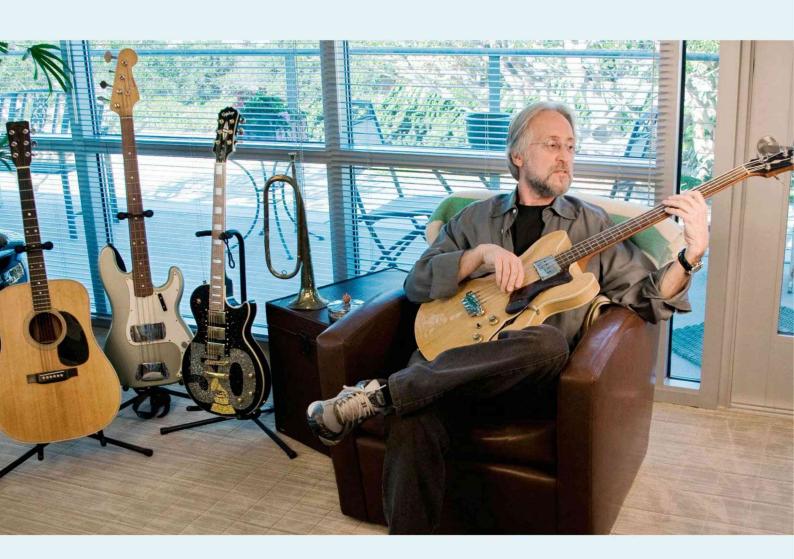


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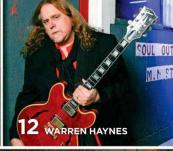
INTERNET ALBUMS

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AWARDS BY ANDREW HAMPP and PHIL GALLO

## **Social Media Boosts Youth With Grammy Noms**

New talent to give awards telecast a fresh, young feel

f the 2011 Grammy Awards proved that the Recording Academy actually listened to a radio during the previous 12 months, this year's crop of nominees suggests an even deeper connection to the zeitgeist. Peruse the top four categories alone and it reads more like a 22-yearold's Twitter feed or a YouTube playlist as compared with the same ceremony that gave Herbie Hancock album of the year for a set of Joni Mitchell covers just two years ago.

From record of the year nominations for Gotye's YouTube sensation "Somebody That I Used to Know" and fun.'s viral hit "We Are Young," to song of the year props to tween anthems "Call Me Maybe" and "We Are Never Ever Getting Back Together," to best new artist nods for critical darlings like Alabama Shakes, Frank Ocean, the Lumineers and teenage country phenom Hunter Hayes, the Grammys were surprisingly on-trend this year.

Hayes was thrilled with his nominations for best country album and best country solo album, but being up for best new artist had him "blown away," he said, unintentionally channeling current tour partner (and fellow country album nominee) Carrie Underwood.

"It's really cool to represent country artists and wave the flag for the genre. That's a really big deal for me," he said.

Ken Ehrlich, who produced the nominations show in Nashville and will produce the awards telecast in Los Angeles, had five acts booked by midday on Dec. 6 and offers out to another seven or eight artists. The influx of new talent in the major categories, he says, "creates some really interesting places to go this year."

Having such a large number of acts

who have yet to make prime-time TV appearances doesn't concern Ehrlich. "There are some artists who would

work well [in a collaboration], but the booking of any act has nothing to do with their profile with a broad audience. We're not afraid to put anyone on. If anything, it's what they have to offer performance-wise."

The challenge, coming off a dramatic year with multiple story lines and stratospheric ratings owed to Whitney Houston's death, is mixing the known names with the young acts to attract viewers in the early going.

One of those acts would be fun. The band is nominated in all four categories, giving it the opportunity to commandeer a sweep that has happened only once before, when Christopher Cross did it in the early '80s. Ocean is in the running for album, record and new artist: the Black Keys are up for album and record; "Stronger (What Doesn't Kill You)" could win record for Kelly Clarkson and song for its writers. Taylor Swift, Gotye and Carly Rae Jepsen are among the others leading the youth brigade.

Of course, there were a few notable exceptions. One Direction, which notched two of the year's top-selling albums, was absent from best new artist and all other categories, as was Justin Bieber (who infamously lost best new artist in 2010 to Esperanza Spalding), much to manager Scooter Braun's chagrin. "The kid deserved it. Grammy board u blew it on this one," he tweeted.

Braun told Billboard the next day: "I wasn't mad, just voicing my opinion." He expressed pleasure for the two nominations his School Boy Records act Jepsen received.

An executive at Bieber's label, who





spoke on condition of anonymity, says the label's hopes were high for a nomination after meeting with Recording Academy and Grammy Foundation representatives. Bieber visited schools on behalf of the Grammys and Grammy Camp and was involved in other related charities.

Another big 2012 seller, Lionel Richie, was also shut out despite similarly meeting all criteria that would've guaranteed a nomination at the Grammys just two years ago-a heritage artist with an allstar duets album (a la Hancock and fellow Grammy fave Tony Bennett) and a shift into country, which has a best country duo/group performance category that seems custom-made for a project like Tuskegee.

But perhaps it's the confusing genre shift that canceled out some of Richie's votes, given his history with R&B, or the fact that it was an exceptionally strong year for core country artists like Underwood, Little Big Town, the Eli Young Band, the Time Jumpers and Haves. Richie may have returned to the top of Billboard's charts, but another visit to the Grammy stage (he's already collected two trophies) will have to wait.

Pop also had a strong showing this year courtesy of fun., Gotye and Clarkson, whose "Stronger (What Doesn't Kill You)" garnered the first record and song of the year nominations for Clarkson and cowriter/producer Greg Kurstin, a previous Grammy nominee in 2010 for producer of the year. Kurstin was wrapping up work at his home studio from a day of sessions with singer Mikky Ekko when his wife called him to share the news.

Additional reporting by Ed Christman.



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#### >>SPOTIFY **HITS 5M PAYING** SUBS, ADDS METALLICA

Spotify now has more than 5 million paying subscribers-1 million in the United States. Speaking at a press conference in New York, CEO Daniel Ek also introduced features to help users discover music and made the surprise announcement that Metallica's catalog is now available on the service. He then brought out Metallica's Lars Ulrich and former foe Sean Parker for a Q&A. where they finally buried the Napsterlawsuit hatchet.

#### >>>CONCORD **SHOPPED TO EQUITY FIRMS** NOT STRATEGIC **SUITORS**

Concord Music Group is up for sale, according to press reports and sources, but one key factor appears to have been overlooked: Management is controlling the company's sale process. Consequently, Concord is being shopped to private-equity firms but not strategic suitors, say sources who confirm they haven't been contacted to join the auction. Suitors include Ron Perelman's MacAndrews & Forbes, Gores Group and Platinum Equity.

#### >>>LIVE NATION **EXPANDING INTO RUSSIA**

Live Nation Entertainment plans to expand into Russia and the Ukraine. The company will open a new office in Moscow in 2013, to be headed by Tim Mc-Williams, CEO Michael Rapino said in a statement: "Russia and nearby markets have become an important part of our global tours in recent years. and by establishing a local presence we can rapidly scale our concerts for over 200 million fans.

Reporting by Ed Christman, Mitchell Peters and Alex Pham.

# **ITunes' Global Growth** Will Boost Sales—A Bit

For Apple, opening shop in smaller markets means more than just music and movie sales for the iPhone/iPad maker

mong the 56 countries in which Apple will open its iTunes store, most represent markets so small that only five are tracked by IFPI, the trade organization that represents 1,400 record companies worldwide.

That, however, doesn't mean those markets aren't valuable. According to analysts and label executives interviewed by Billboard, emerging countries could help reignite digital sales' momentum, which has slowed significantly since 2009. And while per capita income is relatively low in most of these countries, there are still wealthy consumers who might be willing to pay for a premium experience. In addition, music companies can benefit from growth in the iTunes App Store, where piracy is much more difficult and where labels and artists can experiment with other business models besides straight-up downloads, such as subscription access, advertising and micro-transactions for virtual goods.

"Apple wants to improve their smartphone and tablet market share in those regions by having iTunes," says Billy Pidgeon, a digital media analyst with Inside Network Research. "To the extent that it helps Apple, it will also benefit the music industry as well."

Apple didn't respond to a request for comment

Pidgeon points out that smartphone adoption rates are likely to be a primary driver for Apple's choice of countries, with mobile devices being the technology of choice within emerging markets.

"There are some really small ones there," Pidgeon says. "But some of the larger areas could be very good for the music industry, particularly India, parts of Africa and Eastern Europe where smartphones are spreading rapidly. In emerging markets, there tends to be a smaller group of people who pay for downloads. To energize the larger base, you might have to look toward advertising-supported or 'freemium' models. That's more of an app play."

Niche apps like Blue Note Records' iOS app, which charges \$1.99 per month for access to its sizable jazz catalog, could do well because access can't easily be pirated and the genre targets a wealthier audience.

That's not to say downloads are doomed in these markets, which include Russia, India, South Africa, Turkey, Egypt, Nigeria, Saudi Arabia and Indonesia, to name a few.

"The reason why downloads are the best fit for developing countries is because they are a transition technology," says Mark Mulligan, an independent music analyst based in London, "In bandwidth-constrained environments, downloads bridge the analog and digital worlds.

However, iTunes is likely to reach only a small segment of the population, Mulligan notes.

"Every single territory has a higher-



end consumer segment" willing to pay for a premium music experience. Mulligan says. In addition, "in many emerging markets, where there is lower than average income, you also see people saving incredibly hard to buy an Apple device, because they represent such a strong status symbol."

Mulligan cautioned that "it's not right for anybody to expect Apple to deliver on the strategic priorities of the music industry to target the mass market. Apple gets the high-end engaged, not the mass market" for developing countries.

Still, the incremental growth opportunity can be valuable, especially with digital download annual sales growth slackening into the single digits, down from the high double digits, Mulligan says.

"The music industry really needs more momentum," he says. "Sales were in very strong double digits prior to 2009. Then annual dropped down to single digits, and it's been stuck at those levels since "

As a result, many companies are looking to international markets to fuel growth.

UPFRONT

Universal Music Group International COO Max Hole was recently quoted in IFPI's "Investing in Music" report published in November saying, "In the last 30 years, we made more than 80% of our revenues in 10 countries. That will all change in the next 30 years as emerging economies overtake established markets."

Another label executive, who didn't wish to be named because he isn't authorized to speak publicly, says his company doesn't regard the iTunes expansion as a cure-all, but as an incremental gain.

"You don't look at it as a monetary windfall, but rather a step in the right direction," the executive says. "This establishes a beachhead, and it gives people a prominent, smart, legal alternative to the rampant piracy in some of these countries."

#### **ALL AROUND THE WORLD**

	Retail Music Sales (\$US millions)	Annual Music Revenue Per Capita
Turkey	\$86.5	90 cents
Indonesia	\$108.4	20 cents
Russia	\$136.6	60 cents
South Africa	\$152.9	\$2.10
India	\$227.7	10 cents
United States	\$6,493.0	\$14

NOTES: RETAIL MUSIC SALES ARE BASED ON WHAT CONSUMERS PAY, ANNUAL MUSIC REVENUE PER CAPITA IS BASED ON ESTIMATED WHOLESALE REVENUE TO THE MUSIC INDUSTRY.

RETAIL BY ED CHRISTMAN

# Holiday Season Sales Down, Again

#### Unit sales have dipped but a couple of big sellers could still save the season

Seasonal holiday music sales are off their stride this year, with both the top 100 album titles and tracks down more than 15% each on a unit basis.

According to an analysis of Nielsen SoundScan data, album sales for the top 100 seasonal titles-from week 40 through week 48 in SoundScan's year-are down 19.2% while all seasonal track sales for the full year to date are down 16.6%.

For each week during the period beginning Oct. 1 through Dec. 2, holiday album scans for the top 100 titles total 4.04 million as compared with the 5 million units scanned during the corresponding period last year. Year-to-date seasonal track sales are at 5.6 million units this year versus 6.65 million in 2011.

For the same eight-week period, the top 200 seasonal albums are down 15.7% to 4.8 million units versus the 5.7 million units tallied in 2011.

The difference, according to one retailer, is Michael Bublé. "My theory is, back his sales out and everything is fine," the merchant says. True, if one subtracts the 1 million units his Christmas record rang up last year by week 48, that would leave the top 100 sales total at 3.96 million units, which is slightly less than the 4.04

million units the top 100 have rung up this year.

"I know Universal [Music Group] thought Rod Stewart would sell like Bublé, but we weren't expecting that type of sales," the retailer says. Still, Stewart's Merry Christmas, Baby, has sold 475,000 units so far.

But there appears to be more at play than just Stewart not selling like Bublé in the weakening seasonal sales so far this year. In 2011, Justin Bieber's Under the Mistletoe had sold 674,000 units by the 48th week in a year when he went on to sell 1.3 million units of the title.

When there are at least two new, big-

hit titles, the overall seasonal sales boat seems to rise. Last year, there were two albums that sold more than 1 million units, Bieber and Bublé, who went on to scan 2.5 million units. For the year, the week-by-week, 200-deep seasonal chart scanned a total of 11.9 million units during the fourth quarter.

The prior year, 2010, was almost as strong, with the 200-deep seasonal chart generating scans of 11.8 million units during the fourth quarter, or 1.2% less than 2009. In 2010 there were three big sellers: Susan Boyle's The Gift (1.9 million), Jackie Evancho's O Holy Night (1 million) and the "Glee" cast's Glee: The Music: The Christmas Alhum (916,000).

Of the last five years, 2007-the vear Josh Groban's Noel sold 3.7 million units—appears to be the banner year for holiday album sales.

During weeks 40-48, the top 100 seasonal album scans totaled 5.8 million units in 2007, 3.9 million in 2008, 3.7 million in 2009, 5.5 million in 2010, 5 million in 2011 and 4.04 million so far in 2012.

This year, Stewart appears to be the only holiday album that has a shot at reaching the million-unit milestone. There are three other titles at 200,000plus units: Lady Antebellum's On This Winter Night, with 217,000; Scotty Mc-Creery's Christmas With Scotty, with 204,000; and Blake Shelton's Cheers, It's Christmas, with 202,000. And with a little luck they all could reach 500,000. which would be impressive since the only time that four seasonal albums have scanned more than 500,000 units in a year was in 2004.

As for track sales, so far this year the best sellers are Bieber's "Mistletoe," with 141,000 units, and Mariah Carev's "All I Want for Christmas Is You," with 113,000. Last year, those two songs were the best-selling digital tracks, although Bieber's total was 360,000 units by week 48 and Carev's was 120,000.

# **Finally Finding Its Voice**

#### 'The Voice' claims its first hit single, renewing interest in song's original version

For the first time in its three seasons, "The Voice" has generated a hit single and breathed new life into a song that never quite got off the ground at radio.

Cassadee Pope's version of "Over You" debuted at No. 25 on the Dec. 8 Billboard Hot 100 and has sold 191,000 copies in two weeks, according to Nielsen SoundScan. The original version of the Country Music Assn. song of the year, written by Miranda Lambert and Blake Shelton and recorded by Lambert, peaked at No. 35 on the Hot 100. Pope's version also bowed at No. 3 on Hot Country Songs, where it's No. 29 this week.

Pope's take sparked interest



in the original as Lambert's re-entered the Digital Songs chart at No. 47. It has sold 53,000 downloads since the "Voice" performance. "If you're a country fan, it's a

well-known song, but it wasn't a crossover hit," says Shelton, the "Voice" coach who's working with Pope this season. "If you don't listen to country music, you didn't know that song, yet it's the biggest-selling song we've ever had on 'The Voice.' It was pop fans and rock fans and music fans who bought that."

After three seasons of connecting with TV audiences but failing to make a measurable impact with music fans, "The Voice" has begun to come around on Billboard's charts as its final episode approaches. Unlike "American Idol," "The Voice" makes its sales public and, in turn, serves as a barometer for who'll be headed home. A presence among national hitmakers on the charts during the show's run could well be the first step toward "The Voice" creating a star.

While "Over You" was enjoying a second life, a far lesserknown song by Grace Potter, "Stars," had a resurgence thanks to a Nov. 19 performance from contestant Amanda Brown.

Prior to Brown's rendition. "Stars" was performed on TV only once: Potter and her band the Nocturnals played it on "The Tonight Show With Jay Leno" on Sept. 5. Adam Levine, who coaches Brown, was a guest that night.

At the time, Potter's version was being serviced to adult top 40 radio stations—the impact date was Aug. 28-and has since been shipped to triple A. Sales of Potter's take were negligible: 3,700 downloads were sold the week prior to Brown's performance; at its peak it reached 5,000, according to SoundScan. After the "Voice" perfor-

mance, Brown's version sold 47,000 copies (No. 97 on the Hot 100) and Potter's 42,000 (No. 95). In the week ended Dec. 2, Potter's sold 11,000 to Brown's 7,000.

"It was a great song that I wanted everyone to hear," Levine says.

Brown, who notes she's a fan of Potter, says she was sold on the song after hearing the first 90 seconds of it. "If it were up to me, I'd perform all obscure songs on this show," she says. "But obviously, you want to mix it up,"

Shelton adds, "[NBC] tells me it's important to have a known song, but I don't think it is."

A week after "Only You" crashed the Hot 100. Melanie Martinez's version of Alex Clare's "Too Close" and Pope's take on Michelle Branch's "Are You Happy Now?" land on this week's chart. Those two songs plus Nicholas David's version of Marvin Gaye's "What's Going On" and Brown's spin on Adele's "Someone Like You" made it onto the Digital Songs chart, led by "Too Close" with 45,000

downloads and "Are You Happy Now?" with 43,000.

Sales on iTunes are playing a key role in determining the winner on this season of "The Voice," delivering bonus points to singers whose songs are in iTunes' top 10 at the end of voting sessions. Universal Music's Republic label releases all tracks from "The Voice."

"It's definitely resonating and having a tremendous residual effect," Republic president/CEO Monte Lipman says. "It's not just a 24-hour phenomenon."

In the show's first two seasons, few songs lingered on any of iTunes' genre charts beyond a day or two as sales would vanish as soon as new releases hit the site on Tuesdays. Lack of staying power on any sales chart has been pointed to as a reason the show hasn't produced a star. Republic is trying to change that with new singles from season-two winner Jermaine Paul, finalist Chris Mann and season-one thirdplace finisher Vicci Martinez.

Lipman adds: "Some success is starting to develop."

OBITUARY BY PHIL GALLO

# **Dave Brubeck** 1920-2012

istorians have long considered 1959 the greatest year in jazz history, owing largely to the recording sessions that produced Miles Davis' Kind of Blue, John Coltrane's Giant Steps and what is widely viewed as the most commercially successful jazz recording, Dave Brubeck's "Take Five."

Time Out Featuring Take Five by the Dave Brubeck Quartet spent an astounding 164 weeks on the Billboard 200, peaking at No. 2 in 1960 and becoming the first jazz album to sell 1 million copies. The album contained Brubeck's two signature songs, his composition "Blue Rondo a la Turk" and "Take Five," which the quartet's saxophonist Paul Desmond wrote. "Take Five" reached No. 25 on the Billboard Hot 100 and No. 5 on the Adult Contemporary tally. "Take Five" was inducted into the Grammy Hall of Fame in 1996 and Time Out in 2009, four years after it was placed in the Library of Congress' National Recording Registry.

Brubeck, a jazz pianist who infused elements from foreign cultures and the classical world into his music, died of heart failure on Dec. 5, the day before his 92nd birthday, at Norwalk Hospital in Norwalk, Conn.

In a sad twist, Brubeck died just hours before receiving what will likely be his final Grammy Award nomination for "Ansel Adams: America," a symphonic piece he co-wrote with his son, Chris.

An adventurous performer and composer, Brubeck used his college training under French composer Darius Milhaud to significant effect, altering time signatures, lengths of instrumental passages and, eventually, composing for orchestras. An ambassador for jazz, he traveled with his ears attuned to the music being played in the Middle East, Turkey and elsewhere. His first attempt to fuse cultures and techniques with the jazz tradition came while he was a student in the late '40s at Mills College, where he was part of an octet. The group failed to find an audience, and Brubeck went a more traditional route working in the trio format on recordings for Fantasy in the '50s, often playing standards.

Throughout the '50s, Brubeck was a leading force in bringing jazz to college campuses. That popularity paved the way for him to move in 1954 to Columbia Records. where he recorded more than a dozen albums by the end of the '60s. He charted 15 albums on the Billboard 200 in his lifetime, starting in 1955 with a live album recorded at Storyville in Boston. In 1960, his Bernstein Plays Brubeck Plays Bernstein, an ambitious collaboration with the New York Philharmonic, reached No. 13.

The Time Out album, seven songs united by irregular time signatures, made Brubeck a household name. He was even on the cover of Time magazine, a tribute that bothered him because Duke Ellington hadn't yet received the honor. In the LP's liner notes, writer Steve Race made no bones about the experimental nature of the album, referring to the 5/4 time in "Take Five" as "defiant"; while "Blue Rondo a la Turk" was in "the most jazz-remote time signature, 9/8" and "Everybody's Jumpin" opening "without any precise feeling of key, but with a vague impression of 6/4 time."

Regardless of how technically difficult the music was, the melodic qualities appealed to the mainstream to the point that "Take Five" even served as the theme to NBC's "Today." The quartet's recording has appeared in dozens of films and TV shows, from "Say Anything" to "The Sopranos," and "Blue Rondo" was in "Wedding Crashers."

In 1962, Time Out was in the top 10 alongside cast albums for musicals like "West Side Story" and "Camelot," Judy at Carnegie Hall and Rusty Warren's novelty album Knockers Up. Brubeck and his quartet-Desmond, bassist Eugene Wright and drummer Joe Morello-would record five albums in the Time series: Follow-up Time Further Out hit No. 8; Countdown:

Time in Outer Space, No. 24; and Time Changes, which featured an orchestra backing the quartet, peaked at No. 81 in 1964. The classic quartet broke up in 1967.

In the '70s, Brubeck's prolific recorded output slowed as he continued experimenting with projects including his choral cantata "Truth Is Fallen," written in response to the killings at Kent State and Mississippi State.

Brubeck notched 19 entries since 1994 on the Traditional Jazz Albums chart, most recently with 2011's The Last Time Out: The Unreleased Live Concert-December 26, 1967, which reached No. 13.





For more than two decades, Don Passman has watched a number of business models come and go as he built up a legal practice guiding artists through an ever-changing thicket of licensing deals and other contractual arrangements

Passman, who represents such artists as Stevie Wonder, P!nk, Tom Waits, Green Day and Paul Simon, recently spoke with Billboard about what's next on the occasion of the release of the eighth edition of his book, "All You Need to Know About the Music Business," published by Simon & Schuster's Free Press division.

Among the developments Passman sees ahead is a battle royale starting in 2013 between artists and publishers as rights transfers begin to terminate according to the Copyright Act, allowing artists to renegotiate terms 35 years after the initial contract. Another prediction, albeit much further on the horizon, is that centralized licensing will become a reality.

In his book, Passman does a sort-of reverse magic trick by demystifying scary legalese and reducing it into folksy, pragmatic advice. Initially released in 1991, the first seven editions have sold more than 300,000 copies, according to Free Press.

#### Do you see a day when music licensing will be centralized?

I can envision it, but I think it will take a few years. The industry has been in such distress that they're now ready to license to anybody who is credible and who had a good licensing scheme. They've been battered so much that they'll license anything rational.

In an ideal world, you should be able to go to one place to get licenses for a song and the master. It will happen at some point, because it's logical. You have to think about the users. Ultimately, it's in everybody's interest to have a vibrant business.

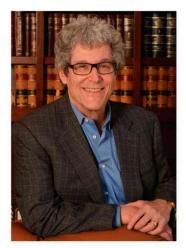
#### What's standing in the way?

The problem is that between the masters and the publishing, it's very, very complicated and there is no central way to do it. In some cases, you can have thousands of publishers. In theory, and ultimately, there should be a central way.

In practice, however, with everybody scrambling for territory and not wanting to get cut out of the picture, we haven't been able to put in place any central licensing authority. No one has found a trusted third party. Even when there is one, there will be exceptions because some artists do not want certain products to use their work.

You've sat at the negotiating table during many of the deals struck between music industry representatives and technologists. What is at the root of the cultural divide between the two?

The thing that divides them is pretty easy. Tech-



nology people aren't in the music business. Technology is about what's profitable. Music people say, "You're building a business on our product. There's no business without our copyrighted material."

There is a mutually assured destruction aspect to these negotiations. They can't be in business if there is no product. And the music business can't survive without technology to distribute their work. It's just slow and painful. Everybody is afraid they'll give up too much in the beginning, so they try to get everything they can in the first round. That's been the biggest impediment.

The good news is that we're now settling into some norms about how much music should be paid from these services.

#### What's been the biggest change you've seen since your last edition came out in 2009?

The idea that people want to get their music through streaming services like Spotify, Rdio, Rhapsody and others is a big change. And, while it hasn't caught on in a big way yet, the storage of music in these digital lockers is another change.

#### Looking ahead, what do you see as the biggest hot-button issue for 2013?

It'll be the right of termination. It won't happen until 2013 when the artists will start to claim the copyrights back for their works, and the labels and publishing companies will say, "No, you don't." It's going to be very messy for years to come.

#### 6 What's your best guess as to how that will play out?

I'm going to guess it's all going to settle. If it goes to court, and the artist loses, that will be the end for the artist community. If the labels lose, that will be a free-for-all.



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RETAIL BY PHIL GALLO

## **Kick-Starting** Crenshaw

Marshall Crenshaw used Kickstarter to fund a vinyl EP subscription series. It could be a business model to watch

When Marshall Crenshaw's management team did the math on his idea for a vinyl subscription series, it landed at the number \$32,000. That would be enough money to finance his plan to release three 10-inch, 45 rpm vinyl EPs during the course of 12 months; pay musicians, mixers and a mastering specialist: hire a product manager and publicist; and have a little left over to expand the vinyl run.

When the team turned to Kickstarter and received more than \$32,000, the subscription service became a reality. The first release, featuring new song "I Don't See You Laughing Now," was found in 100 stores during Record Store Day's Back to Black Friday promotion; the service starts Ian. 23.

"I decided that some kind of au-

tonomous way was the best way to go," Crenshaw says. "I talked to some people at record companies and a lot couldn't get their minds around it. It's too offbeat "

Crenshaw's managers at MCT Management, Jessica Weitz and Barry Taylor, and one of the firm's employees, Justina Heckard, figured the project would cost \$30,000 to operate in its first year, offering subscribers three EPs. Each EP includes a new song, a newly recorded cover and a rerecording of a Crenshaw track that, he says, "has stood up over time." The first EP includes the Move's "No Time" and a live recording of "There She Goes Again" performed with alt-country act the Bottle Rockets.

"To do this and finance it, Kick-

starter was the only way to go," Weitz says. "When you are used to taking money from a label you start thinking things in a way you never did before. It would have been a disservice to not bring in someone with label experience, to not hire a publicist. Some costs we couldn't estimate so we're fortunate [the fans] gave us a little more." The final tally was \$33,804.

A&R executive Will Langolf joined the team as product manager, overseeing production, the website and distribution through Think Indie and the Coalition of Independent Music Stores, He estimates that as word gets out about the EPs, they'll press a second run.

"You see some bands do this, but it's a digital thing," he says. "We're not making CDs available. We may go to Spotify to stream but the focus is to go to Facebook and Twitter and have people discover the music on this beautiful-sounding vinyl."

Without a business model to follow, the MCT team set up the Kickstarter campaign to get through the first three releases with the belief that more subscriptions will be sold during its initial phase. The price of the series will be set later this year when MarshallCren-

MARSHALL CRENSHAW'S subscription service launches in January.

shaw.com is relaunched.

"I won't say this is a flawless [process|-we are constantly learningbut it starts with an artist saying, 'This is what I want to do," Weitz says. "It was solely fleshed out by Marshall creatively. We've entered into a promise with his fans and we know this is going to take some time, but we're our own bosses now, not beholden to anyone but his fans."

The second EP, due in April, will fea-

ture new track "Stranger and Stranger" and, most likely, a live version of "Mary Anne," Crenshaw declines to name the cover other than to say it'll be "weird."

"I'm pretty far ahead of the gamethe second one is almost done, the third one I'm pretty sure I know what I'll do and the fourth one I have a vague idea," he says. "But I don't want to plan too far ahead. When the last one comes out I want it to feel as fresh as possible."

## Videos For Sale

Product placement in artist clips reaches \$22 million—and it's growing fast

Music videos may not have had much real estate on TV in recent years, as MTV, VH1 and other outlets continue to shrink the programming hours dedicated to artist clips. But that hasn't stalled interest from advertisersproduct placement in music videos is one of the fastest-growing segments in

PQ Media's Global Product Placement Spending Forecast 2012-2016, issued this week.

In the report, music videos achieved a 15.8% increase in spending in 2011 to become a \$22 million product placement business, according to Stamford. Conn.-based media analytics firm PQ



Media. The growth has of course been necessitated and accelerated by the need for labels to further offset production costs of what used to be big-budget affairs, as paid placements can contribute anywhere from \$5,000 to the entirety of a video's budget, depending on the size of the brand's role.

Some record labels, particularly In-

terscope, have even begun offering product placement "upfront" deals to advertisers, essentially giving major brands first crack at sponsorship opportunities for upcoming videos. BMW was the first to sign up for Interscope's upfront offerings, gaining first right of refusal for automotive placements in music videos for nine to 12 months. Another marketer in a separate category is close to finalizing a second upfront deal, Interscope senior VP of brand partnerships Jennifer Frommer says. Beats by Dr. Dre headphones, co-founded by Interscope chairman Jimmy Iovine, has also been making a series of strategic, paid appearances in music videos, most recently Will.i.am and Britney Spears' clip for "Scream & Shout."

"We look at sponsors as patrons of the arts," Frommer says. "It allows the artist and the director to achieve a great vision, and allows us to go above and beyond in turning the video into a really fantastic piece of work."

Brands are also keen on the DVRproof engagement that music videos can provide, especially since sites like Vevo can partner with brands and labels

to amplify a sponsorship using banner ads and paid search, MTV even started directly financing videos in 2011 as part of its new division, MTVX, footing the bill for \$25,000-and-under clips from bands like Cults, LCD Soundsystem and Best Coast, with Mazda coming onboard as a sponsor for the

lattermost's Drew Barrymore-directed video for "Our Deal."

It's a far cry from the days when MTV would blur logos in videos to avoid conflict with advertisers in the same category. Interscope, in fact, recently partnered with Chrysler to debut

its new John Varvatos 300 vehicle in 50 Cent's "My Life" clip before any cars have driven onto a dealer lot. "Because of the story line with a whole chase scene, the product becomes a really important character along with 50," Frommer says. "It works really well when you can feature a brand-new car before it's even out because it creates demand and excitement for the product."

In addition to automakers, music videos remain popular with liquor, tech and clothing marketers, with camera and cellphone companies emerging as a particular favorite of the labels when the likes of Nikon, Apple and Samsung offer to completely underwrite a video's costs in exchange for a "this video was filmed using cameras by" credit.

"I've found in certain cases if we cannot offset the cost by a certain amount of dollars, the video really won't get made," Frommer says, "so we need to be able to work with our partners to bring in a monetary contribution to get the video greenlit. We always hope for win-win. We get contributions and

With

**The Brand** 

in exchange, the brand gets their product showcased with the right artist."

And as part of the major-label groups' joint investment in Vevo, music videos are also creating another source of revenue for the industry

on par with a Spotify or Pandora. Vevo announced last month at the Business Insider: Ignition Conference in New York that the company has repaid \$200 million in revenue to the industry since being founded in 2009. "The audiences that love music should be treated and valued the same way as the audience that loves the Super Bowl, and revenue should flow as such," Vevo president/CEO Rio Caraeff said at the conference.

Caraeff also noted that Vevo would pay more royalty revenue in 2012 than its first two years as a company combined, or \$100 million, as he told Billboard earlier this year, with more than \$150 million in revenue in its second year in business.



# Can TV Drive Latin Sales?

The Latin Grammys failed to deliver much of a sales spike-fixing Latin's digital divide may help

The Nov. 15 broadcast of the Latin Grammy Awards delivered some 10 million total viewers and an average audience of nearly 5 million, according to Nielsen. Of those, 2.6 million were adults 18-49.

Latin

**Notas** 

LEILA

But those millions did virtually nothing for the sales of artists who performed on the show. Following the telecast, no Latin act sold more than 4.000 down-

loads above the previous week, and-more worrisome stillnone sold more than 500 albums. The lone exception was Aleiandro Sanz, who a week after the awards almost doubled sales of La Musica No Se Toca (Universal Music Latin Entertainment), reaching 3,000 copies, according to Nielsen Sound-Scan. But that result can't be attributed solely to his Latin Grammy performance—it was also driven by the premiere of a soap opera that features a Sanz track as well as several Black Friday promotions orchestrated by his label that began Nov. 19.

Overall, sales of Latin music in the week following the telecast rose by less than 7%, compared with a 37.3% rise the year before. But in all fairness. sales continued

rising-by 36%-the following week, which coincided with Thanksgiving.

Some industry pundits have been touting their post-Latin Grammy "sales spike," so allow me to put things in perspective. This year's mainstream Grammys had an immediate sales surge on the night of the awards, with Adele moving

more than 200,000 copies of 21. Beyond Adele, general sales gains were staggering, with a slew of acts moving 10,000-20,000 copies the night of the telecast. A week later, those numbers multiplied.

Granted, 39.9 million viewers tuned in, four times more than the Latin Grammys, But even by that metric, sales numbers were still abysmally low.

This is alarming, and the industry needs to solve what has become an increasingly grave problem: the lack of Latin music sales following TV performances. To be clear, this isn't a knock on the Latin Grammys, which typically elicit a better sales reaction than other Latin awards shows. Rather, it's a call for action.

The industry spends a lot of time touting Latin's online engagement and social media involvement. Why don't these online habits translate to sales?

On the one hand, there's a



repertoire problem. All Latin shows feature performances by the same acts, many performing the same songs year-round. The novelty wears off.

But the bigger issue is the apparent disconnect between performances and music purchases. Latins are still tied to physical product, so stores stocking increasingly less Latin music is a factor, as buyers can't find albums at retail.

The biggest factor, though, is that Latins clearly aren't buying music online, be it at Amazon or iTunes. The solution may lie in prompting them to do so before, during and after these shows to, at the very least, start encouraging the habit.

Vevo, for example, has in the past featured Latin award nominees on its home page during the week of the awards. Why can't iTunes and Amazon do the same? As one sales executive recently told me, "Nothing sells if it doesn't have placement."

Calls for action also have to extend to the TV network itself. If hosts and presenters can constantly reference Twitter handles and social media on and off the air, they can certainly invite fans to check out music online. The awards' websites should also feature prominent links to purchase the music, something neither the Latin Grammy site nor Univision. com do. (Telemundo doesn't do this during the Billboard Latin Music Awards, either.)

The rationale may be that there isn't a financial incentive to send business to these online retailers, Perhaps, but the health and livelihood of the Latin music industry is at stake. That should be incentive enough.



DIZ For 24/7 Latin news and analysis, see billboard.biz/latin.

# Global Mexican DJ Takeover

Fresh off Latin Grammy win, 3BallMTY prepares to take its tribal guarachero sound worldwide

Toy Selectab, the man behind DJ collective 3BallMTY, has three words to describe the award-winning group's upcoming 2013 album.

"Big, global and Mexican." says the longtime producer, who along with an international TV audience recently saw Erick Rincon, Alberto Presenda and Sergio Zavala accept the trophy for best new artist at the Latin Grammy Awards.

For the last two years, the DJs and Selectah have made it their mission to introduce tribal guarachero-the catchy hybrid sound that has ruled regional Mexican music and dance clubs throughout the United States, Mexico and beyond.

In October the DJs also swept the Billboard Mexican Music Awards, taking home nine awards including wins for artist, song artist and digital download artist of the year.

"The success of the last two years has opened doors," Selectah says, "2013 is going



to be a very important year because so much of the vision is becoming a reality."

3BallMTY's success, under Monterrey, Mexico-based label Latin Power Music and Universal Music Latin Entertainment's Fonovisa, translates into big business that includes a major touring portfolio, synch deals (Pepsi) and more artist partnerships.

The new, still-untitled album, due early next year, is expected to draw a collaboration from LMFAO's SkyBlu. who announced backstage at the Latin Grammys that he's

working on a Latin-themed project. Other names on the DJs' wish list: Puerto Rican rapper Don Omar, British singer/songwriter Taio Cruz and regional Mexican crooner Gerardo Ortiz, among others.

"We want our new album to have strong international appeal," says Rincon, who is completing a tour with 3BallMTY in Central America as the trio works on individual projects as well, "The recognition we've received in 2012 has made all the difference and validates the work."

3BallMTY's success has not

only energized the genre but also created a movement that has other artists making similar music while the EDM world takes note. Additionally, the careers of singer/songwriters El Bebeto and America Sierra have been relaunched thanks to their participation on 3BallMTY's Intentalo, which has sold 79,000 units, according to Nielsen SoundScan.

The Latin youth movement, which is strong in social media, has also made it a defining year for Ortiz, who plans to work with 3BallMTY. The Mexican singer, known for his edgy, lyrical narcocorridos, is a prolific artist who recently launched his first label, BadSin Records, at 23. He's already signed Grupo Emirato and is also producing his young brother Kevin's music through the newly formed company.

"It's not easy balancing the creative and the business aspects of the business," says Ortiz, who was discovered on YouTube by executives of Del Records based in Los Angeles. "Having my own label is something that I've been wanting to do as a way to grow."

Selectah, who launched his own label in 1994 before focusing his energy on production, says that while today's young acts should take advantage of their success, they should proceed with caution.

"I was 18 when I was an artist and creating a new label." Selectah says. "Sometimes you succeed, other times you fail. The most important thing is to find talented people who can help you achieve the best results. I would tell all these new artists to study history and figure out what has worked and what hasn't for those who have been doing this for a long time."

-Justino Áquila



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

#### COMPOSER/ PRODUCER JUAN **CARLOS CALDERON DEAD AT 74**

Composer/producer/arranger/ musician Juan Carlos Calderon, whose songs for artists like Julio Iglesias and Miguel Bose defined an era of Spanish pop, died of cardiac arrest on Nov. 26 in Madrid. He was 74. Calderon's hits included "Eres Tu," recorded by Spanish group Mocedades in 1973. It reached No. 9 on the Billboard Hot 100 and spawned dozens of cover versions, including the Englishlanguage "Touch the Wind." Calderon's credits include albums by Luis Miguel, Ricky Martin and Laura Branigan.

Born in Santander, Spain, in 1938, Calderon started his career as a jazz musician before he began working with the stars of Spain's emerging pop scene.

In 1981, he moved to Los Angeles to work with Herb Alpert and subsequently wrote and arranged for Latin pop artists including Chayanne, Maria Conchita Alonso and Emmanuel. His song "Me Gustas Tal Como Eres," recorded by Sheena Easton and Luis Miguel, won a Grammy Award for best Mexican/Mexican-American performance in 1984.

-Judy Cantor-Navas

#### TV PRODUCER PETER **MARTINEZ DIES**

Latin TV producer/entrepreneur Pedro "PC" Martinez, creator of "Billboard Latino," died of complications from pancreatic cancer on Nov. 27 in Miami. He was 42.

A passionate advocate of Latin music, Martinez worked in film and TV for 18-plus years and launched 13th Floor Studios with business partner Christian Storandt. The company, with offices in Miami and San Antonio, produced such content as TV shows, music videos and live performances. A visionary who early on saw the potential of Latin music coverage, Martinez launched "Billboard Latino" as an in-depth music TV show. The property grew to include an online version and a print magazine in Spanish.

Martinez is survived by his parents; grandmother; daughters Ariadna, 17, and Mikaela, 13; and stepson Sean, 17.

-Leila Cobo

### Time To Jam

Warren Havnes tees up 24th edition of his Christmas benefit concert

t started as a chance for Asheville, N.C.'s vital music scene to get together and jam, benefiting a good cause in the process. Now, rock'n'roll iron man Warren Haynes' Christmas Jam, set for Dec. 15 at Asheville's U.S. Cellular Civic Center, has become an institution of sorts for musicians and fans alike.

This year, Christmas Jam (xmasjam.net) will host Sheryl Crow, the String Cheese Incident, Trombone Shorty and the Blind Boys of Alabama, along with special guests Mike Barnes, Kevn Kinney and Anders Osborn. Havnes will also perform a set with his own band, one of several outfits anchored by his guitar and vocals, including Gov't Mule, the Allman Brothers Band and the Dead.

To say that Christmas Jam began as a low-key event is an understatement. "It started out as just a chance to get everybody together and jam at the only time of year everybody was in town," Haynes says. "People like Mike Barnes,

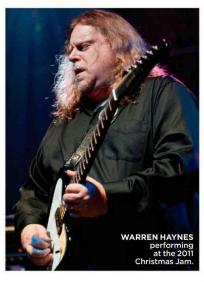
who still is part of it, and local musicians that nobody would recognize. It was just trying to do something good for the community, and whatever amount of money we would raise, we would pick a charity and donate it. As it started to grow, eventually we stumbled on Habitat for Humanity and stuck with it."

About three years in, the scope of musicians taking part broadened when the late Tov Caldwell from the Marshall Tucker Band and Bobby Keys of Rolling Stones fame played with Haynes and the locals. "After the year Toy and Bobby came, [late Mule bassist] Allen Woody started coming, Derek Trucks came a few times, and Edwin

McCain and Kevn Kinney," Haynes recalls. "That was toward the end of being in a club."

The first club to host the Jam was the nowdefunct 45 Cherry, followed by the now-closed Sonny's Bistro, then the last club to host the Jam, Be Here Now, also shuttered. "The final straw for [the Jam] no longer being in a club was the last year at Be Here Now [when] somebody stole Derek Trucks' guitar out of the dressing room," Haynes says. "My wife [and manager Stef Scamardo] said, 'That's it, we're moving to a bigger place and turning it into a more organized event.' The good news is somebody called my oldest brother and said, 'I know who took Derek's guitar. They feel really bad, and they want to return it.' He said no questions asked if they want to return it, which they did."

After selling out Asheville's 2,000-capacity Thomas Wolfe Auditorium for two years, the Jam found a permanent home at the 7,500capacity U.S. Cellular Civic Center, formerly the Asheville Civic. Haynes says guests ranging from jazz guitarist John Scofield to bluegrass legend Ralph Stanley generally reflect his diverse tastes-and friends.



Musicians get asked to do a lot of benefits, but the Jam's reputation as both a hang and musical exercise helps it attract top talent. "Sometimes people will say, 'Hey, man, I'd love to do your Christmas Jam one of these years," Haynes says. "Sometimes it takes two or three years for the scheduling to work out, but usually it does."

**On The** 

Road

RAY WADDELL

Jam veterans help spread the word about the fertile musical ground plowed. "The people that come are always psyched about what a great community vibe it has, how it's always about the music and how egos never make their way to the event," Haynes says. "The whole backstage scene is great, and then also people wind up playing together, in some cases

for the first time. We have a lot of rehearsal space set up one level down, so if people want to go rehearse something that they've never done before with someone they just met, that's all cool, too."

Next year will be the 25th anniversary, which Haynes expects to be a big deal. "The 20th was a huge blowout-we did two nights," he says of the event, whose lineup included the Allmans, Gov't Mule, the Del McCoury Band, the Derek Trucks Band, John Paul Jones, Travis Tritt and Joan Osborne

There are several events in Asheville associated with the Jam, including a Habitat event. "We have this thing called 'Before the Jam, Lend a Hand,' and people come out and volunteer to work on the houses," Haynes says. "There's a whole big to-do during the afternoon of the show, with people coming from all over to be part of putting houses up.

So, 24 years in, the Jam has become a holiday tradition with legs. As Haynes puts it, "I don't think I can back out now."



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#### JAMES A. FINKELSTEIN

Adweek,
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## UPFRONT

# Led Zeppelin, The Who ReadyForPrimeTime

Classic rockers use TV synchs in unique ways to promote their latest projects



Retail

Track

ED CHRISTMAN

wo iconic bands recently have had their music featured in high-profile TV programing that is taking synchronization use to a whole new level.

On Nov. 19, futuristic NBC series "Revolution" featured two Led Zeppelin songs, after a week of highlighting the group's music in commercials promoting the episode. Meanwhile, in late October, the Who's music was featured throughout the World Series.

Both events were used to promote activity by the veteran acts. The two Zeppelin songs featured in "Revolution" helped highlight the release of the band's "Celebration Day" DVD, which captured its 2007 reunion concert, while the Who took advantage of the year's

most-watched TV event (with an audience of about 12 million during the series, according to Nielsen) to promote a tour, the boxed set release of Quadrophenia and Pete Townshend's autobiography, "Who I Am."

For Zeppelin, the band's management, which includes Bill Curbishly's Trinifold and Q Prime, "came to us proposing that we find a strategic crosspromotion opportunity in TV for 'Celebration Day,'" Warner/Chappell Music senior VP of films/TV Wendy Christiansen says. "It would have to be a unique and meaningful use."

After a brief conversation with Warner Bros. TV senior VP of music Bronwyn Savasta, it was decided that "Revolution" was the "ideal show"—creator/executive producer Eric Kripke is such a big fan that he's been known to name episodes after Zeppelin songs.

At the end of the Nov. 12 show, upcoming highlights promised that Zeppelin's music would be played in the next episode, which would air on the day the album and/or DVD package was released. During the week, about 40 commercials, using "Kashmir" as the backdrop, aired, with a note that the track was from

The use of the music was written into the story line, which revolves around the struggle to find electricity in a post-apocalyptic world. "Kripke was extremely instrumental in making it happen," Christiansen says. "They needed to keep the integrity of the show and its use could seem disjointed, but they came up with a way to use the music beautifully." One scene featuring "Kashmir" was built around a character's hallucination; another featuring "Since I've Been Loving You" involved a local tyrant whose access to electricity allows him to play the song.

Moreover, instead of just listing the song use in the end credits, Kripke shaved 10 seconds off the show to make way for a voiceover promo touting the songs and "Celebration Day."

Given that the band didn't perform live on morning or late-night TV to promote the album, the synch, along with the theatrical release of the concert film, turned out to be the main promotional vehicles to alert fans about "Celebration Day," which is available in eight different configurations. In its debut week, the album sold about 100,000 copies, according to Nielsen SoundScan.

Meanwhile, how one of the most British rock'n'roll bands found its way into America's favorite pastime is a similar story. Last January, Spirit Music acquired the music publishing copyrights to Townshend's catalog and was seeking "high-profile and media licensing opportunities, which would help us shine a light on the entire catalog," Spirit president Mark Fried told Billboard in an email.

During the summer, Spirit creative director Lisa Macy met

with Fox Sports VP of music Janine Kerr about matching the "driving, powerful music of the Who with the action and drama of the series." Fried wrote.

The idea became for Fox a way to dip into an extensive list of Who songs to essentially serve as an underscore for each of the games.

Spirit looped in Universal Music, which provided pre-clearance for more than 30 songs spanning the Who's career. In return, Fox agreed to use at least two tracks per game in featured custom videos cre-

ated mid-game, highlighting crucial plays or story lines behind particular players, Fried wrote. In addition, the announcers mentioned the Who and its music frequently throughout the series. They also used Who songs as the background to interviews and action, and as intros and outros to advertising breaks.

We believe this is the first time the music of an iconic rock band was used excessively to 'underscore' an entire network sporting event," Fried wrote. "Fox Sports aired 11 three- to five-minute custom videos during the course of the five-game series, including a beautiful finale piece, which concluded the last game broadcast.'

With the World Series ending Oct. 29 and the Who's tour beginning Nov. 1, "the timing couldn't have been better," Fried wrote. Promotion is always a powerful tool. But did the uses warrant

a synch payment? Warner/Chappell says "yes," but declines to disclose the amount. Spirit Music says "yes," too, but also didn't supply an amount.

#### FOR THE RECORD

In the Dec. 8 issue, the name of Marie-Alicia Chang, co-founder and head of business development for Musicmetric, was misspelled.





just-announced pair of Grammy nominations, for best new artist and best Americana album.

With each tour, the alternative folk group has expanded the size of venues it plays: In the spring it played to 200 or so people per night; now it's headlining theaters in the 2,000- to 4,000-capacity range. Synchs for "Ho Hey" include a Microsoft Bing commercial, the trailer for "Silver Linings Playbook" and a British utility company; the second single, "Stubborn Love," is climbing the Triple A chart while simultaneously running in a holiday commercial for Dick's Sporting Goods.

"There are a lot of different parts here," says Joe Atamian, the band's booking agent at Paradigm, "and it's not that it doesn't happen. but it doesn't happen this quickly."

"Ho Hey" has become a synergistic gold mine for the Lumineers.

"Christen and I both have indie backgrounds and this is not a route we would have planned," Onto Management co-owner and band co-manager David Meinert says in reference to the synchs. "Those three ads are just feel-good highlight reels."

The task ahead for Onto Management and Dualtone is to convince the world the Lumineers are more than one song. Dualtone cofounder/CEO Scott Robinson has felt the Lumineers are an album act since he first heard them. In fact, he and Dualtone president Paul Roper make a point of only signing acts whose music they enjoy on an album level. Hit singles are a bonus in their world.

"These days there are no formulas, no modes. You don't have to live by rules anymore as to how you set a record up," says Robinson, who was in artist management and worked at Arista Nashville prior to starting the label to work with artists in the troubadour tradition. "It's all about introducing people to their music, getting it to the right people for them to hear it first. If they embrace it, then expand it to the next level of tastemakers. We've always been conservative with our projections, expenditures and our signings. Mainly because we do very creative, customized deals with our artists."

One plus for the Lumineers was that they showed up with a finished album. "We like the idea of knowing what we have to work with before we commit," Robinson says. "The majority of the stuff we're involved with is already in the can before we're having discussions.

"We have to be very prudent about our investment and our time. These days, when we look at an act, the team is just as important as the act. If there's someone we love and there's no infrastructure in place and we're wearing 20 hats-management, admin-the risk is high."

The Lumineers' success-combined with a roster that includes Shovels & Rope, Brett Dennen and Drew Holcomb—has Nashville insiders noting Dualtone's "comeback story." Going into its 12th year, the indie label owed its initial success to David Ball's Amigo, which spent 35 weeks on the country chart in 2001 and 2002, peaking at No. 11. Ball's "Riding With Private Malone" hit No. 2 on the Hot Country Songs chart in 2001.

The label largely worked a stable of artists with cult followings-Guy Clark, Mark Olson, Victoria Williams and Radney Foster among them-until Dennen arrived in 2006. His label debut, So Much More, has sold 137,000 copies; his 2008 release Hope for the Hopeless debuted at No. 41 on the Billboard 200 and has sold 85,000.

Dennen also enjoyed success in the TV synch market, landing songs in "Scrubs," "Grey's Anatomy" and "House." Robinson maintains that breaking acts requires a certain



FOLK CIRCUIT TO THE BREAKTHROUGH OF THE YEAR

Dec. 5, 2011 An unmastered recording of "Ho Hey" is featured on the CW's "Hart of Dixie."

Jan. 6 The band plays LA's Hotel Cafe. In the audience are bookers for "Conan" and "The Late Late Show With Craig Ferguson.'

Feb. 15 "Ho Hey" is released on iTunes.

March 17 A SXSW showcase gains raves in the New York Times, Chicago Tribune and Los Angeles Times.

2 April 3 Dualtone releases The Lumineers.

April 11 The Lumineers sells 10,000 copies in its first week, according SoundScan. to debut at No. 45 on the Billboard 200.

Dec. 7, 2011 Based on an EP. Paste magazine puts the Lumineers at No. 20 on its "20 Best New Bands of 2011" list. Alabama Shakes are No. 1.

Jan. 30 The Lumineers announce they've signed with Dualtone Records. Dualtone co-founder/CEO Scott Robinson says it's a customized deal, a partnership with the band and Onto Management.

March 9 The video for "Ho Hey" premieres on CMT and MTV's sites, as well as YouTube and Vimeo. It garners more than 17 million YouTube views by the end of November.

March 21 The Lumineers begin a 28-city club tour in San Diego. Stops in Minneapolis, Philadelphia and Brooklyn are sold out before the tour starts.

April 4 First national TV appearance, on "The Late Late **Show With Craig** Ferguson.









refusal to play by old rules dictated by major labels, but notes that successful tours, synch licenses and the seal of approval from tastemakers at radio, TV and online are often integral to the label's successes.

"The approach comes out of my time in management. You can't take on an act that's not profitable," Robinson says, noting that the majority of the label's acts have recouped. "From a label standpoint, the artists need to make money. If we exceed our projections the margins become very wide for everyone. It doesn't cost us a half-million dollars to see

"By default the process is lengthy. It's not your typical 60-, 90-, 120-day, 'Let's see what we have' [process]. It's a 12- to 18-month cycle. We have spent two years on an album and then said, 'OK. We've gone as far as we can."

Dualtone's distribution is split-Alternative Distribution Alliance for physical and INgrooves/Fontana for digital-and it started early to entice nontraditional retail to carry The Lumineers. At South by Southwest (SXSW), two weeks before the album's release. Dualtone did

an event for Whole Foods to engage the chain's buyer and then continued to keep the company educated about the album's success.

Target was given the album pre-release and once alternative radio airplay grew, the chain started selling the disc in mid-July. Robinson says sales exceeded Target's internal weekly projections, which led to it being carried in more stores. Then, six months after the April release, Starbucks started carrying the CD.

Dualtone is housed above a pizzeria on the second floor of a building just off Five Points in East Nashville, Robinson and Roper oversee a staff of six and "a lot of interns." In 2013, they will release three or four albums, the first being Ivan & Alyosha's All the Times We Had in February, while they continue to work The Lumineers and O' Be Joyful from duo Shovels & Rope.

Robinson refers to Shovels & Rope's album as "a perfect Dualtone record. It's about developing the artist from an overall business standpoint. Their record came out [July 31] and we feel like we're just getting started. I see them as being in the fourth inning of the process."

O' Be Joyful debuted at No. 7 on the Folk Al-

bums chart and has sold 16,000 copies. The act has registered a few strong blips: ABC's "Nashville" licensed the track "Hail Hail," noncommercial WFUV New York and KEXP Seattle have played its song "Birmingham," and High Road recently began booking the group. It's likely Shovels & Rope will make their national TV debut early next year. Like many Dualtone acts, prerelease publicity and promotions began three months prior to the street date.

"If a hit comes along, great, we can wrap around it and put a team together to facilitate [more success]," Robinson says. "If there's not a hit attached, let's grind it out and sell 50,000 records and go set you up to make the next record and hope to sell 100,000. We're in the net income business, not the market-share business."

The label is heavily invested in acts with potential at triple A radio. The radio campaign for "Ho Hey" began in February with a focus on college, triple A and alternative specialty stations. Music directors Amber Miller of WEQX Albany, N.Y., and Wendy Rollins of WRFS Philadelphia saw the band at SXSW and promptly added "Ho Hey" to their playlists.



**U** June 1
Microsoft begins airing an ad for its Bing search engine featuring "Ho Hey." A week later the track's sales hit 32,000 copies, up from 12,000.

July 16 Target begins carrying The Lumineers.

🐧 July 25 The band performs on "The With Jay Leno."

Oct. 20 Second single "Stubborn Love" debuts on the Triple A chart. After nine weeks, it's No. 6.

"Ho Hev" cracks the top 10 of the Billboard Hot 100, rising to No. 8 from No. 13. A week later after selling a total of 1.5 million downloads. it rises to No. 7.

 May 7
The Lumineers perform on Conan.

July 2 On the last night of a six-show tour opening for Brandi Carlile Carlile posts on her website, "I predict we will be opening for [the Lumineers] next year." July 17 VH1 picks the Lumineers for its You Oughta Know promotion. "Clearly that was a song that you heard once and couldn't get out of your head," VH1's Rick Krim says.

Sept. 20 The Lumineers begin a 16-show headlining tour of theaters with two shows in Chicago—one at the 2,300-capacity Riviera Theatre and the other at Logan Square Auditorium. All shows sell out.

Oct. 24 The Lumineers perform on "Late Show With David Letterman.

Dec. 5 The Lumineers are nominated for two Grammys



"SXSW was a great introduction for radio to see how they could fit in with Mumford & Sons or Of Monsters and Men," Dualtone head of promotions Lori Kampa says.

Coming out of SXSW, the label brought on independent promotion to launch a campaign at alternative radio, and "Ho Hey" was added in Columbus, Ohio; Milwaukee; and Norfolk, Va. Adult top 40 KCDA Spokane, Wash., added the song without it being serviced to the station.

In mid-July, Kampa assembled a top 40 team without an impact date and saw results at WXXL Orlando, Fla.; SiriusXM channel Hits 1; and WRVW Nashville. Eventually "Ho Hey" was added at KYSR Los Angeles, which led to it becoming part of Clear Channel's "Premium Choice" and landing airplay on KIIS Los Angeles.

"Our goal is to repeat at triple A [with "Stubborn Love"]," Kampa says, predicting it will hit No. 1 in January when the song is serviced to alternative stations. "It's the same stations that played 'Ho Hey.' Triple A is my specialty but I'm seeing a lot of similarities at alternative. It's not just about a song. They want to break a band and build it up within the station."

"Live, 'Ho Hey' seemed to work well in getting people's attention," Schultz says of playing the song prior to the album's release, "I didn't know if it would work on record. I didn't want it to be a gimmick song, because it can be scary if it's the only thing people know you by. We've been happy to see that people know the whole record.

Schultz and Fraites grew up together in New Jersey and attempted to make a go of it in New York. Working multiple jobs limited the amount of time they could spend writing and playing music, so they made their way to Denver where the cost of living was cheaper and the music scene encouraging.

They spent every Tuesday performing at the Meadowlark Bar's open mic night, forming a friendship with Stelth Ulvang, who introduced them around town and now plays piano in their touring band.

The two wrote extensively-Schultz is the lyricist and the two work together on the music-and as they developed their sound, they sought another element—the cello, specifically-and placed an ad online.

"I was cruising Craigslist to find things to keep me busy," says Neyla Pekarek, who answered the ad while looking for a way to put her freshly earned degree in vocal music and music education to work. She hadn't played the cello since high school, but joined the band and would, over time, also play electric bass and piano. "I have received a tremendous musical education the last few years."

Fourteen months after becoming a triowith Schultz on guitar and Fraites handling

drums and mandolin-the two of them flew to New York for a residency at the Living Room. Pekarek showed up, too, but with the intention of telling them she was out, as the financial burden had become too heavy.

At that point, they had recorded 50 originals, but had yet to release anything. Greene, intrigued after seeing a video of the band, was among the 70 or so people at the Living Room.

The band members handed her the recordings, which she said they could do better in a proper studio, eventually signing on as their manager and taking them to Bear Creek, northwest of Seattle where Onto Management is based.

The band found the process-10 days of recording and four days of mixing-easy, as it knew precisely how it wanted to present the music. Greene and Meinert started shopping the album while the band was touring.

Last fall, Paradigm's Atamian got a copy from Marko Shafer, who books the Hotel Cafe in Los Angeles.

"He never sends me music," Atamian says, "and he says this is the best band he had seen at his place in the last five years." As it turned out, they were in San Francisco the next night and Atamian was able to catch the show. He joined the team.

"At that point we knew the record was special and we wanted to get it into a place where they could thrive." Atamian says, "Without the record I was able to book them a few months in advance where it made sense, basically where they could sell out."

It meant a few more trips to the Hotel Cafe and other like-minded acoustic-oriented clubs around the country. Offers to open for such acts as Brandi Carlile and Old Crow Medicine Show came in and soon the group's entire 2012 was filled with shows. In June, the Bing commercial coincided with the rise of the single and "Ho Hey" kicked into a higher gear.

"I view it as exposure, and we have to be comfortable [with the ad]," Schultz says. "There are so many things we've turned down." If one thing unites the inclusion of "Ho Hey" with its ad placements, it's been complementary storytelling between the visuals and the music. The spots for Bing, "Silver Linings Playbook" and E.On Energy (a U.K. synch) share celebratory messages about enjoying the little things in life; the Dick's Sporting Goods commercial is every bit as uplifting.

CMT and VH1, meanwhile, embraced the band during the summer, with VH1 breaking its rules for its You Oughta Know promotion. It picked the Lumineers for August and then decided it couldn't wait that long and started promo two weeks early in mid-July. The Lumineers became the first You Oughta Know band with more than a month of promotion.

"They were getting noticed but they were still nowhere near our audience's radar," says VH1 executive VP of music programming Rick Krim, who says the band did an acoustic performance in the network's offices that "knocked everyone out."

Krim adds, "It's nice to see an act on an independent label break through. Same thing with the Civil Wars last year. When you work with smaller labels it's easier to cut to the chase. The folks at Dualtone were savvy enough to work us a bit. To see a small label have success is gratifying because it shows-and I know this is clichéd—it's [about] the music, and you hope people will discover it."

On the day they spoke with Billboard, Schultz was vacationing in Paris, Pekarek was running errands in Denver, and Fraites was waiting for his piano to be delivered from storage to his Denver home. He said its arrival means he can start working on new songs.

The band, which is now a five-piece on the road, will take January off after wrapping eight opening dates for Dave Matthews Band on Dec. 22 and two sold-out hometown shows at the 2.200-capacity Ogden Theatre in Denver on Dec. 30 and 31. Fraites figures things will start to die down, even though Robinson, returning to a baseball analogy, thinks the Lumineers' game is only in the third inning.

Fraites, well aware the act had nearly four years to write its first album, sees a challenge ahead, with pockets of time to work on new material. "I assume this is unnatural with all the directions we've been pulled in," he says.

He provides a small anecdote about going for jog a day or two after Thanksgiving. He could see two people about five blocks away and he could tell they were moving, but couldn't determine if they were coming toward him or moving away. He saw it as a metaphor for the fame he and the band were experiencing: Is it coming to greet them or staying just a bit ahead? It's not a question he has an answer to vet.

For his part, Schultz says he has had neither the time nor inclination to look back on what the last year means. It's easy enough to leave that job to Robinson.

"I always say that we have on this project the opposite of what the industry is used to," Robinson says. "The reality is bigger than perception. Usually perception is bigger than reality. It's really happening on all fronts on all levels. People are just realizing this is a huge record, this is a huge band."



# TURNING LYRICS INTO DOLLARS

What was once an afterthought business littered with fledgling startups is now a growing revenue stream for publishers and songwriters

By Alex Pham

yrics have long been the second-most-popular search terms in the arts and entertainment category on Google.
Until recently, however, songwriters and publishers have seen little or no money from the billions of clicks generated by people searching for song lyrics.

That's starting to change. A burgeoning crop of mobile applications making novel use of lyrics is planting seeds for a growing business. At the same time, publishers are seeing more success enforcing their copyrights, either by shutting down infringing websites or persuading others to pay up.

"The business had been going down for a while," says Ty Roberts, chief technology officer of Gracenote, a Sony Corp. subsidiary that licenses lyrics. "Now, with mobile apps on the rise, it's going up again. It's an aspect of the business that's underutilized and underserved. But we know it's something music fans want very much."

The revenue generated from licensing lyrics for digital uses is still relatively small, with estimates ranging between \$20 million and \$30 million annually. But National Music Publishers'

Assn. (NMPA) president David Israelite says that's changing.

"Lyrics income is growing and there is the potential for significant revenue as lyric music videos are becoming increasingly popular," Israelite says.

A key development that's helped grow the business is the emergence of licensing aggregators. Because music publishing is so fragmented, with thousands of disparate rightsholders, licensing a comprehensive catalog of lyrics has been especially difficult prior to the arrival of such aggregators as LyricFind and Gracenote, companies that not only license but also help supply accurate lyrics.

Toronto-based LyricFind, for example, licenses a catalog of more than 5 million songs on behalf of 2,700 publishers.

Founded in 2004, LyricFind's payments to publishers first breached the seven-figure threshold in 2010. Among the companies that license from LyricFind are Slacker, Microsoft and Clear Channel. Microsoft uses the licenses to display lyrics for Bing search queries, while Clear Channel displays lyrics alongside songs played on its iHeartRadio Internet streaming service.

The amount of money LyricFind has passed through to publishers "has been growing substantially," says LyricFind CEO Darryl Ballantyne, who credits much of the growth to new digital applications of lyrics beyond just websites.

LyricFind recently signed a deal with a cable company to display synchronized lyrics with its streaming music service. He declined to name the company because the agreement hasn't yet been announced. LyricFind also licensed its lyric database to IBM when the IBM Watson supercomputer made a guest appearance on "Jeopardy."

"As technology advances, we're seeing a lot of different things that we can license lyrics for that we've never thought of before," says Ballantyne, who believes the business can develop into the "hundreds of millions of dollars" annually, if properly cultivated.

Mobile apps are another source of rapid growth for lyric licensing. TuneWiki, musiX-match, SoundHound, StarMaker, SongFreaks and Shazam are examples of apps that make extensive use of song lyrics. Many of these boast millions of users. MusiXmatch, a startup based in Bologna, Italy, that offers synchronized lyrics, in September announced it had passed 1 million mobile downloads.

TuneWiki, a licensed startup that crowdsources its lyrics and synchronizes them with songs on Spotify and as stand-alone mobile apps, has 7 million active users who view more than 150 million lyrics per month.

One of the most popular features on the service is Lyric Art, which lets users produce mashups of images and lyrics for Pinterest and other social media. TuneWiki pays publishers an undisclosed, negotiated percentage of its revenue, which primarily comes from advertising. It also pays a fixed fee for a global license to use album art.

Another popular feature on TuneWiki is the "dedication" function. Inspired by the

classic radio tradition cemented into popular culture by DJ Casey Kasem, TuneWiki lets users dedicate lyrics to friends through Facebook and Twitter posts.

"People use lyrics to start a conversation," says Larry Goldberg, chief executive of TuneWiki, which has a database of several million songs in 40 languages submitted almost entirely by its users in "Wiki" fashion.

The social layer and crowd-sourcing are also at the heart of another rapidly growing service: Rap Genius. The New York startup's 10 million unique monthly visitors annotate, dissect and debate rap and hip-hop lyrics. Many of its contributors are verified rap artists, including Nas, 50 Cent, Lupe Fiasco, 2 Chainz and Kendrick Lamar. Rap Genius also employs a game-like feature called Rap IQ that awards its most frequent and accurate contributors with points. The site last month landed a \$15 mil-

lion investment from Silicon Valley venture firm Andreessen Horowitz.

To protect this budding opportunity, publishers are becoming more proactive in going after websites that display lyrics without licenses.

In October, peermusic, Bug Music and Warner/Chappell Music won a \$6.6 million copyright infringement lawsuit against LiveUniverse, which operated multiple unlicensed sites. Run by former Myspace co-founder Brad Greenspan, LiveUniverse was ordered by a U.S. district court judge in Los Angeles to pay \$12,500 in damages per song.

"Our enforcement efforts are helping by shutting down illegal sites and driving people toward legal sites," NMPA's Israelite says.

They've also turned to LyricFind to persuade noncompliant websites to become licensed operators. During the last several

years LyricFind has slowly corralled more than 40 potentially infringing lyric sites into the licensed realm. One of them is Song-Meanings.net, a site operated by two people that gets 20 million page views per month.

"We had this idea to offer lyrics and encourage people to debate what the lyrics mean," SongMeanings co-founder Mike Schiano says. "We started it in 2001 as a hobby."

In December, the hobby became a fulltime job. That was when Schiano quit his job as a content administrator for Merrill Lynch after LyricFind persuaded Schiano and his partner Brian Adams that by going legit, the two could grow the site and generate enough revenue to make a living.

They had tried to negotiate years ago with publishers, but couldn't pony up enough cash for the "down payment," as Schiano called it. But the deal with LyricFind didn't require an upfront payment—just an agreement to let LyricFind operate the site's ads and take a percentage of the revenue.

"Now I can concentrate 110% on growing the business instead of worrying about being shut down," Schiano says.

The best way to combat piracy and grow the business, however, is to provide a high-quality experience, 27-year-old MetroLyrics co-founder Milun Tesovic says. The site, which has licensed from Gracenote, generated \$10 million in advertising revenue in 2009, two years before CBS Interactive bought it for an undisclosed sum.

"Premium content that gives you better experiences will matter," Tesovic says. Case in point: MetroLyrics has partnered with artists, including Bob Dylan, to distribute professionally produced lyric videos.

Eric Johnson, a CBS Interactive GM who oversees MetroLyrics and other online properties, says the goal is to move beyond the "click-baiting" that many illicit lyric sites employ to generate traffic.

"If you can build great content and great relationships with advertisers, then that can work for everybody," Johnson says.

Publishers in the past have attempted to build a revenue stream from providing licensed lyrics with iTunes downloads, but discussions with iTunes owner Apple have gone powhere

"The really big opportunity is beyond static websites," says Laurent Hubert, COO of BMG Rights Management's North American operations. "I believe one of the big players will embrace lyrics as a form of monetization ultimately."

In the meantime, publishers are nurturing what they have.

"Before digital, there was no business of lyrics," says Peter Brodsky, executive VP of business and legal affairs at Sony/ATV, the music publishing arm of Sony Corp. "When digital came along, lyrics turned out to be one of the most-searched categories on the Internet. And for a lot of years, the sites that took advantage of that were free and unlicensed. Now, there are a handful of licensed sites. Publishers aren't getting rich off of those. But it's certainly more than it used to be."

### LYRICALLY SPEAKING

From websites to apps, six options for the lyrics seeker

#### METROLYRICS

metrolyrics.com

Owned by CBS Interactive, MetroLyrics offers lyrics for millions of tracks, as well as official lyric videos for top hits. The site is powered by Gracenote, which provides MetroLyrics with more than 1 million lyrics from 20,000 artists.

#### MUSIXMATCH

#### musixmatch.com

The European startup boasts a catalog of 5.9 million songs, "the largest in the world." The app has a respectable ratings profile in the iTunes App Store, with an average of more than four out of five stars and consistent user praise for having most, though not all, song lyrics. The company has licenses with Sony/ATV, Warner/Chappell, EMI Publishing, Universal Music Publishing Group, Kobalt Publishing, BMG Chrysalis and the Harry Fox Agency.

#### SHAZAM

#### shazam.com

Though primarily used as a name-thattune song identification app, Shazam also displays lyrics for the songs being tagged. The London-based company relies on licenses from LyricFind to display lyrics for its 250 million active users.

#### **SONGFREAKS**

#### songfreaks.com

Technically a music player, the app scrolls synchronized lyrics for songs being played. The app licenses lyrics from LyricFind, which represents more than 2,700 publishers that own the rights to about 5 million lyrics.



MusiXmatch's catalog contains 5.9 million songs

#### STARMAKER

#### starmakerstudios.com

The karaoke app with Auto-Tune lets players record themselves singing songs as lyrics scroll by. The subscription-based app relies on a license from LyricFind, as well as direct licenses with publishers, to feature a stream of popular hits. Star-Maker has also released stand-alone apps with "American Idol" and "The Voice," featuring songs that appear on the shows.

#### TUNEWIKI

#### tunewiki.com

Its Spotify plug-in, which lets users see lyrics synchronized with the song that's being played, is one of the most popular apps on the streaming digital service. On Android devices, the TuneWiki app has been downloaded more than 10 million times. The Santa Monica, Calif., startup negotiates its own licenses with major publishers for "millions" of lyrics. —AP

# Hip-Hop's New Blueprint

# With Wiz Khalifa's sophomore effort, *O.N.I.F.C.*, set to sail to the upper reaches of the charts, a look inside Rostrum Records' approach to breaking artists, both online and on the road By Steven J. Horowitz

ounded in 2003 by former Antonio
"L.A." Reid executive assistant Benjy
Grinberg, Pittsburgh-based indie Rostrum Records has built a reputation as
a small shop with a big footprint. With
offices also in Los Angeles and New
York, the imprint relies on a five-person staff to handle a roster of six: Boaz, Vali, Donora, Teammate and flagship artists Mac Miller
and Wiz Khalifa. It's an operation that focuses on
quality over quantity and one that's increasingly
paving a way forward for building and breaking
hip-hop both online and on the road.

"Artists like Wiz and Mac, at this point, are very successful," Grinberg says. "It doesn't mean that you can all of a sudden sign 10 more artists because you think you've got it made. You need to stay focused on those artists, because there's still room to grow."

With an eye on that growth, Rostrum has cultivated dedicated fan bases for Miller and Khalifa (even as it works to break other artists) through a combination of heavy online engagement, a steady stream of free music and a relentless approach to touring that pulls from the pages of Lil Wayne's playbook while rewriting the rules for a new generation of stars. Khalifa's sophomore project for Rostrum/Atlantic, O.N.I.F.C., arrived Dec. 4, and Rostrum is banking on its tested approach to send its star back to the upper reaches of the charts.

"The success has to start with a great artist, their music, a great connection to a fan base and a great team involved," says Agency Group VP Peter Schwartz, who has worked with Khalifa and Rostrum (he also represents Miller) since 2009. "From management to label to publicist to everyone who makes it tick, [Khalifa's] got a great team."

Clearly. Since first hooking up with Rostrum in June 2005, Pittsburgh native Khalifa has been on a steady rise, able to weather a failed early deal with Warner Bros. Records (resulting in the moderately successful "Say Yeah," which peaked at No. 11 on the Rap Songs chart in 2008) on his way to delivering the 2010 smash "Black and Yellow," which rode the Super Bowl championship run of the Pittsburgh Steelers (who adopted the track as their theme song) to the top of the Hot 100 in early 2011.

But Khalifa's success wasn't built on the back of one single alone. Instead the stage was set well before "Black and Yellow" thanks to a flood of free music, including the critically hailed mixtape Kush & Orange Juice, released in April 2010, and an aggressive touring schedule that kept Khalifa on the road working what Schwartz calls a "rock star" approach, performing in verticals a "rock star" approach approac

ues they knew he could sell out on a consistent basis. Khalifa's first major headlining tour, Wake and Bake, sold more than 90,000 tickets in 2010 across 37 dates, according to Schwartz.

With his base intact and a hit single to his name, Khalifa's debut, Rolling Papers (Rostrum/Atlantic), shot to No. 2 on the Billboard 200 with 197,000 sold when it arrived in March 2011, according to Nielsen SoundScan. The set has moved 795,000 to date.

Late last year, Rostrum one-upped the feat with the release of Miller's debut, Blue Slide Park. The rapper, who had spent the spring and summer of 2011 out in support of Khalifa on the Campus Consciousness tour, playing to college crowds of 3,000-5,000, bowed atop the Billboard 200 with 145,000 first-week copies, according to SoundScan, becoming the first independently distributed album to top the chart since Tha Dogg Pound's Dogg Food in 1995.

In the 36 months since Khalifa, Schwartz and Rostrum began proving the power of their approach, several other artists (within and outside of the major-label system) have followed suit. In September 2011, Roc Nation's J. Cole rode a heavy road presence and online support to a No. 1 bow for his Roc Nation/Columbia debut, Cole World: A Sideline Story, without a hit at radio. In October, Macklemore & Ryan Lewis (also booked by Schwartz) hit No. 2 on the Billboard 200 with their independent release, The Heist (152,000 sold to date). Weeks later, Kendrick Lamar also landed at No. 2 with his TDE/Aftermath/Interscope debut, good kid, m.A.A.d city. Lamar, who was also once

booked by Schwartz, sold 240,000 first-week copies of his debut, also without a runaway radio hit.

O.N.I.F.C. arrives without a hit as strong as "Black and Yellow" leading the way, though early release "Work Hard, Play Hard" has sold 1.4 million and "Payphone," his Hot 100 smash with Maroon 5, was one of the songs of the summer. Khalifa has also continued touring ahead of the release. His current run, the 2050 tour, which wraps Dec. 9, has played 4,000- to 6,000-capacity venues and consistently sold out. According to Schwartz, solo Khalifa arena shows are not too far off.

Here, Rostrum and Team Khalifa offer a peak into their playbook.

#### **FLOOD THE MARKET**

Rostrum has taken an age-old strategy—the free, all-original promotional mixtape—and leveraged it as a marketing tool to sustain interest between albums. Khalifa hit the ground running with his 2005 mixtape Prince of the City and followed with brand-builders How High with CurrenSy and Burn After Rolling in 2009. One of his biggest mixtape successes came with 2010's Kush & Orange Juice, which has been downloaded more than 1 million times on DatPiff.com alone. A month before Rolling Papers' release, Khalifa released Cabin Fever, which has been downloaded more than 500,000 times, according to DatPiff.

In the year-and-a-half span between Rolling Papers and O.N.I.F.C., Khalifa released two mixtapes. In March, he crashed DatPiff's servers after Taylor Allderdice was downloaded 450,000 times in its first 24 hours. Cabin Fever 2, released

in October, has amassed 1.4 million downloads, according to DatPiff. For Grinberg, offering free projects is a way to keep the pot hot.

"Fans are always appreciative of it, and it continues to build the relationship between the artist and the fans," he says. "In other genres, it's not as prevalent as it is in hip-hop, but they can certainly do it."

#### **BACKSTAGE PASS**

In addition to free mixtapes and affordable ticket prices, Khalifa has consistently used tour videos to show fans what they're missing.

"I don't feel like rock bands keep as up to date with their Twitter or Facebook or YouTube and keep people interested in what's going on with their lives," Khalifa's tour manager/assistant Will Dzombak says. "That's something they can adapt to on tours. People got to see what's going on."

Many of Khalifa's tour-diary videos have racked up more than 1 million views on his YouTube page, TaylorGangEnt, which now has 570,000 subscribers and almost 200 million hits.

#### **PLUGGED IN**

While Rostrum has a social media team to handle various networks like Facebook pages (Khalifa's has 18.3 million likes), the imprint leaves Twitter entirely up to its artists. Khalifa (@RealWiz-Khalifa, 8.5 million followers) and Miller (@ MacMiller, 3.2 million) use the platforms to break such information as album release dates; links to free mixtapes, songs and videos; and statements on certain topics.

"If you're an artist who has a Twitter account, be honest and open and let [fans] know what you want them to hear." Grinberg says. "They don't want your PR firm controlling your Twitter account. It won't build that close relationship between the artists and fans. That's what's important."

#### **GROWERS NOT SHOWERS**

Rostrum sees its releases through. With Rolling Papers, the label looked past first-week sales, focusing on single promotion. Second single "Roll Up" peaked at No. 2 on the Rap Songs chart, while "No Sleep" reached No. 6 on the Hot 100.

"We want people to be aware of the projects, we want people to hear the music, we want people to love the music," Grinberg says, noting that promotion doesn't end there. "You might do a campaign or a sales thing, some sort of tactic to sell more records, but it could possibly also alienate the fans by making it seem like much more of a product than what it actually is. That's the difference in how we put out the project."

### **TEAM KHALIFA**

Album Title

Release Date

Label

Lang Rostrum/Atlantic

Management Benjy Grinberg, Rostrum; Will Dzombak (assistant manager), Taylor Gang Ent.

A&R Zvi Edelman, Lanre Gaba

#### Studios

Paramount Recording Studios and the Record Plant, Hollywood; Roc the Mic Studios, New York; Encore Studios, Los Angeles; the Hit Factory, Miami; Site Sound Studios, Toronto

#### **Producers**

Cardo, Sledgren, ID Labs, Drumma Boy, Jo A, Stargate, Benny Blanco, Pop & Oak, Rykeyz, Flippa, Pharrell Williams, Rico Love, Earl & E, Jim Jonsin, Nice Rec, Illangelo, Dpat, Danja

Peter Schwartz, The Agency Group

Publicity
Arthur Pitt, Rostrum;
Sydney Margetson,
Atlantic

Sites WizKhalifa.com,

WizKhalifa.com, Facebook.com/wizkhalifa

> Tweets @RealWizKhalifa





# 'We Can Create Something Better Than What We Found'



In May at NARM, KATY PERRY (above) said of the impending EMI takeover, 'You haven't taken us down yet, Universal!" She was still joking (see comments opposite page), but now with new Capitol Music Group chairman/CEO STEVE BARNETT (second from left), pictured with Fintage House's NIELS
TEVES and BRUCE LAMPCOV. Middle row, from left: ABC News' ANDREA CANNING with NBC's MELISSA LONNER and HODA KOTB; Universal's ETHIOPIA HABTEMARIAM and Epic's LYNN HAZAN. Below: Sony Music's JULIE SWIDLER (left) and DOUG MORRIS with CHER LLOYD.





# BILLBOARD'S WOMEN IN MUSIC EVENT RECOGNIZES ACCOMPLISHMENTS AND CHALLENGES AHEAD BY ANDREW HAMPP

illboard's 2012 Women in Music luncheon, presented by Nikon 1 and Cotton, recognized one of the year's biggest breakout stars, Carly Rae Jepsen, and Woman of the Year Katy Perry, who joked that her reign might have been a year prior in 2011, closer to the release of *Teenage Draam*. "I thought that my whole moment had kind of passed," Perry told "The Daily Show" host Jon Stewart in an onstage Q&A, "but then I remembered that playing 'Part of Me' on the Grammys was really great and 'Wide Awake' following that up, it never really did end."

The event also honored the 41 most powerful women in music, many of whom were on hand for a group photo. Julie Greenwald—Atlantic Records Group chairman/COO and third-time No. 1 on Billboard's Women in Music list—was among them, and received a special musical tribute from Atlantic country artist Hunter Hayes, who performed his top 20 Billboard Hot 100 hit "Wanted." Epic's Cher Lloyd also appeared later to honor Perry with an acoustic version of Perry's "E.T."

But as empowering as the room full of women executives was, there was just as much attention paid to how many more there could be. "As we sit here today, over half of the college graduates are female but less than one-fifth of the executives in businesses of the Fortune 500 and above are female," said Guggenheim Partners senior managing director Dottie Mattison, CEO of Prometheus Global Media, Billboard's parent company. "We are losing the potential and promise of young women's careers, who are leaving for a variety of reasons. Many of us in this room are old enough to remember a time when it was much worse for young women but are young enough to know that we can . . . create something better than what we found."

Live Nation's Kathy Willard, Sony Music's Julie Swidler, Creative Artists Agency's Cara Lewis, AEG Live's Debra Rathwell, NBC's Melissa Lonner and Clear Channel's Sharon Dastur were among the honorees in attendance. But many other industry power players were in the room as well, among them Sony Music Entertainment CEO Doug Morris, Sony/ATV chairman/CEO Martin Bandier, Atlantic co-chairman/CEO Craig Kallman, Capitol's Greg Thompson (whom Perry gave a shoutout to during her acceptance speech), Clear Channel's Tom Poleman, Warner Bros.' Stu Bergen, Epic Records artist Ciara and ASCAP's Karen Sherry, Alexandra Lioutikoff and Erik Philbrook.



Left: 30 of the 41 2012 Women in Music honorees onstage together after accepting their awards. Above: KATY PERRY with
"Daily Show" host
JON STEWART, who hosted an onstage Q&A with Perry after she accepted her award. "Stewart is our most beloved and important political analyst," said Billboard editorial director Bill Werde, introducing him. "Unless you're a Republican."

#### Look Across, Not Up THREE KEY INSIGHTS FROM WOMAN OF THE YEAR KATY PERRY

"I AM NOT A FEMINIST, BUT I DO BELIEVE in the strength of women. I don't really like to call myself a role model for my fans. I hope that I am an inspiration for them, especially young women. My mantra, especially for the ["Part of Me"] film, was: If you believe in yourself, you can be anything."

2"TRANSPARENCY IS THE NEW MYSTERY. People don't want to look up to someone. They want to look across at someone and say, 'That's my girl. She's singing something I don't know how to put into words. She's captured something and became the soundtrack of my life."

**3"I'M REALLY EXCITED FOR MY NEW BOSS,** Steve Barnett. I'll keep letting him think he's the boss, anyway. I'm very excited to be part of Universal's family. I'm really looking forward to my third upcoming adventure with you guys. I just have to let you guys know my Saturn has returned, so it'll be ugly. Thank you for this incredible honor, and I hope we can all start our cycles together now."



Posing for their own snapshots are representatives from Nikon, this year's lead sponsor of the Women in Music event: ID Media; and MWW. Top, from left: ID Media's

DENYSHA DAVIS; Nikon's JILLIAN CUTRONE; ID Media's DONNA RAIDT; Nikon's ALYSON JOUBERT; and MWW's JACKIE GLICK, MALLORY **GOLDBERG** and

CONNIE OLLES Bottom left: Billboard publisher TOMMY PAGE and BMI's ALISON SMITH. Bottom CRAIG KALLMAN and Sony/ATV's MARTIN BANDIER.







Clockwise from top left: Guggenheim Partners' DOTTIE MATTISON delivers the opening remarks; Atlantic's JULIE GREENWALD and Billboard's BILL WERDE; CARLY RAE JEPSEN with

**NBC's NATALIE** MORALES; HUNTER HAYES pays tribute to label boss Greenwald; ASCAP'S ALEXANDRA LIOUTIKOFF, Sony/ATV's JODY GERSON and AMP Law's ERICA MOREIRA

#### Share The Love

#### **RISING STAR CARLY RAE JEPSEN** SHARES THREE MOMENTS FROM 'AN INCREDIBLE YEAR'

"THE THING WE HAVE NOW is more access to dance parties [through YouTube]. I can remember my sister and I falling in love with the Spice Girls, and we decided we were able to make our own little dance to it, only we weren't able to share it. Now . . . there's easier access to share the love that way."

"IT REALLY HAS BEEN AN INCREDIBLE year for me. It's made me realize that childhood dreams can really come true. It doesn't just take one person, it takes a whole team of people believing in you. For me that began with my mother and my stepmother, and I would like to dedicate this award to them."

3 "['CALL ME MAYBE'] WAS THE IDEA of, as a woman, wanting to be brave enough to go approach a guy when you felt that spark. In real life, I think maybe I'm a little shyer and I liked the idea of being able to live vicariously through the song ... I've heard a few stories where the song's played a little Cupid. I kind of love that. I think it's really cute."







### **Tributes To Portnow**

Executives offer praise for Recording Academy chief

Billboard recently asked several key music industry executives what they viewed as the most notable achievement of the Recording Academy during the past decade under the leadership of Neil Portnow.

"Whether it's the \$12 million endowment fund for MusiCares, or sponsoring annually our very special pre-Grammy Gala, or the wonderful achievements of the Grammy Museum, or vitally strengthening the industry's voice in Washington, Neil has spectacularly elevated the role of [the Recording Academy] in all our musical lives. I warmly congratulate him on his truly outstanding first 10 years."

-CLIVE DAVIS, CHIEF CREATIVE OFFICER, SONY MUSIC

"I have tremendous respect for Mr. Portnow's singular ability to not only recognize our industry's legendary music makers but also to highlight and introduce developing artists of all genres to the Academy and Grammy audiences at large. No small feat, and one accomplished so masterfully."

—ALEXANDRA PATSAVAS, OWNER, CHOP SHOP MUSIC GROUP

"Neil's leadership of the MusiCares 20th-anniversary [endowment] campaign was visionary. The idea was bold and necessary for the long-term health of the

organization. I was impressed at the team he surrounded himself with and how he kept inspiring everyone to the goal."

—BILL SILVA, PRESIDENT, BILL SILVA ENTERTAINMENT

Neil, thanks so much for taking the time to talk to us. You've hit 10 years at the Recording Academy. These days in the music business, that's a lifetime. Did you think when you first started the job you would still be in this, 10 years later?

Well, I guess I might have hoped so. This was a transition for me, stepping out of the day-to-day of the music business. I had a desire that I'd have a pretty good tenure. I'm not sure that I would have thought 10 years necessarily, and then more coming. But it's very gratifying.

You went from an artist-development business working for record companies to a brand-development business. You're creating these brand extensions, building the integrity of the Grammy brand. Would you say that that's where your last 10 years have been focused?

I'll put it this way: When a president is elected for a first term, typically he or she is dealing with domestic issues, internal things, reorganizing things that they feel could be done better. If they would be so lucky as to have a second term, then they are a little more outward-looking, a little more international development and that sort of thing.

So you've made it to your second term now?

It does feel that way a little bit. In the beginning it was much more, "What is this organization? What can we do better?" At the core, we're a membership organization: How do we serve those members best? And then sort of developing what was a great platform to begin with into something truly great. We have the luxury that we don't have

to build a brand, we can just develop it.

#### I want you to think back to 10 years ago. What were you doing then in your career? How did you get this job?

I spent my whole life in the music industry. I started as a musician, then I became a record producer. I was hired by a publishing company. Then I was a staff producer, then become a label executive/A&R over the years. I spent many years doing that.

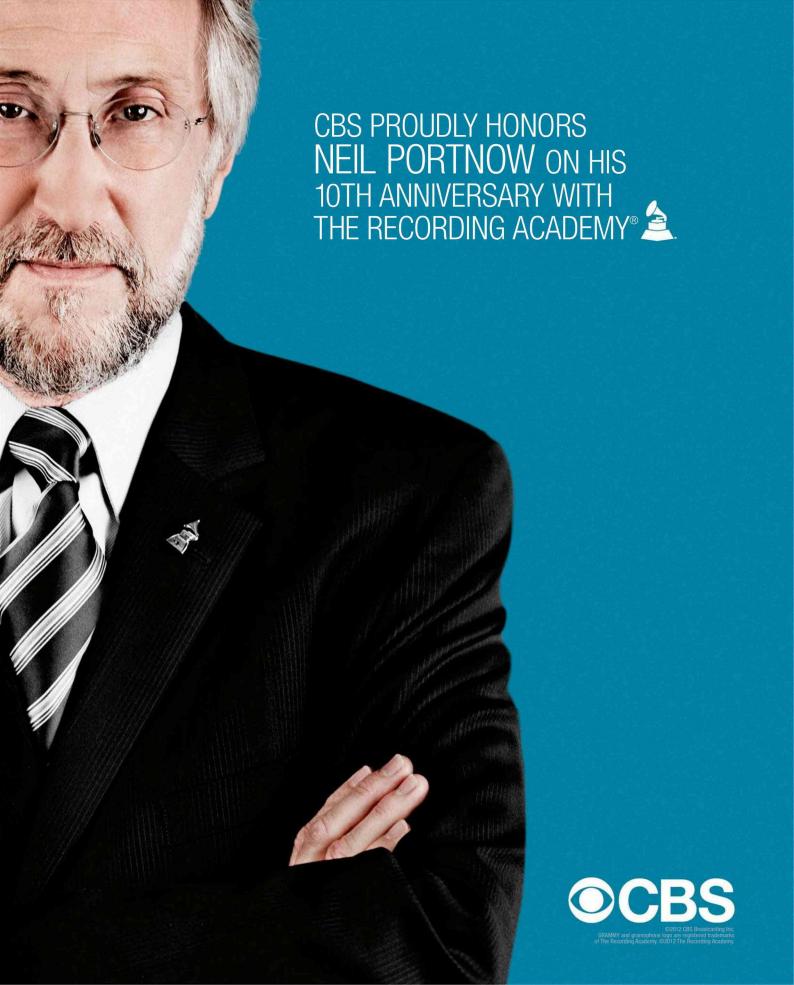
My average tenure was three years a move, my whole life. When I got to Zomba and Jive in 1989, I broke the mold and was there almost 13 years. That too was a little unexpected and delightful. I learned a lot from the way that company was run. And that all sort of flowed naturally to this job.

#### Who were your important mentors at Jive?

Well, Jive was [company founder] Clive Calder. I worked for Clive directly, and then the group of executives within the company as it grew are many of the people running the music business today—Barry Weiss, Ivan Gavin, Richard Blackstone and David Renzer. All my peeps, as they would say.

#### What was the most important lesson you learned from Clive Calder?

To think things through. For example: You have thoughts of doing a business deal, you figure it out, you get that deal done, and the next Monday you show up and [must think through] what's going to happen from then on out—the next year, the next five, the next 10. It's also what he would call "protect the downside." What are the consequences, and what is your strategy? continued on >>p28



#### Tributes To Portnow...

"Neil has brought trust, purpose and credibility back to the Recording Academy for the benefit of everyone, including all of us who love music and the music business."

-MARTIN BANDIER, CHAIRMAN/CEO. SONY/ATV MUSIC PUBLISHING

"Neil has had so many notable achievements in his tenure as president of the Recording Academy that it's hard to name just one. But if pressed, I would have to point to the incredible spirit of collaboration he has fostered. Neil is the ultimate bridge-builder.

"Whether finding common ground between the technology and creative communities-where he initiated the first tech summit round-table discussion, which brought the best in tech together with songwriters, publishers and artists in the same room, to hammering out a solution with the [striking Writers Guild of America in 20081 when it looked like the Grammy show would be compromised.

"I also would be remiss if I didn't mention the spirit of inclusion that I've personally felt in the area of diversity, which certainly had an effect on my becoming the first African-American chairman of the board of trustees. His stewardship has been inspirational to me, and I'm proud to call him a friend.

-JIMMY JAM, SONGWRITER/ PRODUCER AND CHAIRMAN EMERITUS OF THE RECORDING ACADEMY BOARD OF TRUSTEES

"Under Neil's passionate and focused leadership, the Recording Academy has accomplished a lot, but three areas in particular stand out. First, his belief in philanthropy has truly been a beacon of hope for so many in the music industry. Second, he has embraced new music and the future of music without dismissing or ignoring the legacy

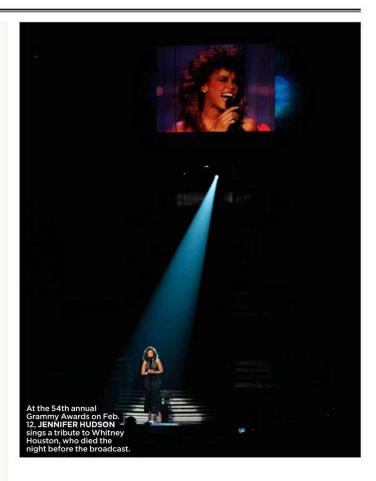
of all that has come before. Lastly, Neil, along with Ken Ehrlich, has once again made the Grammy telecast important, impactful and cross-generational. He is a great asset to our business."

-ROB LIGHT, MANAGING PARTNER/HEAD OF MUSIC. CREATIVE ARTISTS AGENCY

"Neil's greatest accomplishment in his 10 years at the Academy has been to bring a sense of stability to the organization. With regard to the Grammy show, he recognized the role played by the professionals who produce the Grammys annually and has allowed us to grow the show by letting us do our jobs. It's been a distinct pleasure to work with Neil for the past 10 years, and I look forward to many more. One other thing, anecdotally: The first time we met, sitting in a restaurant, he said to me, 'You know those special segments you do on the show? I think you call them 'Grammy Moments'? Well, I know you want to do more of those and we should.' And though I had been doing them all the way back to the first Grammy show I did when I paired up Neil Diamond and Barbra Streisand, with Neil's support we began to create more and more of these signature Grammy pieces, and that's what the show has become known for. From Prince and Beyoncé to Elton John and Eminem. from Bruce Springsteen, Dave Grohl and Joe Walsh playing one of the greatest musical medleys in music history, the finale from Abbey Road, to the sweetness of Bonnie Raitt and Alicia Kevs saluting Etta James. I believe that's what separates the Grammys from all the other award shows. And Neil has not only allowed but encouraged us to create and produce these segments for the Grammy show.

"Personally, we've grown very close, and his support of my entire team has only added to our commitment to keeping the Grammy Awards, which I have happily produced for 33 years. the best music show on television."

-KEN EHRLICH, EXECUTIVE PRODUCER OF THE GRAMMY **AWARDS TELECAST** 



from >>p26 His "thinking things through" led to him getting one of the most favorable deals in the history of the music business, when he decided to sell his label to Sony.

Precisely. And I've applied that thinking here in a number of ways. When I see examples of how that has been beneficial I always smile, because I learned a lot there

That's one of the Clives. I worked with another Clive, the incredible Clive Davis. I've had a lot of great mentors along the way.

#### How did the Recording Academy opportunity first present itself to you?

I joined the Academy in the early 1980s as a voting member. My aspirations were that as a voting member I could submit my records, vote for my projects and one day maybe win a Grammy. Pretty typical, pretty unrealistic.

So I'd been a member for years when I moved to Los Angeles. I had a couple of friends of mine, fellow New Yorkers, who preceded me here. They recommended two things. [They said], "There's a great charity called City of Hope, and if you have interest in it, there is an entertainment business division that helps raise funds, and it's a bunch of great people." I'm still on the board. The other idea [they said] was, "Why don't you start getting more involved in the Recording Academy?" Or NARAS, as we were called then. How do I do that? "Well, you can volunteer for committees or you can run for a local board of governors of the local chapter." I decided to do that. I ran and I won, served for several terms. Then I decided to run for the next level, which is the national office, to be a national trustee.

I did that and I was re-elected for many successive terms.

#### This sounds vaquely like the papal process. First you become the archbishop of . . .

Exactly. You know, you did have to take a year off after a certain amount of service, but then I'd wind up coming back. I was very involved in the organization in that way.

#### And Michael Greene was running the organization at that time?

Mike was ultimately, although when I started we didn't have a paid president—it was all volunteer chairs of the board. Mike had been one of those. We hired our first paid president—we went out and recruited Joe Smith. It didn't work out for us or for Joe, because six months later he got an offer to head EMI and he took it, which was understandable.

But it was a little bit of an upheaval for the Academy because we had gone through all of that. So we went back to the theory that we should hire someone from the organization with a little more stability, and then we hired Mike.

Greene did a lot of great things for the Recording Academy, but his temperament wasn't always known as being smooth and easygoing. Every organization tends to pendulum in leadership, or frequently that happens.

Exactly, and that's precisely what some of the thinking was.

Do you remember who first called you and said you should be the president of the Recording Academy? continued on >>p32

# INTRODUCING THE SAVAGES STRAIGHT OUTTA GREAT NECK





Featuring a young **Neil Portnow** on bass, who would later become the President of The Recording Academy®, their sound was wiggy and wild.

Isn't the internet wonderful?

NEIL - YOU STILL ROCK. PERIOD.

Proud supporters of The Recording Academy®, MusiCares®, The GRAMMYs®, The GRAMMY Museum®...and YOU



















Recording Academy president/CEO NEIL PORTNOW keeps in his office a vintage Victrola phonograph, the model for the Grammy.

**2** A self-described "flea market guy," Portnow's "treasures

from the hunt" include a wheel of chance, a classic Pignose guitar amplifier and California pottery, all positioned atop an old blanket chest.

Portnow's vintage guitar collection includes "three

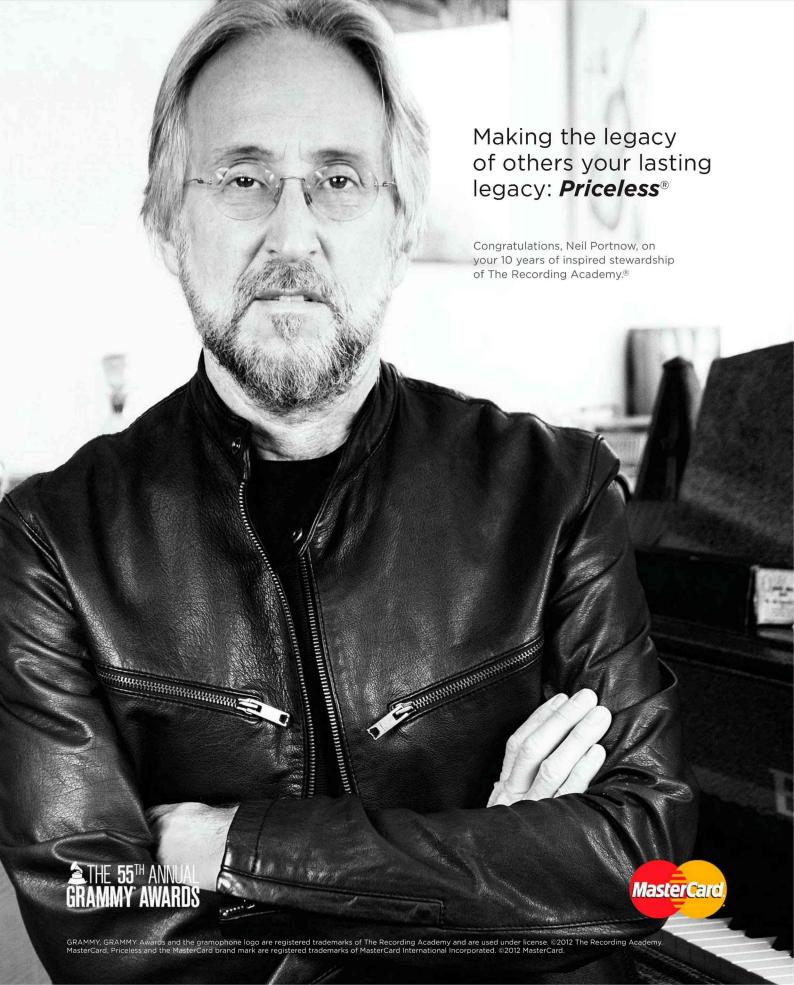
which I purchased and played as a teenager growing up in New York," he says.

4 "I spent my whole life in the music industry," Portnow says. "I started as a musician."

5 "A combo plate," Portnow says. "Various items from some of my travels to China, Mexico, Italy, along with one of the many classic radios from my collection—and a few edible treats."

6 Mexican figurine from a classic, traditional ceremony.

7 The "crown jewels"— Grammy trophies for (from left) a Lifetime Achievement Award, an annual Grammy and the Technical Grammy Award.





#### Tributes To Portnow...

"MusiCares has become a safety net for so many people in our industry that any of us who can should be supporting it in every way we can." -KEVIN LYMAN, CEO, 4FINI; FOUNDER, VANS WARPED TOUR

"I am thrilled that Neil is being honored for his many years of incredible leadership at the Recording Academy. He has been a steadfast advocate for artist rights, royalties and compensation in the industry and, in the increasingly digital world, Neil has been diligent in the fight against illegal piracy."

-DEBRA L. LEE, CHAIRMAN/CEO, BET NETWORKS

"Neil Portnow's stewardship of the Recording Academy over the last 10 years has been remarkable in the scope of his accomplishments and the renewed relevance of the organization and its major brands: the Grammys, MusiCares and the Grammy Museum at L.A. Live.

"Neil runs a nonprofit organization the way we run AEG and has turned the organization into a cutting-edge business operation whose success is measured not in stock price, but in the incredible good the Recording Academy is able to provide to our community by redeploying its largess."When

asked to name some of his accomplishments during his tenure, the ones that come to mind would be the incredible ratings success of the Grammy telecast and the

#### subsequent precedentsetting multiyear deal he negotiated with CBS,

which ensures the Recording Academy's economic viability long into the future; the growth of the MusiCares tribute dinner and the superstars that have participated year after year; and, his crowning achievement from a legacy standpoint, the awardwinning Grammy Museum at L.A. Live, whose attendance numbers surpassed our most optimistic projections.

"In addition, Neil and I both love going to flea markets and buying

-RANDY PHILLIPS, PRESIDENT/ CEO, AEG LIVE

"In the last 10 years, the Recording Academy has really excelled under the direction of Neil. Important programs like MusiCares, which gives much-needed help to those in the industry who need to get and stay healthy, really show that the Recording Academy is committed to the advancement and health of the music community. Neil has spearheaded this effort, and these kinds of strides are a tremendous credit to his caring and dedication."

TOM POLEMAN, PRESIDENT OF NATIONAL PROGRAMMING PLATFORMS, CLEAR CHANNEL MEDIA AND ENTERTAINMENT

Quotes compiled by Thom Duffy.

It came from two different from >>p28 areas. It came from the internal elected leadership at the Academy [and] it came from some of the staff. People said, "Boy, wouldn't it be great to have someone like you? Temperamentally, probably easy to work with." But then I started getting calls from colleagues on the business side. At Zomba I was the go-to guy for the Grammys and the Academy. People would say, "I don't know if you've thought about this, but it would seem given your pedigree you should step up and think about this."

#### At every organization, there's a period of assessment. You take stock of the people. assets, challenges, goals and you use that to formulate a plan. When you look back at day one, what were the key assets and challenges that you identified?

Good question, complex question, First of all. I had a little bit of an advantage having served on the volunteer side, to not be walking into a totally unknown, strange situation. [But] it's not like I was an employee here who was being promoted. I was a volunteer, someone who was in and out, but I had enough knowledge of the culture and the institutional background to not have to figure that out. That's part of the reason I was chosen. We had 100 candidatesa major search to go through this. It narrowed down to the top five and top two.

#### Were you part of the search process?

#### So this is kind of your Phil Collins moment? He's auditioning singers for Genesis and then finally realizes that he'd make the best

I recused myself from the entire decision-making process. I said very clearly that if I was going to be in the mix here, I wanted to be put through the same drill as everybody else. I don't want any favoritism. I don't want to be the inside guy and also coming out on the other end. I wanted to be very transparent.

We had candidates from all walks of life: politics, music, business, management. It came down to two folks, and part of the determining factor was that I didn't have that learning curve. What's unique about this place is it's a not-for-profit, a membership organization, but as a brand it's a juggernaut.

#### A globally known brand.

It's a big business and a fairly decent size staff. It's a combination of all of those things working together. Art and commerce don't necessarily mesh very well.

#### And knowing the dynamics really helps you be effective. So what were your first 100 days like?

The first thing on my mind was that we were in a situation and a time where, culturally and politically, there were questions, about honesty, style, collaborativeness.

#### Also, what the role of the Recording Academy should be in the context of the music business?

Exactly. The first thing I thought I had to do was to have people be able to breathe, internally and externally. [Editor's note: The unplanned resignation of Greene as president of the Recording Academy had taken place months before Portnow's appointment.] We're going to figure out all of these questions but we're going to create an environment where our members feel comfortable. They want to continue to be members, and the industry can rely on the leadership here so we're trustworthy, we're partners.

No. 2, from an operations standpoint, there were a lot of things that could have been done a lot better, more efficiently, changing some priorities, changing some staff, bringing in some resources we didn't have. I want to surround myself with smart people. I felt we had some vacuums to fill. I love promoting from within. I like recognizing good talent in some cases. But the culture needed a shift dramatically.

You get that one opportunity to rebuild a team with your vision. With a rebuilt team and better relationships in the industry, what were the two or three things that were most important to accomplish for the organization? Was it ratings for the show? Building out bigger membership?

The earliest thing was to define the mission. I created a sound bite: There are four pillars of what we do: membership and our awards process, philanthropy, taking care of our own, also dealing with causes that are important. There's advocacy: From continued on >>p34





# HILTON HOTELS & RESORTS CONGRATULATES NEIL PORTNOW

ON HIS FIRST 10 YEARS OF SUCCESS AND GREAT ACHIEVEMENT WITH THE RECORDING ACADEMY®.

WE ARE LOOKING FORWARD TO THE NEXT 10 YEARS.

from >>p32 day one, the Academy should have been the industry leader in efforts in Washington to deal with issues that affect our community. Why should we be No. 1? Because we represent a creative community.

#### And they need a strong voice in D.C.

And not just the business in D.C. The business is disparate sometimes, and they confuse people in D.C.

Sure, I mean, a senator down there might think the radio industry, the recording industry and the touring industry are all just the music business and of course they all want the same thing but it's a fairly complex world these days.

And the publishers and the labels all have different needs.

#### Right, different regulatory needs.

That was a big piece, and then music education for young people is a key part of our mission as well.

Those become the pillars of what we do. That simplifies it a little bit. And then how are we addressing each of these issues? Well, I thought we were in pretty good shape with regard to our awards process, tightening up elements of the process—I think we've done that. Membership [is] a very important component. It's not about size, it's about quality. And making sure we have the right members in the Academy. At the end of the day, our 11,000-plus voting



members make those decisions.

Membership was an area that needed focus, at least over the past six to seven years. [Today] it's rare you'll hear anything about the nominations, problems or issues.

Then in terms of charity, philanthropy, marketing those [required] radical changes. I thought, "These are two of the pillars of our organization. [They need] to be great. We need to spend the resources and have the management structure to do that." I created a senior management team, who actually had oversight of both foundations. And that has created a sea change [for] those programs.

It's been a tumultuous 10 years in the music business. During the past two

years, it seems like things are finding their footing again. But I feel that the membership who are working in the core of the music business has declined in the past 10 years.

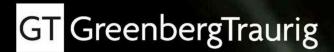
Well, it's interesting. Our membership numbers have actually grown.

So do you think your organization has become more of a service organization, more about the salt of the earth, not necessarily the bigwig execs? Have you become more important for those people? I hope so, because that certainly is the goal. We have the crème de la crème. But again, we have voting members that have to have credentials, have to have produced records, recorded records, performed music, et cetera. The executive suite—most of them are not voting members because that is not their expertise. They're associate members, so we will always have that.

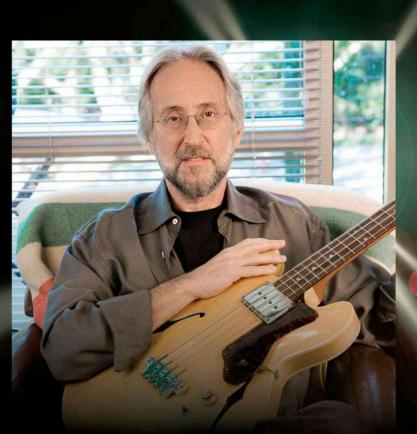
What's exciting [is that] we have the upand-coming musicians. We created something called the Grammy University Network about four years ago to attract the next generation. We now have over 5,000 young people in universities on a music track, who are members of the academy. That's our future.

I don't presume to be sitting in this office and knowing what someone in a university is thinking. Our membership has been very robust and to me that means we are providing a continued on >>p36





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# NEIL PORTNOV

on an Outstanding Decade of GRAMMY® Leadership

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from >>p34 service that means something to these folks.

#### What are your most meaningful accomplishments for the organization?

One, as we talked about earlier, the change of the culture and the feel—completely collaborative, wanting to get to "yes." Our community, it's a great group of people. No one has more heart or soul than the music business. So that is a key accomplishment. The reorganization of how we do our business has been very meaningful and has made a big difference. Another example: We never had a marketing department in the organization.

#### Which is incredible for a brand that is associated with such a consumer event, to not have marketing.

Right, so I created that. And this year we will have the most robust year in marketing, partnerships and brand awareness, not only in America but also around the world. In Washington, we didn't have an advocacy office or anything.

#### And now you have Grammys on the Hilland Daryl Friedman, a full-time advocate, a lobbyist essentially.

And we are industry leaders. We just had our eighth CEO Summit, which is an idea I had along with some other folks. CEOs of major music organizations who don't know each other, never had a cup of coffee or a glass of wine [together].

So when you're in the trenches and need to pull things together strategically, especially in terms of Washington with a unified voice, that



never was done. Once of the secrets to great diplomacy is behind the scenes.

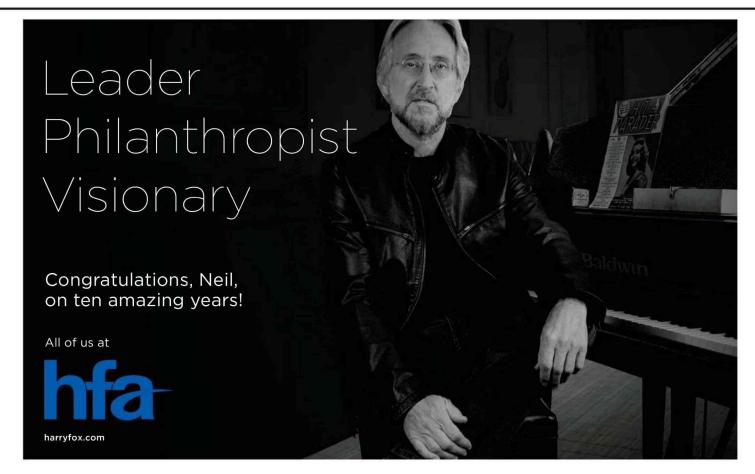
The RIAA sits in that room, but so do those at [the American Assn. of Independent Music] representing the indie group, which represents 50% of our Grammy entries and Grammy Awards. So are ASCAP, BMI and SESAC. So are the unions, NARM, the songwriters groups, the R&B Foundation, the Gospel Music Assn. So it's a really robust [gathering] of thought leadership.

What's great about it is when we have to pull together to do something, it's just a quick phone call or email. We know each other so well. And the trust factor has really ramped up.

We could have never come together on the Performance Rights Act campaign without this group having done their homework: The [National Music Publishers' Assn.] and Harry Fox, everybody together hammering this stuff out.

#### I want to do a speed round. If you look at your 10 years, just fire back answers. Favorite moment of the Grammys?

Our show is usually a reflection of what happened in music in any given year. So some years are better, no doubt about that. I certainly have personal moments of tri- continued on >>p38





December 1, 2012

Dear Neil;

They say that the first ten years are the hardest.....with you they couldn't have been easier.

Here's to at least another ten together.

PS. This year we will fulfill your decade long wish and open with Los Del Rio "Macarena" as a special tenth anniversary celebration.

PPS. You didn't think you'd get away without at least one "shpritz".

Love,

K

Ken and all of us AEG Ehrlich Ventures

umph, fear, pride and terror, from >>p36 but that's another story.

So maybe there's another way to ask the question: Are there a handful of moments that do jump out at you? You're careful not to show favoritism and not to diminish all of the great performances that have graced that stage. That being said, are there moments? Whether it's P!nk flying over the crowd . . .

It's more about things that we create that don't happen anywhere else. And the unpredictability of the pairings.

Preceding my tenure, Eminem and Elton John was a very famous one. Some of the things during my tenure—seeing Beyoncé and Prince step on the stage—is pretty unique. Sometimes it's not about just a unique pair, but re-creating them-Paul Simon and Art Garfunkel hadn't spoken to each other for many, many years. That year [2003], the board had elected to give them a lifetime achievement award and invited them to attend. Out of that came this reunion—it spawned not just a great Grammy moment but a world tour. So those kinds of things.

That year we recognized the Clash and we had Springsteen and Steve Van Zandt and Elvis Costello doing "London Calling"—that was a staggering moment.

So those kinds of things ultimately stand out to me, when they work, which is about 99% of the time. And sometimes they don't



because music's not predictable and neither

It's part of what makes the show so watchable though, those moments that don't always go as scripted.

Well, it's very human. I don't think people realize what goes on with live television production. and our show, I would argue, is the most difficult television show anywhere in the world because it's live, it's three-and-a-half hours, sometimes as many as "plus plus" performances. It's four stages, it's in an arena, it's all of the egos . . .

I've been told there are some of those in

There are a few. And then it's the logistics. because every performance is a set change.

We have more microphones, more musicians than any other show. So to make that work-and to do it live, without recutting, re-editing-it's an unbelievable proposition.

And Ken Ehrlich, executive producer of the Grammy telecast, of course, is one of the best in the game.

Of course, there aren't any better than Ken. He's been doing it for 33 years and he's as fresh and cutting edge and innovative as day one.

Last year's Grammys were, at the time, the most popular social event that Twitter had ever registered. What was your reaction to that, and how do you think about social media going forward?

Over the past five years we have really been aggressive about [building up our digital staff], so I'm not stunned that we wound up having the most social event in TV history, even beating the Super Bowl. We created the infrastructure to do that. It's part of where we are, where the future is,

We're solid with those who grew up with the Grammys. We need to be solid with the new generations that are growing up and don't yet know us and need to be engaged. And that's the way people interact nowadays.

It's been widely reported that you've made an eight-figure deal with CBS for the Recording Academy, Do you ever find vourself thinking about this execution. this moment on the continued on >>p40

# Neil, we congratulate you on your 10th anniversary of outstanding leadership and also thank you for your exemplary commitment to giving back!

# The GRAMMY Foundation® Board:

Gary Borman, Darrell Brown, Tim Bucher, Dan Cherry, Greg Chin, Geoff Cottrill, Robert Aubry Davis, George J. Flanigen IV, George Jones, Debra Lee, Amanda Marks, Jeanne Meyer, Elizabeth Moody, Bea Perez, Michael Rapino, Rusty Rueff, David Webster, will.i.am



Congratulations Neil. From all your friends at Warner Music Group.



### show? How does the TV from >>n38 deal add pressure to your needs?

Your point about the show is that at the end of the day it's a TV show and it happens to be about music. But there's a lot of great music that's boring on television.

The biggest challenge for me, and for us as an organization, is that we represent 81 categories, the full spectrum of music.

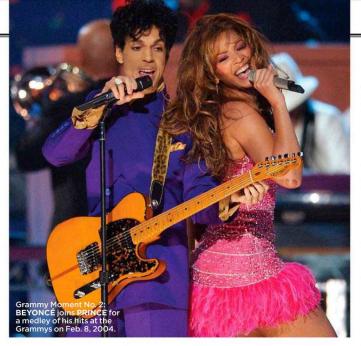
## And the network wants 11 Justin Biebers on there.

And they won't get that from us. They may from others, but that's the one thing that sets us apart. We are the Academy: We are about our members. We are not about sales, marketing and popularity. It's about balancing things. If you look at years past, we've put things onstage that put ratings at risk—the collision of art and commerce. It's something I face all the time. [You] have to pick the battles.

One of the proudest things was to see Mumford & Sons enter the charts this year with spectacular sales. We know we had a significant role in breaking them open worldwide, putting them on with Bob Dylan [in 2011].

You've had your share of controversy in the past 10 years. Any organization does. Last year you changed the categories and that brought on a lot of feedback. What would you say were the controversial moments in your tenure that really gave vou some pause?

Fortunately, not too many. There haven't been



a lot of controversies. There's always people who have opinions about who wins. That's part of what we do.

From the industry standpoint, those who have stood up and pointed fingers, we disagree or whatever, we've had pretty solid support from all corners. And the controversy about the categories, all of the discussion was healthy.

What it proved to me was that, boy, do these trophies matter to folks. If they didn't care, it could roll off their back. The fact that some people care more than others, that's healthy, as long as the discussion is civil.

If we make no changes in the next 10 years, we'd be sleeping at the wheel.

So let's talk a little about where you want the organization to go. What is the biggest opportunity for the Recording Academy, and what is the biggest challenge?

The biggest opportunity is the brand, and we haven't thought about ourselves as a brand up until 10 years ago, because we had a lot of things we had to deal with that took precedence. It's a great brand but you have to have the house in order before you put yourselves out there.

## You think of yourselves as a historical record, and you're so focused on that. It's hard to realize that there's this greater potential.

We think of ourselves, [and it's a] great honor, as the keepers of popular music culture in America. That's what's unique with us-unlike many companies that work to expand the brand-we don't do it for the stock price or the shareholders, we do it for the benefit of the music community. To the extent that we generate revenue, those are dollars we can replant into the community for our missions.

So your biggest challenge and opportunity is the same thing-delivering on the promise of the Grammy brand, building out MusiCares, building out services to the Grammy Foundation and members, the Grammy Museum, the Latin Academy. And all of those things are healthy now, but I want them to be in the best shape possible. If a musician reaches out and says "I need help" anonymously, we don't want to be able to say, 'We can't help. We don't have the resources."

From that point, we've done some fundraising campaigns. The way that [MusiCares] works is that the Acad- continued on >>p42

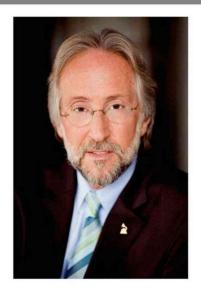
# The people with an eye for investments salute the people with an ear for music.

The Poppo Group congratulates Neil Portnow and The Recording Academy® on ten incredible years of success.



We will not rest





WE PROUDLY SALUTE

# **NEIL PORTNOW**

On 10 years of innovation and leadership. It's our privilege to call you partner, colleague and, most of all, friend.

THE STAFFS AND BOARDS OF

THE GRAMMY FOUNDATION°
THE GRAMMY MUSEUM°
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THE LATIN RECORDING ACADEMY°
THE RECORDING ACADEMY°











emy funds all the operational costs, as it does the Grammy Foundation. The money that goes out to the community and music people in need and all of that is what comes from our fund-raising. Its primary fund-raising comes from the MusiCares dinner, which is now 22 years old. It was a good million-dollar night for us. The last one we had for Sir Paul [McCartney] was a gross of \$6.5 million—record-breaking. And we'll do it again this year honoring Bruce Springsteen.

# It's great to see people like that giving back. A lot of musicians are not properly insured-

when they need help, they really need help. And you'd be surprised at the type of people who need help. We hear about executives a lot who need help. So, that's part of the brandbuilding. To the extent that we have additional income and revenue, we can think about doing more things-more projects, more seminars, a lot of the things you do through Billboard are aimed at self-help for the community. They need it. They deserve it.

## When you think about 2013, what's the most important thing you want to accomplish? Do you think you'll get to an international deal in 2013?

We already have various things going on. The show is played in 200 countries so far. It's a question of what we do on the ground. We're in the [formative] stages of a project that will take place at the O2 in London, in the final stages with China about doing a joint venture there. On the ground, but in business with local organizations, especially in a country like that. I don't want to try and pioneer that.

# I believe award shows are also legislated

Exactly, [so] those kinds of things make sense. Our Latin Academy is doing more events in other places. How far we'll actually get in delivering in 2013, I'm not sure. But a lot of groundwork will get put down in the next year.

## Any regrets from the past 10 years?

Not off the top. That may seem a little presumptuous and crass, but I feel really good about what we've been able to accomplish as a team. We've had a couple of tough moments, but when you have the A team, you don't fail. We have the most wonderful partners-yourselves [at Billboard] includedour producers, our other third-party groups we work with.

You can always do better, but there isn't a big regret moment or anything. We've managed to tread carefully through that, not to mention this huge recession we've dealt with.

# What would you like your legacy to be?

This is the period of time when this organization took advantage of their great platform to help music people to have light bulbs go off about careers in music, [and to be their voice to] a government that focused the spotlight on the arts. You can't have a civilized, highlevel culture without it.



As an industry, we help to keep people smiling and healthy and happy and focused and working together to solve some of the problems we have. If that's what can be said down the line, it would be the greatest honor on

It's telling that I asked you what your legacy would be but you didn't use the word "I" once. Kudos to that-it speaks to the way you've run the organization and kept the focus on the organization. And congratulations on 10 years.

It's a great milestone, a great honor and I'm looking forward to starting the next 10. ....

Assistance provided by Nick Williams.



Neil, Congratulations and thank you for your 10 years of leadership and inspiration.



MUSICARES®

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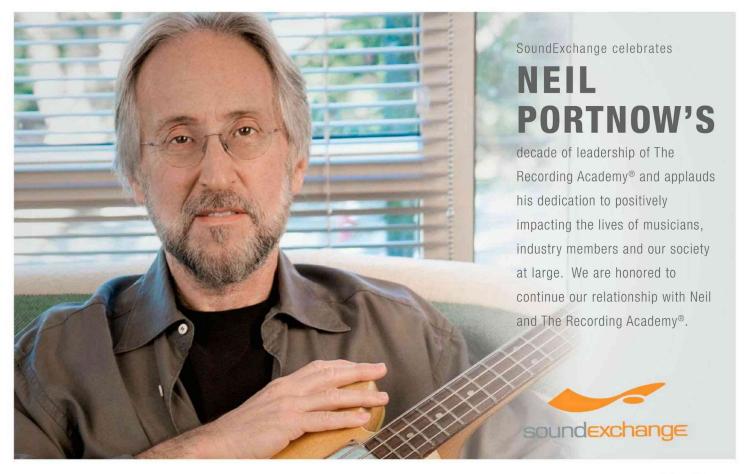
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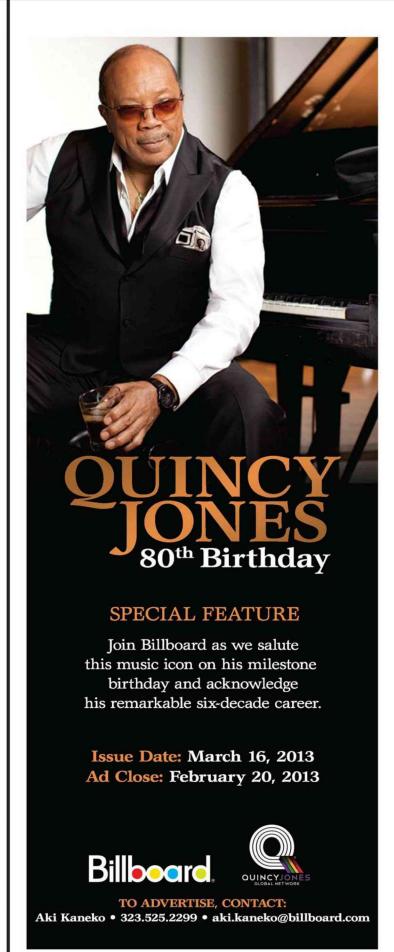
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Jessie Ware prepares for U.S. bow



Teen Chief Keef's debut arrives



HIGH POWER Game talks "Jesus Piece," management

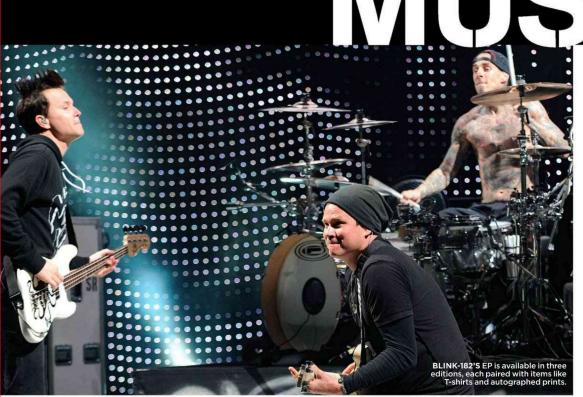


**'STREET KING' LIVES?** 50 Cent's Em, Levine collabo heralds new LP



Scotty McCreery scores with holiday collection

46 46 47 50 51



ROCK BY SARAH MALOY

# BITING BACK

ourteen months ago, California pop-punk powerhouse Blink-182 marked its return to music with an album that was devoid of the unique humor that had helped its previous release, Blink-182 (2003), sell 2.2 million copies, according to Nielsen SoundScan. Released in September 2011, Neighborhoods followed a blockbuster reunion tour that had grossed \$21.2 million in 2009, according to Billboard Boxscore. But despite the extended hiatus between albums, Neighborhoods failed to connect on the same scale as earlier releases. It debuted at No. 2 on the Billboard 200, but has sold only 322,000 units.

Now, following a year of reflection and a split from longtime label Interscope, Blink-182 will self-release its dogs eating dogs EP on Dec. 18. Despite the looming street date, the band was still recording for the project in early December and the final track list hadn't been set at press time. The EP will be a digital-only release made available exclusively through the band's website. Preorders began Nov. 19, the same day the set was announced, and fans who purchase the EP will receive a link to download the release starting on street date.

Vocalist/guitarist Tom DeLonge says dogs eating dogs reflects the music the band should have begun making "the day after" announcing its split in February 2005. Instead, when the act broke up, more than a decade after releasing debut album Cheshire Cat (with drummer Scott Raynor, later replaced

# After a disappointing comeback album fraught with drama, Blink-182 breaks out of the major-label system for a new self-released EP

by Travis Barker), each member took on a new project. DeLonge formed Angels & Airwaves, while vocalist/bassist Mark Hoppus and drummer Barker teamed up for +44.

After the extended break, reuniting to record Neighborhoods was anything but smooth. "We weren't even in the same room," DeLonge says of recording the album. "We were barely talking; we were in different studios. No one really commented on each other's parts, no one pressed anyone's buttons. Everyone was on eggshells."

At the time, DeLonge says he was writing the kind of music he thought fans and his bandmates expected, not what he wanted to be writing. Now, on dogs eating dogs, he says he's written songs that are "indicative of who I am now at 36 years old."

But the bigger change for Blink-182 this time out is its separation from Interscope. The trio left the label in October in a transition that DeLonge describes as the band's decision.

"It was totally us," he says. "We're ready to move on. At the same time, what [Interscope does] best and what they know how to do at this moment is more like hip-hop and R&B and pop music. There are a lot of labels that are doing really well with rock bands and they're just not one of them. I just don't think the partnership made any sense."

Just weeks after parting ways with Interscope, both Hoppus and DeLonge teased new music online. "We're releasing some new Blink-182 songs in a few weeks. Watch this space," read one post that appeared on Hoppus' Twitter account (2.3 million followers) on Nov. 8.

The EP was announced two weeks later, and immediately made available as Christmas-themed preorder packages through the band's redesigned website. The project is available in three editions priced from \$20 to \$100, and each pairs the digital release with physical items ranging from T-shirts to an autographed print.

For all the tension that existed among the members and their different representatives, and between the band and Interscope, in 2011, DeLonge says they're finally in a good place, getting along in a way that they hadn't even before the hiatus. "We're connected and laughing and making jokes and making fun of each other," he says. "There was no laughing on Neighborhoods."

DeLonge also says there's already been discussions about the band's next steps, including signing to another major or establishing a deal that lets Blink-182 retain its North American rights while "signing to different regions across the globe."

But for now, the top priority is connecting with the group's core fan base and building what DeLonge calls a "massive website experience," with the assistance of his music social network Modlife, to "service fans directly in a creative and forward-thinking way." In fact, Blink-182 has discussed releasing music more frequently, in the form of what DeLonge calls "ambitious, artistic" EPs. "It's not that we may not put out another record," he says. "But we may not put out another full-length record.

"The joy of being independent is that you can write your own ticket," he continues, adding with a laugh: "No one yells at you when you fuck up."

It's that freedom that allowed the members to be themselves on the EP, DeLonge says. It's a formula he hopes the trio can continue to follow. "We're free agents at the top of our game," he says. "Blink can now clear a path to the potential that a lot of people, a lot of our fans, really saw in us."

Time for some action: With the recent Rare Chandeliers still shining bright online, son begins a world tour booked by Jeremy Holgersen of the Agency Group. Stops include Melkweg in Amsterdam (Dec. 11), Le Bellevilloise in Paris (Dec. Dublin (Dec. 18), followed by Studio in Auckland, New Zealand (Jan. 11) and two Australia dates at Perth's Bakery (Jan. 12) and Melbourne's Sugar Mountain Festival (Jan. 19) ... Cued up: Unknown Mortal Orchestra will tour the world prior to sophomore set // (Feb. 5. Jagiaguwar). Booked by the Windish Agency (the Americas), the Agency Group (United Kingdom/Europe), Artist Voice (Australia) and Much More Music (New Zealand), the tour begins at the Rhythm and Alps Festival in Christchurch, New Zealand (Dec. 28) before hitting Australia for the Pyramid Rock Festival on Phillip Island (Dec. 30) and the Standard in Sydney (Jan. 3). It'll then play Zepp **Divercity** in Tokyo (Feb. 2-3) and **Paradiso** in Amsterdam (Feb. 7). Beauty Bar in Las Vegas (Feb. 16), Bowery Ballroom in New York (Feb. 28) and Seattle's Crocodile (March 22) are part of the U.S. swing ... Laying down the law: Muse heads out in support of recent album The 2nd Law (Warner Bros.) early next year. Up first is Valley View Casino Center in San Diego (Jan. 21), followed by the Oracle Arena in Oakland, Calif. (Jan. 28), Bank Atlantic Center in Fort Lauderdale, Fla. (Feb. 22) and TD Garden in Boston (April 12). European stops include don (May 25-26), Olympi Stadium in Barcelona (June 7) and Stade de France in Paris (June 21-22) ... Major waves: Upstart Repul rapper Angel Haze will head new Reservation mixtage. **Booked by James Rubin** of the Agency Group, the run begins at Concorde 2 in Brighton, England (Feb.19) and includes stops at Arches in Glasgow, Scotland (Feb. 23), Social Club in Paris (Feb. 28) and AB Club in

-Nick Williams

Brussels (March 3).

# MUSIC

POP BY RICHARD SMIRKE

# **THE ADVENTURE BEGINS**

Fresh off a Mercury Prize nomination. Jessie Ware preps EP for U.S. release

or Jessie Ware, the past few years have been a series of happy accidents.

"There are so many great singers out there," says the 28-year-old London-born singer, whose U.K. debut, Devotion, was recently nominated for a Mercury Prize and whose domestic debut, EP If You're Never Gonna Move, is set to arrive Jan. 15 on Cherrytree Records/Interscope. "I just seem to be in the right place at the right time."

Indeed. In 2009, Ware was working as a journalist when she got a call from an old school friend, XL Recordings artist Jack Peñate, who asked her to perform backing vocals for him on a BBC Radio 1 session. She had to take time off to make the session, which proved to be lifechanging. "It was so much fun," she says. "I just thought: 'This is the life "

Further shows with Peñate followed, including an eyeopening tour of America, during which a crew member introduced her to the music of then-unknown London-based dubstep producer SBTRKT (born Aaron Jerome). Ware was amazed by what she heard and, upon returning to London after the tour, sought out the producer, and the two started writing together. "It felt so original and exciting," says Ware, whose vocals are featured on SBTRKT's self-titled 2011 album (Young Turks/XL).

Additional collaborations with underground EDM artists Sampha ("Valentine") and DJ Joker ("The Vision") followed, leading Ware to a record deal with PMR Records/Island. Until landing the solo contract, Ware says she was "content just being a backing singer [on] tracks that my mates would hopefully hear in a club and dance to."

The prospect of a solo album brought new challenges. Not that Ware was concerned. Instead, she describes her attitude as "just suck it and see-trying and experimenting different things. There are plenty of terrible songs that no one will ever hear, but they helped me shape what I didn't want to do."

The result was the 11-track Devotion, a project that took shape throughout 2011 and into 2012 and features the work of producers Dave Okumu, Julio Bashmore and Kid Harpoon. Released in the United Kingdom in August, Devotion mixes downtempo dance rhythms; soulful, moody pop reminiscent of Sade; and the singer's emotive, R&B-infused vocals. The set bowed at No. 5 in the United Kingdom and sales stand at 38,000, according to the Official Charts Co.: it was nominated for the Mercury Prize less than a month after release.

Now. Ware has her sights set on the United States with shows at New York venue the Box (Dec. 10) and Los Angeles' Bootleg Bar (Dec. 13) ahead of the EP. Ware returns stateside for a six-date trek beginning Ian. 14 at the Sinclair in Cambridge, Mass., booked by Marty Diamond at Paradigm.

"My goals for Jessie are absolute nationwide domination, but in a respectful, incremental and organic way," says Cherrytree head Martin Kierszenbaum, who first encountered Ware when Island Records U.K. copresidents Darcus Beese and Ted Cockle invited him to watch her perform in London.

In line with Cherrytree's previously successful campaigns for Ellie Goulding and La Roux, the label is taking a slow-burn approach to its latest British signing. Music has been serviced to noncommercial stations and Kierszenbaum is confident Ware will naturally gravitate toward top 40 formats. "I believe the caliber of the record is such that we're going to end up at top 40 radio," says Kierszenbaum, who's eyeing a spring U.S. bow for Devotion.

In the meantime, Ware is happy to take each day as it comes. "I don't think too far ahead because I want to appreciate what's happening now," says the artist, who's been racking up A-list cosigns. (Katy Perry recently tweeted: "This lil' lady is going to be massive.") "It doesn't feel like work. It feels like a real adventure."



HIP-HOP BY STEVEN J. HOROWITZ

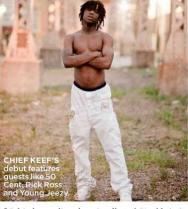
# Teenage **Live Wire**

After lighting up the Web with a series of brash records and raw videos, Chicago's Chief Keef delivers his Interscope debut

t 17 years old, Chief Keef is confident that his music is already setting trends. The Chicago native rose to prominence earlier this year with his self-released head-banging anthem "I Don't Like," parlaying online buzz into interest from labels like Cash Money and Atlantic. Months after announcing his signing to Interscope in July, Keef credits his unique style—chants and gruff lyrics over stomping beats—to his success.

"I got a new style that put an eye on Chicago," says Keef, who has been rapping since age 8. "I came from the gutter. I made my own style. If I do get Auto-Tune, I make my own Auto-Tune style. I'm versatile and I got people that rap just like me, like I set trends. As you make music, you get better anyways."

Keef recorded debut album Finally Rich (Dec. 18) during two months in Los Angeles, nabbing marquee features from 50 Cent, Rick Ross and Young Jeezy. Album promotion has been somewhat scarce: Interscope only recently serviced the set's latest single, "Love Sosa," to



R&B/hip-hop radio, where it collected 50 adds in its first week, and on Nov. 18 the label released a YouTube video of album snippets that has amassed 40,000 views.

Because of his online success, Keef feels his reach isn't limited to the United States. "I can leave the United States and go out of the country and sell and do a show," says Keef, who may not be able to leave the country just yet-he remains on probation following an earlier conviction for pointing a gun at a Chicago police officer in December 2011. "I can go to the U.K.; I can go to London; I can go to Poland. I make music for everywhere."

Interscope executive VP of A&R Larry Jackson is confident the risk involved with releasing a debut from an artist whose success is mainly online will pay off. "That fan-generated enthusiasm carries into radio and becomes

something undeniable to them where they can't turn a blind eye to it," says Jackson, who praises Keef's "unvarnished" persona. "There are no more rules. It's 2013. You write them as you go. [The Internet] is how we find our music, so that's how we're going to treat the music."

Keef's success has begun to translate offline. Breakout hit "I Don't Like," featuring Lil Reese, reached No. 73 on the Billboard Hot 100 in October and No. 20 on Hot R&B/Hip-Hop Songs in September. On YouTube, the "Like" video has 19.7 million views, while the clip for "Love Sosa" clocked 18.1 million in about a month. Interscope plans to release a clip for third single "Hate Being Sober" (featuring 50 Cent and Wiz Khalifa) ahead of the LP's release, but doesn't have a timeline for radio adds.

While "Like" picked up steam online before going to radio, WHTZ (Hot 97) New York PD Ebro Darden credits its charting to an all-star G.O.O.D. Music remix from Kanye West released in May. "Hot 97 had some success with Chief Keef," he says, "but the record didn't explode until Kanye and his cohorts placed verses on the 'I Don't Like' [remix]," which racked up 357,000 plays on rapper Pusha T's SoundCloud page and was later included on G.O.O.D. compilation Cruel Summer. "An artist can create a buzz without radio and have some success, but it's not until they get radio play do they become real stars."

Keef dismisses claims that his success is built on cosigns from hip-hop stars including Drake and T.I. He's looking to add artists to his GBE Entertainment label, and has "visions" for his future—just like he did for the present. "I expected stuff like this to be going on," Keef says. "I still got visions though. I got more visions. But I'm going to sit back and enjoy the 'Sosa' ride."

The Gift That **Keeps Giving** 

The-Dream and Def Jam package a free 2011 digital release for retail just in time for the holidays

ifteen months after releasing his fourth solo album, 1977, as a free "Internet album," R&B star the-Dream will put out the project as a for-sale physical product on Dec. 18 through Island Def Jam (IDJ). With his forthcoming Love IV pushed back to early 2013 due to his production and songwriting schedule, the-Dream says he wanted to offer fans a stocking stuffer before the end of the year.

"A lot of fans wanted it to be released officially," he says of 1977, which was posted online in August 2011 under his birth name, Terius Nash. 1977 was originally issued as a stopgap between 2010's Love King (173,000 copies sold, according to Nielsen SoundScan) and the-Dream's Love LP, but critics and fans connected with the darker tone of the effort, which was partially inspired by the singer/songwriter's 2010 divorce from singer Christina Milian. The free album earned positive reviews from Pitchfork, the New York Times and BBC Music, while the video for single "Ghetto" (featuring Big Sean) has amassed 2.3 million YouTube views since its release last December.

The-Dream says he has been considering giving 1977 an official release for more than a year, and was swayed by fans on social media as well as by comments on his YouTube channel. "People want their music in a certain type of way, and it's up to us to give it to them that way," he says. "Everybody doesn't want to be accustomed to downloading something from a site where it may not be as mastered. The people who love [1977] will love it. There's a lot of people who probably haven't heard it, and they'll hear it for the first time."

The 1977 release will come one month after Canadian R&B artist the Weeknd rereleased his 2011 trio of free digital mixtapes as



a single physical entity on Republic. Titled Trilogy, the project debuted at No. 4 on the Billboard 200 with 86,000 sold, according to SoundScan. Like Trilogy, the physical release of 1977 will include new songs that didn't appear on the digital version. In the-Dream's case, new tracks "AK47" and "Tender Tendencies" were both posted online in November, According to IDJ executive VP of marketing Eric Wong, previously released songs "Wake Me When It's Over" and "Used to Be" will receive proper videos, and the CD will include special packaging and unreleased artwork.

And while 1977 was originally released under the-Dream's real name, the physical version will be titled Terius Nash: 1977 and credited to the-Dream. "The retail space knows Mr. Nash as the-Dream, but at the same time, core fans know the-Dream as Terius Nash," Wong says. "So we

decided for the album, the-Dream would be the artist and Terius Nash would be in the title."

Last March, the-Dream previewed a handful of songs from Love IV at a New York listening session, including the thumping sex jam "Foreplay" and the Gucci Mane collaboration "Paid." The-Dream says he's eyeing a March release for the project, which was pushed back after he was tapped to co-produce three songs on Rihanna's new Unapologetic (her first No. 1 on the Billboard 200) and became "involved in every part" of the making of Beyoncé's forthcoming fifth studio album.

The-Dream says that the balance between his producing/ songwriting projects and the support of his solo career has been lopsided as of late, and might have given fans the wrong impression of his dedication. "The label and I have to figure

out how to combine both of these things, and see this as one musical pic-

In the meantime, however, the-Dream is more than happy to revisit 1977, despite its heavier, heartbroken themes. "At the end of the day, I'm a songwriter," he says, "and no matter where these places are, I can revisit them."



With Jesus Piece, his fifth and final album for Interscope arriving Dec. 11, rapper Jayceon "Game" Taylor wants to cap his contract with a bang. The Compton, Calif., native, whose 2011 release The R.F.D. Album bowed aton the Billboard



200 with 98,000 sold, is banking on the LP's concept (its religiously charged cover art sparked online controversy) and quality, as well as an all-star cast including Kanye West, Lil Wayne and Rick Ross, to deliver his fourth No. 1.

> His VH1 reality show "Marrying the Game," which debuted in mid-February, expanded his presence beyond music while a shift from longtime partner Czar Management to CAM 8 helped collect unpaid dues. Game is unsure about his career's future, but knows that Jesus Piece marks a new beginning.

# 1 Was Interscope supportive about releasing an album so close to your last?

Interscope has been good my entire career, from the whole rap department up to [chairman] Jimmy Iovine. They've always

done me a good service [and] I appreciate it. I had a good ride, and I'm not too sure what I'm going to do after this album. But we'll see. We'll have those meetings and we'll make a decision.

## 2 How does it feel knowing that you can be a free agent?

It doesn't change anything. I'm just going through music and my career and being happy that I'm still in hip-hop and that my fifth album will probably be No. 1. Probably? It is going to be No. 1.

## 3 The reaction to Jesus Piece has been controversial.

I expect controversy [even] if I name my album "Pop-Tart." Since the beginning of my career, I've been a controversial artist and I'm able to keep Game on blogs and websites. [With] any news, people will probably click it faster than they click on anything else, just because of what my past would suggest. But it is what it is. Controversy sells. As long as they keep talking about me, it's free promo.

# 4 Why do so many people have a problem with you name-dropping in your rhymes?

If you listen to everybody else's

album, how come no one counts the name-drops there? When Dr. Dre dropped Chronic 2001, no one said a thing. They just listened. You either appreciate the music or you don't. If you think it has too many features, then don't fucking buy it. Too many name-drops? Don't fucking listen. When I first came out, I was one of the only artists that was name-dropping-I was probably the only one that was name-dropping. Now, all the metaphors that are used have got someone's name in it, from [Jay-Z] to Wayne to Ross to J. Cole to Big Sean. There's always somebody rapping about somebody doing something. Or like Kanye in "Clique" where he says "Tom Cruise" and "TC." It is what it is. Who gives a fuck? It's music.

## 5 How is it having new management for the first time in your music career?

I'm like the Lakers. It don't matter who the coach is; we're going to end up winning. I got a good management team. I really like them a lot. They're doing a lot of good for me. I almost managed myself, but I'm glad that we made that merger. They go find money. That's why I love my management. They found money owed to me sitting up there in the nets. They go cut the nets down and they're the best to go dig and find that money. That's why I really appreciate them. They're not going to let a penny sit in the street.

## 6 You're a family man. How has that changed your approach to vour career?

I've been an open book since the beginning of my career. Anybody who knows anything about Game knows that from the early stages of my career, I've been open about my life. You know my kids' names. You know what gang I claim . . . My reality show was just my voice coming to life and people actually being able to see it happen versus me saying it. I keep [my family and career] real close to each other, but I also keep them separate. When I'm in the streets, I'm just doing me in the streets. When I'm at home, I'm at home. When I'm rapping and have this Game costume on, it has to be the Game. And when I come back home, I'm Dad. You can find that balance.

# ALBUMS

## LIFEHOUSE

Almería

Producers: Jude Cole.

Lifehouse Geffen Records

Release Date: Dec. 11

Lifehouse's first five albums established its credentials for polished, earnest pop/ rock. Almería is a broadly experimental set still steeped in frontman Jason Wade's inherent melodicism but with more sonic changes than Lifehouse has attempted before. The set launches with hand claps and the gospel-sounding a cappella of "Gotta Be Tonight," while "Moveonday" and "Slow Motion" take the band into trippy terrain, with the latter finding Wade playing sitar. "Nobody Listen" has a Muselike anthemic chorus, and the rootsy boogie of "Right Back Home" is enhanced by Peter Frampton's lead guitar work and Charles Jones' organ and backing vocals. Natasha Bedingfield provides an effective counterpoint for the dynamic ebb and flow of the single "Between the Raindrops," and Greg Leisz's pedal steel gives "Barricade" a slightly western feel. Meanwhile, Wade's lyrics sound like the result of many lonely, late-night tour bus rides, pining for home and wrestling with cascading and conflicting emotions. In "After-



# **BRUNO MARS**

Unorthodox Jukebox

Producers: various Atlantic Records

Release Date: Dec. 11

True to its title, Bruno Mars' sophomore album, Unorthodox Jukebox, is unapologetically all over the map. It trapezes from

the tribal pound of "Young Girls" to the kinetic New Wave of "Locked Out of Heaven." the funky strip club sleaze of "Money Make Her Smile," the dubby reggae of "Show Me" and the street corner dog-wop of "If I Knew." The tricked-out "Gorilla" is a Prince-like genre-blending casserole, while the shimmering melodic polish of "Moonshine" offers a sonic counterpoint to the stark, soul-baring voice-and-piano arrangement of "When I Was Your Man." Mars enlisted a village to help put the 10-song

set together, with regular collaborators the Smeezingtons (who also serve as executive producers) joined by the top-shelf likes of Mark Ronson, Jeff Bhasker, Diplo and Emile Haynie. The Target-exclusive bonus track "Old & Crazy" is equally essential. teaming Mars with Esperanza Spalding for what sounds like an absinthe-fueled troll into gypsy jazz. Boldly ambitious and gloriously irreverent, Unorthodox Jukebox is made for-and gets

better with—as many repeat plays as you can manage.—GG

math" he promises, "The worst is far behind us now/We'll make it out of here somehow." It's an ending as forwardlooking as the ambitious musical course Lifehouse explores throughout Almería.-GG

# FLORIDA GEORGIA

Here's to the Good Times

Producer: Joey Moi

Republic Nashville

Release Date: Dec. 4



# **ASHLEY MONROE**

Like a Rose

Producers: Vince Gill, Justin

Niebank

Warner Music Nashville Release Date: Dec. 18

Country fans got their first taste of Ashley Monroe last year as one-third of the Pistol Annies, alongside Miranda Lambert and Angaleena Presley, on the trio's debut, Hell on Heels. In fact, Monroe's unsung 2007 bow, Satisfied, was ill-timed as music-biz machinations made it more of an escape than a release, emerging as an unpublicized, online-only offering. In the wake of the Annies' success, Monroe is finally getting a proper coming-out party on Like a Rose. Co-produced by Vince Gill, the set highlights Monroe's powerful, somewhat Dolly Parton-ish pipes and her knack for subtly subverting Nashville songwriting conventions. "Two Weeks Late" employs a classic honky-tonk groove to usher in a wry tale of a woman expecting a child by her departed paramour, while "Weed Instead of Roses" suggests freshening up a stale relationship with controlled substances and kinky sex. But Monroe is just as handy with poignant ballads, as evidenced by the bittersweet title track and the love-hangover lament "Morning After."-JA

Florida Georgia Line duo Tyler Hubbard and Brian Kelley seem like fun guys to hang out with. At least, that's the impression one gets from debut full-length Here's to the Good Times. With plenty of twang and occasional hints of hiphop, contemporary pop and R&B, FGL has locked in the country boy charm factor. A salutation from "Tip It Back" sums up the pair's ethos: "Don't worry about anything except what's in your glass." Rest assured, it's not skim milk. But the duo's strength lies in its tight vocal harmonies and ability to write (six of 11 tracks) and choose songs rich in flavor. One can feel the breezy joy of seeing a pretty girl from the front seat in "Cruise"; the carefree, sunbaked spirit of "Hell Raisin' Heat of the Summer": and the well-defined sense of place in "Round Here." A cover of Black Stone Cherry's swelling ballad "Stay" fits FGL perfectly, as does the harderrocking crunch of "It'z Just What We Do." The album is weakened a bit by a reliance on quiet-to-loud arrangements, but it's still easy to get caught by its genial, easygoing

spirit.-GG

SCOTT WALKER **Bish Bosch** 

Producer: Scott Walker

4AD

# Release Date: Dec. 4

A difficult listen with rewarding moments in unexpected corners. Scott Walker's Bish Bosch proves that at 69, a pop singer/composer can challenge an audience with work that requires multiple listens to comprehend. It's odd material: nine songs connected by the idea of "bish"-slang for a job well done-and "Bosch,"

a reference to Dutch painter Hieronymus Bosch, who created wildly detailed religiondriven art in the 15th and 16th centuries. It's an improvement on his last album, 2006's The Drift, a dark and unsettling release unified by observations of political dictators. Walker adds far more traditional instrumentation on Bish Bosch, though it's largely driven by percussion or his gloomcold stillness. Like his three other albums released since 1984. Bish Bosch bears little resemblance to his solo sets from the '60s and '70s: fearless in his approach to silence, relentless drumming and coarse accompaniment. The centerpiece, "SDSS1416+13B (Zercon, A Flagpole Sitter)," is nearly 22 minutes long and connects the history of Romans and Barbarians with a 2010 celestial discovery, the sounds of punk rock with sci-fi films, a spoken-word rant with modern opera.-PG

drenched tenor left alone in

## SOLANGE

Producer: Devonté Hynes Terrible Records

Where 2008's overlooked

Release Date: Nov. 27

Sol-Angel and the Hadley St. Dreams cast Solange as a bright-eved Diana Ross for the 2000s, seven-track EP True, released on indie Terrible Records (co-founded by Grizzly Bear's Chris Taylor), is all about showcasing the singer as a stuck-in-the-'80s chanteuse set on making hipsters swoon. The musical rebrand largely works, and that's because it's spearheaded by British singer/ songwriter Devonté Hynes (aka Blood Orange), who outfits Beyoncé's younger sister in lo-fi beats, dreampop synths and occasional hand claps that mellow the mood of her more uptempo work for major labels. And there are just enough clever lyrical references to keep the blogs interested. The title of "Some Things Never Seem to Fucking Work" alone is a perfect example, but its couplet "Remember when you kissed me/At Jimmy John's when I was 17" is just as memorable. Lead single "Losing You" is the clear highlight, with its tribal gasps and hand claps pulsating behind a mournful, melodic vocal. But tracks like "Bad Girls" and "Lovers in the Parking Lot" are downtempo. equally winning standouts. It's an impressive transformation from an artist who deserves to finally step out from her wellpedigreed shadows.-AH

# **BIG BOI**

Vicious Lies and Dangerous Rumors

Producers: various Def Jam Recordings

Release Date: Dec. 11 Big Boi is often reduced to OutKast's "normal" half. Who wouldn't be when compared with partner André 3000, a rapper with enough steez to make hawking Gillette razors seem cool? On Vicious Lies and Dangerous Rumors, the follow-up to 2010's acclaimed Sir Lucious Left Foot: The Son of Chico Dusty, Big Boi defines himself through creative risk, enlisting the most eyebrow-raising roster of collaborators one will likely see on a rap album this year. There's no André (due to contractual obligations and general business), but indie acts Phantogram ("Objectum Sexuality," "Lines," "CPU"), Wavves ("Shoes for Running") and Little Dragon ("Thom Pettie," "Descending") are brought on to sling hooks on a particularly hook-heavy album. Think 2010 synth-poppy single "Follow Us," only with more finely tuned genre-hopping. Then again, when T.I. and Ludacris appear on a track called "In the A" (as in. Atlanta) you know Big Boi hasn't left his Dirty South ethos far behind. The 37-year-old sounds like he's enjoying a well-earned second wind to his career, one with little care for the genre trappings of hip-hop in 2012.-CP

# REVIEWS

# SINGLES



## **50 CENT FEATURING EMINEM & ADAM** LEVINE

Mv Life (3:59)

Producer: Symbolyc One Writers: various

**Publishers:** various

Shady/Aftermath/Interscope

"This is my recovery/My comeback, kid," 50 Cent raps on "My Life," the gaudy new single from his oft-delayed fifth studio album, Street King Immortal. That line could understandably be interpreted as "This is my Recovery"—as in, Curtis Jackson's version of Eminem's Recovery, the 2010 album that returned the Detroit native to the hip-hop allstar game after years of middling efforts, 50 Cent has spent years trying to properly follow up 2009's disappointing Before I Self Destruct and regain his cultural relevance, and "My Life" successfully mirrors Eminem's comeback single "Not Afraid" by pairing pseudo-introspective lyrics with a chorus full of vaque vet decisive statements. Maroon 5's Adam Levine provides the pop backbone to a trio of surly verses from 50 Cent and Eminem, with the latter thrusting himself full force into lines like, "Sipping some of that revenge juice, getting my taste buds ready/To wolf down this spaghetti . . . or should I say this spa-get-even!" "My Life," like "Not Afraid," is not nearly as dangerous as 50's exhilarating early output, but should serve its purpose of giving Street King Immortal its pop single crown.-JL

# POP

# **TIMEFLIES**

One Night (4:18)

Producer: Rob "Rez" Resnick Writers: R. Resnick.

C. Shapiro

Publisher: Timeflies Music

(RMI)

Timeflies Music Timeflies is the ultimate 2012 by-product: The duo claims



## **NIKKI WILLIAMS** Kill, Fuck, Marry (3:19)

Producer: Stargate Writers: S. Furler, M.S. Eriksen, T.E. Hermansen Publisher: EMI Music Publishing (ASCAP)

Island Def Jam

The popular drinking game

becomes surprisingly potent material for this gritty power ballad from Nashville-based newcomer Nikki Williams, Though co-penned by Sia Furler and Stargate, the same team behind Rihanna's No. 1 single "Diamonds," the song's lyrical turmoil over a tumultuous love affair ("Kill, fuck, marry are the things I wanna do to you") could be ripped straight from Williams' own personal life. Her 2011 marriage to Nicolas Cage's son Weston was riddled with enough drama to keep TMZ tracking the ins

the staples of the current winning pop song construct, with buildups and breakdowns you could set a watch to and Auto-Tuned vocals that practically exist as another element of the synthetic mix. "One Night" even has a few bars of ill-advised rap tossed in via vocalist Cal Shapiro, though listeners can at least rest assured that the duo's DIY ethos kept it from springing for a Flo Rida or Pitbull verse. These former Tufts University partygoers have proven that they can engineer beats and hooks-but a durable persona remains to be seen.-CP

# COUNTRY

**HUNTER HAYES** Somebody's Heartbreak

Producers: Dann Huff. Hunter Haves

Writers: A. Dorff, L. Laird,

H. Hayes

Publishers: various

Atlantic

Porter Robinson, Benny

Blanco and Pretty Lights as

major production influences

and strive to create music that

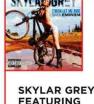
tips its hat to electro, dub-

step, hip-hop and pop. "One

Night," the title track of its

self-released EP, abides by all

Hunter Haves is no stranger to the Billboard charts: His single "Wanted" was one of the biggest country crossover hits of 2012 and left its sunny footprint on the Billboard Hot 100. Now Hayes sets his sights high once again with "Somebody's Heartbreak," the next single



# **FEATURING EMINEM**

C'mon Let Me Ride (3:46) Producer: Alex Da Kid

Writers: various **Publishers:** various KIDinaKORNER/

Interscope

Given her impressive track record as a writer and hook vocalist, we had every reason to expect Skylar Grey to deliver big on her own accord, and she certainly does on the first single from Don't Look Down, Holly Brook's first effort under her hitmaking moniker. Teaming with album executive producer Eminem, for whom she co-wrote "Love the Way You Lie," Grey has crafted a playfully explicit tease ("If you've got a sweet tooth/You can taste my watermelon") that uses the bicycle as a sex toy more effectively than anything since Queen's "Bicycle Race" nearly 35 years ago-Eminem, in fact, references that song's chorus for his fills in this song, accented by a Pee Wee Herman laugh. The chorus is destined to be a party-chant favorite, while Eminem strikes a gleefully libidinous tone in his feature spot, name-checking hoops star Allen Iverson and boasting about "a bag of prophylactics as big as Mick Jagger's lips." But the real twist comes from Grey herself, who after making us hot and sweaty lets us know that she's only kidding and is "not like the sluts in this town." It's a cold shower of a put-down, but also the kind of surprise that makes the song that much better.-GG



sounding notably confident and comfortable. Haves isn't detailing grandiose love or severe heartbreak vet; rather. he has a teenage-like longing for that kind of storied relationship ("If you're gonna be somebody's first time/Somebody's last time/Baby be mine"). With a younger sensibility intact, Hayes is developing his songwriting at the same rate as his fine-tuned

# нір-нор

## J. COLE Miss America (3:44)

musicianship.-JM

Producer: not listed Writer: not listed Publisher: not listed

Roc Nation

"Am I about dollars or about change?" J. Cole ponders on "Miss America," the gritty first single to emerge from the

rapper's forthcoming second major-label effort. Born Sinner. A year removed from his debut, the Roc Nation rapper is waging a common innerbattle for a rising music star: bling versus brains. Cole may have been "Mr. Nice Watch" on his last album, but now he admits, "I hope it's 'bout knowledge/Not about who's suckin' my dick," over the menacing marching snare that underpins this roughneck cut. Whatever pressures the 27-year-old felt to appease critics or hookhungry fans have apparently evaporated, and although Cole may be richer, he's anything but content. For a mainstream-leaning MC still hovering on the outskirts of superstardom, "Miss America" is a bold move. It's also an entertaining one.-DH



and outs of its many disturbing accusations, and the fact that "Kill, Fuck, Marry" is able to turn all the behind-the-scenes drama into a compelling pop song is all the more impressive. The talented Williams should earn some positive attention for her vocals, which plumb the same emotional depth that Sia has been able to explore on her own recent collaborations with David Guetta. Take notice: Here's a song and an artist sure to get people talking well into 2013.-AH

# LEGEND & CREDITS

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

CONTRIBUTORS: Jim Allen. hil Gallo, Gary Graff, Andrew Hampp, Dan Hyman, Jason Lipshutz, Jill Menze, Chris Payne

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.



HIP-HOP BY DAVID GREENWALD

# Guess Who's Back

With the help of Adam Levine and Eminem, 50 Cent launches new single, sets date for long-delayed fifth LP

s 50 Cent prepared to make his comeback, the hip-hop mogul wanted to show a new side of himself.

"I wanted to make the record, particularly 'My Life,' vulnerable," the chart-topping MC born Curtis Jackson III says of his new single, which features Maroon 5's Adam Levine and an unhinged guest verse from longtime associate and label head Eminem. Premiered with a performance on NBC's "The Voice" (Nov. 26), "My Life" debuts at No. 27 on the Billboard Hot 100, No. 4 on Hot Digital Songs (140,000 sold, according to Nielsen SoundScan) and No. 6 on Hot R&B/Hip-Hop Songs. The track will appear on 50's longdelayed fifth studio album, Street King Immortal, due Feb. 26 on Shady/Aftermath/Interscope.

According to 50, the collaboration was years in the making. "Early in my career, I said something positive about Maroon 5 and Adam happened to hear it and never forgot it," he says. Other album guests include Ne-Yo, Trey Songz and Chris Brown. Dr. Dre, Hit-Boy and Frank Dukes are among the producers on the set.

Immortal will cap a prolific run for 50 that began last December with The Big 10, a free mixtape released through the rapper's ThisIs50.com. In July came another digital-only set, 5 (Murder by Numbers), a project necessitated by the repeated delays of an official Interscope release. Immortal will be 50's first album since 2009's Before I Self Destruct, which bowed at No. 5 on the Billboard 200 and has sold 497,000 (according to Sound-Scan), and his last under his current Interscope deal. Still, after airing frustrations with the label on Twitter for months, 50 now says he's optimistic about sharing a future.

"All the success I've had has been with Interscope, so of course I'd stay where I'm comfortable," he says. "It took a little longer than we needed with business affairs at Interscope to get everything done," he continues, adding, in an apparent reference to John Janick's recent appointment as president/COO of Interscope Geffen as well as other changes at the label, "[the offices now have] new people I have to get acquainted with." So far so good.

"I'm happy with the first record," 50 says, noting the strong performance of "My Life" on iTunes on its day of release. The track's video, featuring Levine and Eminem and drawing more than 8.5 million YouTube views in less than a week, has a key Chrysler product placement (see story, page 10), and also serves as an advertisement for 50's projects outside of music-an SMS hat nods to his headphone line, while a hug with boxer Andre Dirrell alludes to his work as a boxing promoter. Even the album title serves as product placement, referencing his energy drink, SK Energy.

On Nov. 30, it was announced that 50 would serve as executive producer on the in-development Starz drama "Power," but when asked about his other non-music endeavors, the rapper is quick to highlight his charitable activities: Street King, which provides a meal through the United Nations World Food Program for every energy drink purchased, and SMS Audio, which contributes a portion of headphone sales to Feeding America.

"[When] I was developing the market for [Street King], [there] was a lot of protesting going on-Occupy Wall Street, L.A. and Chicago, all those different places—so it was really visible how people felt major corporations didn't actually care about them," he says. "It felt like the right thing to do."

50 has also turned to making peace with his hip-hop history, marking the end of one beef by appearing onstage with past rival Fat Joe at the BET Hip-Hop Awards taping on Sept. 29. They shook hands during a tribute to Violator founder Chris Lighty, the influential hip-hop manager who died in August.

"Chris wanted that [beef] to go away for a long time because he had a relationship with Joe," says 50, who Lighty managed until his death. "Joe never did anything to me. I never actually physically did anything to Joe. It's really hip-hop—this music and people being competitive—and over time, you forget what the actual source of the situation is.'

# SHINING BRIGHT

# With her latest frame at No. 1, Rihanna has spent the fourth-most total weeks atop the Billboard Hot 100

As Rihanna logs a third week atop the Billboard Hot 100 with "Diamonds" (see page 58), only three acts in the chart's 54-year history have spent more cumulative frames at No. 1.

The song's latest week in charge marks Rihanna's 47th total week at No. 1 on the Hot 100, tying her with Usher for the fourth-best sum. Only Mariah Carey (79 weeks), the Beatles (59) and Boyz II Men (50) have logged more time at the list's lead spot. Rihanna has racked her total with 12 No. 1s, which also

ties her (with Madonna and the Supremes) for the fourth-highest total. Only the Beatles (20), Carey (18) and Michael Jackson (13) have tallied more No. 1s.

"Diamonds" concurrently becomes Rihanna's 10th chart-topper on Hot 100 Airplay, where it gains by 7% to 134 million all-format audience impressions, according to Nielsen BDS. In the ranking's 22-year archives, only Carey has made more trips to No. 1 (11).

-Gary Trust





# **Down Home** For The Holidays

Bolstered by strong media push, Scotty McCreery's Christmas collection soars

t's shaping up to be a busy holiday season for Scotty McCreery as the "American Idol" season-10 winner pulls double duty promoting his new holiday album, Christmas With Scotty McCreery, and prepping for finals at North Carolina State where he's a freshman. If his exams go as well as his album sales, it'll be a very Merry Christmas indeed.

Released Oct. 16, McCreery's holiday set debuted at No. 4 on the Billboard 200 and No. 1 on the seasonal albums chart. The 19-year-old country crooner has the third-best-selling holiday album of 2012 so far, behind Rod Stewart and Lady Antebellum, McCreery's set has sold 204,000, according to Nielsen SoundScan, and moves 21-12 on the Billboard 200 with 41,000 sold. (The sales figure actually represents an 18% drop from the week prior, but McCreery's project beats the overall downturn in the market this week, thus the chart jump.)

"There's nothing I can attribute it to except the fans," McCreery says. "They've been so good to me. It's been pretty incredible having their support."

Exposure for the album ramped up Dec. 1 with the debut of GAC's "Christmas With Scotty McCreery & Friends," a one-hour special that's airing repeatedly during the holidays and features Gloriana, Iana Kramer and Brett Eldredge. "We're all on there singing Christmas tunes," McCreery says. "We're all wrapping presents and telling our favorite Christmas stories. We filmed it in Nashville at Studio B so it was a really cool feel to be in there with all that history."

Christmas With Scotty McCreery has also benefited from other media appearances, including the singer's performance on NBC's 15th annual "Christmas in Rockefeller Center" on Nov. 28. McCreery will also be a presenter at Fox TV's American Country Music Awards on Dec. 10 and perform on ABC's "CMA's Country Christmas" on Dec. 20. Other appearances include the syndicated "Hollywood Christmas Celebration at the Grove" and two spots on ABC's "Good Morning America" on Dec. 11 and 24. On Dec. 21, he'll perform on TNT's "Christmas in Washington," and there are plans to launch a "12 Days of Christmas" promotion on McCreery's website featuring special content and merchandise deals.

Christmas With Scotty McCreery is the "Idol" champ's sophomore album, following 2011's Clear As Day, which debuted at No. 1 on Top Country Albums and spent six weeks at the summit. Both his debut and Christmas releases were bundled in a special package offered to QVC consumers when McCreery appeared on the shopping network in October.

"The strong sales are a result of a rabid fan base who are really eager to



get new music from Scotty in addition to the great word-of-mouth on this Christmas album," says Cindy Mabe, senior VP of marketing at Universal Music Group Nashville. "It is truly a classic Christmas album with his deep identifiable voice. The fans really identify with the guy they discovered on 'American Idol' and are showing he has a real fan base."

Produced by Mark Bright, the album features such perennial favorites as "Jingle Bells," "The Christmas Song," "Holly Jolly Christmas," "Winter Wonderland" and "Mary Did You Know?" along with two new tunes, "Christmas Comin' Round Again" and "Christmas in Heaven," which have been serviced to country radio.

Though he's happy to be hailed as one of country's finest young traditionalists, McCreery hopes his Christmas album will demonstrate he's capable of even more. "It's a different mixture of tones, songs and different feels," he says of the project. "You'll hear downhome country and a little Rat Pack sound too. We showed different musical sides that people might not know

# BUBBLING UNDER

## >>>NOT SO SECRET

Pop quintet the Secret State is looking to translate impressive online attention to radio airplay. The group (forced to go on hiatus early in its existence when drummer Michael Marx-Gibbons was deployed to Iraq) has garnered 35 million YouTube views for new single "The Biggest Mistake" (Stealth Tiger) since its Sept. 21 posting. The track is approaching the Mainstream Top 40 chart with notable airplay at KVLY McAllen, Texas (359 plays through Dec. 2, according to Nielsen BDS), SiriusXM's 20 on 20 channel (278) and WXXX Burlington.

## >>>HERE COMES THE NEIGHBOURHOOD

For a band that's barely a year old, Southern California's Neighbourhood is quickly heightening its profile. Formed in August 2011, it signed to Columbia Records this year and released debut EP I'm Sorry in May. The quintet has amassed nearly 1 million YouTube views for its video for "Sweater Weather," which is flirting with a bow on the Alternative chart. The act is aiming to release its debut full-length early next year.

# >>>SPIGHT STARTS

Alexis Spight, runner-up on the recently concluded season of BET's "Sunday Best" singing competition, has her sights set on the Gospel Songs chart, under which debut single "Imagine Me" (Music World) shows plays at 20 of the list's 46 reporters. The 19-year-old Buffalo, N.Y., native resides in Kansas City, Mo., with her parents; all three are graduates of the Buffalo Performing Arts School, Spight is finishing her debut album L.O.L. (Living Out Loud), due in March.

## >>>WATCH THE DUCK IS 'POPPIN'

A genre-bending sound fusing urban and dubstep is the bedrock of Atlanta's three-man DJ group Watch the Duck. The video for its track "Poppin" Off" (Epic) features the dance group Dragon House Crew, which includes Cyrus "Glitch" Spencer, the 2011 runner-up on Fox's "So You Think You Can Dance." The cut is nearing the Mainstream R&B/Hip-Hop chart, with KNDA Corpus Christi, Texas, leading all panelists with 41 plays last week.

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

# **NOT SO 'DUMB' AFTER ALL**

# A clever ad from Australia goes viral, gains sales

A public safety video for an aboveground railway system in Australia has found some unexpected traction after becoming a viral hit on YouTube, Since debuting Nov. 14, the clip, titled "Dumb Ways to Die," has racked a staggering 30 million views, leading to dozens of user-created covers and, in turn, sales,

The campaign was created by ad agency McCann on behalf of Down Under's Melbourne Metro. "The brief from the client was to create something that would get the idea through to young people that dangerous behavior around trains was a very bad idea," says John Mescall, executive creative director of Mc-Cann Worldgroup Australia. "We knew we had to do something not only different, but very sharable. So we thought about what the complete opposite of a serious safety message would be, and came to the conclusion it was an insanely happy and cute song."

The result-the colorful, threeminute "Dumb Ways to Die" clip-is set to a cheerfully morose iingle and features a cast of equally cheerful animated characters singing about dying in increasingly absurd scenarios, with only a slight nod to Metro at the end.

Mescall wrote and tweaked the lyrics of the song himself before commissioning Ollie McGill of the Cat Empire to turn them into a catchy tune. Emily Lubitz of Tinpan Orange provided the vocals, adding the touch of ironic playfulness needed to pull off a cheery song about death. Together, McGill and Lubitz became Tangerine Kitty, which is credited for the track on both YouTube and iTunes.

Initially, McGill and Lubitz preferred to remain anonymous. "I don't usually do advertising work and when I do (a girl's gotta make a living!) I always make sure I'm not named," Lubitz wrote in an email to Billboard, "But when the clip went viral we decided to reveal that it was me singing. We figure, if it can lead some folks to my other work"-Tinpan Orange's Over the Sun was released in September-"it would all be worth it."

Despite having received no airplay

to date, "Dumb Ways to Die" has sold more than 10,000 copies in three weeks, according to Nielsen Sound-Scan. Its 30 million YouTube hits have led to 80-plus cover versions and 90 parodies, adding more than 3.2 million hits from earned media.

Mescall attributes the success of the song to its entertaining video and a carefully planned digital strategy. "We leveraged the platforms most relevant to the target audience-teenagers and young adults." he says. "The fact that it's tackling a subject matter that is normally communicated via shock tactics helps. People appreciate that Metro has made the effort to both inform and entertain without hitting people over the head." -William Gruger

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# Billboard CHAR



# FLO GOES TO NO. 1

After a nearly five-year wait, o Rida returns to No. 1 on Rap Songs as "I Cry" ascends to the top. It's Flo's first No. 1 since his debut hit, "Low," spent 11 frames atop the list in early 2008. In the interim, he logged 12 hits,

## **DIVA TIES DIVA**

Diamonds" to No. 1 on Dance second-most No. Is in the chart's



# **COUNTRY SURPRISE**

week, however, the act adds a as "I Will Wait" bows at No. 58 on

# The Billboard 200's Post-Thanksgiving Blues

**Over The** 

Counter

KEITH

For the first time since 2006, the week following Thanksgiving failed to produce a single album that sold more than 200,000 copies.

On this week's Billboard 200, which reflects the frame following turkey day weekend, Alicia Kevs' Girl On Fire bows at No. 1, selling a so-so 159,000 copies, according to Nielsen Sound-Scan. It's her fifth No. 1 album, but marks her lowest sales debut.



Girl On Fire is one of only three sets to shift in excess of 100,000 this week. Taylor Swift's Red moves another 137,000 (down 26%) at No. 2 while Rod Stewart's Merry Christmas, Baby shifts 117,000 (down less than 1%) at No. 3.

A year ago this week, Michael Bublé's Christmas spent its second week at No. 1 (293,000; up 29%) as the only title to sell more than 200,000. In 2010 at the same time, Susan Boyle's The Gift was the lone set to

move 200,000-plus, jumping 3-1 with 272,000 (up 3%).

In 2009, two albums sold more than 200,000 post-Thanksgiving: Boyle's I Dreamed a Dream (527,000) and Andrea Bocelli's My Christmas (428,000).

In 2008, Britney Spears' Circus launched at No. 1 with 505,000 and was the only 200,000-plus title. Finally, in 2007, two albums sold more than 200,000 in that time period: Josh Groban's Noel (539,000) and the Eagles' Long Road Out of Eden (313,000). The lat-

ter (then exclusive to Walmart) was the group's first studio album since 1979's The Long Run and was in its fifth week on the chart.

Way back in 2006, the week after Thanksgiving brought only one new entry to the top 10: Incubus' Light Grenades, which burned semi-brightly at No. 1 with a 165,000 debut.

One can see a common theme with the post-Thanksgiving big sellers between 2007 and 2011. They were all blockbuster holiday albums, out-of-theblue pop culture phenomenons (Boyle) or hugely anticipated returns (Circus and Long Road Out of Eden).

Girl On Fire doesn't seem to approach the level of Circus or Long Road Out of Eden. (No offense to Keys' fan base.) And, if we focus on holiday sets (as we've seen Groban, Bublé and Boyle tow the line in the past), Stewart's current Christmas effort isn't setting the world on fire-yet.

That said, Stewart could certainly jump to No. 1 soon enough, possibly even next week. At present, industry

forecasters think he's in the running for the pole position, along with Red. Next week's highest debut will be Wiz Khalifa's O.N.I.F.C., which may sell between 135,000 and 145,000 (see story, page 20).

The next-highest debut will be Ke\$ha's Warrior.

which is tracking to log only around 80,000 or so. Despite the album's lead single, "Die Young," sitting at No. 4 on the Hot 100 Airplay chart, its popularity isn't translating into album sales.

A VERY MERRY? Rod Stewart's

Merry Christmas, Baby still seems like a sure thing to be the season's biggest holiday album, but calling it a blockbuster at this point seems a bit much. Merry Christmas, Baby has moved 475,000 so far-well ahead of the No. 2 holiday seller this year, Lady Antebellum's On This Winter's Night (217,000). However, a year ago at this time, Michael Bublé's Christmas had already sold twice as much as Stewart (1 million). Meanwhile, the No. 2 seller at that point, Justin Bieber's Under the Mistletoe, had sold more than three times

largest seller has moved.

Can Stewart pull it together and move some major units between now and Christmas? Sure. But since he already did a smattering of fairly highprofile TV appearances last week (which didn't spark a gain), there's cause for concern. During this issue's tracking week, his new PBS special debuted (Nov. 26) while he performed on NBC's "The Voice" (Nov. 27), "Christmas in Rockefeller Center" (Nov. 28), "Today" (Nov. 29) and "Live With Kelly & Michael" (Nov. 30).

It would be fascinating to see if Bublé's Christmas-which was last year's second-biggest-selling albumcan stage a comeback this season. This week, it rallies 16-7 on the Billboard 200, selling 66,000 (up 24%). It's the first holiday album to return to the top 10 after its initial season since the Billboard 200 lifted its ban on catalog alburns in late 2009.

Bublé's second NBC Christmas special, "Home for the Holidays," will premiere Dec. 10 and feature guest stars Stewart, Blake Shelton, Carly Rae Jepsen and a virtual duet with Ella Fitzgerald. An encore airing of "Home for the Holidays" is set for Dec. 21. A year ago, "A Michael Bublé Christmas" earned 7 million viewers in its debut on Dec. 6, according to Nielsen.

Also on Dec. 10, Bublé will guest on "The Voice," one week after his "Today" performance.

gift for Dr. Elmo, whose classic "Grandma Got Run Over by a Reindeer" (credited to Elmo 8 Patsy) dashes 4-1 on Comedy Digital Tracks with 6,000 down-loads sold, up 140%, according to Nielsen SoundScan. (It's sold 230,000 dating to the 1991 advent of SoundScan data.) The song tops a Billboard chart for the first time since 1985, when it led the then-named Christmas Singles survey. "The following comments have been made about my voice: It has a 'vaguely menacing hillbilly vibe' and it 'sounds like Santa has a light grip on his throat," Dr. Elmo (aka Elmo Shropshire) jokes. "But n you are No. 1 on a Bill chart, it's all good,'

# Warket Watch A Weekly National Music Sales Report

# **Weekly Unit Sales**

	ALBUMS	DIGITAL Albums*	DIGITAL TRACKS
This Week	7,523,000	2,353,000	22,148,000
Last Week	9,736,000	2,768,000	24,063,000
Change	-22.7%	-15.0%	-8.0%
This Week Last Year	8,062,000	2,086,000	20,669,000
Change	-6.7%	12.8%	7.2%
*Digital album sales ar	e also counted within	album sales.	

# Weekly Album Sales (Million Units)



# Year-To-Date

	2011	2012	CHANGE
OVERALL	UNIT SALES		
Albums	286,781,000	275,314,000	-4.0%
Digital Tracks	1,142,288,000	1,208,572,000	5.8%
Store Singles	2,213,000	3,192,000	44.2%
Total	1,431,282,000	1,487,078,000	3.9%
Albums w/TEA*	401,009,800	396,171,200	-1.2%
*Includes track eq to one album sale	uivalent album sales (TEA 	) with 10 track downloads	equivalent

# DIGITAL TRACKS SALES



JALLS D	ALBOITT OKT		
CD	191,191,000	165,325,000	-13.5%
Digital	92,159,000	105,814,000	14.8%
Vinyl	3,361,000	3,937,000	17.1%
Other	69,000	237,000	243.5%



	2011	2012	CHANGE
YEAR-TO	DATE SALES BY	ALBUM CATI	EGORY
Current	155,388,000	139,755,000	-10.1%
Catalog	131,393,000	135,559,000	3.2%
Deep Catalog	103,544,000	108,212,000	4.5%

# **CURRENT ALBUM SALES**



## CATALOG ALBUM SALES



an counts as current only sales within the first 18 months of an 12 months for classical and jazz albums). Titles that stay in the lboard 200, however, remain as current. Titles older than 18 og. Deep catalog is a subset of catalog for titles out more than

# **ALBUMS SOCIAL/STREAMING**

# Billboard

#1 DIAMONDS 4WKS RIHANNA SRP/DE

9 6 LOCKED OUT OF HEAVEN

7 7 SWIMMING POOLS (DRANK) 8 4 17 ONE MORE NIGHT
MAROON 5 A&M/OCTONE/INTERSCOPE

9 10 16 IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE

15 7 THRIFT SHOP
MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA

12 8 8 WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC

13 11 11 CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG

15 14 10 I WILL WAIT
MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE

2 2 12 GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC

3 5 21 HO HEY
THE LUMINEERS DUALTONE
DIE YOUNG
KESHA KEMOSABE/RCA

6 6 39 SOME NIGHTS
FUN. FUELED BY RAMEN/RR

11 12 16 HOME PHILLIP PHILLIPS 19/INTERSCI

14 17 5 I CRY FLO RIDA POE BOY/ATLANTIC

1 1 8

(		H	OLIDAY ALBUMS	TM
		ss to		
WEEK	LAST	WEEK	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	5	# ROD STEWART  SWKS MERRY CHRISTMAS, BABY VERVE 017190/VG	
2	2	20	GREATEST MICHAEL BUBLE GAINER CHRISTMAS 143/REPRISE 528250/WARNER BROS.	
3	4	6	LADY ANTEBELLUM ON THIS WINTER'S NIGHT CAPITOL NASHVILLE 04818/UMGN	
4	3	9	BLAKE SHELTON Cheers, It's Christmas Warner Bros. Nashville 532162/WMN	
5	5	7	SCOTTY MCCREERY CHRISTIMAS WITH SCOTTY MCCREERY 15/MERCURY NASHMILLEIN/TERSCOPE 0/1983/16A	•
6	7	5	TRANS-SIBERIAN ORCHESTRA	
7	10	77	JOSH GROBAN	5
8	30	5	NOEL 143/REPRISE 231548/WARNER BROS.  CEE LO GREEN	
9	13	10	VARIOUS ARTISTS	
10	14	41	NOW THAT'S WHAT I CALL TODAY'S CHRISTMAS LINNERSAL/SOMY MUSICEMI BISSINCAPITOL  ANDREA BOCELLI	2
_			MY CHRISTMAS SUGAR 013437/DECCA JUSTIN BIEBER	Ľ
11	6	16	UNDER THE MISTLETOE SCHOOLBOY/RAYMOND BRAUN/ISLAND 016143/10.JMG COLBIE CAILLAT	
12	9	6	CHRISTMAS IN THE SAND REPUBLIC 017565  VARIOUS ARTISTS	
13	24	44	THE ESSENTIAL NUM THAT'S WHAT I CALL CHRISTMAS UNIVERSALEM/SONY MUSIC OTHER UNIC	
14	28	8	HOME FOR CHRISTMAS MANHATTAN 19348	
15	8	4	VARIOUS ARTISTS HOLIDAYS RULE HEAR 34045/CONCORD	
16	20	157	TRANS-SIBERIAN ORCHESTRA CHRISTMAS EVE AND OTHER STORIES LAVA 92736	3
17	15	102	ELVIS PRESLEY IT'S CHRISTMAS TIME RCA SPECIAL PRODUCTS 44831/SONY MUSIC CMG	3
18	17	103	TRANS-SIBERIAN ORCHESTRA THE LOST CHRISTMAS EVE LAVA 93146	E
19	19	17	MANNHEIM STEAMROLLER WITH THE CZECH PHILHARMONIC ORCH. CHRISTMAS SYMPHONY AMERICAN GRAMAPHONE 3012	
20	22	197	MARIAH CAREY MERRY CHRISTMAS COLUMBIA 64222/LEGACY	5
21	11	7	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS SPECIAL OUMPICS(BIG MACHINE SODIODA/BMLG	
22	23	3	VARIOUS ARTISTS UNDER THE MISTLETGE UNIVERSAL SPECIAL MARKETS 017607 EX/STARBUCKS	
23	34	16	JACKIE EVANCHO HEAVENLY CHRISTMAS SYCO 97768/COLUMBIA	
24	33	13	SHE & HIM A VERY SHE & HIM CHRISTMAS MERGE 424*	
25	27	50	CHRIS TOMLIN GLORY IN THE HIGHEST CHRISTMAS SONGS OF WORSHIP SIXSTEPS (SPARROW 9036) ENI CING	
26	26	5	ANDRE RIEU HOME FOR THE HOLIDAYS ANDRE RIEU/POLYDOR/HIP-0 01740R/UME	
27	16	56	TAYLOR SWIFT THE TAYLOR SWIFT HOLIDAY COLLECTION (EP) BIG MACHINE 0175 EX(BMLG	•
28	12	198	VINCE GUARALDI TRIO A CHARLIE BROWN CHRISTMAS ISOUNDTRACK) FANTASY 30066*/CONCORD	3
29	46	26	SUSAN BOYLE THE GIFT SYCO 72077/COLUMBIA	3
30	ŘE-É	NTRY	VARIOUS ARTISTS NOW THAT'S WHAT I CALL CHRISTMAS! 4 EMILUNIVERSAL/SOMY MILISIC 95795/CAPITOL	
31	38	17	WHITNEY HOUSTON ONE WISH: THE HOLIDAY ALBUM ARISTA 50996/LEGACY	
32	44	7	KEM WHAT CHRISTMAS MEANS MOTOWN 017585/IDJMG	
33	RE-E	NTRY	JAMES TAYLOR	
34	41	49	JAMES TAYLOR AT CHRISTMAS UME 017617  KENNY ROGERS & DOLLY PARTON ONE URIN A GRICTMAR DY A MASSAULE STRAW DATE THE RESIDENCE OF THE	2
35	31	123	ONCE UPON A CHRISTIMAS FICA NASHVILLESSINV BMG CMG 459H/SONV MUSIC CMG TRANS-SIBERIAN ORCHESTRA	
36	37	174	MARTINA MCBRIDE	
37	21	6	FRANCESCA BATTISTELLI	
38		NTRY	ALVIN AND THE CHIPMUNKS	
39		NTRY	CHIPMUNKS CHRISTMAS BAGDASARIAN 79143/CAPITOL SOUNDTRACK	•
40	47	38	MANNHEIM STEAMROLLER	
41	43	74	CHRISTMAS CELEBRATION AMERICAN GRAMAPHONE 2020 MANNHEIM STEAMROLLER	3
42	100	74 NTRY	CHRISTMAS EXTRAORDINAIRE AMERICAN GRAMAPHONE 1225 KENNY G	2
43		NIKT	VARIOUS ARTISTS	
_			DO YOU HEAR WHAT I HEAR? WOMEN OF CHRISTMAS SONY MUSIC CMG 71888  KATHERINE JENKINS	
44		NTRY	THIS IS CHRISTMAS REPRISE 532525/WARNER BROS. FRANK SINATRA	
45		NTRY	CHRISTMAS SONGS BY SINATRA COLUMBIA 11106/SONY MUSIC CMG SOUNDTRACK	
46		NTRY	GLEE THE MUSIC, THE CHRISTMAS ALBUM 20TH CENTURY FOX TV 78657/COLLMBIA  STRAIGHT NO CHASER	
47	36	41	HOLIDAY SPIRITS ATCO/ATLANTIC 515785/AG KENNY G	
48	32	4	THE CLASSIC CHRISTMAS ALBUM ARISTA 41311/LEGACY	
49	RE-E	NTRY	SOUNDTRACK GLEE THE MUSIC: THE CHRISTMAS ALBUM: VOLUME 2 2/TH CENTURY FOX TV SRISCOLUMBIA	
50		NTRY	ALAN JACKSON	

The Now series keeps releasing hit holiday sets as Now That's What I Call Today's Christmas rebounds 13-9 (21,000; up 27%). Unlike its first five albums (volumes 1-4, plus an Essential set), the new title cuses only on recent recordings instead of blending new and classic favorites.



0	)	U	NCHARTED MEXT BIG SOUND DATA PROVIDED BY TITUSIC
HIS	AST	VEEKS ON CHT	ARTIST MYSPACE PAGE
0	9	98	#1 DJ BL3ND
2	2	94	SUNGHA JUNG
3	3	53	WWW.MYSPACE.COM/JUNGSUNGHA  GRAMATIK
4	1	97	TRAPHIK
			WWW.MYSPACE.COM/TRAPHIK NOISIA
5	4	97	WWW.MYSPACE.COM/DENOISIA PORTA
6	5	94	WWW.MYSPACE.COM/PORTA1  JAKE MILLER
7	44	5	WWW.MYSPACE.COM/JAKEMILLERMUSIC1  AEROPLANE
8	8	75	WWW.MYSPACE.COM/AEROPLANEMUSICLOVE STAR SLINGER
9	6	56	WWW.MYSPACE.COM/STARSLINGERMUSIC  NICOLAS JAAR
10	18	81	WWW.MYSPACE.COM/NICOLASJAAR
0	NE	W	FELIX CARTAL  WWW.MYSPACE.COM/FELIXCARTAL
12	28	65	YANN TIERSEN WWW.MYSPACE.COM/YANNTIERSENINPROGRESS
13	12	23	SHLOHMO WWW.MYSPACE.COM/SHLOMOSHUN
14	NE	W	CONGOROCK WWW.MYSPACE.COM/CONGOROC
15	25	21	MAX COOPER WWW.MYSPACE.COM/MAXCOOPERMAX
16	14	85	THE BLOODY BEETROOTS - DEATH CREW 77 WWW.MYSPACE.COM/THEBLOODYBEETROOTS
17	10	88	MADDI JANE www.myspace.com/maddijanemusic
18	7	88	PRETTY LIGHTS WWW.MYSPACE.COM/PRETTYLIGHTS
19	20	42	CAPITAL INICIAL WWW.MYSPACE.COM/CAPITALINICIAL
20	15	87	DAVE DAYS WWW.MYSPACE.COM/DAVEDAYS
21	17	87	MAREK HEMMANN WWW.MYSPACE.COM/MAREKHEMMANN
22	13	4	ROHFF WWW.MYSPACE.COM/ROHFFOFFICIEL
23	RE-E	NTRY	TOKIMONSTA WWW.MYSPACE.COM/TOKIBEATS
24	19	39	YUNA WWW.MYSPACE.COM/YUNA
25	RE-E	NTRY	GOD IS AN ASTRONAUT WWW.MYSPACE.COM/GODISANASTRONAUT
26	29	28	NETSKY WWW.MYSPACE.COM/NETSKYMUSIC
27	21	83	PITTY WWW.MYSPACE.COM/BANDAPITTY
28	RE-E	NTRY	ANATHEMA WWW.MYSPACE.COM/WEAREANATHEMA
29	RE-E	NTRY	MACHINAE SUPREMACY WWW.MYSPACE.COM/MACHINAESUPREMACY
30	40	86	METRONOMY www.myspace.com/metronomy
31	22	49	MEYTAL COHEN WWW.MYSPACE.COM/DEWWATERPRIEST
32	30	13	SUB FOCUS WWW.MYSPACE.COM/SUBFOCUS
33	RE-E	NTRY	RIVA STAR WWW.MYSPACE.COM/RIVASTARR
34	RE-E	NTRY	LOS HERMANOS WWW.MYSPACE.COM/LOSHERMANOS
35	RE-E	NTRY	FAR TOO LOUD WWW.MYSPACE.COM/FARTDOLOUD
36	23	32	MAXIMUM BALLOON WWW.MYSPACE.COM/MAXIMUMBALLOON
37	32	16	DIRTYLOUD  WWW.MYSPACE.COM/DIRTYLOUDMUSIC
38	41	29	POETS OF THE FALL WWW.MYSPACE.COM/POETSOFTHEFALL
39	43	10	AMANDA LEAR WWW.MYSPACE.COM/REINELEA
40	49	45	COMTRUISE
41)	RE-E	NTRY	WWW.MYSPACE.COM/IAMCOMTRUISE  EMANCIPATOR  WWW.MYSPACE.COM/EMANCIPATOR
42	RE-E	NTRY	AULD LANG SYNE
43	RE-E	NTRY	IAMX
44	RE-E	NTRY	FOBIA WWW.MYSPACE.COM/IAMX WWW.MYSPACE.COM/FOBIAOFICIAL
45	RE-E	NTRY	LORIE
46	24	3	YOUNG RIVAL
47	37	10	WWW.MYSPACE.COM/YOUNGRIVAL  SKREAM  MAAN MYSPACE COM/SKREAM IV
48	26	76	SUPERMAN IS DEAD
49	35	18	CAROLINE COSTA  WWW.MYSPACE.COM/CAROLINECOSTA
50	RE-E	NTRY	NOSAJ THING WWW.MYSPACE.COM/NOSAJTHING
			THE TOTAL CONTINUES OF

EDM artist Felix Cartal just misses the top 10 on Uncharted, debuting at No. 11 after releasing his newest single, "No Sleep!," featuring the vocals of Natalie Angiuli. He added 45,000 plays to his SoundCloud page during the week while debuting the



	30	32	94	SNOOP DOGG  DOGGYSTYLE/PRIORITY/CAPITOL
1	31	35	102	WIZ KHALIFA ROSTRUM/ATLANTIC
	32	30	94	USHER
	33	34	102	COLDPLAY
	34	31	82	LMFAO PARTY ROCK/WILLIAM/CHERRYTREE/INTERSCOPE
ı	35	39	24	THE BEATLES APPLE/CAPITOL
	36	25	24	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
j	37	37	98	THE BLACK EYED PEAS INTERSCOPE
	38	38	74	SKRILLEX BIG BEAT/OWSLA/ATLANTIC
	39	36	9	CHRISTINA AGUILERA
	40	41	40	FLO RIDA POE BOY/ATLANTIC
	41	50	4	2PAC DEATH ROW
	42	33	102	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC
	43	43	21	LANA DEL REY POLYDOR/INTERSCOPE
	44	48	48	KE\$HA KEMOSABE/RCA
	45	45	63	GREEN DAY REPRISE/WARNER BROS.
	46	42	12	METALLICA WARNER BROS.
ì	47	RE-E	NTRY	PINK FLOYD HARVEST/CAPITOL
	48	46	4	THE ROLLING STONES REPUBLIC/UME
	49	NE	EW	WILL.I.AM INTERSCOPE
	50	RE-E	NTRY	BOB MARLEY TUFF GONG/ISLAND/UME
		5		TOTT GONG/ISEANO/OWE
				the top five of the rst time since Feb. 2.
	after tw	eetin	g and	facebooking a photo
				m) of her baby bump. ers grew by 28% and
	she earr	ed a	1009	6 increase in weekly
	reaction	on F	acebo	ook.

SOCIAL 50TH PROV

ARTIST 1 1 106 #1 RIHANNA SRP/DEF JAM/II

2 2 106 JUSTIN BIEBER

5 14 106 SHAKIRA 11 52 ALICIA KEYS

> 7 95 8 106 KATY PERRY

11 6 96

4 106 TAYLOR SWIFT
BIG MACHINE

3 56 ONE DIRECTION
SYCHOLOGICAL BAGGES

5 17 PSY
YG/SCHOOLBOY/REPUBLIC
7 95 BRUNO MARS

15 105 EMINEM

13 12 106 LADY GAGA

ADELE

12 21 103 BRITNEY SPEARS

15 13 104 SELENA GOMEZ

16 17 92 JENNIFER LOPEZ 17 16 96 MICHAEL JACKSON

18 10 104 PITBULL MAROON 5 26 104 CHRIS BROWN 19 106 DAVID GUETTA 22 23 105 BEYONCE 23 22 105 LIL WAYNE 24 18 106 LINKIN PARK 40 95 SHADWAY 28 103 AVRIL LAVIGNE 24 35 MILEY CYRUS 27 96 DEMI LOVATO
HOLLYWOOD

29 70 P!NK
RCA 32 94 SNOOP DOGG

14 9 106 NICKI MINAJ
YOUNG MONEY/CASH MONEY/REPUBLIC



13 48	20	AS LONG AS YOU LOVE ME
		JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
	2	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
16	27	TOO CLOSE
23	20	THINKIN BOUT YOU
		FRANK OCEAN DEF JAM/IDJMG BEAUTY AND A BEAT
		JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAYMONO BRAUN/ISLAVO/IOJ/MI
		WE ARE YOUNG
		FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP SOMEBODY THAT I USED TO KNOW
26	39	GOTYE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
31	13	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
20	9	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF NE-YO MOTOWN/IDJMG
18	32	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D, ROC-A-FELLA/DEF JAM/IDJMG
28	5	BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
22	15	DON'T WAKE ME UP CHRIS BROWN RCA
32	7	THE A TEAM
24	39	ED SHEERAN ELEKTRA/ATLANTIC CALL ME MAYBE
		CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE WHISTLE
		FLO RIDA POE BOY/ATLANTIC  LITTLE TALKS
	-	OF MONSTERS AND MEN REPUBLIC
33	34	AWOLNATION RED BULL
35	12	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
38	9	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
42	2	NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
37	27	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG
36	32	PAYPHONE MAROON 5 FEAT. WIZ KHALIFA A&M/OCTONE/INTERSCOPE
30	4	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA
40	27	EVERYBODY TALKS
41	29	NEON TREES MERCURY/IDJMG TITANIUM
		DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL LITTLE THINGS
		ONE DIRECTION SYCO/COLUMBIA  CRUISE
		FLORIDA GEORGIA LINE REPUBLIC NASHVILLE MIDNIGHT CITY
47	39	M83. M83/MUTE/CAPITOL
45	15	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN
43	19	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCH00LB0Y/INTERSCOPE/REPUBLIC
49	3	POETIC JUSTICE KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
NE	w	HALL OF FAME THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC
	NTRY	ANYTHING COULD HAPPEN ELLIE GOULDING CHERRYTREE/INTERSCOPE
	31 20 18 28 22 24 25 34 33 35 38 42 37 36 30 40 41 39 44 47 45 43	21 39 39 39 39 39 39 39 39 39 39 39 39 39

artists who have yet to appear on a major Bilboard chart, regardless of country of origin. Raixing is based on a formula incorporating steamed plays, page views and fines according to MySpace, as a further stand have not because the most starting which we artists the bread startists and have not appeared on specifically charted activities and experient appeared on specifically charted activities and the most starting to the page views and weekly stong lays. ACLUDA ALBURS The top-selling assorated abundancy to the formula and operations. At Landaus and operations and continue and operations and representations and representations and weekly stong plays. ACLUDA ALBURS The top-selling assorate all uses according to the selling assorated abundancy and the property of the



10			EATSEEKERS ALBUN	MS <sup>™</sup>
WEEK	LAST	WEEKS ON CHT	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	TITLE
1	5	5	#1 2 WKS REPRISE 532525/WARNER BROS. (12.98)	This Is Christmas
2	23	5	GREATEST CHRIS MANN GAINER FAIRCRAFT 017644/REPUBLIC (14.98)	Roads
3	6	29	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 017615 EX/RMLG (4.98)	It'z Just What We Do (EP)
4	10	5	LAURIE BERKNER TWO TOMATOES 23410/RAZOR & TIE (12.98)	A Laurie Berkner Christmas
5	HOT	SHOT	JOSH KRAJCIK KRAJCIK DIGITAL EX/BMG RIGHTS MANAGEMENT (5,98)	Josh Krajcik (EP)
6	12	11	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC 531756*/AG (12.98)	An Awesome Wave
7	9	92	VOLBEAT VERTIGO 016814/REPUBLIC (13.98)	Beyond Hell/Above Heaven
8	NE	w.	THREE LOCO MAD DECENT DIGITAL EX (5.98)	Three Loco!
9	29	3	CHRIS MANN FAIRCRAFT 017323 EX/REPUBLIC (5.98 001732302)	Home For Christmas (EP)
10	35	3	TRACEY THORN MERGE 459* (14.98)	Tinsel And Lights
11	2	2	WOE, IS ME VELOCITY 180/RISE (12.98)	Genesi[s]
12	1	2	CROWN THE EMPIRE RISE 179 (12.98)	The Fallout
13	Ni	w	OUTASIGHT WARNER BROS. 522928 (9.98)	Nights Like These
14	4	87	THE HEAD AND THE HEART SUB POP 915* (10.98)	The Head And The Heart
15	NI	w	PAC DIV RBC DIGITAL EX (9.98)	GMB
16	38	2	THI'SL FULL RIDE 90306 EX (9.98)	Free From The Trap
17	30	5	KATHERINE JENKINS DECCA 017419 (7.98)	My Christmas
18	32	4	JENNY OAKS BAKER SHADOW MOUNTAIN 5082348 (16.98)	Noel: Carols Of Christmas Past
19	27	8	LORD HURON IAMSOUND 059* (11.98)	Lonesome Dreams
20	NI	w	KYLE KINANE COMEDY CENTRAL DIGITAL EX (9.98)	Whiskey Icarus
21	15	3	DANIEL HOPE/KONZERTHAUS KAMMEROCHESTER BERLIN (DE RIDDER) DG 017486/DECCA CLASSICS (18.98)	Recomposed By Max Richter: Vivaldi's Four Seasons
22	8	2	BAD BRAINS MEGAFORCE 2121* (14.98)	Into The Future
23	26	33	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom
24	40	2	SLIDAWG IMI 0277/S0N0MA (4.98)	Slidawg's Redneck Christmas
25	20	9	IRIS DEMENT FLARIELLA 1005* (15.98)	Sing The Delta



contestant performed on bot NBC's "Today" an "Christmas in Rockefeller Center (Nov. 28). In turn, his respective sets at Nos. 2 and 6 ra with 436% and 137% gains.



A feature on NPR's "Fresh Air" (Nov. 30) aids the album's 144% rise selling 2,000 last

34 The album increase by 120% after his PBS Christmas program premiere Nov. 24. It will air on PBS affiliates through early

1	THIS	WEEK	N CHT	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	TITLE	ERT.
	26	NEW		SOVEREIGN GRACE MUSIC & BOB KAUFLI SOVEREIGN GRACE MUSIC 00686 EX (16.98)	N Together For The Gospel: Live II	
	27	NEW		KINGS KALEIDOSCOPE MARS HILL 010 EX (4.98)	Joy Has Dawned (EP)	
e"	28	18 1	12	DELTA RAE SIRE 531391/WARNER BROS. (13.98)	Carry The Fire	
th	29	24	5	JONATHAN & CHARLOTTE SYCO 40257/COLUMBIA (14.98)	Together	
nd	30	RE-ENTI	RY	OTHERWISE CENTURY MEDIA 8876 (15.98)	True Love Never Dies	
er"	31	RE-ENTI	RY	FATHER JOHN MISTY SUB POP 970* (13.98)	Fear Fun	
n, ts	32	28	4	TIG NOTARO SECRETLY CANADIAN DIGITAL EX (4.98)	Live (EP)	
ally	33	16	2	STEPHEN LYNCH WHAT ARE RECORDS? 61012 (13.98)	Lion	
	34	RE-ENTI		NATHAN PACHECO DISNEY PEARL SERIES 004695/BUENA VISTA (14.98)	Nathan Pacheco	
	35	37 1	15	JD MCPHERSON FEATURING JIMMY SUTT	ON AND ALEX HALL Signs & Signifiers	
	36	RE-ENTI	RY	MORMON CHORAL ORGANIZATIONS MORMON CHORAL ORGANIZATIONS 7781003 (12.98)	O Holy Night	
4	37	7	2	JET LIFE IHIPHOP 86 (16.98)	Jet World Order 2	
	38	36 5	59	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371//GA (9.98)	Welcome Reality	
	39	NEW	Ī	JOSH WILSON SPARROW 44417/EMI CMG (9.98)	Noel	
39	40	19 7	71	ANDY GRAMMER S-CURVE 151602 (9.98)	Andy Grammer	
ie	41	31	6	TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Skyworld	
t	42	39	7	LIANNE LA HAVAS NONESUCH 531819/WARNER BROS. (12.98)	Is Your Love Big Enough?	
	43	48 1	13	THOMAS RHETT VALORY DIGITAL EX/BMLG (5.98)	Thomas Rhett (EP)	
	44	RE-ENTI	RY	WINTERSUN NUCLEAR BLAST 2106 (12.98)	Time I	
sses	45	NEW		JASON GRAY CENTRICITY 91184/EMI CMG (9.98)	Christmas Stories: RepeatThe Sounding Joy	
5	46	14	2	PORCUPINE TREE KSCOPE 218 (18.98)	Octane Twisted	
red	47	NEW		MESTIS SUMERIAN 249 EX (7.98)	Basal Ganglia	
ir	48	NEW		DJANGO DJANGO RIBBON 021* (12.98)	Django Django	
	49	RE-ENT	RY	DALEY DALEYMUSIC/POLYDOR DIGITAL EX/REPUBLIC (5.98)	Alone Together (EP)	
	50	46 1	18	ALLEN STONE STICKYSTONES 0161*/ATO (11.98)	Allen Stone	

# **HEATSEEKERS SONGS**

CIV	_	_	
HIS	AST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	6	F**KIN PROBLEMS 2 WKS ASAP ROCKY FEAT DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDE/POLD GROUNDS/RC4
2	2	13	HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK
3	3	16	DID IT FOR THE GIRL GREG BATES REPUBLIC NASHVILLE
4	4	6	WICKED GAMES THE WEEKIND XO/REPUBLIC
5	6	16	READY OR NOT BRIDGIT MENDLER HOLLYWOOD
6	7	9	YOUNG & GETTIN' IT MEEK MILL FEATURING KIRKO BANGZ MAYBACH/WARNER BROS.
7	10	19	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
8	NE	W	TOO CLOSE MELANIE MARTINEZ REPUBLIC
9	11	7	MERRY GO 'ROUND KACEY MUSCRAVES MERCURY
10	14	9	BEER WITH JESUS THOMAS RHETT VALORY
1	15	4	WHO BOOTY JONN HART FEATURING IAMSU COOL KID CARTEL/EPIC
12	13	13	CRYING ON A SUITCASE CASEY JAMES 19/COLUMBIA NASHVILLE
13	16	11	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
14	17	2	LOVE SOSA CHIEF KEEF GLORY BOYZ/INTERSCOPE
15	NE	w	WHAT'S GOING ON NICHOLAS DAVID REPUBLIC
16	18	19	I DON'T LIKE CHIEF KEEF FEATURING LIL REESE GOD IS GOOD/GLORY BOYZ/INTERSCOPE
17	20	12	ALGO ME GUSTA DE TI WISIN & YANDEL FEATURING CHRIS BROWN & T-PAIN MACHETE/UMLE
18	NE	W	VOLVI A NACER CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN
19	21	7	MISSIN' YOU CRAZY JON PARDI EMI NASHVILLE
20	NE	w	SOMEONE LIKE YOU AMANDA BROWN REPUBLIC
21	NE	W	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
22	NE	W	POR QUE LES MIENTES? TITO EL BAMBINO + EL PATRON FEATURING MARC ANTHONY SIENTE
23	19	10	R.I.P. RITA ORA FEATURING TINIE TEMPAH ROC NATION/COLUMBIA
24	NE	w	WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC

# **REGIONAL HEATSEEKERS #1 ALBUMS**



# PROGRESS REPORT

## Capital Cities, "Safe and Sound"

It's been a good month for pop/rock band Capital Cities. In a few weeks' time, the group announced its signing to Capitol Records and debuted its dancey alt-pop single on the Alternative chart. This issue, the cut bullets at No. 38 in its third week on the tally.



# Katherine Jenkins Chris Mann Pac Div GMB Three Loco! Josh Krajcik Josh Krajcik (EP) Tracey Thorn Tinsel And Lights Wintersun Kuana Torres Kahele Hilo For The Holidays Kings Kaleidoscope Joy Has Dawned (EP)

# EST NORTH CENTRAL Katherine Jenkins This Is Christmas Chris Mann

Chris Mann Home For Christmas (EP) Volbeat Beyond Hell/Above Heaven

Florida Georgia Line It'z Just What We Do (EP) Laurie Berkner A Laurie Berkner Chi

Woe, Is Me

Three Loco!

The Head And The Heart

23 5 KILL YOUR HEROES

# DEC HOT 100 Billboard

= 3	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	CERT.	PEAK
1	1	1	10	DIAMONDS Rihanna STARGATE,BENNY BLANCO (S.RURLER,B.LEVIN,M.S.ERIKSEN,TE.HERMANSEN)  O SRP/DEF JAM/IDJ/MG		1
2	4	4	9	LOCKED OUT OF HEAVEN Bruno Mars		2
3	2	3		THE SMEEZINGTONS, J.BHASKER, E.HAYNIE, M.RONSON (BRUNO MARS, P.LAWRENCE II, A.LEVINE)  DIE YOUNG  Ke\$ha		2
				DR. LUKE,BENNY BLANCO,CIRKUT (K.SEBERT).LGOTTWALD,B.LEVIN,N.RUESS,H.WALTER)  ONE MORE NIGHT  Maroon 5		
	3	2		MAX MARTIN, SHELLBACK (A.LEVINE, SHELLBACK, S.KOTECHA, MAX MARTIN)  • A&M/OCTONE/INTERSCOPE		1
)	7	8		HO HEY RHADLOCK(W.SCHULTZ,J.FRAITES)  The Lumineers  ⊕ DUALTONE		5
	6	5		SOME NIGHTS fun.		3
١	8	12		J.BHASKER (N.RUESS,A.DOST,JANTONOFF,J.BHASKER)  • FUELED BY RAMEN/RRP  HOME  Phillip Phillips	2	7
4				D.PEARSON (D.PEARSON,G.HOLDEN)  I CRY  Flo Rida	-	
1	9	10		THE FUTURISTICS,SOFLY & NIUS,PBAUMER,M.HOOGSTRATEN (T.DILLARD,A.SCHWARTZ,J.KHAJADOURIAN,R.JUDRIN,PMELKI,B.		8
	10	6		LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)  STARGATE, REEVA, BLACK (S.C. SMITH, S. FURLER, M. S. ERIKSEN, T.E. HERMAN SEN, M. HADFIELD, M. DIS CALA)  MOTOWN/IDJMG		6
)	5	7		GANGNAM STYLE PSY PJAI-SANG YGUN-HYUNG U.S PARK G H.YOO)  G SCHOOLBOY/REPUBLIC  O SCHOOLBOY/REPUBLIC	2	2
)	21	29	13	REATEST GIRL ON FIRE ALICIA KEYS, JBHASKER, S REMI, IALICIA KE		11
4	нот	_		GAINER/DIGITAL ALICIA KEYSJ BHASKER, S.REMI(ALICIA KEYSJ, BHASKER, S. REMI,W.SQUIER)  O RCA  SCREAM & SHOUT  will.i.am Featuring Britney Spears	-	
2	DEE	UT	1	LAZY JAY (WADAMS, J.MARTENS, J.BAPTISTE)   ① INTERSCOPE	_	12
3	12	11		TOO CLOSE DIPLO.SWITCH,A RECHTSCHAID (A.CLARE,J.DUGUID)  Alex Clare O REPUBLIC  REPUBLIC		7
)	13	20		BEAUTY AND A BEAT MAX MARTIN, ZEDD (MAX MARTIN, A ZASLAVSKI, S. KOTECHA, O.T.MARAJ)  Dustin Bieber Featuring Nicki Minaj Schoolboy/Raymond Braun/Island/JdJmG		13
	11	9		WE ARE NEVER EVER GETTING BACK TOGETHER Taylor Swift	2	1
				MAX MARTIN,SHELLBACK,D.HUFF(T.SWIFT,MAX MARTIN,SHELLBACK)  GO BIG MACHINE/REPUBLIC  CRUISE  Florida Georgia Line	_	
1	17	16		J.MOI (B.KELLEY,THUBBARD,J.MOI,C.RICE,J.RICE) <b>⊙</b> REPUBLIC NASHVILLE	L	16
	20	19		SWIMMING POOLS (DRANK)  T-MINUS (K.DUCKWORTH,T.WILLIAMS)  Kendrick Lamar  T-MINUS (K.DUCKWORTH,T.WILLIAMS)		17
	16	15		CLIQUE Kanye West, Jay-Z, Big Sean HIT-BOYX.WEST (CHOLLIS,S.M.ANDERSON,K.O.WEST,S.C.CARTER,J.E.FAUNTLEROY II)		12
	19	17		ADORN Miguel		17
				MIGUEL (M.J.PIMENTEL)		
	18	50		G.KURSTIN (BUSBEE,B.WEST) ● RCA		18
	28	33		DON'T YOU WORRY CHILD Swedish House Mafia Featuring John Martin AXWELL,S.INGROSSO,S.ANGELLO (J.MARTIN,M.ZITRON,AXWELL,S.INGROSSO,S.ANGELLO) ⊕ ASTRALWERKS/CAPITOL		21
	14	13		DON'T WAKE ME UP Chris Brown		10
	23	25		MBENASSI,ABHASSIB,KEINEDY/CM,BROWN,JBAPTSTER,BUEHDIA,MMCHERYO,MASH,WORBITA,WHYTE,BKEINEDY/RHAMILTON,MERIASSIA,BHASSI THE A TEAM Ed Sheeran		23
				J.GOSLING,E.SHEERAN (E.SHEERAN)  VA VA VOOM  Nicki Minai		
	22	26		DR. LUKE,KOOOL KOJAK (O.T.MARAJ,L.GOTTWALD.A.GRIGG,MAX MARTIN,H.WALTER) • YOUNG MONEY/CASH MONEY/REPUBLIC		22
	24	22		IT'S TIME Imagine Dragons B.DARNER,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE)		22
	15	14		AS LONG AS YOU LOVE ME  Justin Bieber Featuring Big Sean RJERKINS,ALINDAL(RJERKINS,ALINDALNATWEH,J.BIEBER,S.M.ANDERSON)  OSCHOOLBOY/RAYMOND BRAUN/ISLAND		6
	NE	w		MY LIFE 50 Cent Featuring Eminem & Adam Levine		27
				S1 (C.J.JACKSON, JR., M.MATHERS III, ALEVINE, L. GRIFFIN JR., H.ROONEY)       © G UNIT/SHADY/AFTERMATH/INTERSCOPE		
				GREATEST GAINER/ THRIET SHOP Macklemore & Ryan Lawis Feeturing Wanz		
	35	42	9	GREATEST GAINER/ STREAMING  THRIFT SHOP RLEWIS (BHAGGERTY, RLEWIS)  Macklemore & Ryan Lewis Featuring Wanz  Macklemore & Ryan Lewis Featuring Wanz  Macklemore & Ryan Lewis Featuring Wanz		28
		42 32	9	GREATEST GAINER/ STREAMING TREWISIBHAGEBRYRLEWIS) MACKLEMORE & RYBEN LEWIS BHAGEBRYRLEWIS  MACKLEMORE & ROBENT LEWIS BHAGEBRYRLEWIS  MACKLEMORE & 2 Chainer  WERWILLMAGE-ITML.WILLLAMS.JAIOUSTONJ.CARTER.IEPPS  MERWILLMAGE-ITML.WILLLAMS.JAIOUSTONJ.CARTER.IEPPS  MERWILLMAGE-ITML.WILLLAMS.JAIOUSTONJ.CARTER.IEPPS  MERWILLMAGE-ITML.WILLLAMS.JAIOUSTONJ.CARTER.IEPPS  MERWILLMAGE-ITML.WILLMAGE-JAIOUSTONJ.CARTER.IEPPS  MACKLEMORE & 2 Chainer  MICHAEL STREAM LIVERY		
	35			GREATEST GAINER/ STREAMING REISWISHAGERFYLEWIS)  Macklemore & Ryan Lewis Featuring Wanz STREAMING  BANDZ A MAKE HER DANCE MICEVILL MAGETHIAL WILLIAMS JANUSTON D CARTER TEPPS  JUICY J Featuring LII Wayne & 2 Chainz MICEVILL MAGETHIAL WILLIAMS JANUSTON D CARTER TEPPS  BLOW ME (ON E LAST KISS)  Plak		28
	35 31 27	32 18		GREATEST GAINER/ STREAMING REMAINS AND A MAKE HER DANCE MINER WILL MODELTH MILL WILLIAMS JANUSTON JO CHARTEATEPASS  PIPINK GRIND TO THE PARTY  PITCH MINER WILLIAMS JANUSTON JO CHARTEATEPASS  PIPINK MINER WILLIAMS JANUSTON JO CHARTEATER  PI		28 29 5
	35 31 27 30	32 18 61	12 22 7	THRIFT SHOP RIEWSIB HABBERTYKLEWIS)  BANDZ A MAKE HER DANCE MICEVILI MADE! THI.L.WILLAMS.JHOUSTON LOARTERIZEPS!  BLOW ME (ONE LAST KISS) GARDISHNIPMS.GRUISTIN)  GARDISHNIPMS.GRUISTIN  BLOW ME (ONE LAST KISS) GARDISHNIPMS.GRUISTIN  GARDISHNIPMS.GRUISTIN  DON'T STOP THE PARTY TAIRLE-CHERZ.LJADZDILSKYL.GRARCH_J.MARTINEZ.GOMEZ.WLYNE.HBBBERT   GARDISHNIPMS.GRUISKYL.GRARCH_J.MARTINEZ.GOMEZ.WLYNE.HBBBERT   GARDISHNIPMS.GRUISKYL.GRARCH_J.MARTINEZ.GOMEZ.WLYNE.HBBBERT   GARDISHNIPMS.GRUISKYL.GRARCH_J.MARTINEZ.GOMEZ.WLYNE.HBBBERT   GARDISHNIPMS.GRUISKYL.GRARCH_J.MARTINEZ.GOMEZ.WLYNE.HBBBERT   GARDISHNIPMS.GRUISKYL.GRARCH_J.MARTINEZ.GOMEZ.WLYNE.HBBBERT		28 29 5 30
	35 31 27	32 18		GREATEST GAINER/ THERIFT SHOP RIEWS BHANGERTY SLEWS REWS BHANGERT SLEWS REWS BHANG		28 29 5
	35 31 27 30	32 18 61	12 22 7	GREATEST GANDER/ THERIFT SHOP REMINISH MEMORETHYLEMS REMINISH MEMORETHYLEMS REMINISHMENGERTHYLEMS REMINISHMENGERTHYL REMINISHMENGERTHYLEMS REMINISHMENGERTHYLEMS REMINISHMENGERTHYLEMS REMINISHMENGERTHYLEMS REMINISHMENGERTHYLEMS REMINISHMENGERTHYLEMS REMINISHMENGERTHYL REMINISHMENGERTHYL REMINISHMENGERTHYL REMINISHMENGERTHYL REMINISHMENGERTHYL REMINISH		28 29 5 30
	35 31 27 30 47	32 18 61 77	12 22 7	GREATEST GAINER/ THERIFT SHOP REMINISHMEMOETTRIALING REMINISHMEMOETTRIALING BANDZ A MAKE HER DANCE NIKE WILL MORE THIN WILLIAMAS, HUNSTON CARTER, TEPPS  BLOW ME (ONE LAST KISS) GARGISTH PINK, GARGISTH ONT STOP THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL, MARTINEZ GOMEZ, WLYNLEHBBERT) GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGIAL GARGISTH ONE AND THE PARTY TARKAC PHEZ LIAZZONISKA, GARGINET PARTY TARKAC PHEZ LIAZZONISKA		28 29 5 30 3
	35 31 27 30 47 26 36	32 18 61 77 24 30	12 22 7	GREATEST GAUNER/ STREAMINE REVISIONEMENTAL STREAM REVISIONEMENT AND REVISION AND R		28 29 5 30 3 6 23
	35 31 27 30 47 26 36 37	32 18 61 77 24 30 35	12 22 7	THRIFT SHOP   REWISH BARGERIYALEWIS   PARKET SHOUND   REWISH BARGERIYALEWIS   PARKET SHOUND		28 29 5 30 3 6 23 35
	35 31 27 30 47 26 36	32 18 61 77 24 30	12 22 7	THRIFT SHOP   REUNISH MEMBGERTHALENS   PACKEMORE & RYAN LEWIS FEATURING WARD STREAMING   REUNISH MEMBGERTHALENS   OMACEMBREAD   OKACEMBREAD		28 29 5 30 3 6 23
	35 31 27 30 47 26 36 37	32 18 61 77 24 30 35	12 22 7	GREATEST GAUNER/ STREAMINE REVISIONEMENDERMENT AND MACKEMOREAD BANDE AND EMBREAGEMENT AND STREAMINE STREAMINE AND STREAMINE ST		28 29 5 30 3 6 23 35
	35 31 27 30 47 26 36 37 38	32 18 61 77 24 30 35 40	12 22 7	THRIFT SHOP   REMAINSER   THRIFT SHOP   REMAINSER   SHEADERS   Macklemore & Ryan Lewis Featuring Wanz   STEPAMINE   MARCEMERREADS   MARCEMER		28 29 5 30 3 6 23 35 36
	35 31 27 30 47 26 36 37 38 40	32 18 61 77 24 30 35 40 37 27	12 22 7	THERIFE SHOP   RELEWISE BRADGETRYLEWIS   PROJECTION   P		28 29 5 30 3 6 23 35 36 16 2
	35 31 27 30 47 26 36 37 38 40 33 29	32 18 61 77 24 30 35 40 37 27 23	12 22 7 7 38 17 21 14 32 50 23	THEIRTS AND RATE   THEIRT SHOP   REMAINS MEMBEREMENTALES   SHOWLE WHERE A SHOWLE WEEKER   SH	•	28 29 5 30 3 6 23 35 36 16 2 8
	35 31 27 30 47 26 36 37 38 40 33	32 18 61 77 24 30 35 40 37 27	12 22 7	GREATEST GANNER/ THERIFT SHOP REMAINSEMBEREMENTALEWS REMAINSEMBEREMENTS REMAINSEMBEREM	•	28 29 5 30 3 6 23 35 36 16 2
	35 31 27 30 47 26 36 37 38 40 33 29	32 18 61 77 24 30 35 40 37 27 23	12 22 7 7 38 17 21 14 32 50 23	GREATEST GAINER/ STREAMINE REMOVED REM	• • • • • • • • • • • • • • • • • • •	28 29 5 30 3 6 23 35 36 16 2 8
	35 31 27 30 47 26 36 37 38 40 33 29 46 34	32 18 61 77 24 30 35 40 37 27 23 49	12 22 7 7 38 17 21 14 32 50 23	CREATEST GANNER/   REMOVEMBRAGERITALEMS    Macklemore & Ryan Lewis Featuring Wanz		28 29 5 30 3 6 23 35 36 16 2 8
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50	32 18 61 77 24 30 35 40 37 27 23 49 31 52	12 22 7 7 38 17 21 14 32 50 23	GREATEST GANNER/ THERIFT SHOP REMAINSEMEMENTALEMS REMAINSEMEMEMENTALEMS REMAINSEMEMEMENTALEMS REMAINSEMEMEMEMENTALEMS REMAINSEMEMEMEMEMEMEMEMEMEMEMEMEMEMEMEMEMEMEM		28 29 5 30 3 6 23 35 36 16 2 8 40 1
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21	12 22 7 7 38 17 21 14 32 50 23	Comparison of the Comparison		28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50	32 18 61 77 24 30 35 40 37 27 23 49 31 52	12 22 7 7 38 17 21 14 32 50 23	GREATEST GANNER/ THERIFT SHOP REWISHERGERTYALEWS REWISHERGERTYALEWS REWISHERGERTYALEWS REWISHERGERTYALEWS REWISHERGERTYALEWS BANDZ A MAKE HER DANCE MINE WILL MADELTIM WULLIMASH, HINDSTOND CARTERTEPS)  BLOW ME (ONE LAST KISS)  BLOW MARTIN SHELLACK (TSWIPT MAX MARTIN SHELLAC		28 29 5 30 3 6 23 35 36 16 2 8 40 1
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21	12 22 7 7 38 17 21 14 32 50 23	GREATEST GANNER/   REMINISER/ SHOPE   REMINISER/ SHEADERTH   SHOPE   REMINISER/ SHEADERTH   SHOPE   SHEADERTH   SHOPE   SHEADERTH   SHOPE   SHEADERTH   SHEADERT		28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21	12 22 7 7 38 17 21 14 32 50 23	GREATEST GANNER/ REMINISHMEMORTHYLEUSES   MACKEMOREAS		28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60 49	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60 —	12 22 7 7 38 17 21 14 32 50 23 10 41 13 9 5 28 21	Continue	6	28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45 36
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60 49	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60	12 22 7 7 38 17 21 14 32 50 23	CREATEST GANNER/ ELEVISION   RELEVISION		28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60 49	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60 —	12 22 7 7 38 17 21 14 32 50 23 10 41 13 9 5 28 21	REATIST GANNER TREAMINE REMINISEM REMOREMENTALEMS REMOREMENTERAND REMOREMENTALEMS REMOREMENTERAND REMOREMENTE	6	28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45 36
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60 49 45 43	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60 — 44 36	12 22 7 7 38 17 21 14 32 50 23 10 41 13 9 5 28 21	GREATEST GANNER/ THERIFT SHOP REMINISEM REMOREMENTALEMS REMONES REMONES REMONES BREADERS OF MAGNETAMENTS  BANDZ A MAKE HER DANCE NIKE WILL MADELTIM WILLIUMAS, HANDENDE ADTERNATION OF REMONESTED OF MAGNETIM PRICE AND PER PARK TO PICK.  BLOW ME (ONE LAST KISS)  PIRK PIRK PIRK PIRK PIRK PIRK PIRK PIR	6	28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45 36
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60 49 45 43 41 42	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60 — 44 36 38 39	12 22 7 7 38 17 21 14 32 50 23 10 41 13 9 5 28 21	Continue	6	28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45 36 1 1
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60 49 45 43 41 42 39	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60 — 44 36 38 39 34	12 22 7 7 38 17 21 14 32 50 23 10 41 13 9 5 28 21	THERITS AND REPORT ALEXES   MACKEMORE & REWINS HEADERS   MACKEMORE & REWINS HEADERS   MACKEMORE & MA	6	28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45 36 1 1 1 20 29
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60 49 45 43 41 42	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60 — 44 36 38 39	12 22 7 7 38 17 21 14 32 50 23 10 41 13 9 5 28 21	THERITS AND REPAIR PROFESSION	6	28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45 36 1 1
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60 49 45 43 41 42 39	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60 — 44 36 38 39 34	12 22 7 7 38 17 21 14 32 50 23 10 41 13 9 5 28 21	THRIFT SHOP   REINSTRAMEMENTRALENS   OMACEMBREADS	6	28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45 36 1 1 2 2 2 2
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 32 60 49 45 43 41 42 39 59	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60 — 44 36 38 39 34 63	12 22 7 7 38 17 21 14 32 50 23 10 41 13 9 5 28 21	THRIFT SHOP   REINSTRAMEMENTRALENS   OMACEMOREADS	6	28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45 36 1 1 20 29 51
	35 31 27 30 47 26 36 37 38 40 33 29 46 34 50 49 45 43 41 42 39 59 56	32 18 61 77 24 30 35 40 37 27 23 49 31 52 21 60 — 44 36 38 39 34 63 56	12 22 7 7 38 17 21 14 32 50 23 10 41 13 9 5 28 21	THERITS AND REPORT ALLEWS   DANCE MERCENTREAMING	6	28 29 5 30 3 6 23 35 36 16 2 8 40 1 42 8 44 45 36 1 1 20 29 51



Rock Songs (2-1), the track enters the Hot 100 Airplay top 10, rising 11-8 with a 15% increase to 78 million audience impressions



With a 12-10 advance on Mainstream Top 40, a reigning "American Idol" champion reaches the airplay chart's top 10 with an introductory single for the first time since 2009 victor Kris Allen ("Live Like We're Dying," No. 10, 2010).

40 Will.i.am adds two top 40 entries to his Hot 100 history, debuting at No. 12 with "Scream & Shout" (see Between the Bullets, below) and climbing 46-40 as a guest on the Script's "Hall of Fame."

94 & 95

NBC TV's "The Voice" spurs the debuts of (since-eliminated contestant) Martinez's cover of Alex Clare's former No. 7 hit (12-13) and Pope's update of Michelle Branch's No. 16-peaking 2003 single. The remakes arrive with 45,000 and 43,000 downloads sold. respectively.

99 Song also rises 31-30 on Mainstream Top 40. Lloyd performed at Billboard's eighth annual Women in Music luncheon on Nov. 30 (see story,

	HIS	AST	2 WEEKS AGO	WEEKS	TITLE Artist PRODUCER (SONOWRITER) IMPRINT / PROMOTION LABEL	ERT.	EAK
ı	56	64	57	8	ANYTHING COULD HAPPEN Ellie Goulding JEUOTEGOULDING (EGOULDING, ELIOT) © CHERRYTREE/INTERSCOPE	_	56
	<b>67</b>	62	58		BEER MONEY Kip Moore BJAMES (KMOORE B DALY, TVERGES)  GOA NASHVILLE		57
	68	82	97		SWEET NOTHING Calvin Harris Featuring Florence Welch		58
i	59	66	70		C.HARRIS (C.HARRIS,F.WELCH,K.HARPOON)  © DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA  F**KIN PROBLEMS  A\$AP Rocky Featuring Drake, 2 Chainz & Kendrick Lamar		59
1	60	61	55		N.SHEBIB (R.MAYERS,N.SHEBIB,S.GARRETTA.GRAHAM,T.EPPS,K.DUCKWORTH)  9 ASAPWORLDWIDE/POLO GROUNDS/RCA BIRTHDAY SONG  2 Chainz Featuring Kanye West	۳	47
ı	61	67	66		SONNY DIGITAL,K.WEST,B WHEEZY (T.EPPS,K.O.WEST,S.C.UWAEZUOKE,B.WHITFIELD)  © DEFJAM/IDJMG  CREEPIN'  Eric Church		61
1	62				JJOYCE (E.CHURCH, M.GREEN)   © EMI NASHVILLE  COME WAKE ME UP  Rascal Flatts		
		52	53		D.HUFFRASCAL FLATTS (S.MCCONNELL, J.FRANSSON, TLARSSON, TLUNDGREN)  1'M DIFFERENT  2 Chainz		52
	63	79	98		DAMUSTARD (TEPPS,D,MCFARLANE)  O DEF_JAM/IDJMG  HOW COUNTRY FEELS  Randy Houser		63
	64	69	69		D.GERREE (F.M.GEHEEK,W.MOBLEYN,THRASHER)  THE ONLY WAY I KNOW  Jason Aldean With Luke Bryan & Eric Church		64
	65	74	78		M.KNOX (D.L.MURPHY,B.HAYSLIP)		65
	66	68	64		MADNESS Muse MUSE(M.BELLAMY)		60
	67	65	41		LITTLE THINGS One Direction J.GOSLING (E.SHEERAN, EVEVAN) © SYCO/COLUMBIA		41
	68	70	75		DID IT FORTHE GIRL  JRITCHEY (G.BATES, LHUTTON, R.CLAWSON)  Greg Bates  • REPUBLIC NASHVILLE		68
	69	73	81		WICKED GAMES The Weeknd DOC,C.MONTAGNESE,THE WEEKND (A.TESFAYE,C.MONTAGNESE,D.MCKINNEY)  • XO/REPUBLIC		69
Ì	70	55	68		LIVE WHILE WE'RE YOUNG One Direction RAMILE FALK (R.YACOUB, C.FALK, S.KOTECHA) GO SYCO/COLUMBIA	•	3
Ì	71	54	43		FINALLY FOUND YOU  Enrique Iglesias Featuring Sammy Adams SOR'Y & NUSRHABALENSENI, LIUTIRELL SAWISNER EMIGLESIAS R. JUDRIN FEL GHOUL JEENSSEN PMELKI YCHIRESCU  OREPUBLIC		24
ì	72	76	71		RADIOACTIVE Imagine Dragons		71
i	73	75	72		ALEX DA KID (IMAGINE DRAGONS,A GRANT,I,MOSSER)  SOUTHERN COMFORT ZONE  Brad Paisley		68
	74	77	82		B_PAISEY(B_PAISEY(C_DUBRIS_UK_LOVELACE)		74
i	75	81	80		B.CANNON,KCHESNEY (K.GATTIS)  • BLUE CHAIR/COLUMBIA NASHVILLE  BALL  T.I. Featuring Lil Wayne		50
ł	76				RICO LOVEEARLAND E (C.J.HARRIS, JR.RICO LOVE, EHOOD, EGOUDY II, D.CARTER)  O GRAND HÜSTLE/ATLANTIC  DICED PINEAPPLES  Rick Ross Featuring Wale & Drake	-	
		80	79		CARDIAK (W.L.ROBERTS II.,C.E.MCCORMICK,O.AKINTIMEHIN,A.GRAHAM)  • MAYBACH/SUP-N-SLIDE/DEF_JAM/IDJ/MG  BEGIN AGAIN  Taylor Swift		74
	77	78	73		D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)     BIG MACHINE		7
ı	78	83	88		J_JOYCE (N.HEMBY,D.MAID)   ● CAPITOL NASHVILLE		78
Į	79	58	54		FASTEST GIRL INTOWN FLIDDELLCAINLAYG.WORF[MLAMBERTA.PRESLEY]  Miranda Lambert ORCA NASHVILLE ORCA NASHVILLE		47
	80	72	65		TURN ON THE LIGHTS Future MIKE WILL MADE:IT (N.WILBURN,M.LWILLIAMS,M.MIDDLEBROOKS)  O A-1/FREEBANDZ/EPIC		50
	81	85	89		DON'T JUDGE ME THE MESSENGERS (C.M.BROWN,N.ATWEH,A.MESSINGER,M.PELLIZZER) Chris Brown PRCA PRCA PRCA PRCA PRCA PRCA PRCA PRCA		81
ı	82	98	-		REMEMBER YOU Wiz Khalifa Featuring The Weeknd CMONTAGNESE, DAT (C.J.THOMAZ, ATESFAYE, C.MONTAGNESE, A BALSHE, J.DOUGLASS, ELIUMPKIN) • ROSTRUM/ATLANTIC/RRP		82
1	83	RE-E	NTRY		REST OF MY LIFE Ludacris Featuring Usher & David Guetta  DGUETTA,G.TUINFORT(CB.BRIDGES,URAYMOND IV.J.SALINAS,JR,O.SALINAS,MSCANDRICK,D.BUETTA,G.H.TUINFORT) ● DIPPDEFJAMNOJMG  © DIPPDEFJAMNOJMG		72
1	84	90	94		POETIC JUSTICE  Kendrick Lamar Featuring Drake SDEVILLE (K.DUCKWORTH,E.MOLINA,A.GRAHAM,J.S.HARRIS III,J.J.ACKSON,T.S.LEWIS) © TOP DAWG/AFTERMATH/INTERSCOPE		76
i	85	84	76		TAKE A LITTLE RIDE  M.KNOX (D.ALTMAN,R.CLAWSON,J.MCCORMICK)  Jason Aldean  OB BROKEN BOW		12
i	86	100	_		SOMEBODY'S HEARTBREAK  DHUFFHHAYES (A DORFELLARD HHAYES)  PATLANTIC RASHVILLEAWAN		86
i	87	87	90		READY OR NOT Bridgit Mendler		78
1	88	91	91		EKIRIAKOU,A GOLDSTEIN (B.MENDLER,EKIRIAKOU,EK BOGARTA GOLDSTEIN,TR.BELL,W.HART)  • HOLLYWOOD  ICE  Kelly Rowland Featuring Lil Wayne		88
ı	89	93	96		S.GARRETT,DETAIL(S.GARRETT,N.C.FISHER,K.ROWLAND,D.CARTER)  YOUNG & GETTIN' IT  Meek Mill Featuring Kirko Bangz		89
1	90				JAHLILBEATS (RR.WILLIAMS,O.J.TUCKER,K.RANDLE,V.ROBINSON)		
	~	96	100		SAP J.TAYLOR C.M.BROWN,M.NGUYEN-STEVENSON,D.CARTER,C.J.THOMAZ,J.KING)  **OBCCINTERSCOPE**  TIP IT ON BACK  Dierks Bentley		82
	91	RE-E			B.BEAVERS,LWOOTEN (T.KENNEDY,R.COPPERMAN,J.M.NITE)		91
	92	92	87		B.KNOWLES,T.NASH,C.A.STEWART (T.NASH,C.A.STEWART,B.KNOWLES)  • PARKWOOD/COLUMBIA		78
	93	99	93		C.ZANE,M.ANGELAKOS (M.ANGELAKOS)   © FRENCHKISS/COLUMBIA		85
	94	NE	W		TOO CLOSE  BAPPLEBERRY (A.CLARE, J.DUGUID)  REPUBLIC  REPUBLIC		94
	95	NE	W		ARE YOU HAPPY NOW?  BAPPLEBERRY (M.BRANCH, J.M.SHANKS)  Cassadee Pope  REPUBLIC  REPUBLIC		95
	96	NE	W		ONE OF THOSE NIGHTS     Tim McGraw       B.GALLIMORE,TMCGRAW (LLAIRD,R.CLAWSON,C.TOMKINS)     ● BIG MACHINE		96
	97	NE	W		REPRESENTIN' Ludacris Featuring Kelly Rowland JIMJONSIN,RICO LOVE (C.B.BRIDGES,J.G.SCHEFFER,RICO LOVE,FROMANO,M.MULE,LDEBONI) • DTP/DEF JAM/IDJMG		97
Ì	98	53	67		A THOUSAND YEARS (PART 2) Christina Perri Featuring Steve Kazee DHODGES (CPERRICH HODGES) © SUMMITICHOP SHOP/ATLANTIC/RRP		53
1	99	NE	w		OATH Cher Lloyd Featuring Becky G DR.LUKE,CIRKUT,ROBOPOP (R.M.GOMEZ,LGOTTWALD,A.MALIK,D.OMELIO,H.WALTER,E.WRIGHT)		99
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# BETWEEN THE BULLETS

# WILL.I.AM, BRITNEY SPEARS BOW



Will.i.am's "Scream & Shout," featuring Britney Spears, soars onto the Billboard Hot 100 at No. 12, fueled by a 66-1 vault on Hot Digital Songs (196,000 downloads sold, up 483%, according to Nielsen SoundScan). The jump to the summit is the greatest in the latter chart's history. "Scream" debuted on Hot Digital Songs last week with five days of sales. The newest chart data reflects its first full sales week (ending Dec. 2), along with the impact felt from the premiere of its music video on Fox TV's "The X Factor" (Nov. 28), on which Spears stars. -Gary Trust

# **HOLIDAY SONGS**

Œ	Ç.	1	OLIDAT SUNGS
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	7	#1 ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY
2	2	7	ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE DECCA/MCA NASHVILLE/UME
3	3	7	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) NAT KING COLE CAPITOL
4	6	7	CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA ATLANTIC/LAVA/RRP
6	4	7	JINGLE BELL ROCK BOBBY HELMS DECCA/MCA NASHVILLE/UME
6	5	7	A HOLLY JOLLY CHRISTMAS BURL IVES MCA SPECIAL PRODUCTS/UME
7	8	7	FELIZ NAVIDAD JOSE FELICIANO RCA/LEGACY
8	7	7	IT'S THE MOST WONDERFUL TIME OF THE YEAR ANDY WILLIAMS COLUMBIA/LEGACY
9	9	7	WHITE CHRISTMAS BING CROSBY MCA/UME
10	10	7	LAST CHRISTMAS WHAM! COLUMBIA
0	11	7	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICHAEL BUBLE 143/REPRISE/WARNER BROS.
12	13	7	CHRISTMAS CANON TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC/RRP
13	15	7	BLUE CHRISTMAS ELVIS PRESLEY RCA/LEGACY
14	12	7	HAPPY XMAS (WAR IS OVER) JOHN LENNON & YOKO ONO CAPITOL
15	14	7	DO THEY KNOW IT'S CHRISTMAS? BAND-AID COLUMBIA/LEGACY
16	16	7	WONDERFUL CHRISTMAS TIME PAUL MCCARTNEY MPL/CAPITOL
17	20	2	LINUS & LUCY VINCE GUARALDI TRIO FANTASY/CMG
18	25	7	SANTA CLAUS IS COMIN' TO TOWN BRUCE SPRINGSTEEN COLUMBIA/LEGACY
19	17	7	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS JOHNNY MATHIS COLUMBIA/LEGACY
20	30	7	ALL I WANT FOR CHRISTMAS IS YOU MICHAEL BUBLE 143/REPRISE/WARNER BROS.
21	19	7	RUDOLPH THE RED-NOSED REINDEER GENE AUTRY COLUMBIA/LEGACY
22	18	7	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS BING CROSBY DECCA/MCA/UME
23	38	2	SLEIGH RIDE THE RONETTES PHILLES/ABKCO
			DI EASE COME HOME FOR CHRISTMAS

7 PLEASE COME HOME FOR CHRISTMAS
EAGLES ASYLUMELEKTRA
3 CHRISTMAS (BABY PLEASE COME HOME)
MARIAH CAREY COLUMBIA/LEGACY

	THIS	LAST	VEEKS IN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
İ	26	27	7	CHRISTMAS TIME IS HERE VINCE GUARALDI TRIO FANTASY/CONCORD
ĺ	27	24	7	MERRY CHRISTMAS DARLING CARPENTERS A&M/UME
Ì	28	22	7	HAPPY HOLIDAY/THE HOLIDAY SEASON ANDY WILLIAMS COLUMBIA/LEGACY
İ	29	23	7	SLEIGH RIDE LERDY ANDERSON DECCA/UME
İ	30	31	7	YOU'RE A MEAN ONE, MR. GRINCH THURL RAVENSCROFT TURNER ENTERTAINMENT/RHINO
İ	31	32	7	WHERE ARE YOU CHRISTMAS?
Ì	32	29	7	MISTLETOE JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG
İ	33	44	2	HOLLY JOLLY CHRISTMAS MICHAEL BUBLE 143/REPRISE/WARNER BROS.
Ì	34	36	6	LET IT SNOW, LET IT SNOW, LET IT SNOW
ĺ	35	33	7	THE LITTLE DRUMMER BOY THE HARRY SIMEONE CHORALE 20TH CENTURY FOX/MERCURY/UME
İ	36	_	1	WHITE CHRISTMAS MICHAEL BUBLE DUET WITH SHANIA TWAIN 143/REPRISE/WARNER BROS.
İ	37	49	7	SANTA BABY EARTHA KITT RCA/LEGACY
ĺ	38	28	7	LAST CHRISTMAS TAYLOR SWIFT BIG MACHINE/REPUBLIC
İ	39	46	6	LITTLE SAINT NICK THE BEACH BOYS CAPITOL
ĺ	40	37	6	JINGLE BELL ROCK DARYL HALL JOHN DATES RCA/LEGACY
İ	41	43	2	HOME FOR THE HOLIDAYS CARPENTERS A&M/UME
ĺ	42	_	4	HAVE YOURSELF A MERRY LITTLE CHRISTMAS MICHAEL BUBLE 143/REPRISE/WARNER BROS.
ĺ	43	_	4	THE CHIPMUNK SONG (CHRISTMAS DON'T BE LATE) DAVID SEVILLE & THE CHIPMUNKS LIBERTY/CAPITOL
ĺ	44		1	HERE COMES SANTA CLAUS (RIGHT DOWN SANTA CLAUS LANE) ELVIS PRESLEY RCA/LEGACY
ĺ	45	34	5	HERE COMES SANTA CLAUS (DOWN SANTA CLAUS LANE) GENE AUTRY COLUMBIA/LEGACY
ĺ	46	35	6	FROSTY THE SNOWMAN JIMMY DURANTE RHINO
ĺ	47	_	4	THE CHRISTMAS SHOES NEWSONG BENSON/JIVE
ĺ	48	_	1	JINGLE BELLS FRANK SINATRA CAPITOL
ı	49	39	2	IT'S THE MOST WONDERFUL TIME OF THE YEAR AMY GRANT A&M/UME
	50	-	5	THIS CHRISTMAS DONNY HATHAWAY ATLANTIC/RHINO

# HOT DIGITAL SONGS

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL	CERT.
1	66	2	# SCREAM & SHOUT  WILLIAM FEAT. BRITNEY SPEARS INTERSCOPE	
2	1	15	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC	2
3	17	13	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA	
4	_	1	MY LIFE 50 CENT FEAT EMINEM & ADAM LEVINE & UNIT/SHADWAFTERMATH/INTERSCOPE	
5	5	9	LOCKED OUT OF HEAVEN BRUND MARS ATLANTIC	
6	7	26	HO HEY THE LUMINEERS DUALTONE	
7	4	10	DIE YOUNG KESHA KEMOSABE/RCA	
8	2	10	DIAMONDS RIHANNA SRP/DEF JAM/IDJMG	
9	6	24	HOME PHILLIPS 19/INTERSCOPE	2
10	8	9	I CRY FLO RIDA POE BOY/ATLANTIC	
11	15	7	I KNEW YOU WERE TROUBLE. TAYLOR SWIFT BIG MACHINE	
12	9	22	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE	
13	13	8	BEAUTY AND A BEAT JUSTIN BIEBER FEAT NICKI MINAU SCHOOLBOY/RAYMOND BRAUN/SLAND/IDJIMS	
14	10	5	TRY PINK RCA	
15	11	33	SOME NIGHTS FUN. FUELED BY RAMEN/RRP	
16	21	9	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT, WANZ MACKLEMORE/ADA	
17	12	9	SKYFALL ADELE XL/COLUMBIA	•
18	18	17	CRUISE FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	
19	26	10	DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FEAT. JOHN MARTIN ASTRALIVERKS CAPITOL	
20	19	4	DON'T STOP THE PARTY PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA	
21	22	5	VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	
22	36	5	BETTER DIG TWO THE BAND PERRY REPUBLIC NASHVILLE	
23	40	9	HALL OF FAME THE SCRIPT FEAT. WILL.I.AM PHONOGENIC/EPIC	
24	28	13	CLIQUE	
25	33	18	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG IT'S TIME	

AIRPLAY: 1.235 stations, encompassing pop, adult, rock, country, R&B/hip-hop, Christian, gespel, dance, jazz and Latin and systems, prolicity. SOMGS, 2007IAL SOMGS. The top-spelling overall and gener-specific respectively. Pownimer municipant and Policity and the Digital Songs data is used to compile the Billioard Hot 100, All charts & 2012, Pownimer and Annia March and the Digital Songs data is used to compile the Billioard Hot 100, All charts & 2012, Pownimer and Annia March and Annia

·«χ	-×	WEEKS ON CHT	TITLE	-
THIS	LAS	WE	ARTIST IMPRINT / PROMOTION LABEL	CERT
26	29	15	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG	
27	_	1	TOO CLOSE MELANIE MARTINEZ REPUBLIC	
28		1	ARE YOU HAPPY NOW?	
29	39	16	THE A-TEAM	
30	44	6	F**KIN' PROBLEMS	
	77	U	ASAP ROCKY FEAT DRAKE, 2 CHAINZ & KENDRICK LAMAR ASAP WORLDWIDEFOLD GROUNDS RCA	
31	42	13	SWIMMING POOLS (DRANK) KENDRICK LAMAR AFTERMATH/INTERSCOPE	
32	35	37	TOO CLOSE ALEX CLARE REPUBLIC	
33	27	34	A THOUSAND YEARS CHRISTINA PERRI SUMMIT/CHOP SHOP/ATLANTIC/RRP	•
34	24	15	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC	2
35	43	32	WANTED HUNTER HAYES ATLANTIC NASHVILLE/WMN	C
36	3	2	OVER YOU CASSADEE POPE REPUBLIC	
37	_	42	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY	•
38	53	9	EVERY STORM (RUNS OUT OF RAIN) GARY ALLAN MCA NASHVILLE	
39	46	14	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE	
40	64	8	ANYTHING COULD HAPPEN	
41	48	17	I WILL WAIT	•
			MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE  CALL ME MAYBE	
42	37	41	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	6
43	57	12	BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA	
44	16	2	THUNDERSTRUCK AC/DC EPIC/LEGACY	
45	63	23	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC	
46	41	23	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE	
47	34	22	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT BIG SEAN SCHOOLBOY, RAYMOND BRALINISLANDID, ING	
48	71	11	NO WORRIES UL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC	
49	14	3	A THOUSAND YEARS (PART 2) CHRISTINA PERNI FEAT. STEVE KAZEE SUMMITICHOP SHOPJATLANTICHOP	
			CATCH MY BREATH	

	<b>(</b>	)	R	оск™	
	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT.
ı	1	2	30	#1 HO HEY 2WKS THE LUMINEERS DUALTONE	
1	2	1	28	HOME PHILLIPS 19/INTERSCOPE	2
1	3	3	41	SOME NIGHTS FUN. FUELED BY RAMEN/RRP	
ı	4	10	33	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	
	5	-	1	TOO CLOSE MELANIE MARTINEZ REPUBLIC	
	6	13	29	THE A-TEAM ED SHEERAN ELEKTRA/ATLANTIC	
1	7	11	20	TOO CLOSE ALEX CLARE REPUBLIC	
j	8	15	17	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	•
1	9	4	2	THUNDERSTRUCK AC/DC EPIC/LEGACY	
	10	19	44	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC	
1	11	5	2	BACK IN BLACK AC/DC EPIC/LEGACY	
	12	32	13	CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA LAVA/RHINO	
	13	9	42	EVERYBODY TALKS NEON TREES MERCURY/IDJMG	
١	14	6	2	YOU SHOOK ME ALL NIGHT LONG AC/DC EPIC/LEGACY	
	15	26	15	MADNESS MUSE HELIUM-3/WARNER BROS.	
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<b>(</b>	)	R	&B/HIP-HOP™	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT.
1	2	13	# GIRL ON FIRE 2WKS ALICIA KEYS FEAT, NICKI MINAJ RCA	
2	-	1	MY LIFE 50 CENT FEAT ENINEM & ADAM LEVINE G UNIT/SHADN/AFTERMATH/INTERSCOPE	
3	1	9	DIAMONDS RIHANNA SRP/DEF JAM/IDJMG	
4	3	14	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT, WANZ MACKLEMORE/ADA	
5	4	13	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D/DEF JAM/IDJMG	
6	6	6	F**KIN' PROBLEMS ASAP ROCKY FEAT GRAVE, 2 CHAINZ & KENDRICK LAWAR ASAP WORLDWIDE POLD GROUNDS RCA	
7	5	18	SWIMMING POOLS (DRANK) KENDRICK LAMAR AFTERMATH/INTERSCOPE	
8	10	16	ALL I WANT FOR CHRISTMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY	•
9	8	12	BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA	
10	9	13	NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC	
11	_	1	WHAT'S GOING ON NICHOLAS DAVID REPUBLIC	
12	20	9	I'M DIFFERENT 2 CHAINZ DEF JAM/IDJMG	
13	=	1	SORRY T.I. FEAT. ANDRE 3000 GRAND HUSTLE/ATLANTIC	
14	13	18	ADORN MIGUEL BYSTORM/BLACK ICE/RCA	
15	16	25	THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG	

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THIS	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/LABEL	CERT.
	1	1	38	#1 ALL I WANT FOR CHRISTIMAS IS YOU MARIAH CAREY COLUMBIA/LEGACY/SONY MUSIC	•
•	2	2	38	CHRISTMAS EVE (SARAJEVO 12/24) TRANS-SIBERIAN ORCHESTRA LAVA/RHINO	
•	3	6	34	THE CHRISTMAS SONG (MERRY CHRISTMAS TO YOU) NAT KING COLE CAPITOL	
6	4	5	38	CHRISTMAS CANON TRANS-SIBERIAN ORCHESTRA LAVA/RHINO	
(	5	4	35	ROCKIN' AROUND THE CHRISTMAS TREE BRENDA LEE DECCA/MCA NASHVILLE/UME	
(	6	3	21	MISTLETOE JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJIMG	•
(	7	33	4	SLEIGH RIDE THE RONETTES PHIL SPECTOR	
•	8	13	30	BLUE CHRISTMAS ELVIS PRESLEY RCA/LEGACY/SONY MUSIC	
(	9	25	16	SANTA CLAUS IS COMIN' TO TOWN BRUCE SPRINGSTEEN COLUMBIA/SONY MUSIC	
0	0	8	38	WHERE ARE YOU CHRISTMAS? FAITH HILL INTERSCOPE/IGA	
(	1	22	21	THE CHIPMUNK SONG DAVID SEVILLE & THE CHIPMUNKS CAPITOL	
0	2	11	36	JINGLE BELL ROCK BOBBY HELMS DECCA/MCA NASHVILLE/UME	
(1	3	12	38	LAST CHRISTMAS WHAM! COLUMBIA/LEGACY/SONY MUSIC	
0	4	10	19	IT'S BEGINNING TO LOOK A LOT LIKE CHRISTMAS MICHAEL BUBLE 143/REPRISE/WARNER BROS.	
(1	5	23	13	MERRY CHRISTMAS, HAPPY HOLIDAYS 'N SYNC TRANS CONTINENTAL/RCA/RMG	

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WEEK	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	2	25	#1 CRUISE 3WKS FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
2	4	5	BETTER DIG TWO THE BAND PERRY REPUBLIC NASHVILLE
3	3	15	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE
4	6	36	WANTED HUNTER HAYES ATLANTIC/WMN
5	1	2	OVER YOU CASSADEE POPE REPUBLIC
6	8	9	EVERY STORM (RUNS OUT OF RAIN) GARY ALLAN MCA NASHVILLE
7	5	28	BLOWN AWAY CARRIE UNDERWOOD 19/ARISTA NASHVILLE
8	11	7	THE ONLY WAY I KNOW  JASON ALDEAN WITH LUKE BRYAN & ERIC CHURCH BROKEN BOV
9	9	2	GIVE IT ALL WE GOT TONIGHT GEORGE STRAIT MCA NASHVILLE
10	12	8	TORNADO LITTLE BIG TOWN CAPITOL NASHVILLE
11	10	17	KISS TOMORROW GOODBYE LUKE BRYAN CAPITOL NASHVILLE
12	16	9	GOODBYE IN HER EYES ZAC BROWN BAND SOUTHERN GROUND/BIGGER PICTURE
13	14	9	BEGIN AGAIN TAYLOR SWIFT BIG MACHINE
14	17	14	HOW COUNTRY FEELS RANDY HOUSER STONEY CREEK
15	23	4	SOMEBODY'S HEARTBREAK HUNTER HAYES ATLANTIC/WMN

<b>(</b>	)	L <i>I</i>	ATIN™	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	CERT.
1	2	22	#1 FELIZ NAVIDAD  8 WKS JOSE FELICIANO RCA/LEGACY	
2	1	120	DANZA KUDURO DON OMAR & LUCENZO YANIS/ORFANATO/MACHETE/UMLE	
3	4	22	ALGO ME GUSTA DE TI WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN MACHETE/UMLE	
4	7	134	WAKA WAKA (THIS TIME FOR AFRICA) SHAKIRA FEAT. FRESHLYGROUND EPIC/SONY MUSIC LATIN	
5	13	6	POR QUE LES MIENTES TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	
6	3	20	ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
7	6	36	AI SE EU TE PEGO MICHEL TELO PANTANNAL/RGE/SONY MUSIC LATIN	
8	9	8	LIMBO DADDY YANKEE EL CARTEL/CAPITOL LATIN	
9	5	152	HEROE ENRIQUE IGLESIAS INTERSCOPE/UMLE	
10	10	152	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN	
11	17	9	VOLVI A NACER CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	
12	14	16	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA PANTANNAL/RGE/SOM LIVRE/SONY MUSIC LATIN	
13	8	48	CORRE! JESSE & JOY FEAT. LA REPUBLIKA WARNER LATINA	
14	11	37	INCONDICIONAL PRINCE ROYCE TOP STOP	
15	16	31	HASTA QUE SALGA EL SOL DON OMAR ORFANATO/MACHETE/UMLE	
-				

( <u>•</u>	)	C	OMEDY™	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/LABEL	CERT.
1	4	17	GRANDMA GOT RUN OVER BY A REINDEER  1 WK ELMO & PATSY EPIC/LEGACY	
2	2	6	MINECRAFT STYLE TRYHARDNINJA AND THE CREEPERS TRYHARDNINJA	
3	5	21	THE CHANUKAH SONG ADAM SANDLER WARNER BROS.	
4	3	6	ULTIMATE ASSASSIN'S CREED III SONG SMOSH SMOSH	
5	6	15	TWELVE PAINS OF CHRISTMAS BOB RIVERS COMEDY GROUP ATLANTIC/RHINO	
6	9	3	DRUNK ON CHRISTMAS [LIVE] JIMMY FALLON FEAT. JOHN RICH NBC/WARNER BROS. NASHVILLEWWIN	
7	7	103	I JUST HAD SEX THE LONELY ISLAND FEAT. AKON REPUBLIC	
8	17	12	REDNECK 12 DAYS OF CHRISTMAS JEFF FOXWORTHY WARNER BROS. NASHVILLE/WMN	
9	11	152	I'M ON A BOAT THE LONELY ISLAND FEAT. T-PAIN REPUBLIC	
10	8	7	BARACK OBAMA VS MITT ROMNEY EPIC RAP BATTLES OF HISTORY MAKER STUDIOS	
11	-	137	DICK IN A BOX THE LONELY ISLAND FEAT. JUSTIN TIMBERLAKE REPUBLIC	
12	10	7	MITT ROMNEY STYLE (GANGNAM STYLE) COLLEGEHUMOR COLLEGEHUMOR	
13	15	83	JACK SPARROW THE LONELY ISLAND FEAT. MICHAEL BOLTON REPUBLIC	
14	24	10	GRANDMA GOT RUN OVER BY A REINDEER DR. ELMO LAUGHING STOCK	
15	-	1	CHRISTMAS IN THE HOOD NEPHEW TOMMY THE ENTERTAINMENT	
	and the same			j

# POP/ADULT/ROCK Billboard.

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A		T	OP 40
WEEK	LAST	WEEK!	ARTIST IMPRINT/PROMOTION LABEL
0	1	10	#1 DIE YOUNG 2WKS KESHA KEMOSABE/RCA
2	4	9	GREATEST LOCKED OUT OF HEAVEN
3	2	20	ONE MORE NIGHT
4	6	10	MAROON 5 A&M/OCTONE/INTERSCOPE  DIAMONDS
~			RIHANNA SRP/DEF JAM/IDJMG  LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)
5	5	16	NE-YO MOTOWN/IDJMG SOME NIGHTS
6	3	24	FUN. FUELED BY RAMEN/RRP
7	10	10	FLO RIDA POE BOY/ATLANTIC
8	7	25	TOO CLOSE ALEX CLARE REPUBLIC
9	8	19	DON'T WAKE ME UP CHRIS BROWN RCA
10	12	16	HOME PHILLIPS 19/INTERSCOPE
0	16	8	HO HEY THE LUMINEERS DUALTONE
12	9	16	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
13	14	5	BEAUTY AND A BEAT
14	11	21	JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAYMOND BRAUNKISLAND/IDJING  AS LONG AS YOU LOVE ME
15	13	6	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG  VA VA VOOM
$\sim$			NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC THE A TEAM
16	17	14	ED SHEERAN ELEKTRA/ATLANTIC TRY
17	18	4	P!NK RCA
18	21	8	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL
19	19	13	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE
20	23	6	DON'T STOP THE PARTY PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA
21	22	10	HALL OF FAME THE SCRIPT FEAT. WILLI.AM PHONOGENIC/EPIC
22	25	5	CATCH MY BREATH KELLY CLARKSON 19/RCA
23	40	2	I KNEW YOU WERE TROUBLE. TAYLOR SWIFT BIG MACHINE/REPUBLIC
24	20	14	FINALLY FOUND YOU
25	30	7	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC  IT'S TIME
26	28	9	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE READY OR NOT
•			GANGNAM STYLE
27	24	12	PSY SCHOOLBOY/REPUBLIC  ANYTHING COULD HAPPEN
28	29	8	ELLIE GOULDING CHERRYTREE/INTERSCOPE
29	33	3	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
30	31	7	OATH CHER LLOYD FEAT. BECKY G SYCO/EPIC
31	27	11	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA
32	37	2	SWEET NOTHING CALVAN HARRIS FEAT. FLORENCE WELCH DECONSTRUCTION RY EYEJULTRAFOC NATION/COLUMBIA
33	32	3	WANTED HUNTER HAYES ATLANTIC NASHVILLE/RRP
34	26	16	50 WAYS TO SAY GOODBYE
35	N		TRAIN COLUMBIA LITTLE THINGS
36	36	2	REST OF MY LIFE
37	34	11	LUDACRIS FEAT. USHER & DAVID GUETTA DTP/DEF JAM/IDJMG REMEMBER WHEN (PUSH REWIND)
~	9.0	10.00	CHRIS WALLACE THINKSAY  DAYLIGHT
38	N		MAROON 5 A&M/OCTONE/INTERSCOPE
39	35	10	BAD FOR ME MEGAN & LIZ COLLECTIVE SOUNDS
40	39	3	GIVE ME YOUR HAND (BEST SONG EVER) THE READY SET SIRE/DECAYDANCE/WARNER BROS.

Barry Manilow collects his first Adult Contemporary top 10 since 1989, as "Santa Claus Is Coming to Town" zooms 13-2 as the chart's Greatest Gainer. The song marks his 28th top 10 on the survey, tying him with Kenny Rogers for the sixth-best sum in the chart's 51-year history. Elton John leads with 38 top 10s, followed by Neil Diamond (37), Barbra Streisand (35), Elvis Presley (31) and Dionne Warwick (29). Manilow scored his first 22 AC top 10s with his first 22 singles

single "It's Just Another New Year's Eve" in 1977), beginning with his introductory two-week No 1, "Mandy," in 1974. His 13 career AC No. 1s trail those of only John (16) and the

Carpenters (15). Fellow format veteran Richard Marx returns to the top 10 for the first time since early 1998, as "Little Drummer Boy" beats a 14-7 path. It's Marx's 14th top 10



WEEK	LST EEK	WEEKS ON CHT	ONTEMPORARY"
FS.	1	3	
=	_	3	# LETIT SNOW, LETIT SNOW, LETIT SNOW 2 WKS ROD STEWART VERVE GREATEST SANTA CLAUS IS COMING TO TOWN
2	13	3	GAINE: BARRY MANILOW ARISTA/LEGACY
3	8	3	FIREFLIES TRANS-SIBERIAN ORCHESTRA REPUBLIC
4	5	3	A HOLLY JOLLY CHRISTMAS LADY ANTEBELLUM CAPITOL NASHVILLE
5	3	9	GOOD MORNING BEAUTIFUL
6	11	3	JIM BRICKMAN FEAT: LUKE MCMASTER MOOD/BRICKHOUSE/EKUL JOY TO THE WORLD
			TRAIN SPECIAL OLYMPICS/BIG MACHINE  LITTLE DRUMMER BOY
7)	14	2	RICHARD MARX ZANZIBAR/TOURDFORCE
8	15	3	DO YOU HEAR WHAT I HEAR?  JORDIN SPARKS SPECIAL OLYMPICS/BIG MACHINE
9	23	2	THIS CHRISTMAS RICHARD KINCAID FEAT. CUBA GOODING SR. HOUSE OF DT
10	NE	w	I'LL BE HOME FOR CHRISTMAS KELLY CLARKSON 19/RCA
111	20	2	SOMEDAY AT CHRISTMAS
12	22	2	JORDAN HILL WARRIOR COLD DECEMBER NIGHT
$\boldsymbol{\prec}$			FROSTY THE SNOWMAN
13)	25	2	WHITNEY WOLANIN TOPNOTCH THE CHRISTMAS SONG
14	NE	W	COLBIE CAILLAT FEAT. JUSTIN YOUNG REPUBLIC
15	17	9	SKYFALL ADELE XL/COLUMBIA
16	16	14	HOME PHILLIPS 19/INTERSCOPE
17	26	2	CHRISTMAS IN THE SAND COLBIE CAILLAT REPUBLIC
18	19	19	BLOW ME (ONE LAST KISS) PINK RCA
19	18	16	WE ARE NEVER EVER GETTING BACK TOGETHER
20	21	11	TAYLOR SWIFT BIG MACHINE/REPUBLIC  GOOD TIME  ONLY CITY & CARRY DAY INDEED CONTROLLED IN CONTROLLED
21	24	12	ONE MORE NIGHT
22	30	2	O COME ALL YE FAITHFUL
23	NE		CHRIS MANN FAIRCRAFT/REPUBLIC MERRY CHRISTMAS, BABY
-			ROD STEWART DUET WITH CEE LO GREEN VERVE SOME NIGHTS
24	27	14	FUN. FUELED BY RAMEN/RRP
25	29	18	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE

JLT T	OD A	( ) III

WEEK	LAST	WEEKS	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	19	#1 ONE MORE NIGHT 7WKS MAROON 5 A&M/OCTONE/INTERSCOPE
2	2	25	HOME PHILLIP PHILLIPS 19/INTERSCOPE
3	3	24	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
4	4	24	TOO CLOSE ALEX CLARE REPUBLIC
5	6	9	LOCKED OUT OF HEAVEN BRUNO MARS ELEKTRA/ATLANTIC
6	9	10	GREATEST HO HEY GAINER THE LUMINEERS DUALTONE
7	5	26	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
8	7	22	BLOW ME (ONE LAST KISS) PINK RCA
9	10	14	FEEL AGAIN ONEREPUBLIC MOSLEY/INTERSCOPE
10	11	20	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
1	15	6	TRY PINK RCA
12	12	32	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
13	8	16	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC

			IATEON SWIFT DIG WACHINE/NET OBLIC
14	17	19	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
15	18	7	CATCH MY BREATH KELLY CLARKSON 19/RCA
16	14	9	SKYFALL ADELE XL/COLUMBIA
17	16	16	HALL OF FAME THE SCRIPT FEAT. WILLI.AM PHONOGENIC/EPIC

			THE SCRIPT FEAT. WILLIAM PHUNUGENIC/EPIC
18	20	9	DIE YOUNG KESHA KEMOSABE/RCA
19	21	9	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE

20	19	16	ANDY GRAMMER S-CURVE
21	22	8	DIAMONDS RIHANNA SRP/DEF JAM/IDJMG
22	24	5	OVERJOYED MATCHBOX TWENTY EMBLEM/ATLAN
			MANTED

			MATCHBOX TWENTY EMBLEM/ATLANTIC
23	26	5	WANTED HUNTER HAYES ATLANTIC NASHVILLE/RRP
24	25	10	BETWEEN THE RAINDROPS LIFEHOUSE FEAT. NATASHA BEDINGFIELD GEFFEN/INTERSCO
25	23	15	MY OH MY TRISTAN PRETTYMAN CAPITOL

的	нот	ROCK	SON	GS

	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
	0	2	33	#1 HO HEY 3WKS THE LUMINEERS DUALTONE
	2	1	31	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
	3	3	11	HOME PHILLIPS 19/INTERSCOPE
	4	4	29	TOO CLOSE ALEX CLARE REPUBLIC
	5	5	16	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
	6	6	39	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
1	7	7	17	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSN
	8	8	15	MADNESS MUSE HELIUM-3/WARNER BROS.
	9	9	10	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
	10	12	27	TAKE A WALK PASSION PIT FRENCHKISS/COLUMBIA
	0	HOT :		TOO CLOSE MELANIE MARTINEZ REPUBLIC
1	1			STURBORN LOVE

W	DEBUT		MELANIE MARTINEZ REPUBLIC		
12	15	9	STUBBORN LOVE THE LUMINEERS DUALTONE		
13	14	2	GONE, GONE, GONE PHILLIP PHILLIPS 19/INTERSCOPE		
14	16	21	LITTLE BLACK SUBMARINES		

15	18	16	THREE DAYS GRACE RCA
16	19	28	CARRY ON FUN. FUELED BY RAMEN/RRP
17	20	11	MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC

18	17	9	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
19	24	15	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
20	25	9	DEMONS

21	N	w	KISS ME ED SHEERAN ELEKTRA/ATLANTIC
22	31	16	WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC
23	21	9	RIDE LANA DEL REY POLYDOR/INTERSCOPE
24	22	2/	KILL YOUR HEROES

24	23	24	AWOLNATION RED BULL
25	28	9	FLOWERS IN YOUR HAIR THE LUMINEERS DUALTONE
26	13	2	STARS GRACE POTTER & THE NOCTURNALS RAGGED COMPANY/HOLLYWOOD
27	20	10	BEEN AWAY TOO LONG

	20	10	SOUNDGARDEN SEVEN FOUR/REPUBLIC
28	22	15	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
29	30	9	ON TOP OF THE WORLD IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
30	27	9	WHISPERS IN THE DARK MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE

31	29	4	AVENGED SEVENFOLD WARNER BROS.
32	36	13	ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP
33	39	5	SLOW IT DOWN THE LUMINEERS DUALTONE
34	34	9	GHOSTS THAT WE KNEW

36	RE-ENTRY		GIVE ME LOVE ED SHEERAN ELEKTRA/ATLANTIC	
37	33	9	HOLLAND ROAD MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE	
			CLASSY CIDLS	

			MUMPURD & SUNS GENTLEWAN OF THE NUAD/NED/
38	44	4	CLASSY GIRLS THE LUMINEERS DUALTONE
39	41	6	LEGO HOUSE ED SHEERAN ELEKTRA/ATLANTIC
			ENIENNIEG

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40	43	6	ENEMIES SHINEDOWN ATLANTIC
41	35	9	LOVER OF THE LIGHT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE

42	RE-ENTRY	GREEN DAY REPRISE/WARNER BRO	
43	NEW	MAN ON THE MOON PHILLIP PHILLIPS 19/INTERSCOPE	

16	42	13	BLOOD IN THIS MOMENT CENTURY MEDIA/F
15	10	2	SEVEN NATION ARMY MELANIE MARTINEZ REPUBLIC
***	40	0	MUMFORD & SONS GENTLEMAN OF THE

7	RE-E	NTRY	DRUNK ED SHEERAN ELEKTRA/ATLANTIC
8	45	3	NATIONAL ANTHEM LANA DEL REY POLYDOR/INTERSCOPE
9	50	7	SPECTRUM (SAY MY NAM

49	50	7	FLORENCE + THE MACHINE REPUBLIC
50	47	9	BELOW MY FEET MUMFORD & SONS GENTLEMAN OF THE ROAD/R

3 Doors Down tallies its 15th Heritage Rock top 10, as "One Light" leaps 15-9. With the ascent, the band passes Aerosmith and now trails only Nickelback (18) and Shinedown (16) for the most top 10s in the chart's 15-year archives. The song appears on



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	Å		A(	CTIVE ROCK™
	THIS	AST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
	0	1	15	#1 ABSOLUTE ZERO 2WKS STONE SOUR ROADRUNNER/RRP
	2	3	14	ENEMIES SHINEDOWN ATLANTIC
	3	2	16	CHALK OUTLINE THREE DAYS GRACE RGA
	4	4	10	BEEN AWAY TOO LONG SOUNDGARDEN SEVEN FOUR/REPUBLIC
	6	5	18	STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD/CAPITO
	6	6	10	CARRY ON AVENGED SEVENFOLD WARNER BROS.
	7	9	15	HEAVEN NOR HELL VOLBEAT VERTIGO/REPUBLIC
	8	12	14	STAND UP ALL THAT REMAINS RAZOR & TIE
	9	7	18	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
	10	13	8	TEMPEST DEFTONES REPRISE/WARNER BROS.
	11	8	23	BLOOD IN THIS MOMENT CENTURY MEDIA/RED
	12	10	24	I MISS THE MISERY HALESTORM ATLANTIC
	13	11	11	LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS.
	14	14	12	SAME OLD TRIP CHEVELLE EPIC
	15	17	8	THE PRIDE FIVE FINGER DEATH PUNCH PROSPECT PARK
	16	18	18	BONES YOUNG GUNS WIND-UP
	17	19	6	ONE LIGHT 3 DOORS DOWN REPUBLIC
	18	15	19	STILL SWINGING PAPA ROACH ELEVEN SEVEN
	19	22	9	LET'S RIDE KID ROCK TOP DOG/ATLANTIC/RRP
	20	20	20	LEFT FOR YOU NONPOINT RAZOR & TIE
	21	16	17	THE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
	22	25	9	ALIVE ADELITAS WAY VIRGIN/CAPITOL
	23	21	19	PURPLE POP EVIL EONE
	24	23	12	TURNING INTO YOU THE OFFSPRING COLUMBIA

# HERITAGE ROCK

25 29 5 HIGHER P.O.D. RAZOR & TIE

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
0	2	16	#1 CHALK OUTLINE BWKS THREE DAYS GRACE RCA
2	1	13	STANDING IN THE SUN SLASH FEAT. MYLES KENNEDY & THE CONSPIRATORS DIK HAYD/CAPITOL
3	3	10	GREATEST BEEN AWAY TOO LONG GAINER SOUNDGARDEN SEVEN FOUR/REPUBLIC
4	4	22	I MISS THE MISERY HALESTORM ATLANTIC
5	5	10	ENEMIES SHINEDOWN ATLANTIC
6	6	12	ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP
7	9	8	LET'S RIDE KID ROCK TOP DOG/ATLANTIC/RRP
8	8	7	DOOM AND GLOOM THE ROLLING STONES/UME/INTERSCOPE

•	15	4	3 DOORS DOWN REPUBLIC
0	7	30	UNITY SHINEDOWN ATLANTIC
1	16	12	THE WRECKERS RUSH ANTHEM/ROADRUNNER/RRP
2	17	8	CARRY ON AVENGED SEVENFOLD WARNER BROS.
3	11	25	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK

13	11	25	COMING DOWN FIVE FINGER DEATH PUNCH PROSPECT PARK
14	10	7	LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS.
15	12	17	HERE AND NOW

16	21	5	CHEVELLE EPIC
17	14	10	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
18	13	14	LOVER ALOT

18	13	14	AEROSMITH COLUMBIA	
19	22	4	HEAVEN NOR HELL VOLBEAT VERTIGO/REPUBLIC	
20	18	15	STILL SWINGING	

20	18	15	PAPA ROACH ELEVEN SEVEN
21	RE-E	NTRY	TEMPEST DEFTONES REPRISE/WARNER BROS.
22	23	3	STAND UP ALL THAT REMAINS RAZOR & TIE
22	10	6	LITTLE BLACK SUBMARINE

23	19	6	THE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS
24	24	13	LOST IN FOREVER (SCREAM) P.O.D. RAZOR & TIE
25	20	20	OH LOVE GREEN DAY REPRISE/WARNER BROS.

### A HOT COUNTRY SONGS 1 1 1 16 #1 9WKS WE ARE NEVER EVER GETTING BACK TOGETHER Taylor Swift 2 1 ONE OF THOSE NIGHTS Tim McGraw 31 34 IMORE,T.MCGRAW (LLAIRD,R.CLAWSON,C.TOMKINS) O BIG MACHINE orida Georgia Line © REPUBLIC NASHVILLE 2 George Strait GIVE IT ALL WE GOT TONIGHT MERRY GO 'ROUND WANTED Hunter Hayes ● ATLANTIC/WMN ■ 1 28 29 Kacey Musgraves • MERCURY **As Taylor Swift wins** L.LAIRD, S.MCANALLY, K.MUSGRAVES (K.MUSGRAVES, J.OSBORNE, S.MCANALLY Cassadee Pope The Band Perry REPUBLIC NASHVILLE a photo finish to OVER YOU 13 13 5 29 3 stay at No. 1, rookie BEER WITH JESUS **BLOWN AWAY** Carrie Underwood 19/ARISTA NASHVILLE 2 30 30 Thomas Rhett duo logs a fifth Luke Bryan G CAPITOL NASHVILLE week at No. 2. The KISS TOMORROW GOODBYE TRUE BELIEVERS 4 3 31 29 27 pair does, however, GREATEST TWO BLACK CADILLACS GAINER/AIRPLAY M.BRIGHT(C.UNDERWOOD,J.KEAR,H.) **GOODBYE IN HER EYES** Zac Brown Band Carrie Underwood 19/ARISTA NASHVILLE dominate the 37 49 **3** (Z.BROWN,W.DURRETTE,S.LEIGH,J.D.HOPKINS) O ATLANTIC/SOUTHERN GROUND Nielsen BDS-driven TIL MY LAST DAY Justin Moore • VALORY Chris Cagle BIGGER PICTURE 33 32 35 LET THERE BE COWGIRLS 9 10 8 Country Airplay IF I DIDN'T HAVE YOU THE ONE THAT GOT AWAY Jake Owen • RCA NASHVILLE chart (see billboard. 7 7 34 36 37 Thompson Square O STONEY CREEK biz/charts) **EVERY STORM (RUNS OUT OF RAIN)** Gary Allan • MCA NASHVILLE SAY GOODNIGHT 15 12 35 33 36 becoming the first BEER MONEY Kip Moore new act to take a TELESCOPE Hayden Panettiere • ABC STUDIOS/LIONS GATE/BIG MACHINE 38 39 MCA NASHVILLE debut single to No. Florida Georgia Line • REPUBLIC NASHVILLE CREEPIN' Eric Church ⊕ EMI NASHVILLE GET YOUR SHINE ON 1 since Brantley 16 15 12 37 40 46 HURCH M GREEN Gilbert in 2011. COME WAKE ME UP AMERICAN HEART Rascal Flatts Faith Hill WARNER BROS,/WAR 13 8 8 8 39 44 NNELL,J.FRANSSON,T.LARSSON,T.LUNDGREN) BIG MACHINE HOW COUNTRY FEELS Randy Houser O STONEY CREEK 14 17 16 14 39 35 33 THE ONLY WAY I KNOW Jason Aldean With Luke Bryan & Eric Church I CAN TAKE IT FROM THERE BROKEN BOW HARD TO LOVE Lee Brice I AIN'T YOUR MAMA 41 16 10 6 42 50 BRICE (B.MONTANA, J.OZIER, B.GLOVER Greg Bates • REPUBLIC NASHVILLE FADE INTO YOU Sam Palladio & Clare Bowen 18 19 42 44 40 With the fewes ABC STUDIOS/LIONS GATE/BIG MACHINE DON'T RUSH weeks (five) of Kelly Clarkson Featuring Vince Gill © 19RCA/COLUMBIA NASHVILLE Gloriana © EMBLEM/WARNER BROS/WAR SOUTHERN COMFORT ZONE Brad Paisley • ARISTA NASHVILLE 20 17 17 43 34 32 any title in the EL CERRITO PLACE Kenny Chesney BLUE CHAIR/COLUMBIA NASHVILLE chart's upper half, CAN'T SHAKE YOU M.SERLETIC (T.GOSSIN,S.BENTLEY,J.T.SLATER trio grabs a pair Lady Antebellum CAPITOL NASHVILLE Kix Brooks ARISTA NASHVILLE **BEGIN AGAIN** Taylor Swift BIG MACHINE 45 48 — A HOLLY JOLLY CHRISTMAS 22 18 10 of Greatest Gainer PMAN,T.SWIFT (T.SWIFT) MOONSHINE ROAD honors (streaming, Little BigTown GAPITOL NASHVILLE 23 24 NYD.MAID digital). Track sells Sam Palladio & Clare Bowen • ABC STUDIOS/LIONS GATE/BIG MACHINE Toby Keith 22 11 9 FASTEST GIRL INTOWN Miranda Lambert ● RCA NASHVILLE 53,000 downloads, 47 46 41 IF I DIDN'T KNOW BETTER according to Nielsen Jason Aldean BROKEN BOW TAKE A LITTLE RIDE HOPE ON THE ROCKS SoundScan, and O SHOW DOG-UNIVERSAL Charles Esten & Hayden Panettiere • ABC STUDIOS/LIONS GATE/BIG MACHINE SOMEBODY'S HEARTBREAK Hunter Hayes O ATLANTIC/WMN rises 4-2 on Country UNDERMINE 26 26 24 49 49 43 Digital Songs (see KICK IT IN THE STICKS Dierks Bentley GAPITOL NASHVILLE 27 25 page 59). 50 45 42

WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT	PEAK	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	DEAK
1	1	1	6	#1 TAYLOR SWIFT Red	3	1	26	40	26		FLORIDA GEORGIA LINE It'z Just What We Do (EP) REPUBLIC NASHVILLE 017615 EX/BMLG (4.98)		1
2	5	3	6	GREATEST LADY ANTEBELLUM On This Winter's Night CAPITOL NASHVILLE 04818/UMGN (16.98)		2	27	46	51		WILLIE NELSON Heroes LEGACY 96048 (11.98)		
	4	4		BLAKE SHELTON Cheers, It's Christmas WARNER BROS. 532162/WMN (12.98)	•	3	28	37	31		PISTOL ANNIES RCA NASHVILLE 94916*/SMN (11.98) Hell On Heels		
9	6	5		SCOTTY MCCREERY ChristmasWith Scotty McCreery 19/MERCURY/INTERSCOPE 017583/IGA (14.98)	•	2	29	39	33		LADY ANTEBELLUM Own The Night CAPITOL NASHVILLE 94431/UMGN (18.98)		ı
	2	2		JASON ALDEAN Night Train BROKEN BOW 7617 (18.98)		1	30	25	32		EASTON CORBIN All OverThe Road MERCURY 016705/UMGN (14.98)		
	3	8		CARRIE UNDERWOOD Blown Away 19/ARISTA NASHVILLE 98094/SMN (11.98)		1	31	56	71	3	PACE WILLIE NELSON The Classic Christmas Album COLUMBIA 54453/LEGACY (9.98)		
	10	6		LITTLE BIG TOWN Tornado CAPITOL NASHVILLE 44288/UMGN (16.98)		1	32	44	44		SCOTTY MCCREERY 19/MERCURY 016022//GA/UMGN (13.98)  Clear As Day		ı
	7	9		LUKE BRYAN Tailgates & Tanlines CAPITOL NASHVILLE 70412/UMGN (16.98)		1	33	42	29		DUSTIN LYNCH Dustin Lynch BROKEN BOW 7277 (12.98)		
	12	12		HUNTER HAYES Hunter Hayes ATLANTIC 528890/WMN (18.98)	•	4	34	23	35		JAKE OWEN Barefoot Blue Jean Night RCA NASHVILLE 89547/SMN (10.98)		
)	11	10		ERIC CHURCH Chief EMI NASHVILLE 94266*/UMGN (16.98)		1	35	49	39		JOHN DENVER RGA 43775/LEGACY (9.98)  The Classic Christmas Album		
Ų.	14	13		ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC 530382/AG (18.98)	•	1	36	16	48		GEORGE STRAIT Icon: George Strait		
2	13	11		TOBY KEITH Hope On The Rocks SHOW DOG-UNIVERSAL 017059 (7.98)		3	37	43	28		COLT FORD  AVERAGE JOES 239 (14,98)  Declaration Of Independence		
3	8	21		BLAKE SHELTON Red River Blue WARNER BROS. 527370/WMN (18.98)	•	1	38	41	30		JOSHTURNER Live Across America CRACKER BARREL/MCA NASHVILLE 017194 EX/UMGN (11.98)		
)	21	24		RASCAL FLATTS Changed BIG MACHINE RF0200A/BMLG (13.98)	•	1	39	27	38		ELI YOUNG BAND REPUBLIC NASHVILLE 015856/BMLG (10.98)  Life At Best		
5	9	14		KENNY CHESNEY Welcome To The Fishbowl BLUE CHAIR/COLUMBIA NASHVILLE 94866/SMN (11.98)	•	1	40	24	40		JOSHTURNER Punching Bag MCA NASHVILLE 016824/UMGN (10.98)		
6	18	7		AARON LEWIS The Road BLASTER 531896*/WMN (13.98)		7	41	29	43		TOBY KEITH Clancy's Tavern SHOW DOG-UNIVERSAL 015592 (9.98)	•	į
7.	26	15		BRANTLEY GILBERT Halfway To Heaven VALORY BG0100/BMLG (14.98)	•	2	42	33	-		UNCLE KRACKER Midnight Special SUGAR HILL 4092/WELK (15.98)		
3	28	20		MIRANDA LAMBERT FourThe Record RCA NASHVILLE 90589/SMN {11.98} ⊕	•	1	43	47	37		DIERKS BENTLEY Home CAPITOL NASHVILLE 94714/UMGN (16.98)		
9	22	22		ELVIS PRESLEY RCA 45538/LEGACY (9.98)  The Classic Christmas Album		19	44	48	36		DWIGHT YOAKAM 3 Pears VIA/WARNER BROS, 531777*/WMN (13.98)		
)	32	25		JUSTIN MOORE Outlaws Like Me VALORY JM0200A/BMLG (10.98)	•	1	45	51	52		VARIOUS ARTISTS Country Christmas: 10 Great Songs CAPITOL NASHVILLE 04583/CAPITOL (8.98)		
k	17	23	32	KIP MOORE Up All Night MCA NASHVILLE 016432/UMGN (10.98)		3	46	19	73		ALAN JACKSON Playlist:The Very Best Of Alan Jackson ARISTA NASHVILLE 47606/LEGACY (9.98)		
2	30	17		LEE BRICE Hard 2 Love CURB 79316 (13.98)		2	47	45	19		THE DEPARTED UNDERGROUND SOUND 478963*/THIRTY TIGERS (12.98)		
	15	34		LIONEL RICHIE Tuskegee MERCURY 016000/UMGN (15.98) ⊕		1	48	50	42		ALAN JACKSON Thirty Miles West ACR/EMI NASHVILLE 29334/UMGN (16.98)		
1	31	18		JAMEY JOHNSON Living For A Song: A Tribute to Hank Cochran MERCURY 017161*/UMGN (14.98)		3	49	34	41		CHRIS YOUNG Neon RCA 85497/SMN (10.98)		
5	35	27		VARIOUS ARTISTS NOWThat's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL 016661/UME (18.98)		4	50	20	54		GARY ALLAN Icon: Gary Allan		

THIS	WEEK	WEEKS ON CHT	ARTIST  MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)  Title
0	1	21	#1 OLD CROW MEDICINE SHOW Carry Me Back 18 WKS ATO 0156*
2	3		SLIDAWG Slidawg's Redneck Christmas
3	2		TRAMPLED BYTURTLES Stars And Satellites BANJODAD 09*/THIRTY TIGERS
4	5	58	YO-YO MA/STUART DUNCAN/EDGAR MEYER/CHRISTHILE The Goat Rodeo Sessions SONY CLASSICAL 84118/SONY MASTERWORKS
5	4	3	PUNCH BROTHERS NONESUCH 533294/WARNER BROS.  Ahoy! (EP)
6	7		PUNCH BROTHERS NONESUCH 529777"/WARNER BROS. Who's Feeling Young Now?
7	8	6	STEVE IVEY  IMI 0617/S0N0MA  Best Of Bluegrass: Collector's Edition
8	6	47	DAILEY & VINCENT The Gospel Side Of Dailey & Vincent ROUNDER 618912 EX/CRACKER BARREL
9	9	8	VARIOUS ARTISTS Foggy Mountain Special: A Bluegrass Tribute To Earl Scruggs ROUNDER 610638
10	13	40	CAROLINA CHOCOLATE DROPS Leaving Eden NONESUCH 529809*/WARNER BROS.

**BLUEGRASS ALBUMS™** 

# BETWEEN THE BULLETS

# 'TOGETHER' FOREVER



Two months after the Hot Country Songs ranking method shifted from core country radio audience to a digital, streaming and expanded radio hybrid, Taylor Swift's ninth week atop the chart with "We Are Never Ever Getting

Back Together" sets an all-time record for the most weeks at No. 1 by a solo female. The run surpasses Country Music Hall of Fame honoree Connie Smith's eight weeks with "Once a Day" in 1964. Swift's span is the longest for any artist since "Almost Persuaded" by the late David Houston ruled for nine weeks in 1966. -Wade Jessen

# R&B/HIP-HOP Billboard

4	A	R	&B SONGS™
-	M	-	
THIS	LAST	WEEKS ON CHT	TITLE ARTISTIMPRINT/PROMOTION LABEL
1	1	9	#1 DIAMONDS  9WKS RIHANNA SRP/DEF JAM/IDJMG
2	3	9	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
3	2	9	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
4	4	9	THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG
5	6	7	WICKED GAMES THE WEEKND XO/REPUBLIC
6	5	9	2 REASONS TREY SONGE FEAT. T.I. SONGBOOK/ATLANTIC
7	7	9	DON'T JUDGE ME CHRIS BROWN RCA
8	9	9	ICE KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
9	13	7	WHO BOOTY JONN HART FEAT. IAMSU COOL KID CARTEL/EPIC
10	14	3	TRUST AND BELIEVE KEYSHIA COLE GEFFEN/INTERSCOPE
11	NI	EW	WHAT'S GOING ON NICHOLAS DAVID REPUBLIC
12	NI	EW	BRAND NEW ME ALICIA KEYS RCA
13	12	2	LOVEEEEEE SONG RIHANNA FEAT. FUTURE SRP/DEF JAM/IDJMG
14	18	9	SORRY CIARA EPIC
15	17	9	LATELY ANITA BAKER BLUE NOTE/CAPITOL
16	20	8	DO YOU MIGUEL BYSTORM/BLACK ICE/RCA
17	19	9	YOU & I AVANT FEAT. KEKE WYATT MO-B/CAPITOL
18	24	4	MY LOVE IS ALL I HAVE CHARLIE WILSON RCA
19	22	9	DIVE USHER RCA
20	NI	EW	FIRE WE MAKE ALICIA KEYS DUET WITH MAXWELL RCA
21	23	9	COCKINESS (LOVE IT) RIHANNA FEAT. ASAP ROCKY SRP/DEF JAM/IDJMG
22	15	2	NOBODYS BUSINESS RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/IDJMG
23	Ni	EW	MARY, DID YOU KNOW? CEE LO GREEN ELEKTRA/ATLANTIC
24	21	2	POUR IT UP RIHANNA SRP/DEF JAM/IDJMG
25	NI	EW	GREATEST LOVE OF ALL TREVIN HUNTE REPUBLIC

<b>46</b> A	RAPS	ONGS™
		CINGS

7:		K/	AP SONGS
THIS	LAST	WEEKS ON CHT	TITLE ARTISTIMPRINT/PROMOTION LABEL
1	2	10	#1 I CRY THE FLO RIDA POE BOY/ATLANTIC
2	1	10	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC
3	4	14	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
4	3	12	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
5	NE	EW	MY LIFE 50 CENT FEAT. EMINEM & ADAM LEVINE G UNIT/SHADY/AFTERMATH/INTERSCOPE
6	7	9	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
7	6	15	BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
8	5	9	DON'T STOP THE PARTY PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA
9	10	11	NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
10	9	20	POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE, UL WAYNE BAD BOYINTERSCOPE
11	8	20	WHISTLE FLO RIDA POE BOY/ATLANTIC
12	14	5	F**KIN PROBLEMS ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA
13	11	16	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
14	16	8	I'M DIFFERENT 2 CHAINZ DEF JAM/IDJMG
15	12	27	NO LIE 2 CHAINZ FEAT. DRAKE DEF JAM/IDJMG
16	13	34	MERCY KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./ROCA-FELLADEF JAMIDJIMG
17	18	7	BALL T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
18	17	13	DICED PINEAPPLES RICK ROSS FEAT. WALE & DRAKE MAYBACHISLIP-N-SLIDE/DEF JAM/IDJ/MG
19	15	19	TURN ON THE LIGHTS FUTURE A-1/FREEBANDZ/EPIC
20	22	5	REMEMBER YOU WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC/RRP
21	19	6	POETIC JUSTICE KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
22	20	8	YOUNG & GETTIN' IT MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
23	21	10	CELEBRATION
24	24	7	GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE DGC INTERSCOPE  REPRESENTIN'
-			LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG

MEEK	AST	WEEKS ON CHT	TITLE ARTISTIMPRINT/PROMOTION LABEL
1	1	24	#1 GREATEST ADORN ISWKS GAINER MIGUEL BYSTORM/BLACK ICE/RCA
2	3	16	SWIMMING POOLS (DRANK) KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
3	2	20	BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
4	4	36	THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG
5	5	13	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
6	7	16	DICED PINEAPPLES RICK ROSS FEAT. WALE & DRAKE MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG
7	8	13	NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
8	6	25	POP THAT FRENCH MONTANA FEAT. RICK ROSS, DRAKE, UL WAYNE BAD BOY, INTERSCOPE
9	9	36	DANCE FOR YOU BEYONCE PARKWOOD/COLUMBIA
10	11	18	ICE KELLY ROWLAND FEAT. LIL WAYNE REPUBLIC
11	14	7	BALL T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
12	10	14	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
13	17	10	DIAMONDS RIHANNA SRP/DEF JAM/IDJMG
14	16	14	DON'T JUDGE ME CHRIS BROWN RCA
15	13	18	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
16	12	19	DIVE IN TREY SONGE SONGBOOK/ATLANTIC
17	18	8	I'M DIFFERENT 2 CHAINZ DEF JAM/IDJMG
18	20	10	REPRESENTIN' LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG
19	19	11	YOUNG & GETTIN' IT MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
20	15	26	PUT IT DOWN BRANDY FEAT. CHRIS BROWN CHAMELEON/RCA
21	22	10	WICKED GAMES THE WEEKND XO/REPUBLIC
22	21	18	LATELY ANITA BAKER BLUE NOTE/CAPITOL
23	26	8	REMEMBER YOU WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
24	23	23	TURN ON THE LIGHTS FUTURE A-1/FREEBANDZ/EPIC
25	29	7	MY LOVE IS ALL I HAVE CHARLIE WILSON RCA
26	27	12	YOU & I AVANT FEAT. KEKE WYATT MO-B/CAPITOL
27	30	6	NEVA END FUTURE A-1/FREEBANDZ/EPIC
28	34	5	F**KIN PROBLEMS ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA
29	31	10	SORRY CIARA EPIC
30	28	14	DIVE USHER RCA
31	43	3	ALL GOLD EVERYTHING TRINIDAD JAMES THINKITSAGAME
32	37	4	GUAP BIG SEAN G.O.O.D./DEF JAM/IDJMG
33)	35	9	TEARS OF JOY FAITH EVANS PROLIFIC/EONE
34	32	10	HOLD UP CASH OUT FEAT. WALE BASES LOADED/EPIC
35	36	7	DO YOU MIGUEL BYSTORM/BLACK ICE/RCA
36	42	5	LOVE SOSA CHIEF KEEF GLORY BOYZ/INTERSCOPE
37	40	9	CELEBRATION GAME FEAT. CHRIS BROWN, TYGA, WIZ KHALIFA & LIL WAYNE DGC/INTERSCOPE
38	41	6	TRUST AND BELIEVE KEYSHIA COLE GEFFEN/INTERSCOPE
			POETIC JUSTICE
39	38	5	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE

## **RHYTHMIC** TITLE #1 DIAMONDS 1 1 10 2 17 LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) 4 12 CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D/DEF JAM/IDJMG 3 17 ADORN MIGUEL BYSTORM/BLACK ICE/RCA 5 6 11 5 23 DON'T WAKE ME UP SWIMMING POOLS (DRANK) 9 14 7 21 2 REASONS TREY SONGZ FEAT. T.I. SONGBOOK/ATLANTIC 8 19 POP THAT NA FEAT. RICK ROSS, DRAKE, LIL WAYNE BAD BOY/INTERSCOPE VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC LOCKED OUT OF HEAVEN 13 7

11 12 ONE MORE NIGHT 12 14 10 BANDZ A MAKE HER DANCE 13 10 21 AS LONG AS YOU LOVE ME
JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BR DIE YOUNG KESHA KEMOSABE/ 17 9

WHO BOOTY
JOHN HEART FEAT. IAMSU COOL KID CARTEL/EPIC
THINKIN BOUT YOU
FRANK OCEAN DEF JAM/IDJMG 16 15 7 16 7 19 5 BEAUTY AND A BEAT CELEBRATION GAME FEAT, CHRIS BROWN, TYG 18 11 WIN. TYGA, WIZ KHALIFA & LIL WAYNE DGC/INTERSCOPE 20 8

GAME FAIL CHRIS BROWN, 1946, PMZ ANGLAS & LE WATHE CISCINITIESCLOPS

DON'T STOP THE PARTY
PITBULE FAIT JUR MB. 305/POLO GROUNDS/RCA

YOUNG & GETTIN' IT
MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS. 21 6 NO WORRIES

LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC 25 8 24 6 WICKED GAMES REST OF MY LIFE
LUDACRIS FEAT. USHER & DAVID GUETTA DTP/DEF JAM/IDJMG 24 26 3

25 29 3 BALL T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIO GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA GUAP 26 30 11 31 3

28 I'M DIFFERENT 2 CHAINZ DEF JAM/IDJMG 30 37 2

33 4 REMEMBER YOU
WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC MY MOMENT DJ DRAMA, 2 CHAINZ, N 32 28 12 DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMIH APHILLIATES/EONE
I CAN ONLY IMAGINE 27 19 THRIFT SHOP 34 IRE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA

36 8 BATTLE SCARS 36 38 2 LUPE FIASCO & GUY SEBASTIAN 1ST & 15TH/ATLANTIC F\*\*KIN PROBLEMS
ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RO 37 38

ICE KELLY ROWLAND FEAT. LIL WAYNE REPI 40 3

BIRTHDAY SONG
2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJN
POUND THE ALARM
NICKI MINAJ YOUNG MONEY/CASH MONEY

BETWEEN THE BULLETS

# SMALL-SCREEN 'MAGIC'



Five weeks after its modest debut at No. 12 with 6,000 copies, according to Nielsen SoundScan, Cee Lo Green's Cee Lo's Magic Moment glides into the top 10 of Top R&B/Hip-Hop Albums. Selling 21,000 copies this week (a 105% increase over last week), the Christmas set flies 16-5 to give Green his fourth top 10 (out of four tries). The sudden increase in sales can be attributed to the "Voice" coach's recent TV performances. On Nov. 27, he performed "Bein' Green" on "The Voice," alongside Kermit the Frog, who's featured on Magic Moment with his fellow Muppets.

The following night, Green sang the new album's "This Christmas" and "All I Need Is Love" on NBC's "Christmas at Rockefeller Center." Finally, on Nov. 30, the aptly titled Christmas special "Cee Lo's Magical Moment" aired on the TV Guide Network with guests Rod Stewart, Eric Benét and the Muppets. -Rauly Ramirez

			M	AINSTREAM &B/HIP-HOP
ı	HIS	AST	VEEKS IN CHT	TITLE ARTISTIMPRINT/PROMOTION LABEL
	1	1	13	#1 SWIMMING POOLS (DRANK) 2WKS KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
	2	2	22	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
	3	3	15	BANDZ A MAKE HER DANCE JUICY J FEAT. LIL WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
	4	5	32	THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG
ı	5	4	12	CLIQUE KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/IDJMG
	6	6	11	NO WORRIES LIL WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
	7	9	14	DICED PINEAPPLES RICK ROSS FEAT. WALE & DRAKE MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJ/MG
	8	8	17	ICE KELLY ROWLAND FEAT. UL WAYNE REPUBLIC
	9	7	21	POP THAT FRENCH MONTANA FEAT, RICK ROSS, DRAKE, UL WAYNE BAD BOYINTERSCOPE
	10	12	13	DON'T JUDGE ME CHRIS BROWN RCA
-	11	10	17	DIVE IN TREY SONGE SONG BOOK/ATLANTIC
	12	13	17	BIRTHDAY SONG 2 CHAINZ FEAT. KANYE WEST DEF JAM/IDJMG
7	13	11	26	DANCE FOR YOU BEYONCE PARKWOOD/COLUMBIA
	14	16	6	BALL T.I. FEAT. LIL WAYNE GRAND HUSTLE/ATLANTIC
-	15	15	9	YOUNG & GETTIN' IT MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
	16	20	7	DIAMONDS RIHANNA SRP/DEF JAM/IDJMG
70	17	19	9	WICKED GAMES THE WEEKND XO/REPUBLIC
	18	18	8	REPRESENTIN' LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/IDJMG
	19	21	4	GREATEST I'M DIFFERENT GAINER 2 CHAINZ DEF JAM/JDJMG
	20	22	7	REMEMBER YOU WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
	21	17	12	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
	22	26	5	NEVA END FUTURE A-1/FREEBANDZ/EPIC
	23	23	9	SORRY CIARA EPIC
-	24	31	3	GUAP BIG SEAN G.O.O.D./DEF JAM//DJMG
	25	29	6	TRUST AND BELIEVE KEYSHIA COLE GEFFEN/INTERSCOPE

)	<b>ADUL</b>	ΓR&B™

門	WE	Se	ARTIST IMPRINT/PROMOTION LABEL
1	1	18	#1 ADORN  5WKS MIGUEL BYSTORM/BLACK ICE/RCA
2	2	17	LATELY ANITA BAKER BLUE NOTE/CAPITOL
3	3	24	DON'T MIND MARY J. BLIGE MATRIARCH/GEFFEN/INTERSCOPE
4	4	13	GIRL ON FIRE ALICIA KEYS RCA
5	9	6	GAINER CHARLIE WILSON RCA
6	6	12	YOU & I AVANT FEAT. KEKE WYATT MO-B/CAPITOL
7	5	37	TONIGHT (BEST YOU EVER HAD) JOHN LEGEND FEAT. LUDACRIS EPIC
8	7	28	FEELIN' SINGLE R. KELLY RCA
9	8	39	PRAY FOR ME ANTHONY HAMILTON MISTER'S MUSIC/RCA
10	10	12	TEARS OF JOY FAITH EVANS PROLIFIC/EONE
11	12	21	BELIEVE IN US MINT CONDITION CAGED BIRD/SHANACHIE
12	11	29	ALONE TOGETHER DALEY FEAT. MARSHA AMBROSIUS DALEYMUSIC/POLYDOR/REPUBLIC
13	16	7	WHEN A MAN LIES R. KELLY RCA
14	14	10	DIVE USHER RCA
15	13	22	GROWN FOLKS THE BAR-KAYS FEAT. THE UNKNOWNS JEA/RIGHT NOW
16	17	15	WRONG SIDE OF A LOVE SONG MELANIE FIONA SRC/REPUBLIC
17	20	7	DANCE FOR YOU BEYONCE PARKWOOD/COLUMBIA
18	22	3	THINKIN BOUT YOU FRANK OCEAN DEF JAM/IDJMG
19	21	9	I PROMISE URBAN MYSTIC SOBE
20	26	3	NEWS FOR YOU ERIC BENET PRIMARY WAVE/JORDAN HOUSE/CAPITOL

t audience impressions measured by Nielsen Broadca RaBL/HIP-NOP ARPLAY: The most popular songs, and and 63 stations, respectively, are electronically monit heus Global Media, LLC and Nielsen SoundScan, Inc. , RAP SONGS: oundScan and a measured by N See Charts Leg songs, plsen Sc ssions r n BDS.

**NEVA END** 

BRAND NEW ME

16 I WISH I KNEW

BEST OF ME

19 13 WILDEST DREAMS

YES Q PARKER NEWFAM/MALACO

21 25 2

24 18

23 6

### HOT R&B/HIP-HOP SONGS TITLE #1 GREATEST 9 WKS GAINER/AIRPLAY GIRL ON FIRE 3 SWIMMING POOLS (DRANK) Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE T-MINUS (K.DUCKWORTH, T.WIL CLIQUE 2 2 ADORN Miguel BYSTORM/BLACK ICE/RCA 1 MY LIFE Macklemore & Ryan Lewis Featuring Wanz THRIFT SHOP LEWIS) MACKLEMORE/ADA HER DANCE Juicy J Featuring Lil Wayne & 2 Chainz LWILLIAMS,JHOUSTON,D.CARTER,TEPPS) MACKLEMORE/ADA MEMOSABE/COLUMBIA BANDZ A MAKE HER DANCE 6 6 THINKIN BOUT YOU Frank Ocean 9 8 7 DEF JAM/IDJMG Lil Wayne Featuring Detail ● YOUNG MONEY/CASH MONEY/REPUBLIC NO WORRIES 10 10 11 POP THAT POP THAT French Montana Featuring Rick Ross, Drake, Lil Wayne LEE OF THE AMAZINZ (KKHARBOUCH,W.LROBERTS II,A.GRAHAM,D.CARTER,A.LNORRIS,LCAMPBELL) • BAD BOY/INTERSCOPE 9 9 12 14 16 **BIRTHDAY SONG** 2 Chainz Featuring Kanye West WHITFIELD) • DEF JAM/IDJMG 13 11 13 I'M DIFFERENT 2 Chainz O DEF JAM/IDJMG 14 18 27 NO LIE 2 Chainz Featuring Drake © DEF JAM/IDJMG 12 12 MIKE WILL MADE-IT (T.EPPS, A.GRAHAM, M.L.WILLIAMS) Kanye West, Big Sean, Pusha T, 2 Chainz LEW. RILEYR.WILLIAMS) © GO.OD,ROC-A-FELLADEF JAM/IDJMG MERCY 16 13 10 EST'S TAFT'S M ANDERSON TTHORNTON TEPPS J THOMAS D REAL 17 17 20 WICKED GAMES BALL T.I. Featuring Lil Wayne AND E (C.J.HARRIS, JR.,RICO LOVE,E.HOOD,E.GOUDY II,D.CARTER) T.I. Featuring Lil Wayne Grand HUSTLE/ATLANTIC 18 20 18 DICED PINEAPPLES DICED PINEAPPLES CARDIAK (W.LROBERTS I,C.E.MCCORMICK,O.AKINTIMEHIN,A.GRAHAM) Rick Ross Featuring Wale & Drake MAYBACH/SLIP-N-SLIDE/DEF JAM/IDJMG 19 17 2 REASONS 20 15 14 TURN ON THE LIGHTS 16 15



2

6

10

12

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7

Chris Brown
ORGA
Wiz Khalifa Featuring The Weeknd

Kendrick Lamar Featuring Drake
WIS) © TOP DAWG/AFTERMATH/INTERSCOPE

Kelly Rowland Featuring Lil Wayne

GNESE, A.BALSHE, J.DOUGLASS, ELUMPKIN) • ROSTRUM/ATLANTIC

He's the first contestant on th season's edition NBC's "The Voic to appear on th chart. David's rendition of Mar Gave's classic cu was downloade 29,000 times la week, producin a No. 11 debut on R&B/Hip-Ho Digital Songs (se page 59).



With a 22% inc in overall airpla audience, to 8.7 million impress **Charlie Wilson** enters the chart for the first time this year. On Ad R&B (see oppos nage), the song jumps 9-5 with Greatest Gainer honors.

		Car !			- 2	Dist.
HIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE Artist	CERT.	AK
			36	PRODUCER (SONGWRITER)  YOUNG & GETTIN' IT  Meek Mill Featuring Kirko Bangz	23	200
26	26	26	11	JAHLIL BEATS (R.R.WILLIAMS, O.J.TUCKER, K.RANDLE, V.ROBINSON)		25
27	27	29	11	CELEBRATION         Game Featuring Chris Brown, Tyga, Wiz Khalifa & Lil Wayne           SAP (J.TAYLOR,C.M.BROWN,M.NGUYEN-STEVENSON,D.CARTER,C.J.THOMAZ,J.KING)         ● DGC/INTERSCOPE		27
28	32	32		REPRESENTIN' Ludacris Featuring Kelly Rowland JIM JONSIN,RICO LOVE (C.B.BRIDGES,J.G.SCHEFFER,RICO LOVE,FROMANO,M.MULE,J.DEBONI) • DTP/DEF JAM/IDJMG		28
29	49	-		NEVA END Future MIKE WILL MADE-IT (N.WILBURN,M.L.WILLIAMS,P.R.SLAUGHTER)  O A-1/FREEBANDZ/EPIC		29
30	33	35		GUAP  Big Sean  KEYWANEYOUNG CHOP ISMANDERSON,DM.WER ILTRITIMWA.ZIZUJERDO,DCAMPER JR.K.O.WESTAMARTINAKINELSKUNGGODSTEIN)  G GODD,OEF-MANIDAMS  OF GODD,OEF-MANIDAMS		30
31	34	36	5	WHO BOOTY RAW SMOOV (D.J.GRIZZELL,S.A.WILLIAMS,K.KHARBOUCH)  Jonn Hart Featuring iamSU  © COOL KID CARTEL/EPIC		31
32	37	33		BITCH, DON'T KILL MY VIBE  Kendrick Lamar SOUNWAVE IK.DUCKWORTH.M.SPEARS.BRAUN.VINDAHLLLYKKE.SCHMIDTI  TO TOP DAWG/AFTERMATH/INTERSCOPE  O TOP DAWG/AFTERMATH/INTERSCOPE		31
33	38	_		LOVE SOSA Chief Keef YOUNG CHOP (K.COZART,T.PITTMAN)		33
34	36	39		TRUST AND BELIEVE D.CAMPER. JR.G.BANKS (K.M.COLE.D.CAMPER. JR.J.WILSON, G.BANKS)  Keyshia Cole D.CAMPER. JR.G.BANKS (F.M.COLE.D.CAMPER. JR.J.WILSON, G.BANKS)  GEFFENINTERSCOPE		34
35	NE	w		WHAT'S GOING ON  NICHONIA DAVID  B.APPLEBERRY (R.BENSONA CLEVELAND M.GAYE)  © REPUBLIC		35
36	NE	w		SORRY  T.I. Featuring Andre 3000  JAZZE PHA,CLEPPO JOHNS (C.J.HARRIS, JR.A.BENJAMINS BARTHEPALEXANDERD.HAYNES.A.JOHNS)  © GRAWD HUSTEJATLANTIC		36
37	NE	w		BRAND NEW ME  ALICIA KEYS (ALICIA KEYS, E. SANDE)  O RCA		37
38	43	37		BACKSEAT FREESTYLE HIT-BOY (K,DUCKWORTH,C,HOLLIS)  O TOP DAWG/AFTERMATH/INTERSCOPE		29
39	45	40		BATTLE SCARS  Lupe Fiasco & Guy Sebastian PRO J (W.)ACO G. SEBASTIAN D.R.HARRIS)  © 1ST & ISHNATIANTIC		39
10	31	_		LOVEEEEEE SONG Rihanna Featuring Future		31
41	46	41		FUTURE (N.WILBURN,R.FENTY,D.ANDREWS,G.S.JACKSON,L.S.ROGERS)   MONEY TREES  Kendrick Lamar Featuring Jay Rock  D Jahl KOUCKWORTH.D.NATCHE.JMCKINZIE.Y.GARANCE.A.LEGRAND.A.SCALLY)  TO DAWKGATERWAITHINTERSCOPE  OTO DAWKGATERWAITHINTERSCOPE		35
42	48	45		BO DATIKUDUKWUKINJUKATUREJIMOKINZIE, WIJAMANUCEALEBMANUJE, SUALLI WILLIAMS OE PIC  SORRY JASPER CIARA (C. PHARRIS J. T. CAMERON. E. WILLIAMS) OE PIC		42
43	47	50		LATELY Anita Baker		15
44	NE	w		ALL GOLD EVERYTHING Trinidad James		44
45	RE-EI	ITRY		NOT LISTED (NOT LISTED)  O THINKITSAGAME  SAME LOVE  Macklemore & Ryan Lewis Featuring Mary Lambert		36
46	35			R.LEWIS (B.HAGGERTY,R.LEWIS,M.LAMBERT)  POP MACKLEMORE/ADA/SUB POP  FREEDOM  Nicki Minaj		31
47	RE-E	VTRY		BOI-IDA,M.BURNETT (O.T.MARAJ,M.SAMUELS,M.R.BURNETT)  O YOUNG MONEY/CASH MONEY/REPUBLIC  DO YOU  Miguel		47
48	RE-EI			J.DUPLESSIS,A.ALTINO,MIGUEL (M.J.PIMENTEL,J.DUPLESSIS,A.ALTINO,P.PESCO)		46
49	NE			KAJUN,AVANT,A.HENRY (M.AVANT,K.JOHNSON,A.HENRY) <b>⑥</b> MO-8/CAPITOL            MY LOVE IS ALL I HAVE         Charlie Wilson		49
	The last	2074		W.MORRIS,MORRIS,C.WILSON (W.MORRIS,C.WILSON,M.WILSON,M.PARAN)  • RCA		

# **TOP R&B/HIP-HOP ALBUMS**

DON'T JUDGE ME THE MESSENGERS (C.M.BRO

REMEMBER YOU

POETIC JUSTICE

22

21 23

24 23 25

25 24 24 19

THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	PEAK POSITION
1	65	_	2	#1 GREATEST ALICIA KEYS Girl On Fire 1WK GAINER RCA 94182* (17.98)	1
2	1	_	2	RIHANNA Unapologetic SRP/DEF JAM 017811/IDJMG (13.98) ⊕	1
3	2	_	2	KEYSHIA COLE Woman To Woman GEFFEN 017723/IGA (13.98)	2
4	3	3	6	KENDRICK LAMAR good kid, m.A.A.d city TOP DAWG/AFTERMATH/INTERSCOPE 017534*/IGA (13.98)	1
5	16	15	5	CEE LO GREEN Cee Lo's Magic Moment ELEKTRA 531749 (18.98)	5
6	6	1	3	THE WEEKND Trilogy X0 017732/REPUBLIC (13.98)	1
7	5	4	4	NE-YO R.E.D MOTOWN 017312/IDJMG (13.98)	1
8	9	2		WHITNEY HOUSTON IWill Always Love You: The Best Of Whitney Houston ARISTA 47223/RCA (10.98)	2
9	11	6	9	MIGUEL BYSTORM/BLACK ICE 47203*/RCA (11.98)  Kaleidoscope Dream	1
10	4	14		NICKI MINAJ Pink Friday: Roman Reloaded YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98) ⊕	1
11	7	8	16	2 CHAINZ Based On AT.R.U. Story DEF JAM 017299*/IDJMG (12.98)	1
12	10	5	5	MEEK MILL Dreams And Nightmares MAYBACH 530451/WARNER BROS. (18.98)	1
13	31	22	33	PACE FUTURE Pluto SETTER A-1/FREEBANDZ 98357/EPIC (9.98)	2
14	19	9		MACKLEMORE & RYAN LEWIS The Heist MACKLEMORE 152229 (13.98)	1
15	HOT S	SHOT	1	WU-BLOCK EONE 2449 (17.98) Wu-Block	15
16	23	19		KEM What Christmas Means MOTOWN 017585/IDJMG (14.98)	16
17	13	11	11	VARIOUS ARTISTS Kanye West Presents GOOD Music Cruel Summer G.O.O.D./DEF JAM 017291/IDJMG (13.98)	1
18	17	12		FRANK OCEAN Channel Orange DEF JAM 015788*/IDJMG (13.98)	1
19	24	13	15	TREY SONGZ Chapter V SONGBOOK/ATLANTIC 532404/AG (18.98)	1
20	15	10		BRANDY Two Eleven CHAMELEON 92305/RCA (10.98)	1
21	NE	W	1	SOLANGE True TERRIBLE DIGITAL EX (6.98)	21
22	18	16	18	RICK ROSS God Forgives, I Don't MAYBACH/SLIP-N-SLIDE/DEF JAM 016343*/IDJMG (18.98)	1
23	8	17	22	CHRIS BROWN RCA 96055 (11.98)	1
24	20	18		MGK Lace Up EST19XX/BAD B0Y/INTERSCOPE 017510/IGA (14.98)	2
25	26	31	4	LUTHER VANDROSS The Classic Christmas Album	25

WEB	LAST	2 WE	WEEN	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
26	29	21	55	DRAKE Take Care YOUNG MONEY/CASH MONEY 016135*/REPUBLIC (17.98)		1
27	21	20	54	RIHANNA TalkThatTalk		1
28	37	32	67	LIL WAYNE Tha Carter IV YOUNG MONEY/CASH MONEY 015548*/REPUBLIC (13.98)	2	1
29	NE	w		KRIZZ KALIKO Neh'mind		29
30	12	23	25	USHER Looking 4 Myself		1
31	27	27	20	RCA 97176 (11.98)  NAS  Life Is Good		1
				DEF JAM 017056*/IDJMG (13.98)  ELLE VARNER Perfectly Imperfect		
32	32	29	17	MBK 59132/RCA (9.98)  R. KELLY  Write Me Back		2
33	22	33	23	RCA 94816 (11.98)		2
34	33	24	10	LUPE FIASCO Food & Liquor II: The Great American Rap Album Pt. 1 1ST & 1STH/ATLANTIC 531683/AG (18.98)		1
35	40	75	6	MICHAEL JACKSON Bad: 25 MJJ/EPIC 40095/LEGACY (49.98 CD/DVD) ⊕		7
36	NE	w		THREE LOCO Three Loco! MAD DECENT DIGITAL EX (5.98)		3
37	56	49	40	SOUNDTRACK Project X WATERTOWER 39284 (12.98)		3
38	14	_	4	DESTINY'S CHILD Playlist:The Very Best Of Destiny's Child COLUMBIA 27747(LEGACY (9.98)		1
39	52	58		VARIOUS ARTISTS R&B Christmas: 10 Great Songs CAPITOL 04582 (8.98)		3
40	NE	w		FREEWAY Diamond In The Ruff SWITCHBLADE 27 (16.98)		4
41	30	48		TYGA Careless World: Rise OfThe Last King YOUNG MONEY/CASH MONEY 016727/REPUBLIC (17.98)		1
42	58	52	31	B.O.B Strange Clouds REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98)		1
43	44	35	69	JAY Z KANYE WEST Watch The Throne		1
44	43	40	54	ROC-A-FELLA/ROC NATION/DEF JAM 015426/IDJMG (13.98)  MARY J. BLIGE My Life IIThe Journey Continues (Act 1)	•	9
45	36	7	3	MATRIARCH/GEFFEN 016257/IGA (13.98)  TRAVIS BARKER & YELAWOLF Psycho White (EP)		7
46	RE-E		12	LASALLE 00001/KILLER (6.98)  SOUNDTRACK Sparkle		
47	42	43	76	RCA 42046 (11.98)  PITBULL Planet Pit		
		40		MR. 305/POLO GROUNDS/J 69060/RCA (11.98)  LIONEL RICHIE Icon: Lionel Richie		
48	25			MOTOWN 017517/UME (8.98)  YOUNG JEEZY TM:103: Hustlerz Ambition		2
49	46	38	50	CTE/DEF JAM 013738/IDJMG (13.98) ⊕  STYLES P The World's Most Hardest MC Project	•	1
50	35	-		D-BLOCK 2459/EONE (17.98)		3



1	2	6	# KENDRICK LAMAR 3WKS TOP DAWG/AFTERMATH/INTERSCOPE	good kid, m.A.A.d city 817534*/IGA
2	NE	W	TIMEFLIES TIMEFLIES DIGITAL EX	One Night (EP)
3	1		PITBULL MR. 305/POLO GROUNDS 45524/RCA	Global Warming
4	3	35	NICKI MINAJ Pin YOUNG MONEY/CASH MONEY 016530/REPUBLI	k Friday: Roman Reloaded
5	4	16	2 CHAINZ DEF JAM 017299*/IDJMG	Based On AT.R.U. Story
6	5		MEEK MILL MAYBACH 530451/WARNER BROS.	Dreams And Nightmares
7	16	33	FUTURE A-1/FREEBANDZ 98357/EPIC	Pluto
8	10	8	MACKLEMORE & RYAN LEWIS MACKLEMORE 152229	The Heist
9	NE	W	WU-BLOCK EONE 2449	Wu-Block
10	6	11	VARIOUS ARTISTS Kanye West Preser G.O.O.D./DEF JAM 017291/IDJMG	nts GOOD Music Cruel Summer

## BETWEEN THE BULLETS

# TOP 10 FOR 'LIFE'



50 Cent returns to the top 10 of Hot R&B/Hip-Hop Songs for the 17th time as "My Life," featuring Eminem and Adam Levine, opens at No. 6. The lofty debut-the highest in 50

Cent's 13-year chart career—is primarily attributed to the 140,000 downloads sold in the song's first week of availability, according to Nielsen SoundScan. On R&B/ Hip-Hop Digital Songs (see page 59), the impressive start garners a No. 2 debut, below Alicia Keys' "Girl On Fire," which rises 2-1. —Rauly Ramirez

ding to all-format radio audience impressions measured by Nielsen Broadcast Data Systems, sales data compiled b the threaded by Nielsen BDS. TOP RRBE/HP-PLOP ALBURS. RAP ALBURS: The top ceiling RRBE/HP-inop and nay album a and explanations. § 2012, Promethers Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Title #

# CHRISTIAN/GOSPEL Billboard

			IDICTIAN
A		S	HRISTIAN ONGS
/+		2	JNGS
HIS	AST	VEEKS IN CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	4	18	ONETHING REMAINS PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG
2	3	37	10,000 REASONS (BLESS THE LORD)
3	1	14	I NEED A MIRACLE
-			THIRD DAY ESSENTIAL/PLG REDEEMED
4	2	29	BIG DADDY WEAVE FERVENT/WORD-CURB  NEED YOU NOW (HOW MANY TIMES)
5	7	23	PLUMB CURB
6	11	11	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG
7	5	26	FORGIVENESS MATTHEW WEST SPARROW/EMI CMG
8	6	31	GOOD TO BE ALIVE JASON GRAY CENTRICITY
9	10	13	YOUR LOVE NEVER FAILS NEWSBOYS INPOP
10	13	21	ALL THINGS POSSIBLE MARK SCHULTZ FAIR TRADE
11	14	15	YOU ARE I AM MERCYME FAIR TRADE
12	8	19	JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG
13	12	30	LOSING TENTH AVENUE NORTH REUNION/PLG
14	15	19	GREAT I AM
15	9	30	ME WITHOUT YOU
16	16	17	RIGHT BESIDE YOU
17	17	7	ALREADY THERE
18	30	2	CASTING CROWNS BEACH STREET/REUNION/PLG  GREATEST CHRISTMASTIME AGAIN STEVEN CURTIS CHAPMAN REUNION/PLG
19	20	16	ONLY A MOUNTAIN
			JASON CASTRO WORD-CURB EVEN IF
20	18	20	KUTLESS BEC/TOOTH & NAIL RECKLESS
21	21	11	JEREMY CAMP BEC/TOOTH & NAIL  JOY TO THE WORLD
22	39	2	JEREMY CAMP BEC/TOOTH & NAIL
23	42	2	IT'S CHRISTMAS MANDISA SPARROW/EMI CMG
24	25	20	DON'T GIVE UP CALLING GLORY SONCURED
25	19	14	PROMISES SANCTUS REAL SPARROW/EMI CMG
26	31	2	CHRISTMAS IS FRANCESCA BATTISTELLI FERVENT/WORD-CURB
27	29	2	BECAUSE IT'S CHRISTMAS SIDEWALK PROPHETS SPECIAL OLYMPICS/FERVENT/WORD-CURB
28	26	3	STEAL MY SHOW TOBYMAC FOREFRONT/EMI CMG
29	23	6	KINGS & QUEENS AUDIO ADRENALINE FAIR TRADE
30	24	7	YOU ARE COLTON DIXON SPARROW/EMI CMG
31	22	17	NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB
32	HOT	SHOT	JOY TO THE WORLD JASON GRAY CENTRICITY
33	36	2	BABY BOY
34	46	2	FOR KING & COUNTRY SPECIAL OLYMPICS/FERVENT/WORD-CURB HARK! THE HERALD ANGELS SING
35	35	2	JEREMY CAMP BEC/TOOTH & NAIL GLORIA (HARKI THE HERALD ANGELS SING / ANGELS WE HAVE HEARD ON HIGH)
36	44	2	JASON CASTRO SPECIAL OLYMPICS/WORD-CURB HEAVEN EVERYWHERE
_			FRANCESCA BATTISTELLI FERVENT/WORD-CURB HIS KIND OF LOVE
37	27	10	GROUP 1 CREW FERVENT/WORD-CURB CHRISTMAS IS COMING
38	41	2	JASON GRAY CENTRICITY SHINING
39	47	2	SANCTUS REAL SPARROW/EMI CMG
40	NE	W	ONCE A YEAR JOSH WILSON FEAT. ANDREW PETERSON SPARROW/EMI CMG
41	45	2	REDEMPTION SONG MIKESCHAIR CURB
42	NE	W	THE CHRISTMAS SONG FRANCESCA BATTISTELLI FERVENT/WORD-CURB
43	NE	W	WHAT CHILD IS THIS? (FIRST NOEL PRELUDE) FRANCESCA BATTISTELLI FERVENT/WORD-CURB
44	NE	W	SILENT NIGHT MARIE MILLER CURB
45	NE	w	LITTLE DRUMMER BOY LINCOLN BREWSTER FEAT. KJ-52 COLUMBIA/INTEGRITY
46	37	8	LIVE IT OUT ABANDON FOREFRONT/EMI CMG
47	NE	w	SOMEBODY'S ANGEL MANDISA SPARROW/EMI CMG
48	38	6	GOOD TIMES MANIC DRIVE BEMA MEDIA
			WE ARE FREE
49	32	15	AARON SHUST CENTRICITY

The Passion worship band and featured
singer Kristian Stanfill lead the Nielsen
BDS-driven Christian Songs for the first
time, as "One Thing Remains" shoots 4-1.
The act's previous best was a No. 8 peak
with "White Flag" in June; Stanfill reached
No. 20 with "Day After Day" in 2010



(		C   A	HRISTIAN LBUMS™
		SH	
WEEK	LAST	WEEK	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL
1	1	10	#1 VARIOUS ARTISTS WOW HITS 2013 PROVIDENT/WORD-CURB 1616/EMI CMG
2	3	59	CASTING CROWNS
3	5	4	THIRD DAY
			FRANCESCA BATTISTELLI
4	4	7	CHRISTMAS FERVENT 888508/WORD-CURB
5	2	14	TOBYMAC EYE ON IT FOREFRONT 6732/EMI CMG
6	6	10	JEREMY CAMP CHRISTMAS: GOD WITH US BEC 7890/EMI CMG
7	17	7	STEVEN CURTIS CHAPMAN JOY REUNION 10177/PLG
8	12	5	FLYLEAF
9	19	2	NEW HORIZONS A&M/OCTONE 017602/EMI CMG BENEDICTINES OF MARY, QUEEN OF APOSTLES
			ADVENT AT EPHESUS DECCA 017837  JESUS CULTURE WITH MARTIN SMITH
10	7	2	LIVE FROM NEW YORK JESUS CULTURE/INTEGRITY/COLUMBIA 10016/PLG
11	9	51	MATT REDMAN 10,000 REASONS SIXSTEPS/SPARROW 7853/EMI CMG
12	10	13	LECRAE GRAVITY REACH 8234/INFINITY
13	13	63	JAMIE GRACE
14	29	7	AUGUST BURNS RED
			SLEDDIN' HILL: A HOLIDAY ALBUM SOLID STATE 8543/EMI CMG LEE STROBEL
15	28	14	THE INVITATION MARANATHA! 2072 EX/EMI CMG MERCYME
16	14	28	THE HURT & THE HEALER FAIR TRADE 16020/PLG
17	8	54	NEWSBOYS GOD'S NOT DEAD INPOP 1592/EMI CMG
18	36	153	CASTING CROWNS UNTIL THE WHOLE WORLD HEARS BEACH STREET/REUNION 10135/PLG
19	11	4	CHRIS TOMLIN CHRISTMAS GIFT PACK SIXSTEPS/SPARROW 1451/EMI CMG
20	RE-E	NTRY	VARIOUS ARTISTS
21	30	45	MUSIC INSPIRED BY THE STORY PROVIDENT-INTEGRITY/WORD-CURB 8525/EMI CMG Karijobe
			WHERE I FIND YOU SPARROW 3128/EMI CMG TENTH AVENUE NORTH
22	25	15	THE STRUGGLE REUNION 10163/PLG
23	44	3	GREATEST HILLSONG MEHANE A SANDE CHRISTMAS MUSICH LISTNOSPARFEN DROSEN CAVE
24	23	3	DISCIPLE 0 GOD SAVE US ALL FAIR TRADE 6045/PLG
25	RE-E	NTRY	THE BOOTH BROTHERS A TRIBUTE TO THE SONGS OF BILL & GLORIA GAITHER GAITHER GSS4/EMI CMG
26	26	7	ANBERLIN
27	33	16	ISRAEL & NEW BREED
			JESUS AT THE CENTER: LIVE INTEGRITY/COLUMBIA 5063/PLG VARIOUS ARTISTS
28	35	6	GOD SO LOVED LUCID 1217857 EX CHRIS TOMLIN
29	41	55	HOW GREAT IS OUR GOD: THE ESSENTIAL COLLECTION SIXSTEPS/SPARROW 6364[ENI CMG
30	43	62	VARIOUS ARTISTS WOW HITS 2012 WORD-CURB/PROVIDENT-INTEGRITY 8045/EMI CMG
31	21	10	MATTHEW WEST INTO THE LIGHT SPARROW 7169/EMI CMG
32	27	8	BRANDON HEATH BLUE MOUNTAIN MONOMODE/REUNION 10171/PLG
33	31	28	BIG DADDY WEAVE
34	47	2	VARIOUS ARTISTS
$\sim$			A VERY SPECIAL CHRISTIMAS BRINGING PEACE ON EARTH SPECIAL OLYMPICS BORRANDORD-CURB BILL & GLORIA GAITHER
35	HOT	UT	12 CHRISTMAS FAVORITES FROM THE HOMECOMING SERIES GAITHER REZIJEMI CMG
36	15	27	PHILLIPS, CRAIG & DEAN BREATHE IN FAIR TRADE 6019/PLG
37	37	36	BRITT NICOLE GOLD SPARROW 7857/EMI CMG
38	40	33	THOUSAND FOOT KRUTCH THE END IS WHERE WE BEGIN TFK 70040
39	RE-E	NTRY	LINCOLN BREWSTER
40	NE		JOY TO THE WORLD: A CHRISTMAS COLLECTION INTEGRITY/COLUMBIA 5120 PLG <b>Skillet</b>
41	16	27	THE PLATINUM COLLECTION ARDENT/FAIR TRADE 72563 EX/PLG MICHAEL W. SMITH
			DECADES OF WORSHIP REUNION 10168/PLG THI'SL
42	NE	W	FREE FROM THE TRAP FULL RIDE 90306 EX
43	RE-E	NTRY	MORMON TABERNACLE CHOIR W/ORCH. AT TEMPLE SQUARE ONCE UPON A CHRISTMAS MORMON TABERNACLE CHOIR 5082346
44	RE-E	NTRY	JENNY OAKS BAKER NOEL: CAROLS OF CHRISTMAS PAST SHADOW MOUNTAIN 5082348
	18	37	KUTLESS BELIEVER BEC 9854/EMI CMG
45	50	8	DAVID PHELPS
45 46			MICHAEL W. SMITH
46			GLORY MWS 20030/PLG
46 47	34	30	MATT REDMAN
46 47 48	34 24	2	MATT REDMAN Sing like Never Before Sixsteps/Sparrow 4419/EMI CMG
46 47	34	2	MATT REDMAN

With 5,000 downloads sold, according to Nielsen SoundScan, Tasha Cobbs scores her first Billboard chart ink with "Break Every Chain," which bows atop Gospel Digital
Songs (see billboard.biz/charts). She sang the song at the sold-out Woman Thou Art



A		CI	HRISTIAN AC ONGS <sup>™</sup>	0
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL	THIS
1	1	26	#1 REDEEMED  7WKS BIG DADDY WEAVE FERVENT/WORD-CURB	1
2	3	11	I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG	2
3	2	25	FORGIVENESS	3
4	4	35	10,000 REASONS (BLESS THE LORD)	4
5	8	16	NEED YOU NOW (HOW MANY TIMES)	6
6	13	8	PLUMB CURB WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	6
			CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG ALL THINGS POSSIBLE	7
7	9	20	MARK SCHULTZ FAIR TRADE YOU ARE I AM	
8	12	14	MERCYME FAIR TRADE	8
9	10	14	ONE THING REMAINS PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG	9
10	NE	w	CHRISTMAS TIME AGAIN STEVEN CURTIS CHAPMAN REUNION/PLG	10
11	7	28	LOSING TENTH AVENUE NORTH REUNION/PLG	11
12	15	13	YOUR LOVE NEVER FAILS NEWSBOYS INPOP	12
13	6	28	GOOD TO BE ALIVE	13
14	5	29	ME WITHOUT YOU	14
15	11	18	JESUS IN DISGUISE	15
			WHO YOU ARE	
16	17	11	UNSPOKEN CENTRICITY RECKLESS	16
17	21	8	JEREMY CAMP BEC/TOOTH & NAIL	17
18	20	11	ONLY A MOUNTAIN JASON CASTRO WORD-CURB	18
19	NE	W	JOY TO THE WORLD JEREMY CAMP BEC/TOOTH & NAIL	19
20	NE	w	IT'S CHRISTMAS MANDISA SPARROW/EMI CMG	20
21	16	17	NOT FOR A MOMENT (AFTER ALL) MEREDITH ANDREWS WORD-CURB	21
22	19	18	EVEN IF KUTLESS BEC/TOOTH & NAIL	22
23	18	11	GREATIAM	23
24	NE		PHILLIPS, CRAIG & DEAN FAIR TRADE  BABY BOY	24
			FOR KING & COUNTRY SPECIAL OLYMPICS/FERVENT/WORD-CURB  ALREADY THERE	
25	24	3	CASTING CROWNS BEACH STREET/REUNION/PLG	25
		C	HRISTIAN CHR™	
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A		C	HRISTIAN CHR™
WEEK	LAST	WEEKS ON CHI	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	2	17	** NEEDYOU NOW (HOW MANYTIMES) PLUMB CURB
2	1	13	YOUR LOVE NEVER FAILS NEWSBOYS INPOP
3	3	11	I NEED A MIRACLE THIRD DAY ESSENTIAL/PLG
4	4	15	LIVE IT OUT ABANDON FOREFRONT/EMI CMG
5	5	10	HIS KIND OF LOVE GROUP 1 CREW FERVENT/WORD-CURB
6	6	12	RIGHT BESIDE YOU BUILDING 429 ESSENTIAL/PLG
7	12	7	GREATEST RECKLESS GAINER JEREMY CAMP BEC/TOOTH & NAIL
8	11	14	DRAW THE LINE DISCIPLE FAIR TRADE
9	9	9	PROMISES SANCTUS REAL SPARROW/EMI CMG
10	8	30	ME WITHOUT YOU TOBYMAC FOREFRONT/EMI CMG
11	15	13	JESUS IN DISGUISE BRANDON HEATH MONOMODE/REUNION/PLG
12	13	9	BRAND NEW DAY KJ-52 BEC/TOOTH & NAIL
13	10	30	THE PROOF OF YOUR LOVE FOR KING & COUNTRY FERVENT/WORD-CURB
14	19	5	KINGS & QUEENS AUDIO ADRENALINE FAIR TRADE
15	20	6	GOOD TIMES MANIC DRIVE BEMA MEDIA
16	21	15	I WILL FIND YOU JIMMY NEEDHAM FEAT. LECRAE INPOP
17	14	16	WHO YOU ARE UNSPOKEN CENTRICITY
18	24	4	YOU ARE COLTON DIXON SPARROW/EMI CMG
19	16	10	STAND BRITT NICOLE SPARROW/EMI CMG
20	NE	W	STEAL MY SHOW TOBYMAC FOREFRONT/EMI CMG
21	23	4	ONE THING REMAINS PASSION FEAT. KRISTIAN STANFILL SIXSTEPS/SPARROW/EMI CMG
22	27	2	HUMAN MANAFEST BEC/TOOTH & NAIL
23	22	16	EVEN IF KUTLESS BEC/TOOTH & NAIL
24	25	13	CHANGE MY LIFE ASHES REMAIN FAIR TRADE
25	26	14	LET IT OUT PRESS PLAY DREAM

	0		G	OSPEL ALBUMS	TM
	THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.
	1	2	17	#1 TAMELA MANN BEST DAYS TILLYMANN 004	
	2	1	13	LECRAE GRAVITY REACH 8234/INFINITY	
	3	3	17	ISRAEL & NEW BREED JESUS AT THE CENTER: LIVE INTEGRITY 85063/COLUMBIA	
i	4	5	3	BISHOP PAUL S. MORTON BEST DAYS YET TEHILLAH/LIGHT 7248/EONE	
	6	HOT	SHOT	THE RANCE ALLEN GROUP AMAZING GRACE TYSCOT 984197/TASEIS	
	6	7	45	VARIOUS ARTISTS WOW GOSPEL 2012 WORD-CURB/EMI CMG/VERITY 97014/RCA	
	7	12	14	GREATEST VASHAWN MITCHELL GAINER CREATED4THIS VMAN/EMI GOSPEL 89481/EMI CMG	
	8	8	30	MARY MARY GO GET IT (SOUNDTRACK) MY BLOCK 90708/COLUMBIA	
1	9	6	36	MARVIN SAPP I WIN VERITY 97017/RCA	
	10	10	15	JOHN P. KEE AND NEW LIFE LIFE AND FAVOR KEE 8271/NEW LIFE	
	11	9	18	J MOSS V4THE OTHER SIDE OF VICTORY PAJAM/VERITY 82072/RCA	
	12	20	7	EARNEST PUGH CHRISTMAS WITH EARNEST PUGH EPM 405	
Ì	13	11	11	LE'ANDRIA JOHNSON THE EXPERIENCE MUSIC WORLD GOSPEL 5839/MUSIC WORLD	
	14	14	56	WILLIAM MCDOWELL ARISE: THE LIVE WORSHIP EXPIERENCE DELIVERY ROOM/LIGHT 2382/EQNE	
	15	28	3	VARIOUS ARTISTS GOSPEL'S BEST: CHRISTMAS EMI GOSPEL 04031/EMI CMG	
1	16	16	25	CHARLES JENKINS & FELLOWSHIP CHICAGO THE BEST OF BOTH WORLDS INSPIRED PEOPLE/EMI GOSPEL 36625/EMI CMG	
1	17	18	10	JONATHAN MCREYNOLDS LIFE MUSIC TEHILLAH/LIGHT 7273/EONE	
	18	22	7	JAMES FORTUNE & FIYA GRACE GIFT FIYA WORLD/LIGHT 7280/EONE	
	19	15	14	ANTHONY BROWN & GROUP THERAPY ANTHONY BROWN & GROUP THERAPY VMAN/TYSCOT 584196/TASEIS	
	20	24	23	MARVIN L WINANS MARVIN L WINANS PRESENTS: THE PRAISE + WORSHIP EXPERIENCE MLW 8288	
	21	26	3	LARRY CALLAHAN & SELECTED OF GOD THE EVOLUTION II SING 2 PRAISE 009	
	22	31	28	JASON NELSON SHIFTING THE ATMOSPHERE VERITY 97015/RCA	
	23	19	34	TRIP LEE THE GOOD LIFE REACH 8205/INFINITY	
ĺ	24	25	5	RENEE SPEARMAN FEATURING D.J. ROGERS WHOA TO WOW! JDI 1291	
	25	21	5	CANTON JONES KINGDOM BUSINESS 4 CAJO 8284/INFINITY	

<b>@</b>			OCDEL CONCCT
A		G	OSPEL SONGS™
THIS	LAST	WEEKS ON CHI	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	28	#1 TAKE METOTHE KING TAMELA MANN TILLYMANN
2	2	25	LIFE & FAVOR (YOU DON'T KNOW MY STORY) JOHN P. KEE AND NEW LIFE KEE/NEW LIFE
3	3	44	AWESOME PASTOR CHARLES JENKINS & FELLOWSHIP CHICAGO INSPIRED PEOPLE
4	4	25	IT'S NOT OVER (WHEN GOD IS IN IT) ISRAEL & NEW BREED FEAT. JAMES FORTUNE & JASON NELSON INTEGRITY/COLUMBIA
5	5	27	HOLD ON  JAMES FORTUNE & FIYA FEAT, MONICA & FRED HAMMOND FIYA WORLD/LIGHT/EDNE
6	6	48	SHIFTING THE ATMOSPHERE JASON NELSON VERITY/RCA
7	9	60	LET THE CHURCH SAY AMEN ANDRAE CROUCH FEAT. MARVIN WINANS RIVERPHIO
8	7	22	TESTIMONY ANTHONY BROWN & GROUP THERAPY TYSCOT
9	8	20	TURNING AROUND FOR ME VASHAWN MITCHELL VMAN/EMI GOSPEL
10	12	13	GOD'S UP TO SOMETHING GOOD HART RAMSEY & THE NCC FAMILY CHOIR PRAYER CLOSET
11	10	22	LAY IT DOWN TROY SNEED EMTRO GOSPEL
12	17	11	YOU REIGN WILLIAM MURPHY VERITY/RCA
13	11	39	GREAT AND MIGHTY BYRON CAGE GOSPO CENTRIC/VERITY/RCA
14	14	35	KEEP ME Patrick dopson Oilonit
15	13	18	GOD'S GOT IT J MOSS PAJAM/VERITY/RCA
16	19	12	I BELONG TO YOU WILLIAM MCDOWELL DELIVERY ROOM/LIGHT/EONE
17	16	7	YOUR BEST DAYS YET BISHOP PAUL S. MORTON TEHILLAH/LIGHT/EONE
18	18	8	LORD OF ALL  J.I. HAIRSTON & YOUTHFUL PRAISE FEAT. BISHOP HEZEKIAH WALKER EVIDENCE GOSPELLIGHT, EDNE
19	26	4	GREATEST SUNDAY MORNING GAINER MARY MARY MY BLOCK/COLUMBIA
20	22	17	I STILL HAVE A PRAISE INSIDE OF ME GEORGIA MASS CHOIR FEAT, REV MILTON BIGGHAM SAVOY/MALACO
21	23	11	GREATER IS COMING JEKALYN CARR LUNJEAL
22	25	8	WHO CAN GENITA PUGH ETERNITY
23	29	17	YOU DESERVE CHRYSTAL RUCKER EPM
24	27	2	WHOA TO WOW! RENEE SPEARMAN FEAT. D.J. ROGERS JDI
25	NE	W	I'VE SEEN HIM DO IT KURT CARR & THE KURT CARR SINGERS VERITY/RCA

obarbit for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations. CHRISTIAN SONGS: 96 all-format Christian stations, including ST CHRISTIAN AC TO CHRISTIAN CHRIS

# ANCE CLUB SONGS

WEEK	SH	
	WEEK!	TITLE ARTIST IMPRINT/PROMOTION LABEL
2	6	#1 DIAMONDS RIHANNA SRP/DEF JAM/IDJMG
3	9	SOMETHING FOR THE WEEKEND DAVE AUDE FEAT. LUCIANA AUDACIOUS/ULTRA
4	7	FINALLY FOUND YOU ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC
7	5	ANYTHING COULD HAPPEN ELLIE GOULDING CHERRYTREE/INTERSCOPE
1	8	YOUR BODY CHRISTINA AGUILERA RCA
9	7	SHE'S SO MEAN MATCHBOX TWENTY EMBLEM/ATLANTIC
5	9	SWEET NOTHING CALVAN HARRIS FEAT FLORENCE WELCH DECONSTRUCTION FLY EVELUTRA RDC NATION/COLUMBIA
8	8	DIE YOUNG KESHA KEMOSABE/RCA
6	8	LIVE WHILE WE'RE YOUNG ONE DIRECTION SYCO/COLUMBIA
17	5	SUPERLOVE LENNY KRAVITZ ROADRUNNER/ATLANTIC/RRP
13	12	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
18	8	PICKING UP THE PIECES PALOMA FAITH EPIC
11	10	I DON'T DESERVE YOU PAUL VAN DYK FEAT. PLUMB VANDIT/CURB
10	11	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJMG
20	6	PARKING LOT NELLY FURTADO MOSLEY/INTERSCOPE
21	6	GOLD NEON HITCH FEAT. TYGA REPRISE/WARNER BROS.
12	11	I'M MOVING ON ONO MIND TRAIN/TWISTED
23	6	DANCING IN MY HEAD ERIC TURNER VS AVICII CAPITOL
24	6	LOVE'S GOT A HOLD ON ME FRENCHIE DAVIS FRENCHIE DAVIS
15	14	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL
19	12	DON'T FAIL ME NOW MELANIE AMARO SYCO/EPIC
27	5	FIYACRAKA KORR-A DAUMAN
29	4	THE CITY MADEON POPCULTUR
31	3	EVERY DAY ERIC PRYDZ ASTRALWERKS/CAPITOL
16	11	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC
	4 7 1 9 5 8 6 17 13 18 11 10 20 21 12 23 24 15 19 27 29 31	4 7 7 5 1 8 9 7 5 9 8 8 1 17 5 13 12 18 8 11 10 10 11 20 6 12 11 23 6 24 6 12 14 15 14 15 15 14 15 15 14 15 15 14 15 15 15 15 15 15 15 15 15 15 15 15 15

HIS	ST	WEEKS ON CHT	TITLE				
ES	53	36	Desiration of the contract of				
26	26	6	DON'T STOP THE PARTY PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA				
27	25	8	WHERE DID YOU GO?				
21	23	0	MORGAN PAGE, ANDY CALDWELL & JONATHAN MENDELSOHN NETTWER				
28	34	4	WANNA SAY KAT GRAHAM A&M/OCTONE/INTERSCOPE				
29	35	4	KEEP YOUR HEAD UP AMORAY KNOCKOUT FASHION				
30	39	2	GOLD 2012 SPANDAU BALLET ASTRALWERKS/CAPITOL				
31	28	7	INVINCIBLE KELLY DIVAN THEIA				
32	41	2	POWER THE LUCKY ONES PICK KERLI ISLAND/IDJMG				
33	HOT	SHOT	BIG BANANA				
000	DE	UT	HAVANA BROWN 2101/REPUBLIC				
34	33	5	TRESPASSING ADAM LAMBERT 19/RCA				
35	38	3	LLOVE				
4			WE ARE YOUNG				
36	45	2	VASSY AUDACIOUS				
37	32	11	ZOON BALOOMBA DAVID LONGORIA DEL ORO				
38	14	14	SEND ME YOUR LOVE TARYN MANNING FEAT. SULTAN + NED SHEPARD CITRUSONIC STEREOPHONIC				
39	47	2	NUMB USHER RCA				
40	22	13	EVERYTHING THAT I GOT				
40	44	10	KRISTINE W & BIMBO JONES FLY AGAIN				
41	44	2	WHAT ABOUT US THE SATURDAYS ISLAND/IDJMG				
42	43	3	I CRY FLO RIDA POE BOY/ATLANTIC				
43	48	2	LOUDER				
-	40	-	DJ FRESH FEAT. SIAN EVANS MINISTRY OF SOUND				
44	40	4	SOMETHING ABOUT YOU IRINA CITRUSONIC STEREOPHONIC				
45	30	16	MY EVERYTHING NOELIA PINK STAR/PCM				
46	50	2	THE FEELING				
47	NE	w	THE KNOCKS A&M/OCTONE/INTERSCOPE BEAUTY AND A BEAT				
-			JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG				
48	36	9	KIMBERLEY LOCKE I AM ENTERTAINMENT				
49	NE	w	FREAK STEREO MISSILE VS. CARLOTTA CHADWICK TOMMY BOY				
50	NE	100	A LOVE I CALL MY OWN				
30	ME	100	CRYSTAL WATERS. NICOLA FASANO, STEVE FOREST SOUND OF PIRATES/DO IT YOURSEL				

9	D/	ANC	E/I	MIX	SH	ow
		RPI				

GANGNAM STYLE
PSY SCHOOLBOY/REPUBLIC BLOW ME (ONE LAST KISS)

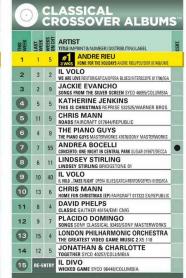
0		DA EL	NCE/ ECTRONIC ALBUMS	TM	A		D/ Al	ANCE/MIX SHOW RPLAY
WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.	THIS	LAST	WEEKS ON CHT	
	NE	EW	# TIESTO DANCE (RED) SAVES LIVES MUSICAL FREEDOM DIGITAL EX		1	1	13	# DON'T YOU WORRY CHILD  GWKS SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALIVERKS/CAPITOL
	1	22	FLO RIDA WILD ONES POE BOY/ATLANTIC 526672/AG		(2)	4	5	DIAMONDS RIHANNA SRP/DEF JAM/IDJMG
	2	10	DEADMAU5 ALBUM TITLE GOES HERE MAUSTRAP 7841/ULTRA		3	3	6	SWEET NOTHING CALVAN HARRIS FEAT FLORENCE WELCH DECONSTRUCTION/FLY EYEULTRA/FOC NATION/COLUNBIA
	5	49	SKRILLEX BANGARANG (EP) BIG BEAT/OWSLA/ATLANTIC 528521/AG		4	2	14	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTOWN/IDJIMG
	4	66	DAVID GUETTA NOTHING BUT THE BEAT WHAT A MUSIC/ASTRALWERKS 78830/CAPITOL		5	5	8	DIE YOUNG KESHA KEMOSABE/RCA
	6	6	SWEDISH HOUSE MAFIA UNTIL NOW ASTRALWERKS 91713/CAPITOL		6	6	22	SPECTRUM ZEDD FEAT. MATTHEW KOMA INTERSCOPE
	7	5	CALVIN HARRIS 18 MONTHS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION 85922*/CDLLIMBIA		7	8	14	TOO CLOSE ALEX CLARE REPUBLIC
	10	11	LINDSEY STIRLING LINDSEY STIRLING BRIDGETONE 01		8	9	4	DON'T STOP THE PARTY PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA
	RE-E	NTRY	SOUNDTRACK STEP UP: REVOLUTION SUMMIT/INTERSCOPE 017040/IGA		9	22	3	BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/RAYMONO BRAUN/ISLAND/IDJ/MG
0	11	17	VARIOUS ARTISTS NOW THAT'S WHAT I CALL PARTY ANTHEMS UNIVERSALEMISONY MUSIC SISSE CAPITOL		10	13	7	BEAM ME UP (KILL-MODE) CAZZETTE AT NIGHT
1	9	76	LMFAO Sorry for party rocking william/CherryTree/Interscope 015678/16A		11	19	5	I CRY FLO RIDA POE BOY/ATLANTIC
2	8	4	CRYSTAL CASTLES CRYSTAL CASTLES (III) CASABLANCA 017777*/REPUBLIC		12	14	12	ALIVE KREWELLA/COLUMBIA
3	12	3	BRIAN ENO LUX WARP 10231*		13	7	13	DON'T WAKE ME UP CHRIS BROWN RCA
1	13	66	KC AND THE SUNSHINE BAND FLASHBACK WITH KC AND THE SUNSHINE BAND RHINO FLASHBACK \$2000 RHINO		14	12	6	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
5	14	3	HOW TO DESTROY ANGELS AN OMEN (EP) HTDA 49590* EX/COLUMBIA		15	18	3	VA VA VOOM NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
3	18	59	M83. HURRY UP, WE'RE DREAMING. M83 9510*/MUTE		16	11	13	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
7	15	9	FLYING LOTUS UNTIL THE QUIET COMES WARP 10230*		17	24	7	THE CITY MADEON POPCULTUR
3	16	36	MADONNA MDNA LIVE NATION/INTERSCOPE 018658*/IGA		18	15	4	ANYTHING COULD HAPPEN ELLIE GOULDING CHERRYTREE/INTERSCOPE
•	19	21	MARINA AND THE DIAMONDS ELECTRA HEART ELEKTRA 531129		19	10	15	AS LONG AS YOU LOVE ME JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJ/MG
0	3	31	TOBYMAC DUBBED & FREQ'D: A REMIX PROJECT FOREFRONT 83332/EMI CMG		20	RE-E	NTRY	LONG TIME JOHN DE SOHN FEAT. ANDREAS MOE EPIC
1	20	17	PURITY RING SHRINES 4AD 3218*		21	16	7	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FEAT. SIA WHAT A MUSIC/ASTRALWERKS/CAPITOL
2	17	2	VARIOUS ARTISTS		22	25	2	LOCKED OUT OF HEAVEN

0		TE JA	RADITIONAL AZZ ALBUMS™	
THIS	LAST	WEEKS	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.
1	1	6	# TONY BENNETT VIVA DUETS RPM 47310/COLUMBIA	
2	2	10	DIANA KRALL GLAD RAG DOLL VERVE 017191*/VG	
3	3	64	TONY BENNETT DUETS II RPM 66253/COLUMBIA	
4	4	55	FRANK SINATRA SINATRA: BEST OF THE BEST REPRISE 79764/CAPITOL	
5	5	44	PAUL MCCARTNEY KISSES ON THE BOTTOM MPL/HEAR 33369*/CONCORD	
6	7	8	ELLA FITZGERALD  10 GREAT CHRISTMAS SONGS CAPITOL 04579	
7	6	33	CHRIS BOTTI IMPRESSIONS COLUMBIA 60352	
8	9	13	BIG BAD VOODOO DADDY RATTLE THEM BONES SAVOY JAZZ 17898*/SLG	
9	10	40	ROBERT GLASPER EXPERIMENT BLACK RADIO BLUE NOTE 88333*	
10	8	27	MELODY GARDOT THE ABSENCE DECCA/VERVE 016816*/VG	
0	23	4	PRESERVATION HALL JAZZ BAND THE 50TH ANNIVERSARY COLLECTION COLUMBIA 41121/LEGACY	
12	11	51	SOUNDTRACK MIDNIGHT IN PARIS MADISON GATE 63482 EX	
13	14	27	SOUNDTRACK TRENE: SEASON 2: MUSIC FROM THE HBD BRIGINAL SERIES HBD/PDUNDER 61910NCDRD	
14	NE	w	THE THELONIOUS MONK QUARTET THE COMPLETE COLUMBIA STUDIO ALBUMS COLLECTION COLUMBIA SSTORLEGACY	
15	22	6	SUSIE ARIOLI FEATURING JORDAN OFFICER ALL THE WAY JAZZHEADS 1192	

(0		CC JA	ONTEMPORARY ∆ZZ ALBUMS™	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	CERT.
1	1	7	#1 5 WKS THE CLASSIC CHRISTMAS ALBUM ARISTA 41311/LEGACY	
2	2	38	ESPERANZA SPALDING RADIO MUSIC SOCIETY MONTUNO/HEADS UP 33174/CONCORD	
3	3	10	EUGE GROOVE HOUSE OF GROOVE SHANACHIE 5197	
4	4	11	FOURPLAY ESPRIT DE FOUR HEADS UP 33738/CONCORD	
5	24	28	KAT EDMONSON WAY DOWN LOW SPINNERETTE 1202	
6	13	10	LEE RITENOUR RHYTHM SESSIONS CONCORD 33709	
7	8	25	BRIAN CULBERTSON DREAMS VERVE 016842/VG	
8	6	8	ROBERT GLASPER EXPERIMENT BLACK RADIO RECOVERED: THE REMIX (EP) BLUE NOTE 40482	
9	11	17	MARCUS MILLER RENAISSANCE 3 DEUCES/CONCORD JAZZ 33794/CONCORD	
10	10	5	STREETWIZE FEELIN' SEXY SHANACHIE 5198	
11	5	10	JONATHAN BUTLER GRACE AND MERCY RENDEZVOUS 5146/MACK AVENUE	
12	18	38	PETER WHITE HERE WE GO HEADS UP 32905/CONCORD	
13	17	30	RAHNI SONG BREAKIN' THE RULES QUEEN OF SHEBA/Y3K 91267/HUSH	
14	19	64	TROMBONE SHORTY FOR TRUE VERVE FORECAST 015586/VG	
15	14	23	ROB WHITE JUST KICKIN' IT QUEEN OF SHEBA/HUSH 91273/ORPHEUS	

			JUST KICKIN' IT QUEEN OF SHEBA/HUSH 91273/ORPHEUS
			MOOTH JAZZ DNGS™
THIS	LAST	WEEKS	TITLE ARTISTIMPRINT/PROMOTION LABEL
1	1	11	#1 SONNYMOON 2 WKS FOURPLAY HEADS UP/CMG
2	3	13	LET'S BOUNCE NILS BAJA/TSR
3	4	12	LATER TONIGHT BRIAN CULBERTSON VERVE
4	6	10	THE VILLAGE LEE RITENOUR CONCORD/CMG
5	5	12	INNER CITY BLUES (MAKE ME WANNA HOLLER) RICHARD ELLIOT ARTISTRY/MACK AVENUE
6	9	9	BACKSTAGE PASS PAUL BROWN FEAT. BOB JAMES WOODWARD AVENUE
7	7	14	DON'T WALK AWAY JONATHAN BUTLER MACK AVENUE
8	2	15	HOUSE OF GROOVE EUGE GROOVE SHANACHIE
9	12	10	MONTUNO BAY MARC ANTOINE FRAZZY FROG
10	8	17	MAGICAL JONATHAN FRITZEN FEAT. BONEY JAMES NORDIC NIGHTS
11	11	11	PANDORA'S BOX CHRIS STANDRING ULTIMATE VIBE
12	20	3	CHAMPAGNE LIFE GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CMG
13	13	7	FINGERLERO GEORGE BENSON CONCORD JAZZ/CMG
14	10	19	BETWEEN US NICHOLAS COLE CUTMORE
15	18	10	DETROIT MARCUS MILLER CONCORD JAZZ/CMG

0		TF CL	RADITIONAL LASSICAL ALBUMS	
THIS	LAST	WEEKS	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	arne.
1	1	2	#1 BENEDICTINES OF MARY, QUEEN OF APOSTLES ADVENT AT EPHESUS DECCA 017837	
2	2	12	VARIOUS ARTISTS FIFTY SHADES OF GREY CAPITOL 78466	
3	4	9	MORMON TABERNACLE CHOIR W/ORCH, AT TEMPLE SQUARE ONCE UPON A CHRISTMAS MORMON TABERNACLE CHOIR 5082346	
4	5	5	JENNY OAKS BAKER NOEL: CAROLS OF CHRISTMAS PAST SHADOW MOUNTAIN 5082348	
5	3	7	DANIEL HOPE/KONZERTHAUS KAMMEROCHESTER BERLIN RECOMPOSED BY MAX RICHTER DG 017486/DECCA CLASSICS	
6	7	4	MORMON CHORAL ORGANIZATIONS 0 HOLY NIGHT MORMON CHORAL ORGANIZATIONS 7781003	
7	RE-E	NTRY	CECILIA BARTOLI MISSION DECCA 017420	
8	8	28	SOUNDTRACK MOONRISE KINGDOM FOCUS FEATURES 718892/ABKCO	
9	14	20	DANIEL BARENBOIM BEETHOVEN FOR ALL DECCA/DG 016871/DECCA CLASSICS	
10	6	4	JOYCE DIDONATO/ILL COMPLESSO BAROCCO DRAMA QUEENS VIRGIN CLASSICS 02654/EMI CLASSICS	
11	15	11	RENEE FLEMING THE ART OF RENEE FLEMING DECCA/DG 017172/DECCA CLASSICS	
12	11	39	VARIOUS ARTISTS LIFESCAPES: CLASSICAL STRESS RELIEF LIFESCAPES 58100 EX/MOOD MEDIA	
13	N	EW	LONDON SYMPHONY ORCHESTRA CHRISTMAS CLASSICS TAM-TAM MEDIA DIGITAL EX	
14	12	8	LANG LANG THE CHOPIN ALBUM SONY CLASSICAL 48960/SONY MASTERWORKS	
15	RE-E	NTRY	JOHN MORRIS RUSSELL/CINCINNATI POPS ORCHESTRA HOME FOR THE HOLIDAYS FANFARE CINCINNATI 001	



1	WEEK	LAST	WEEKS	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	
3   3   53   SOUNDTRACK   THE PREFUNDING LISTSPACE   THE PREFUNDING LISTSPACE   THE PREFUNDING LISTSPACE   THE PREFUNDING LISTSPACE   THE PREFUNDING LISTSPACE   THE PROPERTY   THE PROP	1	1	8	# CELTIC WOMAN  BWKS HOME FOR CHRISTMAS MANHATTAN 19348	
4	2	2	45		
13   9   AKE SHIMABUKURD   A	3	3	53		
3   SAME SHIMABUKURO	4	4	40	CELTIC THUNDER	١
10	5	13	9	JAKE SHIMABUKURO	1
7 6 16   DEAD CAN DANCE	6	8	3	KUANA TORRES KAHELE	
8   5   4	7	6	16	DEAD CAN DANCE	
10   RE-ENTITY   CELTIC CHRISTMAS SONOMA	8	5	4	CELTIC WOMAN	
SONGS FROM THE MOVIES AND MORE DPTV MEDIA 99   SONGS FROM THE MOVIES AND MORE DPTV MEDIA 99   STATE OF THE MARKIN VERVE DITZ27/NG   VARIOUS ARTISTS   UFSCARES ARTI	9	5 4 NEW RE-ENTRY			
11   12   11	10				
13 14 35 UIFESCAPES: AFTERNOON IN PARIS MOOD MEDIA 58097 EX UIFESCAPES: JUST RELAX: MAUI MOOD MEDIA 58102 EX CELTIC THUNDER	11	12	11	KEITH HARKIN	
13 14 35 LIFESCAPES: JUST RELAX: MAUI MOOD MEDIA 58102 EX	12	9	37		
	13	14	35		
	14	RE-E	NTRY		

13

21 57 NERO
WELCOME REALITY MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371/IGA

RE-ENTRY GRIMES
VISIONS AND 3208\*

22 26 KNIFE PARTY
RAGE VALLEY (EP) BIG BEAT/ATLANTIC DIGITAL EX/AG

THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	18	#1 ALGO ME GUSTA DE TI 9 WKS WISIN& YANDELFEAT.CHRIS BROWN& T-PAIN MACHETE/JUMLE
2	6	10	VOLVI A NACER CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN
3	5	6	POR QUE LES MIENTES?
4	3	7	SOLO VINE A DESPEDIRME
5	4	20	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN  CABECITA DURA
			LAARROLLADORABANDA ELLIMON DE RENE CAMACHO DISA/UMLE INCONDICIONAL
6	7	31	PRINCEROYCETOP STOP  LLEVAME CONTIGO
7	11	9	ROMEO SANTOS SONY MUSIC LATIN
8	12	12	EL PRIMER LUGAR Laoriginal Bandael Limon de Salvador Lizarraga fonovisa/umle
9	10	15	MI PROMESA PESADO DISA/UMLE
10	9	28	MIRANDO AL CIELO ROBERTO TAPIA FONOVISA/UMLE
11	2	19	ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR.305/FAMOUS ARTIST/SONY MUSIC LATIN
12	13	7	LIMBO DADDYYANKEE EL CARTEL/CAPITOLLATIN
13	8	18	BALADA (TCHE TCHERERE TCHE TCHE)
14	15	30	SIN RESPIRACION
15	14	48	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE DUTTY LOVE
			DONOMARFEAT.NATTYNATASHA ORFANATO/MACHETE/UMLE GENTE BATALLOSA
16	16	21	CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE SAN LUNES
17	18	10	BANDA LA TRAKALOSA DISCOS SABINAS
18	21	11	AMOR REAL Gocho feat. Yandel & Wayne wonder New Era/Summa
19	22	9	PEGAITO SUAVECITO EVISCRESPO FEAT. FITO BLANKO FLASH/FAMOUS ARTIST/SUMMA/VENEMUSIC
20	19	7	Y AHORA RESULTA VOZDEMANDO DISA/UMLE
21	17	45	AMOR CONFUSO GERARDO ORTIZ DEL/SONY MUSIC LATIN
22	26	13	EN RESUMEN BANDALOS RECODITOS DISAJUMLE
23	20	25	PASARELA DADDYYANKEE EL CARTEL/CAPITOL LATIN
24	23	11	VACIANDO BOTELLAS
25	28	5	FIDELRUEDA DISA/UMLE ZUMBA
26	29	15	DONOMAR ORFANATO/MACHETE/UMLE  NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS
	40	9	DONOMARFEAT.JUAN MAGAN ORFANATO/MACHETE/UMLE ESTAS AHI?
27			GILBERTO SANTA ROSA SONY MUSIC LATIN  LA PREGUNTA
28	33	4	JALVAREZ NELFLOW  LLORAR
29	42	2	JESSE & JOY FEAT. MARIO DOMM WARNER LATINA
30	32	6	NUBE BLANCA ELTRONO DE MEXICO FONOVISA/UMLE
31	39	4	ADIVINA NOELTORRES DEL/SONY MUSIC LATIN
32	27	10	MIENTRAS TANTO TOMMYTORRES FEAT. RICARDO ARJONA WARNER LATINA
33	34	3	REGALAME UN MUACK CHINO&NACHO MACHETE/UMLE
34	31	9	BESOS AL AIRE 3BALLMTYFEAT.AMERICA SIERRA&SMOKY FONOVISA/UMLE
35	25	17	DIOSA DE LOS CORAZONES KEN-Y,ZION,LOBO,LENNOX, ARCANGEL & RKM PINA
36	36	18	365 DIAS
37	41	5	LOSTUCANES DETIJUANA FONOVISA/UMLE MENTIROSA
38	30	20	ELDASA DISA/UMLE NO ME COMPARES
			ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE AMOR EXPRESS
39	45	3	BANDA SINALOENSE MS DE SERGIO LIZARRAGA ASL/DISA/UMLE ADICTO
40	46	9	DUELO FONOVISA/UMLE  MANIAS
41)	47	2	THALIA SONY MUSIC LATIN
42	49	5	SIN MIEDO GRUPOTREO JDK
43	43	4	LA MISMA GRAN SENORA JENNI RIVERA FONOVISA/UMLE
44	HOT DEI	SHOT But	LA MEJOR DE TODAS BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE

Romeo Santos' "Llevame Contigo" jumps 11-7 on Hot Latin Songs, marking the fifth track off solo debut Formula: Vol. 1 to reach the top 10. The others all reached No. 1. including seven-week leader "You." which bowed at the summit, and second single "Promise" (10 weeks at No. 1).

SIN TI NO VIVO

LEJOS TORVIOVE TOP STO



24 32

25

(A)		/A	ATIN AIRPLAY"	(
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	THIS
1	7	10	#1 GG VOLVI A NACER CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	1
2	1	15	SOLO VINE A DESPEDIRME GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	2
3	4	6	POR QUE LES MIENTES? TITO EL BAMBINO + EL PATRON FEAT. MARC ANTHONY SIENTE	3
4	3	20	CABECITA DURA  LAARROLLADORABANDA EL LIMON DE RENE CAMACHO DISA/UMLE	4
5	12	8	LLEVAME CONTIGO ROMEOSANTOS SONY MUSIC LATIN	5
6	9	18	ALGO ME GUSTA DE TI WISIN&YANDELFEAT.CHRISBROWN&T-PAIN MACHETE/UMLE	6
7	5	28	MIRANDO AL CIELO ROBERTO TAPIA FONOVISA/UMLE	7
8	10	12	EL PRIMER LUGAR LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	8
9	6	15	MI PROMESA PESADO DISA/UMLE	9
10	8	9	FINALLY FOUND YOU ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC	10
11	13	30	SIN RESPIRACION BANDAELRECODO DE CRUZLIZARRAGA FONOVISA/UMLE	1
12	24	8	PEGAITO SUAVECITO ELVIS CRESPO FEAT. HTO BLANKO FLASH FAMOUS ARTIST/SUMMA/VENEMUSIC	12
13	16	21	GENTE BATALLOSA CALIBRESOFEAT. BANDA CARNAVAL DISA/UMLE	13
14	15	7	LIMBO DADDYYANKEE EL CARTEL/CAPITOLIATIN	14
15	17	10	SAN LUNES BANDALATRAKALOSA DISCOS SABINAS/REMEX	15
16	14	11	AMOR REAL GOCHO FEAT, YANDEL& WAYNEWONDER NEW ERA/SUMMA	16
17	11	10	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC	17
18	21	7	Y AHORA RESULTA VOZDEMANDO DISA/UMLE	18
19	19	18	BALADA (TCHE TCHERERE TCHE TCHE) GUSTTAVO LIMA PANTANNAL/RGE/SOM LIVRE/SONY MUSIC LATIN	19
20	23	11	VACIANDO BOTELLAS FIDELRUEDA DISA/UMLE	20
21	2	19	ECHA PA'LLA (MANOS PA'RRIBA) PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
22	25	13	EN RESUMEN BANDALOS RECODITOS DISA/UMLE	
23	18	10	MIENTRAS TANTO TOMMYTORRES FEAT. RICARDO ARJONA WARNER LATINA	(
24	33	3	REGALAME UN MUACK	

1	-	LATIN		The Value of
( . )			7 A 1	

25 28 6 NUBE BLANCA ELTRONO DE MEXICO FONO

THIS	LAST	/EEKS N CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	SERT.
1	2	2	TITO "EL BAMBINO"  INICTO SIENTE VENENUS CUNIVERSAL MUSICIATINO 655171. UNILE	
2	1	2	THALIA HABITAME SIEMPRE SONY MUSIC LATIN 49144	
3	4	4	ROMEO SANTOS THEKING STAYS KING SONY MUSIC LATIN 44275	
4	3	2	PRINCE ROYCE #1'STOP STOP 30021/SONY MUSIC LATIN	
5	5	10	ALEJANDRO SANZ LAMUSICANO SETOCA UNIVERSAL MUSIC LATINO 017379/UMLE	0
6	6	3	VARIOUS ARTISTS BANDA#1'S2012 DISA 017705 EX/UMLE	
7	16	7	VARIOUS ARTISTS RADIOEXITOS: 2012 FONOVISA 017564/UMLE	
8	10	14	MANA EXILIADOS ES LA BAHIA WARNER LATINA 532125	
9	7	3	VARIOUS ARTISTS CORRIDOS#1'S 2012 DISA 017708 EX/UMLE	
10	11	22	WISIN & YANDEL LIDERES MACHETE 016992/UMLE	
11	8	2	BANDA SINALOENSE MS DE SERGIO LIZARRAGA MIRAZON DE SER DISA 017738/UMLE	
12	12	6	CALIBRE 50 GRANDES EXITOS DISA 017692/UMLE	
13	14	10	GERARDO ORTIZ Elprimer ministro Bad Sin/Del 42701/Sony Music Latin	
14	18	31	DON OMAR DON OMAR PRESENTS MT02: NEW GENERATION DRFA/LATO, WACHETE 018829 UMLE	
15	24	56	ROMEO SANTOS FORMULA: VOL 1 SONY MUSIC LATIN 82046	2
16	30	3	VARIOUS ARTISTS LATINO#1'S 2012 UNIVERSAL MUSIC LATINO 017755 EX/UMLE	
17	22	34	PRINCE ROYCE PHASEII TOP STOP 530077/AG	
18	57	2	HECHO CON SABORA PUERTO RICO POPULAR 1230	
19	23	7	LOS TEMERARIOS MIVIDASINTI VIRTUS 8968	
20	15	5	LARRY HERNANDEZ CAPAZ DETODO FONOVISA 017642/UMLE	
21	25	3	VARIOUS ARTISTS DURANGUENSE#I'S 2012 DISA 017742 EX/UMLE	
22	19	5	TIERRA CALI ENTREGATE VICTORIA/VENEMUSICUNIVERSAL MUSICIATINO 654379/UMLE	

VARIOUS ARTISTS

YOLANDITA MONGE

DADDY YANKEE

0	I	RE MI	EGIONAL EXICAN ALBUMS	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	3	# VARIOUS ARTISTS  3WKS BANDA#1'S2012 DISA017705 EX/UMLE	
2	7	7	VARIOUS ARTISTS RADIO EXITOS: EL DISCO DEL ANO 2012 FONOVISA 017564/UMLE	
3	2	3	VARIOUS ARTISTS CORRIDOS#1'S 2012 DISA 017708 EX/UMLE	
4	3	2	BANDA SINALOENSE MS DE SERGIO LIZARRAGA MIRAZONDE SER DISA 017738/UMLE	
5	4	6	CALIBRE 50 GRANDES EXITOS DISA 017692/UMLE	
6	5	10	GERARDO ORTIZ ELPRIMER MINISTRO BAD SIN/DEL 42701/SONY MUSIC LATIN	
7	9	7	LOS TEMERARIOS MIVIDASINTI VIRTUS 8968	
8	6	5	LARRY HERNANDEZ CAPAZ DET DOD FONOVISA 017642/UMLE	
9	10	3	VARIOUS ARTISTS DURANGUENSE#1'\$2012 DISA 017742 EX/UMLE	
10	8	5	TIERRA CALI ENTREGATE VICTORIA/VENEMUSICUMIVERSAL MUSICIATINO 654379/UMLE	
1	12	3	VARIOUS ARTISTS NORTENO#1'S 2012 DISA 017706 EX/UMLE	
12	17	22	JESUS OJEDA Y SUS PARIENTES ESTILOTTALIANO DISCOS SOL/FONOVISA 017144/UMLE	
13	18	30	LOS BUKIS ICONOS: 25 EXITOS FONOVISA 016859/UMLE	
14	NE	w	VARIOUS ARTISTS LAROSA DE GUADALUPE ANTOINE/PLATINO 33623/SONY MUSIC LATIN	
15	RE-E	NTRY	LUCERO & JOAN SEBASTIAN UNIU*JO SKALONA 6949	
16	11	55	GERARDO ORTIZ ENTREDIOS Y EL DIABLO DEL 91251/SON Y MUSIC LATIN	
17	RE-E	NTRY	SIGGNO 25 GRANDES EXITOS FREDDIE 3106	
18	16	39	JENNI RIVERA JOYAS PRESTADAS: BANDA FONOVISA 354659/UMLE	
19	15	2	VARIOUS ARTISTS LOSHUUSDELATERRACAUENTE SENTEMENEN ISCUNNEESAL MUSICUATINO EKAKOUME	

13 5 LARRY HERNANDEZ

0	4			
WEEK	LAST	WEEKS ON CHT	ARTIST TITLE (IMPRINT/DISTRIBUTING LABEL	
1	1	2	#1 TITO "EL BAMBINO"  2 WKS INNCTO SIENTE/FENEMUSICUNIVERSALMUSICIATINO 655171.UNILE	
2	3	5	ROMEO SANTOS THEKING STAYSKING SONY MUSIC LATIN 44275	
3	2	2	PRINCE ROYCE #1'S TOP STOP 30021/SONY MUSIC LATIN	
4	6	57	ROMEO SANTOS FORMULA: VOL.1 SONY MUSIC LATIN 82046	
5	5	34	PRINCE ROYCE PHASEII TOP STOP 530077/AG	
6	4	3	GILBERTO SANTA ROSA GILBERTO SANTAROSA SONY MUSIC LATIN 91214	
7	7	3	MANNY MANUEL CONTRALAMAREA VENEMUSIC/UNIVERSAL MUSIC LATINO 654355/UMLE	
8	8	3	RUBEN BLADES/SEIS DEL SOLAR TODOS VUELVEN: LIVE ARIELRIVAS 8256	
9	10	15	HECTOR ACOSTA "EL TORITO" CONEL CORAZON ABJERTO DI AMIN'EN EMILISCUN VERSAL MUSICIATINO ESARAUNA.E	
10	15	2	WILLY CHIRINO LLEGOLA NAVIDAD LATINUM/EVENTUS 89267/SONY MUSIC LATIN	
11	9	3	DON PERIGNON Y LA ORQUESTA PUERTORRIQUENA REGALO DE NAVIDAD ANDUJAR 1237	
12	12	40	JUAN LUIS GUERRA 440 COLECCION CRISTIANA CAPITOL LATIN 29678	
13	13	5	JERRY RIVERA JERRY CHRISTMAS VENEMUSICUNIVERSAL MUSIC LATINO 654356/UMLE	
14	14	45	VICTOR MANUELLE BUSCO UN PUEBLO SONY MUSIC LATIN 98750	
15	NE	w	UNCION TROPICAL PLENA QUE SE PEGA UNCION 4971 EX	
16	16	23	N'KLABE LASALSAVIVE NULIFE 58085/SONY MUSIC LATIN	
17	18	4	JOSE ALBERTO "EL CANARIO" INTIMAMENTE SALSERO: LIVE LOS CANARIOS 8970	
18	17	31	ELVIS CRESPO LOS MONSTERS FLASH/VENEMUSIC/UNIVERSAL MUSIC LATINO 854291/UMLE	
19	RE-E	NTRY	VARIOUS ARTISTS SUPERSALSA: SUMMER 2012 PLANET 279	
20	19	14	EDDIE MONTALVO DESDE NUEVA YORK A PUERTO RICO SENOR MARCHA 8959	

		0	I	_/A	TIN POP ALBUM	5
CERI.		THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT/DISTRIBUTING LABEL	CERT.
	П	1	1	2	#1 THALIA  2WKS HABITAMESIEMPRE SONYMUSIC LATIN 49144	
		2	2	10	ALEJANDRO SANZ LAMUSICANO SETOCA UNIVERSAL MUSIC LATINO 017379/UMLE	C
	П	3	4	14	MANA EXILADOS ES LA BAHIA: LO MEJOR DE MANA WARNER LATINA 532125	
		4	10	3	VARIOUS ARTISTS LATINO#1'S2012 UNIVERSAL MUSIC LATINO 017755 EX/UMLE	
		5	NE	w	VARIOUS ARTISTS HECHO CON SABORA PUERTO RICO POPULAR 1230	
	П	6	3	3	YOLANDITA MONGE MAS PARA DAR ROMA 8965	
		7	5	108	SHAKIRA SALEELSOLEPIC 77433/SONY MUSIC LATIN	
1		8	6	39	JENNI RIVERA JOYAS PRESTADAS: POP FONOVISA 354660/UMLE	
Ì		9	11	27	JUANES JUANES MTV UNPLUGGED UNIVERSAL MUSIC LATINO 016910/UMLE	C
i	1	10	8	42	JESSE & JOY CON QUIEN SE QUEDA EL PERRO? WARNER LATINA 529227	
Ī		11	7	143	CAMILA DEJARTEDE AMAR SONY MUSIC LATIN 59881	
Ī		12	16	2	EROS RAMAZZOTTI SOMOS UNIVERSAL MUSIC LATINO 017883/UMLE	
	ı	13	19	15	CAMILO SESTO 20 GRANDES EXITOS VERSE 9060	
Ī	П	14	13	3	CRISTIAN CASTRO CELEBRANDO AL PRINCIPE UNIVERSAL MUSICIATINO 017776/UMLE	
	Ì	15	18	61	ARJONA INDEPENDIENTE METAMORFOSIS 529011/WARNER LATINA	
	Ì	16	12	41	YURIDIA PARA MI SONY MUSIC LATIN 92057	
Ì	i	17	9	45	REIK PELIGRO SONY MUSIC LATIN 89571	
		18	NE	w	VARIOUS ARTISTS JUNTOSEN NAVIDAD MARANTHA! LATIN 72132 EX/EMI CMG	
	П	19	RE-E	NTRY	ALEJANDRO FERNANDEZ CANCIONES DE AMOR: LOVE SONGS SONY MUSIC LATIN 91151	
j		20	20	23	MARCO ANTONIO SOLIS UNA NOCHEDELUNA HABARI/FONOVISA 017036/UMLE	



Airplay's top airplay gainer, returns to No. 1 nine weeks after bowing atop the list. With 12.1 million listener impressions (up 49%, according to Nielsen BDS), the song posts its best audience figure, surpassing the 11.1 million it garnered in its first week



# BETWEEN THE BULLETS

# TITO WON'T STAY DOWN



Despite being beaten by Thalía for a No. 1 debut last week, Tito "El Bambino" claims the top spot on Top Latin Albums with Invicto selling more than 2,000 copies in its second week (down 50%), according to Nielsen SoundScan. Lead single "Por Que Les Mientes?" (featuring Marc Anthony) skips 3-1 on Tropical Airplay (Tito's sixth leader) and sells 3,000 downloads. With its best sales yet, it jumps to a new peak-No. 5—on Latin Digital Songs (see page 59). —Rauly Ramirez

47 RE-ENTRY

48

49

SIN TI (I DON'T WANT TO MISS A THING)
DYLAND& LENNY FEAT. PITBULL& BEATRIZ LUENGO SONY MUSIC LATIN

CON QUIEN SE QUEDA EL PERRO?

JESSE&JOY WARNERLATINA

COMO LE HAGO
LOS HURACANES DEL NORTE GARMEX
TIENES QUE CREER EN MI

# Billboard HITS OF THE WORLD 15 2012

# **EURO** DIGITAL SONGS (NIELSEN SOUNDSCAN INTERNATIONAL) 1 1 DIAMONDS 2 6 LOCKED OUT OF HEAVEN 2 GANGNAM STYLE 4 GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA TROUBLEMAKER OLLY MURS FT. FLO RIDA SYCO 5 SKYFALL BENEATH YOUR BEAUTIFUL LABRINTH FT. EMELI SANDE SYCO 7 CANDY ROBBIE WILLIAMS FARRELL NEW DIE YOUNG KESHA KEMOSABE 10 11 THE POWER OF LOVE GABRIELLE APLIN NEVER FADE

	211.1	BOARD JAPAN HOT 100
	1	BOARD JAPAN HOT 100
WEEK	LAST	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH) DECEMBER 15, 2012
1	4	MONSTERS THE MONSTERS VICTOR
2	13	KAMIHIKOKI Kobukuro warner
3	56	SHIRANAI GEN HOSHINO VICTOR
4	1	SARABA, ITOSHIKI KANASHIMI TACHIYO MOMOIRO CLOVER Z KING
5	23	GIRL ON FIRE ALICIA KEYS SONY
6	14	MARSHMALLOW DAY MR. CHILDREN TOY'S FACTORY
7	2	SAKURANAGASHI UTADA HIKARU EMI
8	NEW	KIMI TO DANCE DANCE DANCE BOYFRIEND B-GRAM
9	3	HIKARU MONO TACHI MAYU WATANABE SONY
10	75	SHIAWASE NI NARUTAMENI

		SINGLES
WEEK	LAST	(MEDIA CONTROL) DECEMBER 15, 2012
1	1	DIAMONDS RIHANNA SRP
2	2	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
3	3	SKYFALL ADELEXL
4	RE	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA
5	6	LILA WOLKEN MARTERIA, YASHA & MISS PLATNUM FOUR
6	4	SONNENTANZ KLANGKARUSSELL VERTIGO
7	5	TRY PINKRCA
8	10	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN
9	8	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
10	9	AUGENBLING SEEED DOWNBEAT

#	U	NITED KINGDOM		FI	RANCE
		SINGLES			DIGITAL SONGS
WEEK	LAST	(THE OFFICIAL UK CHARTS CO.) DECEMBER 15, 2012	THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15, 2012
1	1	TROUBLEMAKER OLLY MURS FT. FLO RIDA SYCO	1	3	SKYFALL ADELEXL
2	9	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC	2	1	DIAMONDS RIHANNA SRP
3	10	DIAMONDS RIHANNA SRP	3	2	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
4	4	BENEATH YOUR BEAUTIFUL LABRINTH FT. EMELI SANDE SYCO	4	4	ONE DAY/RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR
5	5	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	5	5	SCREAM & SHOUT WILLIAM FT. BRITNEY SPEARS INTERSCOPE
6	7	THE POWER OF LOVE GABRIELLE APLIN NEVER FADE	6	9	LOCKED OUT OF HEAVEN BRUND MARS ATLANTIC
7	8	CANDY ROBBIE WILLIAMS FARRELL	7	8	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA
8	6	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC	8	7	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN
9	3	LITTLE THINGS ONE DIRECTION SYCO	9	NEW	LE POUSSIN PIOU PULCINO PIO SCORPIO
10	NEW	DIE YOUNG KESHA KEMOSABE	10	6	ENVOLE-MOI M. POKORA & TALM6 INTERACTIONS
			1		

BIL	LBC	OARD CANADIAN HOT 100
THIS	LAST	(NIELSEN SOUNDSCAN/BDS) DECEMBER 15, 2012
1	1	DIAMONDS RIHANNA SRP/DEF JAM
2	2	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
3	39	SCREAM & SHOUT WILLIAM FT. BRITNEY SPEARS INTERSCOPE
4	5	DIE YOUNG KE\$HA KEMOSABE/RCA
5	3	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
6	4	TRY P!NKRCA
7	6	ONE MORE NIGHT MAROON 5 A&M/OCTONE
8	8	BEAUTY AND A BEAT JUSTIN BIEBER FT. NICKI MINAJ SCHOOLBOY, RAYMOND BRAUNNSLAN
9	7	SKYFALL ADELEXL

10 12 DON'T YOU WORRY CHILD

BRAZIL



			DIGITAL SONGS
THIS SHIT	WEEK	LAST	(ARIA) DECEMBER 15, 2012
	1	2	THRIFT SHOP MACKLEMORE& RYAN LEWIS FT. WANZ MACKLEMORE
- 32	2	4	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
	3	5	I KNEW YOU WERE TROUBLE. TAYLOR SWIFT BIG MACHINE
	4	1	WHAT YOU'VE DONE TO ME SAMANTHA JADE SONY MUSIC
1	5	10	LITTLE TALKS  OF MONSTERS AND MEN SKRIMSLEHFLAEKJARAS 1
- 0	6	NEW	GIVE ME LOVE ED SHEERAN ASYLUM
0.5	7	NEW	TROUBLEMAKER OLLY MURS FT. FLO RIDA SYCO
	В	RE	DIE YOUNG KESHA KEMOSABE
	9	9	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
1	0	7	DIAMONDS RIHANNA SRP

		DIGITAL SONGS
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15,
1	2	BEGGIN' Sandra van Nieuwland Talpa Content
2	1	KEEP YOUR HEAD UP SANDRA VAN NIEUWLAND TALPA CONTENT
3	4	LET HER GO PASSENGER BLACK CROW
4	3	MORE SANDRA VAN NIEUWLAND 8BALL
5	5	SKYFALL ADELEXL
6	NEW	NEW AGE SANDRA VAN NIEUWLAND TALPA CONTENT
7	9	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA
8	7	DIAMONDS RIHANNA SRP
9	8	CANDY ROBBIE WILLIAMS FARRELL
10	NEW	YEAR OF SUMMER WILDSTYLEZ FT. NIELS GEUSEBROEK Q-DANCE

10	0	M. POKORA & TAL M6 INTERACTIONS
	IT	ALY
_		
_	_	DIGITAL SONGS
WEEK	WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15, 2012
1	1	SKYFALL ADELEXL
2	2	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
3	3	DIAMONDS RIHANNA SRP
4	4	TRY PINKRCA
5	5	ONE DAY/RECKONING SONG ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR
6	8	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
7	10	TENSIONE EVOLUTIVA JOVANOTTI MERCURY
8	7	MUSICA FLY PROJECT NET'S WORK & SONGS
9	6	CANDY ROBBIE WILLIAMS FARRELL
10	9	DON'T YOU WORRY CHILD SWEDISH HOUSE MARIA FT. JOHN MARTIN SHM

	ALDONIS
LAST	(APBD/NIELSEN) DECEMBER 8, 2012
NEW	CARROSSEL: VOLUME 2 VARIOUS ARTISTS BUILDING
1	CARROSSEL VARIOUS ARTISTS BUILDING
2	AGAPE AMOR DIVINO PADRE MARCELO ROSSI SONY MUSIC
NEW	A HORA E AGORA JORGE & MATEUS SOM LIVRE
5	MEUS ENCANTOS PAULA FERNANDES UNIVERSAL
3	ESTOU AQUI PADRE FABIO DE MELO SONY MUSIC
NEW	PAZ E LUZ PADRE REGINALDO MANZOTTI SOM LIVRE
4	REAL FANTASIA IVETE SANGALO UNIVERSAL
7	AO VIVO: EM JERUSALEM ROBERTO CARLOS SONY MUSIC
NEW	PISTA SERTANEJA: REMIXES 3 VARIOUS ARTISTS SOM LIVRE
	1 2 NEW 5 3 NEW 4 7

		DIGITAL SONGS
_		DIGITAL SONGS
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15, 2012
1	1	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
2	2	TE VOY A ESPERAR JUAN MAGAN FT. BELINDA SONY MUSIC
3	3	TANTO PABLO ALBORAN TRIMECA
4	5	LAGRIMAS DESORDENADAS MELENDI WARNER
5	4	DIAMONDS RIHANNA SRP
6	6	TE PINTARON PAJARITOS YANDAR & YOSTIN FT. ANDY RIVIERA WE LOVE ASERI
7	7	VUELVO A VERTE MALU FT. PABLO ALBORAN DE ESTA COMPILACION
8	NEW	HECHO CON TUS SUENOS MALDITA NEREA SONY MUSIC
9	NEW	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
10	NEW	GIRL ON FIRE

		DIGITAL SONGS
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15, 2012
1	1	DIAMONDS RIHANNA SRP
2	2	SKYFALL ADELEXL
3	3	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
4	4	SONNENTANZ KLANGKARUSSELL VERTIGO
5	5	TRY PINKRCA
6	6	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA
7	7	ONE DAY/RECKONING SONG ASAFAVIDAN & THE MOJOS TELMAVAR/FOUR
8	8	READ ALL ABOUT IT, PT. III EMELI SANDE VIRGIN
9	NEW	LOCKED OUT OF HEAVEN BRUND MARS ATLANTIC
10	10	CANDY ROBBIE WILLIAMS FARRELL

В	ELGIUM	+	SI	WEDEN
	DIGITAL SONGS			DIGITAL SONGS
LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15, 2012	THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15, 2012
1	LET HER GO PASSENGER BLACK CROW/EMBASSY OF MUSIC	1	1	ASTROLOGEN DARIN EVA
3	INFINITY INFINITY INK CROSSTOWN	2	3	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
4	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC	3	2	EN APA SOM LIKNAR DIG DARIN EVA
2	SKYFALL ADELEXL	4	4	HANDERNA MOT HIMLEN PETRA MARKLUND RAZZIA
NEW	HET MENEER KONIJN LIED VRIENDEN VAN MENEER KONIJN Q MUSIC	5	8	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
5	DIAMONDS RIHANNA SRP	6	6	JAG OCH MIN FAR MAGNUS UGGLA EVA
NEW	SCREAM & SHOUT WILLIAM FT. BRITNEY SPEARS INTERSCOPE	7	7	DIAMONDS RIHANNA SRP
8	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	8	10	SKYFALL ADELEXL
6	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC	9	NEW	SEVEN DAYS A WEEK DARIN EVA
7	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	10	NEW	TYCKER OM DIG MAGNUS UGGLA EVA

		AIRPLAY
THIS	LAST	(NIELSEN BDS) DECEMBER 15, 2012
1	3	MANIAS THALIA SONY MUSIC
2	1	CON QUIEN SE QUEDA EL PERRO JESSE & JOY WARNER
3	2	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
4	20	AMOR EXPRESS BANDA SINALOENSE MS DE SERGIO LIZARRAGA ASL/DISA
5	31	EVIDENCIAS SAUL "EL JAGUAR" ALARCON FONOVISA
6	5	LA TORMENTA ALEKS SYNTEK SONY MUSIC
7	4	DON'T STOP THE PARTY PITBULL FT. TJR MR. 305/POLO GROUNDS/RCA
8	22	DIAMONDS RIHANNA SRP/DEF JAM
9	9	CORAZON BIPOLAR PATY CANTU CAPITOL
10	18	ERES TU MARCO DI MAURO WARNER

0	IR	RELAND
		DIGITAL SONGS
THIS	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15, 2012
1	1	TINY DANCER ASONG FOR LILY-MAE THE COLLECTIVE
2	2	BENEATH YOUR BEAUTIFUL LABRINTH FT. EMELI SANDE SYCO
3	4	DIAMONDS RIHANNA SRP
4	7	HO HEY THE LUMINEERS DUALTONE
5	9	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
6	5	TROUBLEMAKER OLLY MURS FT. FLO RIDA SYCO
7	3	LITTLE THINGS ONE DIRECTION SYCO
8	6	CANDY ROBBIE WILLIAMS FARRELL
9	8	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
10	RE	GIVE ME LOVE ED SHEERAN ASYLUM

DIGITAL SONGS		
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15, 2012
1	1	THRIFT SHOP MACKLEMORE& RYAN LEWIS FT. WANZ MACKLEMORE
2	3	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM
3	6	I KNEW YOU WERE TROUBLE. TAYLOR SWIFT BIG MACHINE
4	2	DIAMONDS RIHANNA SRP
5	4	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC
6	NEW	SCREAM & SHOUT WILLIAM FT. BRITNEY SPEARS INTERSCOPE
7	NEW	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA
8	5	LITTLE TALKS OF MONSTERS AND MEN SKRIMSLEHFLAEKJARAS
9	7	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
10	NEW	NOT GIVING IN RUDIMENTAL FT. JOHN NEWMAN & ALEX CLARE BLACK BUTTER

8	8	ALICIA KEYS FT. NICKI MINAJ RCA	8	
9	6	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC	9	N
10	7	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	10	N
T	ī			Ī
a	P	ORTUGAL	£	1
_		DIGITAL SONGS		
WEEK	LAST	(NIELSEN SOUNDSCAN INTERNATIONAL) DECEMBER 15, 2012	THIS	ACT
1	1	DIAMONDS RIHANNA SRP	1	
2	2	GANGNAM STYLE PSYYG/SCHOOLBOY/REPUBLIC	2	
3	3	SKYFALL ADELEXL	3	
4	4	SHE WOLF (FALLING TO PIECES) DAVID GUETTA FT. SIA WHAT A MUSIC	4	
5	RE	GIRL ON FIRE ALICIA KEYS FT. NICKI MINAJ RCA	5	
6	NEW	CANTOR DE SONHOS TONY CARREIRA FAROL	6	
7	5	TANTO PABLO ALBORAN TRIMECA	7	

6 DON'T YOU WORRY CHILD SWEDISH HOUSE MARIAFT. JOHN MARTIN SHM RE SWEET NOTHING
CALVIN HARRIS FT. FLORENCE WELCH FLY EYE 10 7 DEPOIS MARISA MONTE MONTE CIRACAO E PRODUCAO

		ALBUMS
THIS	LAST	(CYTA-IFPI) DECEMBER 15, 2012
1	1	TAKE ME HOME ONE DIRECTION SYCO
2	RE	KRYSTALLA PANOS KIAMOS UNIVERSAL
3	2	LAHANA KAI HAHANA TASSOS IOANNIDIS EGE
4	4	AFETIRIA VASILIS PAPAKONSTANTINOU MINOS
5	3	GRRR! THE ROLLING STONES THE ROLLING STONES (ABKCO/POLYDOR
6	RE	EIPA STOUS FILOUS MOU ELEONORA ZOUGANELI MINOS
7	5	TI THA PEI ETSI EINAI GIORGOS NTALARAS EGE
8	RE	SOU HROSTAO AKOMA ENA KLAMA PEGGY ZINA MINOS
9	NEW	PAIDI GENNAIO ZINA PEGGY MINOS
10	8	OI MERES TOU FOTOS

# SINGLES & TRACKS SONG INDEX

2 REASONS (April's Boy Muzik, BMI/Warner A REASON'S (APITI'S DOY WOUZE, DOWN/WEITHER TERMINE)

[Jane Publishing, Dorn, BMI/To Quincydence Music,

Publishing, BMI/Downtown DMP Songs, BMI/Left

Field Music, BMI/Bar Raising Tracks, BMI/Domani

And Ya Majesty's Music, ASCAP/WB Music Corp.,

ASCAP/Timothee Publishing, BMI/Kyle Stewart ASCAP/Timothee Publishing, BMI/Kyle Stewar Publishing Designee, BMI), AMP, RBH 20 365 DIAS (Primo Music, Inc., BMI) LT 36

ADICTO (Serca Music Publishing Inc., BMI) LT 40 ADIVINA (DEL Melodies, BMI) LT 31 ADDRN (MJP Music, ASCAP) H100 19, BBH 5 ALGO ME GUSTA DE TI (Universal Musica, Inc., ASCAP/MY ARIST Music Publishing, BM/Cayev, Publishing, ASCAP/Songs 01 Universal, Inc., BMI/ MappyPub Music, BMI/Jinversal Music ~ 2 Songs, BMI/Culture Beyond Ur Experience Publishing,

ALL GOLD EVERYTHING (Not Listed) RBH 44

AMERICAN HEART (BMG Gold Songs, ASCAP AMERICAN HEART (BMG Gold Songs, ASCAP/ Glassbean, ASCAP/We Jam Writers Group, ASCAP/ BMG Rights Management (US) LLC, ASCAP/Sony/ ATV Tree Publishing, BMI/Beavertime Tunes, BMI),

HL, CS 38
AMOR CONFUSO (DEL Melodies, BMI) LT 21
AMOR EXPRESS (Arpa Musical, LLC, BMI) LT 39
AMOR REAL (New Era Entertainment Publishing,
BMI/Gocho Music Publishing, BMI/WY Artist Music

stM/sicho Music Publishing, BM/WY Artist Music Publishing, BM/BI 17 BPR 18 pm/s/17 Music Pub-lishing UK. Ltd. PRS/Som/JAY Tunes LLC, ASCAP/ Global Talent Publishing, PRS), HL, H100 56 ARK YOU ARPY MOVP (In St) With In Bend Music, BM/Monach-Monac, BM/Myamer | Generatine Music, BM/Monach-Monac, BM/Myamer | Generatine With Music Corp., ASCAP, AMPH, H100 95 AS LONG AS YOU LOVE ME (Podrony, Jerkins Productions, BM/MEM Blackwood Music Inc., BM/ MSmgs Of Kobalt Music Publishing America, Inc., BM/Som/sIV ASOng LLC, BM/Hnee Dimension, BM/Misich With Misic Publishing, ASCAP/Linkinessal Music Corporation, ASCAP/Fin Del Publishing, LLC, BM/Fre Ball Music, BMI), HL, H100 26

BACKSEAT FREESTYLE (WB Music Corp., ASCAP/ Top Dawg Music, ASCAP/Hard Working Black Folks ASCAP/Hit-Boy Music, BMI/U Can't Teach Bien The Shihh, BMI/Songs Of Universal, Inc., BMI), AMP/

Simit, Bell/Songs of Universal, Inc., 1991, AMP/H.
H, R9H 39

BALDAD (THET CHERRIE T.CHE TLCH) Son Livre Editions Musicals Ltd., SACM/Gony/APV Discoss Music Publishing Ltd., ASGAPT LT 3

BALL VRM House Comp., ASGAP LP 11

BALL VRM House Comp., ASGAP LP 11

Warner Samediane Publishing Comp., BWL/BM Travit, Warner Samediane Publishing Comp., BWL/BM Travit, Warner Samediane Publishing Comp., BWL/BM Travit, Charles ASGAP Letter Letter Comp., BWL/BM Travit, Charles ASGAP Letter Letter Comp., BWL/BM Travit, Charles ASGAP Letter Letter Comp., BWL/BM Travit, Charles ASGAP Letter Letter Comp., Carlot Comp.

BANDZ A MAKE HER DANCE (Sounds From Ear drummers, ASCAP/Ty Epps Music, ASCAP/Resen drummers, ASCAP/Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Tefnoise Publishing, BMI/ Bug Music, Inc., BMI/Young Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI), AMP,

DWI/Yari Ri Yalinde Publishing Colp., Ewin, Aw H100 29; BBH Blattle Chill Music, BMI/Heavy As Heaven Music, BMI/Songs Of Universal, Inc., BMI/ Universal Songs Of PolyGram International, BMI/ Universal Music Publishing Pu

BEAUTY AND A BEAT (MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BM//
Anton Zaslavski, GEMA/Kobalt Music Publishing
America, Inc., ASCAP/Harajuku Barbie Music, BMI/
Money Mack Music, BMI/Songs Of Universal, Inc.,
BMI), HL, H100 14

BMI), HL, H100 14

BEER MONEY (Warner-Tamerlane Publishing Corp.,
BMI/Against The Wrider Publishing, BMI/Songs
Of The Corn, BMI/Southside Independent Music
Publishing, LLC, BMI/Internal Combustion Music,
BMI/Kackin Strik Music, BMI/Songs Of Universal,
Inc., BMI/Songs From The Engine Room, BMII, AMP/
HL, CS 11; H100 1.

HL, CS 11; H100 57

BEER WITH JESUS (EMI Blackwood Music Inc.,
BMI/Cricket On The Line Music, BMI/I-Forty Music,
BMI/713th Avenue Music, BMI/Songs of StyleSonic
SESAC/Melvin's Pistol Music, SESACJ, AMP/

HL, CS 30

BEGIN AGAIN (Sony/ATV Tree Publishing, BMI/ Taylor Swift Music, BMI), HL, CS 20; H100 77

BESOS AL AIRE (Latin Power Copyright, SESAC/ Latin Power Music, Inc., BMI/Songs Of Latin Power,

BETTER DIG TWO (Tunes Of Bigger Picture, ASCAP/ Vista Loma Music, ASCAP/Crazy Water Music, Vista Loma Music, ASCAP/Crazy Water Music, ASCAP/Little Blue Egg, ASCAP/RelHits Music, Inc., ASCAP/Kohl Music Publishing America, Inc., ASCAP/Unfair Entertainment, ASCAP/ICS 4: H100 48 BIRTHDAY SOMG (Ty Epps Music, ASCAP/Please Gimme My Publishing Inc., BMI/EM Blackwood Gimme My Publishing Inc., BMI/EMI Blackwood Music Inc., BMI/Sonny Digital Music Group, BMI/24/7 Bangvillage, BMI/Irving Music, Inc., BMI/B Wheezy Publishing, BMI/Hip Hopville USA Music, BMI/Great South Bay Music, BMI), HL, H100

BITCH, DON'T KILL MY VIBE (WB Music Corp.,

С

CABECITA DURA (Arpa Musical, LLC, BMI/Ferca

CABECITA OURA (Arpa Musical, LLC, BMI/Ferca Publishing, BMI) II 5

CALL ME MAYBE (Jepsen Music Publishing, SOCAN/Tayasher Mories, Productions, SOCAN/Tayasher Crows, SOCAN), AMP H100 4

CANT SHAKE YOU (Gossin Music Publishing, ASSAAP/Schomentics, ASSAAP/Forfur Music, BMI/ASSAAP/Schomentics, ASSAAP/Forfur Music, BMI/ASSAAP/Schomentics, ASSAAP/Forfur Music, BMI/ASSAAP/Schomentics, BMI/ASSAAP/SCHOMENTIAS, BMI/ASSAAP/SCHOMENTIAS, BMI/ASSAAP/SMI/ASSAAP/

H100 53

CELEBRATION (Sony/ATV Songs LLC, BMI/BabyG-ame Music, BMI/Culture Beyond Ur Experience Pub-lishing, BMI/Songs Of Universal, Inc., BMI/Tygamar Music, BMI/EMI Blackwood Music Inc., BMI/Young

Money Publishing Inc., BMI/Warner-Tamerlane Publishing Corp., BMI/Wiz Khalifa Publishing, BMI/ Dade Co. Project Music, Inc., BMI), AMP/HL, H100 90, RBI 27 EL CERRITO PLACE (Gattis Music, BMI) CS 19;

LECRIM D'ACLE (Gattis Micis, chim) Los Hello 24

CLOUE Hi-Boy Music, BM/U Can't Teach Bien The
Publishing, LLC, BM/Plass Girme My Publishing,
LLC, BM/Plass Girme My Publishing,
LLC, BM/Plass Girme My Publishing,
LLC, BM/Plass Girme My Publish
Music, Inc., BM/SCH/Canter Bloys Music, SACH/W Again
Music, Inc., ASCH/Victure Bloys Music, SACH/W Again
Music, Inc., ASCH/Victure Bloys Music, SM/MVarner/Chappublishing, Sachardania AB, STIM/WIR Music, Cop.,
COME WAKE ME BU! PliVarens Cameriane Publishing
Com., BM/Lintle Belliga Music, BM/MVarner/Chappublishing, Sachardania AB, STIM/WIR Music, Cop.,
COMO, LE MAGO, Mori Listeriol IT 49

COMO, LE MAGO, Mori Listeriol IT 49

COMO, LE MAGO, Mori Listeriol IT 49

ASCAP, AMP: US 1:5, THUR UK.
COMO LE HAGO (Not Lissed) IT 49
CON QUIEN SE QUEDA EL PERRO? (Warmer/Chappell Music Mexico, SACM/Mostlysadsongs, ASCAP) UT 49
WB Music Corp., ASCAP IT 149
CREEPIN (Sony/AIV) Tiee Publishing, BMI/Sinnerlina
CREEPIN (Sony/AIV) Tiee Publishing Corp.

CREEPIN' (Sony/ATV Tree Publishing, BMI/Sinedrif Music, BMI/Warmer-Tamerlane Publishing Corp., BMI/The Good The Bad The Ugly Publishing, BMI), AMP/HL, CS 12; H100 61 CRUISE (Big Loud Mountain, BMI/Big Loud Bucks, BMI/Big Red Toe, BMI/Deep Fried Dreams, BMI/ Dack Janiels, BMI/Artist Revolution, SESAC) CS 2; H100 16

DANCE FOR YOU (2082 Music Publishing, ASCAP/ VW Music Corp., ASCAP/RZE Music Publishing, ASCAP/Universal Music Corporation, ASCAP/SMP, April Music, Inc., ASCAP/B Dup Hospithing, ASCAP Polymerican Music Display (1997) And Publishing, ASCAP DIAMONDS (EM Blackwood Music Inc., BM/Matra Ballzack Music, BM/Mare Das Asca, A BM/Mar April Music, Inc., ASCAP, HI, H-H00 1; RBH 1 DICED PINEAPPES (8 Blunts Lit A flone Publish-ing, BM/EM Blackwood Music Inc., BM/Hospithing, BM/EM Blackwood Music Inc., BM/Hospithing, BM/EM Display (1997) April 1997 Productions LLC, BM/Mare Music Corp., 2014 1997 DID IT FOR THE GBH, Super Ferbusion, BM/RBI Music Machine, BM/Bates N' Hooks Music, BM/V Songo Of Universal, Inc., BM/Hospithing Corp. Songo Music, ASCAP/Big Red Too, BM/Big Loud Bucks, BM/Marail Sol, Songo, BM/H, LL, ST 1: H100 Se DIE YOUNG (Dynamita Cop, Music, BM/Where Da Sallizack Music, BM/WB Music Corp., ASCAP/Big Music, ASCAP/Bearverin Music, ASCAP/Dieniology Publishing, ASCAP/Prescription Song, LLC, ASCAP/A AMP, H100 3 DIOSA DE LOS CORAZONES (Los Magnifikos Music Music, SCACAPORE)

DIOSA DE LOS CORAZONES (Los Magnifikos Music

AMP H103

DIOSA DE LOS CORAZONES (Los Magnificos Music Publishing, ASCAP) [1 35

DO MY DANCE (Rygmam Music, BMI/EM) Blackwood Music Inc. BM/David's Art Publishing, ASCAP) [1 35

DO MY DANCE (Rygmam Music, BMI/EM) H204

Wood Music Inc. BM/David's Art Publishing, BMI/SON (BMI) Music ASCAP) [1 40

DON'T MUSIC BMI (BMI) (BMI) (BMI) (BMI) [1 40

DON'T MUSIC INITIATION (BMI) [1 40

DON'T MUSIC INITIATION (BMI) [1 40

DON'T MUSIC INITIATION (BMI) [4 40

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DUTTY LOVE (Crown P. Music Publishing, BMI/EMI Blackwood Music Inc., BMI) LT 15

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ECHA PA'LLA (MANOS PA'RRIBA) (Abuela y Tia Songs, BMI/Sony/ATV Songs LLC, BMI/DJ Buddha Music Publishing, BMI/EMI Blackwood Music Inc. BMI/Papavo Music Publishing, BMI/Belmondo

Publishing, BMI) LT 11

EN RESUMEN (LGA Music Publishing, BMI/Los Compositores Publishing, BMI) LT 22

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Music, ASCAP) LT 27
EVERYBODY TALKS (Downtown DMP Songs, BMI/
CVP One Publishing, ASCAP/DLJ Songs, ASCAP),
AMP, H100 33
EVERY STORM (RUNS OUT OF RAIN) (Crystal Beach

VERT STORM (HUNS OUT OF HAIN) (Crystal beach Music, BMI/Third Tier Music LLC, BMI/Always Alone Songs, ASCAP/Robalt Music Publishing America, Inc., ASCAP/Raylene Music, ASCAP/BMG Rights Management (US) LLC, ASCAP) CS 10; H100 55

FADE INTO YOU (WB Music Corp., ASCAP/Who Wants To Buy My Publishing, ASCAP/External Combustion Music, ASCAP/Liniversal Music Corporation, ASLAP/Smack Ink., ASCAP/Smack Song, Edynamics Corporation, ASLAP/Smack Ink., ASCAP/Smack Song, LLC, ASCAP/Smack Song, LLC, ASCAP/Smack Lini, Castar Market Music, ASCAP/Smack Song, LLC, ASCAP/Smack Song, LLC, ASCAP/Smack Music, ASCAP/Smack Music, ASCAP/Smack Music, ASCAP/Smack Music, ASCAP/Smack Music, ASCAP/Smack Music, ASCAP/Smack Music, ASCAP/Smack Music, ASCAP/Smack Music, ASCAP/Smack Music, ASCAP/Smack Music Corp., SESAC/Artist Publishing Group East. SCSAPAC Music, Music Corp., SESAC/Artist Publishing Group East. SCSAPAC Music, Music Corp., SESAC/Artist Publishing Group Music Lic, ASCAP/Smack SCAP, Music Publishing Group Wast. SCAPAP/Smack SCAPAP/Smack Music Corp., SESAC/Artist Publishing Group Music Lic, ASCAPAP/Smack Music Corp., SCAPAP/Smack ASCAPAP/Smack Lic, ASCAPAP/Smack Music Publishing, BUMA/LP Music, ASCAP/Smack Ascam Winser Lic, ASCAPAP/Smack Music Publishing, BUMA/LP Music, ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP, AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL, HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL HIDD 7\*\* YKIN PROBLEMS (ASCAP) AMPRIL HIDD 7\*\* YKIN PROBL

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Music Inc., BMI/Young Money Publishing Inc., BMI/ Ty Eran Music, ASCAP/Top Down Music, ASCAP/ The and Working Bates Tools, ASCAP/WAR Music Corp., The and Working Bates And State Music, BMI/Money REEDOM (Heralysis Bathe Music, BMI/Money Mack Music, BMI/Money Deliversian, Inc., BMI/Idamentional Publishing ILC, ASCAP/Somy/ ATV Innes LLC, ASCAP/Somy/ LLC, SICAH/LINEWISH Music Publishing Canada, SCAPAI, ILC, BMI/MONEY AND ASCAP MUSIC PUBLISHING CANADA, LLC, SICAH/LINEWISH MUSIC Publishing Canada, SOCAH/LINEWISH SCAPAP MUSIC PUBLISHING CANADA.

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bre Music BMILLT 16
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Songs, ASCAP JCS 37
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April Music, In., ASCAP/Way Above Music, BMI/
Somy/ATV Songs LLC, BMI/Linden Springfield, BMI/
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Songs Of The Knight, ASCAP/Sprin two Music Inc.,
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H100 11; RBH 2
GIVE IT ALL WE GOT TONIGHT (Delberts Boy
Music, ASCAP/Sixteen Stars Music, BMI/Rooster
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Inc., BMI/Warner-Tamerlane Publishing Corp.,
BM/T-Bird's Music, BMI), AMP, CS 27; H100 100

GOODBYE IN HER EYES (Weime GOODBYE IN HER EYES (Weimerhound Music BMI/Lil' Dub Music, BMI/Angelika Music, BMI) Southern Ground, BMI/Brighter Shade, BMI) CS 7: H100.51

Southern Ground, BM/Brighter Shade, BMI) CS 7; H100 31
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HO HEY (The Lumineers, BM//Songs Of Kobalt Music Publishing America, Inc., BM/I HIATS)

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I AIN'T YOUR MAMA (Music Of RPM, ASCAP/Dumb Dog Music, ASCAP/Sounds Of RPM, ASCAP/Dixie

Dog Music, ASCAP/Sounds Of PRIVA, ASCAP/Jobiol Starts Music, ASCAP ICS 41

LCAN TAKE IT FROM THER (Brunnin Behind Publishing, ASCAP) EX 41

FRIETINES MUSIC, BAYEP MIA Agri Music, Inc., ASCAP/
FRIETINES MUSIC, BAYEP MIA Agri Music, Inc., ASCAP/
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lishing, BMI/Taylor Swift Music, BMI/MXM Music AB, BMI/Songs Of Kobalt Music Publishing America, Inc., BMI), HL, H100 32 I'M DIFFERENT (Ty Epps Music, ASCAP/Reservoir Media Music, ASCAP/Pay DJ Mustard Publishing, ASCAP/North Hudson Music, ASCAP H100 63; DBL 14.

RBH 14

NCONDICIONAL (Warner-Tamerlane Publishing Corp., BMJ/Songs Of Top Stop Music Publishing, BMJ 176, BMJ 1

KICK IT IN THE STICKS (EMI Blackwood Music Inc., BMI/Rhettneck Music, BMI/Warner-Tamerlane Publishing Corp., BMI/Indiana Angel Music, BMI/ WB Music Corp., ASCAP/Get A Load Of This Music, ASCAPLANDALL (S. S. C.

KISS TOMORROW GOODBYE (Sony/ATV Tree (ISS TOMORROW GOODBYE (Sony/AIV free Publishing, BMI/Peanut Mill Songs, BMI/Chrysalis Songs, BMI/Big Motor, BMI/Crazy Water Music, ASCAP/Little Blue Egg, ASCAPJ, HL, CS 6; H100 50

LA MEJOR DE TODAS (LGA Music Publishing,

LA MISMA GRAN SENORA (Maximo Aquirre Music

LA PREGUNTA (Not Listed) LT 28
LATELY (Universal Music- MGB Songs, ASCAP/
zovektion Music, ASCAP/Penny Funk, BM/Seven
Summits Music, BMI), Ht, R8H 43
LEJOS (WB Music Corp., ASCAP/Top Stop Music
Publishing, ASCAP/Penlus Music Publishing, BM/
Mayimba Music, Inc., ASCAP/Felo Publishing, ASCAP) Tids
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LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE
YOURSELF] (Universal Music - Z Tunes LLC., ASCAP/
Pen In The Ground Publishing, ASCAP/EMI Blackwood Music Inc., BMI/EMI April Music, Inc., ASCAP/
Copyright Control/EMI Music Publishing Ltd., PRS), LET THERE BE COWGIRLS (Tunes Of Bigger Picture

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LITTLE TALKS (Nanna Bryndis Hilmarsdottir, BMI/ Ragnar Thorhallsson, BMI/Sony/ATV Songs LLC,

Ragnar Thorhallsson, BMI/Sony/ATV Songs LLC, BMI), HL, H100 45 LITTLE THINGS (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Songs LLC, BMI/Copyright Control), HL, H100 67

HL, H100 67 LIVE WHILE WE'RE YOUNG (2101 Songs, BMI/ Sony/ATV Songs LLC, BMI/BMG Gold Songs, Sony/ATV Songs LLC, BMI/BMG Gold Songs, ASCAP/Chrysalis One Music, LLC, ASCAP/MXM Music AB, BMI/Songs Of Kobalt Music Publishing

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Music Corp., ASCAP/LT 32
MI PROMESA (Productora de Talentos, BMI) LT 9
MIRANDO AL CIELO (Roberto Tapia Publishing,

NEVA END (Nayandius Maximus Music, BM// Inrisp Music, Inc. BM/Sounds From Earthurmers, ASCAP/Earthurners Music Publishing, BM/Kolen-dria, Music Publishing, ASCAP/K-Gal Publishing, ASCAP/Sony/H/V ursus LLC. ASCAP | H. BBH 28 ASCAP/Sony/H/V ursus LLC. ASCAP | H. BBH 28 NO LIET/F Figs Music, ASCAP/How Write LLC, BM/ BM/SOUND BM/SOUND From Ear-drummers, ASCAP/ H. BBH 28 NO ME COMPARES (Warmer Changell Music Spain S.A., SIGAF-WB Music Carp., SCAP/Gazul Produc-rismers S.L. ASCAP/ ITSB

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NUBE BLANCA (EMI Blackwood Music Inc., BMI/
EMI Musical S.A. de C.V., SACM) LT 30

OATH (Becky G & Company, BMI/Where Da Kasz At, BMI/Kasz Money Publishing, ASCAP/Maru Cha Cha, BMI/Lotzah Balls Soup, BMI/BMG Ruby Songs, ASCAP/Oneirology Publishing, ASCAP/ Prescription Songs, LLC, ASCAP/mlebean music, ASCAPI HID GO

THE ONLY WAY I KNOW (Old Desperados, LLC, ASUAT/Carol Vincent And Associates, LLC., ASCA N2D Publishing Company, Inc., ASCAP/WB Music Corp., ASCAP/Get A Load Of This Music, ASCAP), AMP, CS 15, H100 65 WER VAIL (2016)

R YOU (Sony/ATV Tree Publishing, BMI/Pink Dog lishing, BMI), HL, CS 29

PASARELA (Los Cangris Publishing, ASCAP) LT 23
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S SAME LOVE (Macklemore Publishing, BMI/Ryan Lewis Publishing, BMI/Mary Lambert Publishing Designee, ASCAP) RBH 45 SAN LUNES (Marcha Musical Corporation, BMI)

LT 17

SAY GOODNIGHT (Songs Of Universal, Inc., BM/,
Kreative Songs, BMI/Music Of Stage Three, BM/,
Gutter-N-Grace Music, BMI/Roger's Dream Musis
BMI/BMG Chrysalis Music Publishing, BMI/EMI
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BadSin Publishing, BMI) LT 4

SOMEBODY'S HEARTBREAK (Songs Of Universal, Inc., BMI/Universal Music - Careers, BMI/High Powered Machine Music, BMI/Happy Little Man

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America, Inc., BM/Unichospell Music, Inc., BM/I, America, Inc., BM/Unichospell Music, Inc., BM/I, AMP, H100 47.

SOME NIGHTS (WB Music Corp., ASCAP/FBR Music, ASCAP/Bearon Music, ASCAP/Bearon Music, ASCAP/Boran HAT, ASCAP/Boran HAT, ASCAP/Boran HAT, ASCAP/Boran HAT, ASCAP/Boran HAT, ASCAP/Boran HAT, ASCAP/Boran HAT, ASCAP/Boran HAT, ASCAP/Boran HAT, ASCAP/BORAN HAT, H100 65.

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SORRY (Chanta, ASCAP/Boran Hat, H100 65.

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us 18; H100 73

SWEET NOTHING (EMI April Music, Inc., ASCAP/
EMI Music Publishing Ltd., PRS/EMI Music Publishing Ltd, MCPS/TSJ Mertyn Licensing B.V., NS/
Songs Of Universal PolyGram International, BMI),
HL, H100 58

SWIMMING POOLS (DRANK) (WB Music Corp., ASCAP/Hard Working Black Folks, ASCAP/Top

Dawg Music, ASCAP/Warner-Tamerlane Publish Corp., BMI/Brother Bagz Publishing, BMI), AMP, H100 17; RBH 3 T

TAKE A LITTLE RIDE (Music Of Cal IV, BMI/Big Red Toe, BMI/Big Loud Bucks, BMI/Amarillo Sky Songs, BMI/Chrysalis Songs, BMI/Jim McCormick Music, BMI/BMG Chrysalis Music Publishing, BMI)

CS 23; H100 85

TAKE A WALK (Boat Builder Music Publishing LLC, TAKE A WALK (Boat Builder Music Publishing LLC BMI/Sony/ATV Songs LLC, BMI), HL, H100 93 THE A TEAM (Sony/ATV Music Publishing UK Ltd, PRS/Sony/ATV Songs LLC, BMI), HL, H100 23 TELESCOPE (Castle Bound Music, Inc., SESAC/ We Be Pawtying, ASCAP/Raylene Music, ASCAP) AMD CS 26

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H100 80; RBH 21
TWO BLACK CADILLACS (Carrie-Okie Music, BM//
Global Dog Music, ASCAP/Words & Music, ASCAP/
Lunalight Music, ASCAP/Raylene Music, ASCAP/
BMG Chrysalis, ASCAP), AMP, CS 32

UNDERMINE (Ready Set Publishing, BMI/Warner-Tamerlane Publishing Corp., BMI/351 Music, BMI), AMP, CS 49

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Pichaca Entertainment, BMI/Sony/ATV Discos
Music Publishing LLC, ASCAP/Baluarte Music Publishing Inc., ASCAP) LT 2

WANTED (Songs Of Universal, Inc., BMI/Songs From The Engine Room, BMI/Happy Little Man Publish-ing, BMI), AMP/HL, CS 3: H100.37

WE ARE NEVER EVER GETTING BACK TOGETHER (MXM Music AB, BMI/Songs Of Koba Music Publishing America, Inc., BMI/Sony/ATV Tree Publishing, BMI/Taylor Swift Music, BMI), HL, CS 1: H100 15

WHO BOOTY (D. Grizzell, BMI/Sudan Williams Publishing Designee, BMI/Excuse My French,

ASCAP) RBH 31

WICKED GAMES (Abel Tesfaye, SOCAN/Carlo Montagnese, SOCAN/Mykai Music, SOCAN/X0&co Inc., SOCAN/EBA, SOCAN/Hear The Art, SOCAN/M&D Publishing House, SOCAN/CP Records, SOCAN)

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YOUNG & GETTIN 'IT (Forever Rich, ASCAP/Music
& Dreams Publishing, ASCAP/WB Music Corp.,
ASCAP/Roc Nation Music, ASCAP/Jerel Randle,
ASCAP/The Faculty, ASCAP), AMP, H100 89; RBH 26

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ZUMBA (EMI Blackwood Music Inc., BMI/Crown P. Music Publishing, BMI) LT 25

RECORD COMPANIES: RCA Records appoints Joe Riccitelli executive VP/GM. He was executive VP of promotion.

Razor & Tie names Jeff Zakim director of digital marketing. He was marketing director at Ruckus Media Group.

Compass Records Group appoints Marc Dottore A&R rep for special projects. He will continue to operate his management company, Dottore-DuBois Artist Management, which represents such clients as Kathy Mattea, Marty Stuart, Connie Smith and Sturgill Simpson.









PUBLISHING: BMI promotes Ray Yee to assistant VP of film/ TV relations. He was executive director.

TOURING: AEG China taps two executives for AEG Facilitiesoperated venues in China: Michael Enoch becomes GM of the Mercedes-Benz Arena in Shanghai and Mike Cerha becomes GM of the Dalian China National Games Arena (expected to be completed in spring 2013). Enoch was an associate at Rippetoe Solutions Group in Las Vegas, and Cerha was senior director of event operations at the FedExForum in Memphis.

DIGITAL: EMusic names April White manager of PR and communications. She was an associate VP at Rubenstein **Public Relations** 

MANAGEMENT: DAS Communications appoints Dada Mills executive VP. He was VP of A&R at Epic Records.

**RELATED FIELDS:** The Rock and Roll Hall of Fame and Museum names Gregory S. Harris president/CEO. He was VP

Music production house/publisher Ah2 taps Scott James as VP of business development. He was VP of worldwide TV, film and synchronization at Universal Music Publishing Group.

Steve Lewis, former principal in Stage Three Music, which he sold to BMG Rights Management, launches a consulting business (SteveLewisServices.com). In addition to high-level project management, Lewis will offer assistance in structuring and negotiating agreements in publishing, recording.

# SINGING A HAPPY SONG

After performing her latest hit, "Trouble," at the Australian Recording Industry Assn. Awards in Sydney on Nov. 29, TAYLOR SWIFT collected another trophy: a doubleplatinum plaque marking Down Under sales for chart-topping album Red. Flanking the songstress at the company's after-party are Universal Music Group International COO MAX HOLE (left) and president of global marketing ANDREW KRONFELD.

PHOTO: AMANDA YOUNG





MAKING THEIR own patented entrance on the Soul Train Awards' red carpet at Planet Hollywood Resort & Casino in Las Vegas are (from left) New Edition members-and lifetime achievement award recipients-BOBBY BROWN, MICHAEL BIVINS, RALPH TRESVANT, RICKY BELL and RONNIE DeVOE. Bringing up the rear is Centric executive VP/GM PAXTON BAKER.

# production and artist management. -Edited by Mitchell Peters **GOODWORKS**

# ZIGGY MARLEY CONTRIBUTES TO POLIO **BENEFIT ALBUM**

Ziggy Marley is doing his part to help end polio around the world. The reggae musician and humanitarian has donated his song "Personal Revolution" to Rotary International's End Polio Now, which features numerous artists, some of whom are polio survivors.

"It's something that is needed, especially for the kids in Africa," says Marley, who once knew someone suffering from polio. "They've eradicated the disease in Jamaica since then. Now we're trying to raise awareness and funds to eradicate it in other places."

End Polio Now-which also includes songs by Itzhak Perlman, David Sanborn, Staff Benda Bilili, Tanvi Shah and Angélique Kidjo-is available for \$16 at shop.rotary.org. Proceeds will go toward Rotary's polio eradication campaign (endpolio.org).

Meanwhile, Marley is prepping for the Dec. 18 digital release of live album Ziggy Marley in Concert. He says the set was inspired by his connection with audiences while on tour supporting 2011's Wild and Free. "I wasn't planning on doing anything else for a while, so I decided to put out a live record in the meantime so I could share the experience of that live show with people," he says, adding that he's working on new music in a Los Angeles studio. - Mitchell Peters



BACKBEAT

# **STONE LOVE**

Proving they can still pack a house, the age-defying Rolling Stones celebrated two sellouts at London's O2 Arena as part of their 50th-anniversary tour. From left: PAUL DAINTY, co-founder of the band's new concert promoter Virgin Live; CHARLIE WATTS and KEITH RICHARDS; Virgin Live co-founder RICHARD BRANSON; and MICK JAGGER and RONNIE WOOD. PHOTOLDANEHOGAN





DURING A press conference to announce its new global charity initiative LadyAID, Lady Antebellum was surprised when Country Music Assn. CEO STEVE MOORE presented the group with the CMA International Artist Achievement Award. From left: Lady A's HILLARY SCOTT, Moore and the group's CHARLES KELLEY and DAVE HAYWOOD. PHOTO: DONN JONES/CMA

RUSH RECENTLY wrapped the North America leg of its Clockwork Angels tour, which included a Nov. 21 stopover in San Diego. Commemorating the moment are (from left) Rush guitarist ALEX LIFESON, AEG Facilities marketing manager ASHLEY ANTON, Valley View Casino Center GM ERNIE HAHN, AEG Facilities director of marketing DANA WINDRIDGE and RUSH bassist/Vocalist GEDDY LEE. PHOTO:ALAN HESS





THE NATIONAL Music Publishers'
Assn. gathered on Capitol Hill on Nov.
28 to host a songwriter showcase in
Washington, D.C. From left are songwriters
LEE THOMAS MILLER ("You're Gonna
Miss This") BC JEAN ("If I Were a Boy")
and KARA DIOGUARDI ("Sober"), NMPA
president/CEO DAVID ISRAELITE and
songwriters LINDA PERRY ("Beautiful") and
DESMOND CHILD ("Livin' on a Prayer").
PHOTO: SUSAN BIDDLE



BROKEN BOW artist DUSTIN LYNCH stopped by the Billboard offices during his first visit to New York. He has taken first single "Cowboys and Angels" to No. 2 on the Country Airplay chart, and follow-up "She Cranks My Tractor" recently cracked the tally's top 40. From left: Billboard director of charts SILVIO PIETROLUONGO, Lynch, Billboard associate director of charts/radio GARY TRUST and Lynch bandmate TONY PIERCE.

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