a oneoff, I can't do that. There was also No Age, which went to Sub Pop, and Fucked Up, which signed to Matador for I 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, always dealing with a situation where you're trying to recoup. 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.

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.







Cara Lewis Kathy Willard Melissa Lonner Lisa Worden Amanda Marks Mika El-Baz



Electronica: The New King Of The Road?

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

On The

Road

RAY WADDELL

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, Kaskade, 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 thou-

sands 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

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."



LIA HOLLAND

BOXSCORE Concert Grosses

D	UV2	CORE Cond	cert Gros	ses
	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,098,770 \$250/\$165/\$99/	ROD STEWART The Colosseum at Caesars Palace, Las	37,141	Consorts Wash AEC Live
	\$49 \$ 3,425,75 6	Vegas, Nov. 3, 5-6, 9, 12-13, 16, 19-20	nine sellouts	Concerts West/AEG Live AVID NAIL, ADAM BRAND
2	\$89.50/\$69.50/ \$39.50	Minute Maid Park, Houston, Nov. 5	42,905 sellout	The Messina Group/AEG Live
,	\$1,988,411	TAYLOR SWIFT, NEEDTO		DAM BRAND
3	\$89.50/\$79.50/ \$39.50/\$29.50	Madison Square Garden, New York, Nov. 21-22	26,652 two sellouts	The Messina Group/AEG Live
4	\$1,601,216 \$250/\$149.50/	JAY-Z & KANYE WEST Atlantic City Boardwalk Hall,	12.746	
	\$109.50/\$59.50	Atlantic City, N.J., Nov. 19	sellout	Live Nation
5	\$1,458,070 (\$1,505,984 Canadian) \$242.05/\$57.61	JAY-Z & KANYE WEST Bell Centre, Montreal, Nov. 22	10,856	Evenko, Live Nation
	\$1,392,796	TREASURE ISLAND MUS	sellout IC FESTIVAL	Control of the Contro
6	\$219.50/\$125/ \$99/\$69.50	Treasure Island Great Lawn, San Francisco, Oct. 15-16	24,254 two sellouts	Another Planet Entertainment, Noise Pop
7	\$920,903 \$69.50/\$59.50/	TAYLOR SWIFT, NEEDTO		ANNY GOKEY
	\$25	Time Warner Cable Arena, Charlotte, N.C., Nov. 16	14,272 sellout	The Messina Group/AEG Live
8	\$914,300 \$69.50/\$59.50/	TAYLOR SWIFT, NEEDTO St. Pete Times Forum, Tampa,	BREATHE, A	The Messina Group/AEG Live
	\$25 \$866,056	Fla., Nov. 12 TAYLOR SWIFT, NEEDTO	BREATHE. A	
9	\$69.50/\$59.50/ \$25	RBC Center, Raleigh, N.C., Nov. 17	13,567 sellout	The Messina Group/AEG Live
10	\$828,231	TAYLOR SWIFT, NEEDTO	BREATHE, A	DAM BRAND
10	\$69.50/\$59.50/ \$25	Colonial Life Arena, Columbia, S.C., Nov. 18	12,807 sellout	The Messina Group/AEG Live
11	\$810,463 (£506,837)	THE CURE Royal Albert Hall, London,	5,650	
	\$239.86/\$39.98	Nov. 15	sellout	3A Entertainment
12	\$786,904 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, NEEDTO American Airlines Arena, Miami,	12,153	The Messina Group/AEG Live
	\$749,099	Nov. 13 TAYLOR SWIFT, NEEDTO	BREATHE, A	
13	\$69.50/\$59.50/ \$25	Veterans Memorial Arena, Jacksonville, Fla., Nov. 11	11,785 sellout	The Messina Group/AEG Live
14	\$676,741 (\$687,089 Canadian)	LMFAO, FAR*EAST MOVE		IA KILLS, FRANKMUSIK & OTHERS
	\$48.75/\$33.98	Bell Centre, Montreal, Nov. 15	15,913 sellout	Evenko, Live Nation
15	\$613,675 \$62.50/\$27.50	ZAC BROWN BAND, SON Target Center, Minneapolis,	IIA LEIGH, N	
	\$586,306	Nov. 20 GUNS N' ROSES	sellout	G.A.M.E., Frank Productions
16	(313,878,700 pesos) \$121,42/\$32.88	Movistar Arena, Santiago, Chile,	9,071 14,841	T4F-Time For Fun
	\$583,207	TEARS FOR FEARS	14,041	
17	(1,043,171 reais) \$167.72/\$89.45	Citibank Hall, Rio de Janeiro, Oct. 8	7,736 8.433	T4F-Time For Fun
18	\$580,881 \$99.50/\$79.50/	ENRIQUE IGLESIAS, PITE		
	\$39.50/\$19.50	Texas, Oct. 15	8,340 sellout	Concerts West/AEG Live
19	\$580,482 (2,495,900 bolivares) \$220,95/\$174,43	JUDAS PRIEST, WHITESN Terraza CCCT, Caracas, Venezuela,	3,522	T4F-Time For Fun
	\$575,622	Sept. 25 ZAC BROWN BAND, SON	IA LEIGH, N	
20	\$59.50/\$39.50	Veterans Memorial Arena, Jacksonville, Fla., Oct. 28	10,816 sellout	AEG Live
21	\$563,529 (£365.437)	SNOOP DOGG, MISTAJA		K, THE AIRPLANE BOYS, YASMIN
	\$77.10/\$19.28	O2 Arena, London, Oct. 7	10,452 12,837	Mean Fiddler
22	\$553,167 (\$559,914 Australian)	ALICE COOPER Palais Theatre, Melbourne,	4,310 4,677	Chugg Entertainment
	\$139.30/\$97.81	Australia, Sept. 29-30 FOO FIGHTERS, SOCIAL	DISTORTION	N, THE JOY FORMIDABLE
23	\$552,880 \$51.50/\$21.50	Arena at Gwinnett Center, Duluth, Ga., Nov. 7	11,693 12.069	The Messina Group/AEG Live
24	\$543,940 \$200/\$165/	STING	. ⁽¹⁾ . (1) - (1)	THE PERSON NAMED IN
2.4	\$100/\$75	The Colosseum at Caesars Palace, Las Vegas, Nov. 25	3,950 sellout	Concerts West/AEG Live
25	\$543,527 (£347,875)	Motorpoint Arena, Sheffield,	12,650	Kilimanjaro Live/AEG Live
	\$43.75	England, Oct. 12 PORTISHEAD, THOUGHT	FORMS	
26	\$540,459 \$55.50	Shrine Auditorium, Los Angeles, Oct. 18-19	9,738 two sellouts	Goldenvoice/AEG Live
27	\$539,918	TOBY KEITH, ERIC CHUR	CH, JT HODO	GES
[2]	\$89/\$20	Toyota Pavilion, Scranton, Pa., Sept. 1S	15,718 17.119	Live Nation
28	\$538,771 (€388,063)	ROXETTE, MOBILÉE	7,172	Trinity Concerts, Marek Lieberberg
	\$90.24/\$69.42 \$538,346	O2 World, Berlin, Oct. 24 RICKY MARTIN	9,327	Konzertagentur
29	(7,277,689 pesos) \$139.07/\$23.67	Auditorio Nacional, Mexico City, Nov. 2	7,529 9.585	OCESA-CIE
70	\$525,481	ROBYN, RÖYKSOPP		
30	\$8 7.5 0/\$ 2 9.50	Hollywood Bowl, Los Angeles, Oct. 22	9,029 12.329	Bill Silva Presents, Andrew Hewitt Co.
31	\$524,129 (£335.460)	JOHNNY MATHIS, JEFF S	TEVENSON 6,260	Manual Constitution of the
Re-	\$85.93/\$70.31	O2 Arena, London, Oct. 12	8.723	Kennedy Street Enterprises
32	\$522,334 (\$528,017 Canadian) \$48.97	Colisée Pepsi, Quebec City,	10,667	IA KILLS, FRANKMUSIK & OTHERS Evenko, Live Nation
	\$518,191	Nov. 13 ENRIQUE IGLESIAS, PITE	sellout BULL, PRINCE	
33	\$89 50/\$69.50/ \$39.50/\$19.50	Laredo Entertainment Center, Laredo, Texas, Oct. 16	9,512 sellout	Concerts West/AEG Live
34	\$510,914 \$59.50/\$49.50/	FURTHUR Advantage City Reserves Its Mall	0.510	
	\$39.50	Atlantic City Boardwalk Hall, Atlantic City, N.J., Nov. 12	9,518 12,239	Live Nation
35	\$509,137 (\$490.536 Australian)	STEELY DAN & STEVE W Rod Layer Arena, Melbourne,	4,170	Frontier Touring
	\$134.93/\$93 41	Australia, Oct. 27	5.098	

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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



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 Bra-

Latin

Notas

zil, 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 whooping 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

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."



billboard.biz/latin

would balance out because it would aim for people who own digital music devices and have a culture of Apple and CAMPAIGN of consuming music. Even if they buy

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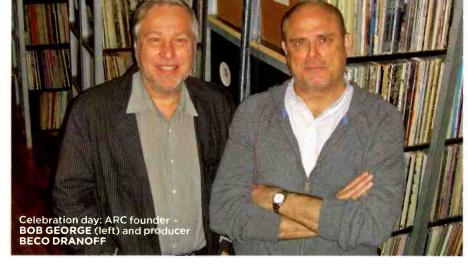
Beyond Bossa Nova

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



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 visting 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, "voung people internationally are very aware of current Brazilian music."

-Judy Cantor-Navas

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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

As part of their MTV EXIT (End Exploitation and Trafficking) campaign, MTV Latin America and Tr3s will feature Calle 13's song "Preparame 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.

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 faces 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 to reach a tentative agreement 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 market place 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.





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WOMEN IN 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 but 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

Rin Und

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 TEAMTalking 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

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

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.





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

AYLOR SWIFT MADE A rather large statement about her status in the music business during 2011 by simply placing a request. Hentranced 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. He 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. He'lm 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." Hat 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 Sound-Scan. 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



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, lowa, 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 sevenyear 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 >>p26

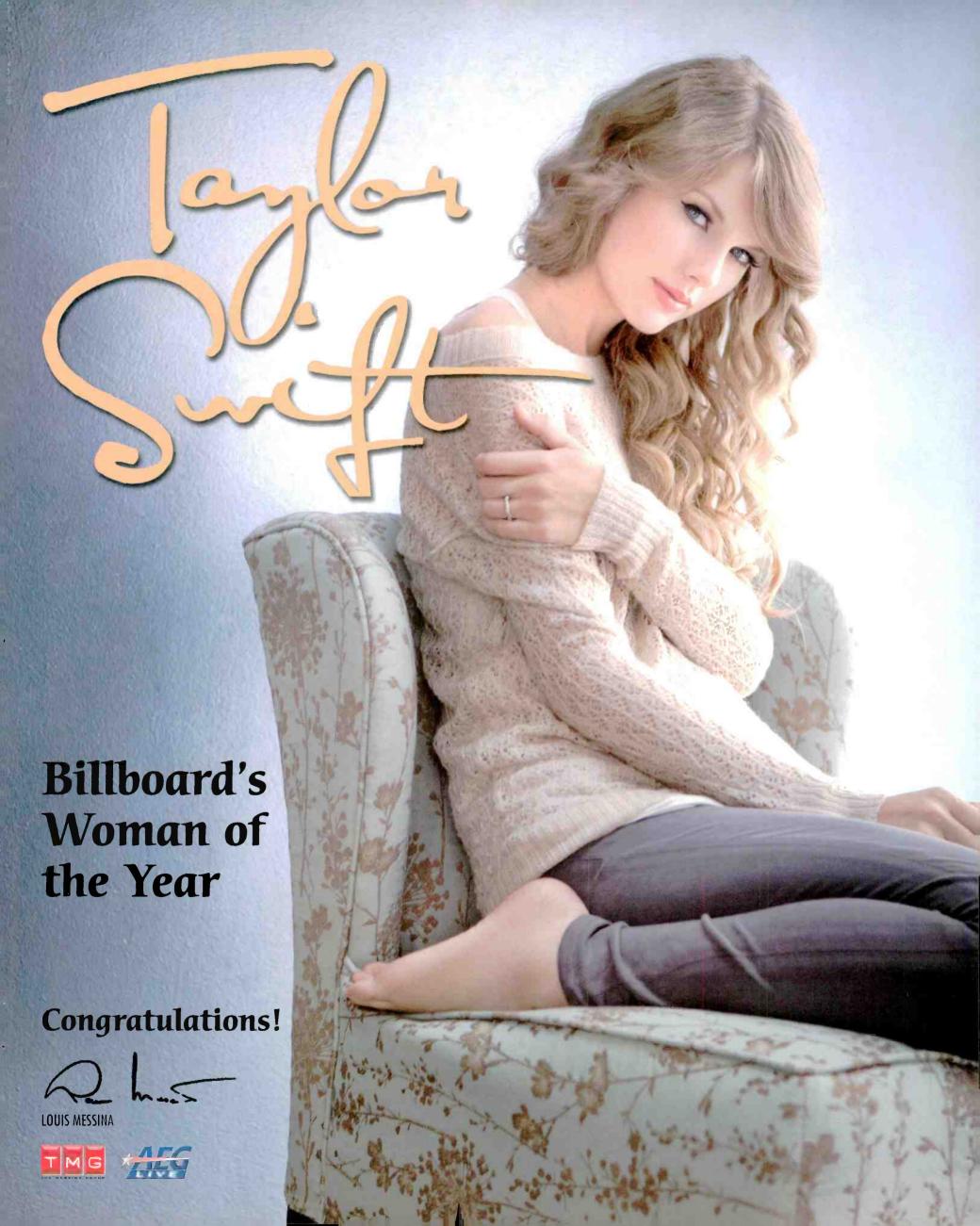
TAYLOR SWIFT'S TOP 20 HITS

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 countrybased 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





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, privacyobsessed celebrity people. I don't feel comfortable 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.

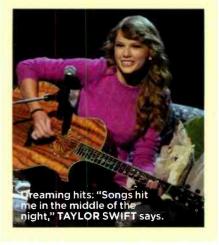
Swift says she is "twice as far along," she says, in writing and recording material for her next studio album, than she had been at this point for previous albums. She already has written 25 songs for her next release. Speak Now, by comparison, had 14 titles on the album's standard version and 17 tracks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



"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."



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

IG 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

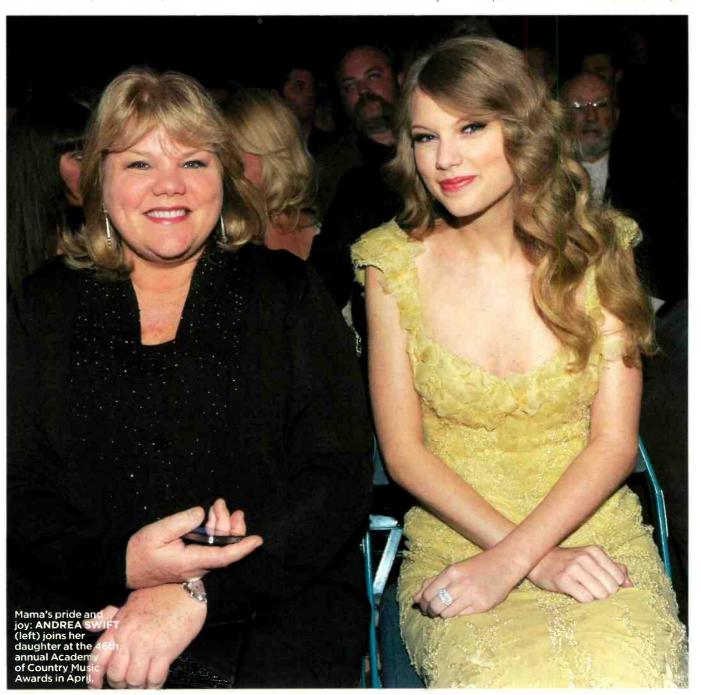
of the Swift ascent, Borchetta doesn't believe that Swift is a product of viral marketing. It's simply a tool that she has been able to use, just like any artist.

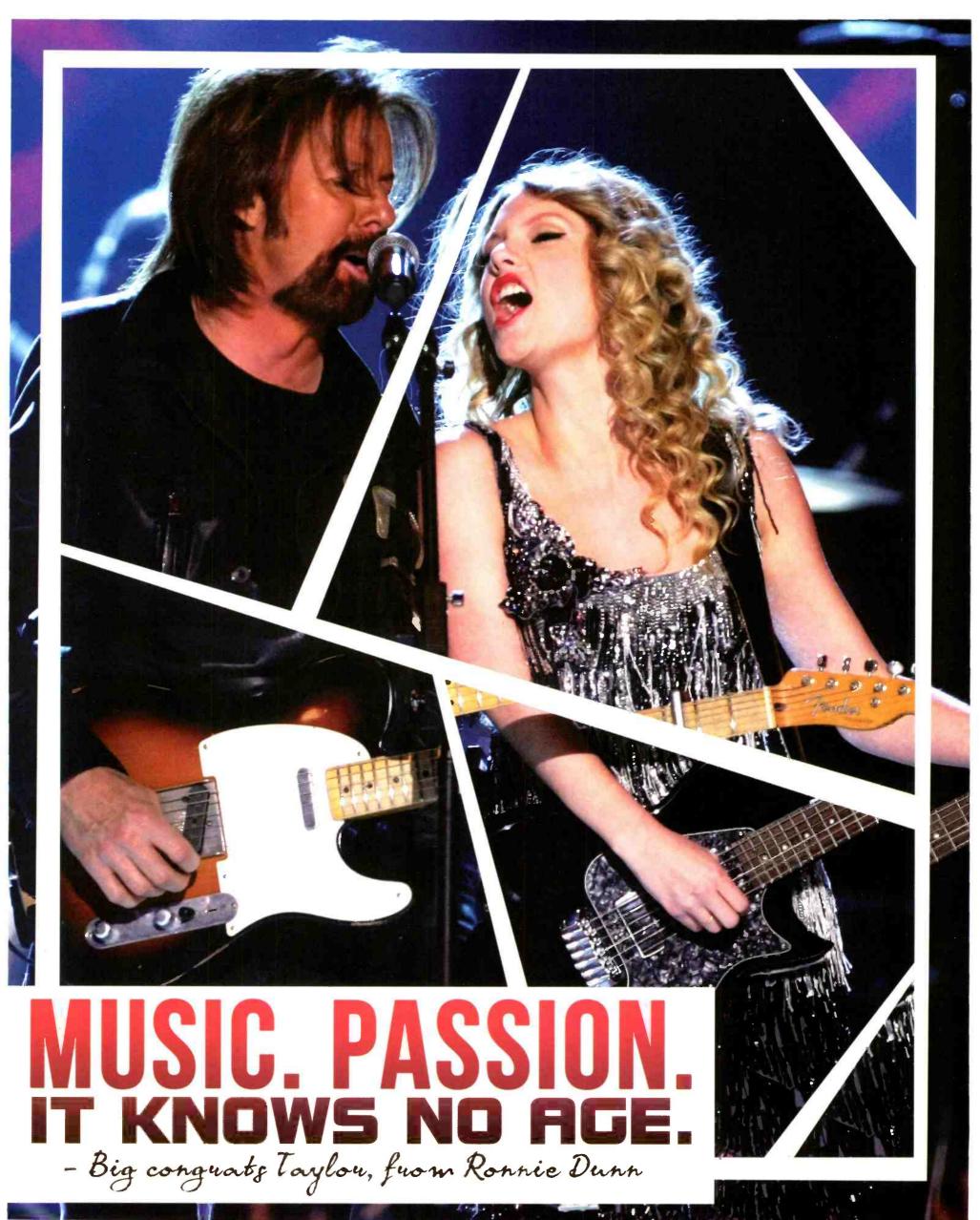
"Whatever the moment is, the biggest artists in history did well in those spaces of how people could get access to them," he says. "When you have something great, and you are something great, people want to know who you are. They want to know more about you, and they want to own a piece of you. I think 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





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



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.

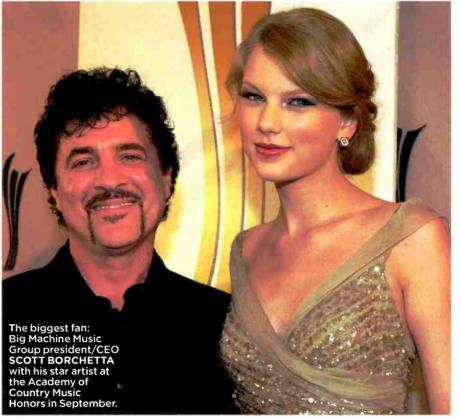
"She spends a lot of time on her art," he says. "The song she played for me yesterday could be the song of the year in 2013. It's extraordinary. As long as she's excited about it and feels she has something to give, I

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 from the singer, who will celebrate her 22nd birthday

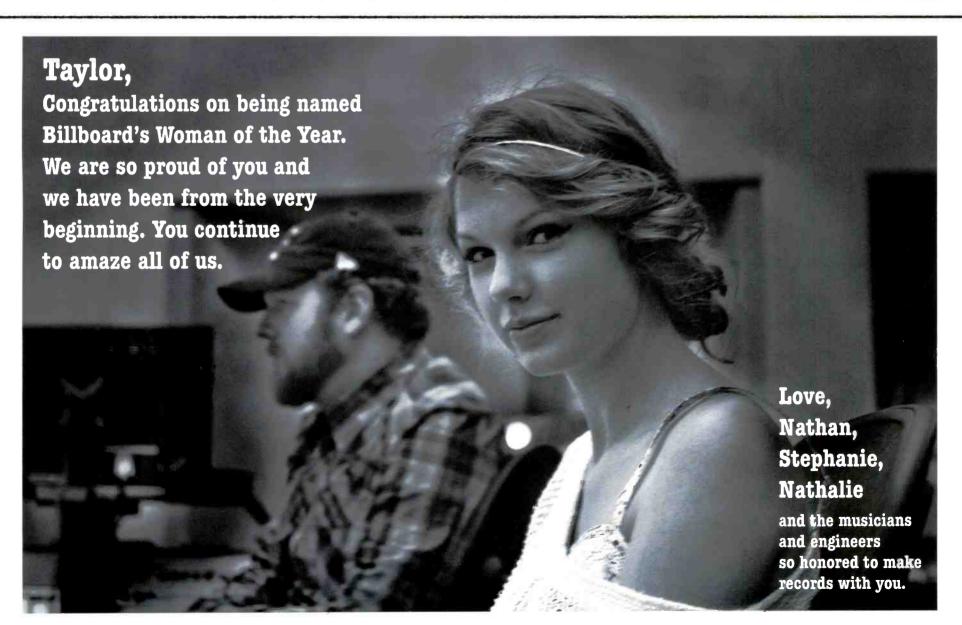
"I think that speaks to the enormous depth of her talent," he says. "Taylor continues to create interesting new heights for herself, and I think the world has just seen the tip of the iceberg. In my career, I have never seen

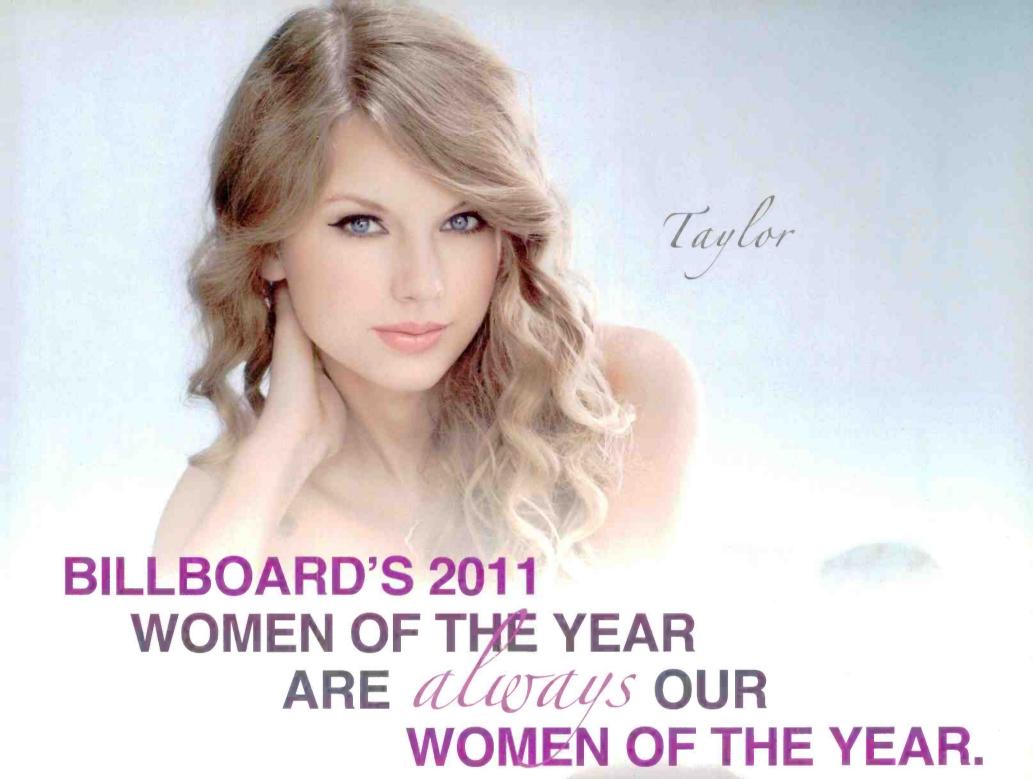
anyone with the amount of talent that she has, and the creativity. She's just an unbelievable creative force that I think people are just beginning to see, and will see for many

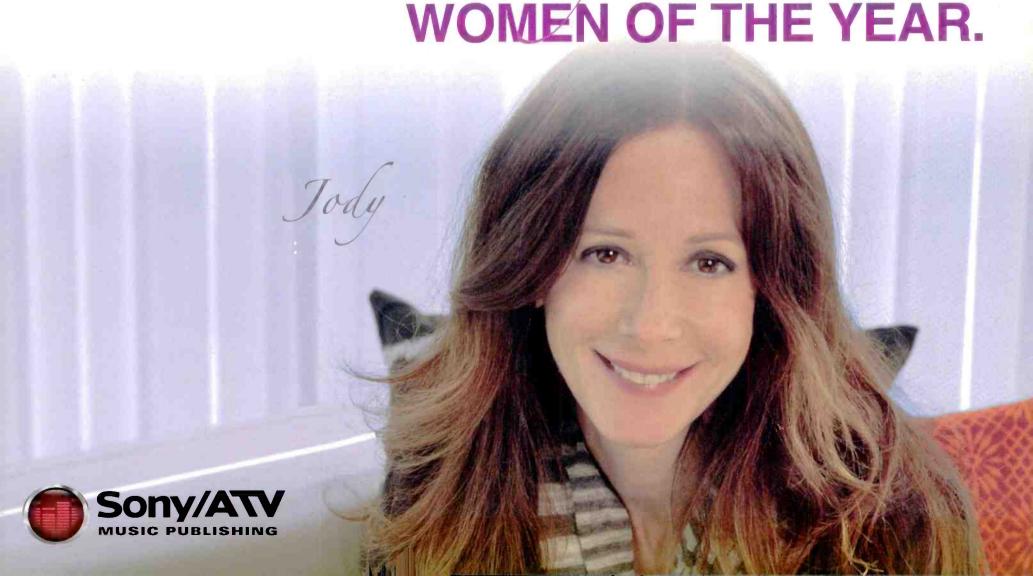


"I have never seen anyone with the amount of talent that she has."

-JIM WEATHERSON, 13 MANAGEMENT







BEYOND BRANNING

 $Swift\ credited\ with\ creative\ collaboration\ with\ business\ partners$

BY ANDREW HAMPP

UST 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 concept 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 limitededition 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 Greeting 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."



Taylor,

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



ABORN HEADLINER'

Promoter Louis Messina on Swift's 'Magic' in concert By ray waddell

S 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 impresario 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 meetand-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.

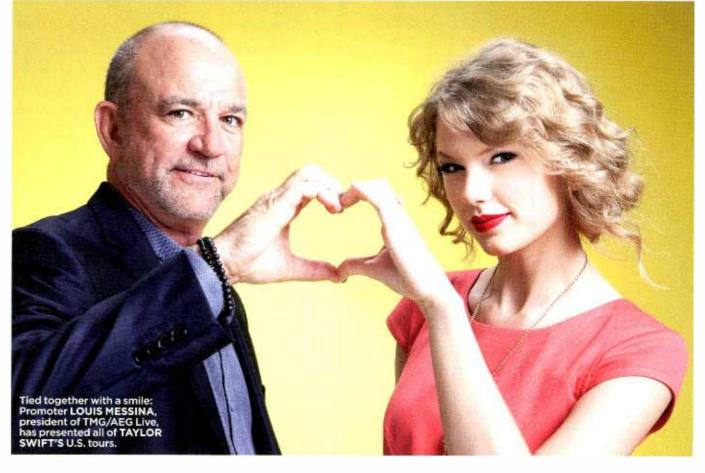
"You feel like best friends with her in half a second," Messina says, "and it's real."

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



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

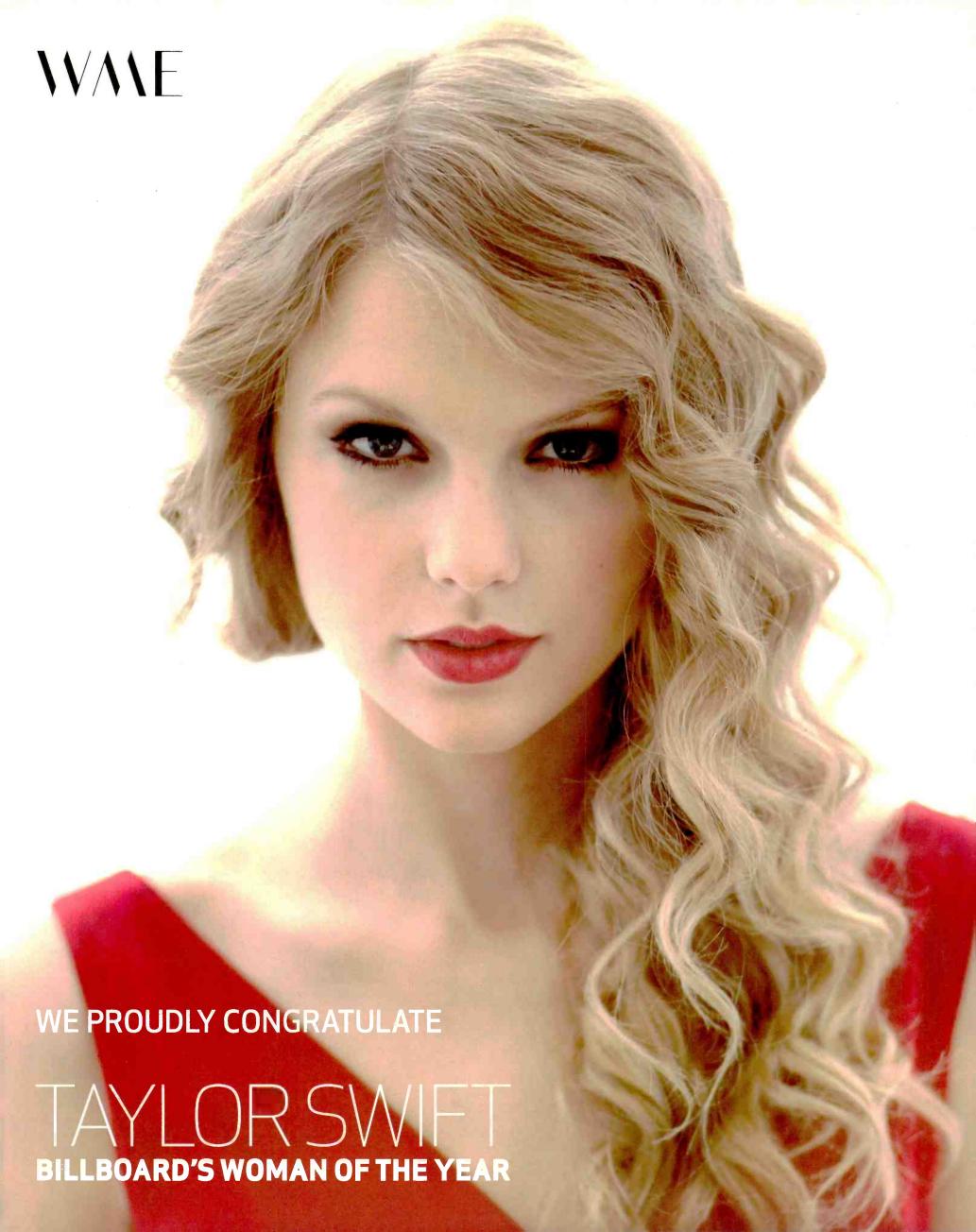
in, our ticket prices increase, but not by much."

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."





TAYLOR TAKESON THE WORLD

Touring makes Swift a 'Global Phenomenon'

BY RICHARD SMIRKE

ORE 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

NTHE 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 soldout date at the König-Pilsener Arena. In Paris, she performed at the Zenith Theater. Other European 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 audiende.

"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

CONGRATULATIONS TO BILLBOARD'S 2011 WOMAN OF THE YEAR,

Taylor Swift

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FROM NASHVILLE TO TOKYO

Swift invests time with Japanese fans

BY ROB SCHWARTZ

INCE 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 Creativeman 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.

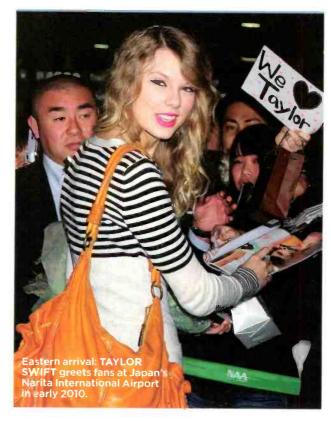
Universal has taken these starting points and created a strong brand, without a need for referencing her U.S. country music roots. Rather, it has stressed the romantic side of her material.

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."



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

Swift also appeared on the tastemaking NTV variety show "Zoom In! Super" (viewership 10%), which chose "Mine" as its theme track, the

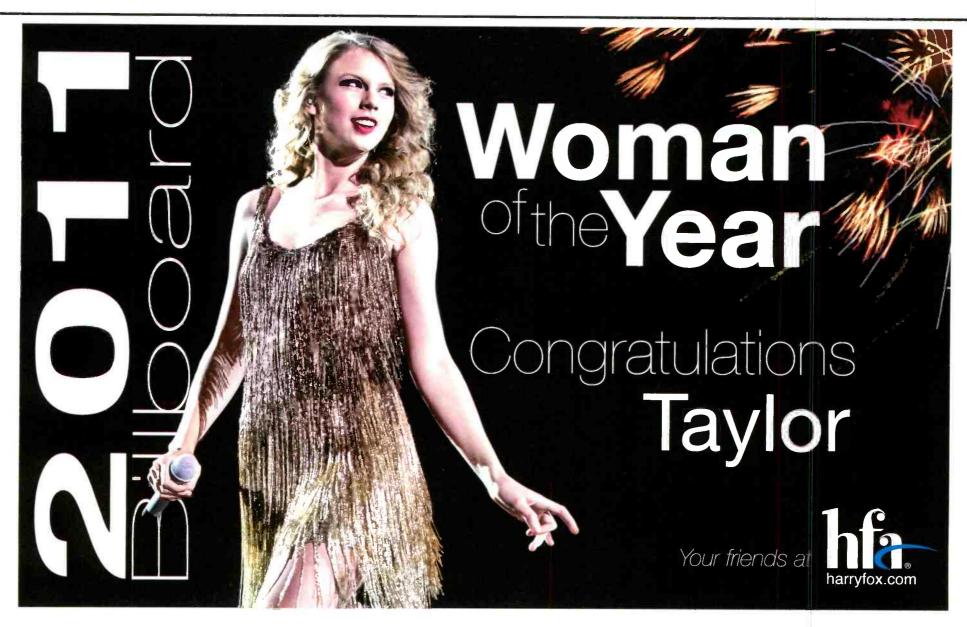
first time an international artist's song has been chosen for a TV theme. Sasano calls the coup the label's "biggest promotional hook."

Swift also has benefited from high-profile live shows. Creativeman 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.

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."



Congratulations

Taylor Swift

Billboard Woman of the Year

> Your Friends At CT Touring

AUSTRALIA AWAITS TAYLOR'S RETURN

Swift taps country and pop fans Down Under

BY LARS BRANDLE

AYLOR SWIFT'S star shines 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 58date 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.

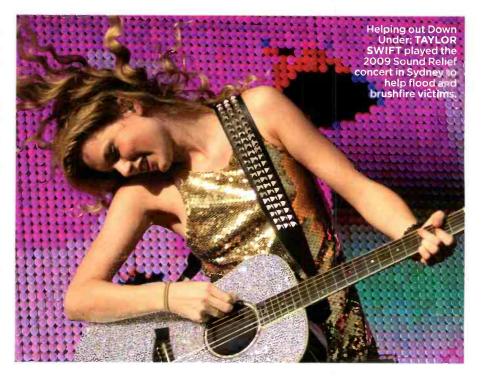
Keeping a close eye on Swift's achievements in the United States, Universal Music Australia released Fearless in November 2008, coinciding with the American release, as part of Big Machine's global deal with Universal Music International. "We knew there was a strong Australian following online," Universal 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. allum

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

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

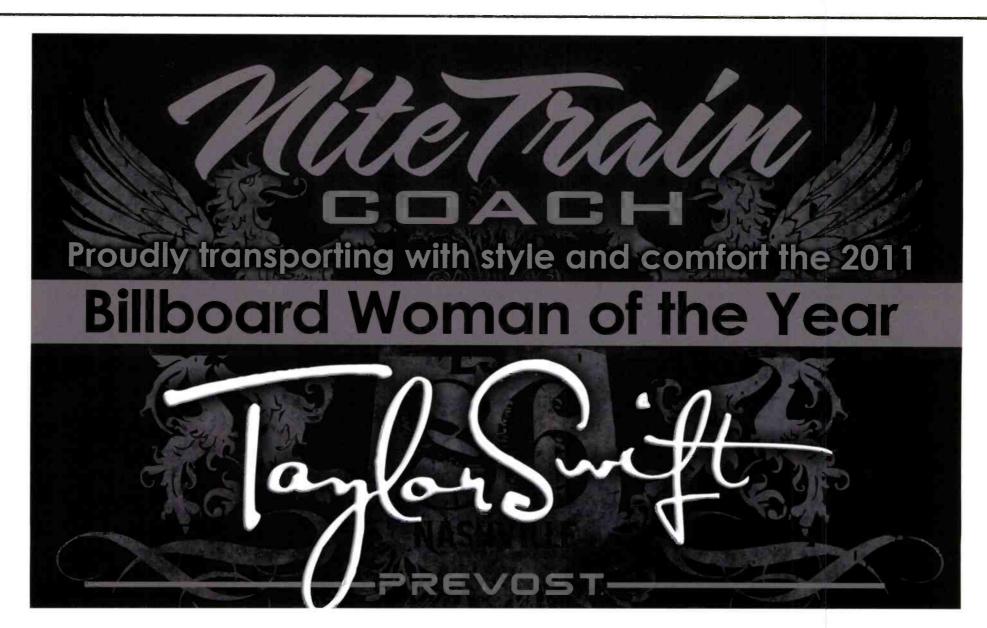


have more reach than most media, and they were the ones who drove her success," Kelly says.

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 already 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."



Congratulations Taylor! From all of us at Sound Image.



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TAYIA)R TATES

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.

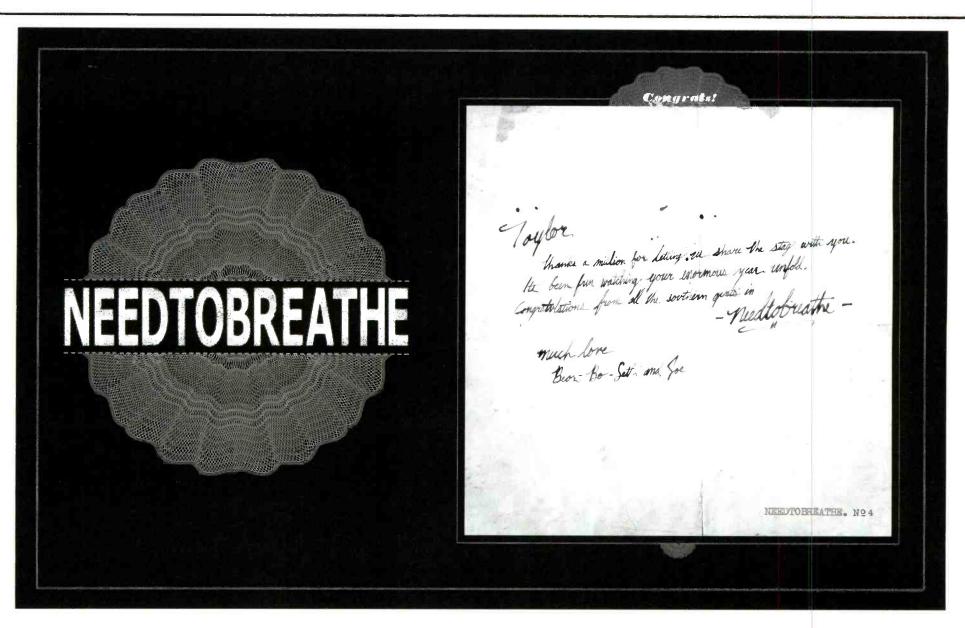
"We met at one of Virginia Beach's best local seafood restaurants. Taylor was accompanied by Scott, regional rep Erik Powell and her mom, Andrea.

"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.



Congratulations

Taylor!

You've been our

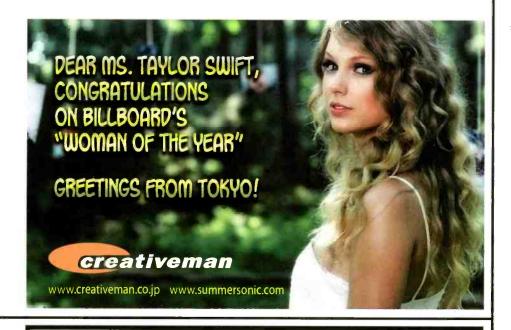
Woman of the Year

since you were

15.



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When spoken from the heart, Mere words become poetry. When applied to music, Artistry is created.

> 2011 Billboard Woman of the Year 2011 AMA Artist of the Year 2011 CMA Entertainer of the Year 2011 ACM Entertainer of the Year

Congratulations Taylor Swift!

From Your Friends at



5248 S. Desert View Drive, Ste 102 Apache Junction, AZ 85120



WOMEN IN MUSIC 2011

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 Brophey, PD, WKLB Boston

"When Taylor was on tour here in September, 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.

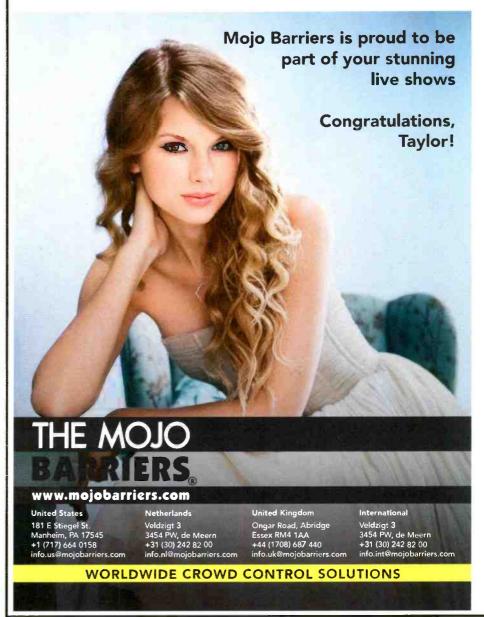
Quotes compiled by Wade Jessen.

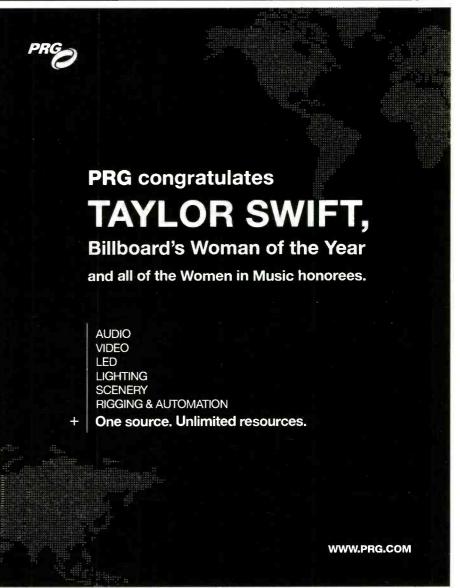
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TAYLOR SWIFT'S TOP BOXSCORES

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

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$8,026,350 \$85/\$65/\$39.75	Gillette Stadium, Foxborough,	110,800	DY MONTANA, JAMES WESLEY The Messina Group/AEG Live
2	\$4,337,062 \$98.50/\$76.50/	TAYLOR SWIFT, NEEDTOBE	REATHE, JAME	S WESLEY, CHARLIE WORSHAM The Messina Group/AEG Live
,	\$43.50 \$4,268,678 \$95/\$89.50/	Control of the Contro	sellout	NTER HAYES, JAMES WESLEY
	\$69.50/\$47.50 \$4,009.118	Philadelphia, Aug. 6, 2011	51,395 sellout	The Messina Group/AEG Live
*	\$94.50/\$64.50/ \$44.50	Heinz Field, Pittsburgh,	52,009 sellout	The Messina Group/AEG Live
5	\$3,927,154 \$79.50/\$69.50/ \$25		BREATHE, JOS 54,900 our sellouts	SH KELLEY The Messina Group/AEG Live
ō	\$3,875,463 \$79.50/\$69.50/	TAYLOR SWIFT, NEEDTO		NNY GOKEY The Messina Group/AEG Live
*	\$25 \$3,726,157 \$74.75/\$59.75/	TAYLOR SWIFT, JUSTIN B	our sellouts SIEBER, KELLI	E PICKLER, GLORIANA
	\$34.75 \$3,453,549	Mass., June 5, 2010 s	56,868 sellout FATHE FRANI	Kraft Entertainment, The Messina Group/AEG Live KIE BALLARD, RANDY MONTANA
8	\$89.50/\$59.50/ \$34.50	Ford Field Detroit June 11 2011	17,992 ellout	The Messina Group/AEG Live
	\$3,425,756 \$89.50/\$69.50/ \$39.50		BREATHE, DA' 42,905 sellout	VID NAIL, ADAM BRAND The Messina Group/AEG Live
10	\$3,148,046	TAYLOR SWIFT, NEEDTO	BREATHE, CH	
	\$89.50/\$39.50 \$3,036,000	Arrowhead Stadium, Kansas City, 4 Mo., Sept. 24, 2011 TAYLOR SWIFT, NEEDTOB	sellout	The Messina Group/AEG Live NNY GOKEY
##	(\$2,910,860 Canadian); \$103,78/\$36,50		30,144 wo sellouts	The Messina Group/AEG Live
12	\$2,497,690 (\$2,647,129 Canadian), \$84,45/\$33.02	Air Canada Centre, Toronto,	ICKLER, GLO 30,458 wo sellouts	RIANA The Messina Group/AEG Live
13	\$2,190,680 (\$2,172,589 Canadian) \$90.25/\$35.29	TAYLOR SWIFT, NEEDTOE Rogers Arena, Vancouver, Sept. 10-11, 2011	BREATHE, JOS 26,030	SH KELLEY The Messina Group/AEG Live
14	\$2,136,270 (\$2,096,724 Canadian)	TAYLOR SWIFT, NEEDTO	wo sellouts BREATHE, JOS	
15	\$91.19/\$35.66 \$2,068,789 \$79.50/\$69.50/ \$25		25,336 wo sellouts	The Messina Group/AEG Live
		Verizon Center, Washington, D.C., 2		The Messina Group/AEG Live
16	\$2,030,640 (\$2,346,337 Australian) \$86,46/\$69.15		27,030 wo sellouts	Michael Coppel Presents
17	\$2,002,321 \$69.50/\$59.50/ \$25	TAYLOR SWIFT, KELLIE P Wells Fargo Center, Philadelphia, 3	ICKLER, GLO	RIANA The Messina Group/AEG Live
18	\$1,988,411 \$89.50/\$79.50/	TAYLOR SWIFT, NEEDTO	BREATHE, AD. 26,652	AM BRAND
19	\$39.50/\$29.50 \$1,913,737	Madison Square Garden, New York, Nov. 21-22, 2011 TAYLOR SWIFT, NEEDTOE	wo sellouts	The Messina Group/AEG Live NDY MONTANA
19	\$69.50/\$59.50/ \$25	Minn., June 14-15, 2011	28,977 wo sellouts	The Messina Group/AEG Live
20	\$1,909,603 \$79.50/\$69.50/ \$25		BREATHE, HU 26,112 wo sellouts	The Messina Group/AEG Live
21	\$1,850,159 \$69.50/\$59.50/ \$25		27,965	NTER HAYES The Messina Group/AEG Live
22	\$1,841,134 \$69.50/\$59.50/	TAYLOR SWIFT, NEEDTOE Bridgestone Arena, Nashville, 2	wo sellouts BREATHE, CHA 28,178	ARLIE WORSHAM The Messina Group/AEG Live
23	\$1,826,025 \$69.50/\$59.50/	TAYLOR SWIFT, NEEDTOE	wo sellouts BREATHE, DA'	VID NAIL
	\$1,825,448		27,029 wo sellouts BREATHE, JOS	The Messina Group/AEG Live
24	\$79.50/\$69.50/ \$25	HP Pavilion, San Jose, Calif., 2	24,827 wo sellouts	The Messina Group/AEG Live
25	\$1,824,743 \$72.50/\$62.50/ \$28	TAYLOR SWIFT, KELLIE P Verizon Center, Washington, D.C., 2 June 1-2, 2010		RIANA The Messina Group/AEG Live







CONGRATULATIONS TO LONG RECEIVING THE 2011 BILLD OARD RISING STAR AWARD

-The Blueprint Group



things and have people criticize her," Yee says of Minaj, who

seems to get just as much enjoyment from playing up her

"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

or 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."

f 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 (@producertminus), 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 WWPR (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

IN THE PINK

Minaj's rapid ascent to the top of the charts

BY KEITH CAULFIELD

WOMEN IN

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, hypercolorful 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\$\$)." Minaj also appeared on the popular Femme Fatale
Remix of Britney Spears' No. 3 Hot 100
hit "Till the World Ends."







WOMEN IN MUSIC 2011

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 bantam 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 popfriendly 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 (@mclyte). "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."



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 Minai 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 @cheatham-CAA), 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 "

Minai has wasted no time in turning her rapid-fire rise to fame into an empire. In August, she became the first female rapper to chart on Forbes' Cash Kings list of top-grossing hiphop 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 hiphoppers 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 icecream-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 wooly 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, detailoriented 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 (@idemsey), 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 Minai 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 Minai'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 Minai 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."



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

Creative Artists Agency proudly congratulates our client

NICKIMINAJ

Billboard's 2011 Rising Star Award Recipient

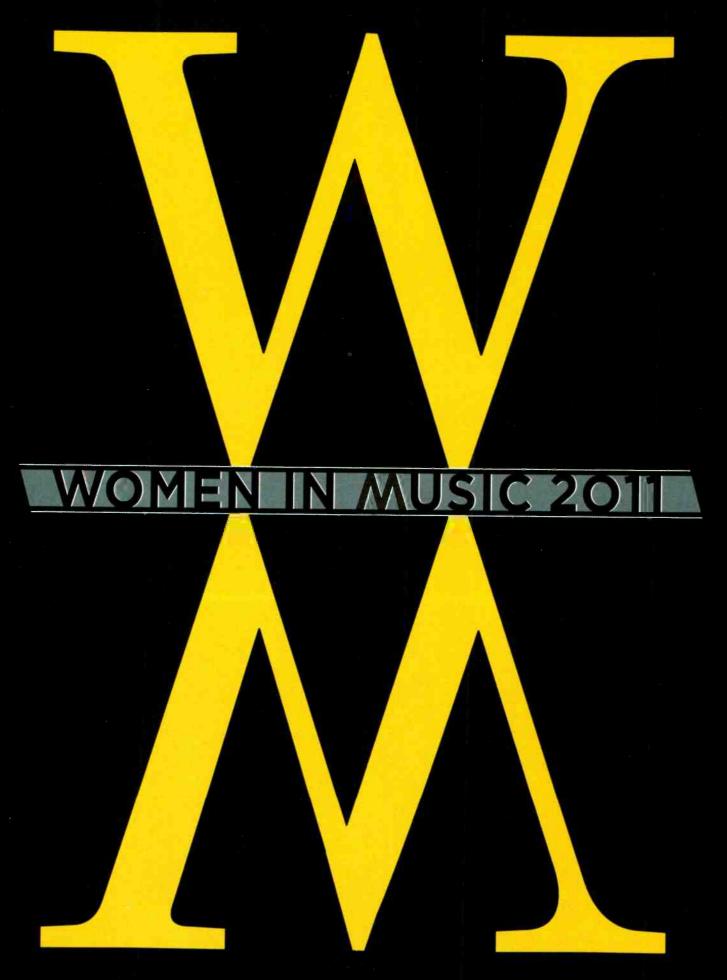
OUR WOMEN ROCK!



CONGRATULATIONS KATHY AND MAUREEN!
BILLBOARD'S 2011 WOMEN IN MUSIC HONOREES

FROM YOUR FRIENDS AT LIVE NATION ENTERTAINMENT





ILLBOARD'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.

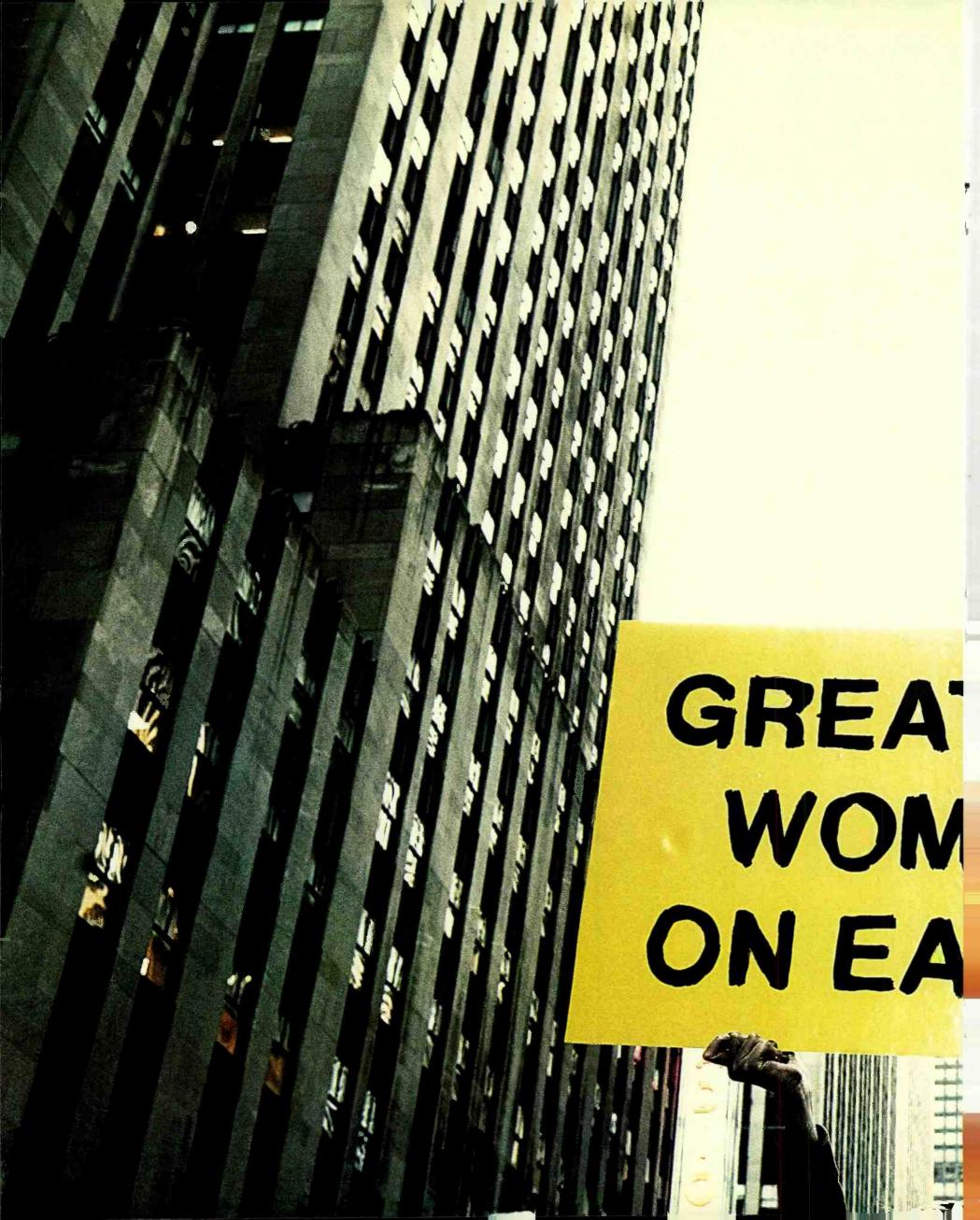
A team of Billboard editors then reviewed the nominations, numerically ranking the nominees on their achievements in the past 12 months (with an emphasis on quantifiable success), their overall career achievements and their leadership in the broader industry. (A statistical tie results in 41 honorees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

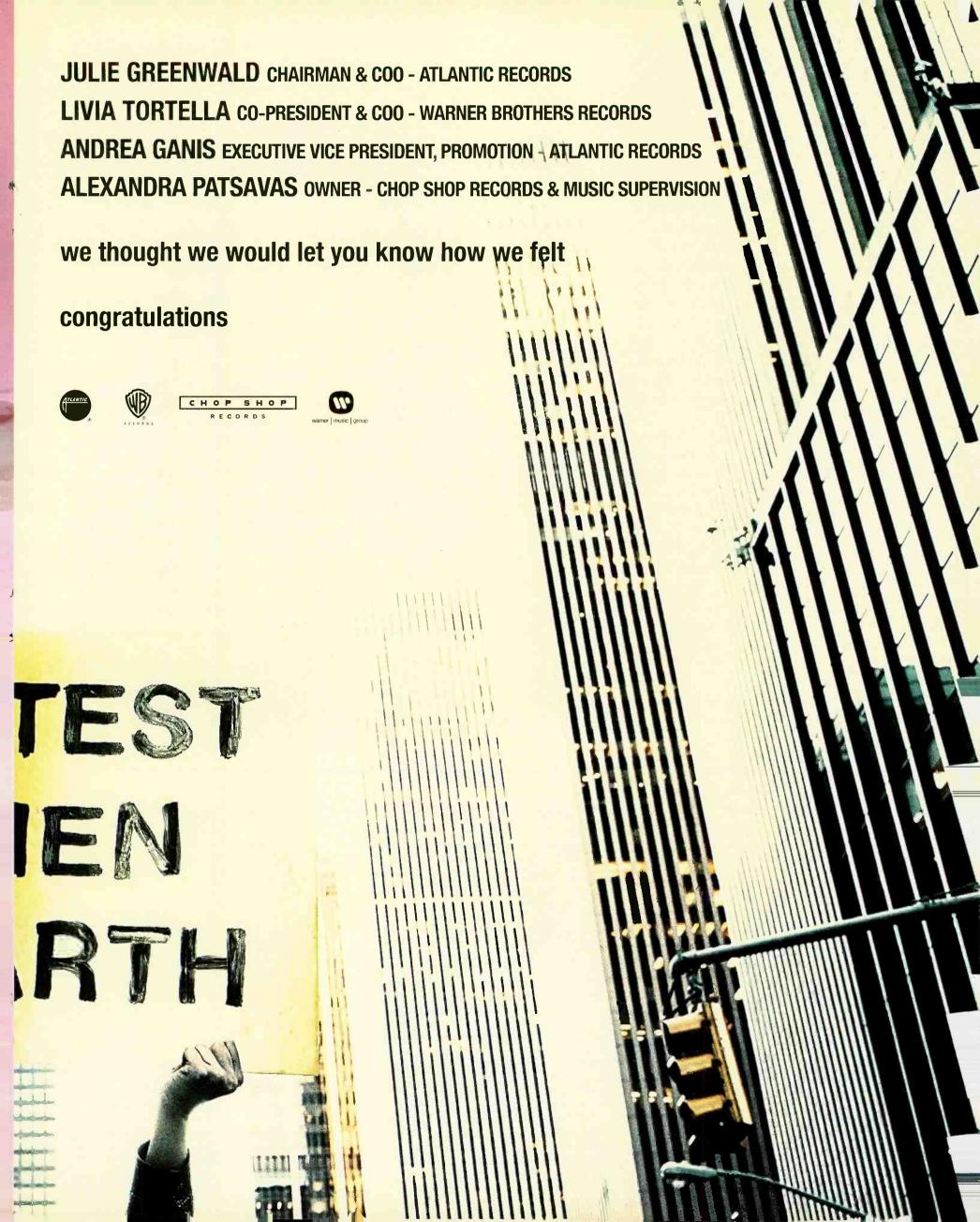
Each year, some well-known executives move off this list by stepping down from their prominent roles in our industry or by deciding to not submit nominations for reconsideration. And each year the competition also gets keener, as new executives rise to prominence and vie for this honor. Nearlhalf of this year's honorees didn't appear on the 2010 lie

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

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

—Thom Duff





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/ $Ticket master \, merger. \, The \, company \, increased \, its \, festival \, portfolio,$ 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 nontraditional 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.

We Heart Sharon.
We Heart Julie.
We Heart Genius Programmers.



CONGRATULATIONS!



iHeartRadio





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,

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 UMGD 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 pop-

ularity 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—



TO THE WOMEN LEADING THE CHARGE

DEBRA RATHWELL



SENIOR VICE PRESIDENT **AEG LIVE • NEW YORK**

KATE McMAHON



VP - DIRECTOR OF MARKETING THE MESSINA GROUP • AUSTIN

YOUR INSIGHT AND DEDICATION INSPIRES US ALL

With Much Love from your Colleagues, Compatriots, Co-Conspirators and Cronies at











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



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 Tinie 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



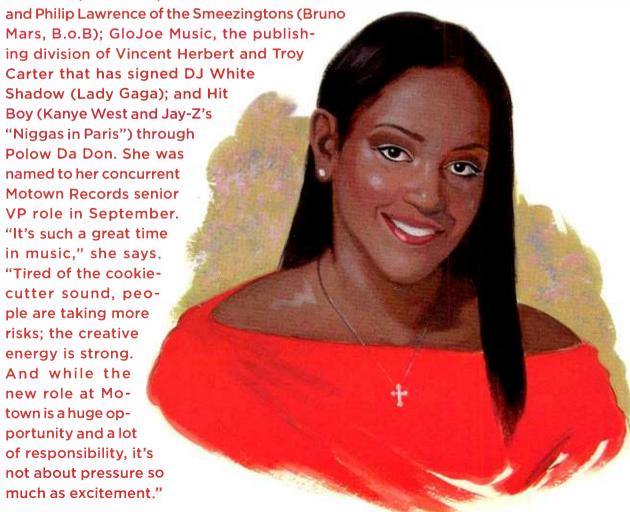
The year's highlights are many for Linda Newmark, executive VP/head of acquisitions and strategic projects for Universal Music Publishing Group, who has been involved in a wide array of deals. She signed administration deals with film composer James Newtown Howard for his existing and future works and

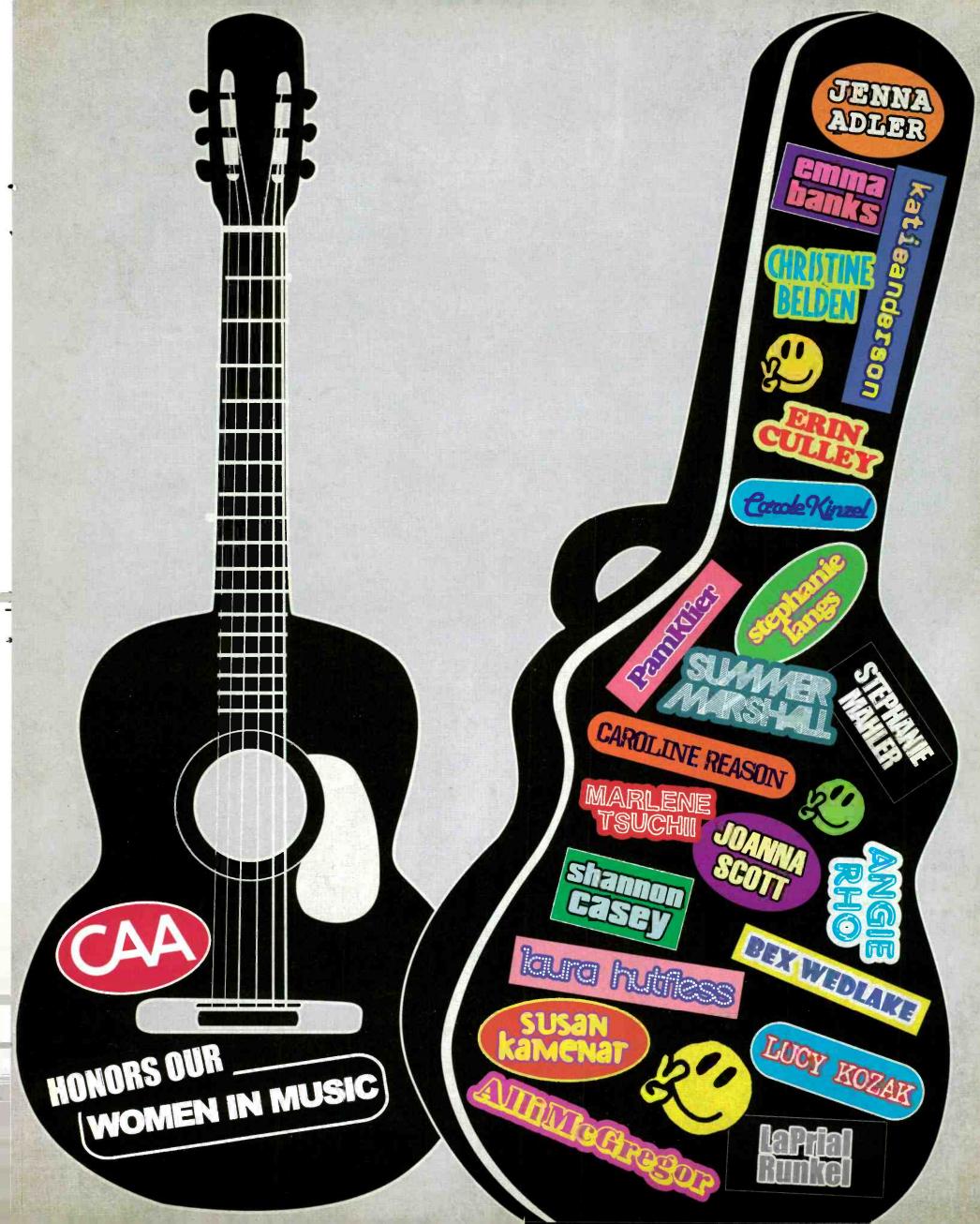
an agreement covering the works of jazz artist Joe Zawinul. She has supervised the acquisition of the catalog of reggae artist Frederick "Toots" Hibbert, signed a co-publishing agreement with dance/electronic artist and film composer BT (real name Brian Transeau), oversaw a significant multiyear digital 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





WOMEN IN MUSIC 2011

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."

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 homegrown artists Professor Green, Laura Marling and Emeli Sande all break big domestically, while Vidler's team helped Tinie Tem-

pah 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 cume 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 Chocquibtown 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.

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:

Samsung Infuse alone garnered 97 million press impressions and more than 31,000 Facebook likes.

Urban's campaign for

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."



We proudly congratulate our colleague

Marsha Vlasic

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salute all of the honorees

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 WRXP 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 aftermarket 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, Mc-Cready & 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 cli-

mate, "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. Synch 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 cochairman 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 amphitheaters, 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 amphitheaters 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-



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









WOMEN IN MUSIC 2011

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, Sunny 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 oversaw the integration 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 extend-

ing 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 furthered 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/ the 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."

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. Vincentthe 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."

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 col-

laborations 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 $\ensuremath{\mathsf{T}} \ensuremath{\mathsf{V}}$ 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."



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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.

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, BM1

Carmen Brown.

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, Nettwerk Music Group

Lisa Fancher.

Owner/president, Frontier Records

Phylicia 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

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

Jessi Hofman.

Project manager/head of lifestyle marketing, Partisan Records

Leigh Holt,

VP of strategic partnerships, Warner Music Nashville

Nikki Hornsby, CEO, CJP-NHRecords

Julie Hovsepian,

Co-head of pop/rock marketing, Interscope Records

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

Malissa "Mali" Hunter. GM, Tree Sound Studio

Rebecca ljeoma,

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

continued on >>p72

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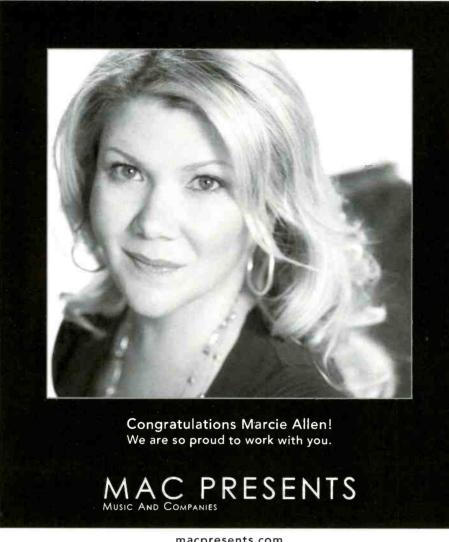




Congratulations to Julie Swidler

From All Your Colleagues At Sony Music Entertainment





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from >>p70

Lauren King,

Talent and music specialist, Mother New York

Donna Jean Kisshauer,

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

Orla 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

Director of music development/ DJ, KCRW Los Angeles

Maureen Lloren,

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/MusiCares

Cecily Mak, VP/general counsel, Rhapsody

Heidi Mantere.

Agent, William Morris Endeavor

Stacy Mark.

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

Susan Mazo,

/P of communications and marketing, Warner Music Group

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 Mov.

Blogger/graphic designer/ digital marketer, HustleGRL.com

Tara Muldoon

Publicist, Substance Entertainment Group

Carmen Murray, Founder/CEO, Title 9 Productions

Jackie Nalpany, 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 Oriuela.

VP of Latin writer/publisher relations, BMI

Melissa Ormond.

Luana Pagani. President, Seitrack U.S

Paola Palazzo,

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,

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, Ínterscope Geffen A&M

Madelyn Scarpulla.

Senior VP of marketing and creative services, Roadrunner Records

Ayelet Schiffman, VP of rhythm promotion, Columbia Records

Amanda Schupf,

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

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.

Music Group Distribution

Executive VP of administration and operations, Universal

Chandrika Tandon,

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

P, MusiCares, Grammy

Dana Tomarken.

Foundation

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

Anshia 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.



THE PERFECT PITCH Voice" winner Colon drops new album



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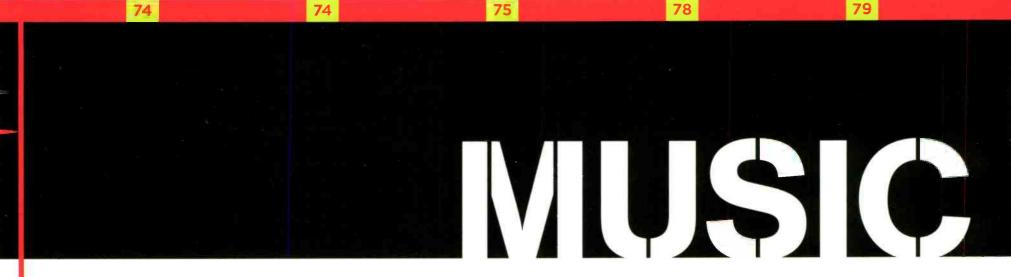
RIGHT ON TIME Rush's Lee on doc, tour and what's next



Olly Murs holds own in U.K. chart derby



NEW SONGZ Singer Trey makes his "Inevitable" return



RAP BY BENJAMIN MEADOWS-INGRAM

ichael 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."

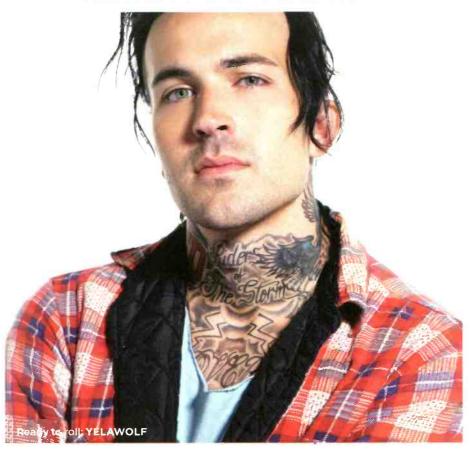
Radioactive debuts this week at No. 6 on Billboard's Top R&B/Hip-Hop Albums chart and at No. 27 on the Billboard 200 on sales of 41,000, according to Nielsen SoundScan.

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 hiphop 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."

THEWAYIAM

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



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-toback 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 Yelawolf 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 cosigns. 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 Fes tival 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 Cosm politan in Las Vegas (April 19) ... Doubling down: Loioza'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. Jar 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 Newmar 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 Noyze" himself hzel, as well as the debut of Love's Drumstick, a Creole-seasoned, buttermilk 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 Blistein

MUSIC

POP BY PHIL GALLO

TIME **AFTERTIME**

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

n 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

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

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 Frampton 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 fea-

tured 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 though 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."

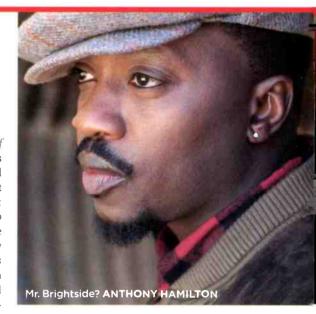
Tuned in: JAVIER COLON

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 Jairus Mozee. Onboard as co-executive producer was young RCA A&R executive Adonis Sutherlin.

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.

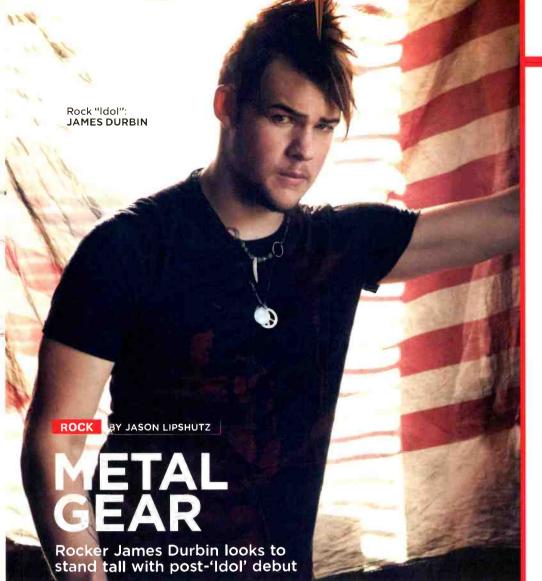
Noting that the success of "So in Love" helped "set the table" for Hamilton's return, Cambridge-Mitchell says that one of the label's key goals for Back to Love is to develop broader coverage opportunities through



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."



ast spring, James Durbin, a 22-yearold 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 alburns 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 [Peart, 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

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 memorabilla collector, with a museumquality 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.



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

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-atrio of hits from Ernest Tubb. 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 Kevs. Danger Mouse Nonesuch Records

Release Date: Dec. 6 The world discovered the Black Keys-after vears 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

MICHAEL W. SMITH

Glory

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 popacts and

at London's AIR Studios, the that succeeds on every level. ling. "Atonement" boasts an understated elegance, while of wife Debbie, sets a warm romantic tone. The opening cinematic feel that soars. Influenced by "The Nutcracker," childlike whimsy and appropriately was named for Smith's young grandson. Described by Smith as "'Gladiator' meets 'Braveheart," the song "Glory Battle" has

CHRIS CORNELL

Sonabook

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 liveacoustic 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

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.

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 Soundgar-

den, Temple of the Dog and

Audioslave, Cornell's tunes

here tend to run together in

a dude-on-a-stool blur. (The

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 Jacknife Lee for this twodisc, 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 "Halleluiah" 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 kev 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



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 quests 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

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 project is an ambitious effort Smith's piano prowess and his original songs are compel-"Forever," named in honor "Glory Overture" has a grand "Whitaker's Wonder" oozes 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



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 Cee Lo Green's "Forget You" is likely to have the shelf life of a dozen eggs at the grocery store.-PG

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 "dirrty" 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, F. 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

FAITH HILL

Come Home (5:38)

Writer: Rvan Tedder

Warner Bros /WAR

Producers: Byron Gallimore, Faith Hill

Midnight Miracle Music (ASCAP)

Publishers: Sony/ATV Tunes/Velvet Hammer Music/

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 wel-

come return from one of the format's defining artists.—CD

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

Boots wants you to "shake until vour 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"

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 quest 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 (Rihanna'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)

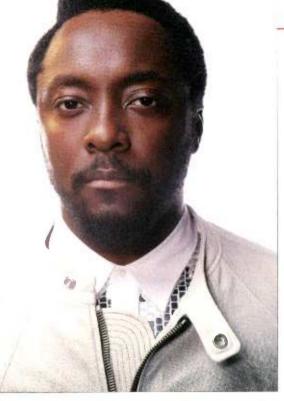
Producers: Will.i.am Audiobot, Dallas Austin

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 Eved 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

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



ALTERNATIVE MACHINE

FLORENCE & THE

No Light, No Light (4:35) Producer: Paul Epworth

Writers: F. Welch, I. Summers

Publisher: Universal Music

Publishing

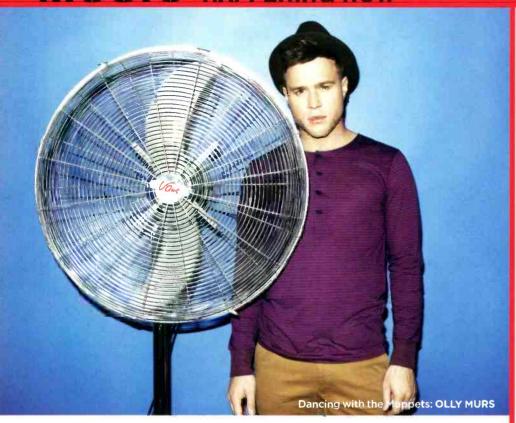
Universal Music Group On "No Light, No Light," Florence & the Machine exude strength through pulsating tribal drums, a choir-led chorus and a brash bridge of electronica. A dramatic opening note ushers in a drum crescendo, followed by a "Like a Prayer"-style interlude. Lyrically, however, the third

epic single off new album Ceremonials tells a much different story, as is often the case with the U.K. altpop 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

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

CONTRIBUTORS: Chuck Dauphin, Michael B. Depland, Maggie Doherty, Phil Gallo, Gary Graff, Jillian Mapes, Chris Payne, Deborah Evans Price, Erika Ramirez, Ryan Reed, Mikael All albums commercially available in the United States are eligible. Send album review copies to Mitchell Peters at Billboard, 5700 Wilshire Blvd., Suite 500, Los Angeles, CA 90036 and singles review copies to Jason Lipshutz at Billboard, 770 Broadway, Seventh Floor, New York, NY 10003, or to the writers in the appropriate bureaus



POP BY RICHARD SMIRKE

Amazing Race

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

or any artist taking on Rihanna in a chart battle, he'll need all the help he can get. Luckily, British singer Olly 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 runnerup 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 Londonbased 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.

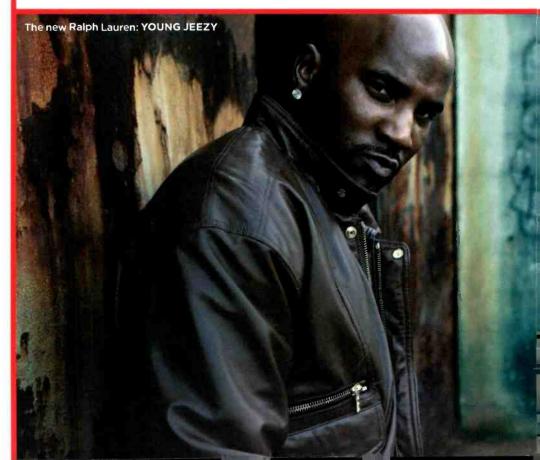
Bublé's ballad interpretation of Carey's jangly original—the idea for which he credits his bassist, Craig Polasko-is the 13th holiday-themed AC No. 1 since Newsong's "The Christmas Shoes" became the first such leader in 2001. Josh Groban and Kimberley Locke lead with three yuletide toppers apiece, while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



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



Killing 'Em Softly

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

f 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, Pain & 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-



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 eople 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, club-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

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 Sound-Scan) and preparing for another one (Nicki Minai'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



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 Jeezv's Thua 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 threeyear 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

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 -Erika Ramirez



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JINGLE ALL THE WAY

>> A new chart joins Billboard's ranks this week as Holiday 87), ranking the most popula sales and streaming data (lust like the Billboard Hot 100). Its first leader is Mariah Carey's "All I Want for Christmas Is You," lifted from her 1994 *Merry* Christmas album

TISDALE'S TOPS

>> The late Wayman Tisdale scores his first posthumous No. 1 on Contemporary Jazz Albums as *The Wayman Tisdale Story* arrives atop the tally, marking his fourth leader on the chart. The guitarist died May 15, 2009.



JAGGER 'MOVES' IN Mick Jagger debuts on the Hot 00 at No. 36 (see page 86) as Maroon 5's "Moves Like Jagger" ranks at No. 4. He joins Icons the Beatles and Elvis Presley who have charted a song while

simultaneously feted in another.

Bublé Hits No. 1, Bests Nickelback, Rihanna

Over The

Counter

KEITH CAULFIELD

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 55year 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 That Talk, 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. (Oddchart-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

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 Fri-

day 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-upstyle 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: Viva Elvis debuted and peaked at No. 48 in 2010 with 13,000.

TV STAR: Lady Gaga profits from her ABCTV 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). Meanwhile, her "Monster Ball Tour at Madison Square Garden" bows at No. 1 on Top Music Video Sales (26,000), 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%).

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 hat I Hear," her 20th charted AC hit. She first graced the list in the May 22, 1971, issue with the eventual five-week topper the eventual five-week topper 'It's Too Late," her first of four



Warket 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%
*Digital album sales ar	e also counted within	album sales.	

Weekly Album Sales (Million Units) 30



Year-To-Date

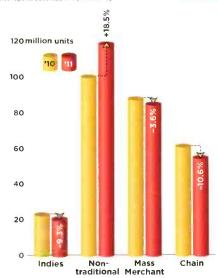
OVERALL	UNIT SALES		
Albums	272,020,000	278,719,000	2.5%
Digital Tracks	1,022,784,000	1,121 <mark>,620,000</mark>	9.7%
Store Singles	1,988,000	2,170,000	9.2%
Total	1,296,792,000	1,402,509,000	8.2%
Albums w/TEA*	374,298,400	390,881,000	4.4%
ALBUM SA	ALES	272.0 mi	liion
'10 '11		278.7 m	
'10 '11	ALBUM FORM	278.7 m	
'10 '11		278.7 m	
'10 '11	ALBUM FORM	278.7 m	illion

29.000

65,000

1241%

nielsen SoundScan



PEAK	TEST	AREI (ODICE)	ARTIST MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
1		Christmas	MICHAEL BUBLE
2		Here And Now	SMOT 1 NICKELBACK ROADRIUMER 517709* (18.98)
1000	-	Talk That Talk	ROADRUNNER 617709* (18.98) RIHANNA
3			SRP DEF JAM 016313/IDJMG (13.98)
			YOUNG MONEY/CASH MONEY 016135/UNIVERSAL REPUB
5			MATRIARCH/GEFFEN 016257/IGA (13.98)
1		RAUN/ISLAND 016143/IDJMG (13.98) ⊕ Under The Mistletoe	6 4 GREATEST JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND O
	4	98) 21	5 40 ADELE XL:COLUMBIA 44699*/SONY MUSIC (11.98)
A		Break The Spell	W 1 DAUGHTRY 19 61813/RCA (11.98)
1	•	IGN (13 98) Clear As Day	14 8 SCOTTY MCCREERY 19 MERCURY NASHVILLE 016022/IGA/UMGN (13 98)
		Mylo Xyloto	8 5 COLDPLAY CAPITOL 87553* (18 98)
11		Speak Now: World Tour Live CD + DVD	TAYLOR SWIFT BIG MACHINE TS0340A (24.98 CD/DVD) ⊕
12		Flourte (Soundtrook)	BIG TIME RUSH NICKELODE OF COLUMBIA 19082/SONY MUSIC (11.98)
		NOW 40	VARIOUS ARTISTS
		Concerto: One Night In Central Park	ANDREA BOCELLI
	D.		SUGAN 015977/DECCA (18 98) ⊕
1	4		YOUNG MONEY/CASH MONEY 015548*/UNIVERSAL REPU
12		Sorry For Party Rocking	PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE 0156
A		L REPUBLIC (10.98) The Band Perry	26 59 THE BAND PERRY REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10
			4 3 SOUNDTRACK SUMMIT CHOP SHOP ATLANTIC 528055/AG (18.98)
19		LLET BAND Ultimate Hits: Rock And Roll Never Forgets	W 1 BOB SEGER & THE SILVER BULLET BAND HIDEOUT 46151 (CAPITOL (19.98)
2	•	Hands All Over	58 MAROON 5 A&M OCTONE 015984/IGA (15.98)
1	2	Born This Way	70 27 PACE LADY GAGA STEER STREAMLINE/KONLIVE/INTERSCOPE 015373
1		Own The Night	17 LADY ANTEBELLUM
		Come To The Well	CAPITOL NASHVILLE 94431 (18.98) 31 6 CASTING CROWNS
		0810 (11.88)	MICHAEL LACKSON
24		Immortal	MJJ/EPIC 91259 SONY MUSIC (11.98)
2		Stronger	19 5 KELLY CLARKSON 19 56801/RCA (11 98)
6		Glee: The Music: The Christmas Album: Volume 2 //SONY MUSIC (11.98)	20TH CENTURY FOX TV/COLUMBIA 98606/SONY MUSIC (
27		016174/IGA (10.98) Radioactive	W 1 YELAWOLF GHET-O-VISION/SHADY OGC/INTERSCOPE 016174/IGA (14
6		Someone To Watch Over Me	7 SUSAN BOYLE SYCO/COLUMBIA 96252 SONY MUSIC (11.98)
6			12 FLORENCE + THE MACHINE UNIVERSAL REPUBLIC 016297* (13 98)
		Watch The Throne	30 JAY Z KANYE WEST ROC = FELLA ROC NATION OFF JAM 015426/IDJMG (13:
3	•		SELENA GOMEZ & THE SCENE
14		Heavenly Christmas	HOLLYWOOD 013517 (13 98) JACKIE EVANCHO
		(10.96)	SYCOLOLUMBIA 97768 EX SONY MUSIC (10.98)
5		Clancy's Tavern	SHOW DOG-UNIVERSAL 015592 (9 98)
34			SYCO COLUMBIA 99178/SONY MISIC (11 98)
8	•	Torches	STARTIME COLUMBIA 74457* SONY MUSIC (9.98)
36		Memories Of A Beautiful Disaster	JAMES DURBIN WIND-UP 13305 (11.98)
2	2	My Kinda Party	20 56 JASON ALDEAN BROKEN BOW 7697 (18.98)
38		The Muppets	W 1 SOUNDTRACK WALT DISNEY 006509 (13.98)
1	3	Speak Now	51 57 TAYLOR SWIFT BIG MACHINE THE BOOK (18 98) ⊕
27	•	Number One Hits	TIM MCGRAW CURB 1/205 (18.98)
12		A Very She & Him Christmas	40 SHE & HIM
2		Tailgates & Tanlines	25 16 LUKE BRYAN
			CAPITOL NASHVILLE 70412 (16.98)
3			SRP DEF JAM 014927 IDJMG (13.98) ①
1	•	98) Duets II	
1	3	.98) The Gift	36 17 SUSAN BOYLE SYCO/COLUMBIA 72077/SONY MUSIC (11.98)
	6	EPUBLIC (13.98) Some Girls	THE ROLLING STONES ROLLING STONES 012837 UNIVERSAL REPUBLIC (13.98
3		Four The Record	11 MIRANDA LAMBERT
1	•	Red River Blue	44 DI BLAKE SHELTON
Ř		Noel	75 32 JOSH GROBAN
	-	8.98) ⊕ Noei	/3 N/4

iconic rocker's rd hits package d the only one ilable digitally) rts with 50,000, ich is better than last (Greatest 2, No. 23 with 000 in 2003). His t best-of, 1994's atest Hits, ked at No. 8 and sold 9 million.



nerica's Got nt" also enters lo. 2 on ditional Jazz ums (32,000). nwhile, another competition mn starts a bit ter at No. 134 . . .



sher of 2011's nerican Idol" es a bow with 000 and enters lo. 8 on Top Albums. He s "Idol" firstsecond-place shers Scotty reery (No. 9) Lauren Alaina . 75).

as one of mart's Black ay specials for 96 (up 755%), as No. 20 (up %) and No. 106 305%), among ers. Meanwhile 99 pricing at et lifts No. 144 213%) and No. up 162%).

6 owing the uxe redux of the d's Exile on in St. last year, Some Girls sue boasts an ra disc's worth rom-the-vaults rdings

CERT.	itle	Title	ABEL (PRICE)	ARTIST IMPRINT & NUMBER / DISTRIBUTING LA	WEEKS ON CHT	2 WEEKS AGO	LAST	WEEK
	day	(13.98) Pink Friday	NIVERSAL REPUBLIC	NICKI MINAJ YOUNG MONEY, CASH MONEY 015021*/UN	53	90	97	b
	EP)	A Very Gaga Holiday (EP)		LADY GAGA STREAMLINE KONLIVE/INTERSCOPE DIGIT	1	w	N	2
	own	Shake It Up: Break It Down		SOUNDTRACK WALT DISNEY 013523 (15.98 CD/DVD) &	20	101	117	3
	19	19		ADELE XL COLLIMBIA 31859*/SONY MUSIC (12.9	110	41	34	4
	lore	Sigh No More		MUMFORD & SONS	88	56	56	5
	tion	Ambition		GENTLEMAN OF THE ROAD 0109*/GLASSI	4	15	18	6
		Unbroken	3)	MAYBACH 528687 WARNER BROS (18.98 DEMI LOVATO	10	110	138	7
	_	The Highest: Christmas Songs Of Worship	Glory In T	HOLLYWOOD 004623 (13 98) CHRIS TOMLIN	26	42	47	8
		eat Is Our God: The Essential Collection	.30)	SIXSTEPS/SPARROW 93261/EMI CMG (12 CHRIS TOMLIN	2	72	40	9
	-		98) How Gir	SIXSTEPS/SPARROW 46364/EMI CMG (13	1	10	28	0
0	_	Open Invitation		VOLTRON RECORDZ 93562 (15.98)		18		
3	_	Recovery	4411°/IGA (13.98)	WEB/SHADY AFTERMATH INTERSCOPE 01:	75		118	D
2		Teenage Dream		CAPITOL 84601: (18 98)	66	73	67	2
	s! 4	NOW That's What Call Christmas! 4	TOL (19.98)	VARIOUS ARTISTS EMI/UNIVERSAL SONY MUSIC 95755/CAPI	14	64	46	3
	EP)	The Taylor Swift Holiday Collection (EP)		TAYLOR SWIFT BIG MACHINE 70012 EX (6.98)	26	99	85	4)
	nce	Evanescence		EVANESCENCE WIND-UP 13166 (11.98) ⊕	7	46	65	5
	4	4	IC (13.98)	BEYONCE PARKWOOD COLUMBIA 90824/SONY MUSI	22	39	48	6
	ime	Here For A Good Time		GEORGE STRAIT MCA NASHVILLE 015924/UMGN (13.98)	12	71	74	9
	ory	Cole World: The Sideline Story	SIC (11.98)	J. COLE ROC NATION/COLUMBIA 5792 0 /SONY MUS	9	32	35	8
	ook	Songbook		CHRIS CORNELL UME 016294* (13.98)	1	w	NE	9
	nony	H PHILHARMONIC ORCHESTRA Christmas Symphony	BERS OF THE CZEC	MANNHEIM STEAMROLLER WITH MEME AMERICAN GRAMAPHONE 3012 (15.98)	6	69	42	0
	012	WOW Hits 2012	E/EM 040 (12.00)	VARIOUS ARTISTS WORD-CUP P PROVIDENT-INTEGRITY 4808	9	65	39	00
	um	Glee: The Music, The Christmas Album		SOUNDTRACK	11	77	66	2
	nas	Blessings		LAURA STORY	28	-	151	3
	_	Lungs		FAIR TRADE/COLLIMBIA 86417/SONY MUS	78	84	95	2
	-	Wildflower		UNIVERSAL REPUBLIC 013170 (13.98) LAUREN ALAINA	7	49	77	
			GN (13.98)	19.MERCURY NASHVILLE 016025 IGA/UMI	3	9		6
	_	Formula: Vol. 1		SONY MUSIC LATIN 82046 (11.98) LADY ANTEBELLUM		a	19	0
		A Merry Little Christmas (EP)		CAPITOL NASHVILLE 47670 EX (6.98)	16	127		
	_	Wicked Game	.98)	SYCO/COLUMBIA 96448 SONY MUSIC (11.	3	10	21	8
	10W	Let It Snow	(12.98)	SONY MUSIC CMG 9682 EX STARBUCKS	2	-	45	9
	ater	(13.98) Thank Me Later	VERSAL REPUBLIC	DRAKE YDUNG MUNEY CASH MONEY 014325/UNIV	74	150	130	0
	nas	Positively Christmas		VARIOUS ARTISTS WORD-CURB 8 8 4 4 6 2 EX (4 98)	4	53	62	1
	ark	Blue Slide Park		MAC MILLER ROSTRUM 218 (13 98)	3	1	24	2
	now	50 Words For Snow	5°/EPITAPH (17 98)	KATE BUSH FISH PEOPLE/NOBLE & BRITE/ANTI- 87186	1	W	NE	3
	City	Christmas In Diverse City		TOBYMAC FOREFRONT 32610 EMI CMG (10.98)	5	132	115	4
	39	NOW 39	TOL (18.98)	VARIOUS ARTISTS JNIVERSAL/EMI/SONY MUSIC 95753/CAPI	16	47	58	5
	Best	Sinatra: Best Of The Best		FRANK SINATRA REPRISE 79764 CAPITOL (18.98)	2	-	23	6
	role	A Holiday Carolo		CAROLE KING ROCKINGALE/HEAR 33162/CONCORD (14	4	113	82	7
2	2.0	My Morld C O		JUSTIN BIEBER	88	115	114	8
	_	Oh For Joy (EP)		SCHOOLBOY RAYMOND BRAUN ISLAND 01 DAVID CROWDER BAND	5	190	129	9
		Christmas: 25th Anniversary Collection		SIXSTEPS SPARROW 46365 EMI CAG (7 9 MANNHEIM STEAMROLLI	22		124	0
	_			ERIC CHURCH	18		52	1
	_	Chief		MI NASHVILLE 94266* (16.98) VARIOUS ARTISTS				
	-	Punk Goes Pop: Volume 4		JUSTIN BIEBER		_	NE	2)
4	EP)	Never Say Never: The Remixes (EP)	5397/IDJMG (9.98)	SCHOOLBO MAYMOND BRAUN/ISLANO 01	33	TRY	RE-E	3)
)	Ме	Dream With Me	98)	JACKIE EVANCHO SYCO COLUMBIA 87061/SONY MUSIC (13.	24	60	68	4
	Girl	#1 Girl		MINDLESS BEHAVIOR STREAMLINE/CONJUNCTION/INTERSCOPE	10	87	9 2	5
	Eve	The Lost Christmas Eve	ISTRA	TRANS-SIBERIAN ORCHE AVA 93146/AG (18.98)	28	131	90	6
•	-			CHILDISH GAMBINO	2	-	11	7
•	mp	Camp		GLASSNOTE 0121 (13.98)				1
		32 Christian Artists And Holiday Songs		VARIOUS ARTISTS WO	6	76	75	8
	ngs	32 Christian Artists And Holiday Songs	WORD-CURB (17.98		6 56		75 RE-E	

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ME-ENTRY 38	SARA EVANS RCA NASHVILLE 49691 SMN (10 98)		6	102	3)	RE-ENTRY 5	SELEN	A GOMEZ & THE SCENE D 002831 (18.98) + Kiss And Te	all f	•
RE-ENTRY 219	GUNS N' ROSES Greatest H	lits 5	3	Offered as part of	52	80 79 2	IL DIV	The Christmas Collection	n I	ľ
	BRUNO MARS Doo-Wops & Hooliga			color program		107 194 1		IMBIA 97715/SONY MUSIC (18.98) H CAREY Merry Christmas II You		•
87 83 60	ELEKTRA 525393* (10 98) ⊕ MARIAN CAREY			retailers were able	Sect		_	4785/IDJMG (13.98) ⊕	_,	Ì
119 142 26	COLUMBIA/LEGACY 64222/SONY MUSIC (8 98) (9).	nas 🚨	3	It's up by 446%		111 85	WALT DISI	EY 0013925 (10.98)	-	
NEW 1	LADY GAGA STREAMLINE KONLIVE INTERSCOPE 016287/IGA (13.98) Born This Way: The Rer	nix	105	Other titles in the	55	RE-ENTRY 1	ATCO/ATL	NTIC 515785/AG (18.98)	s —	
RE-ENTRY 109	MIRANDA LAMBERT COLUMBIA NASHVILLE 46854/SMN (12.98) Revoluti	ion 📕	8	program include No. 43 (up 367%)	56	83 74		L ANNIES NASHVILLE 94916 EX/SMN (11.98) Hell On Heel	s	
96 109 22	ELVIS PRESLEY RCA/SONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC (18.98) Elvis Christm	nas	69		57	RE-ENTRY 4	TOBYI FOREFROM	MAC T 263T1-EMI CMG (13.98) ⊛ Tonigh	nt	
128 - 18	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANIC WITTE AG (15 98) Christmas Eve And Other Stor	ies 🖸	53	250%).	58	177 -		DTRACK 39028 (12.98)	if '	
60 80 12	JACKIE EVANCHO O Holy Night (F	P)	2	1	59	100 117 1	MANN	HEIM STEAMROLLER Christmas Extraordinair	e	
RE-ENTRY 35	SYCO COLUMBIA 81151/SONY MUSIC (8.98 CD/DVD) ⊕ CHRIS TOMLIN And If Our God Is For U		17	100	60	RE-ENTRY 2	JENNI	GRAMAPHONE 1225 (15.98) FER LOPEZ Love	2	
	SIXSTEPS/SPARROW 93444/EMI CMG (17.98) (*)	_		The Nickelodeon			ISLAND 0	4975 IDJMG (13.98)	-	
69 59 15	VALORY BG0100 (14.98)	_	-	act's first album		86 50	CAPITOL 2	8966 (18.98)	-1	
59 - 8	HEINZ 007 (15 98)		35	pushes with a 202% spike as its second	62	134 176 2	MANHATT	N 70124 BLUE NOTE (18.98)	-	
139 121 68	LYNYRD SKYNYRD The Best Of Lynyrd Skynyrd: 20th Century Masters The Millennium Collect MCA 111941-UME (8-98)	tion 2	88	release, <i>Elevate</i> ,	63	122 111 1	RAZOR &	BOP KIDS Kidz Bop 2		
RE-ENTRY 50	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98) Loaded: The Best Of Blake Shell	ton	18	debuts at No. 12 with 70,000. That	64	162 135	LIONEL MOTOWN	RICHIE The Best Of Lionel Richie: 20th Century Masters The Millennium Collectio	ın	
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78 82 15		me 3	78	best sales week,	66	RE-ENTRY 1	STRAI	GHT NO CHASER Christmas Cheer	rs	
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86 – 24	VARIOUS ARTISTS The Essential NOW That's What I Call Christmusiversal/Em/sony Music 011941/UME (18 98)	ias	30		70	RE-ENTRY 4	MONOMOI	DON HEATH E 10151,REUNION (13.98) Leaving Ede	n	
NEW 1	MICHAEL W. SMITH MWS 20030 SONY MUSIC (11.98)	ory	121		7)	RE-ENTRY (HEW WEST The Story Of Your Lift 26504 EMI CMG (13.98) ⊕	е	
40 107 9	BLINK-182 DGC/INTERSCUPE 016033/IGA (13.98) Neighborhoo	ds	E	0	72	NEW 1		RIVERA 354659 UMLE (13.98) Joyas Prestadas: Band	la	
81 - 16	VARIOUS ARTISTS NOW That's What I Call A Country Christm	nas	57	The winner of NBC's	73	RE-ENTRY 2	ENYA	12383/WARNER BROS. (18.98) And Winter Came.		
23 152 21	JAMES TAYLOR James Taylor At Christm	nas •	16	"The Voice" has a	74	NEW	AMY (RANT Christmas Memorie	es.	
	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRIS THILE The Goal Rodeo Session			IOM-KeA Start Mitti	75	RE-ENTRY 1		T PRODUCTIONS/SPARROW 8948 EX/EMI CMG (4.98) ENTERS Christmas Portra	_	
79 35 5	ZAC PROWAL BAND		Trea.	perhaps owed to	4			73 UME (14.98)	_	
71 55 62	SOUTHERN GROUND/ROAR BIGGER PICTURE/ATLANTIC 524722/AG (18.98) €	ive =		the five-month gap between his victory	76	156 140 3	RCA/SON	MUSIC COMMERCIAL MUSIC GROUP 70971/SDNY MUSIC (6.98)	-	
58 141 10	JAKE OWEN RCA NASHVILLE 89547/SMN (10.98) Barefoot Blue Jean Nie	ght	1	at the end of June	77	159 123	SPARROW	67863/EMI CMG (13.98)	al	
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49 13 3	DISTURBED REPRISE 528610/WARNER BROS (15.98) The Lost Children	ren	13	the set (10,000).	79	147 139 1		DTRACK EON/COLUMBIA 6834 PSONY MUSIC (11.98) Victorious: Music From The Hit TV Show	w	
94 100 20	MARTINA MCBRIDE White Christm	nas 🔳	68	0	80	RE-ENTRY 3	BRITN	EY SPEARS RICA (13 98) Femme Fatal	le	
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108 158 16	BEC 0791 REMI CMG (13 98) → THE CHIPMUNKS WITH DAVID SEVILLE Christmas With The Chipmun		64	While Black Friday	82	RE-ENTRY T	ROSWELL	#8493* RCA (11 98) ⊕ TUS REAL Pieces Of A Real Heal		
	CAPITOL 36466 (13.98)		04	holned the album				26506 (10.98)	_	
88 – 42	ISLAND 014903/IDJMG (13.98)	lits		her three-song	83	93 81	WARNER	ROS 528134" (18.98)	u	
NEW 1	JAVIER COLON UNIVERSAL REPUBLIC 016253 (13.98) Come Through For Y	/ou	134	medley on the Nov. 20 American Music	84	RE-ENTRY 3		E COLUMBIA 67708 SONY MUSIC (13.98)	_	
27 116 23	JUSTIN MOORE VALORY JM0200A (10 98) Outlaws Like	Ме		Awards may have	85	183 156 3		WHITE The Best Of Barry White: 20th Century Masters The Millennium Collectio	'n	
E-ENTRY 75	ONEREPUBLIC MOSLEY/INTERSCOPE 013607/IGA (13.98) Waking	Up	21	goosed the set—it's	86	RE-ENTRY 7	MICHA 143/REPR	AEL BUBLE SE 520733:WARNER BROS. (18.98) ⊕ Crazy Lov	'e	
41 - 26	CASTING CROWNS BEACH STREET/REJUNION 10129/SONY MUSIC (13 96) Peace On Ea	rth •	15	up by 351%.	87	RE-ENTRY 2	SOUN	DTRACK LEY 013440 (13.98) Lemonade Mout	th	
63 - 2	NEWSBOYS God's Not De	ead	63	1	88	RE-ENTRY 2	TENTI	AVENUE NORTH The Light Meets The Dar	rk	
04 159 137	MICHAEL JACKSON Number Or		19	THE RESERVE AND ADDRESS.	89	NEW	ABBA	The Best Of ABBA: 20th Century Masters The Millennium Collectio		
	THE TEMPTATIONS Best Of The Temptations-The 60's: 20th Century Masters The Millennium Collections (1.98)		_	NAME OF THE OWNER OWNER OF THE OWNER				LYDOR 007820 (ME (9 98)	4	
192 162 17	MOTOWN 153362 UME (9.98)		132			98 72	REPUBLIC	NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)	_	
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76 52 27	BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98) This Is Country Mu	sic	2	group's Christmas albums return to	93	NEW		TION WORSHIP CHURCH ESSENTIAL WORSHIP 10944/SONY MUSIC (9.98) For The Hono	or	
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13 96 96	LADY ANTEBELLUM CAPITOL MASHVILLE 97/02 (18,98) Need You N	ow 3	1	and 155, both up by more than 150%) as	95	142 126	ERIC CL	APTON The Best Of Eric Clapton: 20th Century Masters The Millennium Collection By Polygon 002759/UME (9.98)	n	
81 48 5	TOM WAITS Bad As	Me		its new Six Pack:	96	176 155 2	THREE D	DG NIGHT The Best Of Three Dog Night: 20th Century Masters The Millennium Collection	on	
78 148 15	ELI YOUNG BAND		P ₆	Volume 2 hit retail	97	RE-ENTRY 1:	FRAN	73/UME (9.98) K SINATRA Nothing But The Bet	st	
	REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)	-		act's PBS special,			REPRISE	38552/WARNER BRUS (18.98)		
32 129 22	G 0 0 0 DEF JAM 015421/10JMG (10 98)		1000	Sorigs of the	98	RE-ENTRY 3	PHONOGE	VIC EPIC 81227/SONY MUSIC (11.98)	-	
17 – 2	TRILL 02 (18 98)	e 3	17	Decades: Holiday Edition," begins	99	RE-ENTRY 4	MERCURY	NSHVILLE 014758-/UMGN (13.98) ⊕		
54 - 27	CELINE DION 550 MUSIC/EPIC 69523/SONY MUSIC (8.98) These Are Special Tin	nes 5	2		00	RE-ENTRY 1		RLAND NASHVILLE 013326/UMGN (13.98) Gold And Gree	'n	
AW 40 184 AJ 51 BEHAVIOR 95 OORE 135 O & SONS 55 UGENE MURPHY, 34	NEWSBOYS 138 PINK MARTINI 112 JENNI RIVERA 172 FRANK SINATRA NICKELBACK 2 PISTOL ANNIES 156 THE ROLLING STONES 46 .86, 169, 18 PITBULL 191 SKRILLEX .11 ELVIS PRESLEY S MICHAEL W. SMITH .11	97 SWIT. 78 21 S 80 A.N.T 73 ELF 67 GLEE CHR	CHFOOT FARM	, 39, 64, 142 CHRISTMAS ALB VOLUME 2 LEMONADE MOUT THE MUPPETS	UM: H .1 AK IT GA: L: PART	THE HIT 26 87 38 JAMES TATHE TEMI 53 TENTH AV THREE DO T 1 TOBYMAG	AYLOR PTATIONS ENUE NORTH OG NIGHT 84,	188 VARIOUS ARTISTS CHRISTMAS! 4	TE	

ALBUMS SOCIAL/STREAMING Billboard

	1		OLIDAY ALBUMS
THIS	LAST	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)
1	1	5	#1 GREATEST MICHAEL BUBLE Christmas 4 wks GAINER 143/REPRISE 528350/WARNER BROS. (18.98)
2	2	4	JUSTIN BIEBER Under The Mistletoe SCHODLBOY/RAYMOND BRAUN/ISLAND 016143/IDJMG (13.98) +
1	3	2	SOUNDTRACK Glee: The Music: The Christmas Album: Volume 2 20TH CENTURY FOX TV/COLUMBIA 98506/SONY MUSIC (11.98)
	4	4	JACKIE EVANCHO Heavenly Christmas
5	7	5	SHE & HIM A Very She & Him Christmas
6	5	16	MERGE 424* (15.98) SUSAN BOYLE The Gift
7	9	66	SYCO/COLUMBIA 72077/SONY MUSIC (11.98) JOSH GROBAN Noel
\simeq			143/REPRISE 231548/WARNER BROS. (18.98) ANDREA BOCELLI My Christmas.
8	6	31	SUGAR 013437/DECCA (18.98) ⊕ LADY GAGA A Very Gaga Holiday (EP)
9	ш		STREAMLINE/KONLIVE/INTERSCOPE DIGITAL EX/IGA (3.98) CHRIS TOMLIN Glory In The Highest: Christmas Songs Of Worship
10	12	35	SIXSTEPS SPARROW 93261/EMI CMG (12 98)
0	11	19	VARIOUS ARTISTS NOW That's What I Call Christmas! 4 EMI/UNIVERSAL/SONY MUSIC 95755/CAPITOL (19 98)
12	21	43	TAYLOR SWIFT BIG MACHINE 0175 EX (6.98) The Taylor Swift Holiday Collection (EP)
13	8	7	MANNHEIM STEAMROLLER CZECH PHILHARMONIC ORCHESTRA Christmas Symphony AMERICAN GRAMAPHONE 3012 (15.98)
14	16	15	SOUNDTRACK Glee: The Music, The Christmas Album 20TH CENTURY FOX TV/COLUMBIA 78567/SONY MUSIC (11.98)
15	25	18	LADY ANTEBELLUM CAPITOL NASHVILLE 47670 EX (6.98) A Merry Little Christmas (EP)
16	10	2	VARIOUS ARTISTS Let It Snow
17	15	4	VARIOUS ARTISTS Positively Christmas
18	29	8	WORD-CURB 888463 EX (4.98) TOBYMAC Christmas In Diverse City
-			FOREFRONT 32610IEMI CMG (10.98) CAROLE KING A Holiday Carole
19	20	4	ROCKINGALE HEAR 33162/CONCORD (14.98) DAVID CROWDER BAND Oh For Joy (EP)
20	36	8	SIXSTEPS, SPARRUM 46365 EMI CMG (7 98)
21)	32	28	MANNHEIM STEAMROLLER Christmas: 25th Anniversary Collection AMERICAN GRAMAPHONE 2525 (18.98)
22	22	93	TRANS-SIBERIAN ORCHESTRA The Lost Christmas Eve LAVA 93146/AG (18.98)
23	17	8	VARIOUS ARTISTS WOW Christmas: 32 Christian Artists And Holiday Songs EMI CMG/PROVIDENT-INTEGRITY 888156/WORO-CURB (17.98)
24	30	189	MARIAH CAREY Merry Christmas COLUMBIA/LEGACY 64222/SONY MUSIC (8.98) ®
25	24	63	ELVIS PRESLEY EIVIS Christmas RCA JONY STRATEGIC MARKETING GROUP 88908/SONY MUSIC (18.98)
26	35	147	TRANS-SIBERIAN ORCHESTRA Christmas Eve And Other Stories LAVA 92736 AG (15 98)
27	14	15	JACKIE EVANCHO SYCO:COLUMBIA 81151/SONY MUSIC (8 98 CD/DVD) O Holy Night (EP)
28	13	10	PINK MARTINI Joy To The World
29	18	87	HEINZ 007 (15 98) ELVIS PRESLEY It's Christmas Time
30	34	189	RCA SPECIAL PRODUCTS/SONY STRATEGIC MARKETING GROUP 44931/SONY MUSIC (8 98) VINCE GUARALDI TRIO A Charlie Brown Christmas (Soundtrack)
31)	48	38	FANTASY 30066/CDNCDRD (15.98) VARIOUS ARTISTS The Essential NOW That's What I Call Christmas
			UNIVERSAL/EMI/SONY MUSIC 011941/UME (18 98) VARIOUS ARTISTS NOW That's What I Call A Country Christmas
32	47	22	EMILUNIVERSAL 56260 SDNY MUSIC (19.98) JAMES TAYLOR James Taylor At Christmas
33	31	54	COLUMBIA 00223 SONY MUSIC (9 98) MARTINA MCBRIDE White Christmas
34	23	166	RCA NASHVILLE 15469/SMN (18.98)
35	28		THE CHIPMUNKS WITH DAVID SEVILLE Christmas With The Chipmunks CAPITOL 36588 (13.98)
36	39	48	CASTING CROWNS BEACH STREETIREUNION 10129/SONY MUSIC (13.98)
37	42		CELINE DION 550 MUSIC/EPIC 69523/SONY MUSIC (8.98) These Are Special Times
38	19	83	IL DIVO The Christmas Collection SYCO COLUMBIA 97715/SONY MUSIC (18 98)
39	27	15	MARIAH CAREY Merry Christmas II You ISLAND 014785/IDJMG (13.98) ⊕
40	RE-EI	NTRY	STRAIGHT NO CHASER ATCO/ATLANTIC 515785/AG (18.98) Holiday Spirits
41	45		SOUNDTRACK NEW LINE 39028 (12.98)
42	26		MANNHEIM STEAMROLLER Christmas Extraordinaire
43	38		AMERICAN GRAMAPHONE 1225 (15 98) CELTIC WOMAN A Christmas Celebration
44	RE-EI	TRY	MANHATTAN 70124/BLUE NOTE (18.98) MANNHEIM STEAMROLLER Christmas Live
		_	AMERICAN GRAMAPHONE 1997 (15.98) STRAIGHT NO CHASER Christmas Cheers
45	RE-EI	THY	ATCO.ATLANTIC 520740/A6 (18.98) VARIOUS ARTISTS Seasons Greetings: A Jersey Boys Christmas
46	44	Ų.	RHINO 528475 (18.98)
47	RE-E	ITRY	FRANK SINATRA The Christmas Collection REPRISE 76542/WARNER STRATEGIC MARKETING (18.98)
		CTRV	ENYA And Winter Came
48	RE-EI	HKY	REPRISE 512383/WARNER BROS. (18.98)

except for one—Glee: The Music: The Christmas Album Volume 2, at No. 3 (41,000, down 43%). Cut it some stack 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



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6	1	6	OCIAL 50™ DATA NEXT PROVIDED BIG
V	ノ		SOUND BY BIG
HIS	4ST VEEK	WEEKS ON CHT	ADDITION OF THE PERSON OF THE
O	1	53	ARTIST (IMPRINT/LABEL) JUSTIN BIEBER SCHOOLBDY/RAYMOND BRAUN/ISLAND/IDJMG
2	2	43	ADELE XL/COLUMBIA
	3	53	LADY GAGA STREAMLINE/KONLIVE/INTERSCOPE
4	5	53	SHAKIRA SONY MUSIC LATIN/EPIC
5	i	53	RIHANNA SRP/DEF JAM/IDJMG
6	6	53	KATY PERRY CAPITOL
2	13	53	TAYLOR SWIFT BIG MACHINE
8	7	53	SELENA GOMEZ HOLLYWOOD
9	9	30	LMFAO PARTY ROCK/WILLI AM/CHERRYTREE/INTERSCOPE
10	15	42	BRUNO MARS ELEKTRA
11	8	53	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE
12	10	53	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL
13	11	53	NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
1	18	53	COLDPLAY CAPITOL
15	12	51	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
16	19	51	CHRIS BROWN JIVE/RCA
17	14	51	PITBULL MR. 305/FAMOUS ARTIST/POLO GROUNDS/J/SONY MUSIC LATIN/RCA
18	22	21	SKRILLEX BIG BEAT/MAU5TRAP/ATLANTIC
19	24	50	WIZ KHALIFA ROSTRUM/ATLANTIC
20	23	50	BRITNEY SPEARS JIVE/RCA
21)	21	34	JUSTIN TIMBERLAKE JIVE/RCA
22	16	53	AVRIL LAVIGNE RCA
23	26	53	LINKIN PARK MACHINE SHOP/WARNER BROS.
24	27	45	CHRISTINA GRIMMIE UNSIGNEO
25	20	52	LIL WAYNE CASH MONEY/UNIVERSAL REPUBLIC
26	25	5 3	MICHAEL JACKSON MJJ/EPIC
27	35	16	CIMORELLI UNSIGNED
28	37	3	AUSTIN MAHONE UNSIGNED
29	28	29	BOYCE AVENUE 3 PEACE
30	RE-E	NTRY	NICKELBACK ROADRUNNER
31	34	49	TIESTO MUSICAL FREEDOM
32	44	20	SOULJA BOY COLLIPARK/S.O O. MONEY GANG/INTERSCOPE
33	17	53	DON OMAR ORFANATO/MACHETE
34	31	52	THE BLACK EYED PEAS INTERSCOPE
35	3 6	46	DEMI LOVATO HOLLYWOOD
36	29	53	AKON KONVICT/UPFRONT/SRC/UNIVERSAL REPUBLIC
37	30	38	TYLER WARD UNSIGNED
38	38	3	ONE DIRECTION SYCO
39	41	10	MEGAN & LIZ COLLECTIVE SOUNDS
40	33	48	SNOOP DOGG DOGGYSTYLE/PRIORITY/CAPITOL
41	42	11	MADDI JANE JOF
42		NTRY	
43	39	51	ENRIQUE IGLESIAS UNIVERSAL MUSIC LATINO/UNIVERSAL REPUBLIC
44			QUEEN HOLLYWOOD
45			TIFFANY ALVORD KEEP YOUR SOUL
46	46	39	JENNIFER LOPEZ ISLANO//DJMG
47	RE-EI		DEADMAU5 MAUSTRAP/ULTRA
48	NE		MICHAEL BUBLE 143/REPRISE/WARNER BROS.
49	48	5	THE WHITE STRIPES THIRD MANWARNER BROS.
50	45	26	AVENGED SEVENFOLD HOPELESS/SIRE/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.



0)	Y	OUTUBE
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / LABEL)
1	1	10	SEXY AND I KNOW IT SWKS LMFAD (PARTY ROCKWILLIAW CHERRY TREE/INTERSCOPE)
2	2	16	SOMEONE LIKE YOU ADELE (KI_/COLUMBIA)
3	6	15	ROLLING IN THE DEEP ADELE (KL/COLUMBIA)
4	3	7	WE FOUND LOVE RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/IDJ/MG)
5	5	16	PARTY ROCK ANTHEM LMFAO FEAT LAUREN BENNETT & GOONROCK (PARTY ROCK/WILL LIAM/CHERRYTREE/INTERSCOPE)
6		1	FA LA LA JUSTIN BIEBER FEATURING BOYZ II MEN (SCHOOLBDY/RAYMOND BRAUN/ISLANO/IDJMG)
7	7	15	MOVES LIKE JAGGER MAROON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
8	8	16	RAIN OVER ME PITBULL FEATURING MARCANTHONY (MR. 305/POLD GROUNDS/J/RCA)
9	10	16	DANZA KUDURO DONOMAR& LUCENZO (YANIS/ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO)
10	14	6	MISTLETOE JUSTIN BIEBER (SCHOOLBOY/RAYMONO BRAUN/ISLAND/UNIVERSAL)
11	4	3	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
12	9	16	SUPER BASS NICKI MINAJ (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
13	21	7	PARADISE COLDPLAY (CAPITOL)
14	1.5	3	AI SE EU TE PEGO MICHELTELO (MICHELTELO)
15	18	16	ON THE FLOOR JENNIFER LOPEZ FEATURING PITBULL (ISLAND/IDJ/MG)

day of the	_		AHOO! ONGS WUSIC
THIS	LAST	WEEKS ON CHT	TITLE The weeks most-streamed songs on Yahoo! Music ARTIST (IMPRINT/LABEL)
1	1	10	#1 PUMPED UP KICKS 60STERTHE PEOPLE (STARTIME/COLUMBIA)
2	5	14	MOVES LIKE JAGGER MARDON 5 FEATURING CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
3	4	10	STEREO HEARTS GYM CLASS HEROES FEATURING ADAM LEVINE (DECAYDANCE/FUELEO BY RAMEN/RRP)
4	3	7	YOU MAKE ME FEEL COBRA STARSHIP FEATURING SABI (DECAYOANCE/FUELED BY RAMEN/ATLANTIC/RRP)
5	2	13	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
6	6	6	WITHOUT YOU DAVID GUETTA FEATURING USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)
7	8	7	FLY NICKI MINAJ FEATURING RIHANNA (YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC)
8	7	13	LIGHTERS BAO MEETS EVIL FEATURING BRUND MARS (SHADY/INTERSCOPE)
9	13	4	SEXY AND I KNOW IT LMFA0 (PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE)
10		1	PARTY BEYONCE FEATURING ANDRE 3000 (PARKWOOD/CDLUMBIA)
11	11	7	WE FOUND LOVE RIHANNA FEATURING CALVIN HARRIS (SRP/DEF JAM/UNI/VERSAL)
12			PARTY ROCK ANTHEM LMFAO FEAT LAUREN BENNETT & GODNAOCK (PARTY ROCK/WILLLAM/CHERRYTREE/INTERSCO
13	-		I WANNA GO BRITNEY SPEARS (JIVE/RCA)
14		1	YOU DA ONE RIHANNA (SRP/DEF JAM/(DJMG)

	NEXT BIG SOUND BIG
THIS	The fastest accelerating artists during the past week, across all major social music sites, statistically predicted to achieve future success, as measured by Next Big Sound.
1	SASHA GREY
2	RACHEL CROW
3	MELANIE AMARO
4	MARCUS CANTY
O	NICE PETER
6	KIRKO BANGZ
7	"CHUNK! NO, CAPTAIN CHUNK!"
8	ADAMMO
9	OF MONSTERS AND MEN
10	HALEY REINHART
11	TOMMY TRASH
12	VICENTE GARCIA
13	NOEL TORRES
14	JORDAN GRIZZLE
15	DILLON FRANCIS

is based on a formula incorporating streamed plays, page views and fans according to MySpace, as well as sources tracked by online aggregator Next B.g. and his work of the stress of the world's lead and have no appearantly outlined fall bload charts frome than 80 owns. So All will will be at the active artists for the world's lead plays, see charts used on billioadulal for rules and explanations. All rule rate 30 in. Prometreus Global Media, LLC and Nelsen Soundscan, Iro. All right plays, see charts used on billioadulal for rules and explanations. All charts is 2011, Pometreus Global Media, LLC and Nelsen Soundscan, Iro. All right

HOLIDAY SONGS

2	344	OLIDAI SONGS		
THIS	WEEK WEEK WEEKS	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS	LAST
0	- 1	#1 ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY	26	-
2	1	MISTLETOE JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	27	-
3	- 1	ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE MCAUME	28	
4	- 1	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) NAT KING COLE CAPITOL	29	
5	- 1	JINGLE BELL ROCK BOBBY HELMS DECCA/MCA/UME	30	***
6	1	A HOLLY JOLLY CHRISTMAS BURL IVES MCA SPECIAL PRODUCTS/UME	31	**
0	- 1	FELIZ NAVIDAD JDSE FELICIANO RCA/LEGACY	32	_
8	- 1	IT'S THE MOST WONDERFUL TIME OF THE YEAR ANDY WILLIAMS COLUMBIA/LEGACY	33	
9	- 1	HAPPY XMAS (WAR IS OVER) JOHN LENNON & YOKO ONO CAPITOL	34	-
10	- 1	LAST CHRISTMAS WHAM! COLUMBIA	35	_
Ö	_ 1	WHITE CHRISTMAS BING CROSBY MCA/UME	36	-
12	- 1	CHRISTMAS CANON TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC/RRP	37	-
13	1	CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA ATLANTIC/LAVA/RRP	38	-
14	- 1	DO THEY KNOW IT'S CHRISTMAS? BAND-AID COLUMBIA/LEGACY	39	-
15	1	RUDOLPH THE RED-NOSED REINDEER GENE AUTRY COLUMBIA LEGACY	40	-
16	1	WHERE ARE YOU CHRISTMAS?	41	-
1	- 1	WONDERFUL CHRISTMAS TIME PAUL MCCARTNEY MPL/CAPITOL	42	-
18	- 1	IT'S BEGINNING TO LOOK LIKE CHRISTMAS BING CROSBY DECCA/MCA/UME	43	i.
19	- 1	PLEASE COME HOME FOR CHRISTMAS EAGLES ASYLUM/ELEKTRA	44	
20	- 1	SLEIGH RIDE LEROY ANDERSON DECCA/UME	45	-
21	1	BLUE CHRISTMAS ELVIS PRESLEY RCA/LEGACY	46	-
22	- 1	SANTA CLAUS IS COMIN' TO TOWN BRUCE SPRINGSTEEN COLUMBIA/LEGACY	47	-
23	- 1	THE THANKSGIVING SONG ADAM SANDLER WARNER BROS.	48	_
24	1	JINGLE BELL ROCK	49	Ė
25	_ 1	THE LITTLE DRUMMER BOY	50	
-		THE HARRY SIMEONE CHORALE 20TH CENTURY FOX/MERCURY/UME		

_		_	_	
			s =	
	THIS	AST FEE	WEEKS ON CHT	ARTIST IMPRINT/PROMOTION LABEL
á i		25	-	O HOLY NIGHT
	26	_	1	JOSH GROBAN 143/REPRISE
3	27		1	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS JOHNNY MATHIS COLUMBIA/LEGACY
	28		1	HAPPY HOLIDAY/THE HOLIDAY SEASON ANDY WILLIAMS COLUMBIA/LEGACY
}	29	****	1	YOU'RE A MEAN ONE, MR. GRINCH THURL RAVENSCROFT TURNER ENTERTAINMENT/RHINO
	30		1	BABY, IT'S COLD OUTSIDE HALEY REINHART & CASEY ABRAMS 19/INTERSCOPE
-	31	***	1	LET IT SNOW, LET IT SNOW, LET IT SNOW
	32	_	1	CHRISTMAS TIME IS HERE VINCE GUARALDI TRID FANTASY/CONCORD
R	33	tabeau.	1	ALL I WANT FOR CHRISTMAS IS YOU MICHAEL BUBLE 143/REPRISE/WARNER BROS.
	34	_	1	HAVE YOURSELF A MERRY LITTLE CHRISTMAS CARPENTERS A&M UME
	35	Man to	1	DO YOU HEAR WHAT I HEAR WHITNEY HOUSTON ARISTA/LEGACY
	36	_	1	FROSTY THE SNOWMAN JIMMY DURANTE RHINO
	37	-	1	MERRY CHRISTMAS DARLING CARPENTERS A&M/UME
	38	-	1	CAROL OF THE BELLS DAVID FOSTER INTERSCOPE/UME
	39	-	1	THIS CHRISTMAS DDNNY HATHAWAY ATLANTIC/RHINO
	40	-	1	LAST CHRISTMAS TAYLOR SWIFT BIG MACHINE
	41	-	1	WINTER WONDERLAND AMY GRANT A&M/UME
	42	Allerina	1	ALL I WANT FOR CHRISTMAS IS YOU VINCE VANCE & THE VALIANTS WALGOXY/MALACO
5	43	_	1	SANTA BABY EARTHA KITT RCA/LEGACY
	44	-100	1	THE BEACH BOYS CAPITOL
	45		1	WINTER WONDERLAND EURYTHMICS A&M/UME
	46	-	1	RUDOLPH THE RED-NOSED REINDEER BURL IVES MCA SPECIAL PRODUCTS/UME
	47	_	1	HERE COMES SANTA CLAUS (DOWN SANTA CLAUS LANE) GENE AUTRY COLUMBIA/LEGACY
	48	_	1	SANTA CLAUS IS COMIN' TO TOWN JACKSON 5 MOTOWN UME
	49	-	1	O TANNENBAUM VINCE GUARALDI TRIO FANTASY/CM6
Ε	50	-	1	CHRISTMAS (BABY PLEASE COME HOME) MARIAH CAREY COLUMBIA/LEGACY

			L SONGS	
	LOT	DICITAL	CONCE	гм
\ <i>Y)</i>	ПОІ	DIGITAL	LOUNGS	

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	CERT
0	2	13	#1 SEXY AND I KNOW IT LIMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE	
2	1	10	WE FOUND LOVE RIHANNA FEAT.CALVIN HARRIS SRP/DEF JAM/IDJMG	
3	3	9	IT WILL RAIN BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC	
4	7	9	GOOD FEELING FLO RIDA POE BOY/ATLANTIC	
6	11	6	THE ONE THAT GOT AWAY KATY PERRY CAPITOL	
6	12	23	MOVES LIKE JAGGER MAROON 5 FEAT.CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE	3
7	8	19	ADELE XL/COLUMBIA	2
8	14	20	STEREO HEARTS GYM CLASS HEROES FEAT ADAM LEVINE DECAYDANCE/FUELED BY RAMEN/RRP	2
9	6	13	WITHOUT YOU DAVID GUETTA FEAT.USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL	
10	16	35	PARTY ROCK ANTHEM LIMFAG FEATLAUREN BENNETT 8 GOONROCK PARTY ROCKWILLS AMCHERRY "REEINTERSCOPE	3
11	15	9	5 O'CLOCK T-PAIN FEAT.WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA	
12	4	2	TAKE CARE DRAKE FEATRIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
13	13	28	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	3
14	-	1	TALK THAT TALK RIHANNA FEAT.JAY-Z SRP/DEF JAM/IDJMG	
15	17	7	DANCE (A\$\$) BIG SEAN FEAT.NICKI MINAJ G.O.O.D./DEF JAM/IDJMG	
16		1	T.H.E. (THE HARDEST EVER) WILLIAM FEAT.MICK JAGGER & JENNIFER LOPEZ WILLIAM/INTERSCOPE	
17	18	13	NI**AS IN PARIS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG	
18	10	2	THE MOTTO DRAKE FEATLIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
19	9	2	YOU DA ONE RIHANNA SRP/DEF JAM/IDJMG	
20	19	20	YOU MAKE ME FEEL COBRA STARSHIP FEAT SABI DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP	
21	21	5	RED SOLO CUP TOBY KEITH SHOW DOG-UNIVERSAL	
22	25	12	MR. KNOW IT ALL KELLY CLARKSON 19/RCA	
23	20	11	PARADISE COLOPLAY CAPITOL	
24		15	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	

THIS	LAST	VEEKS N CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	CERT,
26	22	8	I DON'T WANT THIS NIGHT TO END	U
27	32	30	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	2
28	23	16	IT GIRL	
29	27	10	JASON DERULO BELUGA HEIGHTS/WARNER BROS. WORK OUT	
30	29	16	J. COLE ROC NATION/COLUMBIA YOU AND I	
3	35	13	NOT OVER YOU	
32	24	6	A THOUSAND YEARS	
33	38	7	YOUNG, WILD & FREE	
34	37	59	SNOOP DOGG & WIZ KHALIFA FEAT.BRUNO MARS ROSTRUWATLANTIC/RRP	3
			THE BAND PERRY REPUBLIC NASHVILLE WHEN WE STAND TOGETHER	
35	31	9	NICKELBACK ROADRUNNER/RRP	
36	5	2	RUMOUR HAS IT / SOMEONE LIKE YOU GLEE CAST 20TH CENTURY FOX TV/COLUMBIA	
37	69	6	MISTLETOE JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	
38	40	46	ROLLING IN THE DEEP AOELE XL/COLUMBIA	5
39		1	WHERE HAVE YOU BEEN RIHANNA SRP/DEF JAM/IDJMG	
40	43	29	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE	
41	41	23	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE HOLLYWOOD	•
42	33	20	GOD GAVE ME YOU BLAKE SHELTON WARNER BROS, NASHVILLE-WMN	
43	-	6	MAKE ME PROUD DRAKE FEAT NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
44	47	35	GIVE ME EVERYTHING PITBULL FEATNE-YO, AFROJACK & NAYER MR 305/PDLO GROUNDS/JARCA	
45	59	7	I LIKE IT LIKE THAT HOT CHELLE RAE FEATNEW BOYZ RCA	
46	58	16	SET FIRE TO THE RAIN ADELE XL/COLUMBIA	•
47	46	6	DOMINO JESSIE J LAVA/UNIVERSAL REPUBLIC	
48	42	15	IN THE DARK DEV INDIE-POP/UNIVERSAL REPUBLIC	
49	39	2	LEVELS AVICII VICIOUS	
50	48	11	WE OWNED THE NIGHT LADY ANTEBELLUM CAPITOL NASHVILLE	

	0)	R	OCK	
	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT.
	1.	1	14	#1 SOMEONE LIKE YOU 13 WKS ADELE XL/COLUMBIA	
	2	2	45	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA	
i	3	3	11	PARADISE COLOPLAY CAPITOL	
	4	4	9	WHEN WE STAND TOGETHER NICKELBACK ROADRUNNER/RRP	
	6	6	32	ROLLING IN THE DEEP	
	6	7	2	SET FIRE TO THE RAIN ADELE XL/COLUMBIA	
	7	5	30	RUMOUR HAS IT ADELE XL/COLUMBIA	
	8	_	1	LULLABY NICKELBACK ROADRUNNER/RRP	
	9	9	7	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC	
	10	8	34	SAIL AWOLNATION RED BULL	
	0	11	10	BLACKOUT BREATHE CARDLINA FEARLESS	
	12	_	1	TRYING NOT TO LOVE YOU NICKELBACK ROADRUNNER/RRP	
	13	16	72	DOG DAYS ARE OVER FLORENCE + THE MACHINE UNIVERSAL REPUBLIC	
	14	10	18	NOTHING THE SCRIPT PHONOGENIC/EPIC	
	15	15	5	LONELY BOY THE BLACK KEYS NONESUCH/WARNER BROS.	1
	4815				

CERT	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CEBT
	0	1	5	#1 RED SOLO CUP TOBY KEITH SHOW DOG-UNIVERSAL	
	2	2	11	I DON'T WANT THIS NIGHT TO END LUKE BRYAN CAPITOL NASHVILLE	
	3	6	76	IF I DIE YOUNG THE BAND PERRY REPUBLIC NASHVILLE	
	0	7	29	JUST A KISS LADY ANTEBELLUM CAPITOL NASHVILLE	
	5	5	20,	GOD GAVE ME YOU BLAKE SHELTON WARNER BROSJWMN	
	6	9	15	WE OWNED THE NIGHT LADY ANTEBELLUM CAPITOL NASHVILLE	
	7	11	22	EASY RASCAL FLATTS FEAT.NATASHA BEDINGFIELD BIG MACHINE	H
	8	8	13	ALL YOUR LIFE THE BANO PERRY REPUBLIC NASHVILLE	
	9	10	12	DRINK IN MY HAND ERIC CHURCH EMI NASHVILLE	
	10	4	3	OURS TAYLOR SWIFT BIG MACHINE	
	11	12	38	CRAZY GIRL ELI YOUNG BAND REPUBLIC NASHVILLE	
	12	16	37	DIRT ROAD ANTHEM JASON ALDEAN BROKEN BOW	
	13	15	11	TATTOOS ON THIS TOWN JASON ALDEAN BROKEN BOW	
	14	3	3	IF THIS WAS A MOVIE TAYLOR SWIFT BIG MACHINE	
	15	25	22	SPARKS FLY TAYLOR SWIFT BIG MACHINE	
		New A			

0)	R	ВВ/НІР-НОР™	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CFRT
1	3	9	# 5 O'CLOCK T-PAIN FEATWIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA	
2	1	2	TAKE CARE DRAKE FEATRIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
3		1	TALK THAT TALK RIHANNA FEAT.JAY-Z SRP/DEF JAM/IDJMG	
4	4	12	DANCE (A\$\$) BIG SEAN FEAT,NICKI MINAJ G.O.O.D./DEF JAM/IDJMG	
5	5	16	NI**AS IN PARIS JAY Z KANYE WEST ROC A FELLA/ROC NATION/DEF JAM/IDJMG	
6	2	2	THE MOTTO DRAKE FEATLIL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
0	-	15	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
8	7	15	FLY NICKI MINAJ FEAT.RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN	
9	8	34	SUPER BASS NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
10	6	15	WORK OUT J. COLE ROC NATION/COLUMBIA	
0	10	7	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT BRUNO MARS ROSTRUM/ATLANTIC	
12		6	MAKE ME PROUD DRAKE FEATNICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
13	11	35	GIVE ME EVERYTHING PITBULL FEAT.NE-YO, AFROJACK & NAYER MR 305/POLO GROUNDS/J/RCA	
14	12	15	SHE WILL LIL WAYNE FEAT.DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC	
15	34	9	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY	

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
0	2	67	DANZA KUDURO 25 WKS DON DMAR & LUCENZO YANIS/ORFANATR/MACHETE/UNIVERSAL MUSIC LATINO
2	1	13	PROMISE ROMEO SANTOS FEAT.USHER SONY MUSIC LATIN
3	8	13	FELIZ NAVIDAD JOSE FELICIANO RCA LEGACY/SONY MUSIC
4	4	99	I KNOW YOU WANT ME (CALLE OCHO) PITBULL ULTRA
5	5	81	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT, FRESHLYGROUND EPIC/SONY MUSIC LATIN
6	3	8	EL VERDADERO AMOR PERDONA
7	6	3	INTENTALO 3BALLMTY FEAT.EL BEBETO Y AMERICA SIERRA FONOVISA
8	7	58	RABIOSA SHAKIRA EPIC/SONY MUSIC LATIN
9	10	99	HEROE ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL MUSIC LATINO
10	9	99	HIPS DON'T LIE SHAKIRA FEAT, WYCLEF JEAN EPIC/SONY MUSIC LA IN
0	11	56	BON, BON PITBULL MR. 305/FAMOUS ARTIST/SDNY MUSIC LATIN
12	12	39	TABOO DON DMAR ORFANATO/MACHETE/UNIVERSAL MUSIC LATINO
B	14	64	THE ANTHEM PITBULL FEAT.LIL JON FAMOUS ARTIST/TVT
14	13	63	LOCA SHAKIRA FEAT.EL CATA EPIC/SONY MUSIC LATIN
15	15	32	VEN CONMIGO DADDY YANKEF FEAT PRINCE ROYCE EL CARTEL



Lt. 1204			Pearl And Walterson & March
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/LABEL
0	4	9	THE THANKSGIVING SONG ADAM SANDLER (WARNER BROS.)
2	1	2	THE LEGEND OF ZELDA RAP SMOSH (SMOSH)
3	2	50	I JUST HAD SEX THE LONELY ISLAND FEATURING AKON (UNIVERSAL REPUBLIC)
4	10	12	THE CHANUKAH SONG ADAM SANDLER (WARNER BROS.)
5	3	30	JACK SPARROW THE LONELY ISLAND FEATURING MICHAEL BOLTON (UNIVERSAL REPUBLIC)
6	7	10	GRANDMA GOT RUN OVER BY A REINDEER ELMO & PATSY (EPIC/LEGACY/SONY MUSIC)
7	5	99	I'M ON A BOAT THE LONELY ISLAND FEATURING T-PAIN (UNIVERSAL REPUBLIC)
8	6	**	LIKE A BOSS THE LONELY ISLAND (UNIVERSAL REPUBLIC)
9	8	26	NICE GUYS Chester see, kevjumba, ryan higa ichester see, kevin wu & ryan higa i
10	17	8	TWELVE PAINS OF CHRISTMAS BOB RIVERS COMEDY GROUP (ATLANTIC/RHIND)
11	9	28	THREW IT ON THE GROUND THE LONELY ISLAND (UNIVERSAL REPUBLIC)
12	11	44	THE CREEP THE LONELY ISLAND FEATURING NICKI MINAJ (UNIVERSAL REPUBLIC)
13	-	1	SAFETY TORCH TOBY TURNER (TOBUSCUS)
14	13	99	J**Z IN MY PANTS THE LONELY ISLAND (UNIVERSAL REPUBLIC)
15	14	32	MOTHERLOVER THE LONGEY ISLAND FEATURING JUSTIN TIMBERLAKE (UNIVERSAL REPUBLIC)

week's most popular holiday songs of any era across all genes, ranked by radio amplay audience impressions as measured by Nielsen BDS, sales data as compiled by Nielsen SoundSc. data provided by online masks sources HOT BDIATAL SONGS, TientAL SONGS. The top, selling overall and gener-specific respectively downloaded that charter, as compiled from Internet and provided by Nielsen SoundScan Hoi 100 August and POT August and Nielsen and Nielsen SoundScan Hoi 100 August and POT August and Nielsen and Nielsen SoundScan Hoi 100 August and POT August and Nielsen and Nielsen SoundScan Hot 100 August and POT August and Nielsen and Nielsen Burband August and POT August and Nielsen and POT August and POT August and Nielsen August and Nielsen

POP/ADULT/ROCK Billboard.

TITLE ARTIST (IMPRINT / PROMOTION LABEL) WE FOUND LOVE 3 9 1 13 WITHOUT YOU DAVID GUETTA FEAT. USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL SEXY AND I KNOW IT MOVES LIKE JAGGER MARGON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE SOMEONE LIKE YOU YOU MAKE ME FEEL .. THE ONE THAT GOT AWAY IT WILL RAIN RS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC) GOOD FEELING FLO RIDA (POE BOY/ATLANTIC) 14 12 MR. KNOW IT ALL IT GIRL 13 14 JASON DERULO (BELUGA HEIGHTS/WARNER BROS) IN THE DARK PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA) PAIN FEAT, WIZ KHALIFA & LILY ALLEN (KONVICT/NAPPY BDY/JIVE/RCA) LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE (HOLLYWOOD) GREATEST GAINER LADY GAGA (STREAMLINE/KONLUVE/INTE 24 2 NOT OVER YOU HEADLINES G MONEY/CASH MONEY/UNIVERSAL REPUBLIC) DOMINO JUST A KISS YOU DA ONE YOU AND I EAMLINE/KONLIVE/INTERSCOPE BLACKOUT MR. SAXOBEAT 28 17 HEARTBEAT WORKOUT TONIGHT IS THE NIGHT 33 4 WISH YOU WERE HERE WHEN WE STAND TOGETHER INTERNATIONAL LOVE KEEP YOUR HEAD UP 37 20 CRIMINAL BRITNEY SPEARS (JIVE/RCA) 36 HANGOVER TAIO CRUZ FEAT, FLO RIDA (MERCURY/IDJMG) SAY YOU LIKE ME BRIGHTER THAN THE SUN 38 3 COUNTDOWN BEYONCE (PARKWOOD)

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 P!nk, each with seven. Rihanna first ruled the chart with "SOS" the week of May 13, 2006. She banked three toppers in 2008: "Take a Bow," "Disturbia" and T.I.'s "Live Your Life," on which she guested; three last year: "Rude Boy," "Lie" and "Only Girl (In the World)"; and "S&M" in April.

As "Found" tops Mainstream Top 40, follow-up "You Da One

rebounds 30-23 after debuting at No. 26 two first-week activity was aided by nearly all of Clear Channel's top 40 it on Nov. 11 at the top of every hour as part of the chain's push to



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A		C(ONTEMPORARY"
FHIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	10	3	#1 GG ALL I WANT FOR CHRISTMAS IS YOU MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
2	2	27	IF I DIE YOUNG THE BAND PERRY (REPUBLIC NASHVILLE/UNIVERSAL REPUBLIC)
2	11	14	SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
*1	6	38	ROLLING IN THE DEEP ADELE (XL/COLUMBIA)
10	3	15	JUST A KISS LADY ANTERELLUM (CAPITOL NASHVILLE/CAPITOL)
	5	44	F**KIN' PERFECT P!NK (LAFACE/RCA)
7	9	25	DON'T YOU WANNA STAY JASON ALDEAN WITH KELLY CLARKSON (BROKEN BOW/RED)
	6	23	GOOD LIFE ONEREPUBLIC (MOSLEY/INTERSCOPE)
9	17	2	HAVE A HOLLY JOLLY CHRISTMAS. MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
60		24	THE EDGE OF GLORY LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
00	18	2	ALL I WANT FOR CHRISTMAS IS YOU (SUPERFESTIVE!) JUSTIN BIEBER DUET WITH MARKAN CAREY LBOY RAYMOND BITAUN LLIND (DUMG)
12	16	3	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
13	25	2	FA LA LA JIM BRICKMAN FEAT. GENEVIEVE BELLEMARE (SOMERSET/MOOD)
14	HE	W	THE HEART OF CHRISTMAS MATTHEW WEST (SPARROW/CAPITOL)
15	26	2	MISTLETOE JUSTIN BIEBER (SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG)
16	28	2	WHITE CHRISTMAS MICHAEL BUBLE DUET WITH SHANIA TWAIN (143/REPRISE/WARNER BROS.)
HT.	13	1	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
18	14	10	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
19	12	16	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE)
20	NE	W	HOME FOR THE HOLIDAYS CYNDI LAUPER & NORAH JONES (POLSAR/MEGAFORCE)
21	NE	W	MY FAVORITE THINGS CHICAGO (CHICAGO RECORDS II)
22	NE	W	SANTA CLAUS IS COMING TO TOWN MICHAEL BUBLE (143/REPRISE/WARNER BROS.)
23	NE	W	JINGLE BELLS MICHAEL BUBLE FEAT. THE PUPPINI SISTERS (143/REPRISE/WARNER BROS.)
24	19	10	TALKING TO YOU (IS LIKE TALKING TO MYSELF) DARYL HALL (VERVE FORECAST/VERVE)
	2 3 7 8 9 10 11 12 13 14 15 16 18 19 20 21 22 23	1 10 2 2 3 3 3 5 7 9 6 6 9 17 10 11 18 12 16 13 25 14 HE 15 26 16 28 13 18 14 19 12 20 NE 21 NE 22 NE 23 NE	1 10 3 2 2 27 14 3 38 3 15 5 44 7 9 25 6 23 9 17 2 0 24 11 18 2 12 16 3 13 25 2 14 HEW 15 26 2 16 28 2 11 13 2 18 14 10 19 12 16 20 NEW 21 HEW 22 NEW 23 NEW

A			JOET TOP TO
THIS	LAST	WEEKS ON CHŢ	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1 9	*1 SOMEONE LIKE YOU **SOMEONE LIKE YOU **DELE (XL/COLUMBIA)
2	2	21	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&M/OCTONE/INTERSCOPE
3		13	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
4		17	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
5		22	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
		19	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
7		22	NOT OVER YOU GAVIN DEGRAW (J/RCA)
8	10	10	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
		15	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
		23	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
11	14	11	STEREO HEARTS GYM CLASS HERGES FEAT. ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP
12	13	7	HEARTBEAT THE FRAY (EPIC)
13	15	15	YOU MAKE ME FEEL COBRA STARSHIP FEAT. SABI (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRPP

		15	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
		23	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
00	14	11	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP)
12	13		HEARTBEAT THE FRAY (EPIC)
13	15	15	YOU MAKE ME FEEL COBRA STARSHIP FEAT. SABI (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP)
14	12	10	WHEN WE STAND TOGETHER NICKELBACK (ROADRUNNER/RRP)
115	11	25	TONIGHT TONIGHT HOT CHELLE RAE (JIVE/RCA)
16	17	6	THE ONE THAT GOT AWAY KATY PERRY (CAPITOL)
17		8	IT WILL RAIN BRUNO MARS (SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC)
18	1.8	7	PARADISE COLOPLAY (CAPITOL)
19	19	8	WITHOUT YOU DAVID GUETTA FEAT, USHER (WHAT A MUSIC/ASTRALWERKS/CAPITOL)



1					BDS
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q	OCK SONGS"			A	CTIVE ROCK
	JCK SONGS	A			STIVE ROCK
ON CH!	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	THE SOUND OF WINTER WKS BUSH (ZUMA ROCK/EONE)	0	1	9	FACE TO THE FLOOR SWIKS CHEVELLE (EPIC)
	WALK	2	2	10	BOTTOMS UP
I	FOO FIGHTERS (ROSWELL/RCA) LONELY BOY	3		10	NICKELBACK (ROADRUNNER/RRP) BURIED ALIVE
	PARADISE	4	3	20	NOT AGAIN
	TONIGHT	2	3		STAINO (FLIP/ATLANTIC) THE SOUND OF WINTER
-	SEETHER (WINO-UP) FACE TO THE FLOOR		-	18	BUSH (ZUMA ROCK/EONE) MONSTER YOU MADE
	CHEVELLE (EPIC) THESE DAYS	-	7	25	POP EVIL (EONE) A WARRIOR'S CALL
	FOO FIGHTERS (RDSWELL/RCA)	7	9	15	VOLBEAT (VERTIGO UNIVERSAL REPUBLIC)
	NOT AGAIN STAIND (FLIP/ATLANTIC)	8	8	16	WHAT YOU WANT EVANESCENCE (WIND-UP)
	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS.)	9	10	15	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
	BOTTOMS UP NICKELBACK (ROADRUNNER/RRP)	10		23	TONIGHT SEETHER (WIND-UP)
	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)	0	111	13	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
	COUGH SYRUP YOUNG THE GIANT (ROADRUNNER/RRP)	12	12	6	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RR
ľ	WHAT YOU WANT EVANESCENCE (WIND-UP)	270	14	11	BITCH CAME BACK
	BURIED ALIVE	14	15	13	THEORY OF A DEADMAN (604/ROADRUNNER/RRP) CURL OF THE BURL
	GREATEST MONARCHY OF ROSES	15	17	8	MASTOOON (REPRISE, WARNER BROS.) HELL
s	GAINER RED HOT CHILI PEPPERS (WARNER BROS.) HELENA BEAT	16	21		GREATEST REMEMBER EVERYTHING
	FOSTER THE PEOPLE (STARTIME/COLUMBIA) SAIL		_	4	GAINER FIVE FINGER DEATH PUNCH (PROSPECT PAR NO MATTER WHAT
	AWOLNATION (RED BULL) COUNTRY SONG	17	13	20	PAPA ROACH (ELEVEN SEVEN) THESE DAYS
	SEETHER (WIND-UP)	18	20	5	FOO FIGHTERS (ROSWELL/RCA)
	FOO FIGHTERS (ROSWELL/RCA)	19	16	18	UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
Į	SHAKE IT OUT FLORENCE + THE MACHINE (UNIVERSAL REPUBLIC)	20	18	14	GET THRU THIS ART OF DYING (INTOXICATION/REPRISE/ILG)
1	DARK HORSES SWITCHFOOT (LOWERCASE PEOPLE/ATLANTIC)	21	22	1	KICK ASS EGYPT CENTRAL (FAT LAOY/ILG)
	MONSTER YOU MADE POP EVIL (EONE)	22	26	4	LONELY BOY THE BLACK KEYS (NONESUCH/WARNER BROS.)
	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)	23	23	13	BULLET IN MY HAND REDLIGHT KING (HOLLYWOOD)
1	NARCISSISTIC CANNIBAL KORN FEAT, SKRILLEX & KILL THE NOISE (ROAORUNNER/RRP)	24	24	6	MONARCHY OF ROSES
ì	A WARRIOR'S CALL	25	25	17	RED HOT CHILI PEPPERS (WARNER BROS.) UNDONE
Ī	VOLBEAT (VERTIGO UNIVERSAL REPUBLIC) AFTER MIDNIGHT		-		ARANDA (ARANDAMUSIC)
	BLINK-182 (DGC/INTERSCOPE) THE COLLAPSE	6	N.		
ì	PROMISES, PROMISES			HE	RITAGE ROCK"
ŀ	UNDER AND OVER IT				
ŀ	FIVE FINGER DEATH PUNCH (PROSPECT PARK) BITCH CAME BACK	₹ 第	AST	EEKS N CHT	TITLE
ļ	THEORY OF A DEAOMAN (604/ROADRUNNER/RRP)	1	1	≥ 5	ARTIST (IMPRINT / PROMOTION LABEL) BOTTOMS UP
	ABERDEEN CAGE THE ELEPHANT (DSP/JIVE/RCA)	-			NICKELBACK (ROADRUNNER/RRP) WALK
	COLOURS GROUPLOVE (CANVASBACK/ATLANTIC)	2	2	25	FOO FIGHTERS (ROSWELL/RCA) THE SOUND OF WINTER
	NO MATTER WHAT PAPA ROACH (ELEVEN SEVEN)				BUSH (ZUMA ROCK EONE) NOT AGAIN
	DON'T STOP (COLOR ON THE WALLS) FOSTER THE PEOPLE (STARTIME/COLUMBIA)	4		20	STAINO (FLIP/ATLANTIC)

		s t	
HIS	AST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
4		-	BOTTOMS UP
1	1	10	NICKELBACK (ROADRUNNER/RRP)
2	2	25	WALK
		706	THE SOUND OF WINTER
*		1	BUSH (ZUMA ROCK/EONE)
4		20	NOT AGAIN STAINO (FLIP/ATLANTIC)
	4	21	TONIGHT SEETHER (WINO-UP)
6	8	8	FACE TO THE FLOOR CHEVELLE (EPIC)
		40	LIES OF THE BEAUTIFUL PEOPLE SIXX: A.M. (ELEVEN SEVEN)
		38	COUNTRY SONG SEETHER (WIND-UP)
	9	20	THE ADVENTURES OF RAIN DANCE MAGGIE RED HOT CHILI PEPPERS (WARNER BROS)
10	11	13	THIS IS GONNA HURT SIXX: A.M. (ELEVEN SEVEN)
	12	23	MONSTER YOU MADE POP EVIL (EDNE)
		5	WHAT YOU WANT EVANESCENCE (WIND-UP)
13		4	HELL DISTURBED (REPRISE/WARNER BROS)
14		8	BURIED ALIVE AVENGED SEVENFOLD (HOPELESS/SIRE/WARNER BROS.)
15	17	11	BITCH CAME BACK THEORY OF A DEADMAN (604/ROADRUNNER/RRP)
16	13	17	BIG FOOT CHICKENFOOT (LAND SHARK/EONE)
17		W	THESE DAYS
18		14	FOO FIGHTERS (ROSWELL/RCA) UNDER AND OVER IT FIVE FINGER DEATH PUNCH (PROSPECT PARK)
19		8	THE COLLAPSE ADELITAS WAY (VIRGIN/CAPITOL)
20	24	5	NARCISSISTIC CANNIBAL KORN FEAT. SKRILLEX & KILL THE NOISE (ROADRUNNER/RRP)
21	20	3	REMEMBER EVERYTHING FIVE FINGER DEATH PUNCH (PROSPECT PARK)
22	HE	W	GREATEST LONELY BOY GAINER THE BLACK KEYS (NONESUCH/WARNER BROS.)
23	22	20	NO MATTER WHAT
1000			PAPA ROACH (ELEVEN SEVEN)
24	341-1	植物港	MONARCHY OF ROSES RED HOT CHILI PEPPERS (WARNER BROS.)

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 2001. "Lucky" appears on Ashes & Fire, which

bowed at No. 7 on the Oct. 29 Billboard 200.

ROCK SONGS

TITLE
ARTIST (IMPRINT / PROMOTION LABEL)

26 WALK
FOO FIGHTERS (ROSWELL/RCA)

CURL OF THE BURL

UP ALL NIGHT
BLINK-182 (DGC/INTERSCOPE

HELL

REMEMBER EVERYTHING

DISTURBED (REPRISE/WARNER BROS)

BULLET IN MY HAND

PUNCHING IN A DREAM

CALLED OUT IN THE DARK

SOMEONE LIKE YOU ADELE (XL/COLUMBIA)

ALL I EVER WANTED
THE AIRBORNE TOXIC EVENT (MAA IS

SET FIRE TO THE RAIN

HEY MAMA MAT KEARNEY (AWARE/UNIVERSAL REPUBLIC

HEARTBEAT

SATELLITE

GET THRU THIS

THE WALK
MAYER HAWTHORNE (UNIVERSAL REPUBLIC)

16 38

33 10

39 3

45

41

1 1 18

BABY, IT'S COLD OUTSIDE

1	1	1 9	#1 SOMEONE LIKE YOU ADELE (XL/COLUMBIA)
2	2	21	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA (A&W/OCTONE/INTERSCOPE)
3		13	MR. KNOW IT ALL KELLY CLARKSON (19/RCA)
4		17	JUST A KISS LADY ANTEBELLUM (CAPITOL NASHVILLE/CAPITOL)
5		22	BRIGHTER THAN THE SUN COLBIE CAILLAT (UNIVERSAL REPUBLIC)
		19	NOTHING THE SCRIPT (PHONOGENIC/EPIC)
7		22	NOT OVER YOU GAVIN DEGRAW (J/RCA)
8	10	10	CRAWLING BACK TO YOU DAUGHTRY (19/RCA)
T		15	YOU AND I LADY GAGA (STREAMLINE/KONLIVE/INTERSCOPE)
		23	PUMPED UP KICKS FOSTER THE PEOPLE (STARTIME/COLUMBIA)
11	14	11	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE (DECAYDANCE/FUELED BY RAMEN/RRP)
12	13		HEARTBEAT THE FRAY (EPIC)
		100	YOU MAKE ME EEEL

20 21 13 KISS ME SLOWLY GREATEST SET FIRE TO THE RAIN ADELE ON TOTAL PROPERTY.

WE FOUND LOVE RIHANNA FEAT, CALVIN HARRI A THOUSAND YEARS CHRISTINA PERRI (SUMMIT/CHOP

Billboard COUNTRY DEC 10 2011

MEEK	WEEKS	WEEKS	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NUMBER / PROMOTION LABEL	PEAK POSITION	ina A	THIS	LAST WEEK 2 WEEKS		TITLE PRODUCER (SONGWRITER)	Arti
3	5		ME OWNED THE NIGHT	Lady Antebellum	1	77 20 76	26	24 24	20	LONG WAY TO GO KSTEGALL (A.JACKSON)	Alan Jackso AcR/EMI NASHVIL
2	6	16	TATTOOS ON THIS TOWN M.KNOXIN THRASHER,W.MOBLEY,M.DULANEY)	Jason Aldean • BROKEN BDW	2		27	27 27	20	WHERE I COME FROM M.KNDX (R.CLAWSDN, D.DAVIOSDN)	Montgomery Gent
4	7		BAGGAGE CLAIM	Miranda Lambert	3.	Trio scores its	28	29 28	3 21	MY HEART CAN'T TELL YOU NO T.BROWN (S.CLIMIE.D.W.MORGAN)	Sara Evar • R
8	8	15	ELIDDELL, CAINLAY, GWDRF (M. LAMBERT, N. HEMBY, L. LAIRQ) GREATEST KEEP ME IN MIND K. STEGALLZ BROWN (Z. BROWN, W. DURRETTE, N. COWAN). Q	Zac Brown Band	4	second straight No. 1 single from	29	35 36	5 5	LOVE'S GONNA MAKE IT ALRIGHT T.BROWN,G.STRAIT (A ANDERSON,C. STAPLETON)	George Stra
1	3	54	COUNTRY MUST BE COUNTRY WIDE DHUFF IM DEKLE C FORD B. GILBERT I	Brantley Gilbert O VALDRY	1	Own the Night and	30	31 32	2 0	ALONE WITH YOU J.MDI.R.CLAWSON (C.GRAVITT.J.T.HARDING,S.M.CANALLY)	Jake Ow
6	2		GOD GAVE ME YOU S.HENDRIČKS (D.BARNES)	Blake Shelton •• WARNER BROS / WMN	1	its sixth career chart-topper. "Just	31	30 30	35	DIDN'T I D FRIZSELL R CLAWSON (B GLOVER, K. JACOBS, R. MONTANA)	James Wesl
10	10	0 28		latts Featuring Natasha Bedingfield	7	a Kiss," the leadoff track from the	32	32 33	3 1	THE TROUBLE WITH GIRLS M.BRIGHT (PWHITE C.TOMPKINS)	Scotty McCree 19/INTERSCOPE/MERC
9	9	25	I GOT YOU NV (S.THOMPSON,K.THOMPSON,J.SELLERS,PJENKINS)	Thompson Square O STONEY CREEK	8	act's third studio	33	34 35	3	COME HOME B.GALLIMORE, FILL (R. B. TEODER)	Faith I
11	31	1 43	LET IT RAIN FLIDDELLCAINLAY (D.NAIL.) SINGLETON)	David Nail • MCA NASHVILLE	9	set (No. 4 on Top Country Albums),	34	33 34	8	LIKE MY DOG C.CHAMBERLAIN, B. CURRINGTON (S.EMERICK, H.ALLEN)	Billy Curring
5	1		SPARKS FLY	Taylor Swift BIG MACHINE	1	spent two weeks	35	36 37	,	A WOMAN LIKE YOU J STONEL BRICE (J BULFORD P.BARTON, J.STONE)	Lee B
12	12	2 16	N.CHAPMAN.T.SWIFT (T.SWIFT) DRINK IN MY HAND	Eric Church • EMI NASHVILLE	-11	at the summit in August. The new	36	37 38	3 75	GOT MY COUNTRY ON KSTEGALLIK ARCHER J. WEAVER D MYRICK)	Chris Ca
13	15	5 1	JJOYCE (E CHURCH, M PHEENEY, LLAIRD) I DON'T WANT THIS NIGHT TO END	Luke Bryan © CAPITOL NASHVILLE	12	leader ranks at No. 6 on Country Digital	37	38 39	15	LET'S DON'T CALL IT A NIGHT CLINDSEY(C JAMES,B LONG,T.MCBRIDE)	Casey Jar
14	13	3	J STEVENS (L. BRYAN, O. DAVIOSON, R. AKINS, B. HAYSLIP) ALL YOUR LIFE	The Band Perry • REPUBLIC NASHVILLE	13	Songs (36,000	38	39 41		SOMETHIN' 'BOUT A TRUCK BJAMES (K MOORED COUCH)	Kip Ma • mca nash
16	16	6	N.CHAPMAN (B.HENNINGSEN, C.HENNINGSEN) REALITY SANDAY OF SANDAY	Kenny Chesney	14	downloads).	39	40 40	0 10	THIS OLE BOY PO'DONNELL (B.HAYSLIP.D.OAVIDSON,R.AKINS)	Craig Mor
17	18	В	B.CANNON,K.CHESNEY(K.CHESNEY,B.JAMES) YOU LEGERALD (CANNING LANDS)	Chris Young	15	100	40	41 42	2	DRINK MYSELF SINGLE B.BEAVERS (M.HOLMES,S SWEENEY)	Sunny Swee
15	14	4 2	J.STROUD (C.YDUNG.LLAIRD) ONE MORE DRINKIN' SONG	Jerrod Niemann • SEA GAYLE/ARISTA NASHVILLE	13		41)	44 43	3 11	WANNA MAKE YOU LOVE ME J.STROUO (J.COLLINS,B PINSON)	Andy Gib
18	17	7 28	J NIEMANN, D. BRAINARO (J L. NIEMAN, R. BROWN) I GOT NOTHIN'	Darius Rucker O CAPITOL NASHVILLE	17	9 - 6	42	43 46	5	HE'S MINE THEWITT, RATKINS (C.BEATHARD, P.O. DONNELL, T.JAMES)	Rodney Atl
19	20	0 1	FROGERS (D.RUCKER,C.MILLS) I'M GONNA LOVE YOU THROUGH IT	Martina McBride • REPUBLIC NASHVILLE	18	Artist's second top 10 reaches the	43	42 43	,	GEORGIA PEACHES 8 GALLIMORE (M HOPE B DALY R PROCTOR)	Lauren Ala • 19/INTERSCOPE/MER
20	22	2 31	M.MCBRIDE,B.GALLIMORE (B.HAYSLIP,SISAACS,J.YEARY) STORM WARNING	Hunter Hayes	19	upper tier in its	44	46 52	2	MILLION DOLLAR VIEW K.BEARD, M. WRIGHT (D.L. MURPHY, G.G. TEREN III)	Trace Ad
21	23	3 9	D HUFFH HAYES (H.HAYES, G.SAMPSON, BUSBEF) AIR HOME	ATLANTIC/WMN Dierks Bentley CAPITOL NASHVILLE	20	43rd week, tying Chris Young's	45	51 56	6	(KISSED YOU) GOOD NIGHT M SERLETIC (TGDSSIN,J,KEAR)	Glori
23	29	-	YOU GONNA FLY	Keith Urban	21	"Voices" from 2010	46	57 —	B	ANGEL EYES JLED (J. COPLAN, E. GUNDERSON, E. PASLAY)	Love And T
22	21	1 9	D.HUFF.K URBAN (J.JDHNSTDN,C.LUCAS,P.BRUST) CAMOUFLAGE	© CAPITOL NASHVILLE Brad Paisley	21	for second place among the longest	47	50 5	5 6	HOME SWEET HOME D.MYRICK, N. HOFFMAN (D.MYRICK, N.HOFFMAN, K.MARIE, D.HORNE)	The F. O ALL IN/ELEKTRA NASHVILLE/NEW REVOLU
25	25	5	F.ROGERS (B.PAISLEY,C.DUBDIS,K.LOVELACE) AMEN	ARISTA NASHVILLE Edens Edge	23	Nielsen BDS-era top 10 climbs. Lee	48	48 49	9	UNDERDOG S.NIELSON (G.S.NIELSON), D.L.MURPHY, J.SEVER, H. TOBIN)	The Lost Trai
26	26	6	M.BRIGHT (S.BLACK,H.BLAYLOCK,C.GRAVITT,G.O'BRIEN) BAIT A HOOK	Justin Moore	24	Brice's 2010 "Love	49	45 4	1	MERRY GO ROUND J. RICH (D LEVERETT, PAMATO.D.LEIBER)	The JaneDear C
	31		J.STOVER (R.AKINS.J.MOORE.J.S.STOVER) RED SOLO CUP TKEITH (J.BEAVERS.B.BEAVERS.B.WARREN.B.WARREN.)	● VALORY Toby Keith ● SHOW DOG-UNIVERSAL	25	Like Crazy" has the longest trek (46).	50	47 4	5	SOMEBODY'S CHELSEA D. HUFF (R.MCENTIRE, L. HENGBER, W. ROBINSON)	© STARSTRUCKVA

WEEK	WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	PEAK POSITION	THIS	LAST	2 WEEKS AGO	WEEKS	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	
)	1	2	8	SCOTTY MCCREERY Clear As Day 19/MERCURY NASHVILLE 016022/IGA/UMGN (13.98)	•	1	26	18	17		MARTINA MCBRIDE Eleven REPUBLIC NASHVILLE 016011/UNIVERSAL REPUBLIC (13.98)		
9	HOT	HOT UT	1	TAYLOR SWIFT Speak Now: World Tour Live CD + DVD BIG MACHINE TS0340A (24.98 CD/DVD) €		2	27	37	33		SUGARLAND The Incredible Machine MERCURY 014758*/UMGN (13.98) ⊕		ı
	7	7		THE BAND PERRY The Band Perry REPUBLIC NASHVILLE 014839/UNIVERSAL REPUBLIC (10.98)		2"	28	53	49		KEITH URBAN Get Closer CAPITOL NASHVILLE 47695 (11.98)	•	ì
)	2	3		LADY ANTEBELLUM Own The Night CAPITOL NASHVILLE 94431 (18.98)	1	1	29	38	44		GEORGE STRAIT Icon: George Strait MCA NASHVILLE 016007/UME (7.98)		
)	6	5		TOBY KEITH Clancy's Tavern SHOW 00G-UNIVERSAL 015592 (9.98)		1	30	22	25		VARIOUS ARTISTS NOWThat's What I Call Country: Volume 4 UNIVERSAL/EMI/SONY MUSIC 015731/UME (18.98)		
)	5	4		JASON ALDEAN My Kinda Party BROKEN BOW 7697 (18.98)	2	1	31	19	15		SOUNDTRACK Footloose (2011)		
	9	11		TAYLOR SWIFT Speak Now BIG MACHINE TS0300A (18.98) ⊕	3	1	32	25	23		RODNEY ATKINS Take A Back Road CURB 79255 (18,98)		
	30	35	52	PACE TIM MCGRAW Number One Hits SETTER CURB 79205 (18.98)	•	6	33	44	47		JOSH TURNER Icon: Josh Turner MCA NASHVILLE 015348/UME (7.98)		
	4	6	16	LUKE BRYAN Tailgates & Tanlines CAPITOL NASHVILLE 70412 [16.98]	•	1	34	20	20		VINCE GILL Guitar Slinger		
0	3	1		MIRANDA LAMBERT Four The Record		1	35	8	_		DAVID NAIL The Sound Of A Million Dreams MCA NASHVILLE 016220/UMGN (10.98)		
	11	9		BLAKE SHELTON Red River Blue WARNER BROS 527370/WMN (18.98)	•	1	36	28	28		RASCAL FLATTS Nothing Like This BIG MACHINE RF0100A (13.98)		ĺ
9	14	16		GEORGE STRAIT Here For A GoodTime MCA NASHVILLE 015924/UMGN (13.98)		1	37	23	22		KENNY CHESNEY BNA 57445/SMN (11.98) +		ĺ
3	16	10		LAUREN ALAINA Wildflower 19/MERCURY NASHVILLE 016025/IGA/UMGN (13.98)		2	38	34	37		SOUNDTRACK RCA 7291V/SMN (11.98) Country Strong		
4)	10	8		ERIC CHURCH Chief	•	1	39	32	31		HUNTER HAYES Hunter Hayes		
5	35	41		BILLY CURRINGTON Enjoy Yourself		2	40	HE	W		WILLIE NELSON Remember Me: Vol. 1		
3	33	30		SARA EVANS RCA 49693/SMN (10.98) Stronger		1	41)	45	48		BILLY CURRINGTON Icon: Billy Currington MERCURY 015290/UME (7.98)		
7	12	14		BRANTLEY GILBERT Halfway To Heaven		2	42	61	62		DIXIE CHICKS Playlist:The Very Best Of The Dixie Chicks COLUMBIA/LEGACY 61981/SONY MUSIC (7.98)		
3	29	36		BLAKE SHELTON Loaded: The Best Of Blake Shelton REPRISE 525092/WMN (18.98)		4	43	42	43		DARIUS RUCKER CAPITOL NASHVILLE 26939 (18.98) Charleston, SC 1966	•	ļ
	13	13		ZAC BROWN BAND You Get What You Give SOUTHERN GROUND/ROAK/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	•	1	44	39			VARIOUS ARTISTS A Very Country Christmas (EP) ARISTA NASHVILLE 93814 EX/SMN (8.98)		
5	24	27		JAKE OWEN RCA 89547/SMN (10 98) Barefoot Blue Jean Night		1	45	64	61		ALISON KRAUSS & UNION STATION Paper Airplane ROUNDER 610665 CONCORD (18.98)		
)	21	24		JUSTIN MOORE Outlaws Like Me		1	46	63	64		PATSY CLINE MCA NASHVILLE 014526/UME (7.98)		
2	15	12		BRAD PAISLEY ARISTA NASHVILLE 83274/SMN (11.98) This Is Country Music	•	1	47	48	54		VARIOUS ARTISTS Country Christmas SDNY MUSIC CMG 73573/SDNY MUSIC (6.98)		
)	27	29		RELIYOUNG BAND Life At Best REPUBLIC NASHVILLE 015856/UNIVERSAL REPUBLIC (10.98)		3	48	51	5 2		TRACE ADKINS SHOW DOG-UNIVERSAL 015694 (9.98) ProudTo Be Here		
)	17	18		PISTOL ANNIES Hell On Heels COLUMBIA 94916 EX/SMN (11.98)		1	49	40	38		THOMPSON SQUARE STONEY CREEK 7677 (13.98) Thompson Square		
1	26	26		CHRIS YOUNG Neon		2	50	36	34		MONTGOMERY GENTRY AVERAGE JOE S 233 (14.98) Rebels On The Run		

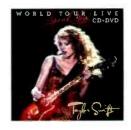
Title E Title | Second Content of the Conte ALISON KRAUSS & UNION STATION Paper Airplane STEVE MARTIN AND THE STEEP CANYON RANGERS Rare Bird Alert MARK O'CONNOR THE ISAACS

BLUEGRASS ALBUMS

An Appalachian Christmas Why Can't We DIERKS BENTLEY Up On The Ridge SARAH JAROSZ Follow Me Down THE GRASCALS **PUNCH BROTHERS** Antifoamatic STEVE IVEY Best Of Bluegrass

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

(-		TO	OP R&B/HIP-HOF LBUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE (IMPRINT, DISTRIBUTING LABEL)	
(1)	HOT	SHOT	RIHANNA TALK THAT TALK SRP/DEF JAM 016313/IDJMG	6.8
			DRAKE	1
2	All	-144	TAKE CARE YOUNG MONEY/CASH MONEY 016135/UNIVERSAL REPUBLIC MARY J. BLIGE	Married Spinson
3	N	EW	MY LIFE IL. THE JOURNEY CONTINUES MATRIARCH/GEFFEN 016257/IGA	contem
4	6	14	THA CARTER IN YOUNG MONEY.CASH MONEY 01598" AVNIVERSAL REPUBLIC	
	*	166	MICHAEL JACKSON IMMORTAL MJJ/EPIC 91259/SDNY MUSIC	
6	ši	i ig	YELAWOLF RADIOACTIVE GHET-D-VISION/SHADY/DGC/INTERSCOPE 0161741GA	
7		188.	JAY Z KANYE WEST	1
8	17	54	WATCH THE THRONE ROC-A-FELLARDO NATION/DEF JAM 015/26/10.JMG PACE RIHANNA	ı
9	14	53	SETTER LOUD SRP/DEF JAM 014927/10JMG (*) NICKI MINAJ	1
	Ł	4	PINK FRIDAY YOUNG MONEY/CASH MONEY 015021*/UNIVERSAL REPUBLIC WALE	and the same
10	L.	-	AMBITION MAYBACH 528687/WARNER BROS. TYRESE	-
11	7	4	OPEN INVITATION VOLTRON RECORDZ 93562	Annual or
12	16	76	EMINEM RECOVERY WEB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA	the same name of
13	10	22	BEYONCE 4 PARKWOOD/COLUMBIA 90824/SONY MUSIC	
14	9	9	J. COLE COLE WORLD: THE SIDELINE STORY ROC NATION/COLLIMBIA 57920/SONY MUSIC	
15	18	77	DRAKE	١
			THANK ME LATER YOUNG MONEY, CASH MONEY 014325/UNIVERSAL REPUBLIC MAC MILLER	ł
16	5	3	BLUE SLIDE PARK ROSTRUM 218	
17	13	10	MINDLESS BEHAVIOR #1 GIRL STREAMLINE/CONJUNCTION/INTERSCOPE 015996/IGA	-
18	Ž	2	CHILDISH GAMBINO CAMP GLASSNOTE 0121	
19	15	24	BAD MEETS EVIL HELL: THE SEQUEL SHADY/INTERSCOPE 015729/IGA	-
20	NE	W	JAVIER COLON	1
21	31	24	COME THROUGH FOR YOU UNIVERSAL REPUBLIC 016253 LEDISI	and and
			PIECES OF ME VERVE FORECAST 015557/VG BIG SEAN	
22	19	22	FINALLY FAMOUS G.O.O.D./DEF JAM 015421/IDJMG	ļ
23	3	2	WEBBIE SAVAGE LIFE 3 TRILL 02	Į
24	21	23	PITBULL PLANET PIT MR. 305/PDL0 GRDUNDS/J 69060/RCA	
25	30	14	GAME THE R.E.D. ALBUM DGC 013729/IGA	ĺ
26	28	52	MIGUEL ALL I WANT IS YOU BLACK ICE/BYSTORM/JIVE 75487/RCA	
27	22	36	CHRIS BROWN	Ì
			EA.M.E. JIVE 86067/RCA KEM	l
28	36	68	INTIMACY: ALBUM III UNIVERSAL REPUBLIC 014469 TECH N9NE COLLABOS	Į
29	12	3	WELCOME TO STRANGE 012/RBC	Į
30	11	3	KEITH SWEAT TIL THE MORNING THE SWEAT HOTEL 5164/EDNE	Į
31	57	61	LIL WAYNE I AM NOT A HUMAN BEING CASH MONEY DISODZ/UNIVERSAL REPUBLIC	1
32	25	35	WIZ KHALIFA	STATE SALES
3 3	NE	W	ROLLING PAPERS ROSTRUM/ATLANTIC 527099/AG ⊕ MOBB DEEP	1000
			BLACK COCAINE INFAMOUS 01 THE TEMPTATIONS	
34	42	65	ICON MOTOWN 014607/UME R. KELLY	
35	41	50	LOVE LETTER JIVE 80874/RCA	ļ
36	29	23	JILL SCOTT THE LIGHT OF THE SUN BLUES BABE 527941*/WARNER BROS.	CONTRACTOR
37	23	5	BOYZ II MEN TWENTY BENCHMARK ENTERTAINMENT 00001 EX/MSM	
38	26	36	KIRK FRANKLIN	
39	33	18	KELLY ROWLAND	
		-	HERE I AM UNIVERSAL MOTOWN 014495/UNIVERSAL REPUBLIC JOE	
40	24	6	THE GODD, THE BAD, THE SEXY 563 000013/KEDAR	
41	44	71	RICK ROSS TERON DON MAYBACH/SLIP-N-SLIDE/DEF JAM 014366*/IDJMG	
42	32	7	JOHNNY GILL STILL WINNING J SKILLZ 1101/NOTIFI	Management of the last of the
4 3	55	16	ACE HOOD BLOOD SWEAT + TEARS WE THE BEST/DEF JAM 015539/IDJMG	ĺ
44	71	61	MARVIN GAYE	
45	20	3	PUSHA T	
400			FEAR OF GOD 2: LET US PRAY G.O.O.D./RE-UP GANG 120/DECON ETTA JAMES	
46	RE-E		ICON: ETTA JAMES CHESS/GEFFEN 014783/UME MARSHA AMBROSIUS	
47	34	3 9	LATE NIGHTS & EARLY MORNINGS J 64826/RCA	
	100	50	YELAWOLF	
48	45	200	TRUNK MUZIK 0-60 GHET-O-VISION/DGC/INTERSCOPE 014450/IGA	
48 49	35	27	TRUNK MUZIK 0-60 GHET-O-VISION/DGC/INTERSCOPE 014450/IGA VARIOUS ARTISTS SELF MADE: VOL. I MAYBACH 527800/WARNER BROS.	

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



9		M	AINSTREAM
A		R	&B/HIP-HOP™
(O) (E)	⊢ ×	SES	TITLE
E P	IVE	WE	ARTIST (IMPRINT/PROMOTIONLABEL) PARTY
1	1	12	BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA NI**AS IN PARIS
		-	JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
3	5	7	GREATEST LOTUS FLOWER BOMB WALE FEAT, MIGUEL MAYBACH/WARNER BROS.
	3	15	SHE WILL LIL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
5	4	16	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
6	8	9	5 O'CLOCK T-PAIN FEAT: WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA
0	12	8	DANCE (ASS) BIG SEAN FEAT. NICKI MINAJ G.O.O.D./DEF JAM/IDJMG
=	7	17	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/IDJMG
9	6	21	THAT WAY WALE FEAT, JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
10	8	16	WORK OUT J. COLE ROC NATION/COLUMBIA
11	13	6	YOU THE BOSS RICK ROSS FEAT. NICKI MINAJ MAYBACH/DEF JAM/IDJMG
12	11	20	MARVIN & CHARDONNAY
13	15	5	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.O.O.DEF JAM/IDJMG MAKE ME PROUD
14	8	17	DRAKE FEAT. NICHO MINAJYOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC WET THE BED
15	14	10	ONLY WANNA GIVE IT TO YOU
16	22	4	CAN'T GET ENOUGH
17		4	J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA ROUND OF APPLAUSE
	19		WAKA FLOCKA FLAME FEAT, DRAKE MIZAY/WARNER BROS. TONY MONTANA
18	16	11	FUTURE EPIC/COLUMBIA UNTIL IT'S GONE
19	21	7	MONICA J/RCA
20	17	11	TROUBLE BEI MAEJOR FEAT. J. COLE JIVE/RCA
21	23	8	I'M FLEXIN' T.I. FEAT. BIG K.R.I.T. GRAND HUSTLE/ATLANTIC
22	24	9	Y.U. MAD Broman Fert nico minaj 8 lil wayne young moneycash moneyuniversal republic
23	20	19	OTIS JAY Z KANYE WEST FEAT. OTS REDDING ROC-A-FELLA/ROC NATION/DEF JAMADUMG
24	18	17	MRS. RIGHT MINDLESS BEHAVIOR FEAT. DIGGY STREAMUNE/CONJUNCTION/INTERSCOPE
25	25	16	IMA BOSS MEEK MILL FEAT. RICK ROSS MAYBACH/WARNER BROS.
26	26	10	FLY TOGETHER RED CATE FEAT, RYAN LESLIE & RICK ROSS SHAKEDOWN/BAD BOY/INTERSCOPE
27	28	7	DRANK IN MY CUP KIRKO BANGZ LMG/UNAUTHORIZED/WARNER BROS.
28	27	11	4 AM MELANIE FIONA SRC/UNIVERSAL REPUBLIC
29	29	4	COUNTDOWN BEYONCE PARKWODD/CDLUMBIA
30	34	3	MR. WRONG MARY J. BLIGE FEAT. ORAKE MATRIARCH/GEFFEN/INTERSCOPE
31	32	5	LIKE 'EM ALL
32	31	5	JACOB LATIMORE FEAT. ISSA OR DIGGY SIMMONS CROWN WORLD/RCA GOOD GOOD NIGHT
33	30	8	THE WALLS
34	NE		MARIO FEAT. FABOLOUS J/RCA DO IT LIKE YOU
35	38	2	STRANGE CLOUDS
36	35	5	B.O.B FEAT. LIL WAYNE REBELROCK/GRAND HUSTLE/ATLANTIC SPEND IT
			TITY BOI AKA 2CHAINZ STREET EXECUTIVES/DUFFLE BAG BOYZ HOUSE PARTY
37	40	2	MEEK MILL FEAT. YOUNG CHRIS MAYBACH/WARNER BROS. BOO THANG
38	36	19	VERSE SIMMONDS FEAT. KELLY ROWLAND BUVISION/KONLIVE/IDJ/MG F.A.M.E.
39	39	2	YOUNG JEEZY FEAT. T.I. CTE/DEF JAM/IDJMG
			TATE SHEETS & EADIVAGODAINGS

EK SS	ST	EEKS ICH	TITLE
E S	33	36	ARTIST (IMPRINT/PROMOTION LABEL) WE FOUND LOVE
U	1	9	3 WKS RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
2	4	10	SEXY AND I KNOW IT LMFA0 PARTY ROCKWILLIAW/CHERRYTREE/INTERSCOPE/UNIVERSAL
3	2	16	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	3	16	WORK OUT
5	5	11	J. COLE ROC NATION/COLUMBIA NI**AS IN PARIS
			JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG WITHOUT YOU
6	6	12	DAVID GUETTA FEAT, USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL 5 O'CLOCK
7	7	9	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN KONVICT/NAPPY BOY/JIVE/RCA
8	9	15	SHE WILL LIL WAYNE FEAT. DRAKE YOUNG MONEY, CASH MONEY, UNIVERSAL REPUBLIO
9	12	7	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
10	8	16	STEREO HEARTS GYM CLASS HEROES FEAT, ADAM LEVINE DECAYDANCE/FUELED BY RAMEN/RAFE
11	1	6	DANCE (A\$\$) BIG SEAN FEAT, NICK! MINAJ G O O.D./DEF JAM/IDJMG
12	15	5	MAKE ME PROUD DRAKE FEAT. NICKI MINAJ YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
13	13	26	IN THE DARK DEV INDIE-POP/UNIVERSAL REPUBLIC
14	10	12	MOVES LIKE JAGGER
15	17	7	MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE IT WILL RAIN
16	14	14	BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA/ATLANTIC FLY
17	16	14	NICKO MINAJ FEAT. RIHANNA YOUNG MONEY,CASH MONEY,UNIVERSAL MOTOWN IT GIRL
			JASON DERULO BELUGA HEIGHTS/WARNER BROS./WARNER CHEATEST YOU DA ONE
18	29	3	GAINER RIHANNA SRP/DEF JAM/IDJMG SOMEONE LIKE YOU
19	19	8	ADELE XL/COLUMBIA
20	18	14	BODY 2 BODY ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/IOJMG.
21	21	6	INTERNATIONAL LOVE PITBULL FEAT. CHRIS BROWN MR. 305/POLO GROUNDS/J/RCA
22	20	7	THAT WAY WALE FEAT. JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
23	23	4	PARTY BEYONCE FEAT. ANDRE 3000 PARKWOOD/COLUMBIA
24	27	4	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUND MARS ROSTRUM/ATLANTIC/RRP
25	22	13	YOU MAKE ME FEEL
26	24	5	COBRA STARSHIP FEAT. SABI DECAYDANCE/FUELED BY RAMENVATLANTIC/RRP STRANGE CLOUDS
27	25	5	B.O.B FEAT. UL WAYNE REBELROCK/GRAND HUSTLE/ATLANTIC GOOD GOOD NIGHT
		÷	ROSCOE DASH MUSIC LINE/GEFFEN/INTERSCOPE MIRROR
28	30	3	LIL WAYNE FEAT, BRUND MARS YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
29	26	Б	BEYONCE PARKWOOD/CDLUMBIA
30	28	18	MARVIN & CHARDONNAY BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.O.D/DEF JAM/IDJ/MG
31	32	4	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
32	31	4	YOU THE BOSS RICK ROSS FEAT. NICK! MINAJ MAYBACH/DEF JAM/IDJMG
33	38	2	LOTUS FLOWER BOMB
34	34	4	TROUBLE
35	33	2	BEI MAEJOR FEAT. J. COLE JIVE/RCA STILL GOT IT
36	35	3	TYGA FEAT. ORAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC PASS AT ME
		,	TIMBALAND FEAT. PITBULL INTERSCOPE THE MOTTO
37	40	E COLUMN	DRAKE FEAT LIL WAYNEYDUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC HANGOVER
38	37	2	TAIO CRUZ FEAT. FLO RIDA MERCURY/IDJMG
			MR. SAXOBEAT

BETWEEN THE BULLETS

LATE NIGHTS & EARLY MORNINGS
MARSHA AMBROSIUS J/RCA

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 Over the 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

Q A)	A	DULT R&B™
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (MPRINT/PROMOTION LABEL)
1	1	18	STAY TYRESE VOLTRON RECORDZ/CAPITOL
2	2	32	FOOL FOR YOU CEE LO GREEN FEAT. RADICULTURE/ELEKTRA/ATLANTIC
3	3	29	LIFE OF THE PARTY CHARLIE WILSON P MUSIC/JIVE/RCA
4	5	22	STAY TOGETHER LEDISI FEAT. JAHEIM VERVE FORECAST/VERVE
5	4	37	IF IT'S LOVE KEM FEAT. CHRISETTE MICHELE UNIVERSAL REPUBLIC
	6	33	SO IN LOVE JILL SCOTT FEAT. ANTHONY HAMILTON BLUES BABE/WARNER BR
7	10	15	SO GONE (WHAT MY MIND SAYS) JILL SCOTT FEAT. PAUL WALL BLUES BABE/WARNER BRO
8	9	11	25/8 MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
9	8	13	MAKE YOU SAY OOH KEITH SWEAT THE SWEAT HOTEL/EONE
10	13	7	LOVE AFTER WAR ROBIN THICKE STAR TRAK/GEFFEN/INTERSCOPE
11	15	7	GREATEST WOO GAINER ANTHONY HAMILTON RCA
12		k	LOVE ON TOP BEYONCE PARKWOOD/COLUMBIA
13	11	25	MOTIVATION KELLY ROWLAND UNIVERSAL MOTOWN/UNIVERSAL REPUB
14	16	8	UNTIL IT'S GONE MONICA J/RCA
15	18	9	REAL LOVE ERIC BENET JORDAN HOUSE/CAPITOL
16	17	13	MORE THAN YOU'LL EVER KNOW BOYZ II MEN FEAT. CHARLIE WILSON BENCHMARK ENTERTAINMENT/M:
17	19	14	PICTURE PERFECT ERIC ROBERSON FEAT. PHONTE PURPOSE/EONE
18	20	9	DON'T KISS ME CARL THOMAS VERVE FORECAST/VERVE
19	21	9	EVERYDAY WOMAN CHRIS WALKER PENOULUM/WDE
20	22	10	CAN'T FORGET ANTOINE DUNN ELITE
21	29	6	I LOVE YOU PHYLLISIA FEAT, URBAN MYSTIC SOBE
22	20	7	#TRENDIN THE ORIGINAL TVEN CHRONOLGY/FLYTE TYME/SAGUARO RO
23	23	13	4 AM MELANIE FIONA SRC/UNIVERSAL REPUBLIC
24	25	4	I GOT THIS JENNIFER HUDSON ARISTA/RCA
25	28	17	WALK ON

		R	AP SONGS™
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	** NI**AS IN PARIS 2 WKS JAY Z KANYE WEST ROC-A-FELLA/ROC NATION/DEF JAM/IDJMG
2	2	17	HEADLINES DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
3	3	115	SHE WILL UL WAYNE FEAT. DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
4	4	14	WORK OUT J. COLE ROC NATION/COLUMBIA
5	5	8	DANCE (A\$\$) BIG SEAN FEAT. NICKI MINAJ G.D.D.O./DEF JAM/IDJMG
6	9	6	LOTUS FLOWER BOMB WALE FEAT. MIGUEL MAYBACH/WARNER BROS.
7	6	19	THAT WAY WALE FEAT, JEREMIH & RICK ROSS MAYBACH/WARNER BROS.
8	11	6	GG MAKE ME PROUD DRAKE FRIT MICH MINALY YOUNG MICNEY/CASH MONEY/UNIVERSAL REPUBLIC
9	8	9	SEXY AND I KNOW IT
10	7	16	BODY 2 BODY
11	10	20	ACE HOOD FEAT. CHRIS BROWN WE THE BEST/DEF JAM/IDJMG MARVIN & CHARDONNAY
12	13	7	BIG SEAN FEAT. KANYE WEST & ROSCOE DASH G.O.OD./DEF JAM/IDJMG YOU THE BOSS RICK ROSS FEAT. NICK! MINAJ MAYBACH/DEF JAM/IDJMG
13	12	28	I'M ON ONE DI KHALED WE THE BESTYOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
14	16	4	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
15	19	3	CAN'T GET ENOUGH J. COLE FEAT. TREY SONGZ ROC NATION/COLUMBIA
16	15	13	FLY MICH MINAJ FEAT, RHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
17	17	16	IMA BOSS MEEK MILL FEAT. RICK ROSS MAYBACH/WARNER BROS.
18	14	19	OTIS MY 2 KANYE WEST FEAT OTTS REDDING RDC: A-FELLA/ROC NATION/DEF JAM/IDJM/G
19	20	3	ROUND OF APPLAUSE WAKA FLOCKA FLAME FEAT. DRAKE MIZAY/WARNER BROS.
20	24	2	STRANGE CLOUDS B.O.B FEAT, UL WAYNE REBELROCK/GRAND HUSTLE/ATLANTIC
21	23	2	GOOD GOOD NIGHT ROSCOE DASH MUSIC LINE/GEFFEN/INTERSCOPE
22	25	2	THE MOTTO DRAKE FEAT, UL WAYNE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC
23	22	5	FLY TOGETHER
24	18	10	RED CAPE HAN MYAN LESUE & RICK ROSS SHAKEDOWN/BAD BRYNNI ENSCUPE TONY MONTANA FUTURE EPIC
25	NE	w	YOUNG, WILD & FREE SNOOP DOGG & WIZ KHALIFA FEAT. BRUND MARS ROSTRUMATLANTIC/RRP

ALBUMS: See Charts Lagend for rules and explanations. 73 MAINSTREAM RRBCHIPHOP, 71 RHYTHMIC, 65 ADULT R&B stations before before before the both and the set with the set of the

€		D/	ANCE CLUB SONGS
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/ PROMOTION LABEL
0	2	9	LOVE YOU LIKE A LOVE SONG SELENA GOMEZ & THE SCENE HOLLYWDOD
2	4	7	COUNTDOWN BEYONCE PARKWOOD/COLUMBIA
3	5	7	I LIKE HOW IT FEELS Enrique iglesias feat, pitbull & the way.s universal republic
4	3	8	WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IOJMG
5	7	7	BRAND NEW BITCH
6	1	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
7	10	6	BUY MY LOVE WYNTER GORDON BIG BEAT/ATLANTIC
8	11	10	WE'RE ALL NO ONE NERYO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
9	6	9	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
10	8	13	DON'T HOLD YOUR BREATH NICOLE SCHERZINGER INTERSCOPE
11	9	10	RAIN CHC MUSIC FACTORY PRESENTS SCARLETT SANTANA C&C MUSIC FACTORY
12	13	4	TOO MUCH IN LOVE CHRIS WILLIS VENEER
0	20	3	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
14	24	9	LEVELS AVIGIL LEVELS/VERATONE/ATOM EMPIRE/INTERSCOPE
C	16	5	PARTY PEOPLE (IGNITE THE WORLD) ERIKA JAYNE PRETTY MESS
16	18	5	LAST DRAG TRACI LORDS SEA TO SUN
17	14	8	UN DEUX TROIS LAURA LARUE SOUL PLANE
18	23	4	PARADISE COLOPLAY CAPITOL
19	22	5	GIVE LEANN RIMES CURB
20	21	6	MAYHEM JULISSA VELOZ CARRILLD
21	15	11	IT GIRL Jason Deruld Beluga Heights/Warner Bros.
22	19	11	BRING IT BACK Global Deejays & Niels van Gogh Superstar

ARROW THROUGH MY HEART

INVISIBLE SKYLAR GREY KIDINAKORNER/INTERSCOPE

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
26	33	2	POWER HANGOVER PICK TAIO CRUZ FEAT, FLO RIDA MERCURY/IDJMG
27	30	4	WHENEVER ZARKANA CIRQUE DU SOLEIL
28	26	11	TONIGHT D'MANTI D'MANTI
29	12	15	SHOW ME JESSICA SUTTA HOLLYWOOD
30	39	3	DANCE THROUGH FIRE LINNEA LINNEA & CO.
31	42	2	NAUGHTY NAUGHTY PORCELAIN BLACK 2101/UNIVERSAL RÉPUBLIC
32	45	2	SHAKE IT OUT FLORENCE + THE MACHINE UNIVERSAL REPUBLIC
33	34	7	GLAD YOU CAME THE WANTED GLOBAL TALENT/GEFFEN/POLYDOR
34	36	4	BASS SPEAKERS VIRGIN/CAPITOL
35	32	8	WHEN I START (TO BREAK IT ALL DOWN ERASURE MUTE
36	46	2	GOOD FEELING FLO RIDA POE BDY/ATLANTIC
37	HOT DEI	SHOT B ut	LET ME BE MYSELF RDSABEL FEAT. TAMARA WALLACE TOMMY BOY
38	40	3	AT LAST ANDREA CARNELL CURVY
39	43	2	EVERYBODY DANCE GRAVITONAS VS ROMA KENGA SOFD
40	28	12	PAPI JENNIFER LOPEZ ISLAND/IDJMG
41	31	14	IN THE AIR MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT, ANGELA MCCLUSKEY NETTW
42	41	7	COMPLICATED ANITA PRIME PHULL
43	35	4	MUSIC TAKE CONTROL RAFAEL M FEAT. DAVID GORDON FRESH MUSIC LA
44	48	8	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
45	37	14	IN THE DARK DEV INDIE-POP/UNIVERSAL REPUBLIC
46	27	13	LOVE SLAYER JDE JONAS HOLLYWOOD
47	NE	W	PASS AT ME TIMBALAND FEAT. PITBULL INTERSCOPE
48	49	8	LOCA PEOPLE SAK NOEL ULTRA
49	38	10	SOMEONE LIKE YOU ADELE XL/COLUMBIA
50	50	5	ANGELINA ENDORFUN

Billboard DANCE

1			DΑ	NCE/	
1		A	EL	ECTRONIC ALBUMS	1111
2	WEEK	WEEK	CH	ARTIST	CERT.
Ē	*	33	88	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	E
		1	23	LIMIFAO A MANCS STIENE FROM PARTY ROCKING PARTY ROCKINGLI ANACHERIYTREAMTERSCOPE RISKINIGA	
	2	2	28	LADY GAGA	=
-	4			BORN THIS WAY STREAMLINE/KONLIVE/INTERSCOPE 015373*/IGA	
1	3	NE	W	LADY GAGA BORN THIS WAY: THE REMIX STREAMLINE/KONLEVE/INTERSCOPE 016287/IGA	
	4	3	49	SKRILLEX	
-				SCARY MONSTERS AND NICE SPRITES (IEP) BIG BEAT/MAUSTRAP/ATLANTIC 5/8918/AG ASKING ALEXANDRIA	
	5	17	2	STEPPED UP & SCRATCHED SUMERIAN 47	
•	6 6	4	13	DAVID GUETTA	
				NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL	
	7	5	6	HURRY UP, WE'RE DREAMING, M83 9510*/MUTE	
	в	13	24	OWL CITY ALL THINGS BRIGHT AND BEAUTIFUL UNIVERSAL REPUBLIC 015544*	
	9			HOLLYWOOD UNDEAD	CHARLE
	9	"	W	AMERICAN TRAGEDY: REDUX A&M/DCTDNE 016248/IGA	
	0]	8	51	DAFT PUNK TRON: LEGACY (SOUNDTRACK) WALT DISNEY 005872*	
	111	6	51	DEADMAU5	
	щ			4X4=12 MAU5TRAP 2518*/ULTRA KESHA	
1	2	RE-E	NTRY	I AM THE DANCE COMMANDER + I COMMAND YOU TO DANCE KEIMOSABE 8550/FICA	
1	3	NE	w	VARIOUS ARTISTS UKF DUBSTEP 2011 UKF DIGITAL EX	
11	4	15	69	LADY GAGA THE REMIX STREAMUNE/KONLIVE/CHERRYTREE/INTERSCOPE 014633*/IGA	
		7	c	KASKADE	
	5	′	5	FIRE & ICE ULTRA 2984	
1	6	9	7	BJORK BIOPHILIA ONE LITTLE INDIAN/NONESUCH 528728*/WARNER BROS.	
1	7	21	17	BREATHE CAROLINA	
		-		HELL IS WHAT YOU MAKE IT FEARLESS 30153	
1	8	11	52	VARIOUS ARTISTS UKF DUBSTEP 2010 UKF DIGITAL EX	
1	9	25	32	DAFT PUNK TRON: LEGACY RECONFIGURED WALT DISNEY 013540	H
-			-	SKRILLEX	
2	20	10	23	MORE MONSTERS AND SPRITES (EP) BIG BEAT/MAUSTRAP/ATLANTIC DIGITAL EX/AG	
2	21	18	2	VARIOUS ARTISTS 55 TOP HITS: WORKOUT MIXES POWER MUSIC DIGITAL EX	11

16 RASHBACK WITH KC AND THE SUMSHINE BAND FLASHBACK SZEZOVAN

BRITNEY SPEARS
B IN THE MIX: THE REMIXES: VOL. 2 RCA 97362

DEATH CAB FOR CUTIE

	HIS	AST	VEEKS IN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
Ī	0	1	8	#1 WE FOUND LOVE RIHANNA FEAT. CALVIN HARRIS SRP/DEF JAM/IDJMG
Į	2	2	10	WITHOUT YOU DAVID GUETTA FEAT. USHER WHAT A MUSIC/ASTRALWERKS/CAPITOL
1	3	3	8	SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL IAM/CHERRYTREE/INTERSCOPE
	4	4	21	IN THE DARK DEV INDIE-PDP/UNIVERSAL REPUBLIC
	5	5	14	YOU MAKE ME FEEL COBRA STARSHIP FEAT. SABI DECAYDANCE/FUELED BY RAMEN/ATLANTIC/RRP
	6	9	4	THE ONE THAT GOT AWAY KATY PERRY CAPITOL
	7	7	4	GOOD FEELING FLO RIDA POE BOY/ATLANTIC
	8	6	10	MOVES LIKE JAGGER MAROON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE
	9	8	8	ADELE XL/COLUMBIA
1	10	15	9	LEVELS AVICII LEVELS/VERATDNE/ATOM EMPIRE/INTERSCOPE
5	11	13	16	PRESSURE NADIA ALI, STARKILLERS & ALEX KENJI SPINNINYSIMPLY DELICIOUS/STRICTLY RHYTHM
ı	12	11	15	PUMPED UP KICKS FOSTER THE PEOPLE STARTIME/COLUMBIA
	13	10	4	STEREO HEARTS GYM CLASS HEROES FEAT. ADAM LEVINE DECAYDANCE/FUELED BY RAMEN/RRP
1	14)	18	8	FEEL SO CLOSE CALVIN HARRIS ULTRA
i i	15	12	17	IN THE AIR MORGAN PAGE, SULTAN + NED SHEPARD, AND BT FEAT, ANGELA MCCLUSKEY NETTWERK
ı	16	14	12	EYES KASKADE FEAT. MINDY GLEDHILL ULTRA IT GIRL
ı	17	17	4	JASON DERULO BELUGA HEIGHTS/WARNER BROS. WE'RE ALL NO ONE
ı	18	24	9	NERVO FEAT. AFROJACK & STEVE AOKI ASTRALWERKS/CAPITOL
	19		EW	DRAKE YOUNG MONEY/CASH MONEY/UNIVERSAL REPUBLIC GLAD YOU CAME
1	20	21	8	THE WANTED GLOBAL TALENT/MERCURY/IDJMG CINEMA
2 '-	21	16	22	BENNY BENASSI FEAT. GARY GO ULTRA
	22	20	2	NICKI MINAJ FEAT. RIHANNA YOUNG MONEY/CASH MONEY/UNIVERSAL MOTOWN WORKOUT
	23	н	EW	J. COLE ROC NATION/COLUMBIA HANGOVER
-	24	22	4	TAIO CRUZ FEAT. FLO RIDA MERCURY/IDJMG PARTY IN MY HEAD
H	25	19	6	SEPTEMBER ROBBINS

DANCE/MIX SHOW AIRPLAY

6		T F J A	ADITIONAL AZZ ALBUMS"	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.
0	1	5	MICHAEL BUBLE CHRISTMAS 1/43/REPRISE 528350/WARNER BROS.	
2	NE	W	LANDAU EUGENE MURPHY, JR. THAT'S LIFE SYCD/CDLUMBIA 99178/SONY MUSIC	
3	3	11	TONY BENNETT DUETS II RPM/COLUMBIA 66253/SQNY MUSIC	•
4	2	2	FRANK SINATRA SINATRA BEST OF THE BEST REPRISE 79764/CAPITOL	
6	4	7	TONY BENNÉTT THE CLASSIC CHRISTMAS ALBUM RPW/COLUMBIA 95576/SONY MUSIC	
6	6	3	KEITH JARRETT RIO ECM 016119/DECCA	
7	5	4	PINK MARTINI & SAORI YUKI 1969 HEINZ 12*	
8	8	44	FRANK SINATRA, DEAN MARTIN & SAMMY DAVIS JR THE VERY BEST OF THE RAT PACK FRANK SINATRA/REPRISE 52621/WARNER BROS	
9	9	9	SETH MACFARLANE MUSIC IS BETTER THAN WORDS UNIVERSAL REPUBLIC 015591*	
10	12	10	MILES DAVIS QUINTET LINE IN EUROPE INGROEST OF BOOTLEG VOL 1 COLUMBIA/LEGACY 94870/SONY MUSIC	
0	13	4	PINK MARTINI RETROSPECTIVE HEINZ 11	
12	24	3	DAVID IAN VINTAGE CHRISTMAS PRESCOTT 001	
13	10	2	THE PUPPINI SISTERS HOLLYWOOD VERVE FORECAST 016309/VG	
14	7	5	VARIOUS ARTISTS BEBOP THE SUMD THAT TRANSFORMED JAZZ EMI SPECIAL MAPIKETS KOZAL EX/STARBUCKS	
15	16	24	PAT METHENY WHAT'S IT ALL ABOUT NONESUCH 527912/WARNER BROS.	
1000				

0		JA	ONTEMPORARY AZZ ALBUMS"	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	Name and Address of the Owner, where
0	NE	w	WAYMAN TISDALE THE WAYMAN TISDALE STORY SCHOOLDEFRENDEZVOUS SHAMACK AVENUE	
3	2	6	DAVE KOZ ULTIMATE CHRISTMAS JUST KOZ ENTERTAINMENT 7978UCAPITOL	
3	1	11	TROMBONE SHORTY FOR TRUE VERVE FORECAST 015586/VG	
4	6	5	VARIOUS ARTISTS A SMOOTH JAZZ HOLIDAY NU GROOVE 2.0 560/SMC	
5	3	3	MAYSA MOTIONS OF LOVE SHANACHIE 5191	ĺ
6	5	8	GEORGE BENSON GUITAR MAN CONCORD JAZZ 33099*/CDNCORD	-
7	11	7	RICHARD ELLIOT IN THE ZONE ARTISTRY 7026/MACK AVENUE	1
8	8	28	BELA FLECK & THE FLECKTONES ROCK-ET > SCIE-NCE EONE 2133	ì
9	10	ï	BILL FRISELL ALL WE ARE SAYING SAVQY JAZZ 17836/SLG	Ì
10	14	35	BONEY JAMES CONTACT VERVE FORECAST 015375/VG	-
11	9	5	KIM WATERS THIS HEART OF MINE SHANACHIE 5192	Ì
12	IT	Ti)	ESPERANZA SPALDING CHAMBER MUSIC SOCIETY HEADS UP 31810*/CONCORD	7
13	11	1	MEDESKI SCOFIELD MARTIN & WOOD MSMW LIVE INDIRECTO 13	ĺ
14	16	74	KENNY G HEART AND SOUL CONCORD 32048	
15	23	4	TOMMY EMMANUEL ALL I WANT FOR CHRISTMAS FAVORED NATIONS 2750	1

n: T	所有是基礎計畫所得多為ME與安定的								
A	© SMOOTH JAZZ A SONGS™								
THIS	LAST WEEK	WEEKS ON CHT	TTTLE ARTIST (IMPRINT/PROMOTION LABEL)						
1	1	11	BOOMTOWN BICHARD ELLIOT ARTISTRY/MACK AVENUE						
2	2	10	MARRAKESH ACOUSTIC ALCHEMY HEADS UP/CMG						
3	4	17	EASY COME EASY GO PAUL HARDCASTLE TRIPPIN 'N' RHYTHM						
4	3	9	THE LADY IN MY LIFE GEORGE BENSON CONCORD JAZZ/CMG						
5	7	13	RED SUEDE SHOES CHUCK LOEB TWEETY						
6	5	14	HOT SAUCE JESSY J HEADS UP/CMG						
7	9	8	SWEET TEA PATRICK LAMB PATRICK LAMB						
8	10	9	ALL MY LIFE TIM BOWMAN TRIPPIN 'N' RHYTHM						
9	6	11	EYES FOR YOU DARYL HALL VERVE FORECAST/VERVE						
10	8	16	LOVELY DAY JILL SCOTT HIDDEN BEACH						
O	13	22	SPIN BONEY JAMES VERVE FORECAST/VERVE						
12	11	6	SLAM DUNK WAYMAN TISDALE RENDEZVOUS/MACK AVENUE						
13	12	21	FRIDAY NIGHT JONATHAN FRITZEN WOODWARD AVE.						
14	17	6	SOUTH STREET BRIAN LENAIR GRITS & GRAVY						
15	14	7	FREE FALL KIM WATERS SHANACHIE						

THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
0	4	25	MORMON TABERNACLE CHOIR 17 WKS THIS IS THE CHRIST MORMON TABERNACLE CHOIR 5055902
2	7	.4	LIBERA THE CHRISTMAS ALBUM EMI CLASSICS 84353
3	2	3	HELENE GRIMAUD/MOJCA ERDMANN MOZART DG 016204/DECCA CLASSICS
4	8	8	LANG LANG/VIENNA PHILHARMONIC LISZT: MY PIANO HERO SONY CLASSICAL 89141°/SONY MASTERWORKS
6	13	4	ETHEREA VOCAL ENSEMBLE/GRACE CLOUTIER CEREMONY OF CAROLS DELOS 3422
6	1	5	JEFFREY BIEGEL A STEINWAY CHRISTMAS ALBUM STEINWAY & SONS 30005/ARKIV
7	10	3	JOHN RUTTER/THE BACH CHOIR/ROYAL PHILHARMONIC JOHN RUTTER: THE COLDRS OF CHRISTMAS CT. CA. 016092/DECCA CLASSICS
8	HI	w	CHRISTOPHER BRELLOCHS WITH PAUL COHEN AARON COPLAND: QUIET CITY SUNO LUMINUS 92135
9	5	23	MILOS KARADAGLIC MEDITERBANEO DG 015579/DECCA CLASSICS
10	3	2	PHANTASM WILLIAM BYRD: COMPLETE CONSORT MUSIC LINN 372
11	14	8	THE LONDON CLASSICAL ORCHESTRA PAUL MCCARTNEY'S OCEAN'S WINGDOM MPLHEAR/TELARC 33290*/CONCORD
12	NE-E	NTRY	ZUILL BAILEY/AWADAGIN PRATT BRAHMS: WORKS FOR CELLO AND PIANO TELARC 32664/CONCORD
13	RE-E	MTHY	ANONYMOUS 4 SECRET VOICES HARMONIA MUNDI 807510
14	RE-E	NTRY	CHRISTIOPHER O'REILLY/MATT HAIMOVITZ SHUFFLE PLAYLISTEN OXINGALE 2019
15	11	10	VITTORIO GRIGOLO ARRIVEDERCI SONY CLASSICAL 91134/SONY MASTERWORKS





22 14 5 JUSTICE

s. DANCE/MIX SHOW AIRPLAY: Ranks total weekly plays on 5 dence-formatted stations and mix show plays on the total to be abled to 2000 the property. JAZZ ALBUMS, to by Hilliesen DBS. to Billionad. See Charts Legend for TRADITIONAL JAZZ ALBUMS, TOO TOWN TRADITIONAL TO SHOOTH JAZZ SONGS. 22 stations are electronically monitored 2 thours aday. 7 days a week "See Charts Legend for the second plays are also that the second plays are also the second plays are also that the second plays are also the second plays are also that the second plays are also that the second plays are also that the second plays are also the second plays are

TOP LATIN ALBUMS

CRISTIAN CASTRO

ARJONA
INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA

BANDA EL RECODO DE CRUZ LIZARRAGA

ARTIST

ARTIST

TITLE (IMPRINT/DISTRIBUTING LABEL)

NEW

11 52

5

10

15

17 10

19

20 16

23

25

26 20

28

30 21

39

41

42 37

45

46

17

26 17

56

23

#1 ROMEO SANTOS

VICENTE FERNANDEZ

JENNI RIVERA

JENNI RIVERA

PRINCE ROYCE
PRINCE ROYCE TOP STOP 3

GERARDO ORTIZ

ENRIQUE IGLESIAS

VARIOUS ARTISTS

PAULINA RUBIO

VARIOUS ARTISTS
MASTRANKAZOS DISA 721670/UMLE

VARIOUS ARTISTS

TITO "EL BAMBINO"

VARIOUS ARTISTS

VARIOUS ARTISTS CHINO & NACHO
SUPREMO MACHO

VARIOUS ARTISTS

JOSEPH FONSECA

TITE CURFT ALONSO

VARIOUS ARTISTS

VARIOUS ARTISTS

SHAILA DURCAL

VOZ DE MANDO

EL GRAN COMBO

LAURA PAUSINI

DIANA REYES

GERARDO ORTIZ

VARIOUS ARTISTS

VARIOUS ARTISTS

VARIOUS PISCUS 505 76157/SONY MUSIC LATIN

JOAN SEBASTIAN

JOAN SEBASTIAN

DIERIO MUSART 4438/BALBOA

CALLE 13 ENTRENLOS QUE QUIERAN SONY MUSIC LATIN 73

VARIOUS ARTISTS
NORTENO#1'S 2011 DISA 721662 EX/UML

LOS YONIC'S

CHARLIF ZAA

BRONCO

SHAKIRA SALERI SOLEPIO

ISE#1'S 2011 DISA 721665 EX/UMLE

PIC 77433/SONY MUSIC LATIF

LUIS FONSI

JULION ALVAREZ Y SU NORTENO BANDA

DON OMAR
MEETTHE OPPHANS, THE KING IS BACK, ORFANATO, MACHETE 014957/UNILE

FRANCO DE VITA
FRANCO DE VITA EN PRIMERA FILA SONY MUSIC LATIN 781 12

AVENTURA

14+14 PREMIUM LATIN 80211/SONY MUSIC LATIN

LOS TIGRES DEL NORTE

IL VOLO

MANA

CRISTIAN CASTRO

NT/PROMOTION LABEL) EL VERDADERO AMOR PERDONA #1 GG PROMISE ROMED SANTOS FEAT USHER SONY MUSIC LATIN TE QUIERO A MORIR BANDA EL RECODO DE CRUZ UZARRAGA FONOVISA GIVE ME EVERYTHING PITBULL FEAT. NE. YO, AFROLACK & NAYER MR. 205/PÖLÖ GROUNOS/J/RCA **EL MIL AMORES** OLVIDAME JULION ALVAREZ Y SU NORTENO BANDA FONOVISA LOVUMBA (PRESTIGE) MAQUINA DEL TIEMPO TABOO DRFANATO/MACHETE/UNIVERSAL MUSIC LATINO AYER 12 MOVES LIKE JAGGER MARDON 5 FEAT. CHRISTINA AGUILERA A&M/OCTONE/INTERSCOPE DIQUE REGRESARAS PARA NO PERDERTE 14 13 BASTA YA 14 19 15 SEXY AND I KNOW IT LMFAO PARTY ROCKWILL I AMICHERRYTREE/INTERSCOPE NO FUE FACIL 16 EL POETA CHINO&NACHO MACHETE/UNIVERSAL MUSIC LATINO 17 20 RAIN OVER ME 18 13 **TU MIRADA** 13 EL AMOR NADA IGUALES LAADICTIVA BANDA SAN JOSE DE MESILLAS SONY MUSIC LATIN 22 RESPIRA 22 DE MI VERSOS DE MI ALMA EL MENTIROSO 26 WE FOUND LOVE 29 SRP/DEF.JAM/ID.IMG FANFARRON 27 35 TU OLOR 28 23 20 YANGEL WY/MACHETE/UNIVERSAL MUSIC LATING SOMEONE LIKE YOU AQUILES AFIRMO 28 INTENTALO 38ALLMTY FEAT EL BEBETO Y AMERICA SIERRA FONOVISA 33 400 MIL VEINTE ANOS ME GUSTAS TANTO 33 SITU ME BESAS WUELLE SONY MUSIC LATIN YOU MAKE ME FEEL. 38 UNMINUTO TU DECIDES LOS HIRACANES DEL NORTE DISA IN THE DARK DEV INDIE-POP/UNIVERSAL REPUBLIC 38 NOBODY LIKE YOU FRANCO EL GORILA FEAT. DNEILL WY 44 MAS QUE NUNCA 42 12 BIENVENIDO LAURA PAUSINI WARNER LATINA PEGATE MAS DYLAND & LENNY SONY MUSIC LATIN 42 ENHORABUENA WANNA BE YOURS 46 VUELVE PRONTO 45 TE ESTOY ENGANANDO CON OTRA 46 50 COMO TU NO HAY 2 NA, NA, NA, NA, NA EL PUNTO FINAL CONJUNTO ATARDECER FEAT, GRUPO MONTEZ DE DURANGO DISA NO LA VOY A ENGANAR

Jenni Rivera does double duty on Top Latin
Albums as her <i>Joyas Prestadas</i> albums
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.



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 Conmigo" (featuring Prince Royce) peaked



THIS	LAST	WEEKS	ARTIST THE (IMPRINT/DISTRIBUTING LABEL)
0	NI	EW	# JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 254659/UMLE
0	200	MOCECL	VICENTE FERNANDEZ
2			OTRA VEZ SONY MUSIC LATIN 98642
3	3	12	GERARDO ORTIZ
			ENTRE DIOS Y EL DIABLO DEL 91251/SONY MUSIC LATIN BANDA EL RECODO DE CRUZ LIZARRAGA
4	2	3	LAMEJORDETODAS FONOVISA 354661/JJMLE
=	1	2	VARIOUS ARTISTS
5		2	RADIO EXITOS: 2011 DISA 721666/UMLE
6	9	9	ESPINOZA PAZ
			CANCIONES QUE DUELEN DISA 721659/UMLE VARIOUS ARTISTS
7	4	3	MAS TRANKAZOS DISA 721670/UMLE
8	5	3	VARIOUS ARTISTS
0	3	3	CORRIDOS#12011 DISA 721664 EX/UMLE
	4	27	LOS TIGRES DEL NORTE
_			MTVUNPLUGGED MTV/FONOVISA 354644/UMLE LOS BUKIS
10	10	45	35 ANIVERSARIO FONOVISA 354608/UMLE
	7	3	VARIOUS ARTISTS
11		3	DURANGUENSE#T'S 2011 DISA 721665 EX/UMLE
12	6	3	VARIOUS ARTISTS
			ENFERMEDAD MASIVA 2 DEL 92260/SONY MUSIC LATIN
13	13	19	VARIOUS ARTISTS PUROSTRANKAZOS FUNDVISA 354649/UMLE
0			BRONCO
14	15	14	25 ANIVERSARIO FONDVISA 354618/UMLE
15	11	2	JULION ALVAREZ Y SU NORTENO BANDA
			MARCHATEY OLVIOAME OISA 721671/UMLE
16	19	43	VARIOUS ARTISTS LAS BANDAS ROMANTICAS DE AMERICA DISA 721627/UMLE
			VARIOUS ARTISTS
17	14	3	BANDA#1'S 2011 DISA 721663 EX/UMLE
18	12	3	VARIOUS ARTISTS
	200	Ĭ	NORTENO#1'S 2011 DISA 721662 EX/UMLE
19	N	4	SHAILA DURCAL ASI CAPITOL LATIN 46092
			VOZ DE MANDO
20	10	7	DE CORAZON RANCHERO DISA 721652/UMLE

THIS	LAST	WEEKS ON CHT	ARTIST TITLE (IMPRINT/DISTRIBLITING LABEL)
0	N	EW	#1 JENNI RIVERA JOYAS PRESTADAS. POP FONOVISA 354660/UMLE
2	1	4	CRISTIAN CASTRO MIAMIGO EL PRINCIPE VOL II UNIVERSAL MUSIC LATINO 016240/UMLI
3	5	52	CRISTIAN CASTRO VIVA EL PRINCIPE UNIVERSAL MUSICLATINO 015013/UMLE
4	3	33	MANA DRAMA Y LUZ WARNER LATINA 526530
5	4	8	ARJONA INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA
6	10	73	ENRIQUE IGLESIAS EUPHORIA UNIVERSAL REPUBLICIUNIVERSAL MUSIC LATINO 014448/UMLI
7	8	25	IL VOLO LVOLQ: EDICION EN ESPANOL OPERA BLUES/GATICA/RENTOR/GEFFE NO 15745/UMLE
8	2	2	PAULINA RUBIO BRAVA! UNIVERSALMUSICIATINO 016302/UMLE
#	6	90	CAMILA DEJARTE DE AMAR SONY MUSIC LATIN 59881
10	11	6	CHINO & NACHO SUPREMO MACHETE O 1619QUIMLE
11	9	58	SHAKIRA SALEELSOLEPIC77433/SONY MUSIC LATIN
12	13	14	LOS YONIC'S 35 ANIVERSARIO FONDVISA 354653/UMLE
13	17	22	LUIS FONSI TIERRA FIRME UNIVERSAL MUSIC LATINO 015761/UMLE
14	12	26	FRANCO DE VITA ENPRIMERA FILA SONY MUSIC LATIN 78112
15	7	2	LAURA PAUSINI INEDITO ATLANTIC 529348/WARNER LATINA
16	RE-E	NTRY	VARIOUS ARTISTS TOP LATINO VS DISCOS 505 76157/SDNY MUSIC LATIN
17	15	59	MARCO ANTONIO SOLIS ENTOTAL PLENITUD FONOVISA 354570/UMLE
18	NI	W	FANNY LU FEUCIDAD Y PERPETUA UNIVERSAL MUSIC LATINO 016308/UMILE
19	18	11	MARISELA EL MARCO DE MIS RECUERDOS IM 9843
20	RE-E	NTRY	REIK PELIGRO SONY MUSIC LATIN 89571

				i
WEEK	LAST	WEEKS ON CHT	ARTIST ITTLE (IMPRINT/DISTRIBUTING LABEL)	
1	1	4	#1 ROMEO SANTOS 3 WKS FORMULA VOL 1 SONY MUSIC LATIN 82046	
2	2	90	PRINCE ROYCE PRINCE ROYCE TOP STOP 30020/SONY MUSIC LATIN	1
3	7	2	JOSEPH FONSECA WAY A COMMERTE EL CORAZON (EP) VEN EN USICUNIVERSAL MUSICUATINO 654208 UMILE	No. of Street, or other Persons
4	3	12	CHARLIE ZAA DEBOHEMIA THE ENTITY 1099	
5	19	2	TITE CURET SOND SOND POPULAR 1210	100
6	4	27	AVENTURA 14+14 PREMIUM LATIN 80211/SONY MUSIC LATIN	THE REAL PROPERTY.
7	9	55	EL GRAN COMBO SALSA: UN HOMENAJE A EL GRAN COMBO POPULAR 1035	No. of Lot, House, etc., in case, or window,
8	5	4	TITO NIEVES MIULTIMA GRABACION TITO NIEVES MUSIC 1204	
9	-	*	JOSE NOGUERAS ASISON LAS NAVIDADES MUSICA ESTIVAL 064 EX	
10	12	19	LUIS ENRIQUE SDYYSERE TOP STDP 30020/SONY MUSIC LATIN	
D	HE	W	N'KLABE WITH "OUR LATIN THING" AIRES DE NAVIDAD NULIFE 58083/SONY MUSIC LATIN	
12	6	8	HENRY SANTOS INTRODUCING SIENTE/UNIVERSAL MUSIC LATINO 655092/UM/LE	
13	8	2	LUISITO EL CAN CHAN CHAN SINMIEDO DARBELYS 1208	-
14	NE	W	VARIOUS ARTISTS TOPLATINO NAVIDAD 2 SONY MUSIC LATIN 95501	
15	11	12	OMEGA EL DUENO DEL RLOW2 PLANET 226	
16	13	58	HECTOR ACOSTA: EL TORITO OBLIGAME DA MAVENEMUSICAUNIVERSAL MUSICIATINO 654083/UMLE	
17	10	14	MILLY QUEZADA AQUIESTOY YO VENEMUSIC/UNIVERSAL MUSIC LATINO 654163/UMLE	
18	15	77	JUAN LUIS GUERRA Y 440 ASONOEGUERRA CAPITOLLATIN 42483	[
19	14	5	MICHAEL STUART TRIBUTO ALQUIERAMIREZ RLM 1206	
20	RE-EI	TRY	OLGA TANON NIUNA LAGRIMA MAS MIA MUSA 90020/SONY MUSIC LATIN	

(C			TIN RHYTHM BUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IIMPRINT / DISTRIBUTING LABEL)	
1	6	42	TITO "EL BAMBINO" INVENCIBLE SIENTE 65507Q/UMLE	(
2	2	53	DON OMAR MEET THE ORPHANS THE KING IS BACK ORFANATO/MACHETE 014957/JUNILE	i
3	1	53	CALLE 13 ENTRENLOS QUE QUIERAN SONY MUSIC LATIN 73431	
-3		44	WISIN & YANDEL LOSVAQUEROS: EL REGRESO WY/MACHETE 015218/UMLE	
5	3	56	PITBULL ARMANDO MR. 305/FAMOUS ARTIST 33050/SONY MUSIC LATIN	
6	3	2	FRANCO EL GORILA LA VERDADERA MAQUINA WY 1207	
0	9	2	MIGUELITO NADIE SABE LO QUE TIENE. LA PELICULA W&D 3398 EX	
8	7	10	AKWID READYHTS21:UMITED EDITION PLATINO 9030	The same of
9	NE	W	VARIOUS ARTISTS SANGE MAE VALMUERA COMPANDAMICE REGILETON VENERALICON PERSON MUSICIATINO DE CELLULE	
10	8	36	ALEXIS & FIDO PERREOLOGIA SONY MUSIC LATIN 76992	
11	10	71	PLAN B HOUSE OF PLEASURE PINA 02022/SONY MUSIC LATIN	
12	11	21	VARIOUS ARTISTS LATIN URBAN KINGZ III MACHETE 015732/UMILE	
13	12	10	J ALVAREZ OTRO NIVEL DE MUSICA NELFLOW 1201	
14	14	14	VARIOUS ARTISTS PINA RECORDS PRESENTS #1 XCLUSIVE URBAN REMIXES PINA	100
15	13	41	RKM & KEN-Y FOREVER PINA 70204/SONY MUSIC LATIN	
16	18	20	NOVA Y JORY MUCHA CALIDAD MILLONES 8939	
17	15	62	WISIN & YANDEL LAREVOLUCION: LIVE: VOL ONE WY/MACHETE 014857/UMLE	
18	RE-E	NTRY	WISIN & YANDEL LAREVOLUCION: LIVE VOLUME TWO WY/MACHETE 014857/UMLE	
19	17	55	ZION & LENNOX LOS VERDADEROS PINA 70203/SONY MUSIC LATIN	
20	RE-E	NTRY	FUEGO LA MUSICA DEL PUTURO CHOSEN FEW EMERALO 8770	

BETWEEN THE BULLETS

MANA'S REACH IS WIDE



Maná's eighth No. 1 on Hot Latin Songs---"El Verdadero Amor Perdona" (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

tropical, **9** Latin rhythm) are electronically monitored 24 hours a day, 7 days a week. explanations. All charts © 2011, Prometheus Global Media, LLC and Nielsen SoundSca ATIN SONGS:

EURO DIGITAL SONGS

SE (NIELSEN SOUNDSCAN DECEMBER 12, 2011

WE FOUND LOVE BIHANNA FT. CALVIN HARRIS SRP GOOD FEELING FLO RIDA POE BOY 2 2

LEVELS AVICII VERATONE 20 DANCE WITH ME TONIGHT OLLY MURS SYCO SOMEONE LIKE YOU

MOVES LIKE JAGGER
MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE PARADISE COLDPLAY PARLOPHONE

SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.LAM/CHERRYTREE WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC

EARTHQUAKE
LABRINTH FT. TINIE TEMPAH SYCO

JAPAN BILLBOARD JAPAN HOT 100

(HANSHIN/SOUNDSCAN
JAPAN/PLANTECH) DECEMBER 12, 2011 ANATA E EXILE RHYTHMZONE SAISHO NO MAIL FRENCH KISS AVEX-J-MORE

41 ZUTTO AIKO PONY CANYON 3 ARUITEIKOU IKIMONO GAKARI EPIC

YOWASETE MOJITO

WE FOUND LOVE RIHANNA FEATURING CALVIN HARRIS UNIVERSAL HEARTFUL VOICE TACKEY & TSUBASA AVEX-J-MORE

NEW CATH SIGN

YUKI NO IRO PORNOGRAFFITTI SONY 92

STARLITE PARADE

GERMANY

SINGLES

(MEDIA CONTROL) DECEMBER 12, 2011 WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP HANGOVER TAIO CRUZ FT. FLO RIOA 4TH & BROADWAY

GERONIMO DIONE AURA KOOLMUSIC/MFD VIDEO GAMES LANA DEL RAY STRANGER

GOOD FEELING

SOMEONE LIKE YOU ADELE XL RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNDS 8

CELLO UDO LINDENBERG FT. CLUESO MTV EAST WEST

WHEN WE STAND TOGETHER NICKELBACK ROADRUNNER 10 RE LEVELS

UNITED KINGDOM SINGLES

THE OFFICIAL UK DECEMBER 12, 2011 WE FOUND LOVE DANCE WITH ME TONIGHT

GOOD FEELING FLO RIDA POE BOY 3 2 LEVELS AVICII VERATONE

EARTHQUAKE LABRINTH FT. TINIE TEMPAH SYCO DOWN FOR WHATEVER KELLY ROWLAND FT. THE WAV.S UNIVERSAL MOTOWN

LEGO HOUSE ED SHEERAN ASYLUM -5

MOVES LIKE JAGGER
MARGON 5 FT. CHRISTINA AGUILERA A&M/OCTONE 12 TAKE CARE
DRAKE FT. RIHANNA YOUNG MONEY/CASH MONEY

NOTHING'S REAL BUT LOVE

DIGITAL SONGS (NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011 SOMEONE LIKE YOU ADELE XL WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP GOOD FEELING FLO RIDA POE BOY 3 3 SEXY AND I KNOW IT LMFAO PARTY ROCK WILL.I.AM/CHERRYTREE PARADISE COLDPLAY PARLOPHONE TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC DANZA KUDURO LUNCENZO FT. DON OMAR YANIS MOVES LIKE JAGGER MARDON 5 FT. CHRISTINA AGUILERA A&MIOCTONE

ITALY

CANADA

BILLBOARD CANADIAN HOT 100

THIS	LAST	(NIELSEN SOUNDSCAN/BDS) DECEMBER 12, 2011
1	1	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP/DEF JAM
2	2	SEXY AND I KNOW IT LMFAO PARTY ROCKWILL I AM'CHERRYTREE/INTERSCOPE
3	6	WITHOUT YOU DAVID GUETTA FT. USHER WHAT A MUSIC/VIRGI
4	2	GOOD FEELING

FLO RIDA POE BOY ATLANTIC IT WILL RAIN
BRUNO MARS SUMMIT/CHOP SHOP/ELEKTRA MOVES LIKE JAGGER
MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE

THE ONE THAT GOT AWAY KATY PERRY CAPITOL STEREO HEARTS
GYM CLASS HEROES FT. ADAM LEVINE DECAYDANCE/FUELED BY RAMEN SOMEONE LIKE YOU 6

T.H.E. (THE HARDEST EVER)
WILLIAM FT. MICK JAGGER & JENNIFER LOPEZ WILL. I.AM11 10 NEW

KOREA

Name and Address of the Owner, where		The state of the s	
THIS	LAST	(BILLBOARD KOREA) DECEMBER 12, 2011	
1	1	CRY CRY T-ARA CORECONTENTS MEDIA	
2	2	BE MY BABY WDNDER GIRLS JYP ENTERTAINMENT	
3	NEW	TOO MUCH TEARS SUZY ICE WORKS MEDIA	
4	4	THE WESTERN SKY ULALA SESSION CJ E&M	
5	6	I MISS YOU NOEL ITM ENTERTAINMENT	
0	NEW	WITH YOU ULALA SESSION CJ E&M	
7	3	PEOPLE IN SEOUL BUSKER BUSKER CJ E&M	
8	NEW	FRIDAY NIGHT DYNAMIC DUO AMEBA CULTURE	
9	5	ALL I CAN SAY IS, I WANT TO DIE HUH GAK ACUBE ENTERTAINMENT	
SERVICE		THE BOYS	

AUSTRALIA

DIGITAL SONGS

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 12, 201
1	NEW	GOOD NIGHT REECE MASTIN SONY MUSIC	

THE A-TEAM ED SHEERAN ASYLUM

NEW DON'T WORRY BE HAPPY GUY SEBASTIAN SONY MUSIC SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE

WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP DEDICATION TO MY EX (MISS THAT)

GOOD FEELING 4

SWITZERLAND

DIGITAL SONGS

SOMEONE LIKE YOU

GOOD FEELING

PARADISE COLOPLAY PARLOPHONE

NEW AGE MARLON ROUGETTE UNIVERSAL

WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP

(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12, 2011

HANGOVER Taio Cruz Ft. Flo Rida 4th & Broadway

WITHOUT YOU DAVID GUETYA FT. USHER WHAT A MUSIC

NUR NOCH KURZ DIE WELT RETTEN TIM BENDZKO SONY MUSIC

RAIN OVER ME PITBULL FT. MARC ANTHONY MR. 305/POLO GROUNOS

SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE

PARADISE COLDPLAY PARLOPHONE 8 NEW HANGOVER TAIO CRUZ FT. FLO RIDA 4TH & BROADWAY

WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO

1 4

3

7

8

NETHERLANDS

ł	DIGITAL SONGS				
	THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 12, 2011	
	1	2	IK NEEM JE MEE GERS PARDOEL TOP NOTCH		
-		3 SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE		N BOGAERDE	

1 SOMEBODY THAT I USED TO KNOW GOTYE FT. KIMBRA SAMPLES N' SECONDS/ELEVEN

WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP NERGENS ZONDER JOU GILLS MEEUWIS FT. GERS PARDOEL UNIVERSAL

NEW DOLUV2LUVU

VIDEO GAMES LANA DEL RAY STRANGER 5

6 LEVELS AVICII VERATONE SEXY AND I KNOW IT LMFAO PARTY ROCK/WILL.I.AM/CHERRYTREE

WERELDWIJD ORKEST
HET METROPOLE ORKEST CLOUD 9

BELGIUM

THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL)	DECEMBER 12, 2011		
1	1	I FOLLOW RIVERS LYKKE LI LL RECORDINGS			
2	2	WE FOUND LOVE BIHANNA FT. CALVIN HARRIS SRP			

VIDEO GAMES LANA DEL RAY STRANGER SKINNY LOVE BIRDY JASMINE VAN DEN BOGAERDE

SOMEBODY THAT I USED TO KNOW GDIYE FT. KIMBRA SAMPLES 'N' SECONDS, ELEVEN SOMEONE LIKE YOU

IK NEEM JE MEE GERS PAROOEL TOP NO 7

SUNLIGHT DJ ANTOINE FT. TOM DICE LA MUSIQUE DU BEAU MONDE

SEXY AND I KNOW IT
LMFAO PARTY ROCK/WILL, AM/CHERRYTREE

WEEK	LAST	(NIELSEN SDUNDSCAN INTERNATIONAL) DECEMBER 12.
	2	WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP
	1	GERONIMO DIONE AURA KOOLMUSIC/MFD
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LA DIFFERENZA TRA ME E TE. WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP ECLISSI DEL CUORE ORA E ALLORA WITHOUT YOU DAVIO GUETTA FT. USHER WHAT A MUSIC PAPI JENNIFER LOPEZ ISLAND 9 8 I WON'T LET YOU GO JAMES MORRISON ISLAND

DIGITAL SONGS

오늘 등을 (NIELSEN SOUNDSCAN DECEMBER 12, 2011

WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP

PA GATAN DAR JAG BOR LALEH TV4

SOMEONE LIKE YOU ADELE XL

SET FIRE TO THE RAIN ADELE XL

MOVES LIKE JAGGER
MAROON 5 FT. CHRISTINA AGUILERA A&M.OCTONE

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FINLAND

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SWEDEN

DIGITAL SONGS

SOMEONE LIKE YOU ADELE XL PARADISE COLDPLAY PARLOPHONE

(NIELSEN SDUNDSCAN INTERNATIONAL) DECEMBER 12, 2011

BRAZIL

(APBD/NIELSEN) NOVEMBER 13, 2011 AGAPE MUSICAL PADRE MARCELO ROSSI SONY MUSIC

PAULA FERNANDES AO VIVO PAULA FERNANDES UNIVERSAL O QUE VOCE QUER SABER DE VERDADE MARISA MONTE EMI

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MUSICAS PARA CHURRASCO VOL. 1 SEU JORGE UNIVERSAL 6

21 AOELE XL/COLUMBIA AMOR DE ALMA VICTOR & LEO SONY M SALE EL SOL SHAKIRA EPIC

80 SUCESSOS DOS ANOS 80 VARIOUS ARTISTS RADAR 10 8

MEXICO

三	WEE	INTERNATIONAL)	DECEMBER 12, 2011	
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GIVE ME EVERYTHING

10 11 RAIN OVER ME PITBULL FT. MARC ANTHONY MR 305/POLO GROUNDS/

SPAIN

(NIELSEN SDUNDSCAN DECEMBER 12, 2011 NEW AI SE EU TE PEGO MICHEL TELO VIDISCO

THE BOYS
GIRLS' GENERATION SM ENTERTAINMENT

PERDONAME
PABLO ALBORAN CON CARMINHO TRIMECA ESTUDIOS Y PRODUCCIONES WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP

MOVES LIKE JAGGER
MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE ROLLING IN THE DEEP

RAIN OVER ME PITBULL FT. MARC ANTHONY MR 305/POLO GROUNOS

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ADELE XI

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AUSTRIA

DIGITAL SONGS

(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 12. 2011 HANGOVER TAIO CRUZ FT. FLO RIOA 4TH & BROADWAY WE FOUND LOVE RIHANNA FT. CALVIN HARRIS SRP 2 PUMPED UP KICKS GOOD FEELING BRENNA TUATS GUAT HUBERT VON GOISERN BLANK

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NORWAY

DIGITAL SONGS

(NIELSEN SDUNDSCAN INTERNATIONAL) DECEMBER 12, 2011 WE FOUND LOVE
RIHANNA FT. CALVIN HARRIS SRP

MOVES LIKE JAGGER
MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE SET FIRE TO THE RAIN HANGOVER
TAID CRUZ FT. FLO RIDA 4TH & BROADWAY PARADISE COLDPLAY PARLOPHONE

WHERE HAVE YOU BEEN TITANIUM DAVID GUETTA FT. SIA WHAT A MUSIC 7 9 SEXY AND I KNOW IT LMFAD PARTY ROCK WILL LAM/CHERRYTREE

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THE STORY (I WAS MADE FOR YOU)

DENMARK

DIGITAL SONGS

2011	THIS	LAST
	1	2
	2	1
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(NIELSEN SDUNDSCAN INTERNATIONAL) DECEMBER 12, 2011 WE FOUND LOVE

DIGITAL SONGS

STORYTIME NIGHTWISH SCENE NATION KOHTALON OMA WHEN WE STAND TOGETHER MOVES LIKE JAGGER MAROON 5 FT. CHRISTINA AGUILERA A&M/OCTONE SOMEONE LIKE YOU RAIN OVER ME
PITBULL FT. MARC ANTHONY MR 305/POLO GROUNDS

SEXY AND I KNOW IT LMFAD PARTY ROCK WILL LAM/CHERRYTREE SABOTAGE HANGOVER TAIO CRUZ FT. FLO RIOA 4TH & BROADWAY 10 NEW

SINGLES & TRACKS SONG INDEX

5 O'CLOCK (Nappy Boy Publishing, ASCAP/Universal Music 2

ALL YDUR LIFE (EMI Blackwood Music Inc., BMI/Rainbow Skyline Music, BMI/Cactus Moser Music, BMI), HL, CS

5 85 , BMI) LT 30 PEIP Music, ASCAP/EMI ng Designee Of Decscern

RAGGAGE CLAIM (

9 I Music Inc., BMI/Rhettneck ne BMI/Double Barrell Ace LC BMI/EMI April Music Ir d, ASCAP), HL, CS 24

ks Love Emporium, BMI/EMI Blackwood ysalis Songs. BMi/God Giveri Music

GIRLS LIKE YDU

GIRLS TALKIN BOUT ays Me, BMI/RJ Production

GOOD FEELING (

IF LOIE YOUNG

IF IT'S LOVE

0 95 ASCAP/Fibber & Molly Music

Universal, Inc., BMI) AMP/HL, RBH 40
I'M GONNA LOVE YOU THROUGH IT (WB Music Corp.,
ASPAR/Got/

LIKE WE NEVER SAID GOODBYE

LONG WAY TO GO (EMI April Music, Inc., ASCAP/Tri Angel:

LOVE AFTER WAR

LOVE ON TOP

MAGIC (Nayvadius Maxi

MAKE ME PROUD LLC, BMI/EMI Blackwood fublishing, BMI/WC, BMI/EN

oration, ASCAP) LT 25

Musical Corporation, ASCAP/LT 5

MILLION DOLLAR VIEW (Did Desperados LLC, ASCAP/N2D

Publishing Company Inc. ASCAP/Cargl Vincent And Associ

THE MOTTO

MOVES LIKE JAGGER

yey, ASCAP/WY Publishing, BMI) NO FUE FACIL (Mendreta Music Publishing BMI/TN Edicio

ATV Tree Publishing Company, BMI/Taylor Swift HL, CS 56, H100 81

ASCAP), AMP/HL, CS 14, H100 87

REAL LOVE (India B Music, BMI/Songs Of Universal

ASCAPI LT ZZ

ROLLING IN THE DEEP (Universal-Songs Of PolyGram Intel

autonal RMI/FMI Riankwood Music Inc., BMI/EMI Music

BMI) AMP/HL, H100 bb SEXY AND I KNDW IT (Yeah Baby Music, ASCAP/Chebra ASCAP/H100 2 LT 15.

HBH 5 ch Montana, BMI/Charlie "Rock" BMI/

MIND SAYS) (Blue's Baby Music,

SOMEBODY'S CHELSEA (Zaviston Music Group, ASCAP/Re

ASCAP) AMP/HL, H100 5 L1 Z9

SOMETHIN' 'BOUT A TRUCK (Music Of Stage Three, BM)

SOMETHIN' 'BOUT A TRUCK (Music Of Stage Three, BM)

STAVIG

- Careers, BMI/Fehruan

STRANGE CLOUDS

sat Inc., BMI/Culture Beyond Ur BMI/KMacnificent BMI/Ambee

I) LT 9 avor & Moses LLC, SOCAN/Kobalt Music erica, Inc., ASCAP/Live Write LLC, BMI/The sic Group BMI/Sony/ATV Melody BMI), HL H100 25, RBH 63

TALK THAT TALK (Dar Darnin Dean Music, BMI/Songs Of Unital ASCAD/Carter Boys

TE ESTOY ENGANANDO CON OTRA (Arpa Musical 110

TE QUIERO A MORIR (I GA Music Publishing, RMI/Ideas

61 Dub 700 Music, ASCAP/Lil Ant And IP/5 To 15 Publishing, BMI) RBH 81 er Music, BMI/Happy Cattle Music, I Songe, BMI/CS 61

NS), HL, H100 50 ONIGHT IS THE NIGHT (ADRA Music, BMI/Cook Classics

rte Tyme Tunes Inc., ASCAP/EMI April Musii

VERSOS DE MI ALMA (Pacific Latin Copyright Inc., ASCAP. VUELVE PRONTO (Arpa Musical, LLC, BMI) LT 45

YOUNG, WILD & FREE

RECORD COMPANIES: Universal Music Group promotes Abbie Stringer to director of global intranet systems. She was

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 Wherehouse Music.









PUBLISHING: The National Music Publishers' Assn. names Allison 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

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.

Live 365 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

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 nonprofit 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 Odom, Lamar Odom 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

BACKBEAT







FUTURESOUND: BMI'S THOUGHT LEADER

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 and publisher Lisa Ryan Howard. BMI Senior VP of corporate planning/communications and new media Richard Conlon, Kobalt Music Group founder/CEO Willard Ahdritz, 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 Cindy Charles 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 Swiatowy, 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.



BACKBEAT







ASCAP'S WOMEN

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 Qream, 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 rominee 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-

ABOVE RIGHT: Proudly displaying their awards at Los Angeles' Beso restaurant on Nov. 10 are (from left) Grammy Award-winning singer/
songwriter Siedah Garrett, MADE Management and Consulting partne
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 or 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 Awardwinning singer/songwriter Monica. P



With more than 40 years in the industry as an agent (Otis Redding, the Police), persor al manager (Gregg Allman, Stevie Ray Vaughan), concert promoter and corporate executive, Nederlander 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 iecturer Frank Roach, Huie, Hodges and his wife Karen and Venues Today publisher/editor-in-chief Linda Deckard. PHOTO: NEDERLANDER



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