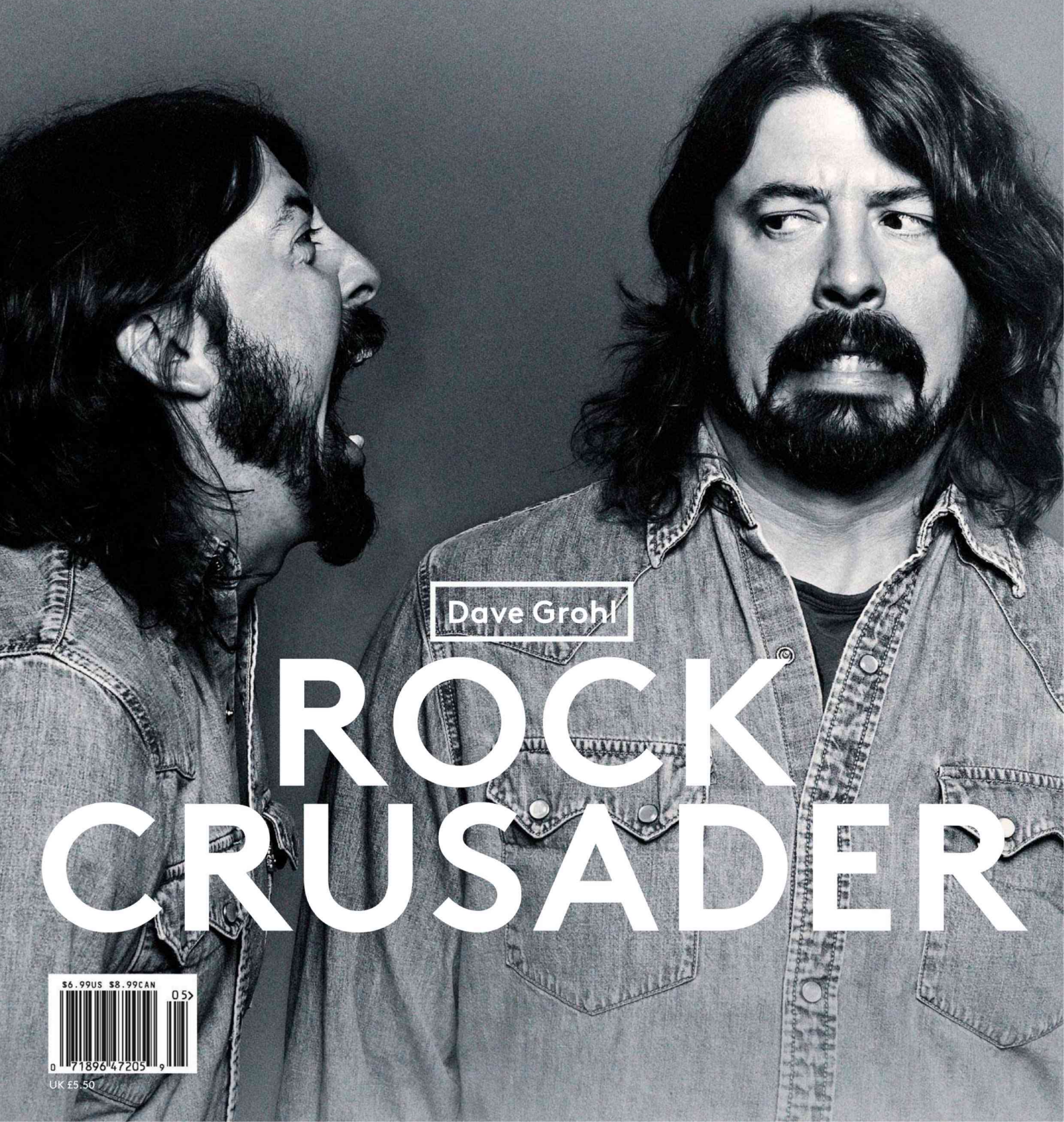


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# VIEWPOINT

9  
FEBRUARY  
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[ THIS WEEK  
Volume 125  
No. 5 ]

FEATURE

**P.24** “At the first few test screenings we did, when Paul McCartney appears, there were audible gasps in the room.”

**DAVE GROHL**



MY DAY

**P.9** “Justin Timberlake sent in a rough track of the song he’ll perform on the Grammys and I played it for a few people in the office. It knocked me out.”

**KEN  
EHRlich**

QUESTIONS ANSWERED

**BOB  
PITTMAN**

**P.11** “Probably half the decisions we make on a day-to-day basis are failures. It’s about making quick and constant decisions, not falling in love with your decisions.”

MUSIC

**P.31** “In the beginning, there were breakdown moments. I went to my manager one day and said, ‘We have to get a record label. I can’t handle all this.’”

**HOLLY  
WILLIAMS**

Dave Grohl and John Fogerty performing at Sundance.

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MUSIC

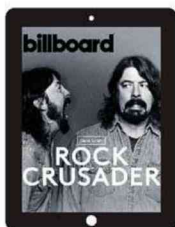
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Dave Grohl photograph by Christopher Beyer for Entertainment Weekly at Sundance 2013



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# WE PROUDLY CONGRATULATE OUR CLIENTS ON THEIR 2013 GRAMMY AWARD® NOMINATIONS

## RECORD OF THE YEAR

"We Are Young" (Fun)  
JANELLE MONAE\*\*00

"Somebody That I Used to Know"  
GOTYE<sup>00</sup>  
KIMBRA

"Thinkin' Bout You"  
FRANK OCEAN

## ALBUM OF THE YEAR

Channel Orange  
FRANK OCEAN

Blunderbuss  
JACK WHITE

## SONG OF THE YEAR

"Call Me Maybe"  
CARLY RAE JEPSEN

"Adorn"  
MIGUEL

## BEST NEW ARTIST

FRANK OCEAN

## BEST POP SOLO PERFORMANCE

"Set Fire To The Rain [live]"  
ADELE

"Call Me Maybe"  
CARLY RAE JEPSEN

"Where Have You Been"  
RIHANNA

## BEST POP DUO/GROUP PERFORMANCE

"We Are Young" (Fun)  
JANELLE MONAE\*\*00

"Somebody That I Used to Know"  
GOTYE<sup>00</sup>  
KIMBRA

"Sexy And I Know It"  
LMFAO

## BEST POP INSTRUMENTAL ALBUM

Impressions  
CHRIS BOTTI

## BEST DANCE RECORDING

"Let's Go"  
CALVIN HARRIS

"Bangarang"  
SKRILLEX<sup>00</sup>

"Don't You Worry Child"  
SWEDISH HOUSE MAFIA

## BEST DANCE/ELECTRONICA ALBUM

Wonderland  
STEVE AOKI

Don't Think  
THE CHEMICAL BROTHERS

>Album Title Goes Here<  
DEADMAU5

Fire & Ice  
KASKADE

Bangarang  
SKRILLEX<sup>00</sup>

## BEST ROCK SONG

"Freedom At 21"  
JACK WHITE

"Lonely Boy" (The Black Keys)  
DANGER MOUSE

## BEST ROCK ALBUM

Blunderbuss  
JACK WHITE

## BEST ALTERNATIVE MUSIC ALBUM

Biophilia  
BJORK

Making Mirrors  
GOTYE<sup>00</sup>

## BEST R&B PERFORMANCE

"Adorn"  
MIGUEL

"Climax"  
USHER

## BEST TRADITIONAL R&B PERFORMANCE

"Wrong Side Of A Love Song"  
MELANIE FIONA<sup>00</sup>

## BEST R&B SONG

"Adorn"  
MIGUEL

## BEST URBAN CONTEMPORARY ALBUM

Kaleidoscope Dream  
MIGUEL

Channel Orange  
FRANK OCEAN

## BEST RAP PERFORMANCE

"Hyfr" (Hell Ya ... Right)  
DRAKE

"Daughters"  
NAS

"Mercy"  
2 CHAINZ

"I Do"  
ANDRE 3000

## BEST RAP/SUNG COLLABORATION

"No Church In The Wild" (Jay-Z and Kanye West)  
FRANK OCEAN\*\*

"Cherry Wine"  
NAS  
AMY WINEHOUSE†

"Talk That Talk"  
RIHANNA

**BEST RAP SONG**

"Daughters"  
NAS

"Lotus Flower Bomb"  
MIGUEL

"Mercy"  
2 CHAINZ

"The Motto"  
DRAKE

"Young, Wild & Free"  
SNOOP DOGG  
BRUNO MARS

**BEST RAP ALBUM**

Take Care  
DRAKE

Food & Liquor II: The Great American Rap  
Album, Pt. 1  
LUPE FIASCO

Life Is Good  
NAS

Based On A T.R.U. Story  
2 CHAINZ

**BEST COUNTRY SOLO PERFORMANCE**

"Home"  
DIERKS BENTLEY

"Springsteen"  
ERIC CHURCH

"Cost Of Livin'"  
RONNIE DUNN

"Over"  
BLAKE SHELTON

**BEST COUNTRY DUO/GROUP PERFORMANCE**

"On The Outskirts Of Town"  
THE TIME JUMPERS

**BEST COUNTRY SONG**

"Cost Of Livin'"  
RONNIE DUNN

"Even If It Breaks Your Heart" (Eli Young  
Band)  
WILL HOGE  
ERIC PASLAY

"Springsteen"  
ERIC CHURCH

**BEST COUNTRY ALBUM**

Living For A Song: A Tribute To Hank Cochran  
JAMEY JOHNSON

Four The Record  
MIRANDA LAMBERT

The Time Jumpers  
THE TIME JUMPERS

**BEST LATIN POP ALBUM**

Independiente  
RICARDO ARJONA

Ilusión  
FONSECA

MTV Unplugged Deluxe Edition  
JUANES

**BEST REGGAE ALBUM**

Rebirth  
JIMMY CLIFF

Reggae Got Soul: Unplugged On Strawberry  
Hill  
TOOTS AND THE MAYTALS

**BEST COMEDY ALBUM**

Cho Dependent (Live In Concert)  
MARGARET CHO

Kathy Griffin: Seaman 1st Class  
KATHY GRIFFIN

Rize Of The Fenix  
TENACIOUS D

**BEST MUSICAL THEATER ALBUM**

Follies  
BERNADETTE PETERS

The Gershwins' Porgy And Bess  
AUDRA MCDONALD

**BEST SCORE SOUNDTRACK FOR VISUAL MEDIA**

The Dark Knight Rises  
HANS ZIMMER

The Girl With The Dragon Tattoo  
TRENT REZNOR

**BEST REMIXED RECORDING, NON-CLASSICAL**

"In My Mind" (AXWELL Remix)  
AXWELL

"Midnight City" (ERIC PRYDZ Remix)  
ERIC PRYDZ

"Promises" (SKRILLEX & NERO Remix)  
SKRILLEX<sup>00</sup>  
NERO

**BEST SHORT FORM MUSIC VIDEO**

"No Church In The Wild" (Jay-Z and Kanye  
West)

ROMAIN GAVRAS  
FRANK OCEAN<sup>\*\*</sup>

"Bad Girls" (M.I.A.)  
ROMAIN GAVRAS

"We Found Love"  
RIHANNA  
CALVIN HARRIS

**BEST LONG FORM MUSIC VIDEO**

Big Easy Express (Mumford & Sons,  
EDWARD SHARPE & THE MAGNETIC ZEROS  
& Old Crow Medicine)  
EDWARD SHARPE AND THE  
MAGNETIC ZEROS<sup>\*\*</sup>

Get Along  
SARA QUIN<sup>00</sup>  
TEGAN QUIN<sup>00</sup>

**SPECIAL CONGRATULATIONS TO**

LL COOL J  
Host, Grammy Awards Telecast

<sup>\*\*</sup>SHARED NOMINATION  
<sup>00</sup>INTERNATIONAL REPRESENTATION ONLY  
<sup>1</sup>IN MEMORIAM

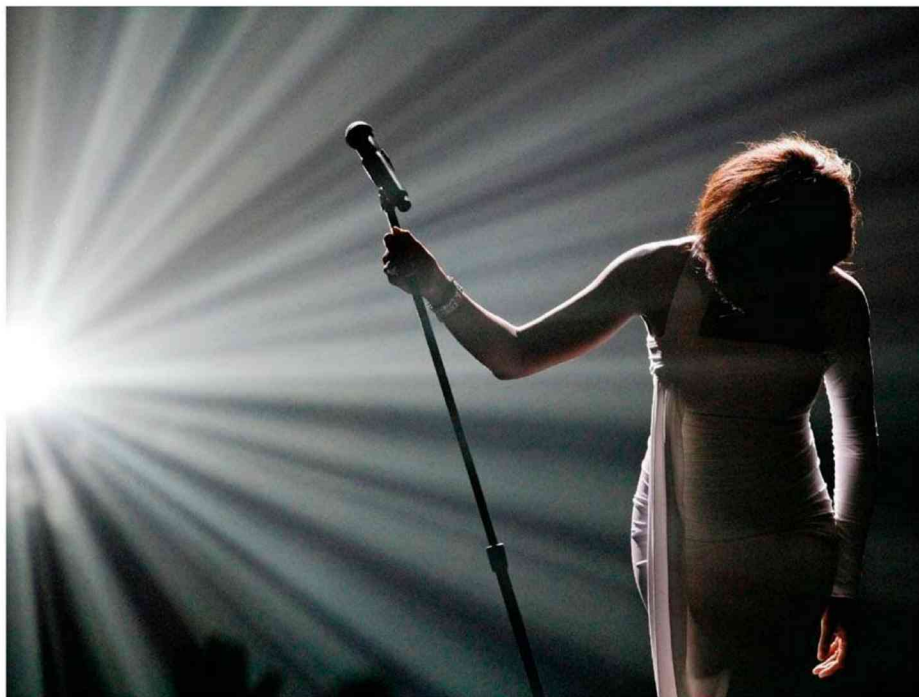
# TOP LINE

RETAIL

## Whitney, A Year Later

Has Team Houston missed an opportunity, or is the timing just right?

By Steven J. Horowitz



Whitney Houston performing at the 2009 American Music Awards.

In the year since the sudden passing of Whitney Houston, just 24 hours before the 2012 Grammy Awards, the powerhouse diva has sold more than 2 million albums and 4.3 million tracks, according Nielsen SoundScan. Billboard estimates the revenue going to the Houston estate from recording, publishing and radio airplay to be \$3.8 million. 🎵 That's respectable compared with the estimated \$4.2 million earned by Kelly Clarkson last year, or the \$4.6 million earned by Rihanna, both of whom had the benefit of touring revenue. But industry figures interviewed by Billboard wondered if it could have been more. Houston's death drove last year's Grammys to the second-highest-rated telecast ever, and prompted an outpouring of public grief. Could the estate and catalog sales have done better? 🎵 The strategy of the Houston estate has been to carefully guard the artist's legacy. Aside from a November CBS TV

## [ THE Action ]



**YOUTUBE GOES PAID**  
YouTube is getting into the paid

subscription business, setting the stage for disruption across a number of sectors. The site, which has invested heavily in original content in recent years, will now compete more directly than ever with established players Hulu, Netflix and cable companies. Early estimates suggest YouTube could charge between \$1 and \$5 per month for access to content from certain premium partners. Whether YouTube users, who have become accustomed to watching free, ad-supported content for years, will take to a paid experience is the million-dollar question.



**COACHELLA ON FIRE**

**Coachella** continues its white-hot streak after

selling out both weekends this year in 24 hours. Tickets for the first weekend, beginning April 12, vanished in just 15 minutes, despite multiple reports of crashes and sluggish behavior on the festival's website. Unlike in recent years, the 2013 lineup received mix reviews from critics online, but headliners including Blur, Phoenix and the Red Hot Chili Peppers were apparently enough to bring out the fans.



**CHALLENGING TIMES**

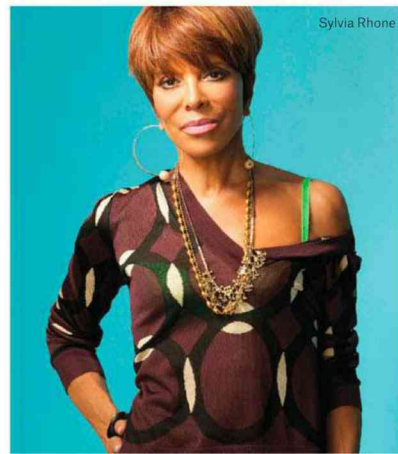
Things are chilly in the videogame industry, with Nintendo and Electronic

**Arts** turning in lower-than-expected results for the fourth quarter. EA, the second-largest game maker in the United States, projects \$1 billion-\$1.1 billion in revenue for the fourth quarter despite a forecast of \$1.2 billion. Nintendo, meanwhile, has lowered projected sales of its new Wii U home entertainment console and 3DS portable device, both of which have sold fewer units than anticipated.

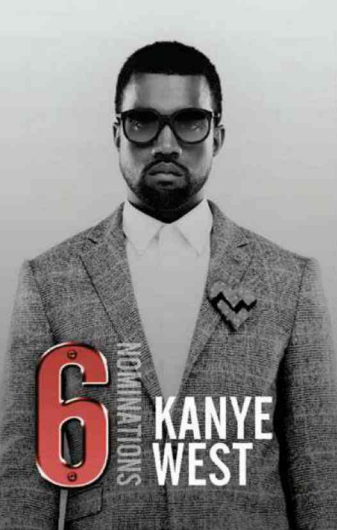


**RHONE'S RESURGENCE**

Sylvia Rhone's new label in partnership with Epic had its official coming out party, unveiling a name—Vested in Culture—and new details. Epic and parent Sony Music Entertainment first announced plans with Rhone last summer, reuniting Rhone, Epic chairman/CEO Antonio "L.A." Reid and Sony CEO Doug Morris, all of whom formerly worked together at Universal. One-time president of Universal Motown, Rhone's label launches with a battery of young acts including Latin pop star Kat Dahlia, indie-pop duo Quadron and rappers Casey Veggies and Cashius Green.



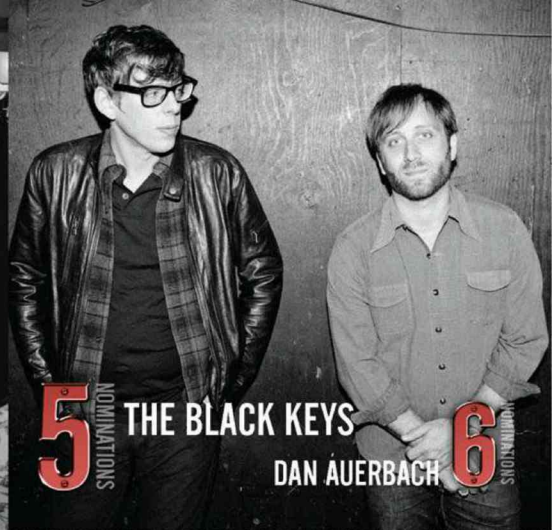
Sylvia Rhone



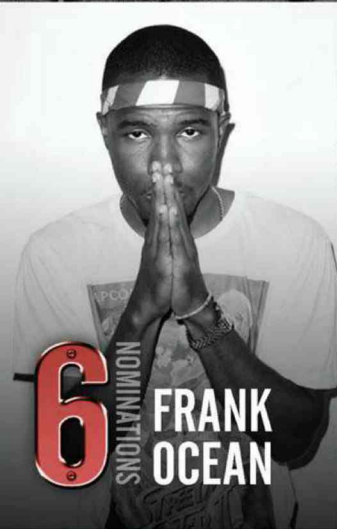
**6** NOMINATIONS  
**KANYE WEST**



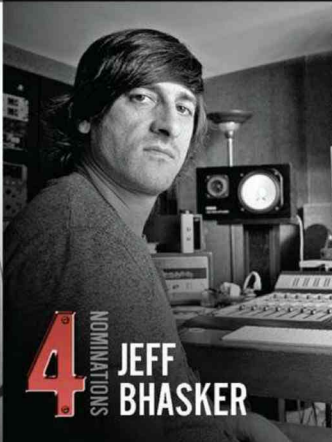
**6** NOMINATIONS  
**FUN.**



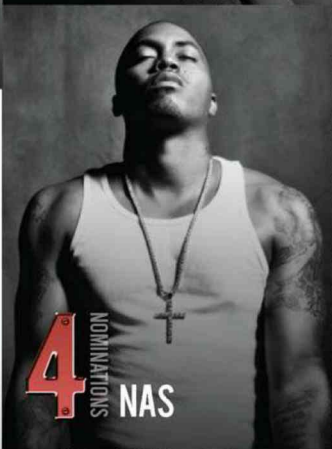
**5** NOMINATIONS  
**THE BLACK KEYS**  
DAN AUERBACH **6** NOMINATIONS



**6** NOMINATIONS  
**FRANK OCEAN**



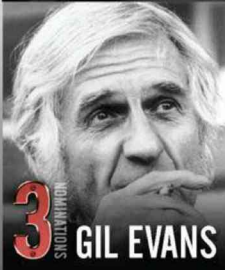
**4** NOMINATIONS  
**JEFF BHASKER**



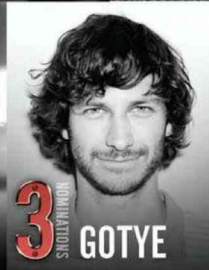
**4** NOMINATIONS  
**NAS**



**5** NOMINATIONS  
**CHICK COREA**



**3** NOMINATIONS  
**GIL EVANS**



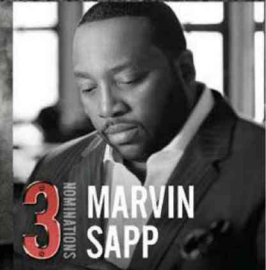
**3** NOMINATIONS  
**GOTYE**



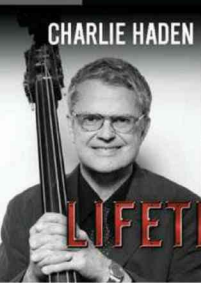
**3** NOMINATIONS  
**HUNTER HAYES**



**3** NOMINATIONS  
**RIHANNA**



**3** NOMINATIONS  
**MARVIN SAPP**



CHARLIE HADEN



LIGHTNIN' HOPKINS



CAROLE KING



THE TEMPTATIONS



**3** NOMINATIONS  
**TAYLOR SWIFT**



**3** NOMINATIONS  
**JACK WHITE**

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**LIFETIME ACHIEVEMENT AWARD**

Whitney continued from p. 6

special, “We Will Always Love You: A Grammy Salute to Whitney Houston,” that featured performances from Celine Dion and Jennifer Hudson, the estate chose to take its time with her properties. Houston estate attorney Kenny Meiselas of Grubman Indursky Shire & Meiselas says the intention wasn’t to make a quick buck through renewed interest in the star. “The focus, especially during the difficult and emotional first year for the family, was to make sure anything done was to be consistent with the Whitney Houston legacy,” says Meiselas, who also advises Usher and Nicki Minaj.

Still, one veteran estate lawyer says an opportunity had been missed to put Houston’s image in the best possible light. “It’s been too much about the sad story. I would position her as one of the three great voices: Aretha, Barbra and then Whitney.”

In 2012, Houston output included an 18-track greatest-hits collection, *I Will Always Love You: The Best of Whitney Houston*, featuring two previously unheard songs. The set, released in November, has sold 132,000 copies, according to SoundScan. By waiting 10 months after the star’s death, retailers felt that her label, RCA, was slow to heed the call to unveil an up-to-date U.S. hits album. “It got lost in the fourth-quarter rush,” one retailer says.

Income has been mostly from royalties stemming from her catalog, which had a surge in sales throughout the year. After Houston’s death, nine of her then-10 albums returned to the chart, with 2000’s *Whitney: The Greatest Hits* peaking at No. 2 on the Billboard 200 with 886,000 copies sold and becoming the No. 14-selling album of 2012. Then in August came the release of “Sparkle,” the film completed prior to her death. It disappointed, grossing \$24 million last year, according to Box Office Mojo, while its soundtrack has sold 85,000 copies.

Sony’s Legacy Recordings, which declined to comment on this story, owns Houston’s catalog and pays royalties to her estate, which doesn’t have publishing rights.

Meiselas wouldn’t go into specifics about the Houston estate’s future plans, but says that he would have more to discuss in 2013. Two weeks before the one-year anniversary of Houston’s death, her mother Cissy Houston released the book “Remembering Whitney” (HarperCollins). On Feb. 9—the night before this year’s Grammy telecast—CBS will air a behind-the-scenes look at how the singer’s passing affected the 2012 Grammys. Though that won’t exactly take the focus off the sad-story narrative, it will give the public a chance to remember Houston’s loss and could spark a resurgence of interest. ●

**.biz**  
Mixify, a New York startup that streams live performance audio, has signed up a number of EDM labels and promoters for a free, three-day virtual music festival called Rise that begins Feb. 12.



Family members mourn the deaths of Kombo Kolombia’s Jose Antonio Villarreal (left) and Javier Flores (below) in Monterrey.



LATIN

## No Private Party

The murders of members of a regional Mexican band underlie the dangers faced by local musicians

By Leila Cobo and Judy Cantor-Navas

Kombo Kolombia was big—15 or 16 men strong—but still far from mighty. The 3-year-old band had gained a following in its home base of Monterrey in Northern Mexico, near the Texas border, with its brand of norteño-infused Colombian cumbia, but the band was far from a household name, even in Mexico itself.

That changed on Jan. 26, when 18 band and staff members were kidnapped while playing a private show at a warehouse in the countryside, blindfolded and driven away at gunpoint. The next day, the horror unfolded, as one after another, their bodies were pulled from a remote well. They’d been shot, execution style.

That a group of such modest renown, without a label, radio hit or an album to its name, would be murdered in such a methodical and brazen fashion underscores yet again the perils that regional Mexican

musicians face in Mexico.

The problem, sources say, is that many artists have links—often indirectly—with drug trafficking, and dangers that may seem far-fetched and improbable have actually materialized quite steadily through the years.

In November 2006, Valentín Elizalde, freshly signed to Universal Music, was executed in his car after leaving a concert at 3:30 a.m. along with his manager and driver. In 2007, Sergio Gomez, singer for duranguense band K-Paz de la Sierra, was kidnapped, tortured and murdered after leaving a show. Those arrested for both murders had ties to organized crime. Later, in 2010, Sergio Vega, aka El Shaka, was gunned down, also after leaving a concert, and as recently as 2011, star Gerardo Ortiz survived a murder attempt.

While at one point it was speculated the violence was tied to the content of the songs these artists sang, specifically to narcocorridos that chronicle drug traffickers’ exploits, that’s rarely the case, and with Kombo Kolombia, which sang feel-good cumbias, it certainly wasn’t.

“Private parties”—the euphemism for high-paying events hosted by those with ties to organized crime—are commonplace in the United States (Chicago, Los Angeles and cities throughout Texas are known for them) and Mexico. Although pop acts have been known to play such parties, the entertainment is typically regional Mexican acts (although, to be clear, not all acts perform at such events).

It’s also common for drug lords to sponsor up-and-coming acts, funding videos and albums. But none of these things typically becomes a problem.

“With drug lords or cartels, they’re usually not into such violent attacks,” says one insider with knowledge of the Monterrey scene. “If they like an artist or a band, they hire them and they pay on time.”

Or, according to one promoter, “they have their groups so they can brag about them: ‘My birthday is coming up. Come play.’ Or, ‘My daughter is turning 15. I want you at the party.’ They pay upfront and they pay more. But they don’t go around killing their bands.”

Although no one knows exactly what has led to many high-profile murders, there’s plenty of speculation: An artist could play a private party and anger someone from an opposing gang. Or he could flirt with the wrong girl at a gig.

As for Kombo Kolombia, no links to organized crime have been found, although published reports say the killings were likely a form of vengeance, possibly linked to the bars where the group usually played. ●

Additional reporting by Teresa Aguilera.

Mexican state police stand guard on a road leading to where some of the bodies were found.



**Artists.** Many artists are now publicly refusing to play lucrative private parties, unless they know who exactly is hosting and paying the bill. This affects the bottom line, as private parties pay well—often five times more than a regular gig—and in cash.



**Promoters.** While many claim the violence doesn’t affect them, they’re increasingly looking to play in secure venues, inside urban perimeters and with controlled access. For example, in Monterrey, there’s an effort to hold dances and shows at venues with strict regulations.

**Mexico’s regional music scene.** Private parties will continue to happen. Drug money will continue to fund careers. The realist’s view is that it’s impossible to stem the flow of cash into the business overall. Artists who choose to take that route need to proceed with caution.





# [ MY Day ]

**Ken Ehrlich**  
*President,*  
*AEG/Ehrlich Ventures*

As executive producer of the Grammy Awards, Ken Ehrlich oversees every element of the show. Thirteen days before the telecast (which will be his 32nd), this was his workday preparing for the 55th annual Grammys.

7.30 AM

**I had tweaked the rundown** over the weekend and during the drive from my Thousand Oaks, Calif., home to the office in Encino I spoke with [Recording Academy president/CEO] Neil Portnow about his speech.

9.30 AM

**My first conference call was with Alicia Keys** and Adam Levine. Over the weekend, we had decided on a mash-up of "Daylight" and "Girl on Fire." I had spoken with Alicia at the [Obama] inaugural and had [Virgin's] Ron Fair do a scratch track as a demo.

10.00 AM

**Brian Stonestreet**, our scenic designer, brought me several looks that we made a few minor notes on: the set for the Miranda Lambert and Dierks Bentley duet and the one for fun. I also called Ed Sheeran's management to review the staging of his performance with Elton John.

10.30 AM

**Justin Timberlake sent in a rough track** of the song he'll perform on the show and I played it for a few people in the office. It knocked me out.

11.00 AM

**We still have three or four openings** for presenters and I went over potential artists with our talent booker, Chantal Sausedo. The show is still fluid at this point.

12.00 PM

**The most important promo ad** for the show is the one that will air during the Super Bowl. Jack Sussman [CBS Entertainment executive VP of specials, music and live events] and his promo team clear the artists that can be announced with me.

12.30 PM

**Check in with [AEG's] Randy Phillips** about the possibility of his client, Juanes, appearing, and double check with Frank Ocean's manager after seeing a report he is pulling out of the Grammys. Fortunately it was not true.

2.30 PM

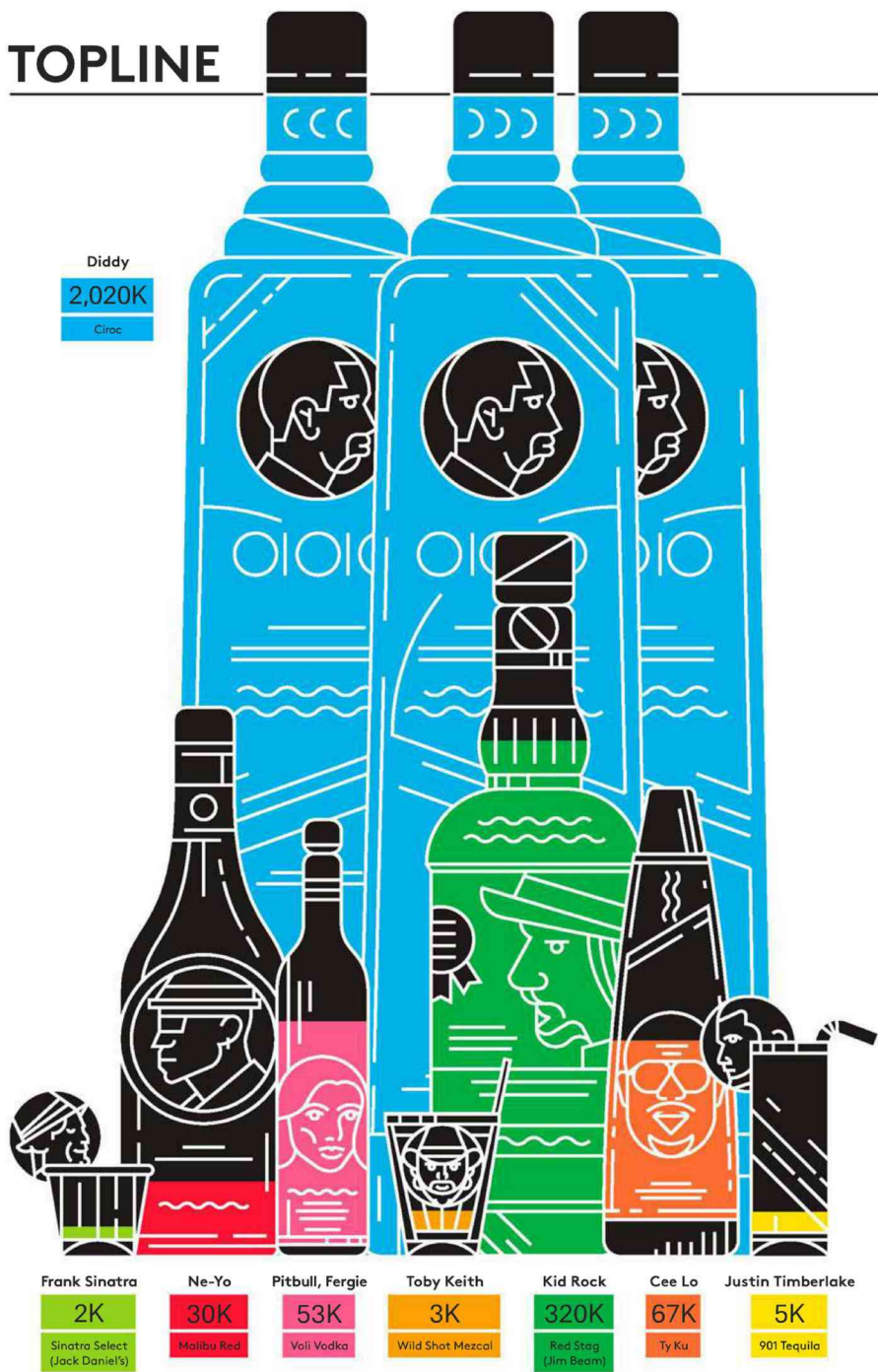
**Our finale is still up in the air** and one idea we are considering is a tribute to the Beastie Boys and MCA [the late Adam Yauch]. I spoke with LL Cool J about it and then with the Beasties' management.

3.30 PM

**I visited Justin Timberlake on a Hollywood set** where he is shooting a video (right). We went through the look of the show and a breakdown of the music to finalize his performance.

7.00 PM

**Arrive home**—it's probably the one day prior to the show I get home before 8 or 9 p.m. —*Phil Gallo*



SOURCE: BEVERAGE INFORMATION GROUP. DATA MEASURED IN THOUSANDS AND BASED ON RETAIL SALES OF 9-LITER CASES.

BRANDING

# Bottoms Up!

Music's biggest names are getting tipsy off branded-liquor deals; others are nursing hangovers  
By Andrew Hampp

**.biz**  
Jose Feliciano and Julio Iglesias are among the first songwriters to be inducted into the just-launched Latin Songwriters Hall of Fame.

It's been five years since Sean "Diddy" Combs has had a single in the Billboard Hot 100 top 10, but that hasn't stopped more than dozen A-list artists from re-creating one of the rap mogul's biggest hits—his equity partnership with Ciroc, which has earned him more than \$100 million since he became the then-struggling Diageo vodka's brand manager in 2007. In the years since that landmark partnership, many rappers, singers and even country stars have entered the celebrity spirits category—Cee Lo Green (Ty Ku sake), Enrique Iglesias (Atlantico rum), Jay-Z (Ace of Spades Champagne), Pitbull (Voli vodka) and Fergie (Ferguson Crest wine, Voli). Not all of these ventures have been successful. Lil Jon's attempt at creating his own winery was discontinued in 2011, Jermaine Dupri failed to make soy-based 3 vodka a must-have, and Pharrell Williams just sued Diageo for \$5 million for failing to meet agreed-upon distribution requirements for his Qream liqueur.

Just three days after announcing an alliance with EDM powerhouse Ultra Records, Columbia has signed Daft Punk. The French duo had been on EMI's Virgin Records, now owned by Universal.

Many acts are teaming with independently distributed products in hopes that their investment and visibility will lead to an acquisition from Beam Global, Diageo or Pernod Ricard. "The goal is to do between 100,000 and 500,000 cases, depending on price point, getting you closer to an exit strategy," says Ryan Schinman, CEO of entertainment branding agency Platinum Rye.

So which artist-backed brands have the most cachet at retail? Billboard partnered with Adam Rogers, senior analyst at Beverage Information Group, for a custom report of eight of the most visible celebrity spirits and their sales at retail in 2012. (Figures do not include bar and restaurant sales.) Though Combs is the category king, some of the results (Jim Beam's Kid Rock-affiliated Red Stag, for example) may surprise you.

**TAKEAWAY:** Diddy might no longer be making monster hit records, but with a \$100 million revenue stream from his own vodka brand, he doesn't have to.

## UMG Plots PRO Exit

Third major publisher to seek direct licensing deals with Pandora, others  
By Ed Christman

On the heels of Sony/ATV and EMI striking their own deals to directly license their music to Pandora, Universal Music Group has also notified ASCAP and BMI that it too will no longer rely on the two performance rights organizations to negotiate digital performance licenses and royalty rates.

In addition, sources say that BMG Chrysalis has also negotiated the option to withhold its digital performance rights from ASCAP and BMI, but it has yet to decide if it will actually use a direct-deal strategy. Sony/ATV has just completed negotiations with Pandora on its own behalf and for the EMI Music Publishing catalog, which it administers and which, sources say, yielded a 25% increase.

Since Pandora was paying music publishers approximately 4.1% of its revenue, according to a recent regulatory filing, that means Sony achieved a rate of about 5% of Pandora's for licensing its and EMI's

songs to the service.

"With the consent decree constraints that apply to both ASCAP and BMI, in our view, it's especially challenging for either society to achieve market rates in negotiations with digital services," Universal Music Publishing Group chairman/CEO Zach Horowitz said in a statement to Billboard. "In order to ensure that our songwriters are fairly compensated, we believe the best approach is for us to negotiate directly with these services."

ASCAP, BMI and SESAC typically represent music publishers on a non-exclusive basis to license performance rights and collect royalties on their behalf. The motivation to do direct deals is driven by the belief that ASCAP and BMI, which operate under consent decrees that they have signed with the U.S. Department of Justice, are hamstringing in getting a market rate from services like Pandora.

# QUESTIONS Answered

**Bob Pittman**  
CEO,  
Clear Channel

**What did you wake up thinking about this morning?** I usually start organizing my day, thinking of the strategic issues and big meetings I need to attend. I typically fire off about 10 emails asking questions. I think of questions as I'm coming out of the shower. Sometimes when I can't sleep I send emails asking questions at 3 or 4 in morning.

**Describe a lesson you learned from a failure.** Probably half the decisions we make on a day-to-day basis are failures. It's about making constant and quick decisions, not falling in love with your decisions. Be willing to change them when you're wrong. Have an expectation that you're going to be wrong half the time and have a bias toward quick decision-making. It's impossible to get all the information before making a decision so I try and make a decision when we have enough information, not all the information. I don't think waiting makes better decision-making. What kills companies is they stall and agonize instead of having a fantastic sense of urgency. It becomes even more so when you're in an industry going through a lot of change.

**What will define your career in the coming year?** What I'm trying to do at Clear Channel is focus on the right issues. No. 1 is bringing money to the table. More people are using broadcast radio than in 1970. It's not been negatively impacted by pre-recorded music or DVRs, but the revenue has fallen off. Why? Because they've not been talking to media planners and marketers and working their way up the chain, so radio gets its fair share of the ad dollars. We're focusing on being where our consumers are: As well as AM/FM, they also use the Internet, the phone, sometimes even satellite and HD. We need to be everywhere, like Coca-Cola. We've really done so in the last 18 months, and are now starting to monetize that. We also want to continue to collaborate better with the music industry, who are our most strategic partners.

**Who is your most important mentor, and what did you learn?** Steve Ross, founder of Warner Communications. I learned from him that you'll never be fired for making a mistake—you'll be fired for *never* making a mistake. He never thought you got to the end—it was always about constant change. I remember telling him in December 1983: "We're going to make a profit for the first time ever in basic cable TV distribution." He didn't say, "Congrats." Instead he said, "Here's what we can do next..." I loved working with him. I would slip away with him for a late-night conference and it was a nonstop exchanging of ideas. It was invigorating. My mind was never more challenged.

**Name a project that you're not affiliated with that has most impressed you in the past year.** The use of DNA to store data.

**Name a desert island album.** The Beatles' *Sgt. Pepper's Lonely Hearts Club Band*. I was in high school. That was the one that was the pivotal change in mass-market music, when the album became the thing. —Yinka Adegoke

**"We're focusing on being where our customers are. We need to be everywhere, like Coca-Cola."**



Pittman in his New York office.



1. "Models of planes I've owned and flown. I've been a pilot for over 40 years."



3. "My everyday technology tools."

4. "A Keith Haring print from my days at MTV, when people were afraid my head had actually become a TV."



**AGE:** 59

**FAVORITE BREAKFAST:** Berries with yogurt, at home.

**MEMORABLE MOMENT:** Getting a job with WJDX FM in Jackson, Miss. It was a widely popular underground station, the coolest I'd ever heard, coming from Brookhaven, Miss.

**ADVICE FOR YOUNG ARTISTS:** Don't try to be commercial. Be who you are. Find your own sound. Don't try to fit to a format.

**MY FIRST JOB:** Part-time work at WCHJ Brookhaven, an AM daytime station, at 15.

# The Deal

## SFX Swoops In On EDM

**WHAT?** Robert F.X. Sillerman is continuing his aggregation of EDM-focused entities with as many as six new acquisitions and alliances under his resurrected SFX Entertainment, with more reportedly set for announcement in the coming months. The new slate includes a joint venture with Dutch promoter ID&T for North American rights to several of its festival brands, said to be a \$20 million deal; the acquisition of two Miami nightlife companies, Miami Marketing Group and Opium Group, which control nine venues between them; Hukka Entertainment, which produces Hang-out Festival and other large-scale events; and New Orleans festival Voodoo Experience, which while announced by Sillerman could not be confirmed by Billboard.

**WHY?** The flurry of activity is reminiscent of Sillerman's \$2 billion rollup of concert promoters in the '90s, which he eventually flipped to Clear Channel for \$4 billion, culminating in the creation of what evolved into current live entertainment behemoth Live Nation Entertainment. While Sillerman's original stated purpose in this latest endeavor was to purchase EDM-focused companies, his recent gets don't necessarily fall within that explosively popular genre. Rather, they set up SFX for a different kind of dominance: one entrenched in the festival market, and buoyed by strong, pre-existing brands already known to consumers.

**WHO?** ID&T joins previously acquired promoters Disco Donnie Presents and Life in Color as the jewel in the SFX crown. CEO Duncan Stutterheim has long indicated that a deal was in the works; he told Billboard in September that he was "talking to everyone." Industry reports indicate that Stutterheim's primary motivation is to bring his events to North America: He simply lacked adequate capital to do so.

The company's well-developed event brands include 8-year-old Tomorrowland, the largest dance music event in the world: In 2012, the three-day camp-out festival drew 180,000 people from more than 75 countries to the Belgian town of Boom. If all of those attendees purchased a basic three-day pass at €198.50 (\$267)—which doesn't include the lower-cost options of one-day passes, or the higher costs of VIP passes, camping passes and other add-ons—the festival could've grossed as much as \$48 million. Industry estimates put the cost to produce Tomorrowland at \$12 million-\$15 million, which means it could profit in its very first year—if the American market responds with similar fervor.

**IF?** The question arises, as it did nearly 20 years ago: Is SFX getting value for its money? Back then, Sillerman paid hefty earnings multiples, leading one promoter to tell Billboard at the time he would sell "when the money got stupid enough." Though the festival business is currently thriving, it is, like the rest of live music, cyclical and fraught with high risk and narrow margins. —**Kerri Mason** ●



**"The flurry of activity is reminiscent of SFX's \$2 billion rollup of concert promoters, which it eventually flipped to Clear Channel for \$4 billion."**



**Robert Sillerman.** While his track record is undeniable, it's worth noting that SFX's company line in the '90s was that the intention wasn't to flip SFX but to operate it, leveraging buying power and efficiencies. That surely has happened since its sale, but Sillerman's history is buyer/builder/seller, not operator.



**Live Nation.** The company was reportedly on the hunt for ID&T, and seemed to be in lead due to their partnership on the Sensation events in New York in October. With its loss, Live Nation CEO **Michael Rapino** will intensify his pursuit of other promoters, including Insomniac Events.



**Insomniac.** Sillerman rivals wouldn't blink at housing ID&T and Insomniac—but Insomniac head Pasquale Rotella might. The **Electric Daisy Carnival** creator has courted numerous suitors since last year, but an SFX-backed ID&T could push him closer to a Live Nation deal.

\$20M ID&T  
rights  
deal\$100M Reported  
Insomniac  
sale price\$1B Planned  
spend on  
EDM

## EXECUTIVE TURNTABLE



## RECORD COMPANIES

**Ron Fair** has returned to the record-label business. In his new role as chief creative officer/executive VP of **Virgin Records**, the major-label veteran and producer will work alongside recently hired GM **Ashley Burns** (left,

with Fair) to build an approximately 12-person A&R/marketing team and sign artists across all contemporary music genres. "It's going to be the rebirth of a great brand without the shackles of the past," says Fair, who reports to Capitol Music Group chairman/CEO Steve Barnett. Virgin will be housed on the 12th floor of Hollywood's Capitol Tower and include a recording studio, Fair says, noting that positions are open for A&R representatives and assistants. The label's debut release will be a new album by 30 Seconds to Mars this spring. Fair's most recent role as a consultant to Irving Azoff and Front Line Management has ended. "But the lifelong friendship continues," he says. Burns previously served as executive VP of North America for EMI.

**Sony Music Entertainment** and **Ultra Music** have formed a globe-spanning strategic partnership. Ultra Music president **Patrick Moxey** has been named president of electronic music at Sony Music.

**Capitol Music Group** promotes **Greg Thompson** to executive VP. He was executive VP of marketing and promotion at **EMI Music North America**.

**Wind-up Records** names **Tom Lee** senior director of A&R. He was A&R manager at **Mercury Records**.

## TOURING

**Live Nation** names **Becky Relic** senior VP of government relations. She was head of federal government affairs for **eBay's** North America government relations operation.

## DIGITAL

**The Orchard** appoints **Naomi Moran** GM of the United Kingdom and Europe. She was GM at **World Circuit**. —**Mitchell Peters**, [exec@billboard.com](mailto:exec@billboard.com)

## Further Dealings

Retail sales in the United Kingdom last month bounced to their highest levels in three years, cushioning the initial blow of mega-retailer **HMV's** Jan. 15 announcement that it was going into administration (the U.K. version of bankruptcy). U.K. music fans, apparently spurred into action by the threat of losing the retailer, upped sales by 11.6% in the wake of the news, according to the **Entertainment Retailers Assn.** The boost is likely temporary, however, and the jubilee could die down as concurrent "Blue Cross Sale" discounts expire. HMV's debt is now owned by restructuring group **Hilco UK**, which is working with administrator **Deloitte** to devise a plan to bring the company back from the brink. Layoffs among the retailer's 4,000-strong workforce and closures of some of its 223 stores remain widely anticipated... The **Ray Charles Foundation** took a major hit in court on Jan. 28 when a U.S. District Judge ruled that it has no claim on the copyrights for 60 of the

late singer's classic songs. The rights to the tracks, including "I Got a Woman" and "A Fool for You," have been reverted to Charles' 12 children, seven of whom defended their case in court. The dispute between the two groups began in 2010, when Charles' scions moved to terminate a deal between the foundation and **Warner/Chappell** that granted the publishing house copyrights to the songs in question. The foundation sued in part on the grounds that the children had relinquished their claims to their father's estate as part of a 2002 cash settlement, but the court has now rejected that argument. Lawyers representing the foundation plan to appeal the ruling... **Kobalt Music Group** and **STIM**, a Swedish copyright management organization, have joined forces to create new digital rights group **Kobalt STIM Aggregated Rights**. The entity will allow Kobalt to streamline rights clearances in the European Union while extending a grab bag of goods to clients, including full trans-

parency of usage data, rates and cost per license. The songwriters in Kobalt's stable, who have written an estimated 20% of the top 40 songs across Europe, will also gain the ability to access revenue as soon as a month after usage of their music. The news is the latest in a big first quarter for Kobalt, which recently announced that it had secured the rights to release the music of **Dave Grohl** and all of his various bands... Veteran U.K. metal label **Earache** has turned to the like-minded **Century Media Records** of Germany for physical product distribution in the United States. The two recording houses are linked by senior staff members who have been friendly for more than 20 years. As part of the deal, Century Media will claim the rights of Earache's physical releases in the States, while Earache will continue to own the digital rights. Representatives of both companies say they plan to work in close partnership with one another on releases going forward.

.biz

Capitol Music Group chairman/CEO Steve Barnett appointed Todd von Mende CFO. Von Mende had been with Universal Music Group since 2001, most recently as CFO of UMG Distribution and overseeing UMG's integration of EMI.

## GOOD Works

## Roc-ing For The Kids

In the hours following the 55th Grammy Awards on Feb. 10, the music industry will have dozens of exclusive after-parties to choose from around Los Angeles. One event in particular is using the high-profile nature of Music's Biggest Night to help children facing birth defects, disfiguring disorders and other ailments.

For the second year, Roc Nation and Three Six Zero is hosting a post-Grammy concert at the House of Blues to raise funds for the Children's Orthopaedic Center at Children's Hospital Los Angeles. In 2012, with the help of donated performances by Rihanna, Deadmau5 and Calvin Harris, the \$250-ticket concert raised more than \$150,000. This year's show will feature Deadmau5, Crookers, Nero and other surprise guests.

Roc Nation co-founder/president Jay Brown first learned about the needs of Children's Orthopaedic Center through his friendship with the center's director, David Skaggs. "Our kids were in the same classes, so we became friends," Brown says. "Later he told me about an 11-year-old girl who couldn't get an operation because her family couldn't afford it. Outside of the state coverage, it was all about donations that provide health care for people in need."

Searching for a way to help, Brown suggested an all-star benefit concert. "It was very touching to see some of the world's most famous people chipping in to help... It really brings a tear to my eye," Skaggs says. "We're in a situation where we can take good care of the kids, but if you don't have the support of the community, things don't work."

Last year's inaugural concert attracted such music executives as Island Def Jam Music Group/Republic Records' Barry Weiss and Warner/Chappell Music's Jon Platt, among many others. Tickets are available at Ticketmaster.com and \$10 donations can be made by texting "CHLA" to 90999 through Feb. 17.

—**Mitchell Peters**

Roc Nation's Jay Brown (left) and songwriter/producer Erik Hermansen of Stargate attend Roc Nation's 2012 post-Grammy party.



# Think Tank

LATIN NOTAS LEILA COBO

## A New Tune

The Latin music biz has been hurt disproportionately by the sales downturn. Here are five suggestions for execs to consider



**S**ales of Latin music plummeted 21.2% in 2012 compared with 2011, going from 11.8 million units to 9.8 million. Sales of Latin digital tracks grew, but not by much—they went from 10.6 million downloads in 2011 to 21 million in 2012, a paltry 2.1% rise compared with the 9% increase registered overall.

**.biz**  
Universal Music Latin Entertainment appointed Alfredo Delgadillo GM of Universal Music Mexico. He replaces Jose Puig, who is leaving for personal reasons after 14 years with Universal.

These numbers, of course, don't take into account other Latin music revenue streams that have shown significant gains, including streaming services.

But CD sales are still a centerpiece of a healthy music business, and their steady and relentless decline is a major cause for concern. Latin suffers from issues that are particular to the genre: The disappearance of retailers like Ritmo Latino, the largest Latin music retail chain, which shuttered in 2010; the disappearance of mom-and-pop music stores, which lost their place to mass merchants; and the dwindling space allotted to Latin music at those mass-merchant retailers.

What can be done to rev up retail? After extensive conversations with many executives, here are a few suggestions.

**1 Develop new artists.** It's simple, says **Jeff Young**, president of Venetian Marketing Group, which has helped with the sales and development of acts like **Prince Royce**, **Sie7e** and **Jen Carlos Canela**. "Why would retail space remain the same if



Alejandro Sanz performing in Puebla, Mexico, on Oct. 10, 2012.

there's nothing to put into it?" Yes, it costs money to develop acts, and money is scarce because sales are down. But if no one takes the plunge, the situation simply will not improve. Boldness is required. Invest, generate interest and give retailers a good story.

**2 Create new promotional platforms.** Latin radio has become increasingly monolithic (i.e., only uptempo dance fare gets airplay) and hard to break into. Major Spanish-language TV networks recycle from a reduced stable of artists and aren't generating sales. Develop new shows, like "La Voz," that can truly develop and promote acts beyond an appearance.

**3 Expand into nontraditional retail.** Particularly with niche genres like Latin, there exists an opportunity beyond mass merchants and dwin-

dling music retailers. Latin titles aren't sold at lifestyle stores. Why not? Also, look to **Marco Antonio Solís'** successful pairing of albums with concert tickets in Argentina, and **Alejandro Sanz's** similar tactic in Mexico.

**4 Lower the price.** "We need to have physical CDs and we need to keep having good releases at reasonable prices," says **Johnny Phillips**, president of indie distributor Select-O-Hits. That means less than \$10, and far less for catalog titles.

**5 Target iTunes.** Easier said than done, but surely a coalition of labels can convince iTunes to regularly promote Latin releases on its home page. ●

**TAKEAWAY:** Follow your fans' lead—they're ahead of where traditional retail is today.

ON THE ROAD RAY WADDELL

## Crowd-Funded Concerts?

A kind of homemade Kickstarter for live music fans mitigates risk, but can it work?



Live-music discovery site Songkick is rolling out a new platform, Detour, that will allow fans who want a band to come to their town to put their money where their "online commenter" mouth is.

Launched in 2007, London-based Songkick provides personalized news about live music events, allowing fans to track groups and receive email alerts when a band they like is playing nearby.

The Detour concept essentially boils down to fans pledging to buy tickets before a show is confirmed, potentially lessening the possibility of a band playing to sparse crowds, mitigating risk for promoters and venues.

Songkick test-marketed Detour in 2012, and is now scaling out the model in London this year, with visions of going global. With the growth of fan-driven investment platforms like Kickstarter, and people becoming more familiar with putting money down in advance for things, Songkick thought it was a good time to see if the idea might actually work. In 2012 it created a campaign to bring electronic artist **Tycho** to London for the first time. And it worked.

This year, Songkick is opening up the platform in London, and will roll out other markets on a global basis, using its considerable reach to drive awareness. CEO **Ian Hogarth** says, "The difference [with Detour] is, instead of saying, 'Tell us which bands you want to see live,' we're saying, 'Tell us which bands you love so much you'll put up money right now to have them come to your city.'"

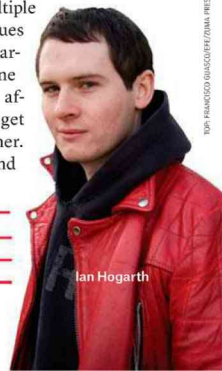
In terms of commitment, fans pay the full ticket price in advance,

based on what the act would normally command at the box office. "The people that have been the most excited . . . are promoters and venues."

The success of Detour depends on two things: applying it to markets where it's needed, especially to bring in up-and-coming acts outside the realm of artist-development cash flow, and the buy-in of booking agencies. In basic terms, Detour is similar to Eventful, the site where fans "demand" for an artist to come to their city, with the notable exception being that on Detour they back up that demand with cash.

The model helps mitigate risk for talent buyers, but the band has to actually get to town in the first place. So, the question becomes, Does it route? This is where agents come into play. Many clubs in prime markets have full schedules with multiple holds, while other, off-the-beaten-path venues need shows. If demand is shown in a given market, and ticket sales are waiting, a band—one that would need such a service—rarely can afford to do a one-off; it needs to be on tour and get from Point A to Point B in an affordable manner. Maybe the Detour-backed date is Point C and everyone wins. ●

**TAKEAWAY:** Once scaled, Detour could be a valuable tool in showing artists and agents a market they might have underestimated.



Ian Hogarth

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DIGITAL DOMAIN GLENN PEOPLES

# Capital Ventures Elsewhere

As later-stage funding dries up for many startups, music-based companies feel the crunch even more



Gobbler) and music analytics services (Next Big Sound, MusiMetric).

A winning formula becomes more difficult when a startup licenses music from rights-holders. A subscription service can expect to pay 70% of its revenue to rights-holders in a good year and even more in its formative years. This is the major knock against services like Spotify: It's such a low-margin business that only one large company can survive. Internet radio has only slightly better economics. Venrock partner **David Pakman** told a congressional hearing in November that his firm is "skeptical, under the current licensing regime, that profitable stand-alone digital music companies can be built."

There isn't a broad bias against music startups in the portfolio of Index Ventures. The VC firm has put money into two Internet radio startups: Last.fm, which CBS acquired in 2007 for \$280 million, and more recently 8tracks, a service that lets users upload and stream playlists. It has also backed Songkick and SoundCloud. But the firm has yet to invest in an on-demand subscription and download store.

"I wouldn't say investors have soured on music," Index Ventures' **Mike Volpi** says. "I'd say straight-up licensed music doesn't make money."

A "Series A evolution" could come next. The markets are maturing and the companies have customers, but "from an investor perspective, you get real picky," says **Mark Montgomery**, founder of FLO (thinkery) and an early-stage investor. Startups will become deprived of cash and drop in value. They will have to merge with competitors or be acquired to survive. To the victor go the spoils. ☘

**TAKEAWAY:** Investors will be picky, but music startups without licensing issues still curry favor.

Entrepreneurs are forming startups and early-stage funding at record levels, but there's a lack of later-stage—Series A—funding from institutional venture capital investors. It's called a "Series A crunch," and although it's not confined to just music startups, being involved in music presents an additional set of problems. Simply put, music is doubly difficult.

During the past decade there has been tremendous growth in the number of early-stage investors putting money into startups. Numerous startup accelerators like Y Combinator, TechStars and Bain Capital's StartUp Academy provide seed money, advice and networking opportunities to young companies. Such celebrity investors as **Justin Bieber**, **Ellen DeGeneres** and **Ashton Kutcher** have put money into technology startups. Cities from obvious (New York) to not so obvious (Bloomington, Ill.) have their own startup incubators.

Things took shape in the early 2000s. Seed funding grew from 74 deals worth \$130 million in 2004 to 814 deals worth \$793 million in 2012, according to Pitchbook. But startups have gotten crunched through the years. In 2008, 118 startups out of 225 (52%) that received angel funding were able to find additional Series A or B funding. In 2012, just 2.44 startups of 814 (30%) that had received angel funding were able to do so.

Media startups have had it bad. The percent of media startups with angel funding that were able to land Series A or B funding dropped from 29% in 2008 to 23% in 2012. (Pitchbook couldn't break out data for music startups.)

The entire music category has a bad reputation due to the experience that some investors have had with music copyright, says **Larry Marcus** of Walden Venture Capital, an early investor in Pandora. Where VC firms invest their money comes down to perceived opportunity. If one category is deemed too risky, complicated or unprofitable, money will be put into others. Firms "want to paint with a broad brush" even though many music companies don't actually license music from labels, Marcus says.

The music-startup landscape does indeed show some signs of VC neglect. There aren't many consumer-facing music startups getting funding given the mainstream potential of music. The music startups that receive funding tend to have service-oriented or business-to-business models—for example, direct-to-fan service providers (Moontoast, Topspin), cloud storage and file transfer services (SoundCloud,

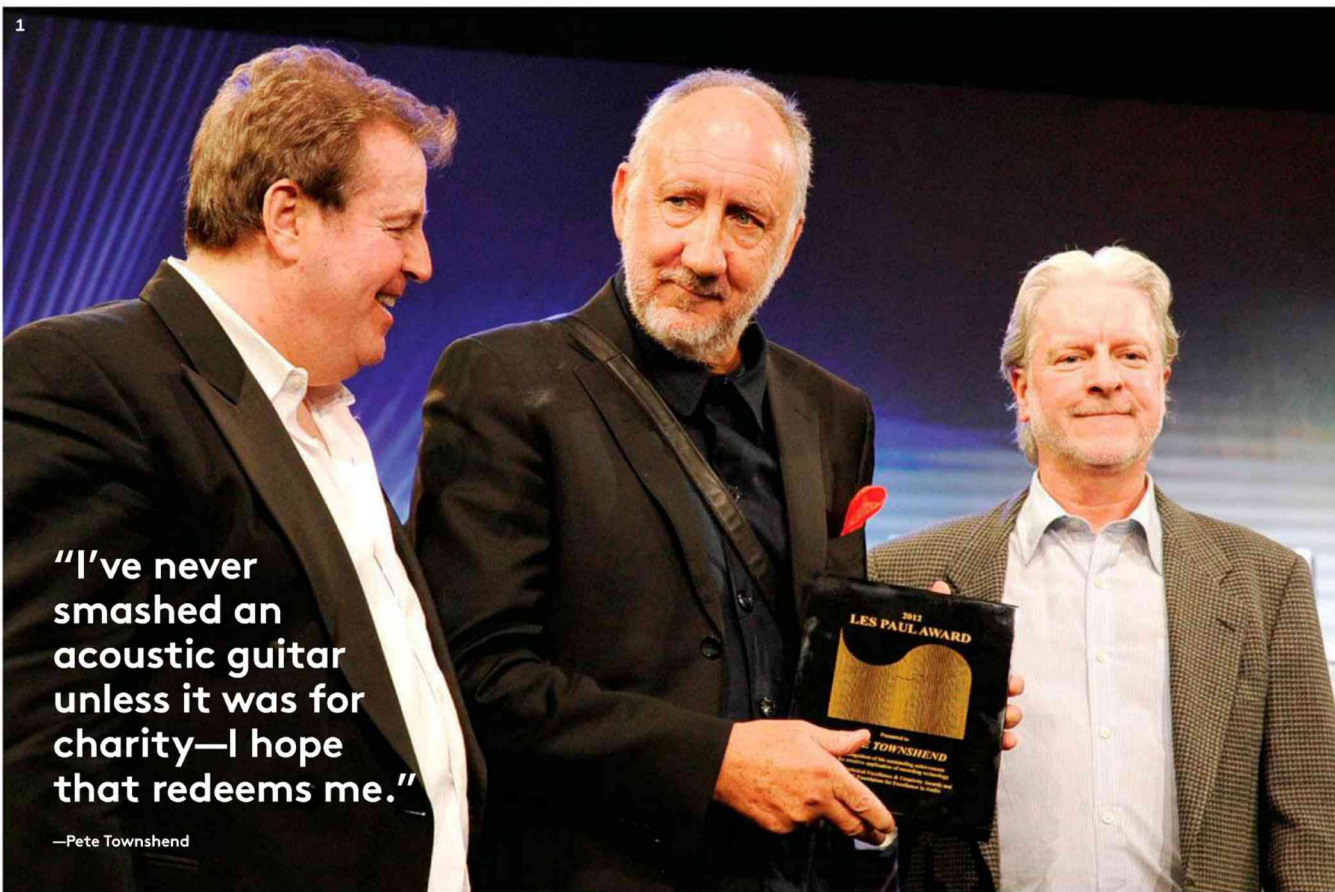


# BACKBEAT

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For photos of the music industry at work and at play, go to [billboard.biz](http://billboard.biz).

To submit photos for consideration, send images to [backbeat@billboard.com](mailto:backbeat@billboard.com).



"I've never smashed an acoustic guitar unless it was for charity—I hope that redeems me."

—Pete Townshend

## Merchants Of Rock

It was guitar god central and music luminaries galore when the National Assn. of Music Merchants (NAMM) touched down in Anaheim, Calif., Jan. 24-27.

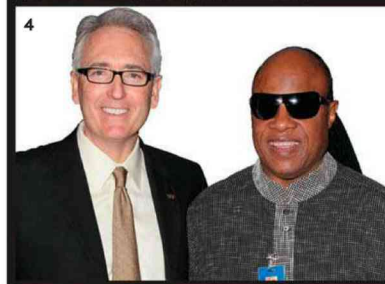
**1** Pete Townshend with (from left) producer **Martin Lewis** and **Jeff Salmon** of the Les Paul Foundation at the 28th annual Technical Excellence & Creativity Awards, where Townshend was presented with the Les Paul Award. "He was a very fabulous personality, and a kind man," the Who guitarist told *Billboard* of the late Paul, adding, "He gave me one of his own guitars once."

**2** "Daisy Rock guitars lure you in because they are so cute, but they play well," said **Lisa Loeb** (left) with Daisy Rock's **Tish Ciravolo** at NAMM. Loeb was on site promoting her new album, *No Fairy Tale*, out Jan. 29.

**3** "I can't believe I'm getting an award for having a good time," Record Plant president **Rose Mann-Cherney** told *Billboard* after becoming the first female TEC Awards Hall of Fame inductee. She's flanked by Virgin Records chief creative officer **Ron Fair** and guitarist **Slash**.

**4** NAMM president **Joe Lamond** declared **Stevie Wonder** the Honorable Mayor of NAMM 2013.

**5** **Nikki Sixx** greets the namesake founder of **Dean Markley** Strings at NAMM.



1 AND 3: JOHN STELLA; 2: NICOLE FAHER; 4: DAVID LIMONON/GETTY IMAGES; 5: PAUL A. HERRBERT/GETTY IMAGES



# Platinum Toasts And Metal Roasts

Ke\$ha reached new heights, DJ Jazzy Jeff got his due, Elton John marked another milestone, and Twisted Sister's Dee Snider proved he's a good sport. He's not the only one: The Billboard crew loved Funny or Die's Macklemore & Ryan Lewis parody.

**1** We feel her heartbeat: RCA Records artist Ke\$ha, sandwiched between RIAA chairman Cary Sherman and senior VP Joel Flatow, receives a career gold and platinum achievement award at the RIAA's Inaugural benefit celebrating the charity Musicians on Call on Jan. 21 in Washington, D.C.

**2** Jackson Browne hit the San Jose (Calif.) Civic on Jan. 22. Here with (from left) John Ciulla of San Jose Civic, Alex Hodges of Nederlander Concerts, Bill Sherry of Team San Jose and Paola Palazzo of Nederlander Concerts.

**3** Barry Manilow celebrated his opening-night return to Broadway on Jan. 29 with his Arista Records mentor Clive Davis at—where else—New York's Copacabana.

**4** Macklemore & Ryan Lewis poke fun at themselves in Funny or Die's "Macklemore & Ryan Lewis Get a Record Deal" video (produced by former Billboard intern Benjamin Sheehan), wherein they ponder the question, Is there any such thing as a free lunch?

**5** "The Sopranos" rocks the Garden! The Garden of Dreams Foundation will sell portraits of six of the show's cast members to benefit the charity. From left, star Steve Schirripa, Madison Square Garden CEO Hank Ratner, star Tony Sirico and photographer George Kalinsky at the Jan. 22 event.

**6** A jazzed DJ Jazzy Jeff receives a career gold and platinum award at the RIAA's Inaugural benefit in Washington, D.C., celebrating the charity Musicians on Call. Holding court alongside the DJ/producer are (from left) the RIAA's Cary Sherman and Michele Ballantyne and Musicians on Call's Leslie Faerstein.

**7** Twisted Sister's Dee Snider, who made a splash on '80s-era MTV with "We're Not Gonna Take It," can in fact take it—a joke, that is. From left, Zakk Wylde, Jim Norton, Craig Gass, Dee Snider and son Shane Snider, with wife Suzette Snider in the foreground, showed up at the Revolver/Guitar World Rock & Roll Roast of Dee Snider, hosted by Penn Jillette.

**8** Elton John accepts an honorary plaque after headlining Yamaha's 125th anniversary dealer concert, streamed live on Jan. 25 from Disneyland's Hyperion Theater in Anaheim, Calif. From left, Yamaha execs Brian Jemelian, Tom Sumner, Mitsuru "Mick" Umemura, Motoki Takahashi, Takuya "Tak" Nakata and Rick Young.



"Somewhere in America, there's a county fair with an empty stage."

—comedian Craig Gass, roasting Twisted Sister's Dee Snider



## [ Rituals ]

### Grammy Day

From sunrise to sundown, how nominees and executives are gearing up for music's biggest night



#### WAKE-UP CALL

"Find the nearest Starbucks." —**Hunter Hayes**, nominated for best new artist, best country album and best country solo performance

"I'll probably get ready way too early and wait by the door like a freakin' dog." —**Lizzy Hale** of Halestorm, nominated for best hard rock/metal performance

"Stick to the fundamentals: Take a piss, eat breakfast, exercise and try not to freak out." —**James Valentine** of Maroon 5, nominated for best pop/duo performance and best pop vocal album

#### ARM CANDY

"I would've taken my girl [Ali Tamposi, song of the year nominee for co-writing the Kelly Clarkson hit "Stronger"], but she's taking her mom, so I'll just hang with my boys." —**James Valentine**

"I'm taking my sons, [songwriters] Damon and David. They've been coming since they were small children." —**Dionne Warwick**, five-time Grammy winner and a featured artist at the Grammy Foundation's Grammy Week "Play It Forward" concert

#### GOOD-LUCK CHARM

"I have one necklace that has Jesus on it. I kiss it and tell Jesus I love him." —**Anthony Hamilton**, nominated for best R&B song and best R&B album

"Adam Levine. I find if I take him around, good things happen." —**James Valentine**

#### STRESS MANAGEMENT

"Drink water—my antsiness will definitely suck the hydration out of me." —**Lizzy Hale**

"Before we walk onstage, we'll do what we always do—put our hands together and do a 'Hoorah!' We got it from that Ashton Kutcher-Kevin Costner movie, 'The Guardian.'" —**James Valentine**

#### AT THE CEREMONY

"I'll be checking out the outfits, looking to see if Lady Gaga is wearing a tall building or something." —**Anthony Hamilton**

"I do a thing called the 'Aoki Jump,' where I photograph myself jumping in iconic places around the world and then put it on Instagram. I've been jumping in the pants I'm going to wear to make sure the crotch and ass don't rip." —**Steve Aoki**, nominated for best dance/electronic album

"They have these placards in the celebrities' seats that have their name and picture on them. I like to tweet pictures of me sitting with, say, the Usher placard." —**James Valentine**



#### PARTY ON

"I don't know if we're cool enough to go to afterparties." —**Neyla Pekarek** of the Lumineers, nominated for best new artist and best Americana album

"After awards shows, we usually go to Prince's house for a jam session and get down. You can't play around—it's the hardest karaoke ever." —**Anthony Hamilton**

"Warner-Atlantic is having a party, so I'll hang out there. CAA also handles all my favorite people, so I'll go to their party and see who I can meet." —**Hunter Hayes**

"We do our own party the day before the Grammys. It'll be at Paramount Studios again. We get a chance to enjoy ourselves with friends, fans and the people who work all year round with us." —**Ronald "Slim" Williams**, Cash Money Records CEO

"Roc Nation's, at the House of Blues, is the afterparty not to miss." —**Antonio "L.A." Reid**, Epic Records CEO

"We're starting a new tradition and having our own party after the show at the Soho House—a prelude to our career as party promoters." —**James Valentine**

"Of course, I'll go to Clive [Davis'] party. But after years of these industry affairs, it's nice to get home and take my shoes off." —**Dionne Warwick** —**Matt Diehl**

"I'm wearing a suit with Converse Chuck Taylors, for that subtle chill factor."

—Hunter Hayes

#### TALK

@wizkhalifa Went and got fitted for the grammys today

@jtimberlake Did you hear yet?! http://tmblr.lk/cvH Been itching to get back on the BIG stage. Can't wait for this one...@the grammys

@frank\_ocean cut my finger now I can't play w two hands at the grammys.

@rihanna #RihannaNavy My friends @ColdPlay and I will be sharing the stage for a performance at this year's Annual Grammy Awards! #BONKERS

Best dance/electronic album nominee Steve Aoki practices his Grammy jump (top left).

#### GO TIME TRAVEL ESSENTIALS

## Gary Clark Jr.

While on the road playing Australia's Big Day Out festival, Austin-based Gary Clark Jr. checked in with Billboard to give us the low-down on how he travels in style—something he should know a thing or two about. The esteemed blues guitarist, whose effortless cool landed him an ad campaign alongside Jimmy Page for John Varvatos this winter, has been zigzagging across the globe in support of his much buzzed-about Warner Bros. debut, *Blak and Blu*, released in October. Here, his touring must-haves.

#### Trusted battle ax

"My **Cassie**, the **Red Epiphone Casino**. It's my main-squeeze guitar. She's been out of commission lately, but I've brought her back."

#### Portable speaker

"The **Beacon Audio Phoenix** is the best. This little cube produces the best sound for a mobile speaker device. And it operates on Bluetooth, allowing me to use my phone as the remote control."

#### Double-duty electronics

"Got to have my **MacBook Pro**: Essential for watching movies and working on material while traveling."

#### Key app

"I like an app called **djay**. I love being able to mix up songs on my phone on the fly. It's like having two turntables in my phone. Awesome."

#### Sound (and vision) advice

"I don't leave home without my **Beacon Audio Earbuds**—perfect for mobile listening on planes, trains, buses or wherever we're on the move. And always, always, always shades. Sunglasses are a must to block the sun or help dim the cabin when I shut my eyes."



#### Flight essential

"My **iPhone**, in airplane mode, to listen to music while in transit. It allows me to retreat into another world."

#### A touch of home

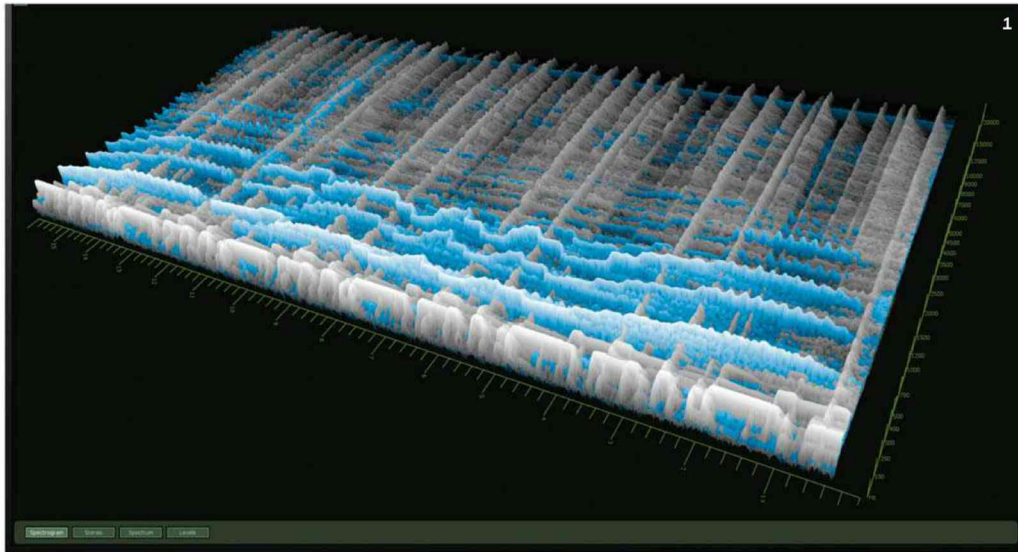
"Being with my band and crew brings the home with us. There's no better way to represent the hometown than keeping it homegrown."

—Ray Rogers

# Gear

**"I'm not the kind of guy who makes backups, so if I don't have my USB stick, I can't perform."**

## Afrojack's Mobile Sound Mix



1. iZotope Ozone 5: "This plug-in is like an all-in-one mini sound-mastering tool."

2. Beyerdynamic DT770 PRO headphones: "A lot of headphones have extra bass or extra highs, but when making music, you have to make sure it sounds as good when it's flat, with no added stuff. That's what these are for, purely for music production."

NAME: Nick van de Wall  
 PROVENANCE: Spijkenisse, the Netherlands  
 GRAMMY AWARD: Best remixed recording, 2011, Madonna's "Revolver" (with David Guetta)  
 DJ RANKING: No. 9, DJ Mag Top 100 DJ Poll  
 LABEL: Wall Recordings, founded in 2007  
 NEXT SINGLE: "As Your Friend" featuring Chris Brown  
 UPCOMING DATES: Ultra Music Festival shows in Santiago, Chile (Feb. 13), Buenos Aires (Feb. 23) and Miami (March 15, 22)



When Billboard caught up with Afrojack, he was getting ready to play his trademark blend of Dutch house, radio hip-hop and vocal dance music at the Wynn Las Vegas. It was his third set there in the same week—a rare extended stay for the globe-trotting DJ/producer, born Nick van de Wall in the Netherlands.

But he wasn't just lounging pool-side in Sin City in between live stints. Afrojack, who produced Pit-

bull's "Give Me Everything," has jetted back and forth to Los Angeles several times, logging long hours in the studio with artists like Will.i.am and Havana Brown while hard at work on his debut album, which is scheduled for a summer release on his own Wall Recordings.

Travel is a constant for Afrojack. Armed with just a laptop and a 64 GB USB stick, he's prepared to play at any nightclub or festival anywhere in the world at a moment's notice. "My laptop goes with me everywhere, so I can make music everywhere," he says of his 15-inch Apple MacBook Pro. "Every song I make comes out of the laptop." He keeps an extra-protective eye on it on the road: "My laptop bag doesn't go with anyone else—not with bellboys or in different cars. It's the most important thing in my life."

He relies on technology not only to create and play his roof-raising music, but to stay connected to his friends and family back in the Netherlands. "My iPhone 5 is my lifesaver when I'm away from home," he says. "I can see my family with Facetime and keep up with friends on Twitter. I'm really punctual with my emails and texts on the road to make sure everything at my gigs is set up properly. 'Are there enough bottles of Champagne? OK, let's party.'"

Another must for life on the road for the 25-year-old gamer is his beloved PlayStation 3. But during this period of intense producing, he resists hooking it up. "If I have 20, 30, 40 tracks ready, and I'm happy, and all my fans are happy, then I'll hook up the PlayStation, but now is not the time," he says.

But that doesn't keep him from indulging in a little casual gaming when the demands of DJ superstardom get to be too much. "Sometimes I go to the kind of party where you have to go to show your face, and there are only businesspeople there and I can't relate to anybody," he says. "So I sit at a VIP table and put my hoodie up and play Angry Birds on my iPhone."

—Kerri Mason, with reporting by Jacob Schulman



3. Lancer by Dita: "When I'm wearing sunglasses I feel like I'm in another world."

4. Pioneer CDJ-2000S: "CDJs feel organic to me. It's like working with four samplers and a sample mixer. I like buttons."

5. USB stick: "I have a 64 GB USB stick that I store all my music on when I DJ. Every show I add three to four tracks and try them out."





Clockwise, from top left: Imagem's André de Raaff (left) and John Minch; Kobalt's Willard Ahdriz; PSY; Julia Nunes; Billboard publisher Tommy Page (left) with the Orchard's Richard Gottehrer; EM's Neil Tinegate (left) with SoundCloud's Dave Haynes.

tended this year's MIDEM went, or even gave it a thought. And I'm fairly certain that neither T-Swizzle nor rumored ex-beau Harry Styles or any of the other pop A-listers stayed in town long enough to catch Myspace getting chided by indie associations for its lack of licenses, or the announcement of the winning startups for the MIDEMlab competition, or the standing-room-only Billboard breakfast in which Beggars Group founder Martin Mills spoke stridently about Google needing to be more supportive of copyright or . . . you get the idea.

MIDEM, then, is the perfect representation of today's music business: It is actually two businesses. On one side of the Palais, in a lush theater on Saturday night, is the top 40 business, which creates and perpetuates stars by getting their songs onto radio (or at the center of the social Web) so that millions of copies can be sold. And in the basement, roiling and toiling during work hours, is everyone else. The indies, the startups, the small publishers, the distributors, the marketers, the app makers, the data collectors, the policy thinkers—all the dreamers and hustlers who more or less figure out how to keep their business going on a month-by-month basis, and in the process supplies the business as a whole with much of its new energy and ideation.

Once upon a time, MIDEM was the marketplace for the international record business, and I do mean "record." Labels and publishers came and listened to vinyl on turntables through headphones at booths on the exhibition floor, and if they liked what they heard, ordered a quantity or signed a deal. Today the international business has moved online, and MIDEM has become a marketplace of ideas. But ideas can be exchanged online also, without the expense (if you're American) of an international flight to a decadent resort town.

This year's attendance of 6,400 is down from a recent peak of around 9,800 seven years ago. The corridors around the demo booths were notably light of foot traffic. It was far too easy to get a beer (or six) at midnight in the bars in the hotels where everyone stays—the Majestic, the Carlton and the Martinez.

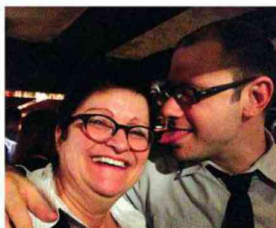
Mind you, I didn't talk to a single person in the business who wasn't quick to say that he or she got from MIDEM what they came for—they made the connections and found the business they sought. But it's time to face facts: Cannes is no longer the right place for this conference.

It was a quirk of scheduling for this year's MIDEM that left me with nary a morning during my four-day trip when I didn't have to be up early. And let's be honest: The panel discussions are great and all, but we go to MIDEM to talk and drink and be social, well into the night. This is the sleepover winter camp of the new music business, and sometimes that dedication requires watching a sunrise or two from the front end.

My home-away-from-home is a peculiar bar called La Chunga—400 square feet of mostly dark woods and tin. If you show before 2:30 in the morning, there will be no one present, excepting a table at the front of some hard-lived working girls and a surly bartender or two. But at 2:30, a near-magical transformation takes place. The dreamers and the hustlers stream in. A thick-necked Frenchman takes the stage. Champagne flows—and flows and flows—and above heartfelt covers of everything from Bob Marley to Elvis Presley, this community revels together around wooden tables until the wee hours. A meaningful percentage of my best memories

and best friends—not just in this business, but in life—have unfurled themselves in this tiny cavern.

Last year, I saw my friend Pegi Ceconi for the first time that MIDEM at La Chunga. I met her at the previous year's MIDEM, or maybe it was two before, as someone who worked at Rush's management company SRO. But when I saw her on this January night in 2012, she had lost a lot of weight. After we exchanged hugs, I told her so, and she told me that she had been diagnosed with lung cancer. She was going to have an operation a few weeks later, and then she'd know her chances. Pegi is one of those



SRO's Pegi Ceconi with Billboard's Bill Werde.

full-of-life types that this business seems so great at attracting. And I don't know if it was bravado or convincing herself, but when she saw the look on my face she told me not to worry. Can you imagine? But she'd had an amazing life, she said, and what would be would be. That night we danced and drank and laughed until we fell over, and she really changed my outlook on life. Here was a woman who was a stacked coin-flip away from losing everything, and she was choosing to celebrate. When I tell

you I was happy to see Ms. Ceconi at La Chunga this year, with a clean bill of health, I want you to appreciate just how happy I was.

I share this because I want you to appreciate how much more MIDEM is to most of us who attend than just another business conference. MIDEM is where the music business—not the top 40 one, but the roiling, toiling new music business, new members welcome—comes to get away from their desks and their day-to-day to ideate and think, learn and meet. This experience—and MIDEM, by extension—is more necessary today than ever. But as much as I love La Chunga, and as much as I'll always have a trove of memories from every little corner and cranny of Cannes, the new music business doesn't need this town anymore. It is time to say goodbye, €40 vodka tonics. Goodbye €400 hotel rooms. You don't make a damned bit of sense to the new music business. The top 40 superstars will carry on quite nicely in the Palais, where they are comfortable. Adieu.

Pegi and our friends stayed out until five or six in the morning. The founder of Musicmetric overflowed my glass with champagne on the dancefloor. I confiscated the BlackBerry of a rights executive from Sony so she'd stop working. I hugged two members of Team Pitbull and danced briefly with the head of the International Assn. of Entertainment Lawyers, and his wife, Stacy. Later, a married executive made a small fool of himself chasing after a senior executive until she finally had to tell him directly, "This just isn't happening." And later still—though not later enough—the cruel mistress that is my alarm clock shoved me from bed and onto a stage for a 10 a.m. keynote discussion with Kobalt CEO Willard Ahdriz about international licensing schematics. I barely had a working voice but it was worth every second.

It's the new music business. It's far from perfect. But as the saying goes, I'll dance with the one that brings me. And wherever that dance may be, I'll dance hard. ●

Blink-182's Mark Hoppus spoke at MIDEM.



# Paul McGuinness

## U2 manager speaks at MIDEM

### On Internet service providers:

"The thing that puzzles me still about this huge question is why the technology companies—to describe them in a generic way, but I include the ISPs, manufacturers of the machines, the Googles and so on—why are they not more far-sighted? Why are they not more generous? Why are they not bringing the things they really do understand—and they're incredibly clever people with enormous resources—why are they not trying to solve the future in a more generous way? Ultimately it is in their interest that the flow of content will continue, and that won't happen unless it's paid for. Though there is some improvement in the digital environment in terms of people getting paid, the vast majority of content distributed through their pipes is not paid for. That's, in my view, utterly, utterly wrong. I don't think we can rely on politicians who are afraid of being unpopular to accomplish this without some real willingness—as I say, generosity—on the part of the technology area, which... has shown this in the last few weeks to be very well able to make its case in a popular way. Never underestimate the ability of a monopoly to defend itself."

### On piracy:

"There's always been a lot of inconsistency and hypocrisy in this area as the debate takes place. It amused me a few years ago when one of the guys that ran the late, lamented Limewire service was asked, 'Would it be possible to get a free download of the Limewire software?' And he said, 'No, no, you don't understand our business. We have engineers and designers, guys working around the clock on these algorithms. We couldn't possibly distribute them for nothing.' Obviously that begged the question: Why, in that case, were they making available all the work that record companies and filmmakers and producers have been spending all their time and their money on?"

### On the music-subscription model:

"I would hope in a few years' time we'll be sitting in a room saying, 'What was all that fuss about? Now that we get our music and pay for it through our phone bills and ISP bills, why did it take so long to get it together?' Spotify ultimately is a good thing. [But] is it a means of monetizing distribution for product, or is it a promotional medium? At the moment I'm inclined to treat it as a promotional medium. If we have to choose where to put records on their debut, we're unlikely to give it to Spotify. I'd rather give it to a DJ on a great station. We have arrangements like that around the world with people we've worked with over the years. Spotify has yet to become popular with artists because artists don't see the financial benefit of working with Spotify. That's partly the fault of the labels, and the labels partly own Spotify—and there's sufficient transparency. I see no reason why the basic Spotify model should not be part of the future. It is essentially honest, so it's to be encouraged. I'd like to see it everywhere and adopted everywhere." ●



Beggars Group's Martin Mills receives the Billboard Industry Icon Award from editorial director Bill Werde.

# Martin Mills

## Excerpts from Beggars Group founder and Billboard Industry Icon's MIDEM speech

I am not here today to attack the majors, though my views on the perils of consolidation for the market and for the art form we all love remain as strong as ever. And the new Sony Music deal with Pandora illustrates succinctly why we've been ringing alarm bells for so long—one company's scale being leveraged to secure a disproportionately large slice of a relatively fixed-size pie, at the likely expense of smaller companies. But I am here today to agree with the majors—in fact, the majors in all the creative arts.

I want to address the lack of support that governments, politicians and bureaucrats worldwide show to the creative industries. Many pay lip service to the value and importance of the creative economy, but most fail to match that with their actions. Creative industries are built upon strong and defensible intellectual property rights, and without that they will inevitably wither and fail. It is impossible to make the investments to produce new creative goods without the security that ownership of them is protected.

Yet governments are seduced daily by elements of the new technology industry into diluting and compromising that security.

Rights owners, especially the biggest ones, have certainly made mistakes in their licensing practices. They still do. And I do believe that Universal's EMI

acquisition is designed primarily to give them an unhealthy degree of dominance in such areas vis-a-vis their competitors. I believe their predatory behavior is ill-befitting a market leader. But I don't believe that the present-day music industry is a reluctant licensor.

It does need help. Cross-border licensing is clearly a problem, and the territorial structures that continue to dominate a global licensing marketplace are clearly an anachronism. We need help in moving beyond that. But we do not need to have control of our rights taken away from us, to be forced to license that in which we have invested at uneconomic prices, to simply allow huge tech firms to make even huger profits. We do not need illegal services to be made more visible than legal ones. Tech companies should be the partners of rights companies, not their masters. And we value them enormously as such.

As someone who invests in music—and when I looked at the numbers a few years ago we had written off £25 million in unrecouped advances to artists over the years—it makes me fume when politicians cozy up to the big techs at our cost and spout philosophically about the needs of the modern world, about us being dinosaurs and about music's irresistible urge to be liberated and free. When businesses make money out of music, music rights owners must have the right to a fair share of that income.

My small company, admittedly a very successful one last year, apparently paid more tax—at the proper rate—in the U.K. last year than Google, Facebook, Apple and Amazon put together. How can politicians discriminate in favor of companies who most citizens would perceive as cheating the taxman? In what way does that make any sense at all for society? ●

# MIDEM's Top Five Stories

By Andrew Hampp and Lars Brandle

## MUSIC'S NEXT REVENUE STREAM: MOBILE

The music business was valued at \$23.3 billion worldwide in 2011, compared with \$36.7 billion in 1999, according to IFPI's annual report. But it could still become a \$100 billion business by 2020 if all the technology platforms that leverage music begin to create new revenue models that share some of their wealth with the industry. The New Music Seminar presented a panel, "Building the \$100

Billion Music Business," that addressed this exact issue. Moderator Tom Silverman, CEO of Tommy Boy, shared one possible scenario for the music industry to achieve its full revenue potential: "If we could just get \$1 a month paid by mobile music providers from even half the mobile phones out there now, we could generate another \$36 billion a year, taking the total to \$60 billion in music revenues."

## MEMO TO STREAMING SERVICES: IGNORE INDIES AT YOUR PERIL

The Assn. of Independent Music and Worldwide Independent Network held a joint press conference to voice their concerns over streaming services like Myspace letting licensing deals expire with indie labels and encouraging users to upload tracks illegally. Spotify, meanwhile, has successfully acquired 5 million paid subscribers "because it has all the repertoire—you won't find holes," AIM/WIN chairman Alison Wenham said. "The first thing to weaken a service, from a consumer perspective, is if you don't have everything, you're going to have nothing very soon. If you do business honorably, you actually create a successful revenue stream. You can't abuse copyrights using



Tom Silverman (far left) moderating at MIDEM.

# SAMSUNG: PLATFORM BLUES

The Korean giant is following a path made by Sony and Apple by building out a media platform. It'll be hoping to replicate the success of the iPhone maker

By Andrew Hampp



Samsung's TJ Kang, right: the Galaxy S III

For what has historically been a music conference, MIDEM 2013 resembled the Consumer Electronics Show at times. Executives from Nokia, Google and even the chief technology officer of Ford appeared on panels at the Debussy Auditorium, and talk of connected devices and the future of the mobile industry's impact on music permeated throughout. But most notable for its presence this year was Samsung, whose executives appeared in two of the conference's most talked-about discussions.

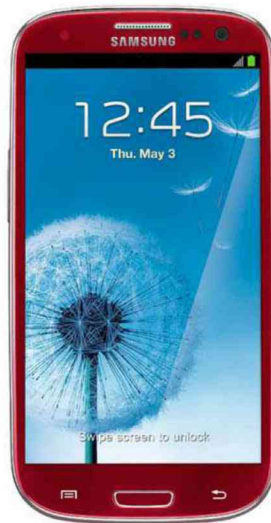
The journey from hardware company to content firm can be treacherous, as many tech brands have ramped up their efforts to duplicate the success of Apple and iTunes, which in less than 10 years has become a \$12 billion-a-year business (including apps, books and movies). Sony's Music Unlimited is an iTunes clone that only recently struck deals with labels outside of the three majors.

Korean electronics giant Samsung saw the expensive, extensive marketing launch of its Galaxy devices (more than \$500 million in U.S. media spend alone) pay off, with sales of 15 million Galaxy S IIIs and 7 million Note IIIs in its most recent quarter. But making music a focal point of the device's user experience led Samsung to acquire music service mSpot last May to anchor its Samsung Music, which launched later that month. Although it marked a rare content acquisition for Samsung, the deal also signified a larger effort on the company's part to build its own platforms from the ground up.

"If you just have hardware without the service behind it, it is really hard to differentiate your product from the competition," Samsung senior VP of media solutions TJ Kang told Billboard from the company's VIP suite at MIDEM. "It's not easy to control the experience you can deliver to your users."

Case in point: The first iteration of the Galaxy S relied on third-party services, which quickly became frustrating for users who were constantly creating and managing multiple accounts. "We've spent the last few years building the platform and building the back-end content service but also hiring people who are experienced in sourcing these content platforms," Kang said.

Yet, just because you're a tech giant selling millions of devices worldwide, there's no guarantee that building your own music/media platform will bring users. Apple remains the exception. Sony, which not only has its own platform but also an online network with PlayStation, as well as a music company and film studio, has struggled to get all of its parts working in harmony. It has made several attempts to launch a stand-alone platform before its latest Unlimited iteration. Both Nokia and



56  
MILLION

Number of Samsung smartphones sold in third-quarter 2012.

47.8  
MILLION

Number of Apple iPhones sold in the same time period.

RIM's BlackBerry have launched media platforms led by music but have also not set the world alight with their strategies.

Still, Samsung is a significant rival. Apple successfully sued it for violation of intellectual property rights in 2011 for copying key design elements from the iPhone and iPad.

Samsung Music has undergone several revisions since its launch, simplifying the home-page design from nine features to just three—an iTunes-like store, Spotify-esque streaming catalog and Pandora-reminiscent radio, with lyrics for its entire library powered by 7digital. Where acts like Goodie Mob, Kanye West and Skrillex have been tapped to help sell Samsung products, Kang wants Samsung Music itself to become a core piece of Samsung's marketing. "The mSpot acquisition happened relatively late in relation to the Galaxy S III launch, so we didn't really have time to get the message out," he said. "It will be quite different in the next inflection with devices. We will be completely

changing the user interface for our service . . . We want music to be one of the deciding factors in purchasing another device in the future."

Today, more than 1,000 employees at Samsung now work on creating content—enough people to rival the staff of a cable TV network or an online video service like Netflix. The focus on content experts is what brought the mSpot acquisition to the forefront.

Samsung Music is currently available on the Galaxy S and the Samsung Note II in the United States and five European countries, with plans to expand that distribution dramatically this year across different regions and other devices. In 2012 alone, Kang noted, Samsung sold 30 million smart TVs and 6 million Blu-ray players, two areas of significant potential growth for Samsung Music.

It's the benefit of scale that particularly works in Samsung's favor. The company sold 56 million smartphones in third-quarter 2012 and an additional 106 million music-capable non-smartphones (Apple, by comparison, shipped 47.8 million iPhones in its most recent quarter.) Such huge numbers are part of the rationale suggested by Tom Silverman, CEO of Tommy Boy and executive director of the New Music Seminar, who posited in a MIDEM panel featuring mSpot CEO Daren Tsui, "If we could just get \$1 a month paid by mobile music providers from even half the mobile phones out there now, we could generate another \$36 billion a year, taking the total to \$60 billion in music revenues."

Currently, mSpot has deals with all three major-label houses but is missing licenses from key indie services like Merlin, whose thousands of labels represent 10%-11% of streaming activity at major services like Rdio and Spotify. ●

## "If you just have hardware without the service behind it, it's hard to differentiate your product."

—TJ Kang, Samsung

weak arguments like safe harbor and [the Digital Millennium Copyright Act]—it just doesn't work."

### MEET THE MIDEMLAB WINNERS

More than 130 music startups entered the sixth annual MIDEMlab competition, with this year's four winners representing a diverse spectrum of technology and revenue streams. Israel's Songful by Instrumagic, for example, is a virtual-performance app that allows users to strum their iPad as if it were a guitar. (CEO Eyal Eldar played "Roxanne" by the Police to prove his point.) The United States' Jamplify is a fan-empowerment platform that rewards an artist's most influential fans with exclusive access, merch and experiences. Another U.S. startup, Stagelt, is a virtual-concert plat-

form that has hosted successful shows from acts like Pomplamoose and Toad the Wet Sprocket, with a recent concert from YouTube singer Christina Grimmie bringing in \$21,000 in fan tips alone. France's Audience.FM is a fan-metrics platform co-created by CEO Jules Terrien to combine data from Facebook's open graphs with music listening data from various services to measure fan engagement.

### EDM GETS ITS OWN TRADE ASSOCIATION

MIDEM each year typically throws out at least one big news story. Perhaps the biggest in 2013 came with the announcement of the Assn. for Electronic Music, an advocacy and lobbying group for the global dance music community. Initially helmed by London-based Ben Turner, a partner in the International

Music Summit, and Washington, D.C.-based entertainment industry attorney Kurosh Nasser, AFEM has lofty ambitions for the exploding dance scene. "Electronic music has remained the red-headed stepchild. There's always this connotation that it's not real music," Nasser said. "This is the time to stand up and unite, and to really fight for one thing: to be treated as a music genre." Chic founder Nile Rodgers will serve as an AFEM ambassador, and the inaugural board of advisers includes James Barton, president of electronic music at Live Nation, and Patrick Moxey, Ultra Music founder and president of electronic music at Sony Music.

### MIDEM BY THE NUMBERS

The weather matters—just ask any event promoter. In 2012, dreadful weather rained

on the MIDEM parade. This time around, the sun was out in Cannes, but last year's misery almost certainly had an effect on numbers. The four-day event this time drew about 6,400 attendees, a decline of about 7% from 2012, according to organizer Reed MIDEM. That follows a 2% gain in attendance in 2012. It now boasts only half the attendance it drew during its heyday in the late '90s and early 2000s, though Billboard didn't hear any resounding complaints about the conference. Whispers in the halls of the Palais des Festivals had it that Reed MIDEM would switch venues next year. Not so. Reed MIDEM music markets director Bruno Crolot announced that the 2014 event would again take place at the Palais (Jan. 25-28). Brazil will be the country of honor in 2014, in what promises to be a party year like no other for the FIFA World Cup host. ●





# Dave Grohl

# GUARDIAN

# OF

# ROCK'N'ROLL

When the Foo Fighters frontman brought his documentary 'Sound City' to Sundance, he also toted along an all-star band full of radio rulers, punk rebels and alt heroes. With a unique release strategy for his movie, he intends to spread his rock gospel far and wide

BY PHIL GALLO

In 1982, the Los Angeles band Fear released *The Record*, a pounding document of punk snarl that included such songs as "Let's Have a War" ("... we can hold it in New Jersey!") and "I Don't Care About You." A 13-year-old Dave Grohl heard the album in Evanston, Ill., where his cousin Tracy played it for him. It is, he says, the album that made him want to be a musician.

He is relating this story onstage, in Park City, Utah, during the Sundance Film Festival. In fact, Grohl—along with compatriots from Foo Fighters and Nirvana—is backing up the singer of Fear, Lee Ving. It's the first live performance by Grohl's Sound City Players—which includes John Fogerty of Creedence Clearwater Revival, Stevie Nicks of Fleetwood Mac and Nirvana's Krist Novoselic—and there's barely room to breathe, let alone move, in the 800-capacity club Park City Live. The toughest ticket at this world-renowned film festival will turn out to be this concert.

Imagine a fantasy football league with rock stars and you'll have a clear idea of the rotating bands Grohl assembled for the debut of Sound City Players. The group is an outgrowth of his documentary "Sound City," a portrait of the dumpy Van Nuys, Calif., studio where Nirvana recorded *Nevermind*, Fleetwood Mac added Nicks and Lindsey Buckingham to the lineup and Neil Young cut his classic *After the Gold Rush*.

For three-plus hours, the Sound City Players delivered a stroll through rock'n'roll history, a living reminder of the great records that came out of Sound City. One impressive lineup featured Novoselic, Cheap Trick guitarist Rick Nielsen, Slipknot singer Corey Taylor, Queens of the Stone Age's Alain Johannes on guitar and Grohl on drums. Masters of Reality guitarist/singer Chris Goss fronted a unit with Rage Against the Machine drummer Brad Wilk and Grohl on bass; Foo Fighters choogled Creedence-style backing Fogerty, then spun the mellow gold of Fleetwood Mac behind Nicks.

Grohl was a ringleader and a fan at the concert. Not only did he gush with praise for each act, he related his own personal history with each performer's work. Beyond Fear, Cheap Trick's "Surrender" was the soundtrack to his drunken summer as a 16 year old in Delaware; *Rage Against the Machine* was the debut album that sounded like absolutely nothing he had ever heard before. When the Sound City Players hit the final chords of "Jessie's Girl" while backing Rick Springfield, Grohl leaned into his microphone, waved his right arm and said, "Bucket list. Check."

To make the night happen, Grohl's first call was to the Foo Fighters with a request that they learn 40 songs in 10 days. "Then I made these charts of each performer, the songs we would play with them and who was going to play which instrument," Grohl



Foo Fighters' Chris Shiflett and Dave Grohl with John Fogerty at Sundance.

says. "It was so overwhelming, but it was like cramming for the coolest test you've ever taken in your life. Because we had done the rehearsals separately, we had never run the entire show. That night [Jan. 18] was the first time it had happened in sequence."

Grohl hopes to do the show "all over the world" but realizes the logistical nightmare of gathering 16 or 17 musicians in far-flung places. The show after the Hollywood premiere of the film, held in the 4,400-capacity Hollywood Palladium, is the model Grohl would like to duplicate elsewhere—performances separated by the screening of various scenes from the film.

"One of the great things about telling the story of a studio is there is obviously so much history," Grohl says, comfortably stretched out on a sofa in a condo on a Park

City hillside. "Sound City has been home to so many influential albums, but also to so many beautiful stories about people and their relationships.

"When we [Nirvana's Kurt Cobain, Novoselic and Grohl] pulled up to Sound City, we had no idea the next 16 days were going to change our world. I wanted to pay tribute to that." As he says in the film, "Sound City represents integrity, some sort of truth."

Grohl's film unfolds as a triptych: the history of the recording studio and its handmade Neve mixing console; Grohl's personal connection to Sound City through the recording of *Nevermind*, and his purchase of the Neve console in 2011 when the studio was closing; and the recording of a new album with Sound City veterans.

The custom-made Neve console was installed at Sound City in 1973, four years after the studio opened as a state-of-the-art facility. After he bought it, Grohl wanted to make a short film about the board to post on YouTube. "It was right around the 20th anniversary of *Nevermind* so I thought, 'This will be a nice sidebar, that I'm reunited with the board that made that album,'" Grohl says.

Sound City owner Tom Skeeter brought out the paperwork to show Grohl the original receipt for the board—about \$76,000, twice as much as a house in that section of the San Fernando Valley in 1973—and a 10-page spreadsheet of every album recorded at Sound City. That list included the Grateful Dead's only studio album recorded in Southern California, *Terrapin Station*, six Tom Petty albums, Rage Against the Machine's debut and Nine Inch Nails' *The Slip*.

"That's when I realized, 'This is not a YouTube clip,'" Grohl says. "It's a feature-length documentary and we need to step it up a bit." Which led to Grohl assembling a crew and setting a deadline for the film based on when projects needed to be submitted for Sundance consideration.

Grohl called on a friend from the film business, Jim Rota, a "Chronicles of Narnia" production supervisor, who in turn brought in John Ramsay, who had most recently produced "Transcendent Man," a documentary on the inventor and futurist Raymond Kurzweil. "When he came to us he said, 'I don't want anybody involved who's connected to Hollywood,'" Rota remembers. "It has to be free of anybody telling us what to do or how to make it. I have a vision and I want to make what I think is the story." From Grohl's perspective, the process for making a film should be no differ-

## 'SOUND CITY'

# THE PEOPLE'S

The documentary's unusual rollout—including DRM-free video downloads—attempts to reach "anyone who wants to see it," Grohl says

"Sound City" opened in 54 cities in the United States, Canada, Australia and New Zealand for a one-night screening on Jan. 31, plays a single night in two cities on Feb. 1, then starts weeklong runs in a dozen cities, eventually adding screenings at several venues later in February.

Simultaneously, the film will be available on iTunes with DVDs and Blu-rays due in mid-March, tying in with RCA's March 15 release of the soundtrack. Variance Films, which has released about three dozen films in its four-year history, is handling theatrical. Gravitas Ventures, one of the largest video-on-demand (VOD) companies, is making "Sound City" its first release of 2013. Director Dave Grohl and the producers hold the rights to sell it directly to fans online.

"I don't really know anything about the movie business," Grohl says, "but we decided we were going direct-to-consumer right out of the gate and with video on demand. You can also come to our website and get the film DRM-free. Evidently that's not what everyone does.

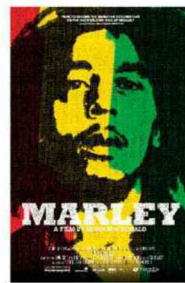
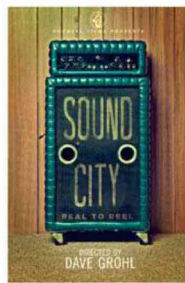
"It seemed like the perfect idea for this film because it makes it available to anyone who wants to see it. We're passionate about the message of the film so it's impor-

tant to us that as many people see it as soon as possible. Just like the rest of the project, we found people that were like-minded filmmakers or music lovers who could help us actualize this idea."

The strategy borrows elements employed by the teams behind last year's Bob Marley and LCD Soundsystem documentaries. But it also adds the strategy that comedian Louis C.K. used to sell his concert special "Live at the Beacon Theater," which grossed more than \$1 million after he made it available as a \$5 video and MP3 download on his website. ("Sound City" is \$12.99 on both iTunes and the buy.soundcity.com site.) "Sound City" producer Jim Rota cited Louis C.K.'s example as an inspiration.

"It's the simplest model possible," Rota says. "The vibe and the message of the movie is about the human element of creation and making something as a group [of artists]. Neil Young even makes the point in the film that everybody is always telling people how to do things with technology. People make the decisions. You have to give them a choice."

"Marley," which premiered at South by Southwest last March, was



"Sound City" borrows strategies from last year's docs on LCD Soundsystem and Bob Marley.

one of the first music documentaries to give consumers such a broad range of choices. It grossed \$1.4 million in theaters after it opened on April 20, according to Box Office Mojo. The film played 42 theaters its opening weekend, added 24 more a week later and then nine more to hit a peak of 73.

The film also opened through Facebook—a first for the site—and iTunes (VOD on April 20). The Facebook premiere received more than 80,000 impressions in its first week and distributor Magnolia Pictures reported that it did its best iTunes sales in the company's history.

"Marley" was produced by Steve Bing's Shangri-La Entertainment, whose music documentary roster

includes Martin Scorsese's Rolling Stones concert film "Shine a Light" and Jonathan Demme's Young chronicle "Heart of Gold." Universal Music Enterprises' "Marley" soundtrack has sold 35,000 copies, according to Nielsen SoundScan.

The doc of LCD Soundsystem's final show, "Shut Up and Play the Hits," screened in 161 theaters for one night only and grossed \$378,751, according to Box Office Mojo. It then continued in limited theaters and continued \$510,334.

"Documentaries have a specific audience," Rota says. "[The number of] people who watch music films is small. This is a movie about creativity—it's not about a bunch of dorks talking about recording gear." —PG

ent from making a Foo Fighters record: Retain creative control and then hand it to a distributor to get it in front of people.

At that first meeting with Rota and Ramsay, Grohl sketched out his vision for the film, writing out a step-by-step script of what should be in the film. Days before he traveled to Sundance, Grohl had come across the journal that had the outline for the script, which he had photographed on his iPhone. He delighted in showing the photos to visitors: "It's exactly the movie we made. I'm so amazed."

Another element that amazed Grohl was the number of people willing to share their stories about the studio that everyone—except Mick Fleetwood—described as a "dumpy shithole." "If you went to Capitol Records," Grohl says, "it was walking into Frank Sinatra's dream. Walking into Sound City was like walking into Frank Sinatra's nightmare." The secret, which Rick Rubin explains in the film, was in the drum sound that came out of Sound City, which helps explain the love that Fleetwood and Grohl—both drummers—have for the place.

Yet as Grohl explored the idea of a full-length documentary with interview subjects ranging from drummer Jim Keltner to Neil Giraldo of Pat Benatar's band to Trent Reznor, the more he realized the story needed to reach beyond the lost art of analog recording.

Each interview was filmed for two or three hours, discussing the events that led the interviewee into a rock'n'roll career as well as reminiscences about the studio itself. The last question Grohl asked of each subject: "What's your piece of advice to the next generation of musicians?"

For inspiration he recalled the way James Moll worked when he directed "Foo Fighters: Back and Forth," the 2011 documentary that started as a chronicle of the Foos recording their seventh album, *Wasting Light*, in the garage of Grohl's Encino, Calif., home. (It won a Grammy Award in 2012 for best long form music video.) Moll made the film more than a retrospective on the band. "He wanted to ask about our relationships with each other as people that made us survive for 20 years," Grohl says. "That's what everyone can relate to. Who [cares] who produced our second record?"

Rota adds, "The movie has the feel it has because Dave did all the interviews himself. Dave gets them to speak loose and off the cuff. It's a conversation that makes for a more emotional interview than, 'What amp did you use on that record?'"

Grohl's attention to sonic detail is nothing new—*Wasting Light* drew considerable attention for its use of all analog equipment in the recording. It paid off last

year with five Grammys. In his acceptance speech and interviews that followed, Grohl continued to reinforce the notion that analog brings out the heart in a performance.

"His attention to the importance of sonic excellence is right smack in the middle of the concerns of our Producers & Engineers Wing," Recording Academy president/CEO Neil Portnow says. "His sensibility and desire to pass along information to the next generation, a generation limited to mediocre earbuds and technology that spends pennies on audio equipment, is incredible. He's got a huge heart."

The final reels of "Sound City" point to the future rather than the past as the filmmakers chronicle the installation of the Neve board at Grohl's Studio 606. He starts to bring in the musicians who made landmark records at Sound City—Springfield, Nicks, Reznor, Home, Keltner and others—to record new tracks and drive home the importance of understanding music's history.

"There were times when we didn't know what was going to happen," Grohl says, his face lighting up. "Like, put Paul McCartney in a room with Nirvana and cross your fingers that something cool happens."

On Dec. 12, nine days after "Sound City" was added to the Sundance festival, Grohl, Novoselic and McCartney took the stage at New York's Madison Square Garden for the 12-12-12 Concert for Sandy Relief and performed a song no one had heard before, "Cut Me Some Slack." McCartney's name wasn't used in any of the film's promotional material and footage of him is nowhere to be found in the trailer that was released in early December.

"The McCartney song was the biggest secret," Grohl says. "A few things leaked out, but the McCartney thing—we couldn't give [that] away because this is—spoiler alert—the moment. At the first few test screenings we did, the moment where Paul appears, there were audible gasps in the room. When we were editing that segment I said, 'I don't want a "holy shit" moment. I want a "holy fuck" moment.' I was at a screening in Salt Lake City [on Jan. 22] and that moment he appears onscreen, you could just hear [the audience say], 'Jesus Christ,' as if the thing couldn't be tied up with a more beautiful bow than that. It really creates a cool moment."

The McCartney experiment, Grohl came to realize, wasn't different from his experiences with the other musicians in the film. "They're musicians who just want to play," he says. "Even Stevie, who walks in and starts to do her Stevie Nicks thing. She is really into being a musician and working with everyone else."

That ideal, the age-old jam session in which musicians gather and try to turn collective ideas into songs, permeated the entire project for Grohl. He directly addressed the idea of working with one of his idols in McCartney, but somehow it's easy to sense he may as well be talking about all of the musicians in "Sound City."

"If it had only been a day in the studio and no one had ever seen it or heard it and I had never done it again, I would die a happy man," he says. "Just the fact that it happened, to me, was enough." ●

# THE SOUNDS OF SOUL CITY

Another Sundance documentary tells the story of Muscle Shoals

It's rare enough that anyone makes a film about a recording studio, but at the Sundance Film Festival there were two, Dave Grohl's "Sound City" and Greg Camalier's "Muscle Shoals."

Both films were by first-time directors and both captured a specific time and place in American musical culture. Unlike "Sound City," "Muscle Shoals" doesn't have a distributor.

Dan Braun, co-founder of Submarine Entertainment, the sales agent for "Muscle Shoals," says several distributors are circling the film. "The exuberant reaction at the premiere with a sold-out show, lines around the block and two standing ovations makes us confident to say that we feel a sale is imminent," he says.

"Muscle Shoals" focuses primarily on Rick Hall and his FAME (Florence Alabama Music Enterprises) Studios that opened in 1959, moved two years later and became a hit-making home for Wilson Pickett, Joe Tex, Arthur Alexander and other soul stars of the '60s, eventually becoming an



Rick Hall, Marvell Thomas, Etta James and David Hood (from left) recording at FAME Studios circa 1967 in Muscle Shoals, Ala.

incubator for Southern rock. It housed a superb house band, the writing team of Dan Penn and Spooner Oldham and an atmosphere unlike any other Southern workplace in the '60s.

While doing interviews, Camalier thought the musicians were avoiding the question of race relations. He came to understand that inside the walls of the studio a world existed apart from the brutal segregation of the South in the early '60s. "Three-quarters of the way through an interview and every musician, black and white, will tell you there was a lot of good energy, good vibes in Muscle Shoals and that was a key to making it special," Camalier says. "It played a role in the sound and, when you think of the context, of where you are in the country, it gives you a lot of respect for all of those guys."

Camalier and producer Stephen Badger began the project in May 2008 by interviewing Hall and two of the town's most famous studio musicians, Jimmy Johnson and David Hood (father to Patterson Hood of Drive-By Truckers). Despite numerous earlier attempts to document the story on film, Camalier says the participants were supportive and forthcoming from the first interview forward. Ultimately, they would get Aretha Franklin, Gregg Allman, Mick Jagger, Bono, Jimmy Cliff and Keith Richards to sit for interviews. Historical footage came from FAME's vaults, a Swedish documentary and elsewhere. The film covers the last 50 years in recording in the area, from Jimmy Hughes' soul classic "Steal Away" to the Rolling Stones' "Brown Sugar" to Lynyrd Skynyrd, Paul Simon and John Prine.

Alicia Keys recorded a cover of Bob Dylan's "Pressing On" for the film, a gospel track from *Saved*, the 1980 album Dylan cut at Muscle Shoals Sound Studio, a studio founded by former FAME session players.

The story of "Muscle Shoals," Camalier says, "has a lot going for it: the human arc of Rick's life as well as the music, the sense of place. If it was just about the music, it would be 12 hours long. This is a story about uniquely talented people and how they worked together." —PG

## Team 'Sound City'

**DIRECTOR** Dave Grohl

**PRODUCERS** John Ramsay, James A. Rota, Grohl

**THEATRICAL DISTRIBUTOR** Variance Films

**DIGITAL DISTRIBUTOR** Gravitas

**RELEASE DATES** Jan. 31 (in theaters), Feb. 1 (online), mid-March (DVD, Blu-ray)

**SOUNDTRACK** *Sound City—Real to Reel* (March 15, RCA) contains new recordings with Stevie Nicks, Trent Reznor, Lee Ving, Corey Taylor, Josh Homme and others

**SCREENPLAY** Mark Monroe; story by Dave Grohl

**DIRECTOR OF PHOTOGRAPHY** Kenny Stoff

**EDITOR** Paul Crowder

**PUBLICITY** Kristen Foster, PMK-BNC (film); Steve Martin, Nasty Little Man (Dave Grohl/Foo Fighters)

**WEBSITE** SoundCityMovie.com

**TWEETS** @soundcitymovie

"Skyfall"  
songwriters  
Paul Epworth  
and Adele

A stylized, graphic illustration of James Bond and Goldfinger. James Bond is on the left, wearing a black tuxedo with a white shirt and black bow tie, holding a black handgun. Goldfinger is on the right, wearing a black tuxedo with a white shirt and black bow tie, holding a black handgun. She has blonde hair styled in a large, voluminous bouffant, large white pearl earrings, and dramatic eye makeup. The background is a teal color with a white dot pattern.

# TARGETING GOLD

From Adele's moment as a Bond girl to a new tune for a 27-year-old musical, charting the course of the five Oscar-nominated best original songs, from conception to big-screen glory

BY PHIL GALLO \* ILLUSTRATION BY PABLO LOBATO

# FIVE SONGS ARE UP FOR AN ACADEMY AWARD IN

the best original song category—three of which were written by the composers of the film scores, one of which was a top 10 Billboard Hot 100 hit and another that was a brand-new edition to a 27-year-old musical.

The Academy of Motion Picture Arts and Sciences adjusted its rules this year to ensure that five songs would be competing for the Oscar, yet retained the prior procedure whereby voters saw only the placement of songs as they appear in the films. “Skyfall,” “Everybody Needs a Best Friend” and “Pi’s Lullaby” open their respective films; “Suddenly” is sung toward the end of “Les Misérables”; and “Before My Time” is performed during the end credits of “Chasing Ice.”

The range in films is particularly dramatic. “Skyfall,” the 50th anniversary of James Bond, is a blockbuster, while “Chasing Ice,” a documentary about a photographer’s visual chronicle of climate change, has barely earned \$1 million at the box office. The styles run the gamut as well—pop, big band, theatrical and epic balladry.

Last year saw only two nominees in the category, and both were from animated features. This year none are, which is only the second time since 1994 that songs from animated films have been absent. Here, three composers, a studio executive and a music publisher provide insights on the songs’ creation. (Music sales according to Nielsen SoundScan. Box-office figures according to Box Office Mojo.)

1. Seth McFarland
2. Mychael Danna
3. Herbert Kretzmer, Claude-Michel Schönberg and Alain Boublil (from left)



## “Skyfall”

FILM “Skyfall”  
SONGWRITERS/COMPOSERS  
Adele Adkins and  
Paul Epworth  
PERFORMER Adele

**Lia Vollack**, Sony Pictures president of worldwide music: “It was an 18-month process, working on both the creative and the marketing, getting it out and how it’s used to promote the film. Through every step, we make sure the artist is happy and feels protected. “The first step was to make sure the song was true to the idea of the film and everything is coordinated between XL, Columbia Records and Sony Pictures. Creatively, the team works with the filmmakers to get the song right. The great thing was that Adele and Paul were really clear about what they wanted to do. She didn’t want to do something she was not proud of.

“Adele was a perfect choice for Bond when you look at the tradition of the films’ music. The Bond people wanted someone special for the 50th anniversary, and Adele fit that perfectly. Conversations with her began before [21] became a global smash] and we had to wait for her to recover from surgery and then her tours. By that point she was so much more famous, and I think she felt more pressure to get the song right.”

SONG SALES 1.4 million  
SOUNDTRACK SALES 19,000  
U.S. BOX OFFICE \$301.3 million

## “Everybody Needs a Best Friend”

FILM “Ted”  
SONGWRITERS/COMPOSERS  
Seth MacFarlane (lyrics),  
Walter Murphy (music)  
PERFORMER Norah Jones

**Walter Murphy**: “Seth sent me the script and said, first of all, he wanted an old-fashioned score that would have themes for the individual characters. That idea intrigued me because in most summer films the score goes in and out of pop songs and isn’t usually constructed that way. He also wanted a main title song that I could quote throughout the film.

“He sent me a set of lyrics, a different set of lyrics than the ones we used in ‘Everybody Needs a Best Friend,’ and I wrote the theme. As he started filming he thought it would be funnier if the song were sung from the standpoint of Ted so he rewrote [the lyrics]. He thought it would be even funnier if it were a woman singing them.

“I did a Nelson Riddle-type arrangement—I spent a bit of time on it—and when we started recording he got the idea of taking it to his friend Norah Jones. He flew to New York with the Pro Tools files of the work we did on the scoring stage at Fox with a big band and string orchestra; 60 pieces. It’s not only well sung, Norah’s attitude just fit the main title section perfectly.”

SONG SALES N/A  
SOUNDTRACK SALES 5,000  
U.S. BOX OFFICE \$218.8 million

## “Pi’s Lullaby”

FILM “Life of Pi”  
SONGWRITERS/COMPOSERS  
Mychael Danna (music),  
Bombay Jayashri (lyrics)  
PERFORMER Bombay Jayashri

**Mychael Danna**: “The first thing we wrote, and it ended up to be one of the themes, was the song. I went to India in December [2011] and wrote the song there with Bombay. That was the very first [music] committed to tape and it took a year to do this score. She wrote the words. She’s a South Indian well known for her film music. I was familiar with her work and she was someone we knew would capture the innocence of Pi’s youth.

“As soon as [director Ang Lee] starting talking about what he wanted to convey, she struck me as the ideal of what you would want your mother’s voice to sound like if you were a little Indian boy.

“We recorded the main orchestra on the Fox lot, but we went all over the world and did a lot of recording in India. Whenever possible, I travel and record in a lot of different, strange places. We have Balinese gamelan, Persian instruments, English choir boys, Tibetan vocals. It helps, not just physically, but musically, to go to them when I’m working with non-Western musicians. It’s like casting a movie: You have to be aware of what each character is, where it springs from and how it can help you tell a story.”

SONG SALES 3,000  
SOUNDTRACK SALES 4,000  
U.S. BOX OFFICE \$103.5 million

## “Before My Time”

FILM “Chasing Ice”  
SONGWRITER/COMPOSER J Ralph  
PERFORMERS Scarlett Johansson  
and Joshua Bell

**J Ralph**: “I felt the best way to link up what I am trying to do [with film] is to not try to create performances in the music. Of all the songs I have done, whether it be Willie Nelson or Norah Jones or Antony & the Johnsons, the first time they heard [the song] was in the studio. I want to capture a moment of fragility and soul. After someone learns the song, it’s a performance and not a discovery. Documentaries are discoveries.

“Scarlett is a dear friend of mine. I said, ‘You’re the only person I want to sing this song.’ She came over to my theater [on New York’s Lower East Side]. I played it for her, showed her the melody and gave her the lyrics, and we spent half an hour messing around with different keys. I wanted something that reflected this personal dialogue between the will of mankind and the unrelenting force of nature and I wanted to find the key that was best for Scarlett and her low, raspy voice. I wanted to juxtapose the beauty of Joshua’s violin on top of that to create that dichotomy. That track is pretty much just reverb. It’s just well-placed, well-chosen microphones and world-class musicians.

“I did the score and then at the end I realized this is a very heavy film, a daunting film, and I wanted to write a song that distilled the themes of the movie and allowed the audience to reflect on what they just saw. [The song] was intentionally kept spare. It’s a hyper-intimate recording and arrangement so that it becomes very personal, allowing you to be absorbed into the imagery.”

SONG SALES 1,000  
SOUNDTRACK SALES N/A  
U.S. BOX OFFICE \$1.3 million

## “Suddenly”

FILM “Les Misérables”  
SONGWRITERS/COMPOSERS  
Claude-Michel Schönberg  
(music), Herbert Kretzmer  
and Alain Boublil (lyrics)  
PERFORMER Hugh Jackman

**Mike Knobloch**, Universal Pictures president of film music and publishing: “[Director] Tom Hooper came onboard with a particular vision for the film: Singing the vocals live would enable the actors to provide intimate access to the material that the theater does not allow. People would hear the lyrics differently and understand the story in an intimate way they don’t necessarily get from the theatrical version. Tom was active in developing the script and he really looked a lot at [Victor Hugo’s] book and the libretto.

“One of the things he got from the novel that he wasn’t getting from the play is that Jean Valjean [played by Jackman] has this hugely impactful moment where he makes a promise to Fantine to rescue her daughter. He felt there was a beat missing as it was conceived for the show: They never punctuate this incredible moment where he meets this young girl, adopts her and realizes the ultimate purpose in his life.

“He went to Claude-Michel Schönberg and Alain and Herbert and said, ‘If we were going to do a new song, what if it were there? What if Jean Valjean sang a song that helped the audience understand that this is a big moment for him?’ Herbert was the first to suggest the title ‘Suddenly,’ as in he suddenly realizes his value and purpose. He went to Alain and they brought it to life quickly. There’s something magical about it, both in the song and the way Hugh sings it.”

SONG SALES 7,000  
SOUNDTRACK SALES 361,000  
U.S. BOX OFFICE \$137.2 million



“Before My Time” composer J Ralph



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# MUSIC

COUNTRY

## Mama's Family

On her self-released third album, Holly Williams explores the other side of her family tree

By Chuck Dauphin

*The Highway*, the latest album from Holly Williams, out Feb. 5 on her own Georgiana imprint, details her family history. But not the family you're probably thinking of. Holly, daughter of Hank Williams Jr. and granddaughter of Hank Williams, delves into the other side of her family tree on this release.

"I've done about six to eight shows with this album, and the No. 1 request is 'Waitin' on June,'" she says of the final track on the set, a tribute to her grandparents on her mother Becky's side. "It's the story of them. I got into my grandfather's shoes to write that one. That's the closest song to my heart."

Williams' music is often discussed in the shadow of her grandfather's legacy. But as she explains, her maternal grandparents actually had a much bigger impact on her personal life. "Even though Hank Williams is my grandfather, I don't feel that closeness," she says. "I didn't know him—like my dad didn't—with him dying when he was 3. I am a fan of Hank Williams, but he's not as recognizable to me as my grandfather in Louisiana is. I grew up with him and sat up in his lap my whole life."

*The Highway*, produced by Williams and Charlie Peacock (the Civil Wars), is filled with deeply personal moments. According to Williams, it's the disc that "finally defines me as an artist, a singer and a songwriter"—on her own label, after albums on Universal South (2004's *The Ones We Never Knew*) and Mercury (2009's *Here With Me*), which have sold 20,000 and 17,000 units, respectively, according to Nielsen SoundScan.

"I'm not one of these artists that hates major labels," she says. "I had great label heads who were very supportive of me. [Former Universal Music Group Nashville chairman/CEO] Luke Lewis and I had a sit-down, and he said, 'If you want to search for those mainstream hits and go that route, you can do it. But it sounds like you are starting to really build this songwriting career.' I said, 'I just need to take time off, and see what I need to do.'"

The resulting album grew out of close collaboration with her husband, drummer Chris Coleman (formerly of Luna Halo) and Peacock, as well as guests Jackson Browne, Dierks Bentley and Jakob Dylan. "It became like *Hank Williams Jr. and Friends*," she says of the record's collaborative spirit, referring to her grandfather's classic 1975 album. "We started writing these songs I never thought would come out of me."

Making and marketing the disc has been a learning experience for all involved, Williams' manager Ali Harnell says. "It's definitely a challenge," she



ARTIST: Holly Williams  
ALBUM: *The Highway*  
LABEL: Georgiana  
MANAGER: Ali Harnell  
PRODUCERS: Charlie Peacock, Holly Williams  
PUBLISHER: Louisiana Folks Music (BMI)  
TWITTER: @HollyWilliams1

says. "She's been to the rodeo with two major labels, so we are putting it together—one brick at a time. That's kind of our motto."

"I was on major labels and doing nowhere near the work I'm doing now," adds Williams, who also runs a successful Nashville clothing boutique, H. Audrey, and food blog theafternoonoff.com. "In the beginning, there were breakdown moments. I went to my manager one day and said, 'We have to get a record label. I can't handle all of this.' I'm having to check on the merchandise and get a video submission form for CMT. There were so many things, and I definitely had to sort through that and delegate. But there's more freedom. I wouldn't

trade that for anything."

Ahead of the album, which is being distributed by Tonetree, Americana radio has been serviced with "You Don't," while the video for "Drinkin'" has just premiered on CMT, which named Williams to its "Next Women of Country" list for 2013. Williams will also be touring domestically through April to promote the album, setting off from Santa Barbara, Calif., on Feb. 5.

"I'm thrilled I did the work," Williams says of releasing the album herself. "I cried a lot, but it all got figured out. Now, it's on to the good part. I get to tour for this album and play the songs for people. It's definitely worth it in the end." ●



Holly Williams climbed to No. 11 on Billboard's Heatseekers chart with her second album, 2009's *Here With Me* (Mercury Nashville), which peaked at No. 37 on the Country Albums chart. The single "Keep the Change" reached No. 53 on Hot Country Songs, while follow-up "Mama" peaked at No. 55.

### THE BIG NUMBER

Number of copies sold of Williams' 2004 album, *The Ones We Never Knew*.

20K

ARTIST: Joshua Bell  
 ALBUM: *Beethoven: Symphonies 4 & 7*  
 LABEL: Sony Classical  
 MANAGER: Elizabeth Sobol  
 PRODUCER: Andrew Keener  
 CHART HISTORY: *At Home With Friends* (2009), No. 1 Classical Crossover Albums, No. 118 Billboard 200, 837,000 sold

CLASSICAL

# Double Time

Virtuoso Joshua Bell takes on Beethoven with both violin and conductor's baton

By Kerri Mason

Forty albums. Multiple awards, including an Oscar, Emmy and Pulitzer. The respect and adoration of his classical music peers. A slot on *People* magazine's 50 Most Beautiful People list. With all that, it would seem that virtuoso violinist Joshua Bell is out of summits to reach. But the 45-year-old Bloomington, Ind., native embarked on a new adventure in 2011, when he was named music director of the Academy of St. Martin-in-the-Fields, the venerable British orchestra with which he first played at age 18. Now, his first recording as head of the ensemble, *Beethoven: Symphonies 4 & 7*, is due Feb. 12 on Sony Masterworks.

"If you've never heard 'Beethoven 7,' it's probably one of the most exciting pieces of music ever written. When you reach the end you feel like you've just conquered the world," Bell says. "People who don't know or haven't heard it, they have this idea that classical music is soothing. [But] this is music you should be cranking up."

The Academy is best-known for its very crank-able soundtrack to the 1984 Academy Award-winning film *Amadeus*, which has been certified platinum by the RIAA and reached No. 56 on the Billboard 200, making it one of the most popular classical releases of all time. The ensemble was formed in 1958 by Grammy lifetime achievement award winner Neville Mariner, its first



and only musical director—until now.

The appointment is prestigious and symbolic: Bell, an American, hand-selected by Mariner to carry on the ensemble's legacy of bringing the music to the masses. But it's also created a rare, must-see event in the classical world. On tour with the orchestra since last year, Bell doesn't merely conduct; he also plays violin at the same time, a rare show of musical prowess that had audiences leaping from their seats, and even applauding between movements—perish the thought.

"It's physically challenging," Bell says. "I lose about three pounds in perspiration after every concert. I usually play a solo concerto and the orchestra plays the second half of the symphony without me."

Recorded in London, *Symphonies 4 & 7* features him conducting the iconic pieces "from the chair" (as in the first-chair violinist's seat). "For me to finally be able to tackle this repertoire I've known my whole life, it's an incredible experience," he says.

"This is a very special release for Josh and everybody

at Masterworks," Sony Classical president Bogdan Rociu says. "I was blown away by the sound they made together—a level of articulation often found only in chamber music, and the sheer power which is the privilege of a big orchestra."

Bell is one of few classical artists who have achieved mainstream recognition without a concentrated attempt at crossover. He's played on the soundtrack to Beethoven biopic "The Red Violin," participated in a social experiment in the Washington, D.C., metro that won the Washington Post a Pulitzer (playing incognito to see how passers-by would react) and appeared everywhere from "Today" to "The Tonight Show With Jay Leno." This year, he even played on Oscar-nominated song "Before My Time" from the film "Chasing Ice," accompanying the vocals of Scarlett Johansson.

All of that makes the marketing of his music a bit higher-profile. The Beethoven release will benefit from a close partnership with Barnes & Noble, which "is the fulcrum of a big physical marketing campaign," Sony Masterworks senior VP Chuck Mitchell says. In addition to things like in-store signage and targeted email blasts, Bell will be B&N's artist of the month, which activates discounts on his catalog recordings. Plus, the new Beethoven collection will be played in-store at all 570 B&N locations, a placement usually reserved for more mainstream music.

"They generally focus on vocal and pop records," Mitchell says. "So that's a big thing for orchestral music." ●



BODEGA BAMZ

Lil Wayne stands about 5 feet 6 inches, and Fat Joe once weighed more than 350 pounds, but neither rapper's name says quite as much about the artist in question as that of Bodega Bamz. The 27-year-old Spanish Harlem native takes the first part of his sobriquet from the Spanish word for that bastion of East Coast 'hood commerce, the corner store, and he likes to say his style has everything you need (like a bodega) and his music has local flavor. (He calls it "Latin trap," a fusion of hip-hop and salsa elements.) "Since the death of Big Pun, there hasn't really been a Latino to put us on," Bamz says. "It's very important that we get one, whether it be me or somebody else." Since releasing his acclaimed *Strictly 4 My P.A.P.I.Z.* mixtape—which features Slaughterhouse member Joell Ortiz as well as recent RCA signee ASAP Ferg—through Vice music



site Noisey in late October, Bamz' star has been rising steadily. "There are a lot of Spanish kids who grow up not speaking Spanish outside the home but they do represent the culture, and [Bamz] represents that," says manager Mike "Heron" Herard (who also manages Ortiz). Bamz is currently putting together a tour scheduled around South by Southwest and prepping a video for mixtape standout "Say Amen." For the moment, he's comfortable working independently, but he sees major things in the future. "[Signing a deal] is not a priority, but it's definitely a goal," Bamz says. "I want to be the biggest star in the world, and I know you need a label to do that." —Felipe Delemer

"I lose about three pounds in perspiration after every concert. I usually play a solo concerto and the orchestra plays the second half of the symphony without me." —JOSHUA BELL



Raphael Deluca, the Pink Elephant, New York. It's all about making people feel good. I wouldn't say the music I play is commercial, but there are some vocals sprinkled in that people can identify with. I generally try to educate the crowd on new music while also allowing them to feel comfortable.



"Like Home" by Nicky Romero & Nervo always seems to grab people even though it hasn't had a lot of exposure yet. Eric Prydz' "Every Day" has a catchy vocal and a synth line that makes crowds go crazy. The Benny Benassi electro remix of the new Rolling Stones track, "Doom and Gloom," gets crowds moving.



"Coco Loco" by Crazibiza has been a good party starter. Don't be surprised if the Latin vibes lead to booty shaking. And the Federico Scavo remix of the Criminal Vibes take on "Pump Up the Jam" is a real hands-in-the-air moment. Everyone knows the original, so this re-energized remix is a lot of fun.





**ALLONS-Y:** Brooklyn act **Autre Ne Veut** will tour North America with **Majical Cloudz** supporting. Booked by **Carter Adams** at the **Windish Agency**, shows begin in Philadelphia at **Johnny Brendas** (Feb. 26), followed by **Santos Party House** in New York (Feb. 27), **Schuba's** in Chicago (March 2), **Barboza** in Seattle (March 8), the **Troubadour** in Los Angeles (March 12) and Austin's **South by Southwest** (March 13-18).



**HOP TO IT:** In support of **Pedestrian Verse** (Feb. 5, **Fat Cat Records**), Scottish group **Frightened Rabbit** will tour the United Kingdom and United States. Booked by **Steve Strange** at **X Ray Touring** (United Kingdom) and **Tim Edwards** at **Flower Booking** (United States), the act will play **Waterfront** in Norwich, England (Feb. 8), **HMV Forum** in London (Feb. 13), **Gorilla** in Manchester (Feb. 22) and **Barrowland** in the band's hometown of Glasgow (Feb. 28). Stateside stops include the **Fillmore** in San Francisco (March 11), **Pabst Theatre** in Milwaukee (March 22), **St. Andrews Hall** in Detroit (March 30) and **Masquerade** in Atlanta (April 10).

**LET ASAP EAT CAKE:** From indie darling to chart king, **ASAP Rocky** is riding the wave of No. 1 album *Live.Long.ASAP* and tours supporting **Drake** and **Kendrick Lamar**. He'll soon headline, embarking on a solo trek across the United Kingdom. Booked by **Peter Schwartz** of the **Agency Group**, he'll play **Academy Brixton** in London (May 22), **Institute** in Birmingham (May 23), **Academy 1** in Manchester (May 25) and **ABC** in Glasgow (May 26).

**MAN STUFF:** Experimental rock band **Man Man** will tour the States following last year's *Life Fantastic*. Booked by **Jim Romeo** at **Ground Control Touring**, the run begins at **Black Cat** in Washington, D.C. (Feb. 7) and visits **Jack Rabbits** in Jacksonville, Fla. (Feb. 11), **Firebird** in St. Louis (Feb. 18), **Magic Stick** in Detroit (Feb. 23) and **Union Transfer** in Philadelphia (March 2). —**Nick Williams**



ARTIST: Foals  
 ALBUM: *Holy Fire*  
 LABEL: Warner Bros.  
 MANAGER: Q Prime  
 PRODUCERS: Flood, Alan Moulder  
 PUBLISHING: Universal  
 CHART HISTORY: *Antidotes* (2008), No. 28 Heatseekers Albums, 36,000 sold; *Total Life Forever* (2010), No. 30 Heatseekers Albums, 25,000 sold  
 TWITTER: @foalsfoalsfoals

## ROCK

## Catch A 'Fire'

Foals gallop after U.S. success with new album

By Emily Zemler

Even in the digital age, oceans can sometimes seem like insurmountable barriers. But Oxford, England, alt-rock quintet Foals are hoping that good music—and good marketing—know no bounds.

The group found success in its home country with its 2008 debut, *Antidotes*, and 2010 follow-up *Total Life Forever*, but the seeds were planted for success stateside. The latter disc, which had a delayed release in the United States on Sub Pop, was heavily pirated in the States, encouraging Warner Bros. to pick up the band and unveil its new third album, *Holy Fire*, in the States on Feb. 11, the same day as Warner Bros. U.K.'s release. The album is preceded by first single "Inhaler," a buoyant number that sidesteps the band's earlier sound and gives new fans something to grab onto.

"It was a curve ball for a lot of people," singer/guitarist Yannis Phillippakis says while on tour in Australia. "It subverted people's expectations. For people

that are anticipating our record, it's a palate cleanser. It opens a window."

The single has opened a window for Warner as well. The label, which inherited Foals from Sub Pop through a deal with Alternative Distribution Alliance, is bringing the band to U.S. radio for essentially the first time. Since the track's release in November, the radio departments of Warner and Q Prime have worked hand in hand to send "Inhaler" up Billboard's Alternative chart, making it the No. 1 most-added track for two weeks in mid-January.

"We felt like it had what was missing in the alternative radio space—one of our main drivers, combined with touring," Warner Bros. senior director of marketing Kerri Borsuk says. "Foals are authentic. They're not a one-hit wonder. They're so artful, and that translates through all facets of the marketing."

Recorded last summer with Flood and Alan Moulder in London, *Holy Fire* focuses on revealing the band's new, more aggressive tendencies. "*Total Life Forever* was an introverted record in some ways," Phillippakis says. "We definitely didn't want to do that [again]. We wanted to do something that was more muscular and had more bile in it."

Foals won't tour stateside until April, which means that online activity will have to tide fans over after the album arrives. One major component of the online campaign has been the transformation of the band's website into an enigmatic portal that requires secret codes to unlock exclusive content like remixes and videos.

"It's very Foals, the way they're doing it," Borsuk says. "There's an element of mystery and intrigue for the fans."

While the label is anticipating that this will be the album that breaks Foals in the States, the group is just proud to be evolving in a way that feels genuine.

"We feel confident that we've created a lot of space for ourselves," Phillippakis says. "It doesn't feel like we're tethered to somebody else's prescribed notions of what we should sound like. We haven't put ourselves in a corner. We've gone and explored the room." ●

**"'Total Life Forever' was an introverted record. We wanted something that was more muscular and had more bile in it."**

—YANNIS PHILLIPPAKIS, FOALS

## Reviews

Eve

"She Bad Bad" (3:04)

PRODUCER: Jukebox

WRITERS: Eve, Jukebox

PUBLISHERS: Blondie Rockwell/Charlie Pays Me/Dark Child Songs/EMI Blackwood (BMI)

LABEL: From the Rib Music



SINGLE

## Eve's Big 'Bad' Comeback

After releasing three albums in four years, beginning with 1999's *Let There Be Eve... Ruff Ryders' First Lady*, Eve hasn't issued a full-length in a staggering 11 years. That drought finally ends with *Lip Lock*, due this May, and first single "She Bad Bad" showcases some pent-up aggression, as the rapper has idly watched a new generation of MCs find stardom. "Now I'm back/Forget about them other chicks/Man, you won't miss 'em," Eve snarls as Jukebox's

complex pattern of claps buoys the unrelenting rhymes. "She Bad Bad" is a chest-thumping cry from a veteran attempting to snatch back her deposed throne, and while Eve's venomous flow is impressively nimble, the single simply requires a stronger hook. Jukebox's intricate production makes some bold twists and turns, but Eve's official comeback deserves a punishing refrain to match the attitude of the verses. —JL

**Eve showcases some pent-up aggression, as the rapper has idly watched a new generation of MCs find stardom.**



LIVE

ARTIST: MUSE

VENUE: Staples Center, Los Angeles

DATE: Jan. 23

Muse is known for being dramatic, and the band didn't disappoint at the first of three shows at the Staples Center. Following a heavy dubstep jam that opened the concert, the British rock trio transitioned into tracks from last year's *The 2nd Law*. Frontman Matt Bellamy unleashed a distorted guitar solo of "The Star-Spangled Banner" as an intro to "Hysteria," followed by "Panic Station," "Bliss" and "Supermas-

ive Black Hole," which rallied a lifeless audience into a dancing frenzy. By "Animals," security was escorting overzealous fans off the floor. Muse's stage show resembled a massive EDM endeavor—LED screens lined the stage and lasers rained over the crowd. After "Stockholm Syndrome"—which ended with a Rage Against the Machine "Freedom" riff—a pyramid of TV screens engulfed the group. It was an energetic performance, showcasing a grittier side of the band's well-polished albums. —NP

## SINGLES

ALTERNATIVE

YOUTH LAGOON

"Dropla" (5:56)

PRODUCER: Ben Allen

WRITER: Trevor Powers

PUBLISHER: Royalty Network

LABEL: Fat Possum Records

Trevor Powers titled his 2011 debut *The Year of Hibernation*, which perfectly described his intimate electro-pop. Two years later, the Youth Lagoon mastermind has emerged from that wintry headphone isolation: "Dropla" is more organic and visceral, with live drums grounding Powers' whispered croon. "You'll never die, you'll never die," goes the hook, as the song skyrockets toward the pearly gates. —RR

ALTERNATIVE

GOLD FIELDS

"Dark Again" (4:39)

PRODUCERS: Gold Fields

WRITERS: Gold Fields

PUBLISHER: EMI Music Publishing Australia

LABEL: Astralwerks

On the boisterous lead single from their debut LP, Australia's Gold Fields transmit crumbling romance through dance-rock euphoria. "We've been living with the lights out/Been moving in the night," sings Mark Robert Fuller, his voice wafting over jerky funk guitars and a synth-bass pulse. "Dark Again" reminds new wave fans just how fun a breakup can sound. —RR

CLASSICAL

THE PIANO GUYS FEATURING LINDSEY STIRLING

"Mission Impossible" (3:44)

PRODUCERS: Al van der Beek, Steven Sharp Nelson

WRITERS: various

PUBLISHER: Sony/ATV Melody (BMI)

LABEL: Masterworks/Sony Masterworks

The Piano Guys highlight the piano/cello dynamic

of their ensemble by teaming with violinist Lindsey Stirling to release a new rendition of the "Mission: Impossible" theme. The pairing, which debuted at No. 3 on Billboard's New Age digital songs chart, unites the artists' respective YouTube followings and utilizes the familiar hooks in the piano-bass line, weaving them intermittently among runs from Stirling's violin. —WG

POP

FAR\*EAST MOVEMENT FEATURING COVER DRIVE

"Turn Up the Love" (3:16)

PRODUCERS: Axident, Wallpaper

WRITERS: various

PUBLISHERS: various

LABEL: Cherrytree/Interscope

"We are one tonight, and we're breathing in the same air," sings Amanda Riefer of Cover Drive on a Far\*East Movement single appropriately included on President Barack Obama's official inauguration playlist. A peppy dance track that incorporates PG-rated rap verses and an inspiring hook ala the Black Eyed Peas' "Where Is the Love?," "Turn Up the Love" offers low-stakes fun atop some malleable beats. —LW

COUNTRY

LADY ANTEBELLUM

"Downtown" (3:19)

PRODUCERS: Paul Worley, Lady Antebellum

WRITERS: Luke Laird, Shane McAnally, Natalie Hemby

PUBLISHERS: various

LABEL: Universal Music Group Nashville

Lady A gets funky on the lead single off its fourth studio effort, as "Downtown" bounces along with a casual bassline and a faster tempo than past radio offerings. "I'm only counting on your cancellation/When I should be counting on you at my door," Hillary Scott prods her beau in the blunt refrain. —JM

LEGEND &amp; CREDITS

Edited by Mitchell Peters (albums) and Jason Lipshutz (singles)

CONTRIBUTORS:

Chuck Dauphin, David Downs, Phil Gallo, David Greenwald, William Gruger, Steven J. Horowitz, Jason Lipshutz, Jill Menze, Gail Mitchell, Nicole Pajer, Deborah Evans Price, Ryan Reed, Lindsey Weber, Emily Zemler  
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.



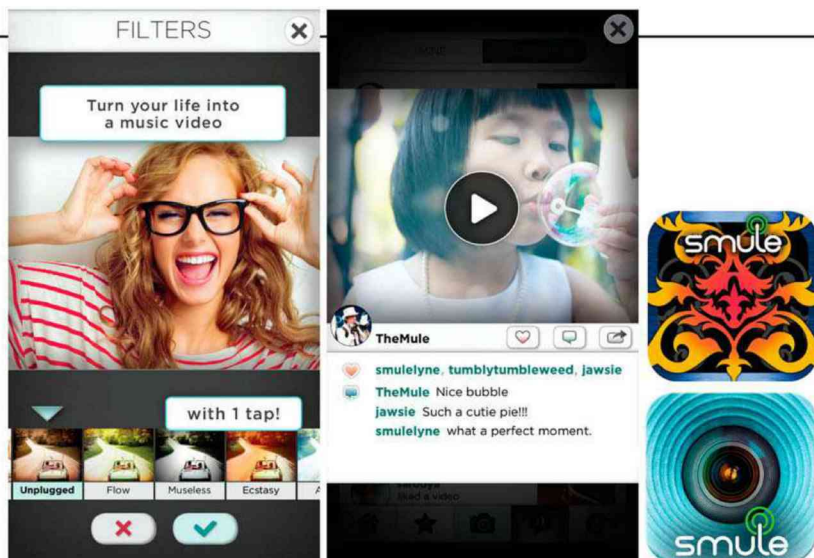
## SEE ALSO:

**Songify**  
Khush's 12 million-unit-selling app turns speech into music with Auto-Tuning and beats, a la viral stars the Gregory Brothers.

**AutoRap**

AutoRap magically turns speech into rhymes and corrects bad rapping. Built by Khush after it was purchased by Smule, the app includes beats by Nicki Minaj and Eminem.

**iMovie**  
Apple's in-house app enables users to create high-definition movies anywhere. The app has built-in movie themes and the ability to create trailers and share with friends.



## APP

## Unleash Your Inner Hype Williams With Strum

One of the more sophisticated music accompaniment filters on the market, the new Strum app turns any 15-second clip into a short music video—and the effect can be cute or blood-curdling, depending on the source material.

Released in December by San Francisco app maker Smule, Strum is free and requires, at minimum, iOS 6.0 running on iPhone 4, iPod touch 4, iPad 2 or iPad mini. The user interface is impeccably clean, simple and intuitive: shoot a quick video, add an audiovisual filter from 16 presets, then share through Facebook, Twitter, email or Smule's new social backend Smule Nation.

This digital pocket bauble, which has about 1 million installs, takes some time to wrap one's head around—for example, a Strum of two adults talking in

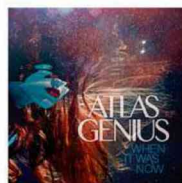
a meeting yields regret. However, a video of an infant giggling or puppy playing outside will become even more adorable with this app's assistance. Strum's algorithm finds the tonal center of a baby's giggle, and adjusts the pitch of the acoustic guitar to harmonize with the original audio.

Strum is Smule's belly flop into social video, after the 65-person company issued hit apps like Magic Piano (31 million installs), Ocarina (9.3 million) and I Am T-Pain (5.9 million). Smule's latest release contains the ability to follow and get followers, as well as dual citizenship in Smule Nation, which links about 15 million monthly active users spread out across Smule's vast array of products. And fans of the app willing to pay a little for more musical options are in luck, as Smule upsells Strum users on extra filters. —DD

## ALBUM

## Atlas Genius' Head Bobbers

Atlas Genius burst onto the scene with its breakout single "Trojans," a compact dose of bass propulsion and bouncy guitar that split the difference between jangly and dancey. On its debut LP, the Australian band is still delivering those sort of shoe-shuffling head bobbers that are at once crisp and loose, but there are bigger, grander sounds as well, with lush keyboard swells and exultant choruses. Bits and pieces of the last three decades of alt-rock flash by, connecting INXS to the Strokes or the Police to the Killers. Where instrumentation calls for anthemic shouts, vocalist Keith Jeffery refrains, instead coying up to melodies while slinging romantic odes to lovers ("All These Girls," "Centered on You"). The band keeps a straight face throughout, never fully showing its hand while offering just enough to satisfy—and makes it seem easy. —SJH



ARTIST Atlas Genius  
ALBUM *When It Was Now*  
PRODUCERS: Atlas Genius  
LABEL: Warner Bros. Records  
RELEASE DATE: Feb. 19



## ALBUMS

## COUNTRY

## TIM MCGRAW

*Two Lanes of Freedom*

PRODUCERS: Byron Gallimore, Tim McGraw

LABEL: Big Machine

RELEASE DATE: Feb. 5

Tim McGraw's Big Machine debut shapes up to be his most varied offering yet. With strong material ranging from regret ("Annie I Owe You a Dance") to a prisoner looking back ("Number 37405") to such breezy fare as "Highway Don't Care," his best might be yet to come. —CD

## CHRISTIAN

## JEREMY CAMP

*Reckless*

PRODUCERS: Jeremy Camp, Andy Dodd

LABEL: BEC Recordings

RELEASE DATE: Feb. 12

Jeremy Camp's rich, muscular voice teams with passion on his seventh studio set, *Reckless*. The title track is particularly effective, a driving anthem about pursuing faith and unbridled abandon. Soaring with melody, "Come Alive" upholds the lyrical message of dedication, while the buoyant "Shine" further cements Camp as one of the genre's most successful acts. —DEP

## ROCK

## JIM JAMES

*Regions of Light and Sound of God*

PRODUCER: Jim James

LABEL: ATO Records

RELEASE DATE: Feb. 5

Away from the thunderous gallop of *My Morning Jacket*, Jim James' solo debut turns toward soul and studio experimentation. "State of the Art (A.E.I.O.U.)" channels Bill Withers as James' rugged tenor crackles under studio static, only to be buried in the horns of "Know Til Now." By album's end, George Harrison's presence quietly radiates. —DG

## ROCK

## RICHARD THOMPSON

*Electric*

PRODUCER: Buddy Miller

LABEL: New West Records

RELEASE DATE: Feb. 5

With dozens of solid albums behind him, brilliant British guitarist and witty songwriter Richard Thompson emerges with his strongest collection since 1999 standout *Mock Tudor*. His British folk roots covered for his strongest effort, he embraces such styles as '60s garage rock, country and tribal drumming. —PG

## R&amp;B

## AVANT

*Face the Music*

PRODUCERS: various

LABEL: Mo-B Entertainment/Capitol/EMI

RELEASE DATE: Feb. 5

Deftly flavoring old-school influences with new-school flair, Avant knows how to command attention. The soulful tenor gets down to business on the uptempo "Toast to Love," then nimbly flips the switch on sexy ballad "You & I." Avant still knows how to keep the romantic flame fired up. —GM

## POP

## JUSTIN BIEBER

*Believe Acoustic*

PRODUCERS: Justin Bieber, Dan Kanter, Da Internz, Tom Strahle

LABEL: RBMG/Island Def Jam Music Group

RELEASE DATE: Jan. 29

In concert, Bieber's acoustic regime strips away the glossy pop production, leaving just a softly twanged guitar. Some songs here unplug better than others, the standouts being "All Around the World" and "She Don't Like the Lights." But the real treasures are unreleased tracks like "I Would," which ups the acoustic ante with buoyant drums. —EZ

**.biz**

Iconic songwriting/production duo Jimmy Jam & Terry Lewis have signed an exclusive worldwide publishing administration agreement with Universal Music Publishing Group.

Timbaland has signed to Jay-Z's Roc Nation. It's still unclear in what capacity the artist/producer will work with the multifaceted label, management company and publishing firm.



Randy Houser's *How Country Feels* debuts at No. 11 on the Billboard 200.

**COUNTRY**

## Catching Feelings

Randy Houser's new album rides chart-topping hit to best sales of his career

By Deborah Evans Price

A No. 1 single and great word-of-mouth are proving to be key drivers for Randy Houser's Stoney Creek Records debut, *How Country Feels*, which arrived Jan. 22. A week after the title track hit No. 1 on Billboard's Country Airplay chart, the Mississippi native's album bows at No. 3 on Top Country Albums and No. 11 on the Billboard 200, his highest-charting album on either. The set sold 24,000 units, according to Nielsen SoundScan, his best sales week ever.

Though critically acclaimed, Houser's first two albums, 2008's *Anything Goes* and 2010's *They Call Me Cadillac*, peaked at Nos. 21 and 43 on Top Country Albums, respectively. Houser says his transition from Show Dog-Universal to the nearly 3-year-old Stoney Creek label, a division of BBR Music Group, has reignited his career.

"Even from the outside looking in, it was clear they were extremely focused and committed to all the artists on their roster," Houser says of his decision to sign with the indie, which is also home to Thompson Square and Parmalee. "After connecting with [label founder] Benny [Brown] and meeting the team there, it almost immediately felt like home. They were passionate about what I was doing."

According to BBR Music Group senior VP Jon Loba, the title track's hit potential was obvious. "When [senior VP of promotion] Carson James and I heard the single,

we looked at each other and said, 'If that's not a No. 1 song, we quit this business,'" Loba says.

Still, it wasn't easy. Loba says getting "How Country Feels" to No. 1 "took some fighting. There were two or three Saturdays where [VP of promotion] Chris Loss and his team were on the phone begging radio for spins just so we could keep a bullet. But once we got into the top 10, people saw the research and saw the sales. Plus, [Houser] has a lot of friends in radio that wanted it for him, and that was part of the equation."

Loba says online word-of-mouth was a big factor in the album's success, with acts like Zac Brown Band and Lee Brice tweeting about it. Houser added 8,100 followers across Twitter and Facebook during the album's release week, up 97% from the previous week. Activity also jumped 87% on his Wikipedia page, where he received more than 9,000 page views during the week.

Houser, whose next single is "Runnin' Outta Moonlight," promoted the album through numerous media appearances, including chats on CBS' "Live From the Couch" and ABC News Now's "What's the Buzz."

"How Country Feels" was the first song played on New York's new country station, WNSH (Nash FM 94.7), and Houser recently played a sold-out show at New York's Mercury Lounge. Meanwhile, the title track, which dips to No. 4 on Country Airplay, reaches a new peak—No. 6—on Hot Country Songs. The video has received 2.8 million YouTube views.

"[The song] didn't take long to build into something for us—maybe about three or four weeks of airplay and it caught on," says John Shomby, director of programming and operations at WGH-FM Virginia Beach, Va., which has played the song 642 times through Jan. 27. "If the song is good, it doesn't matter what the label is. And this song is real good—not diminishing the hard work Stoney Creek's promotion staff did."

Nate Deaton, GM at KRTY San Jose, Calif., which has played the song 885 times, insists Houser's big win is long overdue. "He has always done well here," he says. "'Anything Goes' was a huge hit for us. 'Boots On' should have been a No. 1. This is just a great example of timing. He's had success in different markets, but this one broke through." ●

## THE Numbers

### The Lonely Island featuring Adam Levine & Kendrick Lamar, "Yolo"

After an eight-month hiatus, the Lonely Island returned to NBC's "Saturday Night Live" on Jan. 26. The comedy troupe appeared in a digital short with its music video for "Yolo," featuring host Adam Levine and musical guest Kendrick Lamar. The ensemble's overly cautious interpretation of the slang phrase's intended meaning, "You only live once," triggered a wave of social and sales reaction.

**+ 9K**

"Yolo," released as a digital single on Sunday, Jan. 27, sold 9,000 downloads in less than a day (according to Nielsen SoundScan), debuting at No. 1 on Comedy Digital Songs (see page 50). Label sources suggest it could sell 90,000-100,000 in its first full week of availability (week ending Feb. 3).

**↑ 304%  
13.3M**

The "Yolo" music video accumulated 7.9 million views in its first two days of release on YouTube, contributing to a 304% weekly spike in activity for the group's channel, which registered 13.3 million views for the week ending Jan. 28, according to Next Big Sound.

**↑ 53%  
152K**

The Lonely Island's overall fan base across Facebook, Twitter and YouTube increased by 152,000 followers during the charting week ending Jan. 28, a 53% rise in fan acquisition over the previous week, as measured by Next Big Sound.

**= 5.0/12**

The Jan. 26 edition of "SNL" scored a 5.0/12 Nielsen rating in the metered-market households, according to NBC. That's about even with the previous week's episode (4.9/12) on Jan. 19. —Keith Caulfield and William Gruger

HIP-HOP

# Lil Wayne Feels The Love

Rapper's 'Love Me' takes hold at radio organically, setting up oft-delayed album 'I Am Not a Human Being II'

By Steven J. Horowitz

Lil Wayne didn't intend for his new single, "Love Me," to grow so quickly after its release in late December. The Mike WiLL Made It-produced track, which features Drake and Future, rises 53-16 on the Billboard Hot 100 this week with 171,000 digital downloads, according to Nielsen SoundScan, bringing its sales total to 249,000. The success comes mere weeks after YMCMB's DJ Stevie J and DJ E-Feazy debuted the song at a Miami club.

Wayne's manager and co-CEO of Blueprint Group Cortez Bryant explains that, following the single's debut, he passed it off to key influencers in radio and clubs. Without much more prompting, PDs began adding "Love Me," a single off the rapper's oft-delayed *I Am Not a Human Being II*, now scheduled for release this spring.

"It happened really fast and organically; it didn't take months to build," Bryant says. "That speaks for itself, that the record is that powerful." Universal and YMCMB are now seeking adds at rhythmic and R&B/hip-hop, where it has 1,300 spins, according to Nielsen BDS.

"It will be a No. 1 record for [R&B/hip-hop] radio," says Phillip David March, PD at mainstream R&B/hip-hop WGZB Louisville, Ky. Pop potential may be more elusive, though. "Crossover? I just don't know because even [edited], it's still got provocative lyrics," he says. "It's hard to say."

Mike WiLL Made It, who also helmed G.O.O.D. Music's "Mercy" and Juicy J's "Bandz a Make Her Dance," disagrees. He originally created the song with just Drake and Future but knew Wayne could take it to the top. "It's almost like Megatron: All the pieces just came together," he says. "I'm not trying to sound like a cocky-ass producer, but it's right on time. Nothing sounds like



Lil Wayne's "Love Me" has sold 249,000 downloads.

that on the radio."

"Love Me" is the third single from *I Am Not a Human Being II*. "My Homies Still," released last June, peaked at No. 38 on the Hot 100, while "No Worries," released in September, reached No. 29. With a music video for "Love Me" on the way, success at R&B/hip-hop radio will dictate future plans on other formats.

"The pop side hasn't moved yet. They take longer to get on these things," Bryant says. "My expectations aren't for that, though. I just put it out as another [R&B/hip-hop] single. So if it crosses over to pop, that'd be wonderful." ●



## Maria's Good 'Karma'

Could Kristina Maria be this year's Carly Rae Jepsen? After the latter transformed her Billboard Canadian Hot 100 No. 1 "Call Me Maybe" into a nine-week reign on the U.S. counterpart last year, Ottawa-born Maria is similarly seeking to cross the border with the pure-pop single "Karma" (LupoOne). CFLZ Buffalo, N.Y. (which often champions Canadian acts) played the song 61 times during the Jan. 21-27 Nielsen BDS tracking week. The cut jumps 23-17 on Canada CHR/Top 40, marking her fourth top 20 entry on the chart dating to her first in 2011.

## 'Down' With Odell

Having won the 2013 BRITs Critics' Choice Award in December, singer/songwriter Tom Odell is having a breakthrough moment. Signed to ITNO/Columbia Records in his native United Kingdom, the 22-year-old just wrapped his first U.S. tour and will return to play South by Southwest in March. Debut album *Long Way Down* is due in the United Kingdom on April 15, with plans under way for a stateside release.

## Blackberry Smoke Rises

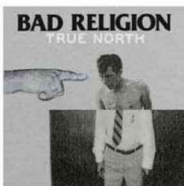
Atlanta-based Southern rock quintet Blackberry Smoke, signed to Zac Brown Band's Southern Ground imprint, is nearing its first ink on Country Airplay with "Pretty Little Lie." The track is the lead single from *The Whippoorwill*, which peaked at No. 8 on the Country Albums chart on Sept. 1, 2012. The song's video garnered 22 plays last week on "CMT Pure Country."

## 'Hello,' T.Rone

With an infectious electric guitar riff, rapper/singer T.Rone's Auto-Tune-heavy "Hello Love" (Brooklyn Knights/Kream Team) is poised to infiltrate the Mainstream R&B/Hip-Hop chart. The Jacksonville, Fla., native's hometown station WJBT is supporting the track, having played it 30 times last week, the most of all reporters. T.Rone has been recording since 1996, releasing the locally acclaimed albums *Whatcha Game Like?* and *The Bad Guy Pt. 1*, and has collaborated with such hip-hop stars as 2 Chainz and Gucci Mane.

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

## Battle Plan: Bad Religion



Three decades deep in the music biz, veteran punk band Bad Religion set off 2013 by releasing its 16th studio album, *True North*, Jan. 22 on its own Epitaph label. The set, a sweaty, riotous project that harks back to the group's rocker roots, bows at No. 19 on the Billboard 200 and No. 7 on Rock Albums.

### 3 MONTHS AGO

On July 23, Bad Religion posted on its Facebook page (926,000 fans) a picture of the band in the studio with the message "Here We Go Again," which racked up almost 20,000 likes. It also went out to its mailing list, which has 100,000 active subscribers. The group kept fans abreast of its progress during the next few months by sharing videoclips from the studio, and held its first marketing meeting with Epitaph on Oct. 2 to hatch ideas, including a Google+ Hangout during release week. "We tried to come up with big ideas and stay flexible, because you can never predict what's going to happen," says Brett Gurewitz, Bad Religion guitarist and president/CEO of Epitaph.

### 1 MONTH AGO

First single "Fuck You" debuted on YouTube on Nov. 5, amassing 524,000 views. That same day, the song went up for sale on iTunes and *True North* was made available for pre-order. On Dec. 17, Bad Religion released the title track to YouTube (327,000 hits) and announced a contest to attend a private album release party on Jan. 22, which was also streamed as a Google+ Hangout. "Bad Religion have a good history at radio, but as things evolve, we're getting things launched online," Epitaph VP of sales Jon Strickland says. "We wanted to take advantage of the groundwork since those tools started coming into play, so it was a big part of the campaign."

### THIS WEEK

Following a holiday break, Bad Religion shipped "Fuck You" to alternative radio and debuted new tracks through Trans World, Xbox and Rdio on Jan. 8. The group released a full album stream to YouTube on Jan. 15, roping in 240,000 views. "For a 33-year-old punk band, it's pretty damn impressive and helped get the word out," Gurewitz says of the group's online strategy. The night after the release party and Google+ Hangout on Jan. 22, the band played a small hometown gig at Los Angeles' Echo, then made its first appearance on "Late Night With Jimmy Fallon" on Jan. 30.

### NEXT WEEK

Through Jan. 29, "Fuck You" has logged 1,195 radio spins, according to Nielsen BDS, accounting for 2.9 million listeners. Gurewitz, who has a newborn at home, will sit out much of the group's U.S. and European tour, which begins March 8 in Costa Mesa, Calif., and ends June 26 in Paris. The band has also shot a video for "Fuck You," which is due out in the next few weeks. Gurewitz says the group will begin working on its 17th album in about six months. "Everyone says this is the last one, because they expect us to die any second," Gurewitz jokes. "It'll be a little daunting this time because everyone likes this record so much. But that's icing on the cake, really."

—Steven J. Horowitz

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# CHARTS

OVER THE COUNTER KEITH CAULFIELD

## Gary Allan Nets First No. 1 Album

His ninth studio set bows with career-high 106,000



Country singer **Gary Allan** notches his first No. 1 on the Billboard 200 as *Set You Free*, his ninth studio album, debuts with 106,000 sold, according to Nielsen SoundScan.

It grants him his best sales week ever, surpassing the 99,000 start of *Tough All Over* in 2005. Further, *Set You Free* outpaces the launch of his last studio set, 2010's *Get Off on the Pain* (65,000) by 63%.

Helping Allan's cause is his successful single "Every Storm (Runs Out of Rain)," which jumps to No. 1 on the Country Airplay chart. It's his biggest hit at the format since 2004, when "Nothing on but the Radio" spent two weeks atop the list.

On the all-genre Billboard Hot 100 (which combines airplay, sales and streaming data), "Every Storm" jumps to No. 26—marking Allan's second-biggest Hot 100 hit. Only "Man to Man" went higher—No. 25—in 2003.

Also fueling the new album's start is a performance on NBC's "The Tonight Show With Jay Leno" (Jan. 23) and sale pricing and promotion at a number of retailers. *Set You Free* sold for \$9.99 at Target, Best Buy and iTunes last week while Walmart carried it for a penny more (\$10).

*Set You Free* sold particularly well at physical retailers, as CDs make up 64% of the set's first week. Comparably, physical product accounted for just 30% of the sales of last week's No. 1 debut—rapper **A\$AP Rocky's** *Long Live.A\$AP* (42,000 of its 139,000 bow).



However, that striking contrast isn't too surprising. In 2012, physical sales accounted for 75% of all country album sales versus 56% of all rap albums.

Allan first appeared on the Billboard 200 on Nov. 9, 1996, with *Used Heart for Sale*, which ultimately peaked at No. 136. He's since visited the top 10 five times (including this week), but hadn't gone higher than No. 3.

Allan had to wait 16 years and three months for his first No. 1—that's the amount of time between *Used Heart for Sale's* debut and *Set You Free's* No. 1 bow. While that's a significant gap, it's nothing compared with how long **Tony Bennett** waited for his first No. 1. (He's the most recent act to have had a wait longer than Allan.) Bennett finally claimed his first No. 1 on Oct. 8, 2011—54 years, seven months and 15 days after he debuted on the list (Feb. 23, 1957).

While it seems like country albums are regularly appearing atop the Billboard 200, it's not all that common. Allan becomes only the 32nd country act to claim a No. 1 in the Billboard 200's nearly 57-year history. The vast majority of those (26) garnered their first No. 1 after the chart began using SoundScan data to power the chart on May 25, 1991. Before then, only **Johnny Cash**, **Bobbie Gentry**, **Glen Campbell**, **Linda Ronstadt**, **Olivia Newton-John** and **Kenny Rogers** tallied No. 1s. (Newton-John and Ronstadt collected their chart-toppers in the '70s, when both were releasing primarily country music and notching No. 1s on Top Country Albums as well.)

Allan's new album is one of two debuts in the top 10. It's joined by the 2013 *Grammy Nominees* compilation, which bows at No. 4 with 41,000 sold. Last year's collection also debuted at No. 4, but with 52,000. It went on to tally an even bigger sales week—though not a higher chart rank—when it moved 84,000 in the frame after the Grammy Awards on Feb. 12, 2012. It's expected that 2013 *Grammy Nominees* will also post higher sales after this year's show (Feb. 10).

The new album is the 12th top 10 in the Grammy compilation series, stretching back to the 1999 edition, which topped out at No. 8 on March 13, 1999. All releases since the 2007 collection have reached the top 10. And while each Grammy album is chock-full of chart-topping artists, not one volume has reached the apex. Ironically, the albums are their own worst enemy. Why? Because even though the sets have a large sales spike the week after the Grammy telecast, they're usually blocked from the top of the chart by one of the show's performers. Last year, in the week after the awards (on the chart dated March 3), 2012 *Grammy Nominees* jumped 8-5 but was beaten by big winner **Adele**, who had two albums ahead of it (21 at No. 1 and 19 at No. 4). Also among the top five: a **Whitney Houston** greatest-hits album, which surged 6-2 in the wake of her death. ●

COPIES OF GARY ALLAN'S *SET YOU FREE* SOLD IN ATLANTA, THE ALBUM'S LARGEST SALES MARKET  
**6K**

2013 GRAMMY NOMINEES' FIRST-WEEK SALES, COMPARED WITH DEBUT OF 2012 COMPILATION  
**41K**

GARY ALLAN'S WAIT FOR HIS FIRST NO. 1 ALBUM  
**16 YEARS**



### 'Porsche' Brings Back Nelly

Nelly debuts his first song on the Mainstream Top 40 airplay chart in two-and-a-half years, as "Hey Porsche" speeds in at No. 36. While he arrived with the core rap "Hot S\*\*t" Country Grammar," which rose to No. 9 on the chart in 2000, his sound has become increasingly pop-leaning, notably in 2004 when "Over and Over," featuring country superstar Tim McGraw, began an 11-week reign, and with 2010's "Just a Dream." "I think Nelly has done a good job of straddling pop and rap," KDWB Minneapolis PD Rich Davis says. "I'm sure artists can tell by their bank accounts which hits have the most mass appeal. Nelly, with all his years in the biz, has certainly figured that out." —Gary Trust

### THE BIG NUMBER



Number of country acts that have reached No. 1 on the Billboard 200 in its nearly 57-year history.

### For The Record

Nielsen SoundScan reprocessed its charts after some of Billboard's pages in this issue had been sent to the printer. Tyler Bryant & the Shakedown's *Wild Child* should be No. 7 on Heatseekers Albums, not No. 11. Additionally, the title's correct rank on the South Atlantic Regional Heatseekers Albums chart is No. 6 (not No. 9). It also debuts at No. 9 on the Mountain Regional tally.



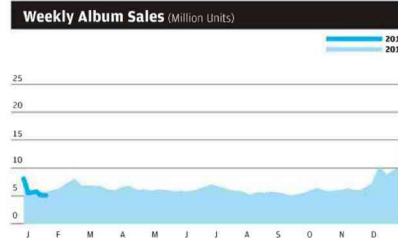
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## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,920,000	2,357,000	26,674,000
Last Week	4,968,000	2,401,000	27,816,000
Change	-1.0%	-1.8%	-4.1%
This Week Last Year	5,392,000	2,141,000	25,980,000
Change	-8.8%	10.1%	2.7%

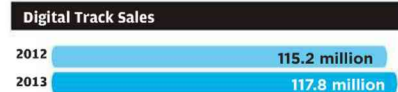
\*Digital album sales are also counted within album sales.



### YEAR-TO-DATE

Overall Unit Sales			
	2012	2013	CHANGE
Albums	21,345,000	21,238,000	-0.5%
Digital Tracks	115,191,000	117,845,000	2.3%
Store Singles	189,000	272,000	43.9%
Total	<b>136,725,000</b>	<b>139,355,000</b>	<b>1.9%</b>
Album w/TEA*	32,864,100	33,022,500	0.5%

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



Sales by Album Format			
	2012	2013	CHANGE
CD	12,248,000	10,579,000	-13.6%
Digital	8,791,000	10,213,000	16.2%
Vinyl	301,000	405,000	34.6%
Other	5,000	40,000	700.0%

Sales by Album Category			
	2012	2013	CHANGE
Current	9,912,000	10,525,000	6.2%
Catalog	11,434,000	10,713,000	-6.3%
Deep Catalog	9,111,000	8,476,000	-7.0%





Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.


For week ending Jan. 27, 2013. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected by Nielsen SoundScan.

# February 9 2013

# Hot 100

# billboard

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
2	1	1	<b>#1</b> <b>AG SG</b> <b>THRIFT SHOP</b> Macklemore & Ryan Lewis Feat. Wanz R. LEWIS (L.HAGGERT,V. LEWIS) MACKLEMORE/ADA/WARNER BROS.			1	17
1	2	2	<b>LOCKED OUT OF HEAVEN</b> Bruno Mars THE SMEEZINGTONS, J.BHASKER, E.HAYNE, M.ROBINSON (BRUNO MARS, P.LAWRENCE II, A.LEVINE)	ATLANTIC		1	17
3	3	3	<b>HO HEY</b> The Lumineers R.HADLOCK (W.SCHULTZ, J.FRAITES)	DUALTONE	▲	3	34
4	5	4	<b>I KNEW YOU WERE TROUBLE.</b> Taylor Swift MAX MARTIN, SHELLBACK (T.SWIFT, MAX MARTIN, SHELLBACK)	BIG MACHINE/REPUBLIC	▲	2	15
6	6	5	<b>SCREAM &amp; SHOUT</b> will.i.am & Britney Spears LAZY JAY (W.ADAMS, J.MARTENS, J.BAPTISTE)	INTERSCOPE	▲	5	9
7	7	6	<b>DON'T YOU WORRY CHILD</b> Swedish House Mafia Feat. John Martin ANWELL, S.INGROSSO, S.ANGELLO (LMARTIN, M.ZITRON, ANWELL, S.INGROSSO, S.ANGELLO)	ASTRALWERKS/CAPITOL		6	19
8	9	7	<b>BEAUTY AND A BEAT</b> Justin Bieber Feat. Nicki Minaj MAX MARTIN, ZEDD (MAX MARTIN, A.ZASLAVSKI, S.KOTECHA, O.T.MARAJ)	SCHOOL BOY/RAYMOND BRAUN/ISLAND/IDJMG		5	16
5	8	8	<b>DIAMONDS</b> Rihanna STARGATE, BENNY BLANCO (S.FURLER, B.LEVIN, M.S.ERIKSEN, T.HERMANNSEN)	SRP/DEF JAM/IDJMG	▲	1	18
9	10	9	<b>HOME</b> Phillip Phillips D.PEARSON (D.PEARSON, G.HOLDEN)	19/INTERSCOPE	▲	6	31
18	15	10	<b>F**KIN PROBLEMS</b> A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar N.SHEBIB (D.MAYERS, N.SHEBIB, S.GARRET, A.GRAHAM, T.EPPS, K.DUCKWORTH) A\$AP WORLDWIDE/POLO GROUNDS/RCA		●	10	13
			With Macklemore & Lewis at No. 1 on the Hot 100, another rookie rap act booksends the top 10. "F**kin Problems" powers 3-2 on Streaming Songs (1.3 million, up 8%), 19-14 on Hot Digital Songs (83,000, up 11%) and 29-23 on Hot 100 Airplay (47 million, up 14%). While the track is the first Hot 100 top 10 for A\$AP Rocky, 2 Chainz and Lamar, it's the 10th for Drake.				
12	13	11	<b>TRY</b> P!nk G.KURSTIN (BUSBEE, B.WEST)	RCA		11	14
13	14	12	<b>GIRL ON FIRE</b> Alicia Keys Feat. Nicki Minaj ALICIA KEYS, J.BHASKER, S.BEMI (ALICIA KEYS, J.BHASKER, S.BEMI, T.MARAJ, J.SQUIER)	RCA		11	21
84	4	13	<b>SUIT &amp; TIE</b> Justin Timberlake Featuring Jay Z TIMBALAND, J.TIMBERLAKE, J.ROCK (J.TIMBERLAKE, TV.MOSLEY, S.C.CARTER, J.HARMON, L.E.FAUNTILEROV III, STUART, J.WILSON, S.STILL)	RCA		4	3
			Track plunges 2-8 in its second week on Hot Digital Songs, dropping by 65% to 109,000. Still, it climbs 16-14 on Hot 100 Airplay (61 million, up 14%) and enters Streaming Songs at No. 40 (536,000, up 109%).				
20	17	14	<b>SWEET NOTHING</b> Calvin Harris Feat. Florence Welch C.HARRIS (CHARRIS, F.WELCH, K.HARPOON)	DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		14	12
15	16	15	<b>IT'S TIME</b> Imagine Dragons B.BARNER, IMAGINE DRAGONS (D.REYNOLDS, W.SERMON, B.MCKEE)	KIDINAKORNER/INTERSCOPE	▲	15	34
-	53	16	<b>DG LOVE ME</b> Lil Wayne Feat. Drake & Future MIKE WILL, MADE-IT+ (D.CARTER, A.GRAHAM, N.WILBURN, M.L.WILLIAMS II, A.HOGAN)	YOUNG MONEY/CASH MONEY/REPUBLIC		16	2
25	21	17	<b>DAYLIGHT</b> Maroon 5 A.LEVINE, MDL, MAX MARTIN (A.LEVINE, MAX MARTIN, SAMM, M.LEVY)	ABM/OCTONE/INTERSCOPE		17	8
11	11	18	<b>ONE MORE NIGHT</b> Maroon 5 MAX MARTIN, SHELLBACK (A.LEVINE, SHELLBACK, S.KOTECHA, MAX MARTIN)	ABM/OCTONE/INTERSCOPE		1	32
10	12	19	<b>I CRY</b> Flo Rida THE FUTURISTICS, SOPHY & MUIS, P. BAUMER, M.HOODSTRATEN (E.DILLABO, A.SORWANTZ, J.HUKUADOURIAN, J.BORIN, P.MELI, B.RUSSELL, S.UTLER, J.HULL, M.CARON)	PGE BOY/ATLANTIC		6	18
14	18	20	<b>SOME NIGHTS</b> fun. J.BHASKER (N.RUESS, A.DOST, L.ANTONOFF, J.BHASKER)	FUELED BY RAMEN/RRP	▲	3	49
19	19	21	<b>THE A TEAM</b> Ed Sheeran J.GOSLING, E.SHEERAN (E.SHEERAN)	ELEKTRA/ATLANTIC		5	29
23	24	22	<b>CATCH MY BREATH</b> Kelly Clarkson SOUND COLLECTIV (K.CLARKSON, J.HALBERT, E.OLSON)	19/RCA		22	14
27	25	23	<b>LITTLE TALKS</b> Of Monsters And Men OF MONSTERS AND MEN, A.RNARSSON (N.B.HILMARSDOTTIR, R.THORHALLSSON)	REPUBLIC	▲	23	36

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
16	20	24	<b>DIE YOUNG</b> Ke\$ha DR. LUKE, BENNY BLANCO, CIRKUT (K.SEBERT, L.GOTTWALD, B.LEVIN, N.RUESS, J.WALTER)	KEMOSABE/RCA		2	18
21	23	25	<b>SWIMMING POOLS (DRANK)</b> Kendrick Lamar T.MINUS (K.DUCKWORTH, I.WILLIAMS, N.SEETHARAM) TOP DAWG/AFTERMATH/INTERSCOPE		●	17	24
35	29	26	<b>EVERY STORM (RUNS OUT OF RAIN)</b> Gary Allan G.ALLAN, G.DROMAN (G.ALLAN, M.WARREN, H.LINDEY)	MCA NASHVILLE	●	26	17
17	22	27	<b>DON'T STOP THE PARTY</b> Pitbull Featuring TJR TJR (A.C.PEREZ, T.J.ROZDILSKY, GARCIA, J.MARTINEZ GOMEZ, W.LYN, F.HIBBERT)	MR. 305/POLO GROUNDS/RCA		17	15
48	30	28	<b>C'MON</b> Ke\$ha DR. LUKE, BENNY BLANCO, CIRKUT (K.SEBERT, L.GOTTWALD, B.LEVIN, MAX MARTIN, B.MCKEE, J.WALTER)	KEMOSABE/RCA		28	6
33	28	29	<b>BETTER DIG TWO</b> The Band Perry D.HUFF (B.C.LARK, S.MCANALY, T.ROSEN)	REPUBLIC NASHVILLE	●	28	13
26	26	30	<b>HALL OF FAME</b> The Script Featuring will.i.am D.O'DONOGHUE, M.SHEEHAN, J.BARRY (D.O'DONOGHUE, M.SHEEHAN, W.ADAMS, J.BARRY)	PHONOGENIC/EPIC	●	26	18
32	32	31	<b>I WILL WAIT</b> Mumford & Sons M.DRAVVS (MUMFORD & SONS)	GENTLEMAN OF THE ROAD/RED/GLASSNOTE	●	23	25
31	34	32	<b>WANTED</b> Hunter Hayes D.HUFF, H.HAYES (T.VERGES, H.HAYES)	ATLANTIC NASHVILLE/WMN/RRP	▲	16	40
28	27	33	<b>I'M DIFFERENT</b> 2 Chainz DJ MUSTARD (T.EPPS, D.MCFARLANE)	DEF JAM/IDJMG		27	11
41	36	34	<b>RADIOACTIVE</b> Imagine Dragons ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER)	KIDINAKORNER/INTERSCOPE	●	34	22
24	33	35	<b>LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)</b> Ne-Yo STARGATE, AREEVA, BLACK (S.C.SMITH, S.FURLER, M.S.ERIKSEN, T.HERMANNSEN, M.HADFIELD, M.DIS CALA)	MOTOWN/IDJMG	●	6	26
34	38	36	<b>ADORN</b> Miguel MIGUEL (M.L.PIMENTEL)	BYSTORM/BLACK ICE/RCA		17	26
22	31	37	<b>GANGNAM STYLE</b> PSY P.JAI-SANG, GUN-HYUNG (J.S.PARK, G.HYO0)	SCHOOL BOY/REPUBLIC	▲	2	21
30	37	38	<b>CRUISE</b> Florida Georgia Line J.MOI (B.KELLEY, H.HUBBARD, J.MOLC, RICE, J.RICE)	REPUBLIC NASHVILLE	▲	16	24
29	35	39	<b>CLIQUE</b> Kanye West, Jay-Z, Big Sean HIE BOY, K.WEST (C.HOLLIS, S.M.ANDERSON, K.O.WEST, S.C.CARTER, J.E.FAUNTILEROV II)	G.O.D.D./DEF JAM/IDJMG	▲	12	21
52	42	40	<b>ALL GOLD EVERYTHING</b> Trinidad James D.GALLASPY (N.WILLIAMS)	THINKTSGAME/DEF JAM/IDJMG		40	7
46	44	41	<b>THE ONLY WAY I KNOW</b> Jason Aldean With Luke Bryan & Eric Church M.KNOX (D.L.MURPHY, B.HAYSLIP)	BROKEN BOW		41	12
47	47	42	<b>HOW LONGER FEELS</b> Randy Houser D.GEORGE (V.MCGEEHEE, W.MOBYLEY, T.HRASHER)	STONEY CREEK		42	17
40	41	43	<b>CALL ME MAYBE</b> Carly Rae Jepsen J.RAMSAY (J.RAMSAY, C.R.JEPSEN, T.CROWE)	604/SCHOOL BOY/INTERSCOPE	▲	1	49
42	45	44	<b>SOMEBODY THAT I USED TO KNOW</b> Gotye Feat. Kimbra W.DE BACKER (W.DE BACKER, L.BONFA)	SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	▲	1	56
			Song becomes just the fourth to reach 7 million in digital sales, according to Nielsen SoundScan. The Black Eyed Peas' "I Gotta Feeling" leads with 8.2 million, followed by Adele's "Rolling in the Deep" (7.7 million) and LMFAO's "Party Rock Anthem" (7.5 million).				
36	39	45	<b>LITTLE THINGS</b> One Direction J.GOSLING (E.SHEERAN, J.FEVAN)	SYCO/COLUMBIA	●	33	11
76	58	46	<b>POUR IT UP</b> Rihanna MIKE WILL, MADE-IT+ (D.CARTER, A.GRAHAM, N.WILBURN, M.L.WILLIAMS II, J.GARNER, T.THOMAS, T.HOMAS, R.FENTY)	SRP/DEF JAM/IDJMG		46	4
37	40	47	<b>TOO CLOSE</b> Alex Clare DIPOLO, SWITCH, A.L.RECHTSCHMID (A.C.LARE, J.DUGUID)	REPUBLIC	▲	7	44
44	51	48	<b>SURE BE COOL IF YOU DID</b> Blake Shelton S.HENDRICKS (R.CLARKSON, S.TOMPKINS, J.ROBIN)	WARNER BROS. NASHVILLE/WMN		44	3
89	74	49	<b>WHEN I WAS YOUR MAN</b> Bruno Mars THE SMEEZINGTONS (BRUNO MARS, P.LAWRENCE II, A.LEVINE, A. WYATT)	ATLANTIC		49	6
38	43	50	<b>NO WORRIES</b> Lil Wayne Featuring Detail DETAIL (D.CARTER, N.C.FISHER, B.WILLIAMS, J.A.PREYAN, R.DIAZ)	YOUNG MONEY/CASH MONEY/REPUBLIC		29	21

#### LEGEND

Bullets indicate titles with greatest weekly gains.

#### Album Charts

- Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).
- ▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numerical noted with Platinum symbol indicates album's multi-platinum level.
- ◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numerical noted with Diamond symbol indicates album's multi-platinum level.
- Latin albums certification for physical shipments & digital downloads of 50,000 units (Oro).
- △ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platino). Numerical noted with Platinum symbol indicates album's multi-platinum level.

#### Digital Songs Charts



- RIAA certification for 500,000 paid downloads (Gold).
- ▲ RIAA certification for 1 million paid downloads (Platinum). Numerical noted with Platinum symbol indicates song's multi-platinum level.

#### Awards

- HS (Heatseeker Graduate)
- PS (PaceSetter for largest % album sales gain)
- GG (Greatest Gainer for largest volume gain)
- DG (Digital Sales Gainer)
- AG (Airplay Gainer)
- SG (Streaming Gainer)

Visit [billboard.biz/chartslegend](http://billboard.biz/chartslegend) for complete rules and explanations.



WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
59	55	51	<b>POETIC JUSTICE</b> S.DEVILLE (K.DUCKWORTH,E.MOLINA,A.GRAHAM, J.S.HARRIS,B.J.JACKSON,T.S.LEWIS)	Kendrick Lamar Feat. Drake TOP DAWG/AFTERMATH/INTERSCOPE		51	14
57	54	52	<b>ONE OF THOSE NIGHTS</b> B.GALLIMORE,T.MCGRAW (L.LAIRO,R.C.LAWSON,C.TOMPKINS)	Tim McGraw BIG MACHINE		52	9
61	63	53	<b>TWO BLACK CADILLACS</b> M.BRIGHT (C.UNDERWOOD,J.KEAR,H.LINSEY)	Carrie Underwood 19/ARISTA NASHVILLE		53	7
53	57	54	<b>WICKED GAMES</b> DOCC.MONTAGNE,THE WEEKND (A.TESFAYE,C.MONTAGNE,S.D.MCKINNEY) XO/REPUBLIC	The Weeknd		53	13
54	60	55	<b>BALL</b> RICO LOVE,EARL AND E (C.J.HARRIS, JR., RICO LOVE,E.HOOD,E.GOULDY II,D.CARTER)	T.I. Featuring Lil Wayne GRAND HUSTLE/ATLANTIC		50	15
58	59	56	<b>TORNADO</b> J.JOYCE (N.HEMBY,D.MAID)	Little Big Town CAPITOL NASHVILLE		56	12
56	61	57	<b>SOUTHERN COMFORT ZONE</b> B.PAISLEY (B.PAISLEY,C.DUBOIS,J.K.LOVEFACE)	Brad Paisley ARISTA NASHVILLE		56	17
43	48	58	<b>BANDZ A MAKE HER DANCE</b> MIKE WILL MADE-IT (M.L.WILLIAMS II,H.HOUSTON,D.CARTER,T.EPPS)	Juicy J Feat. Lil Wayne & 2 Chainz KEMOSABE/COLUMBIA		29	20
60	62	59	<b>SOMEBODY'S HEARTBREAK</b> D.HUFF,H.HAYES (A.DORFF,L.LAIRO,H.HAYES)	Hunter Hayes ATLANTIC NASHVILLE/WMN		55	10
62	64	60	<b>ANYTHING COULD HAPPEN</b> J.ELIOT,E.GOULDING (E.GOULDING,J.ELIOT)	Ellie Goulding CHERRYTREE/INTERSCOPE		47	16
63	65	61	<b>MADNESS</b> MUSE (M.BELLAMY)	Muse HELMUM-3/WARNER BROS.		60	23
50	52	62	<b>VA VA VOOM</b> DR. LUKE,KOOLAH KOJAK (O.T.MARAL,I.GOTTWALD, A.GRIFF,MAX MARTIN,H.WALTER)	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC		22	15
<b>RE-ENTRY</b>	63		<b>SAIL</b> A.BRUNO (A.BRUNO)	<b>AWOLNATION</b> RED BULL		63	21
				Spurred by renewed radio promotion, the song returns at a new peak, having previously risen as high as No. 82 in October 2011. The cut, which has sold 2 million, concurrently re-enters Hot Rock Songs at No. 11.			
68	66	64	<b>CUPS</b> C.BECK,M.KILIAN (A.P.CARTER,J.GERSTEIN,D.BLACKETT,H.UINSTALL-BEHRENS,J.FREEMAN) UME	Anna Kendrick UME		64	5
-	87	65	<b>TROUBLEMAKER</b> S.ROBSON (O.MURS,S.ROBSON,K.KELLY,D.LLARD)	Olly Murs Featuring Flo Rida SYCO/COLUMBIA		65	2
51	56	66	<b>GOODBYE IN HER EYES</b> K.STEGALL,Z.BROWN (Z.BROWN,K.OURRETTE,S.SLEIGH,D.HOPKINS)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		48	16
72	69	67	<b>MERRY GO 'ROUND</b> L.LAIRO,S.MCANALLY,K.MUSGRAVES (K.MUSGRAVES,J.OSBORNE,S.MCANALLY)	Kacey Musgraves MERCURY NASHVILLE		67	7
<b>HOT SHOT DEBUT</b>	68		<b>DOPE</b> M.ROBERTS (M.NGUYEN-STEVENS,W.L.ROBERTS II, M.ROBERTS,JACKSON,C.BROADUS JR.,C.WOLFE,A.YOUNG)	Tyga Featuring Rick Ross YOUNG MONEY/CASH MONEY/REPUBLIC		68	1
66	68	69	<b>REMEMBER YOU</b> C.MONTAGNE,DPAT (C.J.THOMAS,A.TESFAYE, C.MONTAGNE,A.BALSHE,I.DRUGLASS,E.LUMPKIN)	Wiz Khalifa Feat. The Weeknd ROSTRUM/ATLANTIC/RRP		63	10
81	78	70	<b>STUBBORN LOVE</b> R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE		70	7
78	72	71	<b>NEVA END</b> MIKE WILL MADE-IT (N.WILBURN,M.L.WILLIAMS II,P.R.SLAUGHTER)	Future A-1/FREEBAND/EPIC		71	8
79	77	72	<b>TIP IT ON BACK</b> B.BEAVERS,L.WOOTEN (T.KENNEDY,R.COPPERMAN,J.M.WITE)	Dierks Bentley CAPITOL NASHVILLE		72	10
80	76	73	<b>WHO BOOTY</b> RAW SMOOV (D.J.GRIZZELL,S.A.WILLIAMS,K.KHARBOUCH)	Jonn Hart Featuring IamSU! COOL KID CARTEL/EPIC		73	7
67	70	74	<b>DON'T JUDGE ME</b> THE MESSENGERS (C.M.BROWN,N.ATWEH,A.MESSINGER,M.PELIZZER)	Chris Brown RCA		67	13
92	81	75	<b>CARRY ON</b> J.BHASKER (FUN.,J.BHASKER)	fun. FUELED BY RAMEN/RRP		75	4
				The song bullets at No. 3 on Triple A, No. 8 on Alternative and No. 19 on Adult Top 40, while bowing at No. 39 on Mainstream Top 40 and No. 73 on Hot 100 Airplay (17 million, up 25%).			

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
87	80	76	<b>I DRIVE YOUR TRUCK</b> K.JACOBS,M.MCCLURE,L.BRICE (I.ALEXANDER,C.HARRINGTON,J.EARY)	Lee Brice CURB		76	4
69	67	77	<b>LOVE SOSA</b> YOUNG CHOP (K.COZART,PITTMAN)	Chief Keef GLORY BOYZ/INTERSCOPE		56	7
73	73	78	<b>BEGIN AGAIN</b> D.HUFF,N.CHAPMAN,T.SWIFT (T.SWIFT)	Taylor Swift BIG MACHINE		7	17
77	71	79	<b>GUAP</b> KEY WANE,YOUNG CHOP (S.M.ANDERSON,D.M.WEIR II,PITTMAN,A.JOQUERO,D.LAMPER, JR.,K.O.WEST,A.MARTIN,R.KNELSKIN,GOLDSTEIN)	Big Sean G.O.O.D./DEF JAM/IDMG		71	7
65	79	80	<b>KISS YOU</b> C.FALK,RAMI (SHEL L.BACK,R.YACUBIC,F.FALK, S.KOTECHE,K.LINDIN,K.FOZELMARK,A.NEDLER)	One Direction SYCO/COLUMBIA		65	5
96	88	81	<b>BATTLE SCARS</b> PRO J (W.JACO,G.SEBASTIAN,D.R.HARRIS)	Lupe Fiasco & Guy Sebastian 1ST & 15TH/ATLANTIC		73	5
94	89	82	<b>IF I DIDN'T HAVE YOU</b> N.V (S.THOMPSON,K.THOMPSON,J.SELLERS,P.JENKINS)	Thompson Square STONE CREEK		82	4
70	83	83	<b>BEER MONEY</b> B.JAMES (K.MOORE,B.DALY,T.VERGES)	Kip Moore MCA NASHVILLE		51	19
91	93	84	<b>TAKE A WALK</b> C.ZANE,N.ANGELAKOS (M.ANGELAKOS)	Passion Pit FRENCHKISS/COLUMBIA		84	21
88	92	85	<b>BELLAS FILIALS: PRICE TAG/DON'T YOU (FORGET ABOUT ME)...</b> C.BECK,M.KILIAN (C.BROOKS,I.GOTTWALD,C.KELLEY,R.SIMMONS, JR.,K.FORSYTH,SCHIFF, A.C.PEREZ,S.C.SMITH,K.VAN DE WALL,K.CAIN,BRUNO MARS,P.LAWRENCE II,A.LEVINE,K.WALTON,G.)	The Barden Bellas THE BARDEN BELLAS THE TREEMAKERS & THE BU HARMONICS		85	5
90	91	86	<b>RUFF OFF: MICKY/LIKE A VIRGIN/HIT ME WITH YOUR BEST SHOT...</b> C.BECK,M.KILIAN (N.CAPRALDO,K.DRINKWATER,S.TROBER,E.SCHWARTZ,E.SCAN, K.SPERKEN,T.FROMAN,K.S.PHILIPS,M.A.KOPE,BARFEE,K.M.ONES,C.HANNAH, J.POLE,K.STEUBER,V.)	The Barden Bellas THE TREEMAKERS & THE BU HARMONICS		86	4
75	75	87	<b>REST OF MY LIFE</b> D.GUETTA,G.HUNTINFT (C.B.BRIDGES,J.RAYMOND IV, J.SALINAS, JR.,O.SALINAS,M.SCANLON,D.GUETTA,G.HUNTINFT)	Ludacris Feat. Usher & David Guetta DTP/DEF JAM/IDMG		72	10
98	95	88	<b>CRYING ON A SUITCASE</b> C.LINDEY,JAMES (L.T.MILLER,T.SHAPIRO,N.THRAUSER)	Casey James 19/COLUMBIA NASHVILLE		88	6
<b>NEW</b>	89		<b>MAMA'S BROKEN HEART</b> F.LIDDELL,C.AIN,AY.G.WORF (B.L.ARK,S.MCANALLY,K.MUSGRAVES)	Miranda Lambert RCA NASHVILLE		89	1
<b>NEW</b>	90		<b>BAD ASS</b> DEVIN CRUISE (B.T.COLLINS,D.MONTGOMERY, R.R.WILLIAMS,O.AKINTIMEHIN)	Kid Ink Featuring Meek Mill & Wale THA ALUMNI GROUP/BB/RCA		90	1
-	82	91	<b>WILD FOR THE NIGHT</b> SKRILLEX (B.MAYERS,S.MOORE,M.DAL.MORO, D.LEBOUVIER,T.PARENT,N.VADON,J.PRADEYROL)	\$A\$P Rocky Feat. Skrillex \$A\$P WORLDWIDE/POLO GROUNDS/RCA		82	2
-	98	92	<b>GIVE IT ALL WE GOT TONIGHT</b> T.BROWN,G.STRAIT (M.BRIGHT,P.O'DONNELL,T.JAMES)	George Strait MCA NASHVILLE		92	4
99	97	93	<b>DEMONS</b> ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		93	3
71	85	94	<b>TIL MY LAST DAY</b> J.STOVER (B.D.MAHER,L.MOORE,L.S.STOVER)	Justin Moore VALORY		51	20
85	90	95	<b>CELEBRATION</b> SAP (TAYLOR,C.M.BROWN,M.NGUYEN-STEVENS, D.CARTER,C.J.THOMAS,J.KING)	Game Feat. Chris Brown, Tyga, Wiz Khalifa & Lil Wayne REZERVOIR/DGC/INTERSCOPE		81	12
<b>NEW</b>	96		<b>GET YOUR SHINE ON</b> J.MOI (T.HUBBARD,B.KELLEY,R.CLAWSON,C.TOMPKINS)	Florida Georgia Line REPUBLIC NASHVILLE		96	1
<b>NEW</b>	97		<b>LET THERE BE COWGIRLS</b> K.STEGALL (C.CAGLE,K.TRIBBLE)	Chris Cagle BIGGER PICTURE		97	1
<b>RE-ENTRY</b>	98		<b>BITCH, DON'T KILL MY VIBE</b> SOUNWAVE (K.DUCKWORTH,M.SPEARS,BRAUN, VINDAHL,L.LYKKE,SCHMIDT)	Kendrick Lamar TOP DAWG/AFTERMATH/INTERSCOPE		98	2
<b>NEW</b>	99		<b>FEEL THIS MOMENT</b> A.MESSINGER,N.ATWEH,N.LAMBROZZA (A.C.PEREZ,C.PEREZ,A.ATWELL,C.KREAZUK, A.MESSINGER,N.LAMBROZZA,L.VARGAS,C.AGUILERA,JAIL,WHAKARUA,M.HIBERT,M.FURUKAWA)	Pitbull Feat. Christina Aguilera MR. 305/POLO GROUNDS/RCA		99	1
				The follow-up to "Don't Stop the Party" (No. 27) starts at No. 38 on Mainstream Top 40. It also brings back, through a sample, a-ha's classic 1985 Hot 100 No. 1 "Take on Me." —Gary Trust			
83	84	100	<b>SKYFALL</b> P.EPWORTH (A.ADKINS,P.EPWORTH)	Adele XL/COLUMBIA		8	17

**Q&A**  
**TJR**



**How did your original solo instrumental track "Funky Vodka" become Pitbull's "Don't Stop the Party" (No. 27)?**  
It was released on Beatport [last year] and really hit globally. People all over the world were hitting me up about it. I found out Pitbull heard about it a few months after the release. His vocals were what we needed on top of the track to really make it explode.

**When did you find out you'd be in the video?**  
I always set the bar low for myself. When I heard back from management that Pit was really into the record, it honestly only connected months later, when I was actually in Miami at the video shoot, in his trailer, drinking vodka and hanging out with his friends: "I was just at home watching videos like this!"

**The song also landed a Bud Light synch. Are you getting gigs out of this?**  
My dad and mom are calling me. Every time it airs I get blown up on Twitter and Facebook. I have another big record, "Ode to Ol," that came out on Beatport just as "Party" was peaking, so with the combination of those two, the gigs are coming through. I was just in Poland, and Las Vegas the week before that. Timing is everything, and it's all happening right now.

—Kerri Mason

# The Billboard 200

February 9  
2013  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		<b>1</b>	<b>#1 3 WKS</b> <b>GARY ALLAN</b> MCA NASHVILLE/UMGN	Set You Free		1	1
8	7	<b>2</b>	<b>THE LUMINEERS</b> DUAL TONE	The Lumineers	●	2	43
5	3	<b>3</b>	<b>SOUNDTRACK</b> UME	Pitch Perfect		3	14
		<b>4</b>	<b>VARIOUS ARTISTS</b> GRAMMY/CAPITOL	2013 Grammy Nominees		4	1
-	2	<b>5</b>	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 23		2	2
11	9	<b>6</b>	<b>GG</b> <b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	18
				Mumford & Sons' <i>Babel</i> rebounds 9-6 with a 51% sales gain, moving 38,000 copies for the week. Amazon MP3 temporarily discounted the set to \$2.99 for the week, thus sparking its 89% digital lift. Digital sales comprised 91% of its overall 13,000 gain.			
-	1	<b>7</b>	<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	2
6	5	<b>8</b>	<b>BRUNO MARS</b> ATLANTIC/AG	Unorthodox Jukebox		2	7
4	4	<b>9</b>	<b>TAYLOR SWIFT</b> BIG MACHINE/BMG	Red	▲	1	14
3	6	<b>10</b>	<b>SOUNDTRACK</b> POLYDOR/REPUBLIC	Les Miserables: Highlights From The Motion Picture Soundtrack		1	6
		<b>11</b>	<b>RANDY HOUSER</b> STONEY CREEK	How Country Feels		11	1
15	11	<b>12</b>	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	Night Visions	●	2	21
10	10	<b>13</b>	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Take Me Home	▲	1	11
24	15	<b>14</b>	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	The Heist		2	16
21	18	<b>15</b>	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMG	Here's To The Good Times		10	8
14	8	<b>16</b>	<b>PHILLIP PHILLIPS</b> 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	10
12	20	<b>17</b>	<b>PINK</b> RCA	The Truth About Love	▲	1	19
		<b>18</b>	<b>VARIOUS ARTISTS</b> ROBIN HOOD/THE MADISON SQUARE GARDEN COMPANY/COLUMBIA	12-12-12 The Concert For Sandy Relief		9	4
				After spending three weeks on the chart as a digital-exclusive title, the 12-12-12 album returns to the list following its release on CD (18,000; up 1,072%). It concurrently re-enters at No. 6 on Rock Albums. It debuted and peaked at No. 9 on the Billboard 200 dated Jan. 5, selling 82,000.			
		<b>19</b>	<b>BAD RELIGION</b> EPI TAPH	True North		19	1
20	16	<b>20</b>	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	●	2	14
29	19	<b>21</b>	<b>FUN.</b> FUELED BY RAMEN	Some Nights	▲	3	49
16	12	<b>22</b>	<b>ADELE</b> XL/COLUMBIA	21	◆	10	101



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
17	13	<b>23</b>	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Unapologetic	●	1	10
22	23	<b>24</b>	<b>ALICIA KEYS</b> RCA	Girl On Fire	●	1	9
28	27	<b>25</b>	<b>JASON ALDEAN</b> BROKEN BOW	Night Train	▲	1	15
19	30	<b>26</b>	<b>MAROON 5</b> A&M/OCTONE/IGA	Overexposed	▲	2	31
26	24	<b>27</b>	<b>SOUNDTRACK</b> ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG	Nashville: Season 1: Volume 1		14	7
13	14	<b>28</b>	<b>T.I.</b> GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	6
30	28	<b>29</b>	<b>ED SHEERAN</b> ELEKTRA		+	5	33
27	25	<b>30</b>	<b>LITTLE BIG TOWN</b> CAPITOL NASHVILLE/UMGN	Tornado	●	2	20
33	29	<b>31</b>	<b>HUNTER HAYES</b> ATLANTIC NASHVILLE/WMN	Hunter Hayes	●	18	50
18	17	<b>32</b>	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	12
1	22	<b>33</b>	<b>CHRIS TOMLIN</b> 602/SPARROW/EMI CMG	Burning Lights		1	3
32	35	<b>34</b>	<b>OF MONSTERS AND MEN</b> REPUBLIC	My Head Is An Animal	●	6	43
		<b>35</b>	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}		35	1
31	33	<b>36</b>	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe	▲	1	32
40	37	<b>37</b>	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMM	Blown Away	▲	1	39
25	40	<b>38</b>	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	77
39	38	<b>39</b>	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	149
23	36	<b>40</b>	<b>KELLY CLARKSON</b> 19/RCA	Greatest Hits: Chapter One		11	10
60	49	<b>41</b>	<b>THE BLACK KEYS</b> NONESUCH/WARNER BROS.	El Camino	▲	2	60
74	48	<b>42</b>	<b>MUSE</b> HELIUM-3/WARNER BROS.	The 2nd Law		2	17
		<b>43</b>	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> VERITY/RCA INSPIRATION	Bless This House		43	1
		<b>44</b>	<b>TRAPT</b> F.O.F.	Reborn		44	1
				The band's fifth entry on the tally (9,000) comes as its lead single "Bring It" rises 20-19 on Active Rock (581 spins, up 6%). It's the group's 10th hit on the tally.			
		<b>45</b>	<b>AARON NEVILLE</b> BLUE NOTE	My True Story		45	1
35	57	<b>46</b>	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Chief	▲	1	79
49	51	<b>47</b>	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	52
37	42	<b>48</b>	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Up All Night	▲	1	46
36	43	<b>49</b>	<b>WIZ KHALIFA</b> ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	8

MUMFORD & SONS: SEECTA/LAUREL; ED SHEERAN: JEFFREY MATT; LITTLE BIG TOWN: JEFFREY MATT; PHOTOGRAFIA: BELLOUEN; MARTIN HAUGES; TRAPT: ETYNA PHOTOGRAPHY

The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen SoundScan. See charts report on billboard.com for complete sales and certifications. © 2013. Promotional copies marked, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
SoundScan

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
44	47	50	<b>THE WEEKND</b> XO/REPUBLIC	Trilogy	●	4	11
<b>NEW</b>		51	<b>THE JOY FORMIDABLE</b> CANVASBACK/ATLANTIC/AG	Wolf's Law		51	1
-	88	52	<b>PS MICHAEL JACKSON</b> EPIC/LEGACY	Thriller	◆	1	175
<p>Thanks to continued sale pricing at Amazon MP3, the album jumps (8,000; up 77%) to its highest Billboard 200 rank since Sept. 22, 1984, when it was No. 51. (However, in 2008 and 2009, had the Billboard 200 allowed catalog albums to chart—as it does now—<i>Thriller</i> would have ranked among the top 10 for a number of weeks.)</p>							
47	46	53	<b>KID ROCK</b> TOP DOG/ATLANTIC/AG	Rebel Soul		5	10
<b>NEW</b>		54	<b>WALK THE MOON</b> RCA	Tightrope (EP)		54	1
55	52	55	<b>ZAC BROWN BAND</b> ROAD/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	●	1	29
38	45	56	<b>JENNI RIVERA</b> FONOVISIA/UIMLE	La Misma Gran Senora		38	7
46	50	57	<b>KE\$HA</b> KEMOSABE/RCA	Warrior		6	8
51	54	58	<b>JENNI RIVERA</b> FONOVISIA/UIMLE	Joyas Prestadas: Pop		51	7
2	31	59	<b>HOLLYWOOD UNDEAD</b> A&M/OCTONE/IGA	Notes From The Underground		2	3
<b>NEW</b>		60	<b>TORO Y MOI</b> CARPARK	Anything In Return		60	1
7	41	61	<b>BLACK VEIL BRIDES</b> STANDEY/LAVA/REPUBLIC	Wretched And Divine: The Story of the Wild Ones		7	3
82	76	62	<b>ALABAMA SHAKES</b> ATO	Boys & Girls		8	39
43	58	63	<b>2 CHAINZ</b> DEF JAM/IDJMG	Based On A T.R.U. Story	●	1	24
56	68	64	<b>MIGUEL</b> BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream		3	17
89	71	65	<b>TOBYMAC</b> FOREFRONT/EMI CMG	Eye On It		1	22
42	61	66	<b>PITBULL</b> MR. 305/POLO GROUNDS/RCA	Global Warming		14	10
45	53	67	<b>LED ZEPPELIN</b> SWAN SONG/ATLANTIC	Celebration Day		9	10
65	59	68	<b>BRUNO MARS</b> ELEKTRA	Doo-Wops & Hooligans	▲	3	119
<b>NEW</b>		69	<b>RA RA RIOT</b> BARSK	Beta Love		69	1
-	26	70	<b>YO LA TENGO</b> MATADOR	Fade		26	2
50	56	71	<b>CHIEF KEEF</b> GLORY BOYZ/INTERSCOPE/IGA	Finally Rich		29	6
41	55	72	<b>THE GAME</b> REZERVOIR/DGC/IGA	Jesus Piece		6	7
9	44	73	<b>DROPKICK MURPHYS</b> BORN & BRED	Signed And Sealed In Blood		9	3
67	66	74	<b>TIM MCGRAW</b> CURB	Number One Hits	▲	27	78
85	79	75	<b>LEE BRICE</b> CURB	Hard 2 Love		5	38
<b>NEW</b>		76	<b>FOXYGEN</b> JAGJAGUWAR	We Are The 21st Century Ambassadors Of Peace & Magic		76	1

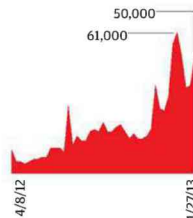
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	21	77	<b>THE TENORS</b> VERVE/VG	Lead With Your Heart		21	2
95	94	78	<b>FLORENCE + THE MACHINE</b> REPUBLIC	Ceremonials	●	6	64
<b>RE-ENTRY</b>		79	<b>ELI YOUNG BAND</b> REPUBLIC NASHVILLE/BMLG	Life At Best		6	40
 <p>Following the band's two-song performance on ABC's "The Bachelor" (Jan. 21), the album returns with 5,000 (up 290%).</p>							
76	83	80	<b>VARIOUS ARTISTS</b> PROVIDENT/WORD-CURB/EMI CMG	WOW Hits 2013		35	18
<b>NEW</b>		81	<b>LOVE AND DEATH</b> TOOTH & NAIL/EMI CMG	Between Here & Lost		81	1
116	93	82	<b>MIRANDA LAMBERT</b> RCA NASHVILLE/SMN	Four The Record	●	3	63
<b>RE-ENTRY</b>		83	<b>RODRIGUEZ</b> LIGHT IN THE ATTIC	Cold Fact		83	5
106	90	84	<b>TRAIN</b> COLUMBIA	California 37		4	41
59	86	85	<b>ELIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	16
-	74	86	<b>THE LONE BELLOW</b> DESCENDANT	The Lone Bellow		74	2
54	62	87	<b>KEYSHIA COLE</b> Geffen/IGA	Woman To Woman		10	10
68	81	88	<b>FLO RIDA</b> POE BOY/ATLANTIC/AG	Wild Ones		14	30
75	77	89	<b>JEREMY CAMP</b> BEC/EMI CMG	We Cry Out: The Worship Project		15	21
53	64	90	<b>SOUNDTRACK</b> VISIONA ROMANTICA/LANA VISTA/SEVEN FOUR/REPUBLIC	Django Unchained		53	5
<b>NEW</b>		91	<b>JOSE JAMES</b> BLUE NOTE	No Beginning No End		91	1
57	70	92	<b>FRANK OCEAN</b> DEF JAM/IDJMG	Channel Orange		2	29
48	67	93	<b>SOUNDTRACK</b> WATERTOWER	The Hobbit: An Unexpected Journey		30	7
79	82	94	<b>JENNI RIVERA</b> FONOVISIA/UIMLE	Joyas Prestadas: Banda		74	8
80	91	95	<b>BRIDGIT MENDLER</b> HOLLYWOOD	Hello My Name Is...		30	13
<b>RE-ENTRY</b>		96	<b>THE USED</b> ANGER/HOPELESS	Vulnerable		8	4
<b>NEW</b>		97	<b>HELLOWEEN</b> SONY GERMANY/BRAGNET/COLUMBIA/THE END	Straight Out Of Hell		97	1
 <p>The German metal band scores its highest-charting album, surpassing the No. 104 peak of <i>Keeper of the Seven Keys, Part I</i> in 1987. The new set had 43% of its debut come from CD sales through the Internet.</p>							
-	84	98	<b>DUKE ELLINGTON</b> COLUMBIA/LEGACY/STARBUCKS	In Grand Company		84	2
114	101	99	<b>BRANTLEY GILBERT</b> VALORY/BMLG	Halfway To Heaven	●	4	76

## FORWARD 'HO'

Almost exactly one year after the Lumineers' single "Ho Hey" was commercially released (Feb. 15, 2012), the band continues to climb the Billboard 200.

This week, the trio's self-titled release hits a new peak, rising five spots to No. 2 with 50,000 sold (up 31%). The sales gain follows the band's appearance on NBC's "Saturday Night Live" (Jan. 19). The album's cumulative sales concurrently rise to 869,000.

It's the set's fourth-largest sales week, and its biggest outside of a holiday frame. It moved more than 50,000 in the three weeks that surrounded Christmas 2012. The album should sail past the 1 million sales mark in the next few weeks, as the group will play the Grammy Awards (Feb. 10), where it is up for best new artist and best Americana album. —Keith Caulfield



Weekly sales of the Lumineers' self-titled album, according to Nielsen SoundScan.



## Q&A The Joy Formidable's Ritzzy Bryan

Your second album, *Wolf's Law* (No. 51), sold 8,000 in its debut week, your best sales week to date. How aware are you of the growing attention on the band?

It's a great feeling when your fan base is connecting with your new songs, but we've always felt the idea of success was creative control and integrity. We made an album that we wanted to make, and don't feel like we've compromised ourselves in any way.

Has there been a particular show that made you realize what this band could achieve in the United States?

Lollapalooza last year. We opened that stage early in the morning and were very happily surprised by the number [of audience members] and the excitement. But it didn't have to be on a large level—one of the first shows we ever did was in Columbus, Ohio, in a small, sweaty basement, and people were going absolutely crazy. I think we got three encores that night.


Some of your songs sound like they were written for arena crowds.




We don't really think about the recording process like that. There's a real lyrical drive on this album, and we've always been turned on by melody. You can get intensity in some of the quietest moments as well—that's one thing we've experimented with more on this record.

The album title refers to a theory from a 19th century German surgeon and scientist, Julius Wolff. For those who weren't bio majors, can you explain?

Wolff's Law talks about how bone is able to adapt in different pressures and stresses. The album is about being reinvigorated, and reinvigorating the people around you who have become numb to the world. It felt like the perfect motif.

—Jason Lipshutz


2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
86	89	100	<b>CALVIN HARRIS</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		19	8
94	103	101	<b>AWOLNATION</b> RED BULL	Megalithic Symphony		87	64
-	192	102	<b>RAGE AGAINST THE MACHINE</b> EPIC/LEGACY	Rage Against The Machine	▲	45	92
91	80	103	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Red River Blue	●	1	80
108	85	104	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)		14	51
128	87	105	<b>LINDSEY STIRLING</b> BRIDGOTONE	Lindsey Stirling		81	11
182	155	106	<b>THE BLACK KEYS</b> NONESUCH/WARNER BROS.	Brothers	▲	3	131
118	114	107	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG	Come To The Well	●	2	59
102	99	108	<b>ADELE</b> XL/COLUMBIA	19	▲	4	171
84	92	109	<b>ALT-J</b> INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		84	7
120	112	110	<b>DEFTONES</b> REPRISE/WARNER BROS.	Koi No Yokan		11	11
90	123	111	<b>FUTURE</b> A-1/FREEBANDZ/EPIC	Pluto		8	38
159	136	112	<b>RASCAL FLATTS</b> BIG MACHINE/BMLG	Changed	●	3	43
<b>NEW</b>		113	<b>VARIOUS ARTISTS</b> DISA/UMLE	Las Bandas Romanticas de America 2013		113	1
73	97	114	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	11
113	102	115	<b>SWEDISH HOUSE MAFIA</b> ASTRALWERKS/CAPITOL	Until Now		14	9
133	135	116	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	58
<b>RE-ENTRY</b>		117	<b>RODRIGUEZ</b> HEY DAY/LIGHT IN THE ATTIC/LEGACY	Searching For Sugar Man (Soundtrack)		76	6
				The DVD release of the Academy Award-nominated film "Searching for Sugar Man" (Jan. 22) sparks gains for its subject—singer/songwriter Rodriguez. <i>Cold Fact</i> returns at No. 83 with a 154% gain while the movie's soundtrack rises by 128%.			
119	127	118	<b>JENNI RIVERA</b> FOMOUSA/UMLE	La Gran Senora	▲	118	7
117	109	119	<b>THE XX</b> YOUNG TURKS	Coexist		5	15
126	134	120	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Speak Now	▲	1	118
175	73	121	<b>THE CIVIL WARS</b> SENSIBILITY	Barton Hollow	●	10	98
112	113	122	<b>KATY PERRY</b> CAPITOL	Teenage Dream	▲	1	127
71	78	123	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 43	●	1	25
<b>NEW</b>		124	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW That's What I Call Love Songs		124	1
176	145	125	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE/BMLG	The Band Perry	▲	4	113

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
<b>NEW</b>		126	<b>TIM MCGRAW</b> CURB	Tim McGraw & Friends		126	1
				Shortly before releasing his first Big Machine album on Feb. 3 ( <i>Two Lanes of Freedom</i> ), his old label Curb issued this duets compilation exclusively to Walmart (3,000).			
<b>RE-ENTRY</b>		127	<b>BON JOVI</b> ISLAND/IDJMG	Greatest Hits	●	5	44
52	65	128	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 22		3	28
154	169	129	<b>FLORENCE + THE MACHINE</b> REPUBLIC	Lungs	▲	14	131
83	96	130	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Pink Friday: Roman Reloaded	▲	1	43
140	69	131	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UJME	Legend: The Best Of Bob Marley And The Wailers	◆	18	252
63	105	132	<b>CHRISTINA AGUILERA</b> RCA	Lotus		7	11
<b>NEW</b>		133	<b>OTEP</b> VICTORY	Hydra		133	1
111	141	134	<b>JACK WHITE</b> THIRD MAN/COLUMBIA	Blunderbuss		1	34
115	131	135	<b>THREE DAYS GRACE</b> RCA	Transit Of Venus		5	17
<b>NEW</b>		136	<b>SAY ANYTHING</b> EQUAL VISION	All My Friends Are Enemies: Early Rarities		136	1
				The 45-song compilation bows with 3,000, giving the act its fourth charting set. It collects the act's 2001 debut studio set ( <i>Baseball</i> ) and two early EPs ( <i>Junior Varsity</i> , <i>Menorah/Majora</i> ) along with early demos and rarities.			
88	104	137	<b>THE ROLLING STONES</b> THE ROLLING STONES/ABKCO/INTERSCOPE/UJME	GRRR!	●	19	11
136	133	138	<b>LINKIN PARK</b> MACHINE SHOP/WARNER BROS.	Living Things		1	30
-	186	139	<b>PINK</b> LAFACE/RCA	Funhouse	▲	2	113
135	138	140	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Fearless	▲	1	213
160	149	141	<b>TAMELA MANN</b> TILLYMANN	Best Days		14	20
163	178	142	<b>PASSION PIT</b> FRENCHKISS/COLUMBIA	Gossamer		4	18
121	124	143	<b>JASON ALDEAN</b> BROKEN BOW	My Kinda Party	▲	2	116
<b>NEW</b>		144	<b>MEREDITH ANDREWS</b> WORD-CURB/WARNER-CURB	Worth It All		144	1
				She also arrives at No. 7 on the Christian Albums chart (3,000)—her first top 10 on the tally after two top 20-peaking sets.			
137	126	145	<b>JOHNNY CASH</b> LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UJME	The Legend Of Johnny Cash	▲	5	102
146	153	146	<b>AARON LEWIS</b> BLASTER/WMN	The Road		30	9
171	184	147	<b>THIRD DAY</b> ESSENTIAL/PLG	Miracle		10	12
123	129	148	<b>THE PIANO GUYS</b> MASTERWORKS/SONY MASTERWORKS	The Piano Guys		44	12

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
98	111	149	<b>WHITNEY HOUSTON</b> ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston		14	11
110	100	150	<b>SKRILLEX</b> BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)		49	80
103	117	151	<b>SOUNDTRACK</b> SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Breaking Dawn: Part 2		3	11
72	72	152	<b>JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	15	10	245
130	128	153	<b>SOUNDGARDEN</b> SEVEN FOUR/REPUBLIC	King Animal		5	11
101	107	154	<b>SUSAN BOYLE</b> SYCO/COLUMBIA	Standing Ovation: The Greatest Songs From The Stage		12	11
97	119	155	<b>GARY CLARK JR.</b> WARNER BROS.	Blak And Blu		6	14
169	177	156	<b>KIP MOORE</b> MCA NASHVILLE/UMGN	Up All Night		6	38
148	140	157	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	216
96	98	158	<b>P!NK</b> LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	68
124	132	159	<b>BLAKE SHELTON</b> REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	85
RE-ENTRY		160	<b>TRAIN</b> COLUMBIA	Save Me, San Francisco	●	17	109
-	39	161	<b>KIM WALKER-SMITH</b> JESUS CULTURE/INTEGRITY/PLG	Still Believe		39	2
99	130	162	<b>TAME IMPALA</b> MODULAR	Lonerism		34	11
183	116	163	<b>DEADMAUS</b> MAUSTRAP/ULTRA	Album Title Goes Here		6	13
-	189	164	<b>MIRANDA LAMBERT</b> COLUMBIA NASHVILLE/SMN	Crazy Ex-Girlfriend	▲	6	108
61	122	165	<b>NE-YO</b> MOTOWN/IDJMG	R.E.D.		4	12
100	125	166	<b>MEEK MILL</b> MAYBACH/WARNER BROS.	Dreams And Nightmares		2	13
198	185	167	<b>KELLY CLARKSON</b> 19/RCA	Stronger	▲	2	62
69	118	168	<b>GREEN DAY</b> REPRISE/WARNER BROS.	Tre!		13	7
164	167	169	<b>IN THIS MOMENT</b> CENTURY MEDIA	Blood		15	18
RE-ENTRY		170	<b>LIL WAYNE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Tha Carter IV	▲	1	61
132	152	171	<b>DAVID GUETTA</b> WHAT A MUSIC/ASTRALWORKS/CAPITOL	Nothing But The Beat		5	64
RE-ENTRY		172	<b>CARRIE UNDERWOOD</b> 19/ARISTA NASHVILLE/SMN	Play On	▲	1	77
RE-ENTRY		173	<b>ORIGINAL BROADWAY CAST RECORDING</b> DECCA BROADWAY/DECCA	Wicked	▲	71	87
105	106	174	<b>PAUL SIMON</b> LEGACY	Graceland	▲	3	105
RE-ENTRY		175	<b>SOUNDTRACK</b> RCA VICTOR/LEGACY	The Sound Of Music	▲	1	236



After slightly more than two years, the classic soundtrack returns to the list (3,000; up 19%). Amazon MP3 discounted the Julie Andrews-led album last week, leading downloads to account for 89% of its weekly sales.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	176		<b>KENNY CHESNEY</b> BNA/SMN	Greatest Hits II	▲	3	88
180	172	177	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	117
RE-ENTRY	178		<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UMI	The Eminem Show	10	1	116
RE-ENTRY	179		<b>MAROON 5</b> ABM/OCTONE/IGA	Songs About Jane	▲	6	117
92	163	180	<b>TOBY KEITH</b> SHOW DOG-UNIVERSAL	Hope On The Rocks		6	13
RE-ENTRY	181		<b>THE XX</b> YOUNG TURKS	XX		92	45
77	75	182	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets		19	45
174	151	183	<b>STONE SOUR</b> ROADRUNNER	House Of Gold & Bones: Part 1		7	9
RE-ENTRY	184		<b>JAMIE GRACE</b> GOTEE/COLUMBIA	One Song At A Time		84	14
186	179	185	<b>AC/DC</b> COLUMBIA/LEGACY	Back In Black	22	4	145
166	166	186	<b>MATCHBOX TWENTY</b> EMBLEM/ATLANTIC/AG	North		1	20
RE-ENTRY	187		<b>MARIAH CAREY</b> COLUMBIA/SONY MUSIC	Greatest Hits	▲	52	12
<div style="display: flex; align-items: center;">  <div style="margin-left: 10px;"> <p>Absent from the Billboard 200 since March 2, 2002, the new "American Idol" judge's second best-of album flies back with a 90% sales rise.</p> <p>—Keith Caulfield</p> </div> </div>							
145	159	188	<b>LED ZEPPELIN</b> SWAN SONG/ATLANTIC	Mothership	▲	7	145
RE-ENTRY	189		<b>DUSTIN LYNCH</b> BROKEN BOW	Dustin Lynch		13	13
-	148	190	<b>SIMON &amp; GARFUNKEL</b> COLUMBIA/LEGACY	The Best Of Simon & Garfunkel	▲	43	9
RE-ENTRY	191		<b>3 DOORS DOWN</b> REPUBLIC	The Greatest Hits		100	5
-	183	192	<b>AMY WINEHOUSE</b> REPUBLIC	Back To Black	▲	2	116
156	164	193	<b>THE AVETT BROTHERS</b> AMERICAN/REPUBLIC	The Carpenter		4	18
-	32	194	<b>KATIE ARMIGER</b> COLD RIVER	Fall Into Me		32	2
151	165	195	<b>MAROON 5</b> ABM/OCTONE/IGA	Hands All Over	▲	2	119
RE-ENTRY	196		<b>JOHN MAYER</b> AWARE/COLUMBIA	Continuum	▲	2	121
87	176	197	<b>VARIOUS ARTISTS</b> G.O.O.D./DEF JAM/IDJMG	Kanye West Presents GOOD Music Cruel Summer		2	18
149	173	198	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	1	130
RE-ENTRY	199		<b>EMELI SANDE</b> CAPITOL	Our Version Of Events		28	11
147	158	200	<b>CHER LLOYD</b> SYCO/EPIC	Sticks & Stones		9	17



## 'Love,' Always

The *Now That's What I Call Music!* series keeps on chugging along as its latest release, *Now That's What I Call Love Songs*, debuts at No. 124 on the Billboard 200 with 3,000 sold. (A number certain to grow as Valentine's Day nears.)

The 18-song set includes thematically appropriate tunes like Train's "Marry Me," Bruno Mars' "Just the Way You Are" and Lady Gaga's "You and I."

An expanded 40-song version of the album is also exclusively available at iTunes. It sells less than 1,000 copies and doesn't chart. The new album follows 2010's *Now That's What I Call Love*, which debuted and peaked at No. 32 on Feb. 13, 2010 (16,000 sold in its first week). It has moved 126,000 total.

Of the 83 *Now* albums to chart, 39 have been themed sets (that is, those that aren't part of the numbered series). The spinoff sets include ones devoted to Motown singles, power ballads, Disney tunes and Christmas music.

While *Now* has generated six charting Christmas sets, there's one theme that has notched more hits than that: country music. So far, there have been eight country *Now* albums to chart: five *Now That's What I Call Country* sets, as well as *Now That's What I Call a Country Christmas*, *Now That's What I Call the U.S.A.: The Patriotic Country Collection* and *Now That's What I Call Country Ballads*.

Another *Now* country title is tentatively slated for a May release.

—Keith Caulfield

# Hot 100 Breakout

February 9, 2013  
billboard

HOT 100 AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 <b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	17	
3	2	<b>I KNEW YOU WERE TROUBLE.</b> BIG MACHINE/REPUBLIC	Taylor Swift	9	
2	3	<b>HO HEY</b> DUALTONE	The Lumineers	16	
5	4	<b>BEAUTY AND A BEAT</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Nicki Minaj	13	
7	5	<b>TRY</b> DUALTONE	P!nk	12	
9	6	<b>DON'T YOU WORRY CHILD</b> ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	12	
4	7	<b>DIAMONDS</b> SRP/DEF JAM/IDMGM	Rihanna	18	
14	8	<b>THRIFT SHOP</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	7	
12	9	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	8	
6	10	<b>ONE MORE NIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5	27	
11	11	<b>GIRL ON FIRE</b> RCA	Alicia Keys Feat. Nicki Minaj	17	
10	12	<b>HOME</b> 19/INTERSCOPE	Phillip Phillips	23	
8	13	<b>I CRY</b> POE BOV/ATLANTIC	Flo Rida	17	
16	14	<b>SUIT &amp; TIE</b> RCA	Justin Timberlake Feat. Jay Z	3	
18	15	<b>DAYLIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5	8	
13	16	<b>THE A TEAM</b> ELEKTRA/ATLANTIC	Ed Sheeran	20	
15	17	<b>SOME NIGHTS</b> FUELED BY RAMEN/RBP	fun.	29	
27	18	<b>SWEET NOTHING</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	9	
22	19	<b>CATCH MY BREATH</b> 19/RCA	Kelly Clarkson	11	
21	20	<b>IT'S TIME</b> KIDNAKORNER/INTERSCOPE	Imagine Dragons	14	
24	21	<b>EVERY STORM (RUNS OUT OF RAIN)</b> MCA NASHVILLE	Gary Allan	11	
23	22	<b>ADORN</b> BYSTORM/BLACK ICE/RCA	Miguel	26	
29	23	<b>F**KIN PROBLEMS</b> ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	8	
17	24	<b>DIE YOUNG</b> KEMOSABE/RCA	Ke\$ha	18	
20	25	<b>DON'T STOP THE PARTY</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	14	
25	26	<b>THE ONLY WAY I KNOW</b> JASON ALDEAN WITH LUKE BRYAN & ERIC CHURCH BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	10	
19	27	<b>LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)</b> MOTOWN/IDMGM	Ne-Yo	24	
33	28	<b>BETTER DIG TWO</b> REPUBLIC NASHVILLE	The Band Perry	10	
32	29	<b>C'MON</b> KEMOSABE/RCA	Ke\$ha	4	
30	30	<b>SOUTHERN COMFORT ZONE</b> ARISTA NASHVILLE	Brad Paisley	16	
26	31	<b>HOW COUNTRY FEELS</b> STONEY CREEK	Randy Houser	15	
28	32	<b>SWIMMING POOLS (DRANK)</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	16	
35	33	<b>ONE OF THOSE NIGHTS</b> BIG MACHINE	Tim McGraw	8	
39	34	<b>I WILL WAIT</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	16	
50	35	<b>POUR IT UP</b> SRP/DEF JAM/IDMGM	Rihanna	3	
40	36	<b>LITTLE TALKS</b> REPUBLIC	Of Monsters And Men	10	
36	37	<b>BEGIN AGAIN</b> BIG MACHINE	Taylor Swift	14	
38	38	<b>WANTED</b> ATLANTIC NASHVILLE/WMN/RBP	Hunter Hayes	29	
34	39	<b>SOMEBODY THAT I USED TO KNOW</b> SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	51	
42	40	<b>TORNADO</b> CAPITOL NASHVILLE	Little Big Town	10	
45	41	<b>TIP IT ON BACK</b> CAPITOL NASHVILLE	Dierks Bentley	10	
41	42	<b>ALL GOLD EVERYTHING</b> THINKSAGAME/DEF JAM/IDMGM	Trinidad James	7	
47	43	<b>BALL</b> GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	10	
46	44	<b>TWO BLACK CADILLACS</b> 19/ARISTA NASHVILLE	Carrie Underwood	7	
52	45	<b>SOMEBODY'S HEARTBREAK</b> ATLANTIC NASHVILLE/WMN	Hunter Hayes	8	
43	46	<b>I'M DIFFERENT</b> DEF JAM/IDMGM	2 Chainz	10	
37	47	<b>TOO CLOSE</b> REPUBLIC	Alex Clare	28	
31	48	<b>GOODBYE IN HER EYES</b> ATLANTIC/SOUTHERN GROUND	Zac Brown Band	16	
54	49	<b>WICKED GAMES</b> XD/REPUBLIC	The Weeknd	9	
51	50	<b>WHO BOOTY</b> COOL KID CARTEL/EPIC	Jonn Hart Feat. iamSU	8	

HOT DIGITAL SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 <b>THRIFT SHOP</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		17
3	2	<b>I KNEW YOU WERE TROUBLE.</b> BIG MACHINE	Taylor Swift	▲	15
18	3	<b>LOVE ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		2
4	4	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears		10
5	5	<b>HO HEY</b> DUALTONE	The Lumineers	▲	34
6	6	<b>DON'T YOU WORRY CHILD</b> ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin		18
7	7	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars		17
2	8	<b>SUIT &amp; TIE</b> RCA	Justin Timberlake Feat. Jay Z		2
13	9	<b>DAYLIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5		7
8	10	<b>HOME</b> 19/INTERSCOPE	Phillip Phillips	▲	32
10	11	<b>GIRL ON FIRE</b> RCA	Alicia Keys Feat. Nicki Minaj		21
9	12	<b>BEAUTY AND A BEAT</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Nicki Minaj		16
12	13	<b>SWEET NOTHING</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch		11
19	14	<b>F**KIN PROBLEMS</b> ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake & Kendrick Lamar	●	14
14	15	<b>HALL OF FAME</b> PHONOGENIC/EPIC	The Script Feat. will.i.am	●	17
17	16	<b>TRY</b> RCA	P!nk		13
11	17	<b>DON'T STOP THE PARTY</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR		12
30	18	<b>EVERY STORM (RUNS OUT OF RAIN)</b> MCA NASHVILLE	Gary Allan	●	17
20	19	<b>CATCH MY BREATH</b> 19/RCA	Kelly Clarkson		12
22	20	<b>BETTER DIG TWO</b> REPUBLIC NASHVILLE	The Band Perry	●	13
24	21	<b>C'MON</b> KEMOSABE/RCA	Ke\$ha		4
15	22	<b>DIAMONDS</b> SRP/DEF JAM/IDMGM	Rihanna	▲	18
21	23	<b>IT'S TIME</b> KIDNAKORNER/INTERSCOPE	Imagine Dragons	▲	26
16	24	<b>GANGNAM STYLE</b> SCHOOLBOY/REPUBLIC	PSY	▲	23
27	25	<b>LITTLE TALKS</b> REPUBLIC	Of Monsters And Men	▲	31
26	26	<b>SURE BE COOL IF YOU DID</b> WARNER BROS. NASHVILLE/WMN	Blake Shelton		3
NEW	27	<b>DOPE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Rick Ross		1
56	28	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars		4
32	29	<b>WANTED</b> ATLANTIC NASHVILLE/WMN	Hunter Hayes	▲	40
23	30	<b>I CRY</b> POE BOV/ATLANTIC	Flo Rida		17
29	31	<b>CRUISE</b> REPUBLIC NASHVILLE	Florida Georgia Line	▲	25
25	32	<b>I'M DIFFERENT</b> DEF JAM/IDMGM	2 Chainz		9
31	33	<b>ONE MORE NIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5		30
33	34	<b>THE A TEAM</b> ELEKTRA/ATLANTIC	Ed Sheeran		24
28	35	<b>SOME NIGHTS</b> FUELED BY RAMEN/RBP	fun.	▲	41
40	36	<b>I WILL WAIT</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	25
37	37	<b>CUPS</b> UME	Anna Kendrick		4
35	38	<b>RADIOACTIVE</b> KIDNAKORNER/INTERSCOPE	Imagine Dragons		12
44	39	<b>POUR IT UP</b> SRP/DEF JAM/IDMGM	Rihanna		3
NEW	40	<b>BAD ASS</b> THE ALUMNI GROUP/BB/RCA	Kid Ink Feat. Meek Mill & Wale		1
38	41	<b>SWIMMING POOLS (DRANK)</b> AFTERMATH/INTERSCOPE	Kendrick Lamar	●	21
42	42	<b>TITANIUM</b> WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	▲	37
36	43	<b>LITTLE THINGS</b> SYCO/COLUMBIA	One Direction		11
34	44	<b>DIE YOUNG</b> KEMOSABE/RCA	Ke\$ha		18
NEW	45	<b>TROUBLEMAKER</b> SYCO/COLUMBIA	Olly Murs Feat. Flo Rida		1
74	46	<b>HOW COUNTRY FEELS</b> STONEY CREEK	Randy Houser		6
39	47	<b>ALL GOLD EVERYTHING</b> THINKSAGAME/DEF JAM/IDMGM	Trinidad James		3
62	48	<b>TWO BLACK CADILLACS</b> 19/ARISTA NASHVILLE	Carrie Underwood		3
46	49	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b> BIG MACHINE/REPUBLIC	Taylor Swift	▲	23
48	50	<b>CALL ME MAYBE</b> 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	▲	49

STREAMING SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 <b>THRIFT SHOP</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	3	
3	2	<b>F**KIN PROBLEMS</b> ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	3	
4	3	<b>HO HEY</b> DUALTONE	The Lumineers	3	
2	4	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	3	
6	5	<b>IT'S TIME</b> KIDNAKORNER/INTERSCOPE	Imagine Dragons	3	
7	6	<b>DON'T YOU WORRY CHILD</b> ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	3	
8	7	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	3	
5	8	<b>DIAMONDS</b> SRP/DEF JAM/IDMGM	Rihanna	3	
9	9	<b>RADIOACTIVE</b> KIDNAKORNER/INTERSCOPE	Imagine Dragons	3	
11	10	<b>SWEET NOTHING</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	3	
10	11	<b>SWIMMING POOLS (DRANK)</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	3	
12	12	<b>SOME NIGHTS</b> FUELED BY RAMEN/RBP	fun.	3	
14	13	<b>BEAUTY AND A BEAT</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Nicki Minaj	3	
19	14	<b>LITTLE TALKS</b> REPUBLIC	Of Monsters And Men	3	
13	15	<b>DIE YOUNG</b> KEMOSABE/RCA	Ke\$ha	3	
17	16	<b>HOME</b> 19/INTERSCOPE	Phillip Phillips	3	
18	17	<b>THE A TEAM</b> ELEKTRA/ATLANTIC	Ed Sheeran	3	
15	18	<b>ONE MORE NIGHT</b> A&M/OCTONE/INTERSCOPE	Maroon 5	3	
34	19	<b>ANYTHING COULD HAPPEN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	3	
16	20	<b>GANGNAM STYLE</b> SCHOOLBOY/REPUBLIC	PSY	3	
20	21	<b>I CRY</b> POE BOV/ATLANTIC	Flo Rida	3	
25	22	<b>LIGHTS</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	3	
22	23	<b>CLIQUE</b> G.O.G.D./DEF JAM/IDMGM	Kanye West, Jay-Z, Big Sean	3	
23	24	<b>I WILL WAIT</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	3	
27	25	<b>GIRL ON FIRE</b> RCA	Alicia Keys Feat. Nicki Minaj	3	
21	26	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b> BIG MACHINE/REPUBLIC	Taylor Swift	3	
24	27	<b>THINKIN BOUT YOU</b> DEF JAM/IDMGM	Frank Ocean	3	
28	28	<b>I'M DIFFERENT</b> DEF JAM/IDMGM	2 Chainz	3	
26	29	<b>BANDZ A MAKE HER DANCE</b> KEMOSABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	3	
35	30	<b>SAIL</b> RED BULL	AWOLNATION	3	
31	31	<b>HALL OF FAME</b> PHONOGENIC/EPIC	The Script Feat. will.i.am	3	
29	32	<b>NO WORRIES</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	3	
30	33	<b>WE ARE YOUNG</b> FUELED BY RAMEN/RBP	fun. Feat. Janelle Monae	3	
33	34	<b>LITTLE THINGS</b> SYCO/COLUMBIA	One Direction	3	
36	35	<b>SOMEBODY THAT I USED TO KNOW</b> SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	3	
32	36	<b>CALL ME MAYBE</b> 604/UNIVERSAL	Carly Rae Jepsen	3	
37	37	<b>TOO CLOSE</b> REPUBLIC	Alex Clare	3	
46	38	<b>STUBBORN LOVE</b> DUALTONE	The Lumineers	3	
41	39	<b>WANTED</b> ATLANTIC NASHVILLE/WMN	Hunter Hayes	3	
NEW	40	<b>SUIT &amp; TIE</b> RCA	Justin Timberlake Feat. Jay Z	1	
42	41	<b>POETIC JUSTICE</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	3	
45	42	<b>DEMONS</b> KIDNAKORNER/INTERSCOPE	Imagine Dragons	2	
38	43	<b>MERCY</b> G.O.G.D./ROC-A-FELLA/DEF JAM/IDMGM	Kanye West, Big Sean, Pusha T, 2 Chainz	3	
43	44	<b>TRY</b> RCA	P!nk	3	
39	45	<b>AS LONG AS YOU LOVE ME</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Big Sean	3	
40	46	<b>LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)</b> MOTOWN/IDMGM	Ne-Yo	3	
NEW	47	<b>CUPS</b> UME	Anna Kendrick	1	
48	48	<b>TITANIUM</b> WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Feat. Sia	3	
49	49	<b>BITCH, DON'T KILL MY VIBE</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	3	
44	50	<b>ADORN</b> BYSTORM/BLACK ICE/RCA	Miguel	3	

HOT 100 AIRPLAY: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released files, or songs involving widespread airplay and/or radio activity for the first time. 1-24: airplay, 25-49: radio, 50-100: radio only. HOT DIGITAL SONGS: The week's most popular new digital songs, ranked by Nielsen BDS. Songs are defined as current if they are newly-released files, or songs involving widespread digital activity for the first time. 1-24: digital, 25-49: digital only, 50-100: digital only. STREAMING SONGS: The week's top streamed songs across all genres, ranked by Nielsen BDS. Songs are defined as current if they are newly-released files, or songs involving widespread streaming activity for the first time. 1-24: streaming, 25-49: streaming only, 50-100: streaming only. SUIZ: The week's most popular songs and albums, ranked by Nielsen BDS. Songs are defined as current if they are newly-released files, or songs involving widespread sales activity for the first time. 1-24: sales, 25-49: sales only, 50-100: sales only. SUIZ: The week's most popular songs and albums, ranked by Nielsen BDS. Songs are defined as current if they are newly-released files, or songs involving widespread sales activity for the first time. 1-24: sales, 25-49: sales only, 50-100: sales only.

# Something To 'Shout' About

Will.I.am and Britney Spears soar into the Hot 100 Airplay's top 10 with "Scream & Shout," which lifts 12-9. The song scores a 19% gain to 73 million in all-format audience, according to Nielsen BDS.

The track—which pushes 6-5 on the Billboard Hot 100 and leads Dance/Electronic Songs for a third week—marks Will.I.am's first Hot 100 Airplay top 10 as a lead act and second overall following his seven-week reign in 2010 as a featured artist on Usher's "OMG." (He's tallied seven Hot 100 Airplay top 10s with the Black Eyed Peas.)

Spears, meanwhile, collects her 12th top 10 on Hot 100 Airplay (which launched as a BDS-based chart the week of Dec. 1, 1990). She first reached the region in 1999 with her introductory hit "...Baby One More Time" and last inhabited the tier in 2011 with "I Wanna Go." —Gary Trust

## MOST HOT 100 AIRPLAY TOP 10s AMONG WOMEN

1. Mariah Carey 23
2. Rihanna 20
3. Janet Jackson 15
4. Beyoncé 14
5. P!nk 14
6. Madonna 13
7. Britney Spears 12
8. Alicia Keys 11
9. Katy Perry 11
10. Ashanti 10



# Social/Streaming

February 9  
2013  
**billboard**

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
2	1	#1 <b>DJ BL3ND</b> WWW.MYSPACE.COM/BLNDZVZ	106
1	2	<b>NOISIA</b> WWW.MYSPACE.COM/DENOSIA	105
4	3	<b>SUNGA JUNG</b> WWW.MYSPACE.COM/JUNGSUNGA	102
3	4	<b>TRAPHIK</b> WWW.MYSPACE.COM/TRAPHIK	105
5	5	<b>PORTA</b> WWW.MYSPACE.COM/PORTA1	102
RE 6	6	<b>GOLD PANDA</b> WWW.MYSPACE.COM/GOLDPANDA	59
6	7	<b>PRETTY LIGHTS</b> WWW.MYSPACE.COM/PRETTYLIGHTS	96
7	8	<b>MADDI JANE</b> WWW.MYSPACE.COM/MADDIJANEMUSIC	96
8	9	<b>GRAMATIK</b> WWW.MYSPACE.COM/GRAMATIK	61
11	10	<b>UMEK</b> WWW.MYSPACE.COM/DIUMEK	65
14	11	<b>NICOLAS JAAR</b> WWW.MYSPACE.COM/NICOLASJAAR	89
9	12	<b>SKREAM</b> WWW.MYSPACE.COM/SKREAMUK	18
RE 13	13	<b>BORGORE</b> WWW.MYSPACE.COM/BORGORE	77
12	14	<b>STAR SLINGER</b> WWW.MYSPACE.COM/STARSLINGERMUSIC	64
16	15	<b>THE BLOODY BEETROOTS - DEATH CREW 77</b> WWW.MYSPACE.COM/THEBLOODYBEEETROOTS	93
13	16	<b>DAVE DAYS</b> WWW.MYSPACE.COM/DAVEDAYS	95
19	17	<b>YANN TIERSEN</b> WWW.MYSPACE.COM/YANNTIERSENINPROGRESS	73
15	18	<b>CAPITAL INICIAL</b> WWW.MYSPACE.COM/CAPITALINICIAL	50
18	19	<b>MAREK HEINMANN</b> WWW.MYSPACE.COM/MAREKHEINMANN	95
22	20	<b>FELIX CARTAL</b> WWW.MYSPACE.COM/FELIXCARTAL	9
RE 21	21	<b>ROHFF</b> WWW.MYSPACE.COM/ROHFFOFFICIAL	10
17	22	<b>JAKE MILLER</b> WWW.MYSPACE.COM/JAKEMILLERMUSIC1	13
20	23	<b>VILLAGERS</b> WWW.MYSPACE.COM/VILLAGERS	2
24	24	<b>MAYA JANE COLES</b> WWW.MYSPACE.COM/MAYAJANEcoles	10
21	25	<b>MEYTA COHEN</b> WWW.MYSPACE.COM/DEWATERPRIEST	57
33	26	<b>METRONOMY</b> WWW.MYSPACE.COM/METRONOMY	94
23	27	<b>AEROPLANE</b> WWW.MYSPACE.COM/AEROPLANEMUSICLOVE	83
26	28	<b>SUPERMAN IS DEAD</b> WWW.MYSPACE.COM/SUPERMANISDEAD	84
27	29	<b>PITTY</b> WWW.MYSPACE.COM/BANDAPITTY	91
32	30	<b>GOD IS AN ASTRONAUT</b> WWW.MYSPACE.COM/GODSARASTRONAUT	80
38	31	<b>ANATHEMA</b> WWW.MYSPACE.COM/WEAREANATHEMA	41
25	32	<b>SHLOHMO</b> WWW.MYSPACE.COM/SHLOMOSHUN	31
30	33	<b>EMANCIPATOR</b> WWW.MYSPACE.COM/EMANCIPATOR	40
39	34	<b>SUB FOCUS</b> WWW.MYSPACE.COM/SUBFOCUS	21
34	35	<b>YUNA</b> WWW.MYSPACE.COM/YUNA	47
28	36	<b>LOS HERMANOS</b> WWW.MYSPACE.COM/LOSHERMANOS	33
RE 37	37	<b>ARCHITECTS UK</b> WWW.MYSPACE.COM/ARCHITECTSUK	28
36	38	<b>DIRTYLOUD</b> WWW.MYSPACE.COM/DIRTYLOUDMUSIC	22
RE 39	39	<b>COM TRUISE</b> WWW.MYSPACE.COM/IAMCOMTRUISE	49
RE 40	40	<b>IAMX</b> WWW.MYSPACE.COM/IAMX	41
44	41	<b>POETS OF THE FALL</b> WWW.MYSPACE.COM/POETSOFTHEFALL	36
37	42	<b>BREAKBOT</b> WWW.MYSPACE.COM/DOTHEFUNNYBO	13
RE 43	43	<b>KORPIKLAANI</b> WWW.MYSPACE.COM/KORPIKLAANI	24
RE 44	44	<b>MONARCHY</b> WWW.MYSPACE.COM/MONARCHYSOUND	7
RE 45	45	<b>JOTA QUEST</b> WWW.MYSPACE.COM/JOTAQUEST	68
RE 46	46	<b>CULT OF LUNA</b> WWW.MYSPACE.COM/CULTOFLUNA	3
RE 47	47	<b>AMORPHIS</b> WWW.MYSPACE.COM/AMORPHIS	10
46	48	<b>KENY ARKANA</b> WWW.MYSPACE.COM/KENYARKANA	5
NEW 49	49	<b>STEVE RYAN</b> WWW.MYSPACE.COM/STEVERYANBAND	1
RE 50	50	<b>FELGUK</b> WWW.MYSPACE.COM/FELGUK	44

SOCIAL 50™			
LAST WEEK	THIS WEEK	ARTIST IMPRINT/LABEL	WKS. ON CHART
6	1	#1 <b>SHAKIRA</b> SONY MUSIC/LATIN/EPIC	114
1	2	<b>JUSTIN BIEBER</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMIG	114
3	3	<b>RIHANNA</b> SRP/DEF JAM/IDMIG	114
9	4	<b>BEYONCE</b> PARKWOOD/COLUMBIA	113
2	5	<b>ONE DIRECTION</b> SYCO/COLUMBIA	64
5	6	<b>BRITNEY SPEARS</b> RCA	111
4	7	<b>TAYLOR SWIFT</b> BIG MACHINE	114
7	8	<b>BRUNO MARS</b> ATLANTIC	103
12	9	<b>EMINEM</b> WEBB/SHADY/AFTERMATH/INTERSCOPE	113
19	10	<b>ALICIA KEYS</b> RCA	60
11	11	<b>KATY PERRY</b> CAPITOL	114
10	12	<b>SELENA GOMEZ</b> HOLLYWOOD	112
8	13	<b>NICKI MINAJ</b> YOUNG MONEY/CASH MONEY/REPUBLIC	114
18	14	<b>LADY GAGA</b> STREAMLINE/POLY/VE/INTERSCOPE	114
17	15	<b>JUSTIN TIMBERLAKE</b> RCA	85
14	16	<b>JENNIFER LOPEZ</b> ISLAND/IDMIG	100
20	17	<b>PITBULL</b> MR. 305/FAMOUS ARTIST/POLO GROUNDS/SONY MUSIC LATIN/RCA	112
21	18	<b>ADELE</b> XL/COLUMBIA	104
29	19	<b>MICHAEL JACKSON</b> MJJ/EPIC	104
22	20	<b>DAVID GUETTA</b> WHAT A MUSIC/CASTRAL/WBFRS/CAPITOL	114
26	21	<b>LINKIN PARK</b> MACHINE SHOP/WARNER BROS.	114
15	22	<b>USHER</b> RCA	102
15	23	<b>CHRIS BROWN</b> RCA	112
25	24	<b>LIL WAYNE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	113
31	25	<b>AVRIL LAVIGNE</b> EPIC	111
16	26	<b>DEMI LOVATO</b> HOLLYWOOD	104
32	27	<b>50 CENT</b> GUNIT/SHADY/AFTERMATH/INTERSCOPE	103
36	28	<b>SNOOP DOGG</b> DOGGYSTYLE/PRIORITY/CAPITOL	102
RE 29	29	<b>ARIANA GRANDE</b> REPUBLIC	17
33	30	<b>MAROON 5</b> ABM/COXONE	53
34	31	<b>LMFAO</b> PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE	90
35	32	<b>P!NK</b> RCA	78
40	33	<b>THE BLACK EYED PEAS</b> INTERSCOPE	106
13	34	<b>SKRILLEX</b> BIG BEAT/OWSLA/ATLANTIC	82
23	35	<b>MILEY CYRUS</b> HOLLYWOOD	43
43	36	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE/RED WARRIOR BROS.	2
28	37	<b>WIZ KHALIFA</b> ROSTREUM/ATLANTIC	110
27	38	<b>PSY</b> YG/SCHOOLBOY/REPUBLIC	25
39	39	<b>THE BEATLES</b> APPLE/CAPITOL	32
41	40	<b>KESHA</b> KEMOSABE/RCA	52
46	41	<b>COLDPLAY</b> CAPITOL	110
49	42	<b>METALLICA</b> WARNER BROS.	19
37	43	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	110
44	44	<b>ED SHEERAN</b> ELEKTRA	11
30	45	<b>BOB MARLEY</b> TUFF GUN/ISLAND/UMG	61
RE 46	46	<b>CHRISTINA AGUILERA</b> RCA	16
50	47	<b>CARLY RAE JEPSEN</b> 604/SCHOOLBOY/INTERSCOPE	32
42	48	<b>MARIAH CAREY</b> ISLAND/IDMIG	12
RE 49	49	<b>JENNETTE MCCURDY</b> CAPITOL NASHVILLE	4
45	50	<b>FLO RIDA</b> POE BOV/ATLANTIC	48



## Shakira's Baby Bump

Following a 16-6 surge last week, Shakira makes a mighty leap to the top of the Social 50 chart. The sudden ascension is due to an outpouring of support from online fans, congratulating the Colombian pop star on the birth of her son, Milan. In the 114 weeks Shakira has resided on the Social 50, this is her first at No. 1. Her previous peak at No. 2 occurred in February 2012, after she performed at the NRJ Music Awards in France.

The birth was celebrated by fans with an online baby shower campaign through UNICEF, where users logged in through Facebook or Twitter to visit a virtual living room for her and her boyfriend, soccer star Pique. The campaign, which encourages social activation through sharing and donations, helped amplify her online footprint during the charting week. Shakira's overall fan base increased drastically to the tune of more than 540,000 new followers on Facebook and Twitter (up 33% from previous weeks), led by a 22% jump in conversation across multiple online platforms.

On Uncharted, London-based electronic music producer and chart mainstay Gold Panda re-enters at No. 6 following the release of new EP *Trust* on U.S. indie ghostly international. The four-track EP debuted on music blog Pitchfork Advance on Jan. 22, one day before the EP's retail release. The set also scored 110,000 plays on SoundCloud for the week (following its posting on Jan. 23), aiding its lofty re-entry on Uncharted.

Gold Panda has managed to pick up some online traction recently on the coattails of singer Charli XCX, whose standout single "You (Ha Ha Ha)," off her upcoming debut album, samples Gold Panda's 2010 track "You." —William Gruger





LADY ANTEBELLUM: JOSEPH LLANES



# Lady A's Biggest Airplay Debut

Lady Antebellum claims its highest debut on Country Airplay with "Downtown," starting at No. 25 with spins at 100 of the 125 stations monitored for the chart. That surpasses the trio's No. 28 debut with "Just a Kiss" on May 21, 2011—it spent two weeks at No. 1 later that summer. The new track introduces the trio's upcoming, still-united fourth studio album. The act most recently reached the summit of Country Airplay in December 2011 with "We Owned the Night," its sixth No. 1.

Meanwhile, Carrie Underwood scores her 17th career top 10 on Country Airplay as "Two Black Cadillacs" steps 11-10 in its 12th chart week. The song continues her streak of consecutive top 10 radio-promoted singles (excluding holiday tracks), which encompasses her entire career output. Each of her prior 16 top 10s have peaked at No. 1 (13) or No. 2 (three). Since her first top 10 with "Jesus, Take the Wheel" in December 2005, no other woman has amassed more. During that time frame, Underwood has competed with Taylor Swift for the most radio top 10s—Swift logged her first such title with "Tim McGraw" in December 2006. The two are now tied with 16 apiece, since Swift's "Begin Again" cracked the top 10 on the Jan. 5 Country Airplay list. —Wade Jensen

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 HO HEY	The Lumineers	18
3	2	TRY	P!nk	14
2	3	LOCKED OUT OF HEAVEN	Bruno Mars	17
5	4	GG I KNEW YOU WERE TROUBLE.	Taylor Swift	9
4	5	HOME	Phillip Phillips	33
10	6	CATCH MY BREATH	Kelly Clarkson	15
8	7	LITTLE TALKS	Of Monsters And Men	28
6	8	THE A TEAM	Ed Sheeran	40
11	9	IT'S TIME	Imagine Dragons	27
9	10	SOME NIGHTS	fun.	32
12	11	I WILL WAIT	Mumford & Sons	17
13	12	DAYLIGHT	Maroon 5	10
15	13	WANTED	Hunter Hayes	13
20	14	GIRL ON FIRE	Alicia Keys Feat. Nicki Minaj	8
17	15	MERMAID	Train	8
18	16	OVERJOYED	matchbox twenty	13
16	17	DIAMONDS	Rihanna	16
19	18	MADNESS	Muse	12
26	19	CARRY ON	fun.	4
24	20	LESSONS IN LOVE (ALL DAY, ALL NIGHT)	Neon Trees Feat. Kaskadee	11
22	21	SUIT & TIE	Justin Timberlake Feat. Jay Z	2
21	22	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	Ne-Yo	11
23	23	BETWEEN THE RAINDROPS	Lifeshouse Feat. Natasha Bedingfield	18
27	24	DON'T YOU WORRY CHILD	Swedish House Mafia Feat. John Martin	5
25	25	93 MILLION MILES	Jason Mraz	14

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 MADNESS	Muse	23
3	2	RADIOACTIVE	Imagine Dragons	22
2	3	LITTLE BLACK SUBMARINES	The Black Keys	30
4	4	I WILL WAIT	Mumford & Sons	25
5	5	TROJANS	Atlas Genius	37
6	6	HO HEY	The Lumineers	39
7	7	MOUNTAIN SOUND	Of Monsters And Men	22
8	8	CARRY ON	fun.	16
9	9	THE PIT	Silversun Pickups	20
10	10	TAKE A WALK	Passion Pit	38
13	11	STUBBORN LOVE	The Lumineers	9
11	12	IT'S TIME	Imagine Dragons	49
14	13	BREATHING UNDERWATER	Metric	18
16	14	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz	13
15	15	TIGHTROPE	Walk The Moon	17
18	16	SAFE AND SOUND	Capital Cities	11
19	17	LOVER OF THE LIGHT	Mumford & Sons	5
22	18	SWEATER WEATHER	The Neighbourhood	7
17	19	CHANGE	Churchill	18
26	20	HERO	Family Of The Year	5
21	21	BEEN AWAY TOO LONG	Soundgarden	18
20	22	TEMPEST	Deftones	13
30	23	PANIC STATION	Muse	2
28	24	CARRIED AWAY	Passion Pit	6
NEW	25	TIMELESS	The Airborne Toxic Event	1

MAINSTREAM ROCK™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 HEAVEN NOR HELL	Volbeat	22
4	2	CARRY ON	Avged Sevenfold	18
6	3	STAND UP	All That Remains	21
3	4	ABSOLUTE ZERO	Stone Sour	23
5	5	TEMPEST	Deftones	16
9	6	HOLLOW	Alice In Chains	6
1	7	BEEN AWAY TOO LONG	Soundgarden	18
8	8	SAME OLD TRIP	Chevelle	20
7	9	ENEMIES	Shinedown	21
10	10	CHALK OUTLINE	Three Days Grace	24
11	11	BONES	Young Guns	25
12	12	ONE LIGHT	3 Doors Down	14
14	13	THE PRIDE	Five Finger Death Punch	16
15	14	ALIVE	Adelitas Way	16
13	15	STANDING IN THE SUN	Slash Feat. Myles Kennedy & The Conspirators	26
16	16	WHERE DID THE ANGELS GO	Papa Roach	9
17	17	FREAK LIKE ME	Halestorm	7
18	18	HIGHER	P.O.D.	13
22	19	THE HIGH ROAD	Three Days Grace	5
20	20	I MISS THE MISERY	Halestorm	31
23	21	BRING IT	Trapt	15
25	22	I DON'T APOLOGIZE (1000 PICTURES)	Otherwise	12
27	23	ONE MORE LIE	Aranda	11
21	24	LET'S RIDE	Kid Rock	17
26	25	SAVE ME	Hinder	15

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 EVERY STORM (RUNS OUT OF RAIN)	Gary Allan	22
3	2	THE ONLY WAY I KNOW	Jason Aldean With Luke Bryan & Eric Church	15
5	3	BETTER DIG TWO	The Band Perry	13
1	4	HOW COUNTRY FEELS	Randy Houser	40
6	5	SOUTHERN COMFORT ZONE	Brad Paisley	19
7	6	ONE OF THOSE NIGHTS	Tim McGraw	13
9	7	TIP IT ON BACK	Dierks Bentley	24
8	8	BEGIN AGAIN	Taylor Swift	18
10	9	TORNADO	Little Big Town	18
11	10	TWO BLACK CADILLACS	Carrie Underwood	12
12	11	SOMEBODY'S HEARTBREAK	Hunter Hayes	16
14	12	SURE BE COOL IF YOU DID	Blake Shelton	4
13	13	MERRY GO 'ROUND	Kacey Musgraves	22
16	14	I DRIVE YOUR TRUCK	Lee Brice	9
15	15	CRYING ON A SUITCASE	Casey James	33
17	16	LET THERE BE COWGIRLS	Chris Cagle	31
18	17	IF I DIDN'T HAVE YOU	Thompson Square	15
20	18	I CAN TAKE IT FROM THERE	Chris Young	15
21	19	GIVE IT ALL WE GOT TONIGHT	George Strait	13
25	20	MAMA'S BROKEN HEART	Miranda Lambert	6
24	21	HOPE ON THE ROCKS	Toby Keith	12
23	22	SHE CRANKS MY TRACTOR	Dustin Lynch	12
29	23	GET YOUR SHINE ON	Florida Georgia Line	8
27	24	MORE THAN MILES	Brantley Gilbert	15
NEW	25	GG DOWNTOWN	Lady Antebellum	1

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 ADORN	Miguel	32
3	2	F**KIN PROBLEMS	A\$AP Rocky	13
10	3	GG POUR IT UP	Rihanna	6
4	4	ALL GOLD EVERYTHING	Trinidad James	11
2	5	SWIMMING POOLS (DRANK)	Kendrick Lamar	24
6	6	BALL	T.I. Feat. Lil Wayne	15
5	7	DON'T JUDGE ME	Chris Brown	22
11	8	NEVA END	Future	14
7	9	I'M DIFFERENT	2 Chainz	16
12	10	WICKED GAMES	The Weeknd	18
16	11	POETIC JUSTICE	Kendrick Lamar Feat. Drake	13
9	12	NO WORRIES	Lil Wayne Feat. Detail	21
14	13	REMEMBER YOU	Wiz Khalifa Feat. The Weeknd	16
8	14	THINKIN BOU YOU	Frank Ocean	44
15	15	DIAMONDS	Rihanna	18
21	16	MY LOVE IS ALL I HAVE	Charlie Wilson	15
23	17	TRUST AND BELIEVE	Keyshia Cole	14
28	18	LOVE ME	Lil Wayne Feat. Drake & Future	4
13	19	BANDZ A MAKE HER DANCE	Juicy J Feat. Lil Wayne & 2 Chainz	28
22	20	YOU & I	Avant Feat. Ke\$ha Wyatt	20
17	21	CLIQUE	Kanye West, Jay-Z, Big Sean	21
20	22	DANCE FOR YOU	Beyonce	44
25	23	LOVE AND WAR	Tamar Braxton	7
26	24	BAND NEW ME	Alicia Keys	10
24	25	DO YOU...	Miguel	15

RAP™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 GG F**KIN PROBLEMS	A\$AP Rocky	11
1	2	SWIMMING POOLS (DRANK)	Kendrick Lamar	22
4	3	ALL GOLD EVERYTHING	Trinidad James	9
6	4	BALL	T.I. Feat. Lil Wayne	14
3	5	I'M DIFFERENT	2 Chainz	14
5	6	CLIQUE	Kanye West, Jay-Z, Big Sean	20
7	7	NO WORRIES	Lil Wayne Feat. Detail	19
11	8	POETIC JUSTICE	Kendrick Lamar Feat. Drake	10
14	9	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz	7
10	10	NEVA END	Future	12
12	11	REMEMBER YOU	Wiz Khalifa Feat. The Weeknd	15
8	12	BANDZ A MAKE HER DANCE	Juicy J Feat. Lil Wayne & 2 Chainz	23
13	13	I CRY	Flo Rida	18
9	14	POP THAT	French Montana Feat. Rick Ross, Drake, Lil Wayne	28
19	15	LOVE ME	Lil Wayne Feat. Drake & Future	3
16	16	CELEBRATION	Game	18
18	17	DON'T STOP THE PARTY	Pitbull Feat. TJR	15
17	18	GUAP	Big Sean	12
22	19	R.I.P.	Young Jeezy Feat. 2 Chainz	2
23	20	SHE DON'T PUT IT DOWN	Joe Budden Feat. Lil Wayne & Tank	7
20	21	LOVE SOSA	Chief Keef	9
24	22	BATTLE SCARS	Lupe Fiasco & Guy Sebastian	6
21	23	REPRESENTIN'	Ludacris Feat. Kelly Rowland	16
NEW	24	WE STILL IN THIS B****	B.o.B Feat. T.I. & Juicy J	1
NEW	25	BUGATI	Ace Hood Feat. Future & Rick Ross	1

ADULT AIRPLAY: THE WEEK'S MOST POPULAR ADULT COUNTRY SONGS OUTSIDE OF COUNTRY. MAINSTREAM ROCK: THE WEEK'S MOST POPULAR ROCK SONGS OUTSIDE OF COUNTRY, HIP-HOP/R&B AND DANCE. RAP: THE WEEK'S MOST POPULAR RAP SONGS OUTSIDE OF COUNTRY, HIP-HOP/R&B AND DANCE. COUNTRY: THE WEEK'S MOST POPULAR COUNTRY SONGS OUTSIDE OF COUNTRY. R&B/HIP-HOP: THE WEEK'S MOST POPULAR R&B/HIP-HOP SONGS OUTSIDE OF COUNTRY. MAINSTREAM ROCK: THE WEEK'S MOST POPULAR ROCK SONGS OUTSIDE OF COUNTRY, HIP-HOP/R&B AND DANCE. RAP: THE WEEK'S MOST POPULAR RAP SONGS OUTSIDE OF COUNTRY, HIP-HOP/R&B AND DANCE. COUNTRY: THE WEEK'S MOST POPULAR COUNTRY SONGS OUTSIDE OF COUNTRY. R&B/HIP-HOP: THE WEEK'S MOST POPULAR R&B/HIP-HOP SONGS OUTSIDE OF COUNTRY. MAINSTREAM ROCK: THE WEEK'S MOST POPULAR ROCK SONGS OUTSIDE OF COUNTRY, HIP-HOP/R&B AND DANCE. RAP: THE WEEK'S MOST POPULAR RAP SONGS OUTSIDE OF COUNTRY, HIP-HOP/R&B AND DANCE. COUNTRY: THE WEEK'S MOST POPULAR COUNTRY SONGS OUTSIDE OF COUNTRY. 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# Digital Songs

February 9  
2013  
billboard

COUNTRY™							
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART		
4	1	#1 <b>EVERY STORM (RUNS OUT OF RAIN)</b> MCA NASHVILLE	Gary Allan	●	17		
1	2	<b>BETTER DIG TWO</b> REPUBLIC NASHVILLE	The Band Perry	●	13		
2	3	<b>SURE BE COOL IF YOU DID</b> WARNER BROS./WMN	Blake Shelton		3		
5	4	<b>WANTED</b> ATLANTIC/WMN	Hunter Hayes	▲	44		
3	5	<b>CRUISE</b> REPUBLIC NASHVILLE	Florida Georgia Line	▲	33		
15	6	<b>HOW COUNTRY FEELS</b> STONEY CREEK	Randy Houser		22		
11	7	<b>TWO BLACK CADILLACS</b> 19ARISTA NASHVILLE	Carrie Underwood		8		
6	8	<b>WE ARE NEVER EVER GETTING BACK TOGETHER</b> BIG MACHINE	Taylor Swift	▲	23		
8	9	<b>ONE OF THOSE NIGHTS</b> BIG MACHINE	Tim McGraw		13		
9	10	<b>THE ONLY WAY I KNOW</b> BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church		15		
10	11	<b>TORNADO</b> CAPITOL NASHVILLE	Little Big Town		16		
12	12	<b>SOMEBODY'S HEARTBREAK</b> ATLANTIC/WMN	Hunter Hayes		12		
14	13	<b>MERRY GO 'ROUND</b> MERCURY	Kacey Musgraves		17		
13	14	<b>BLOWN AWAY</b> 19ARISTA NASHVILLE	Carrie Underwood	▲	36		
7	15	<b>WAGON WHEEL</b> CAPITOL NASHVILLE	Darius Rucker		3		
16	16	<b>I DRIVE YOUR TRUCK</b> CUMB	Lee Brice		7		
22	17	<b>MAMA'S BROKEN HEART</b> RCA	Miranda Lambert		4		
23	18	<b>GET YOUR SHINE ON</b> REPUBLIC NASHVILLE	Florida Georgia Line		9		
20	19	<b>GIVE IT ALL WE GOT TONIGHT</b> MCA NASHVILLE	George Strait		9		
19	20	<b>IF I DIDN'T HAVE YOU</b> STONEY CREEK	Thompson Square		11		
17	21	<b>GOODBYE IN HER EYES</b> SOUTHERN GROUND/BIGGER PICTURE	Zac Brown Band		17		
21	22	<b>PONTOON</b> CAPITOL NASHVILLE	Little Big Town	▲	36		
24	23	<b>SOUTHERN COMFORT ZONE</b> ARISTA NASHVILLE	Brad Paisley		17		
RE	24	<b>EVEN IF IT BREAKS YOUR HEART</b> REPUBLIC NASHVILLE	Eli Young Band	▲	36		
NEW	25	<b>SAY GOODNIGHT</b> REPUBLIC NASHVILLE	Eli Young Band		1		

LATIN™							
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART		
1	1	#1 <b>DANZA KUDURO</b> VARI/SORFANATO/MACHETE/JMLE	Don Omar & Lucenzo	▲	128		
2	2	<b>LIMBO</b> EL CARTEL/CAPITOL LATIN	Daddy Yankee		16		
3	3	<b>ALGO ME GUSTA DE TI</b> MACHETE/JMLE	Wisin & Yandel Feat. Chris Brown & T-Pain		30		
4	4	<b>WAKA WAKA (THIS TIME FOR AFRICA)</b> EPIC/SONY MUSIC LATIN	Shakira Feat. Freshground	▲	142		
5	5	<b>HIPS DON'T LIE</b> EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		160		
6	6	<b>HEROE</b> INTERSCOPE/JMLE	Enrique Iglesias		160		
7	7	<b>YOLVI A NACER</b> GAIRA/WK/SONY MUSIC LATIN	Carlos Vives		17		
8	8	<b>ECHA PA'LLA (MANOS PA'RRIIBA)</b> NR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		28		
11	9	<b>ZUMBA</b> ORFANATO/MACHETE/JMLE	Don Omar		22		
10	10	<b>AI SE EU TE PEGO</b> PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo		44		
9	11	<b>POR QUE LES MIENTES</b> Tito El Bambino • El Patron Feat. Marc Anthony ON FIRE/SIENTE	Tito El Bambino • El Patron Feat. Marc Anthony		14		
12	12	<b>BON, BON</b> NR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		117		
15	13	<b>PROMISE</b> SONY MUSIC LATIN	Romeo Santos Feat. Usher		74		
13	14	<b>HASTA QUE SALGA EL SOL</b> ORFANATO/MACHETE/JMLE	Don Omar		39		
NEW	15	<b>COMO LE GUSTA A TU CUERPO</b> GAIRA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Telo		1		
14	16	<b>THE ANTHEM</b> FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		124		
17	17	<b>CORRE!</b> WARNER LATINA	Jesse & Joy		56		
19	18	<b>LA PREGUNTA</b> NELFLOW	J Alvarez		27		
16	19	<b>INCONDICIONAL</b> TOP STOP	Prince Royce		45		
31	20	<b>PEGAITO SUAVECITO</b> FLASH/FAMOUS ARTIST/SUMMA/VERMUSIC	Elvis Crespo Feat. Fito Blanco		10		
23	21	<b>BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)</b> PANTANAL/RGE./SONY MUSIC LATIN	Gustavo Lima		24		
26	22	<b>NO SIGUE MODAS</b> SONY MUSIC LATIN	Juan Magan		38		
22	23	<b>EL AMOR</b> SIENTE	Tito "El Bambino"		60		
27	24	<b>SUERTE</b> EPIC/SONY MUSIC LATIN	Shakira		158		
21	25	<b>ELLA Y YO</b> PREMIUM LATIN	Aventura Feat. Don Omar		141		

ROCK™							
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART		
1	1	#1 <b>HO HEY</b> DUALTONE	The Lumineers	▲	38		
2	2	<b>HOME</b> 19/INTERSCOPE	Phillip Phillips	▲	36		
3	3	<b>IT'S TIME</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	41		
4	4	<b>LITTLE TALKS</b> REPUBLIC	Of Monsters And Men	▲	52		
6	5	<b>THE A TEAM</b> ELEKTRA/ATLANTIC	Ed Sheeran	▲	37		
5	6	<b>SOME NIGHTS</b> FUELED BY RAMEN/RRP	fun.	▲	49		
8	7	<b>I WILL WAIT</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	25		
7	8	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons		27		
10	9	<b>SAIL</b> RED BULL	AWOLNATION	●	95		
11	10	<b>MADNESS</b> HELIUM3/WARNER BROS.	Muse		23		
NEW	11	<b>NOW</b> FUELED BY RAMEN/RRP	Paramore		1		
18	12	<b>STUBBORN LOVE</b> DUALTONE	The Lumineers		11		
12	13	<b>I WON'T GIVE UP</b> ATLANTIC/RRP	Jason Mraz		56		
9	14	<b>TOO CLOSE</b> REPUBLIC	Alex Clare	▲	28		
15	15	<b>CARRY ON</b> FUELED BY RAMEN/RRP	fun.		13		
17	16	<b>WE ARE YOU</b> FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	61		
14	17	<b>SOMEBODY THAT I USED TO KNOW</b> SAMPLES 'N' SECONDS/FAB/FAX/REPUBLIC	Gotye Feat. Kimbra	▲	60		
13	18	<b>EVERYBODY TALKS</b> MERCURY/IDMG	Neon Trees	▲	50		
24	19	<b>TAKE A WALK</b> FRENCH/ISS/COLUMBIA	Passion Pit		29		
28	20	<b>MOUNTAIN SOUND</b> REPUBLIC	Of Monsters And Men		15		
23	21	<b>ROLLING IN THE DEEP</b> XL/COLUMBIA	Adele	▲	93		
27	22	<b>SET FIRE TO THE RAIN</b> XL/COLUMBIA	Adele	▲	63		
16	23	<b>ALL SUMMER LONG</b> TOP DOG/ATLANTIC	Kid Rock		2		
29	24	<b>PARADISE</b> CAPITOL	Coldplay	▲	72		
34	25	<b>LITTLE LION MAN</b> GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	▲	114		

DANCE/ELECTRONIC™							
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART		
1	1	#1 <b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	▲	3		
2	2	<b>DON'T YOU WORRY CHILD</b> ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin		20		
3	3	<b>SWEET NOTHING</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	●	16		
4	4	<b>GANGNAM STYLE</b> SCHOOLBOY/REPUBLIC	PSY	▲	26		
5	5	<b>TITANUM</b> WHAT A MUSIC/ASTRALWORKS/CAPITOL	David Guetta Featuring Sia	▲	58		
7	6	<b>LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)</b> MOTOWN/IDMG	Ne-Yo	●	15		
8	7	<b>BANGARANG</b> BIG BEAT/OWSL/ATLANTIC/RRP	Skrillex Feat. Sirah	●	57		
22	8	<b>FEEL THIS MOMENT</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		9		
10	9	<b>STARSHIPS</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	▲	44		
9	10	<b>REST OF MY LIFE</b> DTP/DEF. JAM/IDMG	Ludacris Feat. Usher & David Guetta		12		
11	11	<b>GOOD FEELING</b> POE/BEAT/ATLANTIC	Flo Rida	▲	21		
6	12	<b>BACK TO LOVE</b> G NOTE/G UNIT	DJ Pauly D Feat. Jay Sean		2		
12	13	<b>DON'T WAKE ME UP</b> RCA	Chris Brown		36		
13	14	<b>CINEMA</b> ULTRA	Benny Benassi Feat. Gary Go		97		
14	15	<b>PARTY ROCK ANTHEM</b> PARTY ROCK/WILL.I.AM/CHEERYS/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	104		
15	16	<b>SCARY MONSTERS AND NICE SPRITES</b> BIG BEAT/ATLANTIC/RRP	Skrillex	▲	108		
16	17	<b>SEXY AND I KNOW IT</b> PARTY ROCK/WILL.I.AM/CHEERYS/INTERSCOPE	LMFAO	▲	78		
21	18	<b>FEEL SO CLOSE</b> ULTRA	Calvin Harris	▲	73		
NEW	19	<b>LEVITATE</b> SURFACE NOISE	Hadouken!		1		
18	20	<b>MAKE IT BUN DEM</b> BIG BEAT/OWSL/ATLANTIC/RRP	Skrillex & Damian "Mr. Gong" Marley		16		
20	21	<b>LEVELS</b> LEVELS/VERATONE/ATOM EMBLEM/INTERSCOPE	Avicii	▲	64		
17	22	<b>POUND THE ALARM</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj		31		
19	23	<b>PROMISES</b> MTA/MERCURY/CHEERYS/RE/INTERSCOPE	Nero	●	65		
23	24	<b>WE FOUND LOVE</b> SRP/DEF. JAM/IDMG	Rihanna Feat. Calvin Harris	▲	47		
NEW	25	<b>I LOVE IT</b> RECORD COMPANY TEN/BIG BEAT/ATLANTIC/RRP	Icna Pop Feat. Charli XCX		1		

R&B/HIP-HOP™							
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART		
1	1	#1 <b>THRIFT SHOP</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		22		
5	2	<b>LOVE ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future		2		
2	3	<b>SUITS &amp; TIE</b> RCA	Justin Timberlake Feat. Jay Z		2		
3	4	<b>GIRL ON FIRE</b> RCA	Alicia Keys Feat. Nicki Minaj		21		
6	5	<b>F*CKIN' PROBLEMS</b> ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	●	14		
4	6	<b>DIAMONDS</b> SRP/DEF. JAM/IDMG	Rihanna	▲	17		
NEW	7	<b>DOPE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Tyga Feat. Rick Ross		1		
7	8	<b>I'M DIFFERENT</b> DEF. JAM/IDMG	2 Chainz		17		
11	9	<b>POUR IT UP</b> SRP/DEF. JAM/IDMG	Rihanna		10		
NEW	10	<b>BAD ASS Kid Ink Feat. Meek Mill &amp; Wale</b> THA ALUMNI GROUP/SB/RCA	Kendrick Lamar		1		
8	11	<b>SWIMMING POOLS (DRANK)</b> AFTERMATH/INTERSCOPE	Kendrick Lamar	●	26		
9	12	<b>ALL GOLD EVERYTHING</b> THRINT/SAGAME/DEF. JAM/IDMG	Trinidad James		8		
10	13	<b>CLIQUE</b> G.O.O.D./DEF. JAM/IDMG	Kanye West, Jay-Z, Big Sean	▲	21		
12	14	<b>NO WORRIES</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail		21		
17	15	<b>POETIC JUSTICE</b> TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake		14		
19	16	<b>BATTLE SCARS</b> 151 & 151M/ATLANTIC	Lupe Fiasco & Guy Sebastian		13		
14	17	<b>LOVE SOSA</b> GLORY BOYZ/INTERSCOPE	Chief Keef		10		
22	18	<b>BALL</b> GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne		15		
15	19	<b>GUAP</b> G.O.O.D./DEF. JAM/IDMG	Big Sean		14		
NEW	20	<b>READY</b> DESERT STORM/DEF. JAM/IDMG	Fabolous Feat. Chris Brown		1		
20	21	<b>WICKED GAMES</b> XL/REPUBLIC	The Weeknd		15		
13	22	<b>WILD FOR THE NIGHT</b> ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Skrillex		2		
16	23	<b>BANDZ A MAKE HER DANCE</b> KEMOSABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	●	20		
24	24	<b>NEVA END</b> A1/FREERANG/EPIC	Future		8		
25	25	<b>REMEMBER YOU</b> ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd		18		

COMEDY™							
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART		
NEW	1	#1 <b>YOLO</b> REPUBLIC	The Lonely Island Feat. Adam Levine & Kendrick Lamar		1		
1	2	<b>DON'T MINE AT NIGHT</b> BIBOP/VOX	Brad Knauer		7		
2	3	<b>ULTIMATE ASSASSIN'S CREED III SONG</b> SMOSH	SMOSH		14		
4	4	<b>I JUST HAD SEX</b> REPUBLIC	The Lonely Island Feat. Akon	▲	111		
3	5	<b>MINECRAFT STYLE</b> APPROACHING NIRVANA	Approaching Nirvana		4		
6	6	<b>I'M ON A BOAT</b> REPUBLIC	The Lonely Island Feat. T-Pain	▲	160		
5	7	<b>I CAN SWING MY SWORD</b> TOBUSCUS	Toby Turner Feat. Terabrite		42		
11	8	<b>JACK SPARROW</b> REPUBLIC	The Lonely Island Feat. Michael Bolton		91		
8	9	<b>THE LEGEND OF ZELDA RAP</b> SMOSH	SMOSH		62		
9	10	<b>I FOUND A DIAMOND (MINECRAFT)</b> BIBOP/VOX	Brad Knauer Feat. Tyler Clark & Bepko Vox		6		
10	11	<b>LIKE A BOSS</b> REPUBLIC	The Lonely Island		159		
2	12	<b>SCREW THE NETHER!</b> YOGGSCAST STUDIOS	Inhelltwood Feat. The Vogscaz & Sparles		24		
13	13	<b>THREW IT ON THE GROUND</b> REPUBLIC	The Lonely Island		85		
17	14	<b>NICE GUYS</b> CHESTER SEE, KEVIN WU & RYAN H					















REGIONAL MEXICAN AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 #1 WKS CARECITA DURA DISA/UMLE	La Arrolladora Banda El Limón de René Camacho	33	
4	2	GG Y AHORA RESULTA DISA/UMLE	Voz de Mando	19	
2	3	MI PROMESA DISA/UMLE	Pesado	32	
6	4	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	14	
3	5	SOLO VINE A DESPEDIRME BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	24	
8	6	SAN LUNES DISCOS SABINAS	Banda La Trakalosa	26	
5	7	EL PRIMER LUGAR FONOYISA/UMLE	La Original Banda El Limón de Salvador Lizarraga	23	
7	8	MIRANDO AL CIELO FONOYISA/UMLE	Roberto Tapia	39	
10	9	LA MISMA GRAN SENORA FONOYISA/UMLE	Jenni Rivera	13	
9	10	VACIANDO BOTELLAS DISA/UMLE	Fidel Rueda	29	
12	11	AMOR EXPRESS ASL/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	13	
13	12	NUBE BLANCA FONOYISA/UMLE	El Trono de México	21	
14	13	EN RESUMEN DISA/UMLE	Banda Los Recoditos	27	
18	14	ME GUSTABAS DISCOS SABINAS	Hnos. Vega Jr.	9	
15	15	TU NO TIENES LA CULPA ASL/DISA/UMLE	Julion Alvarez y Su Norteno Banda	10	

LATIN POP AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	#1 #1 WKS ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & Pain	26	
3	2	POR QUE LES MIENTEN? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	14	
4	3	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	14	
2	4	VOLVI A NACER GAIBA/WK/SONY MUSIC LATIN	Carlos Vives	18	
5	5	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm	10	
7	6	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Pit Blanco	14	
6	7	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	10	
11	8	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/PKA	Pitbull Feat. TJR	17	
8	9	SE VENDE UNIVERSAL MUSIC LATINO/UMLE	Alejandro Sanz	13	
13	10	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	8	
9	11	FINALLY FOUND YOU REPUBLIC	Enrique Iglesias Feat. Sammy Adams	20	
NEW	12	COMO LE GUSTA A TU CUERPO GAIBA/WK/SONY MUSIC LATIN	Carlos Vives Feat. Michel Teló	1	
10	13	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	17	
12	14	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull	28	
14	15	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ) PANTANAL/REG.50M LIVRE/SONY MUSIC LATIN	Gustavo Lima	32	

TROPICAL AIRPLAY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
4	1	#1 #1 WKS INFIEL CALCA/UMLE	Karlos Rose	11	
2	2	POR QUE LES MIENTEN? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	14	
3	3	QUE SEAS FELIZ TOP STOP	Tito Nieves	8	
14	4	REGALAME UN MUACK MACHETE/UMLE	Chino & Nacho	14	
5	5	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	15	
1	6	DEJAME CAMBIARTE LA VIDA PAL RUFF/PLP	Charlie Cruz	21	
11	7	ESTAS AHÍ? SONY MUSIC LATIN	Gilberto Santa Rosa	18	
12	8	DESDE QUE NO ESTAS HANDY/SONY MUSIC LATIN	Fonseca	11	
6	9	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Pit Blanco	20	
8	10	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	21	
16	11	BUM, BUM, BUM HART/MINZYA	Juan Esteban	14	
9	12	NO SOY UN HOMBRE MALO O.A.M./VEVEMUSIC	Hector Acosta "El Torito"	3	
13	13	DAY 1 TOP STOP	Leslie Grace	7	
15	14	ME LLAMARE TUYO KRYV/SONY MUSIC LATIN	Victor Manuelle	14	
10	15	COMO AGUA DEL CIELO COPAL/LATIN HIS	H.O.M.	8	

REGIONAL MEXICAN ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 #1 WKS JENNI RIVERA FONOYISA/UMLE	La Misma Gran Senora	7	
2	2	JENNI RIVERA FONOYISA/UMLE	Joyas Prestadas: Banda	47	
NEW	3	VARIOUS ARTISTS DISA/UMLE	Las Bandas Románticas de América 2013	1	
3	4	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	7	
5	5	VARIOUS ARTISTS FONOYISA/UMLE	Radio Éxitos: El Disco del Año 2012	15	
7	6	SIGNGO FREDDIE	El Mundo Se Acabó	6	
4	7	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012	11	
6	8	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	Regresa El Rey	7	
9	9	VARIOUS ARTISTS DISA/UMLE	Corridos #1's 2012	11	
8	10	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	El Primer Ministro	18	
12	11	VARIOUS ARTISTS DISA/UMLE	Las Bandas Románticas de América 2012	50	
11	12	BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/UMLE	Mi Razon de Ser	9	
15	13	CALIBRE 50 DISA/UMLE	Grandes Éxitos	14	
14	14	LOS BUKIS FONOYISA/UMLE	Iconos: 25 Éxitos	38	
13	15	TIERRA CALI VICTORIA/VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Entregate	13	

LATIN POP ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 #1 WKS JENNI RIVERA FONOYISA/UMLE	Joyas Prestadas: Pop	47	
3	2	MANA WARNER LATINA	Exiliados Es La Bahía	22	
2	3	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	La Música No Se Toca	18	
5	4	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?	50	
6	5	ARJONA METAMORFOSIS/WARNER ARTISTS	Independiente	69	
4	6	VARIOUS ARTISTS UNIVERSAL MUSIC LATINO/UMLE	Latino #1's 2012	11	
8	7	THALIA SONY MUSIC LATIN	Habitame Siempre	10	
NEW	8	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	1	
7	9	SHAKIRA EPIC/SONY MUSIC LATIN	Sale El Sol	116	
10	10	CAMILO SESTO VERGE	20 Grandes Éxitos	23	
9	11	CAMILA SONY MUSIC LATIN	Dejarte De Amar	151	
12	12	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs	51	
16	13	KANY GARCIA SONY MUSIC LATIN	Kany García	22	
RE	14	JUANES UNIVERSAL MUSIC LATINO/UMLE	Juanes MTV Unplugged	33	
19	15	RICARDO ARJONA SONY MUSIC LATIN	Canciones de Amor: Love Songs	22	

TROPICAL ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 #1 WKS PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	#1's	10	
2	2	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King	13	
3	3	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	Invicto	10	
4	4	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	65	
5	5	PRINCE ROYCE TOP STOP/AG	Phase II	42	
6	6	GILBERTO SANTA ROSA SONY MUSIC LATIN	Gilberto Santa Rosa	11	
9	7	RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS	Todos Vuelven: Live	11	
7	8	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Que Seas Feliz	8	
11	9	HECTOR ACOSTA "EL TORITO" O.A.M./VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Con El Corazon Abierto	23	
10	10	MANNY MANUEL VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Contra La Marea	11	
13	11	JUAN LUIS GUERRA 440 CAPITOL LATIN	Coleccion Cristiana	48	
12	12	GREMAL MALDONADO UNIVERSAL MUSIC LATINO/UMLE	Yo	6	
8	13	JOSEPH FONSECA VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Voy A Comer El Corazon	39	
20	14	GILBERTO SANTA ROSA SONY MUSIC LATIN	Canciones de Amor: Love Songs	43	
NEW	15	VARIOUS ARTISTS SONY MUSIC LATIN	Canciones De Amor: En Salsa	1	

# Jazz/Classical/World

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TRADITIONAL JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
1	1	#1 #1 WKS DUKE ELLINGTON COLUMBIA/LEGACY/STARBUCKS	In Grand Company	2	
2	2	FRANK SINATRA REPRISE/CAPITOL	Sinatra: Best Of The Best	63	
3	3	DIANA KRALL VERVE/VE	Glad Rag Doll	18	
4	4	TONY BENNETT RPM/COLUMBIA	Viva Duets	14	
5	5	TONY BENNETT RPM/COLUMBIA	Duets II	72	
7	6	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio	48	
6	7	CHRIS BOTTI COLUMBIA	Impressions	41	
NEW	8	PATRICIA BARBER CONCORD JAZZ/CONCORD	Smash	1	
9	9	SOUNDTRACK MADISON GATE	Midnight in Paris	59	
11	10	PAUL MCCARTNEY MPL/HEAR/CONCORD	Kisses On The Bottom	52	
8	11	BIG BAD VOODOO DADDY SAVOY JAZZ/SYG	Rattle Them Bones	21	
12	12	GREGORY PORTER MOTEMA	Be Good	47	
18	13	TONY BENNETT CONCORD	Isn't It Romantic?	41	
13	14	OMAR THOMAS LARGE ENSEMBLE SOUND SILENCE	I Am	2	
NEW	15	BEEGIE ADAIR GREEN HILL/SPRING HILL/EMI CMG	A Time For Love	1	

CONTEMPORARY JAZZ ALBUMS™					
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
NEW	1	#1 #1 WKS JOSE JAMES BLUE NOTE	No Beginning No End	1	
1	2	KAT EDMONSON SPWIRELITE	Way Down Low	36	
RE	3	PROJECT TRIO TOMMY TOUCH	The Random Roads Collection	3	
2	4	ESPERANZA SPALDING MONTUNO/HEADS UP/CONCORD	Radio Music Society	46	
3	5	BRIAN CULBERTSON VERVE/VE	Dreams	33	
10	6	JONATHAN BUTLER RENDEZVOUS/MACK AVENUE	Grace And Mercy	18	
8	7	PAUL HARCCASTLE TRIPPIN' N' RHYTHM	The Chill Lounge: Volume 1	32	
7	8	EUGE GROOVE SHANACHE	House Of Groove	18	
5	9	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CONCORD	24/7	32	
11	10	MARCUS MILLER 3 DELUXE/CONCORD JAZZ/CONCORD	Renaissance	25	
13	11	FOURPLAY HEADS UP/CONCORD	Esprit de Four	19	
18	12	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio Recovered: The Remix	16	
12	13	TROMBONE SHORTY VERVE FORECAST/VE	For True	72	
6	14	RAHNI SONG QUEEN OF SHEBA/Y3K/HUSH	Breakin' The Rules	37	
4	15	ROB WHITE QUEEN OF SHEBA/HUSH/ORPHEUS	Just Kickin' It	30	

SMOOTH JAZZ SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
3	1	#1 #1 WKS CHAMPAGNE LIFE CONCORD JAZZ/CMG	Gerald Albright / Norman Brown	11	
1	2	BACKSTAGE PASS WOODWARD AVENUE	Paul Brown Feat. Bob James	17	
4	3	THE VILLAGE CONCORD/CMG	Lee Ritenour	18	
6	4	LET'S BOUNCE BAJA/TSR	Nils	21	
7	5	MONTUNO BAY FRAZZY FROG	Marc Antoine	18	
5	6	INNER CITY BLUES (MAKE ME WANNA HOLLER) ARTISTRY/MACK AVENUE	Richard Elliot	20	
2	7	SONNYMOON HEADS UP/CMG	Fourplay	19	
17	8	WISH I WAS THERE VINCENT INGLA	Vincent Ingala	3	
8	9	FINGERLERO CONCORD JAZZ/CMG	George Benson	15	
10	10	LATER TONIGHT VERVE	Brian Culbertson	20	
11	11	SMOOTH CHI INTERNATIONAL	Cal Harris Jr. Feat. Elan Trotman	9	
9	12	HOUSE OF GROOVE SHANACHE	Euge Groove	23	
13	13	DON'T WALK AWAY MACK AVENUE	Jonathan Butler	22	
NEW	14	NO STRESS TRIPPIN' N' RHYTHM	Paul Hardcastle	1	
22	15	MACEO! PATRICK LAURE	Patrick Lamb	3	





# Hits of the World

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DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 <b>BEAUTY AND A BEAT</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Justin Bieber Feat. Nicki Minaj	9
3	2	<b>THE LUCKY ONES</b> ISLAND/IDJMG	Kerli	10
4	3	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	7
6	4	<b>GG CLARITY</b> INTERSCOPE	Zedd Feat. Foxes	6
5	5	<b>WE ARE YOUNG</b> AUDACIOUS	Vassy	10
8	6	<b>VA VA VOOM</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	7
1	7	<b>CATCH MY BREATH</b> I9/ICA	Kelly Clarkson	7
7	8	<b>I FOUND YOU</b> GLOBAL TALENT/MERCURY/IDJMG	The Wanted	8
11	9	<b>SORRY</b> EPIC	Ciara	7
10	10	<b>LEAVING</b> ASTRALWERKS/CAPITOL	Pet Shop Boys	8
14	11	<b>FLAVOR</b> MERCURY CLASSICS/DG/DECCA CLASSICS	Tori Amos	6
9	12	<b>BIG BANANA</b> Z101/REPUBLIC	Havana Brown Feat. R3hab	9
16	13	<b>DAYS TURN INTO NIGHTS</b> NETTWEAK	Delerium	6
20	14	<b>RUM AND RAYBANS</b> BELLUGA HEIGHTS/EPIC	Sean Kingston Feat. Cher Lloyd	4
19	15	<b>ONE AND ONLY</b> ROYAL POP	Cherry Cherry Boom Boom	6
12	16	<b>SKYFALL</b> XL/COLUMBIA	Adele	8
15	17	<b>EVERY DAY</b> ASTRALWERKS/CAPITOL	Eric Prydz	11
17	18	<b>GOLD 2012</b> CHRYSALIS/ASTRALWERKS/CAPITOL	Spandau Ballet	10
24	19	<b>SUPERCHARGED</b> INNOVATION	Kwanza Jones	6
26	20	<b>UP &amp; UP</b> YME	Haddaway Feat. Mad Stuntman	5
18	21	<b>A LOVE I CALL MY OWN</b> SOUND OF PIRATES/DO IT YOURSELF	Crystal Waters, Nicola Fasano, Steve Forest	9
30	22	<b>TURN AROUND</b> CAPITOL	Conor Maynard Feat. Ne-Yo	3
29	23	<b>EVERYBODY'S BEAUTIFUL</b> MAF	Miasha	4
28	24	<b>DOOM AND GLOOM</b> THE ROLLING STONES/UMe/INTERSCOPE	The Rolling Stones	4
34	25	<b>GIRL ON FIRE</b> RCA	Alicia Keys Feat. Nicki Minaj	3
36	26	<b>TRY</b> RCA	P!nk	3
44	27	<b>AY MAMA MIA</b> MVA	Mayra Veronica	2
25	28	<b>I LOVE IT</b> TEN/BIG BEAT/ATLANTIC/BBP	Icona Pop Feat. Charli XCX	8
27	29	<b>LOUDER</b> COLUMBIA	DJ Fresh Feat. Sian Evans	10
49	30	<b>OH MAMA HEY</b> TOMMY BOY	Chris Cox & DJ Frankie Feat. Crystal Waters	2
41	31	<b>SO HIGH</b> CASH MONEY/YOUNG MONEY/REPUBLIC	Jay Sean	3
39	32	<b>HE'S MY BITCH</b> SEA TO SUN	Traci Lords vs The House Rejects Feat. Brian Lucas	4
23	33	<b>FREAK</b> TOMMY BOY	Stereo Missile vs. Carlotta Chadwick	9
13	34	<b>GOLD</b> REPRISE/WARNER BROS.	Neon Hitch Feat. Tyga	14
48	35	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	2
43	36	<b>JAH NO PARTIAL</b> DOWNTOWN	Major Lazer & Flux Pavillion	3
31	37	<b>DON'T STOP THE PARTY</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	14
46	38	<b>BEAT DON'T STOP</b> ROSEMIANE	C-Rod Feat. Jason Walker	3
33	39	<b>WHAT ABOUT US</b> FASCINATION/MERCURY/IDJMG	The Saturdays	10
21	40	<b>SUPERLOVE</b> ATLANTIC/ROADRUNNER/BBP	Lenny Kravitz	13
NEW	41	<b>REST OF MY LIFE</b> DTP/DEF JAM/IDJMG	Ludacris Feat. Usher & David Guetta	1
42	42	<b>SWEET NOTHING</b> DECONSTRUCTION/FLY EYE/ULTRA/ROD/NOC/NATIONAL/COLUMBIA	Calvin Harris Feat. Florence Welch	17
47	43	<b>CLOSER</b> VAPOR/WARNER BROS.	Tegan And Sara	2
NEW	44	<b>I COULD BE THE ONE</b> LEVELS/CASABLANCA/REPUBLIC	Avicii & Nicky Romero	1
38	45	<b>DIE YOUNG</b> KCMOSABE/RCA	Ke\$ha	16
37	46	<b>PARTY IN HERE</b> KMT	Zoom	6
22	47	<b>DANCING IN MY HEAD</b> CAPITOL	Eric Turner vs Avicii	14
32	48	<b>ANYTHING COULD HAPPEN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	13
35	49	<b>FINALLY FOUND YOU</b> REPUBLIC	Enrique Iglesias Feat. Sammy Adams	15
NEW	50	<b>RIGHT NOW</b> SRP/DEF JAM/IDJMG	Rihanna Feat. David Guetta	1

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
	1	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	
NEW	2	<b>GET UP (RATTLE)</b> HYSTERIA/SPINNIN'/MINISTRY OF SOUND	Bingo Players Feat. Far East Movement	
	3	<b>I KNEW YOU WERE TROUBLE.</b> BIG MACHINE/MERCURY	Taylor Swift	
	4	<b>STAY</b> SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
	5	<b>TROUBLEMAKER</b> SYCO/EPIC	Olly Murs Feat. Flo Rida	
NEW	6	<b>THRIFT SHOP</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
	7	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	
	8	<b>DIAMONDS</b> SRP/DEF JAM	Rihanna	
	9	<b>DRINKING FROM THE BOTTLE</b> FLY EYE/COLUMBIA	Calvin Harris Feat. Tinie Tempah	
	10	<b>GANGNAM STYLE</b> YG/SCHOOLBOY/REPUBLIC/ISLAND	PSY	

GERMANY				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
	1	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	
	2	<b>TROUBLEMAKER</b> SYCO/EPIC	Olly Murs Feat. Flo Rida	
	3	<b>I LOVE IT</b> RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX	
	4	<b>HALL OF FAME</b> PHONOGENIC/EPIC	The Script Feat. will.i.am	
	5	<b>BILDER IM KOPF</b> AGGRO BEBI IN/UNIVERSAL	Sido	
	6	<b>PEOPLE HELP THE PEOPLE</b> 14TH FLOOR/WARNER	Birdy	
	7	<b>GANGNAM STYLE</b> YG/SCHOOLBOY/REPUBLIC/ISLAND	PSY	
RE	8	<b>ENIMMAL UM DIE WELT</b> CHIMPERATOR	Cro	
	9	<b>DIAMONDS</b> SRP/DEF JAM	Rihanna	
NEW	10	<b>CASTLE OF GLASS</b> MACHINE SHOP/WARNER BROS.	Linkin Park	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
	1	<b>THRIFT SHOP</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
	2	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	
	3	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	
	4	<b>ONE DAY/RECKONING SONG</b> TELMAR/B-TUNE/COLUMBIA	Asaf Avidan & The Mojos	
NEW	5	<b>A.C. MILAN</b> TALLAC	Booba	
	6	<b>DIAMONDS</b> SRP/DEF JAM	Rihanna	
	7	<b>SKYFALL</b> XL	Adele	
	8	<b>GANGNAM STYLE</b> YG/SCHOOLBOY/REPUBLIC/ISLAND	PSY	
RE	9	<b>READ ALL ABOUT IT, PT. III</b> VIRGIN	Emeli Sande	
RE	10	<b>NIGHTCALL</b> RECORD MAKERS	Kavinsky	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
	1	<b>SHOWER OF TEARS</b> YMC ENTERTAINMENT	BAE CHI GI (Feat. Ailee)	
	2	<b>I'M SORRY</b> FNC ENTERTAINMENT	CNBLUE	
NEW	3	<b>TEARS</b> DOUBLE KICK ENTERTAINMENT	Leessang (Feat. Eugene of The SEEYA)	
NEW	4	<b>MONODRAMA</b> A CUBE ENTERTAINMENT	Huh Gak (With Yoo Seung Woo)	
	5	<b>I GOT A BOY</b> SM ENTERTAINMENT	Girls' Generation	
	6	<b>DON'T THINK YOU'RE ALONE</b> ACTIVE GROUP ON	Kim Bo Kyung	
	7	<b>GANGBUK FANCY PANTS</b> MBC	Jung Hyung Don	
	8	<b>I HATE IT</b> WS ENTERTAINMENT	Baek Ji Young	
	9	<b>GOOD START</b> BRAND NEW MUSIC	Verbal Jint (Feat. Kang Min Hee Of Miss S)	
	10	<b>RETURN</b> HOOK ENTERTAINMENT	Lee Seung Gi	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
15	1	<b>MUSIC</b> VICTOR	Sakanaction	
NEW	2	<b>HELP ME!!</b> UP-FRONT	Morning Musume	
10	3	<b>DEAR HEAVEN</b> KING	Sayaka Shionoia	
17	4	<b>YUKIYANAGI</b> WARNER	Tesuya Matsumoto	
9	5	<b>LIVE WHILE WE'RE YOUNG</b> SONY	One Direction	
4	6	<b>REASON</b> SENHAS/COMPANY	Yuzu	
NEW	7	<b>MISS YOU</b> A-EXE/J-MORE/WARNER	AAA	
16	8	<b>SCHEDAR</b> VICTOR	Junk Fujiyama	
41	9	<b>LOCKED OUT OF HEAVEN</b> WARNER	Bruno Mars	
NEW	10	<b>PROMISE YOU</b> A-EXE/J-MORE/WARNER	Super Junior K.R.Y	

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	<b>GET UP (RATTLE)</b> HYSTERIA/SPINNIN'/MINISTRY OF SOUND	Bingo Players Feat. Far East Movement	
1	2	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	
4	3	<b>I KNEW YOU WERE TROUBLE.</b> BIG MACHINE/MERCURY	Taylor Swift	
5	4	<b>STAY</b> SRP/DEF JAM	Rihanna Feat. Mikky Ekko	
6	5	<b>DRINKING FROM THE BOTTLE</b> FLY EYE/COLUMBIA	Calvin Harris Feat. Tinie Tempah	
NEW	6	<b>ANIMAL</b> PARLOPHONE	Conor Maynard Feat. Wiley	
2	7	<b>MY LIFE</b> GUNTISH/ADAF/AFERMAT/INTERSCOPE	50 Cent Feat. Eminem & Adam Levine	
NEW	8	<b>CLOWN</b> VIRGIN	Emeli Sande	
7	9	<b>IMPOSSIBLE</b> SYCO	James Arthur	
8	10	<b>DON'T STOP THE PARTY</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	

CANADA				
BILLBOARD CANADIAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	<b>THRIFT SHOP</b> MACKLEMORE/WARNER	Macklemore & Ryan Lewis Feat. Wanz	
1	2	<b>SCREAM &amp; SHOUT</b> INTERSCOPE/UNIVERSAL	will.i.am & Britney Spears	
5	3	<b>HO HEY</b> DUALTONE/DNE ALONE	The Lumineers	
4	4	<b>I KNEW YOU WERE TROUBLE.</b> BIG MACHINE/UNIVERSAL	Taylor Swift	
7	5	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC/WARNER	Bruno Mars	
6	6	<b>HOME</b> 19/INTERSCOPE/UNIVERSAL	Phillip Phillips	
8	7	<b>TRY</b> RCA/SONY MUSIC	P!nk	
10	8	<b>STOMPA</b> SERENADER SOURCE/EMI	Serena Ryder	
9	9	<b>DON'T YOU WORRY CHILD</b> SRM/VIRGIN/EMI	Swedish House Mafia Feat. John Martin	
15	10	<b>DAYLIGHT</b> ABM/OCTONE/UNIVERSAL	Maroon 5	

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>SAME LOVE</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Mary Lambert	
2	2	<b>THRIFT SHOP</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
3	3	<b>HO HEY</b> DUALTONE/ROGUE	The Lumineers	
NEW	4	<b>LANTERNS</b> EMI	Birds of Tokyo	
4	5	<b>SCREAM &amp; SHOUT</b> INTERSCOPE	will.i.am & Britney Spears	
5	6	<b>I LOVE IT</b> RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX	
7	7	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars	
8	8	<b>BENEATH YOUR BEAUTIFUL</b> SYCO	Labrinth Feat. Emeli Sande	
RE	9	<b>LITTLE TALKS</b> SKRIMS/ETH LAERJARAS/UNIVERSAL	Of Monsters And Men	
NEW	10	<b>STAY</b> SRP/DEF JAM	Rihanna Feat. Mikky Ekko	

HITS OF THE WORLD: An overview of the week's most popular music outside the U.S. BILLBOARD: The top 100 greatest covers as reported by promoters, managers and booking agents. Interscope should be submitted to 800-Alter at bob.lh@billboard.com.

BELGIUM				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	Artist	
1	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
2	2	INFINITY CROSS TOWN	Infinity Ink	
3	3	LET HER GO BLACK CROW/EMBASSY OF MUSIC/SONY MUSIC	Passenger	
4	4	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	
5	5	BENEATH YOUR BEAUTIFUL SYCO	Labrinth Feat. Emeli Sande	
NEW	6	CANNONBALL BIP	Showtek + Justin Prime	
6	7	DIAMONDS SRP/DEF JAM	Rihanna	
8	8	HET KUIKENTJE PIEP GLOBO/DO IT YOURSELF	Pulcino Pio	
NEW	9	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	
NEW	10	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift	

AUSTRIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE	Artist	
1	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
5	2	CASTLE OF GLASS MACHINE SHOP/WARNER BROS.	Linkin Park	
6	3	ENIMMAL UM DIE WELT CHIMPERATOR	Cro	
4	4	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	
3	5	TROUBLEMAKER SYCO/EPIC	Olly Murs Feat. Flo Rida	
2	6	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX	
NEW	7	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	
NEW	8	IT'S TIME KIDIMAKORNER/INTERSCOPE	Imagine Dragons	
8	9	PEOPLE HELP THE PEOPLE 14TH FLOOR/WARNER	Birdy	
9	10	BILDER IM KOPF AGGRO BERLIN/UNIVERSAL	Sido	

FINLAND				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	Artist	
1	1	MENNYT MIES WARNER	J. Karjalainen	
3	2	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
5	3	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	
4	4	MITA TANNE JAA WARNER	Erin	
7	5	GANGNAM STYLE YD/SCHOELLER/REPUBLIK/ISLAND	PSY	
NEW	6	TROUBLEMAKER SYCO/EPIC	Olly Murs Feat. Flo Rida	
10	7	KAIUS POIS KHY SUOMEN/KHY	Raappana	
RE	8	I COULD BE THE ONE AVICII AG/UNIVERSAL	Avicii vs Nicky Romero	
6	9	DIAMONDS SRP/DEF JAM	Rihanna	
NEW	10	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	

LUXEMBOURG				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	Artist	
1	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	
3	2	I LOVE IT RECORD COMPANY TEN/ATLANTIC	Icona Pop Feat. Charli XCX	
4	3	PEOPLE HELP THE PEOPLE 14TH FLOOR/WARNER	Birdy	
2	4	TROUBLEMAKER SYCO/EPIC	Olly Murs Feat. Flo Rida	
5	5	DIAMONDS SRP/DEF JAM	Rihanna	
NEW	6	GET UP (RATTLE) HYSTERIA/SPIRIT/ARCS	Bingo Players Feat. Far East Movement	
RE	7	DON'T YOU WORRY CHILD SHM/VIRGIN	Swedish House Mafia Feat. John Martin	
RE	8	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	
RE	9	READ ALL ABOUT IT, PT. III VIRGIN	Emeli Sande	
NEW	10	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	

# Boxscore

February 9, 2013

## billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$2,178,830 (\$89.50/\$39.50)	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON AMERICAN AIRLINES ARENA, MIAMI JAN. 26-27	27,800 TWO SELLOUTS	AEG LIVE
2	\$1,742,082 (\$119/\$21)	RICARDO ARJONA COLISEO DE PUERTO RICO, HATO REY JAN. 25-26	24,774 27,500 TWO SHOWS	SBS ENTERTAINMENT
3	\$1,457,747 (\$89.50/\$69.50)	GEORGE STRAIT, MARTINA MCBRIDE CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY JAN. 19	17,004 SELLOUT	THE MESSINA GROUP/AEG LIVE
4	\$1,443,768 (\$89.50/\$69.50)	GEORGE STRAIT, MARTINA MCBRIDE UNITED SPIRIT ARENA, LUBBOCK, TEXAS JAN. 18	15,326 SELLOUT	THE MESSINA GROUP/AEG LIVE
5	\$1,124,220 (\$1,086,568 AUSTRALIAN) (\$208.91/\$124.06)	ELTON JOHN SYDNEY ENTERTAINMENT CENTRE, SYDNEY NOV. 16	7,238 SELLOUT	CHUGG ENTERTAINMENT
6	\$1,089,601 (\$85/\$39.50)	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON TIME WARNER CABLE ARENA, CHARLOTTE, N.C. JAN. 18	15,272 SELLOUT	AEG LIVE
7	\$1,046,887 (\$85/\$39.50)	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON BRIDGESTONE ARENA, NASHVILLE JAN. 18	14,287 SELLOUT	AEG LIVE
8	\$1,009,923 (\$89.50/\$39.50)	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON AMWAY CENTER, ORLANDO, FLA. JAN. 25	13,355 SELLOUT	AEG LIVE
9	\$1,002,620 (\$85/\$39.50)	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON NEW ORLEANS ARENA, NEW ORLEANS JAN. 15	13,986 SELLOUT	AEG LIVE
10	\$998,126 (\$79.50/\$39.50)	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON GREENSBORO COLISEUM, GREENSBORO, N.C. JAN. 19	15,375 SELLOUT	AEG LIVE
11	\$995,137 (\$89.50/\$39.50)	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON PHILIPS ARENA, ATLANTA JAN. 23	12,686 SELLOUT	AEG LIVE
12	\$959,982 (\$918,230 AUSTRALIAN) (\$136.81/\$104.44)	NICKI MINAJ, TYGA SYDNEY ENTERTAINMENT CENTRE, SYDNEY NOV. 30	8,760 9,150	LIVE NATION
13	\$920,078 (\$79.50/\$39.50)	JUSTIN BIEBER, CARLY RAE JEPSEN, CODY SIMPSON BFC ARENA, BIRMINGHAM, ALA. JAN. 16	13,530 SELLOUT	AEG LIVE
14	\$866,572 (\$827,063 AUSTRALIAN) (\$136.11/\$94.19)	RUSSELL BRAND, MR. GEE SYDNEY ENTERTAINMENT CENTRE, SYDNEY DEC. 8	9,402 9,960	ADRIAN BOHM PRESENTS
15	\$839,405 (\$154/\$59)	RUSH MGM GRAND GARDEN, LAS VEGAS NOV. 23	7,847 10,006	LIVE NATION GLOBAL TOURING
16	\$834,213 (\$68.50/\$30)	TRANS-SIBERIAN ORCHESTRA AMWAY CENTER, ORLANDO, FLA. DEC. 16	15,690 20,628 TWO SHOWS	LIVE NATION
17	\$832,520 (\$85/\$75/\$55)	DAVE MATTHEWS BAND, THE LUMINEERS ARENA AT WINNETT CENTER, DUBLIN, GA. DEC. 11	10,572 SELLOUT	THE MESSINA GROUP/AEG LIVE
18	\$830,727 (\$634,128) (\$87.25/\$72.18)	MUSE, DEAP VALLY O2 WORLD, HAMBURG DEC. 15	13,885 SELLOUT	CREATIVE TALENT
19	\$823,060 (\$126/\$56)	RUSH KEYARENA, SEATTLE NOV. 13	9,793 10,899	LIVE NATION GLOBAL TOURING
20	\$822,185 (\$23.75/\$179.50/ \$99.50/\$75)	LEONARD COHEN CITY WANG THEATRE, BOSTON DEC. 15-16	7,154 TWO SELLOUTS	CONCERTS WEST/AEG LIVE
21	\$809,483 (\$828,036 CANADIAN) (\$244.65/\$28.84)	LEONARD COHEN REXALL PLACE, EDMONTON, ALBERTA NOV. 18	7,918 SELLOUT	CONCERTS WEST/AEG LIVE
22	\$802,483 (\$120/\$80/\$60/\$44.50)	R. KELLY, TAMIA THE THEATER AT MADISON SQUARE GARDEN, NEW YORK, NOV. 21, 23	10,290 10,746 TWO SHOWS	AEG LIVE
23	\$800,000 (\$125/\$86)	THE KILLERS, LOUIS XIV, MOST THIEVES THE CHLSEA AT THE COSMOPOLITAN, LAS VEGAS DEC. 28-29	4,400 TWO SELLOUTS	C3 PRESENTS
24	\$791,496 (\$175/\$49.50)	LADY GAGA, MADEON, LADY STARLIGHT ROSE GARDEN, PORTLAND, ORE. JAN. 15	8,853 SELLOUT	LIVE NATION GLOBAL TOURING
25	\$791,302 (\$494,289) (\$52.03/\$47.23)	ELBOW, HERE WE GO MAGIC O2 ARENA, LONDON DEC. 2	15,301 16,269	METROPOLIS MUSIC
26	\$786,091 (\$1,641,170 REAIS) (\$311.34/\$52.69)	KISS HSBC ARENA, RIO DE JANEIRO NOV. 18	6,763 9,500	EVENPRO/WATER BROTHER/XYZ LIVE
27	\$782,513 (\$603,535) \$32.41	MARIO BARTH O2 WORLD, BERLIN NOV. 30-DEC. 1	24,834 24,870 TWO SHOWS	P-PROMOTION
28	\$777,642 (\$484,808) (\$144.36/\$64.16)	ANDRÉ RIEU ODYSSEY ARENA, BELFAST, IRELAND DEC. 10	7,451 7,818	ANDRÉ RIEU PRODUCTIONS
29	\$764,483 (\$123/\$43)	RUSH AMERICAN AIRLINES CENTER, DALLAS NOV. 28	10,509 SELLOUT	LIVE NATION GLOBAL TOURING
30	\$761,265 (\$160.50/\$56.50)	RUSH HONDA CENTER, ANAHEIM, CALIF., NOV. 17	9,065 10,102	LIVE NATION GLOBAL TOURING
31	\$760,918 (\$474,501) \$51.31	JASON MRAZ, GREGORY PAGE O2 ARENA, LONDON DEC. 1	14,831 15,989	LIVE NATION
32	\$757,449 (\$758,336 CANADIAN) (\$182.79/\$47.44)	NEIL YOUNG & CRAZY HORSE, LOS LOBOS, THE SADIES MTS CENTRE, WINNIPEG NOV. 16	8,636 SELLOUT	LIVE NATION GLOBAL TOURING
33	\$748,206 (\$739,736 CANADIAN) (\$68.78/\$48.55)	CARRIE UNDERWOOD, HUNTER HAYES AIR CANADA CENTRE, TORONTO DEC. 9	12,212 SELLOUT	AEG LIVE
34	\$745,983 (\$75/\$65/\$39.50)	DAVE MATTHEWS BAND, THE LUMINEERS PNC ARENA, RALEIGH, N.C. DEC. 12	11,563 15,599	LIVE NATION
35	\$742,965 (\$179.50/\$39.50)	THE WHO, VINTAGE TROUBLE BRIDGESTONE ARENA, NASHVILLE DEC. 2	9,596 9,941	AEG LIVE



## Strait's Last Stand

George Strait has launched his final major concert touring effort, dubbed the Cowboy Rides Away, with shows booked at U.S. arenas during the first four months of the year. The tour began, appropriately enough, in the native Texan's home state on Jan. 18 in Lubbock, followed the next evening by Oklahoma City. The first two dates are included on this week's Boxscore chart, ranked at Nos. 3 and 4, with sellout crowds reported in both cities.

Martina McBride will support Strait on tour this year, just as she did for his 10-city trek in 2012 that grossed more than \$9.5 million. The current outing is booked through April 13, but will resume next year and eventually wrap after a final string of shows in 2014.

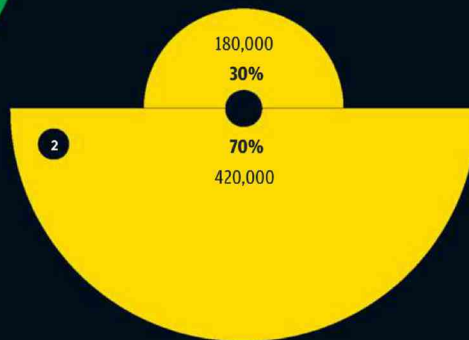
Justin Bieber tops the Boxscore chart yet again with a \$2.1 million gross from a pair of sold-out shows in Miami, the first of eight concerts within the top 13 of the list. The Canadian pop star has wrapped the first North American leg of his Believe tour that ran from Sept. 29 through Jan. 27, with a gross of more than \$54 million from 49 concerts. The tour resumes Feb. 17 in Dublin to kick off the European leg that will run through the spring. —Bob Allen

# CODA

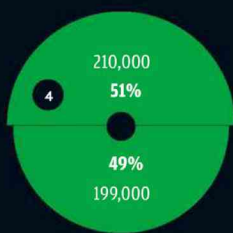
## This Week's Trend Report: Physical vs. Digital Album Sales



**TAYLOR SWIFT**  
*Red*  
11/10/12



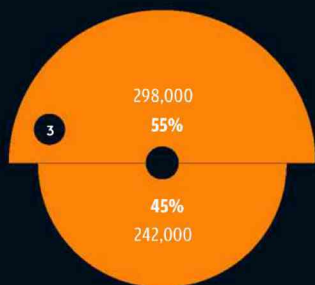
**MUMFORD & SONS**  
*Babel*  
10/13/12



**JASON ALDEAN**  
*Night Train*  
11/3/12



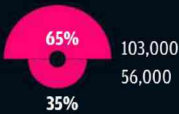
**PINK**  
*The Truth About Love*  
10/6/12



**ONE DIRECTION**  
*Take Me Home*  
12/1/12



**RIHANNA**  
*Unapologetic*  
12/8/12



**ALICIA KEYS**  
*Girl On Fire*  
12/15/12



**A\$AP ROCKY**  
*Long.Live.A\$AP*  
2/2/13



**GARY ALLAN**  
*Set You Free*  
2/9/13



**CHRIS TOMLIN**  
*Burning Lights*  
1/26/13

### PHYSICAL VS. DIGITAL SALES FOR LAST 10 ALBUMS TO DEBUT AT NO. 1 ON THE BILLBOARD 200

**KEY TO GENRE**  
COUNTRY  
R&B  
POP  
ROCK  
RAP  
CHRISTIAN

**1**  
**TAYLOR SWIFT**  
*Red*

Thanks to creative partnerships with Target, Starbucks, Walgreens and Papa John's Pizza, Swift's *Red* was able to secure a handsome 61% of its first week in physical sales. Her deal with Target was especially lucrative, spurring 396,000 first-week sales of the album's exclusive deluxe edition.

**2**  
**MUMFORD & SONS**  
*Babel*

*Babel* netted the then-second-largest digital sales week for an album when it arrived with 420,000 downloads in its first week. Only Lady Gaga's *Born This Way* had a larger frame at that point, when it sold 662,000 downloads in its first week in 2011 (with much of that fueled by a 99-cent sale price at Amazon MP3).

**3**  
**ONE DIRECTION**  
*Take Me Home*

It's true that One Direction appeals to a merch-crazy young audience that discovered the group thanks to Tumblr, Twitter and other social media. However, its *Take Me Home* album sold more old-fashioned physical copies in its first week compared with downloads. One can chalk up a lot of those physical sales to parents buying albums for their children—figure another chunk were made by kids themselves who desired a tangible product.

**4**  
**JASON ALDEAN**  
*Night Train*

Partly owed to Aldean's youthful fan base (thanks to crossover hits like "Dirt Road Anthem" with Ludacris and "Don't You Wanna Stay" with Kelly Clarkson), his album performed strongly at digital retailers in its first week. His download sales stand in contrast to those of fellow country singer Gary Allan, whose *Set You Free* started with a much smaller digital sum.

**5**  
**RIHANNA**  
*Unapologetic*

Though Rihanna's fan base is perceived to be generally youthful and digitally engaged, her *Unapologetic* album had a fairly split result when it came to first-week physical vs. digital sales. Generally, R&B-leaning acts tend to perform stronger at physical retail. In 2012, digital made up 33% of R&B albums sales, compared with digital's overall albums percentage—37%.

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