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SUPER BOWL SYNCHS The Flaming Lips
Write A Jingle 2013 EDM PREVIEW The
Next Five Breakout Stars NYC GOES
COUNTRY Cumulus Launches Nash FM

JUSTIN TIME

Poised for his fifth No. 1 album with "Believe Acoustic," Bieber speaks about the Grammys, growing up in public and turning heartbreak into song



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VIEWPOINT

02
FEBRUARY
2013

[THIS WEEK
Volume 125
No. 4]



Scott Borchetta

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Justin Bieber photograph by Mike Lerner.

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"If I believe in an artist, I've got to let them do what they do even if I think it's wrong."

SCOTT BORCHETTA



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TOP LINE

[THE Action]

BRANDING

Super Bowl's Music Play

Flaming Lips pen song for Hyundai ad as music leads onstage and backstage

By Andrew Hampp



The Flaming Lips wrote the song "Sun Blows Up Today" for one of Hyundai's four Super Bowl commercials.

Advertisers shelled out new record dollar amounts for 30-second spots at this year's Super Bowl, but as more ads feature current hits and emerging singles as their soundtrack, the Super Bowl has also grown into a top hit-making destination for the music industry too. Some artists are even becoming the stars of ads themselves. PSY was among the first celebs to be confirmed for a Super Bowl ad this year, set to become the new face of Wonderful Pistachios (to the tune of "Gangnam Style," no less). Even more interesting is the news that the Flaming Lips will be the stars of one of Hyundai's four Super Bowl spots, a 60-second commercial that will feature the band on-camera performing a brand-new, custom-written song called "Sun Blows Up Today," Billboard has learned. Writing a song for a Super Bowl spot is a rare move for a major act—let alone one with a legacy as unusual as the Flaming Lips. The commercial showcases Hyundai's Santa Fe, a crossover SUV, and was created by in-house ad agency Innocean. Hyundai VP of marketing Steve Shannon says the Lips were on a "very short list" of →



ONE BAD APPLE

Apple set a new iTunes record but missed Wall Street analysts' expectations when it released earnings on Jan. 23. Company shares were down 12% at press time despite it posting record quarterly revenue of \$54.5 billion and record quarterly net profit of \$13.1 billion in fourth-quarter 2012 (Apple's first fiscal quarter). iTunes revenue in the fourth quarter was \$2.1 billion, up from \$1.7 billion in the same period a year earlier. The App Store had 2 billion downloads in the quarter, which had one fewer week than fourth-quarter 2011.



LURING LIONEL

Coran Capshaw's Red Light Management

has added yet another top-level client: Lionel Richie, who left Michael Richardson. The '80s icon proved he's still got gunpowder left in the barrel after topping the Billboard 200 last year with the certified-platinum *Tuskegee*. RLM, which signed superstar DJ Tiësto earlier this year, is the largest independent management firm in the world.



MEGA BUMMER

Kim Dotcom's follow-up to his

squelched file-sharing service Megaupload (this time simply called "Mega") may be less pirate-friendly than the original, but it's still far from safe waters. Dotcom, who could still be extradited from New Zealand to the United States for the sins of Megaupload, promised law enforcement that he wouldn't relaunch the service as part of the terms of his bail. Will Mega spoil what little good will he has with the feds? And will the service's vamped security really discourage mass piracy?



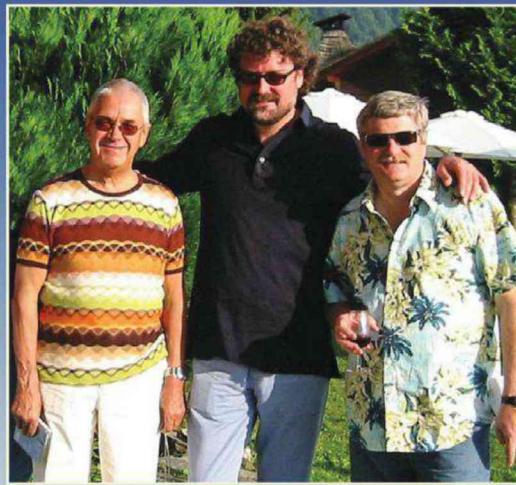
PAGING CLIVE

South by Southwest has wrangled a bona fide industry icon for this year's event in Clive Davis. Sony Music's chief creative officer will hold court in Austin a month after the release of his autobiography, *The Soundtrack of My Life*, due Feb. 14. As former head of Columbia, Arista and J Records, Davis will attract attendees looking to glean pearls of wisdom by the droves.



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WITH LOVE FROM TERRY, GEOFF
AND EVERYONE AT
EAGLE ROCK ENTERTAINMENT

Super Bowl continued from p. 4

bands the automaker wanted to feature in its Super Bowl spot, and quickly rose to the top after the act noted it was preparing for the release of its next album, *The Terror* (April 2, Warner Bros. Records). In a matter of weeks, not only did the group sign on for the ad and the original song, the track was eventually confirmed for inclusion as a bonus cut for its upcoming iTunes release. "The Flaming Lips are very much like Hyundai," Shannon says. "They're a little offbeat. They've been around a long time and they continue to reinvent themselves."

As part of the partnership, Hyundai will give away 100,000 free downloads of the Lips track at Hyundai.com, as well as sponsor a lyric video of the song and 30-second radio ads to drive tune-in to the spot and awareness of the Lips' upcoming album. "Hyundai really understands and appreciates what the Flaming Lips are all about," says Lori Feldman, Warner Bros. Records senior VP of brand partnerships.

And though advertisers are paying upwards of \$3.7 million just to air their spot during the big game, major synchs can fetch anywhere from \$100,000 to upwards of \$1 million, depending on the artist, number of territories airing the ad, the length of the commercial "flight," or airtime, and whether the song has been synched previously.

Halftime star Beyoncé will kick off her renewed \$50 million relationship with Pepsi, but will not appear in Pepsi's lead-in spot to its halftime show.

After ads from the 2012 Super Bowl embraced active singles in a big way—most notably fun.'s "We Are Young" and Flo Rida's "Good Feeling"—Universal



A still from Hyundai's Super Bowl spot featuring the Flaming Lips.

Music Publishing Group executive VP/head of film and TV music Brian Lambert expects similar activity from this year's game. "The whole goal of the advertiser is to get the attention of people, whether their eyes are glued to the TV or their back is turned, and having a great song really helps with that," he says.

Catalog tracks are expected to get a boost in new and unexpected ways, too. "We have several classic songs that are big songs but haven't been synched before in a commercial," says Brian Monaco, executive VP of commercial music at Sony/ATV. ●

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Grammy Award nominees Carrie Underwood, the Lumineers and Jack White will take the stage at the Staples Center in Los Angeles on Feb. 10. Country hitmakers Dierks Bentley and Miranda Lambert will duet.

RADIO

New York Goes Country

Nash FM will target listeners in the five boroughs and beyond

By Tom Roland

When WXP New York hit the play button on Randy Houser's "How Country Feels" on Jan. 21, it marked the return of country music to terrestrial radio in the nation's largest market after an absence of more than a decade.

It's a big deal in terms of its local impact, but just as important is how it benefits country nationally. The station, which will adopt WNSH (Nash FM 94.7) as its permanent call letters, will become the flagship for a Nash brand that Cumulus will roll out in numerous forms of its own media, including radio stations in other markets, plus a magazine, a Web presence and planned live events and cable TV.

The company sees a huge underserved market opportunity and isn't just going after the obvious targets in the outlying areas of the New York region. Cumulus co-COO John Dickey insists it will also focus on New York's boroughs, including Manhattan and the Bronx.

"There are some natural pockets that I think anybody would look at objectively and say, 'This should do well for you'—New Jersey being one of them, Long Island being another—but the format is in a different place today," Dickey says.

He points to Jason Aldean's March 2 concert at Madison Square Garden, which sold out in fewer than 10 minutes on Jan. 18, three days before WXP flipped formats. "That's not [just] suburban housewives in New Jersey phoning in to buy tickets," Dickey says. "To stereotype this format today would be at anybody's peril. This is a format that is large, growing, affluent, defined, but still continuing to define itself. It transcends just the suburbs, and you're going to find the boroughs themselves are going to produce a lot of country fans."

It's also likely to have a positive effect on country's impact in other media. The genre immediately becomes more visible in a marketplace where hundreds of national companies make decisions daily about how they will spend their money and what celebrities they might affiliate with.

The complete Nash branding package is "not something that will appear and happen magically tomorrow," Dickey says. "But over the course of time, all of these different puzzle pieces will come and fit nicely together, and what you've got right now is the outline of what's going to be a tapestry serving country and this life group that is going to be significant."

Questions about the makeup of WNSH remain. No PD or music director has been named yet, and the station initially aired without live personalities, leaning instead on preproduced liners. The airstaff and programming executives will be announced "sooner than later," Dickey says.

The WNSH flip is "huge for the country music industry, our artists and our fans,"



Ratings. Cumulus' adult top 40 WPLJ, whose audience should be in WNSH's sweet spot, could be affected, as well as the market's top 40 outlets, which have won a lot of upper-demo listening in the last few years. With pop shifting in a new direction, some of those listeners might be easily stolen.



Country music. The natural winners are the record labels, who will have a new outlet for their music in the country's biggest market. Not only will that likely lead to increased sales and downloads but the exposure to Madison Avenue executives could spark a renaissance of country music placements in various media.

Sony Music Nashville chairman/CEO Gary Overton says. "New York is a strong touring market for country. But this will help drive record sales and larger media attention for our artists, which they deserve."

The WNSH playlist was, Dickey says, based on market-driven research. The first hour mixed current singles (Brad Paisley's "Southern Comfort Zone," Lee Brice's "I Drive Your Truck") with recent recurrents (Zac Brown Band's "Free," Lady Antebellum's "I Run to You") and classic country from the 1990s (Garth Brooks' "Friends in Low Places," George Strait's "Write This Down").

"They're pretty conservative as chains go, so I wouldn't expect them to be super-aggressive, but if something seemed to make sense for them, they may pop on something earlier," Universal Music Group Nashville executive VP of promotion Royce Risser says.

Country has a strong base from which to draw. Some 1.3 million country albums were sold in the New York area in 2012, according to Nielsen SoundScan, making it the No. 1 market for country album sales in the United States. But it still has plenty of room to grow. Country represented a mere 5.9% of New York area album sales in 2012. ●



Live circuit. Newer acts and smaller venues will likely see a positive effect. Established acts aren't struggling to sell tickets in the market, as shown by Jason Aldean's quick MSG sellout, but having an outlet expose new acts could create a market for smaller shows that would have otherwise struggled.

MY Day

Jeff Jampol
*President,
Jampol Artist Management*

As manager of the estates for the Doors, Janis Joplin, Rick James, Henry Mancini, Otis Redding and Peter Tosh, Jeff Jampol has a busy schedule for someone whose client roster is largely deceased. He's based in Beverly Hills.

9.00 AM **My day started with a call with the lawyers** for a Janis Joplin documentary we're putting together. We're in production now. It's being produced by me, Alex Gibney and Susan Lacy at "American Masters." Amy Berg is directing—Amy just directed the documentary on the West Memphis Three. So we're trying to make sure we can make it in time for August or September.

10.00 AM **We had a meeting** in the office with the Mancini family, which is Ginny, Henry's widow; Monica and Felice, his daughters; and Chris Jr., his grandson. We also had Gregg Field, who's married to Monica Mancini and is an amazing producer and arranger in his own right. We're looking at a new Broadway project, and there's an interesting opportunity in the orchestra rental business.

1.00 PM **Lunch with Interscope vice chairman** Steve Berman at Caffé Roma in Beverly Hills. Steve's one of the most brilliant people in this business. I basically try and suck his brain.

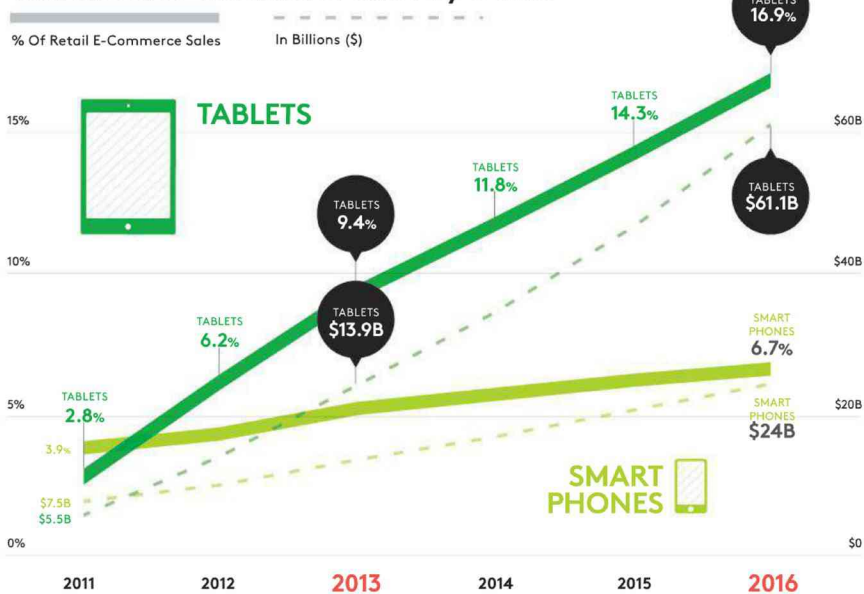
3.45 PM **We had a meeting to evaluate some licensing** opportunities for the Doors with the PL Group for Tommy Hilfinger, Eleven Paris, Hot Topic, Zara in Europe, Sandro in Paris and Alcott in Italy. We're focusing more on high-end and midtier opportunities.

7.00 PM **Dinner with Zach Katz at Soho House.** He runs the West Coast for BMG Rights Management. We talked about publishing rights and branding and how to utilize copyrights—how to extend their rights and relevance.

—Andrew Hampp



U.S. Retail M-Commerce Sales By Device



U.S. Retail M-Commerce Sales



SOURCE: EMARKETER. TOTAL M-COMMERCE DATA INCLUDES NON-SMARTPHONES.

DIGITAL

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Not-So-Mobile Commerce

When it comes to sales, tablets far eclipse smartphones

By Glenn Peoples

Mobile commerce is growing by leaps and bounds—depending on how one defines “mobile.” EMarketer expects m-commerce sales to grow to \$86.9 billion in 2016 from \$24.7 billion in 2012. The biggest driver is the tablet. Devices like the Ipad are expected to account for 14.3% of retail e-commerce sales, or \$61 billion, by 2015, up from 6.2% in 2012. Smartphone commerce also will rise considerably, to \$24.3 billion in 2016 from \$9.8 billion in 2012. All forecasts exclude travel and event ticket sales.

There’s just one problem: Consumers are less mobile than these numbers and the term “m-commerce” suggest. Facebook founder Mark Zuckerberg declared in November 2010 that the iPad “is not mobile.” It turns out he was right. Tablets are just small, simple computers people tend to use at home rather than truly mobile devices they use on the go. According to a Sterling Brands/Ipsos study, 79% of tablet usage takes place in the home. Similarly, a comScore survey found that 90% of tablet owners used them at home while fewer than 40% used them in public locations. Just think of a tablet as a laptop that runs apps.

Tablets aren’t the same as smartphones. They have a different user experience: A tablet’s large screen allows for more information and graphics and a generally more pleasurable experience. A truly mobile device is much smaller and must be designed specifically for out-of-home use. If a consumer goes shopping online, their location will dictate which device is used to make the purchase: tablet or computer at home, smartphone on the go. ●

TAKEAWAY: Tablets are driving skyrocketing m-commerce sales, but most of this activity isn’t truly “mobile”—it’s taking place at home.

Pepsi, the official presenter of the best new artist category at the 2013 Grammy Awards, has teamed with Vevo to produce a video series around the nominees.

Downtown Music, the privately held parent of Downtown Records and Downtown Music Publishing, is selling its recorded-music business to co-founders Josh Deutsch and Terence Lam.

Relighting ‘Fuse News’

The music network’s news show is finally airing in February after months of delays

By Steven J. Horowitz

After a stalled attempt last September, Fuse is finally ready to launch its daily music-news program “Fuse News.” The network, which became property of Madison Square Garden in 2008, plans to air the first episode of the half-hour show on Feb. 6.

During the past five months, Fuse, which reaches 72 million households, has retooled the program, changing the anchor lineup—singer Ashanti is no longer onboard, for example—and replacing executive producer Zev Shalev with producing consultant/senior executive producer Rick Kaplan, previously president of MSNBC. “We thought, ‘Let’s get the absolute best newsman on the planet to come in and guide our efforts,’” MSG Networks president Mike Bair says.

Fuse has been rebranding itself since last year, soft-launching

Fuse.tv last January and hiring 90 employees. Since September, the site has doubled its page views, as well as clicks on its YouTube channel, which has 2 million hits per month. Kaplan says “Fuse News” will capitalize on this success with brief on-air segments that can be accessed as more in-depth online clips. “We are joined at the hip with our Internet partners in-house,” he says. “All of our segments will be going online.”

The show intends to fill a void left by networks like MTV and VH1, which have almost entirely switched to reality-based programming. “We occupy the space on our own,” Bair says. “No one serves the music community the way we’re going to do it. Not only do we have a 24/7 online operation, but we have a fully-dedicated operation that produces truly well-told, greatly researched stories.” ●

RETAIL

HSN Rolls The Dice

TV shopping network partners with Vegas hotel for concert series

By Gail Mitchell

Home Shopping Network is taking its Live music division on the road with a Las Vegas residency that it hopes will result in more viewers and raise the profile of the cable shopping channel.

HSN Live is partnering with the Venetian Resort Hotel Casino to host concerts at the venue beginning Feb. 8 with Michael Bolton, who will debut his new studio album, *Ain't No Mountain High Enough: A Tribute to Hitsville U.S.A.*

Due Feb. 26 on Bolton's Universal EMI-distributed Montaigne Records, the 10-track album features such Motown classics as "Ain't No Mountain High Enough" (with Kelly Rowland), "Tracks of My Tears" and "Ain't Nothing Like the Real Thing" (with Melanie Fiona). Onstage at the 1,800-seat Venetian Theatre, Bolton will be joined by Fiona and other special guests including Mo-

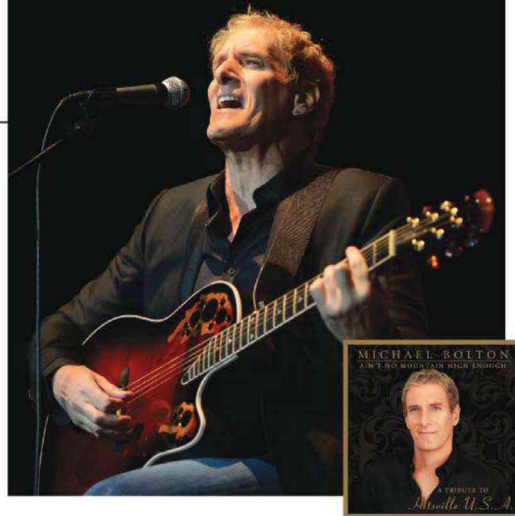
town legends Smokey Robinson, Valerie Simpson and Martha Reeves.

This is the first of four HSN Live/Venetian concerts planned for 2013. A year in the making, the initiative took root after HSN consumer research ranked Las Vegas as one of the top holiday/vacation destinations.

"We saw spikes in viewership, social/online interaction and sales," executive VP of TV/executive creative director Andy Sheldon says, referring to the multiple-platform March 2012 kickoff of the HSN Live series featuring Lionel Richie performing and promoting his *Tuskegee* album. "Expanding the series from our St. Petersburg, Fla., studio into Las Vegas not only gives us a West Coast presence but also another platform to stage even more spectacular shows with more musicians and special guests as well as introduce new viewers to the network."

Among the Venetian's other current musical offerings are the Soul2Soul shows featuring Tim McGraw and Faith Hill, musical Rock of Ages and male quartet Human Nature.

As with the more intimate, studio-based HSN Live concerts, the HSN/Venetian version will be an hour-long show (starting at 8 p.m. EST) that incorporates several digital platforms—HSN.com, Facebook and Twitter—to give viewers the chance to see and talk with Bolton. Audience members inside the Venetian will be provided with mics to interact with the artist and the special guests. And as in the past, Bolton's



Michael Bolton will debut his new release (inset) on HSN with a concert at the Venetian Resort Hotel Casino.

album will be available for pre-order, as will his upcoming book, "The Soul of It All: My Music, My Life."

The HSN Live customer mirrors the network's general customer base, which is approximately 4.7 million. The network reaches 96 million homes and counts more than 300,000 Facebook followers. It appeals primarily to females ages 35-55 with an average income of \$66,000; 83% are homeowners.

Rod Stewart remains HSN's top record-breaking artist, selling approximately 30,000 units of his *Merry Christmas, Baby* last October before the album's release. Richie holds the No. 2 spot with more than 22,000 units of *Tuskegee*. The most recent HSN Live concert took place Jan. 18 with Josh Groban performing on behalf of his latest album, *All That Echoes*.

Instead of selling actual tickets to the performance, however, the Venetian and HSN Live are selling suite packages ranging between \$169 and \$269 per night. ●

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The Deal

Sony/ATV Ups Fee With Direct Pandora Pact

WHAT? Sony/ATV Music Publishing becomes the first major music publisher to cut a deal directly licensing its songs to Pandora. While Sony/ATV didn't disclose details of the deal, sources say that up until now, Pandora pays about 4% of its revenue to music publishers through deals with ASCAP, BMI and SESAC. But Sony/ATV, which controls the EMI Music Publishing portfolio as well, withdrew its digital rights from ASCAP and BMI so that it can negotiate directly with digital music service providers like Pandora. According to sources, Sony/ATV managed to score a 25% increase over the ASCAP/BMI fees, which means Pandora will pay Sony/ATV and EMI their share of publishing royalties out of a "5% of revenue" pool.

WHY? Radio is allowed the luxury of playing music under a compulsory license, which means performance rights organizations like ASCAP, BMI and SESAC are obligated to provide a blanket license that allows radio stations to play their songs. But they have to pay a performance royalty to music publishers, which generally is determined through negotiations, although such negotiations can wind up in rate court. However, since ASCAP and BMI operate under consent decrees with the U.S. government, publishers feel their ability to negotiate based on market conditions is somewhat compromised, especially in the digital marketplace, which is why Sony/ATV pulled its digital rights from the two PROs.

WHO? Sony/ATV Music Publishing, led by chairman/CEO Martin Bandier, is a joint venture with the Michael Jackson estate. Sony/ATV administers EMI Music Publishing through an acquisition led by Sony Corp. of America and a consortium of investors. Sony/ATV oversees a portfolio of songs that produce about \$1.2 billion in annual revenue, making it the largest publisher in the world. Meanwhile, Pandora, an innovative, ad-supported, streaming service that generated \$383 million in revenue in the last 12 months, has agreed to pay Sony/ATV a higher publisher royalty rate even as it fights with labels to get reduced royalties, sponsoring a campaign that culminated in the Internet Radio Fairness Act, legislation that likely will be revived in the congressional session that's just beginning.

IF? Sony/ATV's successful gambit to extract a higher royalty rate from Pandora will almost certainly lead to other large publishers like Universal Music Publishing Group and BMG Rights Management trying the same strategy. Bandier said, "For the first time ever, we were able to negotiate for something that doesn't have a compulsory license and we were free to use market conditions in our negotiations." Not every publisher has the clout to pull this off, but expect the big boys to also withdraw their rights, not only out of rate envy, but in order to protect their competitiveness in signing songwriters. —Ed Christman



Sony/ATV's successful gambit will almost certainly lead to other large publishers like Universal Music Publishing Group and BMG trying the same strategy.



Pandora. Led by co-founder Tim Westergren, the company says it's in a fight for its life to get lower royalty payments. But its campaign for lower rates from labels doesn't appear to be going so well, and now it even has agreed to pay a higher rate to Sony/ATV.



Artist signings. Say you're a talent scout for Warner/Chappell or BMG and you're trying to sign a songwriter that Sony/ATV is also chasing. The latter can point out that it gets a higher rate from one of the largest digital players.



ASCAP and BMI. They could find themselves with smaller pieces of the digital pie going forward if other large publishers pull their digital rights too.

\$500M

EMI Music Publishing's estimated revenue

\$750M

Sony/ATV's estimated revenue

\$1.3B

Sony/ATV and EMI's combined revenue

Further Dealings



Jan. 22 was a huge day for **Kobalt**: The company not only announced a deal with **Dave Grohl** to take over the exclusive worldwide administration rights to all of the musician's music, it also formally introduced a new label services division that will handle digital and physical releases for independent artists as well as Kobalt clients. The Grohl deal covers his work from Nirvana to the Foo Fighters to Them Crooked Vultures, and goes into effect in 2014. As part of the agreement, Kobalt will handle all synch and creative opportunities for Grohl's music, including the new songs that will appear on the soundtrack to his documentary "Sound City" (see Reviews, page 43), which debuted at Sundance and will be

out later this month, with the album set for a March release. The label services division has already quietly released several albums in recent months, most notably gospel act **Larry Callahan & Selected of God's** *The Evolution II*, but it will gain major attention next month with the release of **Nick Cave & the Bad Seeds'** (above left) *Push the Sky Away* (Feb. 18) through **Kobalt Label Services** and Cave's **Bad Seed Ltd.** KLS will oversee global distribution of the release through digital retail, direct-to-consumer, physical retail and subscription services, as well as handle all marketing, promotion, advanced data analytics, royalty tracking and synch licensing duties, among other services. . . . **Warner Music Group** has become the second major label to agree to pay songwriters and publishers a royalty from revenue they derive from music videos, in a deal negotiated by the **National Music Publishers' Assn.** While the terms of the deal haven't been disclosed, the NMPA says that WMG agreed to pay a percentage

of the revenue to songwriters and publishers. In June, the NMPA negotiated a similar deal with **Universal Music Group**. Like the UMG deal before it, the WMG pact will be offered to all NMPA members on an opt-in basis through the **Harry Fox Agency**. In addition to receiving royalties for videos on a going-forward basis, songwriters and publishers who opt into the WMG and UMG agreements may receive retroactive payments for past uses of music works in the labels' videos. . . . After months of courtship, Colombian star **Carlos Vives** signed a long-term, exclusive recording deal with **Sony Music Latin**. The deal calls for Vives to release four albums under Sony, beginning with *Corazon Profundo*, due out April 23, the day Vives will speak at the Billboard Latin Music Conference in Miami. Vives will also release a live album under an agreement that he's referred to as a "partnership." The new contract is a 360 deal that gives Sony a stake in non-recording opportunities, including sponsorships and tours.

[GOOD Works]

Wayne Kramer's Jailhouse Rock



Wayne Kramer (in hat) presents prisoners in Norco, Calif., with instruments as part of his Jail Guitar Doors initiative.

These days, at 64, Wayne Kramer, legendary guitarist for fast-living Detroit rock band MC5, lives a peaceful, married life in Los Angeles, where he composes music for TV and films.

It's probably not the future the recovering drug addict envisioned while serving a stint in federal prison during the mid-'70s for the attempted sale of cocaine to undercover agents. But one thing kept Kramer going during his two-year lock-up: his guitar.

"Playing music in prison is a way to escape prison, because when you're playing music you're not in prison. You're in the world of melodies and chord changes," Kramer says.

So, in 2009, with a growing desire to bring music into prisons, Kramer staged a concert at New York correctional facility Sing Sing with performances by Perry Farrell, Gilby Clarke, Tom Morello, Billy Bragg and others. Before the show, Kramer learned that his friend Bragg started a nonprofit in England two years earlier called Jail Guitar Doors (named after a 1978 Clash song that references Kramer's drug bust), which works with prisons to distribute guitars to inmates.

Kramer fell in love with the idea. Soon after, he launched Jail Guitar Doors USA under the belief that playing music can help prisoners deal with their problems in a nonconfrontational way and potentially lead to recovery. To date, the organization has given hundreds of guitars to prisoners in numerous states across the country.

"It's the sort of thing that you need someone like Wayne to do," says Bragg, who's prepping for the March 19 release of his 10th album, *Tooth & Nail*. "Because when he stands up and looks those guys in the eye, they know he's been where they are."

Kramer's story will be highlighted in the PBS special "Lifecasters," which airs Feb. 7. He's also planning a benefit concert for Jail Guitar Doors this fall in Los Angeles. —**Mitchell Peters**

EXECUTIVE TURNTABLE

.biz

Anne Stanchfield has been named divisional merchandise manager of entertainment at Target, making her the retailer's new head of music buying.

RECORD COMPANIES

After a nearly 30-year run at **IMG Artists**, **Elizabeth Sobol** (right) has accepted an offer from Universal Music Group International chairman/CEO Max Hole to become president/CEO of **Decca Label Group USA**, where she'll oversee **Deutsche Grammophon**, **Decca** and **Mercury Classics**. "I have such admiration for [Hole's] major effort to strengthen the leadership of the classical side around the world," Sobol says. Based in New York and beginning April 15, her first priority will be new artist signings, but in her first label role, Sobol isn't discouraged by the supposed decline of the classical music market. "There's a tremendous amount of vitality in the live music-making side of the business," she says. "I'm looking forward to seeing how to marry the live with the recorded in a much tighter way." Sobol was managing director of IMG Artists North and South America, and personally managed such classical artists as Joshua Bell, Itzhak Perlman and Evgeny Kissin.

Sony Music Entertainment's global digital business and U.S. sales team names **Ole Obermann** executive VP of digital partner development and sales and **Mark Piibe** executive VP of global business development and digital strategy. Obermann was senior VP of international, and Piibe oversaw business development on a global basis at **EMI Music**.

RADIO

Cumulus Media appoints **Kim Bryant** New York market manager. She was president/market manager of San Francisco for **Clear Channel** and regional VP of western region ad sales for **Westwood One**.



PUBLISHING

Reach Music Publishing names **Megan Grosz** manager of copyright administration. She was publishing administrator at **TuneCore**.

—**Mitchell Peters, exec@billboard.com**

Think Tank



Weinstein Co. on the first night and to international sales company Wild Bunch three days later, was the focus of the Sundance Institute's concert as the film's **Darlene Love, Merry Clayton, Lisa Fischer, Tata Vega and Judith Hill** performed. Stars of "Muscle Shoals"—**Percy Sledge, Dan Penn, Spooner Oldham, the Swampers** and others associated with the Alabama recording scene—performed at BMI's SnowBall. The film was still unsold as of Jan. 22.

"Stardom" director **Morgan Neville** says that to "independent filmmakers, the underdogs in the business, and a film like ours, which is about underdogs, it's a perfect launching pad," referring to Sundance, which screened his film on opening night. "It's the Super Bowl of the documentary world."

Neville's film has the necessary ingredients to become a hit. It tells a story of people that mainstream audiences are unfamiliar with, but the people they worked with—**Michael Jackson, the Rolling Stones, Ray Charles**, Motown stars—are legends. The music is familiar. It's "Gimme Shelter" and "Sweet Home Alabama," "He's a Rebel" and "Lean on Me."

The narrative arc is compelling and each singer, trampled on and discarded, has his or her own level of redemption. Add to that the high-profile talking heads—**Bruce Springsteen, Stevie Wonder, Mick Jagger, Sting**—that enhances the story and, one has to believe, the singers will participate in whatever road show accompanies the film.

"Muscle Shoals," directed by **Greg Camalier**, is a strong documentary too, but more specialized as it concentrates on geography, race, music and the **Faulkner**-like life of FAME studio owner **Rick Hall**. With a late-date premiere, its debut could easily be lost in the announcements of winners and closing-weekend ceremonies. ●

TAKEAWAY: The Sundance Film Festival is now a prime starting point for music documentaries, as evidenced by current Oscar nominee "Searching for Sugar Man."

SOUND & VISION PHIL GALLO

Sundance Magic

Music documentaries were some of the biggest stars at this year's festival



The Eagles—**Glenn Frey, Don Henley, Joe Walsh and Timothy B. Schmit**—flew into Park City, Utah, for a rare press conference where Showtime confirmed that it would be airing "Part One" and "Part Two" on Feb. 15 and 16. Henley told the audience after the premiere that a disc of eight performances from 1977 will be part of a three-disc DVD set. Its release could come as early as March 19, but the Eagles have stopped short of announcing a date.

For his part, Grohl says, "Don't know much about film festivals but Sundance represents something that is parallel to 'Sound City'—it's away from the glamour and glitz, it's about like-minded people getting together who do their projects in small groups and then gather to celebrate them. We made sure we would be ready even though there were no guarantees we would get in. I can't imagine doing this in Cannes."

Sundance has become a prime starting point for documentaries, a fact born out the last two years by "Senna" in 2011 and last year's "Searching for Sugar Man," now an Oscar nominee.

Two films showed up at this year's Sundance without distribution but with musicians in tow to elicit attention. "Twenty Feet From Stardom," which sold domestically to Radius/the

Music films at Sundance focused on backup singers ("Twenty Feet From Stardom," top) and the Eagles.

THE BIG NUMBER

Number of Eagles performances from 1977 that are included on a three-DVD set due out this year.



The two toughest tickets to secure on the Sundance Film Festival's opening weekend were a concert featuring **Dave Grohl** with an army of guests and the Saturday night world premiere of the documentary "History of the Eagles, Part One."

High-profile film festivals, generally speaking, do not program two documentaries in such prime positions. But Grohl's "Sound City" (see Reviews, page 43) and the **Eagles** provided a level of cachet as film and live experiences that others in the competition may not have delivered. The pictures have credibility with the film crowd—Grohl's directorial debut, "Sound City," boasts a cinematographer, editor and writer with lengthy documentary credits; "Eagles" had an Academy Award winner in producer **Alex Gibney** whose previous work focused on weighty contemporary issues.

Unlike scores of other competition films, "Sound City" and "Eagles" knew where they were headed post-Sundance, the festival's primary role being a launching pad. Grohl's concert, with **Stevie Nicks, John Fogerty, Rick Springfield, Foo Fighters** and others, dominated the first 24-hour news cycle after opening night and alerted the world that there's a documentary about a recording studio that opens Jan. 31 and goes online a day later.

.biz

Live Nation has won the rights to organize concerts and music festivals in London's Olympic Park and Olympic Stadium this summer.



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DIGITAL DOMAIN GLENN PEOPLES

Congress To Face
The Music

Legislators will take on several industry issues, led by webcasting



sound recordings.

Rep. Bob Goodlatte, R-Va., chairman of the House Judiciary Committee, has indicated he wants to continue the discussion on music licensing issues that began with the November hearing on webcasting royalties. Next up could be reform of Section 115, the section of copyright law that provides a compulsory license for use of a composition in a sound recording.

National Music Publishers' Assn. president David Israelite says music publishers and digital media companies have "largely agreed on the framework for a solution" for the out-of-date law. A higher rate standard in Section 115 would be consistent with Section 11.4 and led to "high rates for songwriters, especially in the area of digital downloads," he says.

The music industry should have a receptive House of Representatives for the next two years. Legislation regarding intellectual property or copyright that's introduced in the House will be heard by the Subcommittee on Courts, Intellectual Property and the Internet. Two big speed bumps exist, however: The subcommittee now has gun control and immigration reform on its plate.

Although the subcommittee lost a longtime music industry supporter in Howard Berman—due to redistricting he had to run against another Democrat—it's now chaired by Rep. Howard Coble, R-N.C., who sources say has a reputation for being friendly to content owners' interests. In fact, RIAA senior executive VP Mitch Glazier was once Coble's chief of staff. Rep. Mel Watt, D-N.C., the ranking Democrat on the subcommittee, is also known to support music industry causes. ●

TAKEAWAY: The music industry will, for the most part, have a friendlier Congress this term.

count many slivers of a penny before the whole penny can be claimed. Making matters worse, many other organizations are laying claim to each sliver of the penny and are also looking to expand into new areas of the music business. Yet, the ability to track micropennies must remain at BMI's core, if it's to be successful in whatever new areas it explores for growth.

BMI senior VP Richard Conlon says to simply call BMI a performance rights organization and collection society sells it short. "There will be other opportunities, licensing additional kinds of properties and offering administrative services," he says. "As we move forward, everything is becoming more rights-driven versus the sales marketplace. We believe that the bigger category is the rights management space, and bigger still is the permission rights space."

In Europe, the PROs handle other kinds of intellectual property, including artwork and photographs. Some European societies also handle mechanical royalties.

In the United States, BMI is precluded from entering the licensing mechanical royalty business by the consent decree under which it operates. But BMI could carve out an administrative business in that space. Beyond that, it just signed a deal to administer performance royalty payments for Sony/ATV's direct-licensing deal with Pandora.

BMI isn't the only rights organization looking for ways to grow and remain relevant. Stateside alone, the Harry Fox Agency, SESAC and, no doubt, ASCAP have similar aspirations. ●

TAKEAWAY: BMI can reposition its image in the marketplace, but to stay ahead of its competitors eyeing the same space, its needs to be the fastest walker, too.

From performing rights to piracy, a number of issues that directly or indirectly touch the music industry will arise in Washington, D.C., in 2013.

The highest-profile topic, for all intents and purposes is about webcasting royalties. The Internet Radio Fairness Act, introduced last year, sparked a strong PR battle between its supporters, including Pandora and Clear Channel, and its opponents, mainly labels and artists. The issue took on an even greater importance for Pandora earlier this month when it was revealed that it'll pay a 25% rate increase with Sony/ATV Music Publishing. Increases from other publishers could follow.

The IRFA expired at the end of the 113th Congress on Jan. 3, but the battle over webcasting rates is hardly over. D.C. insiders say to expect some sort of follow-up to the IRFA, probably with a different name and different language, and a counter bill that would seek to address broadcast radio's lack of performance royalties for



The NMPA's David Israelite (top) and Rep. Bob Goodlatte

PUBLISHERS PLACE ED CHRISTMAN

BMI's
New Look

What is the PRO model in the 21st century?



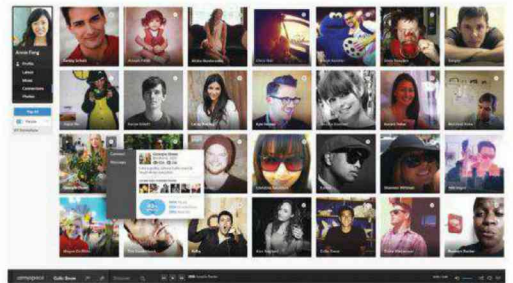
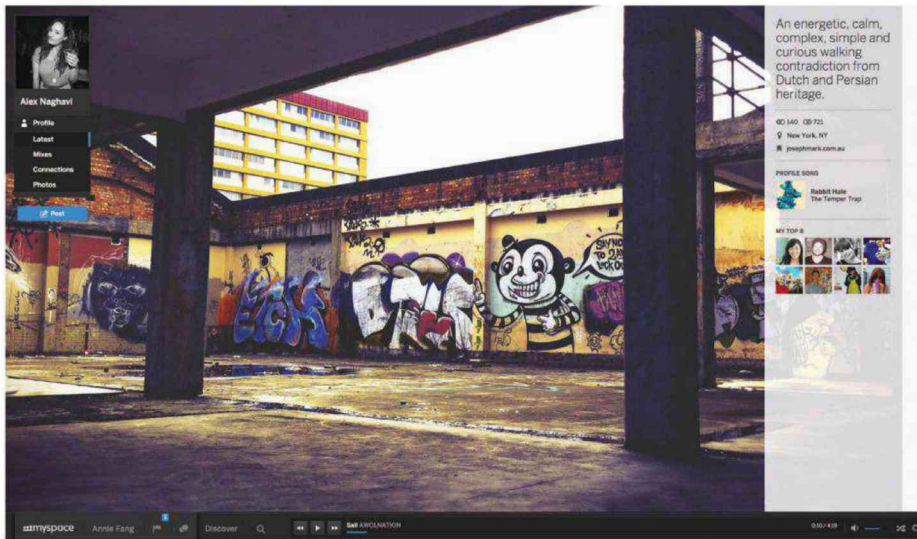
BMI, which will turn 75 in 2014, is thinking big and looking forward. Its songwriters and publishing affiliates may understand that, but it wants to ensure the rest of the music industry knows it too.

In order to spread the news, it just launched a rebranding campaign, updating its logo and reminding everyone that it has been "Valuing Music Since 1939," when Broadcast Music Inc. was founded. In addition to raising BMI's corporate profile, the campaign aims to raise awareness of BMI's capabilities within the music business.

BMI president/CEO Del Bryant said in a statement: "This new campaign underscores our mission and commitment to valuing music and managing the rights associated with it in the future—wherever music is played."

So BMI, which represents such songwriters as Kanye West, Foo Fighters, Nicki Minaj, Taylor Swift and Maroon 5, can talk the talk, but can it walk the walk in tracking value in the music industry's future?

Once upon a time, valuing music was easier, but nowadays the digital music landscape has changed all that. Today, the digital music space produces billions of listens and views, and if the publishing business used to say it made money one penny at a time, now it has to



DIGITAL

Myspace's Indie Dilemma

Indie labels pull songs from social site days after launch due to expired rights

By Andrew Hampp

Less than a week after opening its newly designed music discovery social site to the public, Myspace found itself in hot water with the community it's most actively trying to court—indie artists.

Merlin, a global rights agency that represents more than 100 independent labels, complained to Myspace that its songs were being uploaded illegally to the site since 2011 after Myspace failed to renew its licensing deal with Merlin for those tracks—some of which may have been uploaded by the artists themselves. Merlin's portfolio includes indie heavy-hitters like Beggars Group (the xx, Vampire Weekend), Merge (Arcade Fire, She & Him), Epitaph (Bad Religion, Tom Waits), Domino (Animal Collective, Arctic Monkeys) and Warp (Grizzly Bear, Boards of Canada).

"With our members' repertoire freely available across the service, but without the permission of the artists and without any remuneration, Myspace [is] openly infringing abusing rights of Merlin's member labels and artists," Merlin chief executive Charles Caldas wrote to Billboard in an email.

Although the size of Merlin's catalog is relatively small (1 million-plus tracks, compared with Myspace's catalog of 50 million), the company's clients represented about 10.5% of all digital streaming activity, according to a 2011 report.

Beggars Group director of digital Simon Wheeler dispatched the company's artists and their teams to help manually remove tracks from their pages the morning after the news broke in the New York Times. Within

hours, artist pages for Beggars Group acts like Vampire Weekend, the xx, Cat Power and Pavement were wiped clean of any music affiliated with their main labels, save for stray compilation tracks from pre-existing Myspace deals. "I just hate spending huge amounts of time working on cleaning up other people's messes," Wheeler says. "And certainly not when we're not going to get any money out of it."

Myspace's relationships with other indies varies. Carpark, home to Cloud Nothings, Class Actress and Young Magic, appears to have yanked its acts from the site even as fellow signee Toro y Moi has just released a new album. Mom+Pop, however, was still streaming a new release from Fidler, and Mumford & Sons' "I Will Wait," on Glassnote, was among the site's most-streamed songs.

"I've worked with Myspace for quite some time and there are still some great people over there and some great music fans," Mom+Pop head of digital marketing Robbie Mackey says. "The usability of the new platform is pretty compelling."

Acts like Vampire Weekend had their catalog pulled from Myspace following a complaint from Merlin.



The attention to indies also arrived at a time when Myspace was shining a spotlight on its celebrity creative director, Justin Timberlake, whose new single "Suit & Tie" debuted at the same time of the site's open beta. Traffic has stabilized in recent months. Myspace attracted 27.4 million unique users in December 2012, according to comScore. That's up from 26 million in September but still nearly half of the audience that was visiting the site during its pre-News Corp. spinoff period.

All three major labels are still active partners in Myspace Music, with interest rising in making the site a new marketing hub for acts with an indie spirit. "I don't think anyone's really been that voice of the fans for a really long time," one major-label marketing exec told Billboard in September. "The Hype Machines and Pitchforks all have a place, but that's very far away from the mainstream. As much as I love and respect what those sites do for our artists, I feel like that spot somewhere between the hipster and the mainstream is a very empty place right now."

Executives for both Merlin and Myspace confirmed that the companies are in talks to renew their licensing deal. "Myspace is completely dedicated to artists, protecting their rights, valuing their work and helping them succeed," a Myspace representative says.

Additional reporting by Reggie Ugwu.

TAKEAWAY: Myspace could lose a good swathe of indie acts if a deal with Merlin isn't struck soon.

The new Myspace, post-makeover.



Spotify and Rdio. Myspace's head start with labels from its previous iteration represented a key advantage over streaming competitors like Spotify and Rdio. Losing Merlin's popular cache of clients reverses some of that advantage, threatening to leave Myspace as the odd man out.



Merlin. All eyes are on Charles Caldas' Merlin, whose role as guardian of some of independent music's biggest artists is being put to the test. In addition to the high-profile controversy, the rights agency's ability to successfully negotiate new terms with Myspace, or not, could have implications for its future.



Indie labels. Many independent labels not represented by Merlin have no intention of splitting with Myspace. One such label is Mom+Pop, which is happy to be onboard with the re-launched platform, and for the potential exposure it means for its artists like Fidler.

QUESTIONS Answered

Scott Borchetta

President/CEO, Big Machine Label Group

AGE: 50

FAVORITE BREAKFAST: "An egg-white omelet with vegetables—no onions—salsa and fried potatoes."

MEMORABLE MOMENT: "The unbelievable feeling when Reba [McEntire] won entertainer of the year at the [1994] ACM Awards. It was just me and my wife in a limo with Reba and her husband celebrating."

ADVICE TO ARTISTS: "Work hard on finding your own voice—be an individual. There's really no shortcut. You have to put in the hours."

LAST GOOD LAUGH: "When Taylor [Swift] visited me this afternoon, but I really can't repeat that story."



What did you wake up thinking about this morning? The next Band Perry single. We're in the middle of recording and there are two songs we're going back and forth on. We choose a single so painstakingly because it literally takes up as much as a half-year or more of our artist's life. Gut is still the most important metric we use for making that choice. You can't let the creative vision get bought. You have to hold true to that.

Describe a lesson you learned from a failure. You have to let artists learn from experience and you have to honor their vision. If I believe in an artist, I've got to let them do what they do even if I think it's wrong. One of our artists made a decision to work with a producer I didn't agree with but we let it happen. They ended up having to change producers. I will sacrifice some growth for them to learn that lesson. They've now seen the light and are experiencing great success. The lesson was somewhat expensive, but it was worth the journey.

What will define your career in the coming year? There are a couple of branding things outside of music which, even when we discuss them a year from now, will be seen as pretty amazing. But I really can't discuss the details yet. We're going to have another big year for Taylor [Swift], the Band Perry and Tim McGraw.

Who is your most important mentor and what did you learn? My dad, Mike Borchetta. He was in promotions in the '60s for Los Angeles labels like Capitol, Mercury and RCA. He started his own independent company in 1969 and moved to Nashville in 1979. I got to learn so much about what to do and what not to do from watching him. They were the first record promotion guys; there was no one to make a path for them. I had a front-row seat to all of his experiences. I got to study all these older people, and it gave me a great compass as to who was a good person and who wasn't. He used to have this funny saying: "Send me the money, and if I like the money, I'll listen to the record."

Name a project that you're not affiliated with that has most impressed you in the past year. Kacey Musgraves [Universal Music Nashville], who I tried to sign. She's a great artist and songwriter. She has a great career ahead of her.

Name a desert island album. *GRRRR!*, the Rolling Stones. My friends at Universal surprised me with an invitation to their 50th anniversary in London on July 12. I got to talk to Mick Jagger—turns out he's a big country & western fan. My dream is to make a country record with Mick. —Yinka Adegoke

"If I believe in an artist, I've got to let them do what they do even if I think it's wrong."



Top left: "Big Machine launched a multi-year program with General Mills and Feeding America called Outnumber

Hunger. Big Machine artists appeared on millions of General Mills products including this Cheerios box."

Above: Borchetta multitasking at his desk in Big Machine Label Group's new offices in Nashville.

Right: "I was a bass player in bands growing up. This particular guitar was given to me by artist Sam Bass to commemorate Big Machine's involvement in the 2011 Brickyard 400."

BACKBEAT

Inaugural Fireworks

Music's biggest names belted it out for **Obama**. **Stevie Wonder**, **Kelly Clarkson**, **Alicia Keys**, **Beyoncé** and **Usher** were all on hand to serenade and celebrate President Barack Obama during his second inauguration festivities. "I'm very proud to be here . . . and to see the Obamas and the **Bidens** here for four more years," cheered **Katy Perry**, decked out in all-American stars and stripes.

1 Katy Perry played for a packed house that included first lady Michelle Obama and daughters Sasha and Malia at the Kids' Inaugural: Our Children, Our Future concert on Jan. 19.

2 Beyoncé performed the national anthem as President **Barack Obama** looked on during the presidential inauguration on the west front of the Capitol on Jan. 21.

3 2 Chainz, here with Heineken USA president/CEO **Dolf van den Brink**, was an honoree at the Russell Simmons-hosted Hip-Hop Inaugural Ball II. The event toasted the president's second inauguration—and the influence of the hip-hop community on his road to re-election.

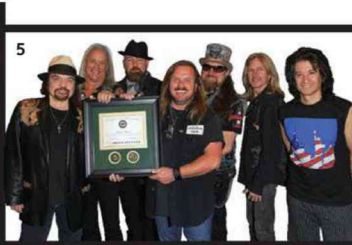
4 Kevin Liles of KWL Enterprises and **John Legend** attend the Hip-Hop Inaugural Ball II. "Hip-hop had a role in making sure we elected a black president," Legend said. "We made it so black people were in people's homes . . . through our music and our culture."

5 Lynyrd Skynyrd members **Gary Rossington**, **Rickey Medlocke**, **Johnny Colt**, **Johnny Van Zant**, **Peter Keys**, **Mark Matejka** and **Michael Cartellone** stand proud after rocking out at the Heroes Red, White and Blue Inaugural Ball, a tribute to U.S. veterans, at the Warner Theatre on Jan. 20.

6 Fher Olvera performed with his Mexican rock band Maná during the Public Inaugural Ball at the Walter E. Washington Convention Center on Jan. 21, a fitting selection as Latin-Americans brought out the vote for Obama—by more than 2-to-1 in his second election.



1



"I called the Foo Fighters and said, 'You've got to learn 40 songs in 10 days.'" —Dave Grohl

Park City Rockers

It was rock docs around the clock at the Sundance Film Festival, with the world premieres of four music documentaries: "Twenty Feet From Stardom," "Sound City," "History of the Eagles, Part One" and "Muscle Shoals." Lucky film buffs also took in live gigs from some of the subjects: **Foo Fighters**, legendary backup singers and Southern soul legends.

1 Stevie Nicks, here with Dave Grohl at the "Sound City" premiere on Jan. 18, was the final performer in the three-hour-plus Sound City Players concert led by Grohl. John Fogerty, Rick Springfield, members of Cheap Trick and more also joined in.

2 Heavy hitters like Creative Artists Agency's Rob Light were in the Eccles Theater audience for the premiere of "History of the Eagles, Part One" on Jan. 19. Gathered (from left) are DreamWorks Animation CEO **Jeffrey Katzenberg**, Eagles manager **Irving Azoff** and Sundance festival director **John Cooper**.

3 The Eagles flew in to Park City to announce that Showtime would air the two-part documentary on the band. "It's the story of an American band," Glenn Frey said, "but it's also the story of the songs we wrote and what those songs did to people." From left, the Eagles' **Timothy B. Schmit**, Showtime's **Rob Sevens**, **Don Henley**, Showtime chairman/CEO **Matthew Blank**, **Frey**, **Joe Walsh** and Showtime's **Gary Garfinkel** pose during the documentary announcement on Jan. 19.

4 **Elliot Scheiner** (second from right), a sound guru who has remastered Eagles recordings and worked on Acura sound systems, was on hand at Sundance for a master class in audio production. In attendance were Acura executives **Gary Robinson**, **Sandy McCaughan** and **Tom Peyton** (from left).

5 After a brief hiatus, New York hotspot Marquee reopened its doors on Jan. 16.

6 Model **Selita Ebanks** and Marquee co-founders **Noah Tepperberg** and **Jason Binn** attend the grand opening.

7 **Swizz Beatz** and **Marc Antony** share the love.

8 Double the pleasure! **Tegan & Sara**, Canada's most awesome twin sisters, with Bower and Wilkins' **Tyler Fairchild**, at the duo's *Heartthrob* album showcase at the Standard in New York on Jan. 17.

9 Warner Bros.' **Andrew Steinthal** and **Kerri Borsuk** at the Tegan & Sara showcase.

10 Arigato, Japan! One Direction's **Louis Tomlinson**, **Zayn Malik**, **Niall Horan**, **Liam Payne** and **Harry Styles** were happy to bow down at Narita International Airport on Jan. 17.



.biz

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Commuter plane available from Dreamline Aviation.

T&E Report

New Orleans
Super Bowl: Feb. 2



TALK

GO TIME TRAVEL ESSENTIALS

No Fly-By-Night Zone

@jtimberlake: This is gonna be a GREAT Super Bowl! 49ers/Ravens?? Can't wait! I'm booking my flight to New Orleans right now!

@GAFollowers: The average price for Super Bowl XLVII tickets are going for \$3,195.14 with some suites going for as much as \$315,000.

@train: The @49ers are heading to NOLA for the big game but so are we! We're playing @VH1's "Best Super Bowl Concert Ever"

@dream-hampton: Found a vegetarian soul food spot in New Orleans. Highly recommending Bennachin's black eyed fritters.

@Acme-Oyster: Good advice for #SuperBowl RT @alishaoutridge: "Best seat in the house is at the bar. Get there early before 2pm to avoid the lines!"

While flying on private planes is a routine part of life for artists and executives, the deaths of music stars in airplane accidents have been frequent enough to merit their own tragic chapter of music lore. Most recently, the fatal crash of a Learjet carrying regional Mexican singer Jenni Rivera and members of her entourage after a concert in Mexico quickly brought to light questions about the plane's operator that gave chillingly literal meaning to the description of a company as "fly by night."

"This is a cautionary tale," says aviation expert Mark Schmaltz, who has been hired by lawyers in a suit brought by the families of those who perished onboard with Rivera against the company that owned the plane, its previous owner and Jenni Rivera Enterprises. Schmaltz, a pilot and CEO of Dreamline Aviation, a California-based charter company, shared with Billboard some basic smarts for hiring a private jet.

Get recommendations. Ask a frequent flier. "Think of it like any other professional service," Schmaltz says. "If you need an attorney or accountant, what you're typically going to do is talk to a friend."

Research their record. There's no reason today to fly blind about the safety record of a charter operator plane, pilot or crew, Schmaltz notes. Wyvern's Safety Intelligence Report provides what its website calls "a robust template of meaningful expectations for safe flight," including certificates, licenses and insurance. Operators with a Wyvern Wingman rating have been audited and are held to a high standard of inspection (wyvernlltd.com). ARGUS International's widely recognized CHEQ charter operator rating certification and other programs allow air service customers to "make informed decisions and manage risk" (aviationresearch.com). "Those two companies have set even higher standards than the [Federal Aviation Administration] sets," Schmaltz says.

Resist a bargain. "Flying in private planes is ridiculously expensive," Schmaltz says. "Most [operators] are always looking for ways to reduce that cost." Charter companies may offer incentive programs for regular customers, but newcomers should be wary of anyone courting them with a dramatically reduced fee. "The offer of a really low-cost alternative should be a red flag," he warns. "The only way you can do it is to cut a corner and when that happens, anything goes." —Judy Cantor-Navas

See Also
The Federal Aviation Administration's website allows public access to current aircraft registration and pilot license information. faa.gov/licenses_certificates.

Global brokers PrivateFly (private-fly.com) and Air Partner (airpartner.com) offer apps so you can arrange private jet charters from a network of worldwide operators accredited by national aviation authorities. Their safety policies are available online.



EAT In town for the Super Bowl? Prepare to eat like a line-backer. "There's no such thing as a bad restaurant in New Orleans," says Irma Thomas, aka the "Soul Queen of New Orleans," who raves about a soul food restaurant in New Orleans East called **Sisters 'N Da East** (9901 Chef Mentour Highway, 504-242-0469). "I was just there last



night and got the barbecue ribs with a salad. You can get a decent meal for nine bucks." When NOLA native and Danity Kane alum Dawn Richard is craving crayfish, she heads to **Castnet Seafood** (10826 Hayne Boulevard, 504-244-8446) in New Orleans East. As for the correct way to eat crayfish? "I'm born and raised here, so I go in," says Richard, whose debut solo CD, *Gold-entheart*, was just released. "I'm taking the head, I'm taking the guts." She's also partial to the po' boy from **New Orleans Hamburger and Seafood Co.** (various locations, nohsc.com)—where the sandwiches are "loaded with shrimp and oysters, and they overdo it with the butter." New Orleans' fine

dining scene is equally enticing. "Lately I can't get enough of **Root** [200 Julia St., rootnola.com; its Goat Boxes dish is pictured below left], the mind-boggling new restaurant from chef Phillip Lopez," says Blake Leyh, music supervisor on HBO's "Treme." Leyh's favorites at the Warehouse District eatery include the foie gras cotton candy with watermelon Pop Rocks.

LISTEN Celebrate your team's win—or soothe your losses—by checking out some of the Big Easy's top-notch local musicians. Thomas heads to the **Howlin' Wolf** (907 S. Peters St., thehowlinwolf.com), "one of the many places for great local talent"—and it's in close proximity to the Superdome. For "terrific music seven nights a week," Leyh often hits



the Marigny, the hip neighborhood just below the French Quarter. "Several blocks on Frenchmen Street are home to the hottest music scene in America," he says. "A variety of venues, includ-

ing **DBA** [dbabars.com], **the Spotted Cat** [spottedcatmusicclub.com], **Snug Harbor** [snugjazz.com] and **the Maison** [maisonfrenchmen.com] are all within a two-minute walk of each other." Looking for something more edgy? Walk a few blocks to Saint Claude Avenue, he advises. "**The Hi Ho Lounge** [hiholounge.net], Siberia [siberianola.com] and the Saturn Bar [504-949-7532] have great music and fewer tourists than Frenchmen Street."

PARTY Try to snag an invite to an exclusive after-party, such as DirecTV's "Super Saturday Night" soiree at **Mardi Gras World** on Feb. 2, where Justin Timberlake is booked to perform, and DJ Ahmir "Questlove" Thompson from the Roots will keep the crowd on its feet. Hometown hero Lil Wayne, Stevie Wonder, Pitbull, Flo Rida, Tim McGraw, Rascal Flatts, Journey, Train and Nelly are all on tap at other private events. If you want to dance after the big game, try **Razzoo** (511 Bourbon St., razzoo.com), Richard says. "It's more of a club scene. The bands are incredible and they have a great crowd." Or try your luck at **Harrah's** (228 Poydras St., harrahneworleans.com)—"It's the only casino we have in New Orleans, right in the middle of the French Quarter," Richard says.

RITUAL "After you've had a million drinks, the first thing you want to do is eat," Richard says. Then it's time to head to **Cafe du Monde** (800 Decatur St., cafedumonde.com) for hot chocolate and beignets. "You may not be able to walk out of there, you'll be so full."

—Anne Marie O'Connor



Bourbon Street (top): Club Maison (above center); from left: Blake Leyh, Irma Thomas and Dawn Richard

"I'M NOT HIDING

BEHIND ANY BEATS."

At 18 and headed for his fifth No. 1 album with "Believe Acoustic," Justin Bieber is scaling heights no artist has before. But he's also growing up in public, his heartbreak and stumbles there for all to see. In a revealing interview, he talks about his new album, how he turned his sadness into a song and whether he thinks he was snubbed by the Grammys.

by Bill Werde

It's around 7 o'clock at night, and I am serving as a human shield for Scooter Braun, Justin Bieber's manager. It may be true that journalists shouldn't be part of the story, but right now Braun is getting cornered by dozens of camera phone-wielding, occasionally shrieking, sometimes shaking, mostly tween girls. He's come up here to the nosebleed sections of Atlanta's Philips Arena to hand out tickets, a frequent show ritual in which he upgrades about 20 lucky random fans to floor seats. But everywhere he goes—walking along the side aisles by the floor seats, heading through the food courts, riding the escalators—he is recognized by girls and moms who react much the way you might expect them to react if it was Bieber himself.

He's mastered the art of never stopping: When fans call his name, he'll smile or point a quick finger, but never, ever, stop. But finally, somewhere in the 300 sections, practically touching the arena ceiling behind the stage, he succumbs to one fan's picture request, which quickly turns into a swarming mass of screams and flashes. And as it closes in, I instinctively turn my back to the crowd and start edging toward the door, Braun in close tow.

When we make it to the polished cement walkway of the arena we walk about 10 steps ahead of the mob, which stalks behind, uncertain for a moment of what to do. Braun seizes the opportunity. "Are you ready?" he asks. I have no idea what he means. And then: "Run!"

We do as he says, and don't look back.

Justin Bieber is so famous he makes other people famous by association. Go ahead and name the other artist whose manager (Braun), road manager (Kenny Hamilton), videographer (Alfredo Flores) and musical director (Dan Kanter) each have more Twitter followers than all but elite celebrities.

Indeed, just last week *Billboard* reported that Bieber had surpassed Lady Gaga to become the No. 1 most-followed Twitter account in the world, now with 33.4 million followers. This is just one part of the career roll that he's been on. Bieber promoter AEG has

reported the sales of 40 shows since his *Believe* tour kicked off Sept. 29 and all 40 are sellouts. He has been named to host and perform on “Saturday Night Live” on Feb. 9. Barring unforeseen circumstances, his Jan. 29 *Believe Acoustic* album—containing eight reworked tracks from his platinum-selling 2012 album *Believe*, plus three new songs, all written or co-written by Bieber—will debut on the Billboard 200 at No. 1. This will mean that he’s charted a new No. 1 album for four years in a row, and that he’ll have his fifth No. 1 album overall. That’s more than any other artist has achieved before turning 19.

Bieber’s team, led by Braun, 31 (who also manages the Wanted and Asher Roth, and has signed PSY and Carly Rae Jepsen to label deals), is young and familial. As a unit they are fiercely protective of Bieber, but also keep him grounded with a lot of laughter, some practical jokes and frequent games of ping-pong—Bieber keeps a table in his dressing room. Steve Bartels, president/COO of Bieber’s label, Island Def Jam Music Group, recalls his first conversation with Bieber about *Believe Acoustic* being over a ping-pong table backstage at Madison Square Garden. “He beat me 21–11,” Bartels says.

The *Believe Acoustic* album is a coming-home of sorts, says Braun, who notes that they recorded the album in part because “this is how fans first knew Justin,” he says. “Even with ‘Baby,’ we put an acoustic version online weeks before the studio version.” Such *Believe* hits as “Boyfriend” and “As Long As You Love Me” are entirely reworked, stripped down with new phrasing. Bieber’s voice is strong throughout. And perhaps of greatest note are the three new songs he wrote, including one called “Nothing Like Us,” which he says is about his breakup with Selena Gomez. The song is at times sweet (“There’s nothing like us/There’s nothing like you and me/Together through the storm”) and at times remorseful (“I wish that I could give you what you deserve/Cause nothing could ever, ever replace you”). Bieber has smartly been promoting the release on Twitter, posting things like, “Six

than quiet one-on-one visits as he prefers, this morning turned into a bit of a disorganized scrum of well-intentioned kids and parents with cameras. Bieber did not complain about this. In fact, he tweeted his gratitude to Seacrest later in the night. Then it was on to a lengthy meet-and-greet for fans at the arena. Because Bieber lived in Atlanta and Braun and some of his management team started their careers there, there is an inordinate amount of cousins and daughters and neighbors and dentists who all need their moment with Bieber. When I’m ushered into Bieber’s dressing room minutes later, he has just taken his place at the ping-pong table and asks for some time before we begin.

It’s a dangerous business, defending the hard work of celebrity. But let’s acknowledge: Not a lot of 18-year-olds spend hours a day in service to the needs and demands of others. Fewer have done it for the last four years. Fewer still have every word they tweet, car they drive, person they are seen with scrutinized and judged for appropriateness. And almost none are at the center of a multimillion-dollar business that currently employs 160-plus people on the road.

Bieber agrees to a half-hour interview that ends up lasting well more than an hour, until he needed to start his pre-show ritual. He seems to carefully consider most of his answers, is unfailingly polite, though occasionally he flattens himself down into a black leather couch, hands jammed into his pockets, and seems bored. He is most animated when playing some new music he’s working on or discussing his status as the top-ranked ping-pong player on the *Believe* tour. At times, he paddles a ping-pong ball off the wall while he speaks. When we part ways, he laughs when someone tells him the maseuse he is about to see is “a looker.” “Whooo,” he jokes, and slaps my ass as he squeezes past me and disappears down the corridor. He seems every bit a normal 18-year-old kid.

About an hour later, his hot pink jeans, black hoodie and camo cap have been traded for a resplendent white suit and hair perfectly coiffed to defy gravity. Now he seems every bit the international superstar. Or does he? He leads a prayer circle of some 40 or more dancers, stagehands, techs and musicians. It is so large that those across from him can barely hear his soft-spoken words of gratitude as he cast his eyes mostly downward. When heads bow, I sneak a peek around, and look at him, just barely filling out his jacket. No one will lift their head until he does. He is at once a man, a leader and a still-somewhat awkward boy. He is Justin Bieber, and he is about to take the stage again.

Unless something really unexpected develops, *Believe Acoustic* will be your fifth No. 1 album. No one in the 55-plus-year history of our charts has accomplished this at your age. How do you wrap your head around this? Is the history important to you?

Of course. I feel blessed that I’m able to do what I love for a living. I can support my family. I grew up without a lot. I remember ordering food off the menu with my mom and we’d have to share because we couldn’t afford more. I love performing. When I go onstage and I see these people? That’s what I do it for.

But as you start to climb some of these Mount Rushmore-type accomplishments—like most No. 1 albums for an 18-year-old, something that even some of the greats that started young like Stevie Wonder never did—it must be a lot to process.

To look at all of these greats and see that I have stats that are kind of equivalent to what they’ve done? It’s amazing to wrap my head around that because I look up to these people so much: Michael Jackson, Stevie Wonder, Prince, Boyz 2 Men . . . soul and R&B, that’s what I grew up listening to.

Is a No. 1 album a validation?

Definitely. It shows that I’m still making good music and people are supporting me and I’m not going anywhere any time soon. This is just an acoustic album of an album that I’ve already put out and it’s going to go No. 1—that shows people that I’m still here and that talent rises above everything else. There’s so much going on. Talent rises above all of that.

Speaking of validation, let’s talk about the Grammys. Your manager Scooter Braun took to Twitter when the nominations were announced and you didn’t get one. How did you feel about it?

I felt the same way that Scooter felt, I just can’t really . . . it’s good that he can put it out there and say that. He had my back just like any manager would. My whole life I’ve



Bieber’s playful YouTube video of Carly Rae Jepsen’s “Call Me Maybe” helped launch the mega-hit into the stratosphere last year.

“My whole life I’ve dreamed of winning a Grammy. At this point, the excitement of that has gone down. If it happens, it happens.”

days until I answer all the questions,” which has helped drive tens of thousands of online pre-orders. The song may not appease those seeking scurrilous details. But it’s a credibly beautiful bit of honest songwriting and the vocals are delivered with visceral emotion.

After weeks of blog speculation about the meaning of both Bieber and Gomez separately and publicly performing “Cry Me a River”—Justin Timberlake’s famous kiss-off song for Britney Spears—“Nothing Like Us” is far more salve than salvo. It sounds like the heart-broken teenager that Bieber in all probability is.

Braun acknowledges another reason for making the acoustic album now. “This is my reason, not his,” Braun says. “But I want him to win a Grammy some day.” It’s a sensitive topic. Despite his success in 2012, Bieber wasn’t nominated for a Grammy when nominations were announced Dec. 5. That night, Braun took to Twitter and was vocal in his belief that Bieber was snubbed. “I just plain DISAGREE,” he posted. “The kid deserved it. Grammy board u blew it on this one.”

Braun says: “I feel like for his peers to know he’s a true artist, he needs to do things like this. Take away all the production. When a song is still great when it’s just you and a guitar? It means it’s a great record. If you can really deliver it in that style, you’re a great artist.”

Through it all, Bieber has been all but silent with the press. At the American Music Awards in November, he did no red carpet interviews. In fact, this session with Billboard marks the only major interview Bieber has done for the release of *Believe Acoustic*. It’s hard to blame the guy for not wanting another interview that ignores his massive music success and instead only wants to ask about why he broke up with Gomez and if he inhaled. (A Jan. 4 leaked photo on TMZ.com appeared to show Bieber with what may or may not have been a joint in his hand. Given the volume of actual music and music-business-related topics to discuss, Billboard felt that “18-Year-Old Smokes Pot” read more like an Onion headline than a meaningful part of this report.)

I sat down with Bieber in his dressing room. He’d spent the day in Atlanta, the town Braun brought Bieber and his mother to in 2008 when he first found Bieber singing—yes, acoustic songs—on YouTube. Today has been grueling. Through a program associated with Ryan Seacrest’s Ryan Foundation, Bieber visited a children’s hospital—something he does frequently when on tour—but rather

Justin Bieber is on track to become the first artist to attain five No. 1 albums by the age of

19

dreamed of winning a Grammy. At this point, the excitement of that has gone down. I'm more excited to just make great music for my fans. That's just something that if it happens, it happens.

It's not about you disapproving of other artists.

No, of course not. I'm so happy for the other artists who got nominated and have won Grammys. I'm 18 and I think that I have a lot ahead of me, so I'm not worried.

Will you go to the Grammys this year?

I will not be there.

Is there anyone that you're pulling for that night?

Chris Brown. I'm a fan. His music is really good. That's what they should focus on: the music.

You have become the most-followed person on Twitter.

Yes! It's pretty awesome, because at every interview, people will be like, "So how many Twitter followers do you have?," and I'm like, "I'm second behind Lady Gaga." Now I'm No. 1, and it's cool to be able to say that.

You've been using Twitter to tease the arrival of the new album: "In X number of days people will know how I feel." Did you write "Nothing Like Us" thinking that it would be on the album?

No, I write all of the time in the studio. When I recorded it, I think the album was done. Scooter heard it and was like, "This is amazing. If I rush to get it on the acoustic album, would you want it on there?" I want people to hear what's coming from my heart, and this is definitely the most that I've been sharing what I'm actually feeling.

It's not quite what I expected. There's been all this back-and-forth with both you and Selena Gomez separately covering "Cry Me a River." The blogs have a field day speculating about what happened to your relationship.

There's so many rumors. People say I call Selena every day and she won't pick up the phone or I'm chasing her down, and these are all fake stories.

Do you pay attention?

I don't go on blogs or anything like that. I hear things. People tell me if something happens on the Internet. It gets back to me, definitely.

What was the writing process like for "Nothing Like Us"?

I was in L.A. at the Four Seasons, and they have a piano in the room. I sat down and it was something that came out, and I recorded it on my iPhone. Then I went to the studio and I really recorded it and sang it better.

Bieber's No. 1 History

'Acoustic' may mark two milestones

If Justin Bieber's *Believe Acoustic* reaches No. 1 on the Billboard 200, it will mark two historic achievements for the singer/songwriter.

First, he'll be the only artist in history to have five No. 1 albums before turning 19. Presently, both he and Miley Cyrus are tied with four chart-toppers at such a young age. Cyrus, now 20, logged her so-far quartet of No. 1s between 2006 and 2009. Her last No. 1—the *Hannah Montana: The Movie* soundtrack—hit the top of the chart dated May 2, 2009, when she was 16 years and five months old.

Second, Bieber may become just the 10th act to score a No. 1 album in four consecutive years.

In 2010, he topped the list with *My World 2.0* and followed that in 2011 with *Never Say Never: The Remixes* (EP) and *Under the Mis-*

tletoe. Last year, he debuted at No. 1 with *Believe*.

Jay-Z has the longest streak of consecutive years with No. 1 albums—seven. Between 1998 and 2004, he tallied at least one chart-topper. In 2004, he doubled up, scoring leaders with both *Unfinished Business* (with R. Kelly) and *MTV Ultimate Mash-Ups Presents: Collision Course* (with Linkin Park).

Aside from Jay-Z, the other acts with No. 1 albums in four (or more) years in a row are: the Beatles (six years, 1965-70) Paul McCartney/Wings (five, 1973-77), Herb Alpert & the Tijuana Brass (four, 1965-68), Garth Brooks (four, 1991-94), Chicago (four, 1972-75), Elton John (four, 1971-74) and Cyrus (four, 2006-09).

—Keith Caulfield

Who do you work with? When you took that song into the studio, who's there?

Well, that was just me and Josh [Gudwin], who's my engineer. I need an engineer to work ProTools while I'm doing all of the guitar and singing.

Recently I was interviewed about the Grammys. We ran out of time and I mentioned that we didn't get to talk about you not receiving nominations. The segment producer was like, "Oh, I can't stand Justin." I'm sure that it's not a secret to you that there are haters out there.

Of course.

Team Bieber

ALBUM TITLE *Believe Acoustic*

LABEL RBMG/Island Def Jam Music Group

RELEASE DATE Jan. 29

MANAGEMENT Scott "Scooter" Braun, SB Projects; Allison Kaye, GM of SB Projects

EXECUTIVE PRODUCERS Scott "Scooter" Braun, Usher Raymond IV

PRODUCERS Justin Bieber, Dan Kanter

VOCAL PRODUCER Justin Bieber

A&R Karen Kwak, IDJMG

PUBLISHING Universal Publishing

AGENTS Mark Cheatham and Rob Light (touring), Nick Styne (film/TV); Creative Artists Agency

UPCOMING TV "Saturday Night Live" (Feb. 9)

PUBLICITY Melissa Victor and Laura Swanson, IDJMG

ATTORNEY Aaron Rosenberg, Myman Greenspan Fineman Fox Rosenberg & Light

SITES JustinBieberMusic.com, Facebook.com/justinbieber

TWEETS @justinbieber



Bieber performing in Salt Lake City on Jan. 5.

She said it was because you were a pre-fab pop act who didn't play your own instruments or write your own songs and can't sing. Of course, you both play and write. And now with the acoustic album...

With *Acoustic*, it's just raw—me and a guitar. I'm not hiding behind any beats. I want people to hear that I'm getting older and my voice is getting stronger. If you really don't enjoy the type of music I make and that's not you, OK. But don't say I'm not talented. If you haven't noticed, I wasn't made—I was found.

Is it just that people reflexively try and tear down success?

Of course. People always help you get to the top and once you get there, all they try to do is bring you down. I focus on keeping my head up and paying attention to the people who are important to me, my family, and just making good music, proving them wrong. To be honest, I would still rather be the underdog, have more haters and people talking about me and have you defend me.

Listening to the new songs, it seems like it's been a wearying time for you. "Yellow Raincoat" has the line, "Fame, money and girls drive you crazy." And of course "Nothing Like Us," it's kind of heavy. Are you having fun?

Definitely, all of the time. I'm 18. I have a great team around me. I have great friends. We have a blast. They keep me occupied and my mind off of the negative things. It's funny when people are like, "You're 18. What have you really gone through?" I'm thinking, "What do you mean? When you were 18, you don't think that you went through stuff?" When you are 18, you're going through that transition. You have a high school girlfriend, you might not. Going to college. Figuring yourself out, leaving home.

That's one of the reasons that I like "Nothing Like Us." You manage to take this very real, young feeling and make it universal. I like that the song was sweet. Scooter told me you wrote it about what happened with Selena, but he didn't tell me what it sounded like. And if you read the blogs, you think it might be an angry song. Instead, it feels...

Because at the end of the day, there's nothing like us, you know? That's just it. It is what it is. People are going to relate to that.

You're pretty heartbroken?

I'm not in the happiest place that I've ever been. I'm trying to get through what I'm going through. Like I said, I have my really close friends to cheer me up and keep me going.

Have you ever listened to *Off the Wall*?

Yes, of course!

You know—"Out of My Life"...

Definitely—emotion, lots of emotion. That was one of the things that I admired in Michael—everything he sings, you feel the depth and the emotion. The ends of his sentences, the different noises he makes that accentuate what he's feeling. That's what I was doing with my song. I gave it my heart and I wanted it to feel what I'm feeling. I wasn't crying when I was singing, but I definitely got emotional.



Dan Kanter, musical director and guitarist of Bieber's band, was again on hand to help the star create music for his new project.

How many instruments did you play on the original *Believe*?

Piano, guitar and drums.

It's been one of your most successful albums. That's got to feel good.

They say there's a sophomore slump. I didn't have one. It was really good to see it at the top. When I was going on all of these different talk shows when it was the No. 1 album of the year, just hearing that: No. 1 album of the year, Justin Bieber? That's a really great feeling.

On *Believe*, you wrote or co-wrote every song on that album?

Yeah, every song.

How many of them did you write fully?

I think four.

What's your favorite that you wrote yourself?

Probably "Be Alright." I was overseas, and I was missing my girlfriend and I was just worried about what I was feeling... I was over mountains, across the sky, just wanted to let her know that everything was going to be all right. That was actually just straight lyrics like a poem, on the plane. When I got there, I told [musical director] Dan [Kanter] what I wanted him to play and he played it. I just made the melody then.

What else has been memorable about *Believe* and *Believe Acoustic*?

This wasn't from my acoustic album, but from *Believe*. Bei Maejor is one of the most talented people to work with. We did "Love Me Like You Do" and "One Love." Besides that we've done a lot of new stuff... I'm not comparing it to Michael and Quincy [Jones], but we have a vibe together that works really well and I feel that we're going to be working together for a really long time... With everyone else, they would come in with ideas, things that were already done. Me and Bei always started from square one and I really respected him for that. He'd be like, "What are you feeling? Let's just work from there, make fun music that young people are going to love, but makes sense and has depth."

You're working on your next album essentially?

Either next album or for something to release through the Internet... I have so much on my mind, I want to put it in my music. I know I just put out *Believe*, and this acoustic album, but I want to produce music.

Do you ever think of a day when perhaps you won't be "hot right now"?

Yeah, of course. I don't think that I'm going to be boiling hot for the rest of my career. I think that, if I'm not on top... it would be because I didn't want to be. It would be a time when I wanted to take a break and do movies or take a break and raise a family. When I'm doing music and I'm really focused, I'm not going to not be where I am.

Have you thought about movies?

I don't want to be a movie star. [Justin] Timberlake is a movie star. It's been years since he put out a song. I won't take that long off. I might take a summer off to do a movie. There were a couple of movies that I really wanted to do, but they weren't right at the time. Movies, they're always sending me scripts, and I'm getting too old for certain scripts that they're sending me. I think I'm going to wait until next summer.

What kind of actor would you like to be?

I would say Ben Affleck. He can do comedy and be serious, but I wouldn't say he's a funny character... I don't have natural timing

"If you really don't enjoy the type of music I make and that's not you, OK. But don't say I'm not talented. If you haven't noticed, I wasn't made—I was found."



Bieber's favorite song that he wrote himself? "Be Alright."

Stripping it down: Bieber holds the crowd enthralled with a guitar.

like Seth Rogen. He's just naturally funny. Jonah Hill, Will Farrell, you have to be that type of comedic person. But I definitely see me being the type of person who can deliver jokes.

We're going to find out, right?

Oh, yeah. "Saturday Night Live."

You're going to be performing and hosting. Did you have to have a conversation with Lorne Michaels about what you'll do?

I'm going to go early to rehearse and to talk to him about the scripts and see what I'm comfortable with and what they're comfortable with.

Is there anything that's off limits?

There's definitely some things that are off limits, as far as personal things. But, we're going to joke and make light of things. We're speaking now to figure out what's appropriate and what's funny. "Night at the Roxbury"? I want to redo that.

You mooned Instagram recently. People make a pretty big deal about things that lots of normal 18-year-olds do.

I'm glad you get that.

You did it on a Justin Bieber step-and-repeat. It seemed pretty clear to me that you weren't taking yourself so seriously.

That's what I was doing. I got so many people telling me, "You should take it down."

I was just being silly. I thought my fans thought it was funny, but people didn't take it too well. I saw it on the news—"Justin Bieber flashes..."—and I was like, "Really? That's on the news? This is what you're worried about? There's people dying, and you're worried about me?"

When you look back over the last couple of years, is there anything you regret?

I don't have any regrets. I live and I learn. My mom says, "You got to learn the hard way, don't you?" That's me. I learn the hard way. But it's about how I pick myself up and be better and stronger.

What do you think are your biggest challenges in the years ahead?

Probably separating my business and personal life—you got to know when to take time for yourself, when to work. Even earlier, when you walked in, it wasn't me being disrespectful. You caught me off guard. If I'm always on everyone else's time, I'd go crazy... For a bit, I was really focused on my work, and every day I was working and tweeting, and I wasn't really talking to my friends. I was losing relationships with my family members. You got to realize what's important: Your family's important, and that's going to keep me sane and a good person... My dad called me the other day and he was like, "Really, Justin, you need a [purpose]. What are you doing this for? You got all of the money in the world. You got all of the fans in the world. You need to focus on why you're doing this and do it for you and do it for the right reasons." That was really good to hear. ●



EDM Preview 2013

THE LIVE ACTS, ALBUMS, TRENDS AND MULTIMILLION-DOLLAR DEALS THAT ARE

DRIVING THE GROWING BUSINESS OF DANCE MUSIC THIS YEAR

SUPERSTAR DJs VS. SUPERSTAR CLUBS

With investment dollars and crowds pouring in, EDM is still on the growth curve in 2013. But in Las Vegas—North America's EDM capital—a new strategy is emerging, emphasizing reliable club experiences over increasingly expensive superstar DJs

BY KERRI MASON

Construction workers outnumber tourists at the southwest edge of Las Vegas' MGM Grand, one of the world's largest hotels with more than 6,500 rooms. MGM's signature golden lions still guard the façade, but inside, behind temporary walls painted basic black, the crew is gutting the hotel's former nightclub, Studio 54 (the name licensed from the '70s original). Gone will be the industrial grating, the velvet furniture and the vintage celebrity photographs that adorned the old venue, replaced by the latticework, marble and scrims of Hakkasan, the international chain of luxury Chinese restaurants that will soon become Vegas' biggest (at 75,000 square

feet) and most expensive (with a reported budget of \$200 million) nightclub—a feat in a city that doesn't skimp on its nightlife, especially since the EDM explosion made it one of the world's foremost destinations for dance music.

But those construction workers are stripping way more than an aesthetic. They're also removing the vestiges of a club era that dates back to Studio 54 in New York, when stars were the VIPs and everyone else waited outside the velvet ropes. That same mind-set begat bottle service in recent years, shifting access to the moneyed instead of the famous. But from the thousand-capacity clubs to the 100,000-capacity festivals, the new watchword in EDM is "experience": Value for the ticket price or cover charge, for the average attendee.

Diplo performing at the XS nightclub in Las Vegas on Jan. 14.



SHANE MAZURKOVIC/NIGHTCLUB



"I have my own view on how electronic music will go, and I really believe that [general admission] is key to the survival of it," says Amy Thomson, music/marketing director of Light, a new nightclub opening in April at Mandalay Bay in Las Vegas. "The value for the money has to come not just in the price of the ticket, but what the ticket gets you."

"Las Vegas is truly the center of excellence when it comes to consumer experience, but certain people have gotten a little bit lazy because it's been so easy to draw the consumer with booking talent," says Neil Moffitt, CEO of Angel Management Group, which is building and managing Hakkasan for MGM. "There's a variety of choice for them now. To go to see DJ X vs. DJ Y, what encourages you to make your choice? Is it the cost to enter or the experience once you're there?"

The emphasis on experience lessens the necessity of relying on talent, which has become the most expensive way of filling the swelling dancefloors of Vegas. And as both the city and EDM continue to go to mass, experience may be more reliable than talent: In 2012 there were failed arena tours from big names like Avicii and Afrojack, but presale sellouts of festivals prior to artist lineups even being released. Festivals like Insomniac Events' Electric Daisy Carnival (with its circus performers and carnival rides) and ID&T's Tomorrowland (with its camping grounds and fantastical sets) are reportedly commanding bids upwards of \$100 million for their parent companies. Robert F.X. Sillerman's SFX Entertainment announced that it had entered into a joint venture with ID&T for North American rights to several of its festivals, including Tomorrowland, Q-Dance and Sensation, a white party that had made its American debut with a two-night sold-out stint in October at the Barclays Center in Brooklyn, through a one-off deal with Live Nation.

"Will a concept event translate to an American arena? The answer is 'yes,'" says Live Nation New York president Jason Miller, who brokered the Sensation deal. "We did it general admission—it was safe, the seats weren't a problem, the tickets sold. People trusted us. They bought into the brand and the event, more so than relying on the individual talent."

But this new obsession with production value also coincides with a



Party people raise 'em up during Avicii's show at Las Vegas' XS nightclub on Jan. 18.

Vegas bidding war. Hakkasan may emphasize service and experience, but it needs to draw in crowds to establish its reputation and future. It's reportedly granting multimillion-dollar contracts to big names, luring them away from major EDM venues Wynn Las Vegas (with its four clubs) and Marquee at the Cosmopolitan. Tiësto and Deadmau5 (two artists who admittedly come complete with their own high-level production) didn't renew their Wynn contracts, each signing with Hakkasan for \$65 million over two years, according to an unconfirmed report. (Moffitt won't comment on the resident lineup or compensation.)

"I'm probably in a healthy position to be able to say talent is the key to so many ticket sales, and in turn sometimes that can mean all the budget for that venue is going into talent," Thomson says. "A lot of the creativity a venue can have on a week-to-week basis gets squashed." Thomson—who also manages Swedish House Mafia—has a different strategy for Light. It will be co-created by nightclub impresario Andrew Sasson of the Light Group and Guy Laliberté, founder of Cirque du Soleil, and will serve as a laboratory for new production ideas that could end up in a Cirque show. Thomson is selecting DJs who are willing to play a role in a larger performance, and even rehearse prior to a gig. The Light talent pool so far includes SHM's Sebastian Ingrassio, Interscope wunderkind Zedd and trap upstart Bauuer. "I'm hoping over the year that the experience of the venue will be the reason people come," Thomson says, "not just where they've chosen to stay or who's playing."

But out in Middle America, a lot of EDM acts are simply touring, and doing it more successfully. "Vegas is Vegas, festivals are festivals, small club plays are small club plays," says agent Kevin Gimble of Circle Talent, which represents mostly middle-tier acts like Excision, Dirtyphonics and Flux Pavilion. "DJs are earning a real living income, playing 100 times a year and working hard for their money in B and C markets. It's exciting that artists like that are becoming hard-ticketed acts."

"The space for us is Louisville, Ky., and Columbus, Ohio—the pulse is in these rural markets," Gimble's partner Steve Gordon says. "I'm routing in more markets than ever before and not only am I routing, they're doing great." ●

"The experience of the venue will be why people come, not just who's playing."

—Amy Thomson, Light nightclub

Noise Makers 10 upcoming albums set to dominate the EDM universe and beyond



1. AFROJACK, TBD, SUMMER

Late last year Afrojack was hinting at a double album, but now he's fairly certain that his debut will go long. "I've finished a lot of actual songs that are radio dance music," says the DJ/producer, born Nick van de Wall. "It's lots of fun. It connects to a lot of people. So I'm going to do one CD with songs and one with pure club tracks—like radio Afrojack and club Afrojack." Slated for summer, the collection may well feature collaborations

with Will.i.am, Havana Brown or Shakira—just a few of the artists with whom Afrojack has recently spent studio time. But count on this: The debut from the producer who perfectly melded Dutch house and Latin groove in Pitbull's No. 1 smash "Give Me Everything" has irrefutable hit potential.

2. DAFT PUNK, TBD

Unlike most other dance acts that first broke through more than a decade ago, Daft Punk

has cred with the EDM kids, because their current young heroes—like Zedd and Porter Robinson—had their first electronic experiences to seminal Daft albums like *Homework* and *Discovery*. So news of a potential new album, the masked French duo's first since 2005 (not counting the "Tron" soundtrack), is sparking interest among fans old and new. Whispers of a return to Coachella (the duo's 2007 set was one of EDM's first big mainstream looks) and collaborations

with disco legend Nile Rodgers, who tweets about the new material like it's his job, are only adding fuel to the fire.

3. CHUCKIE, TBD (BIG BEAT/ATLANTIC), FALL

"I don't really think about America more [than other markets]," Dutch DJ/producer Chuckie says. "The whole reason people liked our music was because it was different from what they were used to." Still, Chuckie, born Clyde Narain, is hip-hop

ROAD RUNNERS

Five acts ready to hit new heights on the EDM touring circuit in 2013

BY KERRI MASON

MAYA JANE COLES

The Sensualist

Management: Steven Braines, the Weird & the Wonderful/Crown

Booking: Mariesa Stevens, Liaison Artists

By the age of 15, Maya Jane Coles had started crafting trip-hop beats. By 22, she had remixed Massive Attack and Gorillaz and produced her first underground hit, 2010's house anthem "What They Say." Over the last two years, the now-25-year-old DJ/producer's stellar mixes for BBC's Essential Mix and !K7 Records' DJ Kicks series have won her the attention of not only dance music fans, but powerful touring entities.

"She deserves all the accolades in the world," says Jason Miller, president of Live Nation New York. "I don't know her and I've never worked with her, but I'd give my left arm to do [her U.S. tour]."

In a world of adrenalized fist-pumpers, Coles is a welcome respite. Her sound is distinctly more sensual than the big room, drop-oriented electro currently dominating festivals and arenas. Rather, the Londoner has maintained a steady output of EPs stocked with voluptuous deep house, building an identifiable brand of densely atmospheric dance music. That hasn't kept her off festival stages, though: She played Ultra Music



Festival, Electric Zoo and the Detroit Electronic Music Festival last year, winning over those audiences with the sheer difference of her sets.

In December, Coles inaugurated her I/AM/ME imprint with her own *Easier to Hide* EP, and she's currently touring Europe, including a spot in techno god Richie Hawtin's ENTER showcase in London this May. But 2013 will bring two big, potentially defining moments: Her debut artist album, and a coveted slot at the most coveted of festivals (to be announced soon).

GLITCH MOB

The Showmen

Management: Kevin Wolff, Shoot to Kill Music

Booking: Steve Goodgold, the Windish Agency
Glitch Mob hit the road in 2011 with an LED-loaded stage show designed by Bionic League, the same team behind Daft Punk's pyramid and Deadmau5's cube. It was matched only by the three-piece electronic band's showmanship: The guys would regularly smack live snare drums, manipulate touch screens tilted toward the audience, and hop off the stage to hug the front row. They sold out significant venues like Red Rocks in Denver and Terminal 5 in New York, building momentum along the way. Even the band's album sales showed a spike: *Drink the Sea* sold as many copies in 2012 as it did in 2010 and 2011 combined.

Now, the band is off the road and in the studio, crafting *Drink's* follow-up and prepping for a fall tour of the United States with a brand-new, larger-scale show.

"We've been fortunate enough to collaborate with some stage-production visionaries," says Glitch Mob's Justin Boretta. "More importantly though, we are going to be onstage really performing electronic music. We want to bring the energy of the live band to the electronic music sound systems of the world."

Also in their off-time, the band contributed a remix of the Prodigy's "Breathe" to the 15th anniversary re-release of that band's classic *Fat of the Land*, and Boretta put out *Mirrorgram*, an iPhone app that makes photos into mirror-image works of art. No rest for the glitchy.



MAT ZO

The Genre Bender

Management: Leena Lewis and James Grant, Involved Management

Booking: Matt Rodriguez, AM Only

"On New Year's Eve in Kuala Lumpur, DJ Cash Money came up to me and congratulated me for an awesome set," says 21-year-old Mat Zo. "Getting props from a hip-hop legend made my year."

In that statement is the heart of the new EDM guard. Zo is known as a progressive house specialist: He's prepping his debut album on trance outfit Above & Beyond's Anjunabeats label. But genre means little to him, and his heroes come from across a wide spectrum: Chuck D will contribute the vocals to his upcoming track "Pyramid Scheme." The young producer has even made a name for himself in drum'n'bass, under the pseudonym MRSA.

In 2012, Zo would have made his Electric Daisy Carnival debut, if a windstorm hadn't shut down the festivities early on Saturday night. Instead, he posted the set-that-would-have-been on SoundCloud, potentially winning him even more fans. From there, the London native launched a solo 26-date bus tour, playing everywhere from Seattle to Salt Lake City.

Clockwise from top: Mat Zo, Glitch Mob and Maya Jane Coles



enough to spin at NBA parties and house enough to headline Identity, Live Nation's traveling rave. It's a cocktail that works well in the exploding U.S. EDM scene. For his debut studio set, he's "not thinking like an album," he says. "I took the liberty and freedom to do whatever." That ranges from the catchy electro-trance of vocal single "Skydive" to a collaboration with Lupe Fiasco to "more underground club records," he says. "Some people like to stick to a certain style, but if you're diverse, you should show the world you are."

4. PAUL OAKENFOLD, "POP KILLER" (COLUMBIA), SUMMER

Paul Oakenfold, the U.K. DJ/producer who helped start this whole rave thing in the '80s, is back with a new album. But don't count the old guy out: Oakie started his career as a hip-hop A&R man, found fame as a trance DJ, had a hit (and Diet Coke synch) with "Starry Eyed Surprise" in 2002 and kickstarted the Las Vegas residency craze in 2008. So if he wants to reinvent himself again, he may very well suc-

ceed. "It's my third artist album, very much in the same vein as the last two, which is uplifting melodic tracks, great songs and great singers," he says. "What's changed with this from the last two is house music is now pop music in America, so it will be conceived as more commercial."

5. STEVE ANGELLO, "WILD YOUTH" (SIZE), TBD

The fist-pumping-est third of Swedish House Mafia will strike out solo after the group's farewell in March, to complete an album he says he's been work-

ing on for five years. Angello will add his adrenalized electro beats to what he's called "really amazing vocal performances" from "great artists." "I'm trying to look at it like a band would look at it," he says. "An album isn't 10 bangers or singles—an album for me is a journey, it's you telling a story. So there's going to be a lot of tracks on there fans would never expect, but it's still 'me' sounding."

6. KREWELLA, TBD (COLUMBIA), SUMMER

After a No. 1 on Billboard's

Dance Radio Airplay last fall with "Alive," this female-fronted dubstep/pop three-piece will take a harder run at crossover, with a major behind it.

7. DISCLOSURE, TBD

U.K. house revivalist rides the momentum of breakthrough single "Latch" (more than 6 million YouTube views) and a big Jessie Ware remix ("Running") with the act's first proper album.

8. NERO, TBD (INTERSCOPE), JULY

British dubstep band has tunes

big enough to rock arenas. Will its sophomore album finally break through?

9. SCNTST, TBD (BOYZNOIZE), TBD

Debut LP from a 19-year-old German who makes techno with depth and funk beyond his years.

10. AVICII, TBD (AT NIGHT), TBD

Believe it or not, this will be the debut album from the young Swede, who achieved omnipresence last year with festival-turned-wedding track "Le7els."

EDM Preview 2013

This year, Zo is building on that momentum with "Easy," an '80s-inflected vocal anthem he co-produced with Porter Robinson that has sit atop the Beatport charts since the holidays. He's supporting Swedish House Mafia at their Masquerade Motel event in Los Angeles on March 8, mounting another solo North American tour and playing all of the major electronic festivals.

EXCISION

Bringing the Bass to Tulsa

Management: self-managed

Booking: Steve Gordon, Circle Talent

One thing is sure: Excision does not screw around. The bass music purveyor took a 100,000-watt sound system on the road with him last year, hitting more than 100 dates in A, B and C markets across the United States and selling out the majority.

"There are a ton of towns in the Midwest that you wouldn't expect to be crazy, but they just explode with energy every single time I play," says Jeff Abel, aka Excision. "Tulsa is pretty ridiculous. We play on Monday or Tuesday nights there, and the kids go absolutely insane. Last year we had people hanging off of our video projector, which I would never expect from a place like Tulsa."



This year, he's upping the ante, bringing two semi-trailers loaded with self-funded Industrial Light & Magic on the 100-date the Execution tour, kicking off Jan. 25 in Indianapolis and ending in April at Coachella. The immersive video-based show involves projections on a 25' x 16' structure, dubbed "The Executioner," which places Abel in various sci-fi scenes: on a molten assembly line, in a cyborg car race, and within a transforming robot. But unlike many DJs with major technology in their shows, the audio leads the experience: If Abel screws up a mix, the video will glitch too.

After the Excision tour, Abel will launch Destroid, a collaboration with fellow bass artist Downlink and drummer KJ Sawka, billed as a "live dubstep band."

"The possibilities for this group as we start playing shows and festivals are truly limitless," he says. "For me, 2013 is going to be about surprising people."

LOCO DICE

The Slow Burner

Management: Tom Preuss, Artist Alife

Booking: Joel Zimmerman, William Morris Electronic
The legendary Carl Cox's heir apparent, Loco Dice is no new face. The German DJ/producer first made waves in the mid-2000s when minimal tech-house was the underground sound du jour, bringing a hip-hop swagger and groovier sensibility to the sparse style.

Now, he's one of the boats rising with the EDM tide, even while his sound is as slow-burning as ever: Check last year's Toxic EP on his own imprint, Desolat, for proof. In 2013, he'll celebrate Desolat's five-year anniversary, play a slot at Coachella, continue to be a guest of honor in Cox's branded festival tents, including at Ultra Music Festival and become the first DJ within his style to have a lucrative Las Vegas residency (at the Wynn's Surrender). He'll cap it all off with a solo U.S. tour in the fall.

"I think the entire EDM space has blown up so much that all the cracks and crevices are being explored," says Sean Christie, managing partner of Encore Beach Club and Surrender Nightclub for Wynn. "So in identifying interesting names and the leaders in one of those smaller genres, Dice for me and our team was one of the most exciting of those people. He's unbelievable live."

Dice will kick off his Vegas career at Surrender's late night pool party Splash Dance over Memorial Day weekend. ●



THE NEW STYLES

Three EDM sounds that will rock the party this year

TRAP

Origin: Mid-2000s Southern hip-hop, resurrected.

Sound: Bombastic rap snares and high-hats meet dubstep's sub-bass and slower tempos.

Key artists: Baauer, Flosstradamus, Luminox

Key tracks: TNGHT, "Higher Ground" (Warp x LuckyMe); Benny Benassi & the Biz, "Satisfaction (RL Grime Remix)" (Ultra)

Big looks in 2013: Baauer tapped as resident DJ for Light, a new Cirque du Soleil-themed club in Las Vegas; TNGHT's Hudson Mohawke invited to join Kanye West's G.O.O.D. Music crew.

Prediction: "It's fucking great music and Vegas can't live on house alone. I love the blend the trap guys are playing. It's extremely female-friendly, which [in clubs] is what it's all about."

—Amy Thomson, music/marketing director, Light

Excision
(top) and
Loco Dice



HARDSTYLE

Origin: A derivative of U.K. '90s hardcore breakbeats, developed in the Netherlands in the early 2000s.

Sound: Stabbing tech synths and breakneck speeds, with melodic or menacing top lines.

Key artists: Headhunterz, Wildstylez, Organ Donors

Key tracks: Kaskade featuring Neon Trees, "Lessons in Love (Headhunterz Mix)" (Ultra); Brennan Heart, "Freakshow (2012 Anthem)" (Q-Dance); Frontliner, "Symbols" (Q-Dance)

Big looks in 2013: The return of hardstyle promoter Q-Dance's branded stage to Insomniac's Electric Daisy Carnival; hardstyle DJs continue to dominate DJ Mag's influential Top 100 list (Headhunterz are No. 11).

Prediction: "We've found that over 50% of the core hardstyle fans live in the U.S. and Canada, which is in the multiple of millions and growing rapidly. Hardstyle will be the next electronic music spectacle that sweeps the nation; a must-have experience for fans and the curious."

—Joel Zimmerman, agent, William Morris Electronic



DEEP HOUSE

Origin: A revival of disco-inspired house with occasional techno underpinnings.

Sound: A steady groove with pulsing beats, soulful vocals and samples aplenty.

Key artists: Jamie Jones, Cassy, Maceo Plex

Key tracks: Hot Natured featuring Ali Love, "Benediction" (Hot Creations); Maya Jane Coles, "Easier to Hide" (I/AM/ME); Claptone, "Cream" (Exploited)

Big looks in 2013: House star collective Hot Natured signs to Pete Tong's ffr under Warner Bros. U.K.; Disclosure to play Ultra Music Festival, South by Southwest.

Prediction: "Deep house is starting to cross over in Europe. The vocals, melodies and hooks are already there, it just needs one track with a slightly more upbeat tempo to become accessible in the U.S., the way Shape:UK's 'Lola's Theme' and Freemasons' 'Love on My Mind' were in the last decade." —David Waxman, GM, Ultra Music

Reporting by Lauren Lipsay.



Headhunterz (far left) and Cassy

EDM Goes FM

After digital success, Clear Channel flips a Boston station to all-EDM. But can it work?

BY MIKE STERN

AT THE END OF DECEMBER, Clear Channel Media and Entertainment launched the company's first electronic dance music station, known as Evolution 101.7, on WHBA Boston.

The station took its name from an iHeartRadio channel that had launched six weeks earlier, and which had become the platform's No. 1 digital-only channel in just seven days. Both the station and the online channel focus on EDM acts like Skrillex, David Guetta and Calvin Harris and feature a number of mixshows crafted by such popular DJs as Diplo, Fatboy Slim and Paul van Dyk.

Boston may not seem like an obvious choice for an EDM station, but Dylan Sprague, Clear Channel VP of programming for Boston, explains that there are 53 colleges in the city, which has led to a vibrant EDM scene. "You can see it in music sales, downloads and especially the concerts and events, which sell out as fast as some of the name-brand pop acts."

So far Sprague says the response has been great. As he'd hoped, the students are leading the charge, creating a buzz about the new station on social media: "The college kids have been tastemakers and they are telling the story for us." Awareness was almost instantaneous. Just six days after the station's launch the station street team went to a series of EDM shows, "and people were already recognizing the radio station and coming up to us," Sprague says.

It's still too early for any initial ratings results, though that's not Sprague's main concern at this point. "The most important thing is to create a credible radio station for the [EDM] community. If we don't do that first and foremost, there won't be an opportunity to do anything in the future."

Frank Murray, VP of promotion at Robbins Entertainment, home to a number of EDM acts, says he's thrilled that Clear Channel has stepped out to represent the music: "We're all thinking about where else can they do this." Capitol Music Group VP of pop promotion and marketing Joe Rainey says it proves how big the movement is. "This shows that it's growing and penetrating the mainstream."

But not everyone agrees with Sprague's purist approach. Joel Salkowitz, president of Sound Ideas Programming and owner of Pulse 87 Online, who programmed Mega Media's New York dance station Pulse 87, believes a more mainstream approach would be more prudent.

He notes that Arbitron's Portable People Meter ratings system tends to favor mass-appeal formats like top 40 and worries that a niche approach won't resonate with a large enough audience to drive ratings and, therefore, revenue. "My belief has always been that for this to work as a format it has to be a dance-leaning top 40 as opposed to a dance station," he says.

Add in the fact that WHBA isn't a full-market signal and his concern becomes that if the station doesn't get ratings, the format will be dismissed by other broadcasters as ineffective. "If it doesn't work," Salkowitz says, "everyone will say, 'See? We told you it's not a format.'"

But Sprague, who says the station plays more mainstream music during the day to attract aeng that brings this music to a wider audience. ●



Clear Channel's Dylan Sprague

TICKET PRICING

TIME FOR A

Philosophies differ but scaling ticket price points can make or break a show

By Ray Waddell

Bon Jovi's upcoming Because We Can tour will feature more than 1,000 tickets in each market priced for less than \$20 before service fees. The low-cost seats are part of a multitiered strategy engineered to both optimize revenue and stage a broadly inclusive, affordable event with as many as seven price points available. ¶ Ticket prices remain the most controversial aspect of the concert business, with fans, promoters, artists, agents, venues and managers all publicly professing

concern about the price of attending a live show. The general consensus is that prices for the average tour doubled in the decades before and after the new millennium, while the price for most of the touring elite left the glass ceiling in pieces years ago. Tickets to "special" concerts like Paul McCartney, Madonna or the Rolling Stones are now routinely priced at \$250 to upwards of \$1,000 for top-tier acts, and VIP packages for \$1,000 and more are becoming increasingly common (see story, page 32). And that's not counting service charges, parking and facility fees, which can easily add one-third in costs—meaning that even tickets that fans initially perceived as being reasonably priced can provoke sticker shock at online checkout.

What's to be done? As ticket prices have risen, some bands and promoters have tried to counteract consumer price resistance by offering multitiered pricing, or "scaling." When it works, consumers have a chance to pick the price point that best fits their budget. Scaling, which can be as simple as advance versus day-of-show pricing, is as old as the concert business. Today's artists, managers, agents and promoters have a wealth of history, comparable data, market conditions and digital tools to tap into for maximizing sales and optimizing profits. So one would think the pricing/scaling process is as sophisticated as Bon Jovi's.

One would be wrong. Despite all the data and tools at hand, it seems the primary gauge used by industry stakeholders in setting price points is also the most primitive and unscientific: gut instinct.

"This industry has been historically under-researched in terms of comparables in the market-

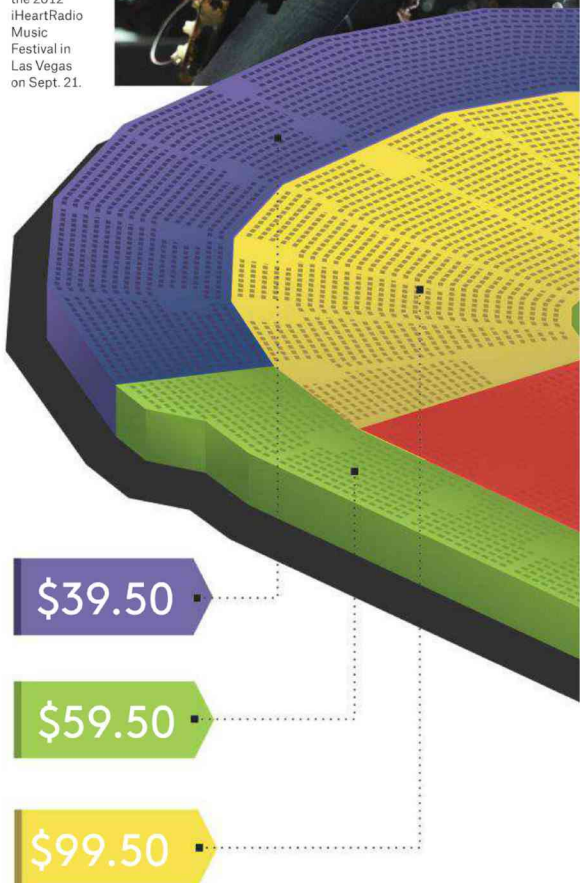
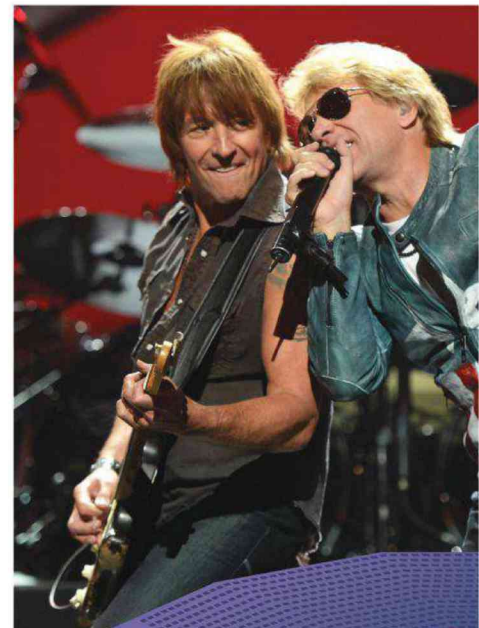
place, income, demographics, past history, et cetera," says Marc Geiger, head of contemporary music at William Morris Endeavor (WME). "A lot of it has been gut feel, and then gut feel plus some new tiers."

That situation is changing in a bumpy process fraught with numerous intangibles ranging from market specifics to the secondary market, along with the wild-card but considerable factor of artist ego (full houses bring rewards beyond the financial, and half houses bring the pain) and concern for how they're perceived by fans.

The concept of premium pricing for the best seats to meet demand for the well-heeled and the hardcore fans thereby helping to underwrite more affordable prices throughout the house also isn't new. In a best-case scenario, high-priced premium seats help make the math for lower-priced tiers, particularly at the bottom end, not only tenable but also helpful in optimizing income for a night's work. In fact, one of the reasons Bon Jovi can charge \$20 for a decent chunk of the manifest is through more aggressive pricing for the top 10% of the house.

Offering a sizable number of tickets for less than \$20 is a statement-making move for a band that owns the global touring gravitas of Bon Jovi, and the multiple price points aim for inclusivity. "With seven price categories, it's almost like dynamic pricing," says Randy Phillips, CEO of AEG Live, Bon Jovi's promoter for four consecutive runs. Seven price points is a lot, and Phillips says the strategy comes straight from frontman Jon Bon Jovi. "Jon's theory is there should be something for everybody," he says.

Richie Sambora (left) and Jon Bon Jovi onstage at the 2012 iHeartRadio Music Festival in Las Vegas on Sept. 21.

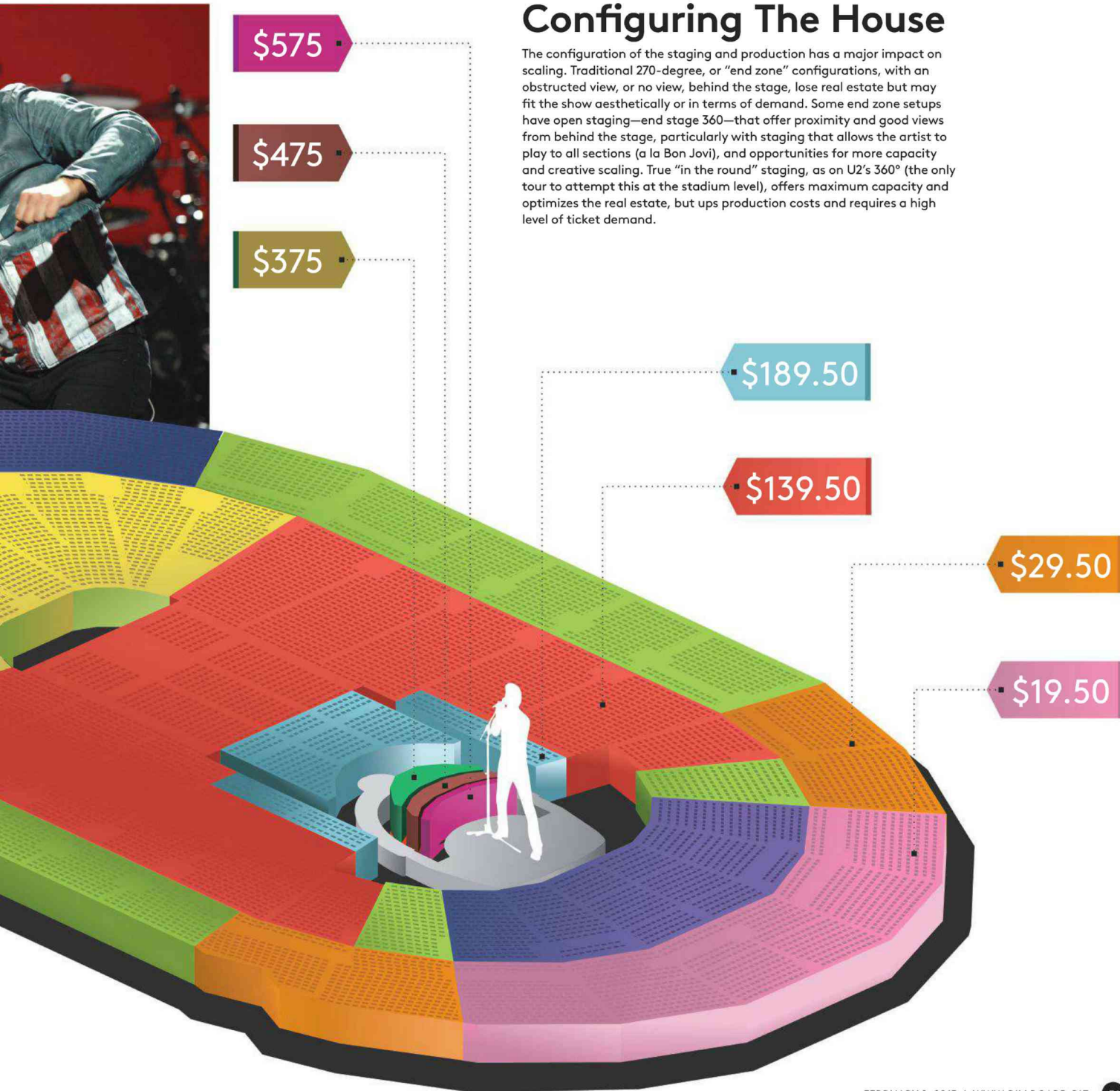


RETHINK?



Configuring The House

The configuration of the staging and production has a major impact on scaling. Traditional 270-degree, or "end zone" configurations, with an obstructed view, or no view, behind the stage, lose real estate but may fit the show aesthetically or in terms of demand. Some end zone setups have open staging—end stage 360—that offer proximity and good views from behind the stage, particularly with staging that allows the artist to play to all sections (a la Bon Jovi), and opportunities for more capacity and creative scaling. True "in the round" staging, as on U2's 360° (the only tour to attempt this at the stadium level), offers maximum capacity and optimizes the real estate, but ups production costs and requires a high level of ticket demand.



Some say concert pricing was due a restructuring 20 years ago, when ticket prices fell far below what premier sporting and Broadway events were charging. The reasoning is that higher prices enable acts, promoters and venues to reap the benefits that often go to scalpers, who for years have charged several times the face value for tickets while contributing nothing to the concert equation. History has shown that the secondary market just adds on to premium prices, though sometimes to the seller's detriment and panicked fire sales.

Ticket prices are generally hammered out by a consortium of the act's manager, business manager and agent. In the end, though, the final prices are set by the talent buyer, promoter or producer—the person who writes the check. Bottom line, ticket prices are most often based on how much an artist wants to be paid, how elaborate a production the act wants to stage and how much it will cost to move that production, all encompassed as show costs. Then the promoter sets a ticket price based on what it will take for the promoter to make money off the show after costs, with the artist reps signing off.

Geiger says, "The buyer typically suggests the price, with very little backup thought put around it relative to what needs to happen in the industry."

"I would tell you, doing this 30 years, that there are very few buyers who have submitted comps with their offers," he says. "They may do the research on the back end, but it's rarely submitted, unless we ask for it."

Two basic schools of thought in pricing are determining what the market will bear and price accordingly, and determining what the artist will be paid and price tickets so that the buyer profits, or at least doesn't lose money. (Some say national promoters are sometimes willing to lose money at the box office if they own the venue and can get by on sponsorships, beer sales and various add-on fees.) National or international tour buying, with one promoter steering the tour and paying the act, has further changed the pricing dynamic, not only by (some would say falsely) inflating prices through competitive bidding, but also by offering promoters the opportunity to amortize un-

"Extreme scaling more often than not makes complete sense."

—Arthur Fogel, Live Nation

derperforming dates with big winners.

For his part, Phillips says, "From the very beginning of my tenure as CEO, I refused to allow us to 'back into' tour ticket scaling based on a guarantee that is derived from pulling a number out of the sky. You have to evaluate an artist's commercial appeal on a market-by-market basis, including individual market-centric scaling. If we do not hit the sweet spot in each market on pricing, then the artist will sell less tickets to less fans, and the result will manifest itself in purchase resistance on future tours and a declining fan base."

AEG's tour offers are "debated in our internal approval process, based on historical data, where it exists: contemporary social media numbers, sales of music and airplay," Phillips says. "We almost never consider what our competitor is offering, since we are not in a market-share race."

Though comparables exist in multiple databases, those numbers aren't easily obtained, secrecy being a trump card in a competitive marketplace. So the consistency of Bon Jovi having the same promoter in AEG Live for four tours allows the band to market, route and strategically scale the house while possessing a depth of knowledge about what pricing models work well, with cross-collateralization of dates also coming into play.

One buyer who says comparables and historic data play a significant role in pricing is Live Nation Global Touring chairman Arthur Fogel. "My philosophy has

always been 'build from the ground up,'" he says.

Fogel, too, sees flaws in how prices are determined, calling the process "ass-backwards" in many cases.

There has to be some point of reference to begin, Fogel says, and that comes from the "costs" side of the ledger. "When you start from the costs to actually do it [including talent costs], at least then you have a legitimate starting point, as opposed to just coming at it as a number that someone is looking for that might be based on any number of things that are out of touch with reality, like last time, or other similar artists in the marketplace, et cetera," Fogel says. "What's the historical pricing model for a particular artist? What are other similar artists charging in the marketplace? You have to create price points that make sense in today's world."

Most see the trend swaying toward multiple price points. "There's not a lot of sophistication yet, there's not a lot of comps yet, there's not a lot of what the market will bear versus what people's sensitivities are," WME's Geiger says. "There are evolving programs for sections of the house—VIP or whatever—and we're in the middle of getting smarter."

Fogel believes that "extreme scaling more often than not makes complete sense." But the more extreme the scaling, the closer the market edges toward a form of dynamic pricing where the fans ultimately determine the ticket prices, creating a new set of problems. "I wouldn't want to manage that," Fogel says, "and those things have a way of taking on a life of their own." ●

Premium Play

What the business learned from U2, the Stones and Madonna

If the low end is important, the high end is even more so, and leads the way in both dictating profits and pricing the majority of the manifest. "You need that separation in your pricing to be able to appeal to a broad spectrum of ticket buyers," Live Nation Global Touring chairman Arthur Fogel says. That was the approach taken with U2's 360° tour, which wrapped in 2011 as the most successful tour ever in terms of both gross and attendance.

U2's 360° was very much multitiered in its scaling, topping out at \$250, with a general-admission field section at \$55, at least 10,000 seats priced at \$30 and a range of prices in the middle. "We felt we needed to address the different price points, but to the extreme," Fogel says. "And in today's world, you'd have to say that \$30 for U2 is an extreme price on the bottom end."

Yet U2 didn't push the envelope on the high end, at least compared with elite acts like Madonna and the Rolling Stones, who topped out at nearly \$1,000 for the best seats, with VIP several times that. The much-scrutinized top-end pricing is "an artist-specific decision," Fogel says, adding that the stratospheric secondary-market pricing sometimes must just be ignored. "It's pretty obvious that for the top acts in the business, if they're charging \$200-\$300, that those tickets are going for a lot more on the secondary market once they get into play, or if they get into play."

Longtime Stones producer Michael Cohl in some ways set the standard for "gold circle" seats, which Cohl defines as the "5%-10% where we try to get the high-priced-ticket people to pay for the tour." Cohl recognizes that the media often focuses on those highest prices, generally with a negative connotation.

"The mistake the media have made over the years in attacking that situation is that this 10% of the house allows the other 90% to be \$99 or \$60 in our case," Cohl said in a 2005 Billboard interview about the Stones' A Bigger Bang tour. "If you get rid of that golden circle and spread it over the



Madonna performing at the Philips Arena in Atlanta on Nov. 17, 2012.

house . . . then the punters everybody is trying to protect will end up paying 30%-50% more."

AEG Live CEO Randy Phillips begs to differ. "As much as I admire and respect Michael Cohl, this is like the government saying 1% of the tax base covers the costs of all the government programs for the other 99%," he says. "Generally, those lower-priced seats are so far back in the upper bowl of an arena and consist of a couple of rows, they are more window dressing than a real healthy distribution of price. Often, the higher-priced inventory sits in platinum-style or VIP programs with some type of value-add to minimize the impact of the sticker shock. Since every tour has different economics, there is no real formula that applies across the spectrum."

Marc Geiger, head of contemporary music at William Morris Endeavor, has no problem with premium pricing, to an extent. "I want to go way past that, frankly, and get much smarter," he says. "There has been a natural resistance to finding the top end of what is the right ticket price for the first two tiers. Everyone is concerned with the image, because they think the top price will define how they get looked at. People would like to optimize the deal, but there are sensitivities." —RW

the Reinvention CONTINUES

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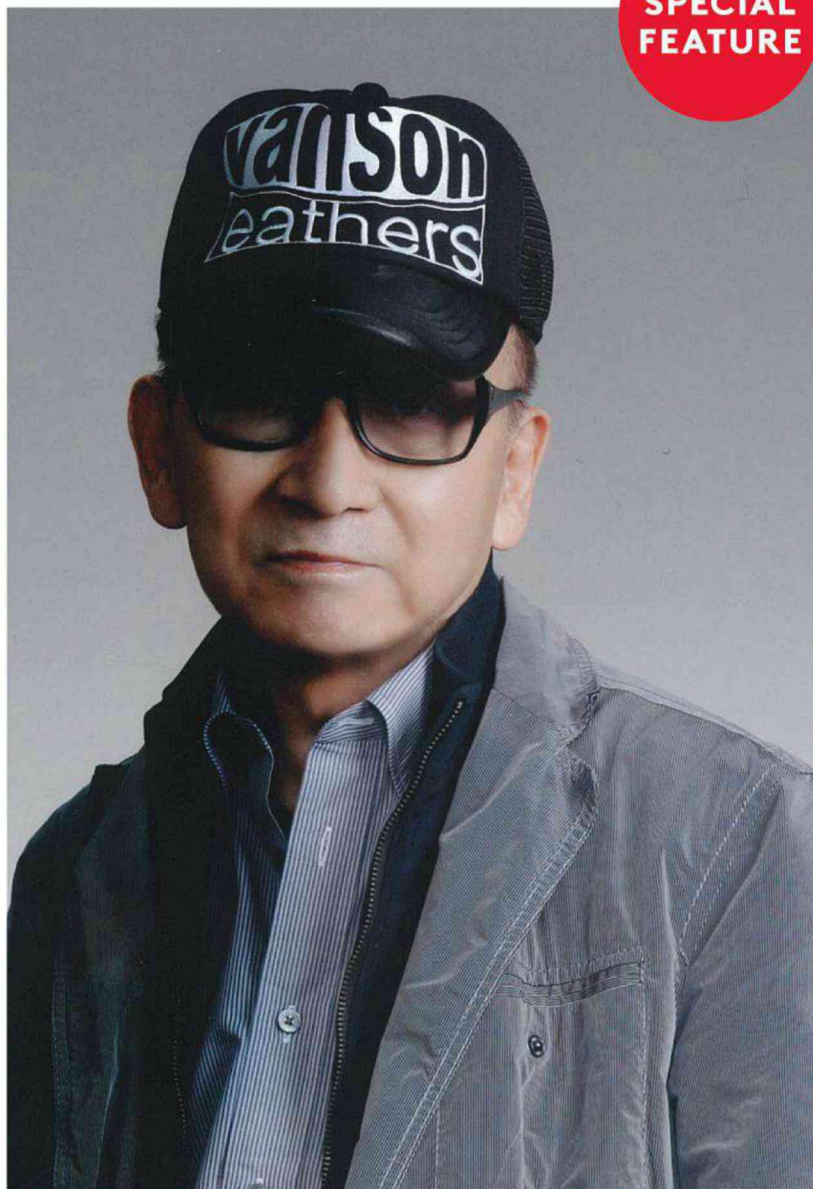
Meet **Johnny H. Kitagawa**

Through his production/management house Johnny & Associates, Johnny Kitagawa has set records on the Japanese charts.

KING OF THE HITS

**FOR DECADES,
JOHNNY KITAGAWA
HAS COMMANDED
JAPAN'S POP CHARTS**

BY ROB SCHWARTZ



Johnny Kitagawa is the most powerful man in the Japanese music industry. The proof is on the charts. And at the box office.

Across a span of more than 35 years, Kitagawa has produced 232 chart-topping singles from some 40 acts and, in the first decade of this century, he has produced 8,419 concerts, the most by any individual in history, in any country, according to Guinness World Records, which certified those figures when it presented two awards to Kitagawa in 2010. At press time, the count of chart-topping hits has reached 292, according to Kitagawa's company.

The story behind the man who came to dominate the Japanese industry, beginning in the early 1960s, is as compelling as any you'll find within the music business, anywhere in the world.

Kitagawa, 81, is nationally known as the most important person in a market that ranks No. 1 in the world for physical music sales and No. 2 for overall sales behind the United States, according to the most recent figures from IFPI.

While Kitagawa's chart achievements are remarkable, they wouldn't surprise anyone familiar with his long-established production/management house Johnny & Associates, known as Johnny's Jimusho in Japanese.

His numerous boy bands—SMAP, Arashi, KAT-TUN, Hey! Say! Jump!, Kin-Ki Kids, V6, Tokio, NEWS and Four Leaves—have dominated the charts and sales in Japan since the mid-'60s and been omnipresent on TV, in advertisements and in film. They have also continually mounted musicals or song-and-dance spectacles at Japan's most prestigious theaters.

Kitagawa's influence throughout all of Japanese pop culture is profound. He essentially pioneered the artist-development method that has since dom-

inated the Japanese industry and taken hold in other parts of Asia. He set up an integrated management and production house that would take talent—exclusively male in the case of Johnny & Associates—and develop it from a young age, overseeing every creative and commercial aspect of the artist's career.

In addition, he turned Broadway-style singing and dancing into a pop industry in Japan. The style previously hadn't been widely known in the country.

During a recent interview with *Billboard*, Kitagawa is disarmingly sweet, oddly shy and modest to a fault. He starts by praising the publication and letting a visitor know how thrilled he is about the article.

"I've been in show business for over 50 years," he says, "and when I started out I was dreaming about being in *Billboard*."

Coming from the man who had his first No. 1 single in 1974, this is somewhat surprising.

But Kitagawa consistently deflects attention from himself. He's rarely given interviews during the course of his career. "I don't speak too much because I'm not an actor or singer," he says. "I prefer the spotlight to be on the artists who deserve it."

Kitagawa was born in the United States, in 1931, to a well-known Japanese-American family based in Los Angeles. His father was a Buddhist priest in charge of a temple that was something of a community center.

Not only was the temple used for worship but it was often transformed into a music hall where enka singers from Japan, such as the legendary Hibari Misora, would perform. This was Kitagawa's initiation into show business.

"My father ran a Buddhist temple and because of that, when Japanese stars of the day came to L.A., my father would help arrange things for them," he recalls. "The task fell to me as a young boy to take care of these stars and translate for them. And then they would take care of me when I was in Japan."

The latter is no casual afterthought. When World War II broke out, Kitagawa and his older sister Mary (who has run Johnny & Associates with him from the beginning) were sent back to Japan for the duration of the war.

He returned to Los Angeles as a teenager and was once again enthralled with American singers and the burgeoning showbiz scene. "I saw Josephine Baker and Judy Garland perform live," he

recalls, beaming at the memory.

History intervened in Kitagawa's life once again. While the United States had fought his ancestral homeland of Japan and his childhood community in L.A. had been placed in internment camps, Kitagawa joined the U.S. Army and was shipped to Korea. He taught English to orphans there and experienced the devastation of war first-hand.

After that conflict, Kitagawa relocated to Japan and was managing a baseball team when the groundbreaking movie musical "West Side Story" arrived in Tokyo. It gave him the inspiration to explore a new performance style in Japan.

"For my start in Japan I saw 'West Side Story'; that was an exciting movie. I asked the boys [on the baseball team] to try a performance like 'West Side Story.' But at that time it was almost impossible because men didn't dance and sing like that. They were ashamed to do that. I asked them to try."

Kitagawa notes this became training for creating a pop industry.

"Of course there was no video at that time, so we had to watch the movie to understand," he says. "They screened it four times a day at the theater so we memorized the choreography and performance. We allotted different roles: 'You take care of one to four counts, you take care of five to six counts.' Something like that. I had to watch one segment for two to three hours. It was very difficult."

Kitagawa is keenly aware of how new his ideas were in Japan at the time.

"Since I was from the U.S., I was used to guys singing and dancing, but Japanese people were only used to men dancing in Kabuki theater or something like that. The style I introduced was not unusual in the U.S. but just not known in Japan."

From this experience Kitagawa introduced "boy bands" to Japan and it was a new style of performance—handsome young men singing and dancing in a Broadway style. Kitagawa is quick to attribute his influences.

"I based my ideas about performing on American showtunes singing and dancing. That is what I experienced growing up and that is what I wanted to bring to Japan."

Kitagawa formed the baseball team into Japan's first boy band, the Johnnies, and they became the

PRaise WITH PERSPECTIVE

It's not only Japanese music business insiders who are eager to acknowledge the accomplishments of Johnny Kitagawa. Western executives with knowledge of the market also praise his achievements.

"Johnny Kitagawa has been one of the great musical and creative leaders of the Japanese entertainment and music business for over 50 years," says Lachie Rutherford, Warner Music Asia Pacific president and Warner Music Japan chairman.



The group SMAP has been the most successful of the boy bands developed by Johnny Kitagawa.

THE BIG NUMBER

The number of members of Johnny's Family Club, the pioneering fan club started in the '60s that allows Johnny & Associates to engage fans and get feedback on which acts should be introduced or promoted more. This model has been widely imitated in Japan and throughout Asia.

2.5M

JOHNNY'S WORLD

Although Johnny Kitagawa has produced at least one stage show per year—and usually two or three—for decades, his latest presentation, "Johnny's World," commemorates the Guinness World Records he received in 2010 for his hit-making streak in Japan.

Staged at the Imperial Theater in Tokyo, this show reaches a new level of extravaganza.

Magnificent sets, as well as some traditional Japanese-style themes, are woven into a Las Vegas-style production.

The presentation draws upon the visual effects of many of Kitagawa's past shows: stage curtains that look like waterfalls, star actors flying over the audience on wires, tightrope walking and trapeze performances directly over the audience. The show features more than 180 actor/dancers onstage. There are more than 4,000 handmade costumes and, at one point, performers change clothes every two-and-a-half minutes. To top it off, an airplane appears onstage during this celebration of the 20th and 21st centuries, as well as Kitagawa's life and work. —RS

prototype for his company, and arguably a major part of Japan's music industry. Both in terms of structure (an overarching producer crafting the careers of the talent) and content (attractive youngsters singing, dancing and entertaining), this is the basis of the Japanese industry.

In the mid-'60s, Kitagawa made a trip to the United States to exploit American talent for his Japanese hit-making machine. He says the song "Never My Love," which became a No. 1 hit in 1967 for the Association, was actually written for the Johnnies.

"I recorded it in the U.S. But in the end, we never released it. So I gave it back to the Association and they put it out and it became No. 1. They made it for me but we came back to Japan and I got really busy, so I couldn't go back."

Johnny & Associates exploded from that beginning to present some of the biggest pop acts in Japanese history. His next notable band was Four Leaves, which made its debut in 1968 with "Olivia No Shirabe" and attained wide popularity.

From then on, Kitagawa's groups have been omnipresent in Japan. TV, movies and advertising in that country have been dominated by his acts, as the entertainment industry in Japan is far more vertically integrated than in the United States.

Interestingly, Kitagawa's management company has pursued a policy of strictly controlling images of its artists. It doesn't allow any of their photos to be used on the Internet (though some are now available, a break from the past), and it has controlled the images of artists by offering the fewest possible shots to Japanese publications. Yet that strategy has worked for Kitagawa's company.

In May and June of 2009, Johnny & Associates' hot boy band KAT-TUN set a record by playing 10 nights at the Tokyo Dome and three nights at Osaka's Kyocera Dome with a total attendance of 685,000, according to the company. In 2011 the group's current top-seller, Arashi, placed five singles in the top 10 in Japan.

Kitagawa's biggest career triumph has been the five-member, industry-leading singing group SMAP, familiar to even those with just a passing knowledge of Japanese pop culture. The group, active since 1991, has released more than 40 singles and 20 albums, scooping up 14 gold disc awards from the Recording Industry Assn. of Japan, for sales of 100,000 units.

Kitagawa has maximized profit from the group by making its members ubiquitous on Japanese talk and comedy shows, as well as in movies and

advertisements. For many years, the group's leader, Takuya Kimura (known as KimuTaku) has been considered the biggest celebrity in Japan, with an overpowering presence on TV and in film.

Kitagawa gives full credit to his artists. "The talent I work with all pitch in their creativity. There is a lot of DIY spirit in our shows, and they all love taking the challenge," he says. "It seems a lot of people think I initiate as driver, but I feel there are the stars running full speed before me, the fans running after them, and I am at the end of the line trying to catch up."

Kitagawa worries about the direction of the music industry in the digital age.

"I feel a lot of the precious spirit of appreciation has been lost due to music being easily accessed with just a push of a button," he says. "When we make an album, we make it with the hope that this may become someone's lifelong memorial treasure, something to hold on to as total art. Thus we are able to put our heart and soul into minute details with responsibility. This creative process is not about how many we make and sell. I feel this spirit is less valued in the recent world."

Leaders of the music industry in Japan are quick to praise Kitagawa and his prodigious achievements. Koh Koike, president/CEO of Oricon, the hugely influential music ranking company in Japan, says, "Johnny Kitagawa has been bringing out No. 1 idols and No. 1 hits for a long time. His first Oricon first-place piece was Hiromi Go's 'Yoroshiku Aishu,' released in 1974. Since then, he has been producing many No. 1 hits every year until now."

Koike also acknowledges that Kitagawa revolutionized the system of career-building for Japanese pop stars.

"There is unique know-how created by Johnny Kitagawa to foster big idols," he says. "He created a system that allows new faces to debut as dance backups for big idols. So fans find new idols in the making. This is one of his great achievements."

When Kitagawa himself is pressed to explain his nearly 50 years at the top of the Japanese music industry he is characteristically humble.

"I was blessed with great artists who all really enjoy what they are doing as much as I do," he says.

With a nod toward Broadway tradition, he adds: "I truly embrace the motto 'There is no business like show business,' and my 365 days of the year are dedicated to creating these shows. I was in an environment where I was able to pursue this for a very long time." ●

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MUSIC



The Billboard 200 Bullet for My Valentine's third album, *Fever*, peaked at No. 3 on the Billboard 200 and No. 1 on Rock Albums in 2010, eventually selling 324,000 units in the United States, according to Nielsen SoundScan. Its second album, 2005's *Poison*, only hit No. 128 on the Billboard 200, but was certified gold with 657,000 sales.

Active Rock The band's new single, "Riot," debuts this week on Active Rock at No. 38, the group's eighth entry on the chart. Its most successful song on Active Rock is "Your Betrayal," which rocketed to No. 4 in 2010.

METAL

Taking Aim

Bullet for My Valentine shoots for metal's big boys on new album

By Richard Chamberlain

As the band prepares to release its fourth album, *Temper Temper* (RCA), on Feb. 12, British metal quartet Bullet for My Valentine stands at a crossroads.

The group's last record, 2010's *Fever*, peaked at No. 3 on the Billboard 200, selling 324,000 copies in the United States alone, according to Nielsen SoundScan. The band's two previous efforts, *Scream, Aim, Fire* (2008) and *Poison* (2005), sold more than 1 million units combined on this side of the Atlantic. A big performance from *Temper Temper* could set BFMV on the path to headbanging success and longevity—which makes it all the more surprising that the band decided to write the whole thing on the spot while on the clock in the studio.

"We just went into the studio and wrote and recorded as we went along," frontman Matt Tuck says, his voice raspy after being struck by a troublesome case of laryngitis just as the band's promotional schedule was moving

ARTIST: Bullet for My Valentine
ALBUM: *Temper Temper*
LABEL: RCA
PRODUCER: Don Gilmour
MANAGERS: Rick Sales and Kristen Mulderig, RSE Group; Craig Jennings and Tristan Lillingston, Raw Power Management
PUBLISHER: EMI Blackwood Music
TWITTER: @bfmvofficial

into top gear. "It was energetic and spontaneous. I work better under pressure."

If that fly-by-night approach required faith on RCA's part, the fact that Tuck, guitarist Michael "Pudge" Paget, bassist Jay James and drummer Michael "Moose" Thomas spent five weeks recording in Thailand before retreating to their headquarters in Cardiff, Wales, is perhaps an even bigger sign of the label's confidence.

"Thailand was beautiful," Tuck says. "It was one of the only times when we've made a record and I've felt like a real rock star. We had a huge house, swimming pool, maid, chef—what a way to make an album."

Such backing is already proving to be well-founded, as the lead single/title track has amassed more than 1 million Vevo plays since being posted in mid-November, while follow-up "Riot" has topped 800,000 since Jan. 11. Undoubtedly buoyed by these figures, there's plenty of confidence within the camp on the success the new album will bring.

"They're the kind of band that can be with us for decades," BFMV manager Rick Sales says. "Their music isn't calculated or contrived—these guys are the real deal."

Tuck agrees that authenticity—even in the face of harsh criticism from metal purists who deride the band's "metalcore" leanings—is key to the band's connection with fans. "We've never been a band about image. To some old-school metalheads we're worse than Justin Bieber," he says. "But we will never change to fit in."

Unsurprisingly, for a band with almost 7 million Facebook likes, online campaigns will play a big role in help-

ing the members of BFMV outdo themselves. "Job one is always waking up the sleeping giant: the fans," RCA VP of marketing Dan Mackta says. "We've been rolling out online, behind-the-scenes video content—that's what fans love."

During the past few months, the band has uploaded clips that show it in the studio finishing the album, giving a tour of Cardiff and even providing video lessons that feature Paget and Thomas explaining how to play "Riot" on guitar and drums. Additionally, "Riot" and some older BFMV songs were recently licensed for the upcoming version of Sony Music's popular iPhone/Facebook app Pinball Rocks.

"It's extremely important," Paget says of the band's Web push. "We're using [Twitter] as much as possible. It's a personal touch, and it's those touches that make the fans feel closer to the band."

The group is mixing its newer online focus with its old bread and butter, embarking on an 18- to 24-month tour that will visit Europe, Australia and the United States, including a headline slot on the 22-date hardDrive Live 5 tour, which begins April 12 in Denver.

"It's a simple formula: You've got to get out and tour," Tuck says. "The game has changed. Unless you've got the team and band that is willing to adapt, you're fucked."

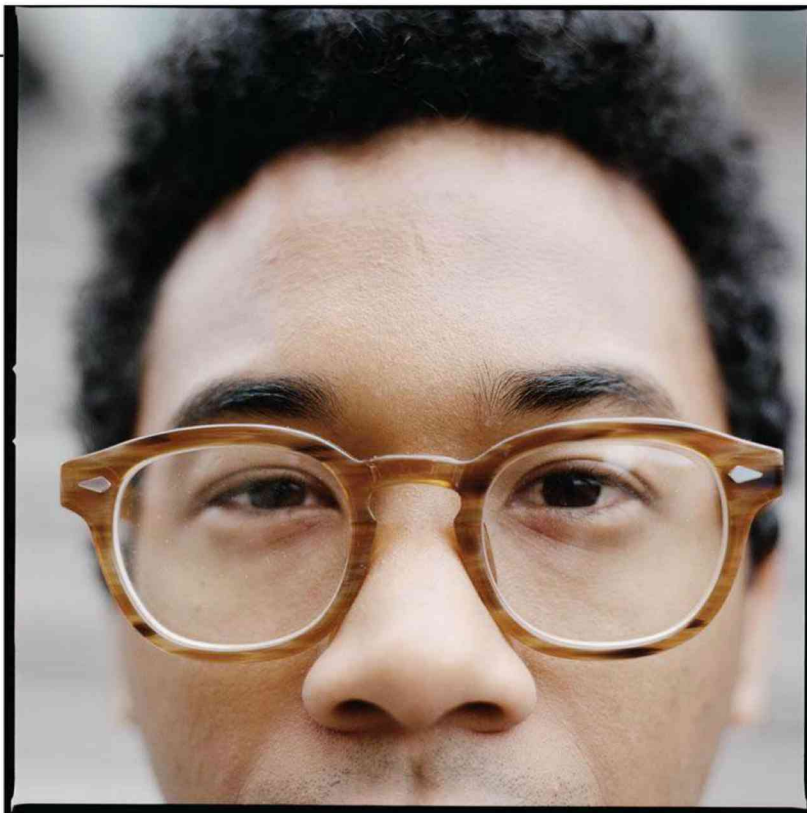
Tuck is confident that this formula will make *Temper Temper* a true tipping point for an already successful band. "We're on the cusp," he says. "We've been around the block a while. We've headlined sellout arena tours, festivals all over Europe. With this album, we'll grow even more. We want to get to the top of that tree." **E**

THE BIG NUMBER

Bullet for My Valentine's digital songs sales in the United States.

3.1
MILLION

ARTIST: Toro y Moi
 ALBUM: *Anything in Return*
 MANAGER: Mat Whittington, C3
 PRODUCER: Toro y Moi
 PUBLISHER: Domino
 CHART HISTORY *Freaking Out* (2011), No. 10 Top Electronic Albums, 8,000 sold



GAP DREAM
 Gabriel Fulvimar, the singer/multi-instrumentalist behind Gap Dream, has an Internet error to thank for his record deal with Burger Records. In 2011, Fulvimar, who recently relocated to Southern California from Ohio, started recording fuzzy, psych-tinged rock songs in his bedroom, never intending to really do anything with them. "Gabe was buying a bunch of Burger stuff from us, and we messed up one of his orders. So he emailed us, and after we got it worked out he sent a song," Burger co-founder Sean Bohrman says. "I was totally blown away." Burger released Gap Dream's self-titled debut cassette tape in January 2012. (An LP version followed in July, and it's also available for download at gapdream.bandcamp.com.) By February, Pitchfork had posted two of the tape's tracks. "It just came out of



nowhere," Fulvimar says. "It started as something I wanted to do, and then it just got in the right hands." Gap Dream also put out a 7-inch called "Generator" on Suicide Squeeze in September, and will release a second this year. The musician has secured tour dates with King Tuff and Psychic Ills through Panache Booking. Fulvimar is now recording his second album, which will be out in September on Burger and is being produced by the Go's Bobby Harlow.

—Emily Zemler

SOUL

A Brand-New Wave

Indie favorite Toro y Moi expands from chillwave roots with a bigger, more accessible sound on new album

By Frances Capell

Ask Chaz Bundick, the man behind Toro y Moi, to describe his sound, and he'll tell you "sort of contemporary, but also of the past." Keeping this aesthetic thread intact, his music has evolved from the breezy, auroral home recordings of his 2010 debut, *Causers of This*, to the big, radio-esque quality of *Anything in Return*, his third and most polished LP, out Jan. 22 on Carpark Records. "I'm not really a top 40 artist, but I was experimenting with that sonic field, just trying to make my music sound like it's on the radio," Bundick says.



To achieve this sound, the 26-year-old Columbia, S.C., native, currently based in Berkeley, Calif., sharpened his production skills in a professional studio environment, knocking out a few tracks each day at San Francisco's Different Fur Studios. "Doing vocals in the studio was new for me," he says. "I mostly record stuff at home and then bring it in, but this time I would actually track and improvise at the studio, which was really fun."

Pulling from the best bits of his previous releases, *Anything in Return* is Bundick's longest and most well-rounded record to date. Glimpses of the meandering psych-pop of his 2011 sophomore set, *Underneath the Pine* (which reached No. 4 on Billboard's Heatseekers chart), show up on the falsetto-filled "Studies"; "Never Matter" follows the dance motif of his latest EP, 2011's *Freaking Out*, with crunchy synths and yelping vocal samples. Bundick was also inspired

by Justin Bieber's work with the-Dream ("Baby," "One Time"), apparent on sunny album standout "Cake." "That song is for all the girls," Bundick says.

His newfound appeal to wider audiences opens new promotion avenues for *Anything in Return*. According to Carpark president Todd Hyman, the label is pushing new angles by servicing noncommercial triple A stations like KEXP Seattle. "We're hoping to reach another layer of music listeners who may not have been previously exposed to Chaz's music," Hyman says. Toro y Moi will tour the United States, Australia, Europe and South America from late January until April, including dates at South by Southwest. Carpark is also releasing album bundles featuring posters and stickers of Bundick's drawings from gallery listening events held in November and December.

"He's very hands-on. We can just go to him if there's something we need instead of a designer," Hyman says of Bundick, who studied graphic design at the University of South Carolina.

Despite his new gravitation toward top 40 quality, sound, Bundick says he isn't ready for radio stardom. "For someone who's only been in the public eye for three years, I feel like it's too soon to go that big," he says. "If you look at bands like Radiohead, they have that cult following where it's OK for them to go top 40 and still keep the hardcore fan base. I'd like to get to that status, for sure."

But if becoming the next Radiohead or Justin Bieber isn't in the cards for Bundick, he's got a backup plan. "My girlfriend got me a pickling kit, and I made some pickles right before I left for tour," he says. "We could just start Toro y Moi Pickle Co." ●

"I'm not really a top 40 artist, but I was experimenting with that sonic field, just trying to make my music sound like it's on the radio." —CHAZ BUNDICK, TORO Y MOI



James Steele, PD, Sinclair
 Telecab alternative
WROX, Norfolk, Va. Twenty One Pilots "Migraine" is just one of the band's songs that speak of internal struggles, self-doubt and the fear of being alone. It's all mixed seamlessly with themes of perseverance and breaking through the struggle.



"Sweater Weather" by the **Neighbourhood** (left) has a beat similar to a stripped-down version of OutKast's "The Way You Move." Based on my gut and social media reaction, this reminds me of how fun, Imagine Dragons, the Lumineers, Gotye and Of Monsters and Men moved the needle so quickly.



The hook from "Sex" by the **1975** (left)—"She's got a boyfriend, anyway"—will not leave your head. Go listen right now. You'll be singing this to yourself all day and posting it to your preferred social media site like you're a teenage girl who just saw the latest Justin Bieber video.

RAP

Open House

Joe Budden lets fans in through social media, new reality show ahead of third retail solo set

By Steven J. Horowitz

When it comes to his solo career, Joe Budden is his own conductor. The Jersey City, N.J., native, who released his self-titled debut in 2003, tasted mainstream success with his Grammy Award-nominated breakout single, "Pump It Up," which peaked at No. 38 on the Billboard Hot 100. But after parting ways with Def Jam, the rapper took an independent approach powered by touring, social media and reality TV that's paid off. On Feb. 5, Budden returns with his third solo retail release, *No Love Lost* (E1/Mood Muzik Entertainment), a testament to his approach to longevity.

"I've tried to eliminate as many of the middlemen as possible in my career, so the fans are dealing with me and the music," Budden says of the LP, which features guest appearances from such names as Lil Wayne and Wiz Khalifa. "I wasn't relying on the label to keep me relevant. It was about the relationship between me and the fans. That's been a good model for me for success."

Since the release of his 2009 retail sophomore album, *Padded Room* (Amalgam Digital), the 32-year-old has released acclaimed digital-only solo sets, mixtapes and a pair of albums with Slaughterhouse, a supergroup also consisting of Royce Da 5'9", Crooked I and Joell Ortiz signed to Eminem's Shady Records. Their latest, *Welcome To: Our House*, bowed at No. 2 on the Billboard 200 and has sold 104,000 copies to date, according to Nielsen SoundScan.

For Budden, interacting with listeners has been paramount to staying relevant. He's given them plenty of free music, most recently the November 2012 mixtape *A Loose Quarter*, which has been downloaded 265,000 times on DatPiff.com. Last year, he completed North American and European tours with Slaughterhouse and embarked on the Second First Impression solo tour in late 2012. And he uses social media much like his music, sharing intimate moments to create a bond with his audience. He's

"I've tried to eliminate as many of the middlemen as possible, so the fans are dealing with me and the music." —JOE BUDDEN



ARTIST: Joe Budden

ALBUM: *No Love Lost*

LABEL: E1/Mood Muzik Entertainment

MANAGERS: Corey Newton, Billy Jones

PRODUCERS: various

PUBLISHERS: J Budden Publishing/Universal Music Publishing (BMI)

CHART HISTORY *Padded Room* (2009), No. 42 Billboard 200, 34,000 sold

amassed more than 638,000 followers on Twitter (@JoeBudden) and 408,000 on Instagram, where he posts lascivious pictures of his girlfriend and screenshots of text-message conversations.

Budden has parlayed his prominent online presence into lucrative opportunities. Earlier this month, VH1 debuted the third season of reality show "Love and Hip Hop," which sees Budden opening up about substance abuse and personal relationships. According to Corey Newton, who co-manages Budden with Billy Jones, the show not only generated Budden revenue outside of music, it also served as a marketing tool for *No Love Lost*.

"With the album coming out, we thought we could capitalize," he says. "It just made sense to be on multiple platforms at one time where people could get a look at him in a way that they haven't [before]."

Some have criticized Budden's willingness to discuss his personal life as oversharing. Roger Greene, who oversaw A&R on *No Love Lost*, disagrees. "People still want to see him perform and on television, because he became a lifestyle more than just a rapper," he says. "A lot of these rappers just give you their three verses, but Joe gives a glimpse into his life. You understand him, because he invites you in, from his romantic side to his battle with addiction. Everyone has a Joe in their family."

The connection with fans is paying off. His T-Minus-produced single, "She Don't Put It Down," which features Lil Wayne and Tank, reached No. 44 on the Hot R&B/Hip-Hop Songs chart, marking his first solo track to crack the top 50 since 2005. With three to four singles planned from *No Love Lost*, Budden will tour through the rest of the year and venture into acting, all while keeping an eye on what's next.

"My No. 1 thing is always trying to stay ahead of whatever's current," Budden says. "In 2013, if I could figure out what everyone will be doing next, I'll jump right on that." ●



BABY BLUE: Montreal-based lo-fi rocker **Mac DeMarco** (below) has announced plans for a tour to push sophomore album 2, which arrived in October on Captured Tracks. Booked by **Michelle Cable** at Panache Rock, the tour will launch at Webster Hall in New York (Feb. 1) before hitting DC9 in Washington, D.C. (March 5), the 35 Denton festival in Denton, Texas (March 10) and Empty Bottle in Chicago (March 21), with **Naomi Punk** and **Calvin Love** opening.



FOR REAL: Following the November release of critically praised EP *True* on Terrible Records, **Solange** seems to have shed big sis **Beyoncé's** rather epic shadow, announcing plans for a biocoastal seven-date swing. Kicking off at the Independent in San Francisco (Feb. 5), the tour will visit the House of Blues in West Hollywood (Feb. 7), Webster Hall in New York (Feb. 20) and Black Cat in D.C. (Feb. 21) before closing at Bottom Lounge in Chicago (Feb. 23).

STRAWBERRY FIELDS: Alt folk-hip-hop quartet **WHY?** has announced plans for a tour supporting its LP *Mumps*, etc., out last October through Anticon. Booked by **Erik Carter** at Uncle Booking, the tour will touch down at the Taft Ballroom in Cincinnati (Feb. 8) before running through Brighton Music Hall in Boston (Feb. 12), Lincoln Hall in Chicago (Feb. 21) and Irenic in San Diego (March 8). **Dream Tiger**, **Sarah Winters**, **Astronautalis** and **Baths** will join on select dates as openers.

THE SEED 4.0: American R&B crooner **Cody Chesnut** has announced plans for a tour following the release of *Landing on a Hundred*, which arrived in October on Vibration Vineyard. Booked by **Cynthia Charles** of the Detail Division, the tour begins in Los Angeles at the Troubadour (Jan. 25) before making stops at the Independent in San Francisco (Jan. 29), Neptune in Seattle (Feb. 4), Wrongbar in Toronto (Feb. 10) and the Hamilton in Washington, D.C. (Feb. 14). —Nick Williams

Reviews

Paramore

"Now" (4:10)

PRODUCERS: Justin Meldal-Johnsen, Taylor York

WRITERS: Hayley Williams, Taylor York

PUBLISHERS: WB Music/But Father, I Just Want to Sing Music/FBR Music/Hunterboro Music (ASCAP)

LABEL: Fueled by Ramen



SINGLE

'Now' Is The Right Time

Two founding members gone? No new album in nearly four years? No problem for Paramore. On the first single from the reconfigured group's forthcoming self-titled album, singer Hayley Williams exhibits a tone of defiant survival that would make the late Gloria Gaynor proud. Atop a winding industrial-reggae rhythm and layers of noisy guitar grit, Williams fills the tune with forceful affirmations, declaring, "I'm

bringing my sinking ship back to the shore" and "There's a time and a place to die, and this ain't it," before "Now" resolves the tension by blasting into a full-throttle chorus. Williams begins her comeback by pleading, "Don't try to take this from me now," sounding like a singer desperate to keep her band. But by the time she proclaims, "If there's a future, we want it now," it feels like she's already there. —GG

"Hayley Williams exhibits a tone of defiant survival that would make Gloria Gaynor proud."



LIVE

ARTIST: JESSIE WARE

VENUE: Bowery Ballroom, New York

DATE: Jan. 17

Midway through her first headlining set at Bowery Ballroom, Jessie Ware was beckoned over to the left side of the stage by a male fan who bestowed upon her a bouquet of flowers. The 28-year-old U.K. singer/songwriter appeared genuinely stunned, stammering a thank-you into the mic and wiping away a tear. Indeed, her terrific debut album, *Devotion*, is less than 6 months old, and the fer-

vor her songs have generated in such a short time is breathtaking. With a backing band, she performed the entire album and let each song generously unfurl as her elegant frame swayed behind the mic stand—she dabbled with a MIDI machine on "No to Love" and provoked hand claps on "Wildest Moments." The evening's highlight came when Ware tossed out her non-album cover of Brownstone's "If You Love Me." After tackling the rapturous chorus, most of the crowd was beaming and gasping for air. —JL

SINGLES

POP

ONEREPUBLIC

"If I Lose Myself" (4:01)

PRODUCERS: Benny Blanco, Ryan Tedder, Brent Kutzle

WRITERS: Ryan Tedder, Benny Blanco, Brent Kutzle, Zach Filkins

PUBLISHERS: various

LABEL: Interscope Records

Whether he's crooning over a loopy Timbaland beat ("Apologize") or swooning over arena-rock guitars ("All the Right Moves"), Ryan Tedder knows his way around a spit-shined hook. With "If I Lose Myself," the streak continues: This rave-pop gem sounds like Coldplay covering Rihanna's "We Found Love," climaxing in a gang-chant march surrounded by processed synth buzz. —RR

ROCK

COLD WAR KIDS

"Miracle Mile" (3:00)

PRODUCERS: Dann Gallucci, Lars Stalfors

WRITERS: Cold War Kids

PUBLISHERS: Bayou Psalms/Best Dressed Chicken in Town (ASCAP), Downtown Records Music Publishing

LABEL: Downtown Records

"The miracle mile—where does it lead to?" asks Nathan Willett on Cold War Kids' comeback single, a piano-driven barnburner that provides the California band's regular quota of white-boy soul. After the lackluster reception that greeted the group's 2011 album *Mine Is Yours*, Willett's raw falsetto and his band's thundering percussion signal a welcome return to CWK's first two LPs. —RR

COUNTRY

JANA KRAMER

"Whiskey" (3:36)

PRODUCER: Scott Hendricks

WRITERS: Catt Gravitt, Sam Mizell

PUBLISHERS: various

LABEL: Elektra Nashville/Warner Music Nashville

Actress-turned-country-singer Jana Kramer

recalls the storytelling panache of Taylor Swift's early work (if Swift had been old enough to sing about alcohol) on the follow-up to her hit "Why Ya Wanna." "Whiskey" compares a tumultuous relationship to the potent sting of too much Jack Daniel's—it's a familiar pain, presented within a tune country fans have all heard before. —JM

PUNK

ICEAGE

"Coalition" (2:03)

PRODUCERS: Iceage, Nis Bysted

WRITERS: Johan Suurballe Wieth, Elias Bender Rønnefelt, Jakob Tvilling Pless, Dan Kjaer Nielsen

PUBLISHER: self-published

LABEL: Matador Records

A pummeling lament of a serendipitous flirtation that's not meant to be, "Coalition" marks another two-minute blunt object from Danish punk-rock group Iceage. Elias Bender Rønnefelt's slurred statements about feeling "numb and faded" match the song's guitar lines, which bleed together into a rubbery wall of sound. —JL

HIP-HOP

JOEY BADA\$\$

"Unorthodox" (3:36)

PRODUCER: DJ Premier

WRITER: Joey Bada\$\$

PUBLISHER: not listed

LABEL: Green Label Sound

Joey Bada\$\$, the verbally dexterous Brooklynite whose breezy cadence draws comparisons to DJ Premier's late Gang Starr partner Guru, proves on this airtight collaboration that he's capable of breathing new life into the pre-millennial flow he adores. Premier's classic scratches sound electric as the Pro Era rhyme-spitter snickers, "I grind with the grimiest." "Unorthodox" is further evidence of the unsigned rapper's potential: Joey Bada\$\$'s 2013 debut album is one to watch for. —DH

LEGEND & CREDITS

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"Sound City"

DIRECTOR: Dave Grohl
PRODUCTION/DISTRIBUTOR: Roswell Films/Variance Films
PRODUCERS: Dave Grohl, John Ramsay, James A. Rota
FEATURING: Paul McCartney, John Fogerty, Stevie Nicks, Trent Reznor
RUNNING TIME: 106 minutes
RELEASE DATES: Jan. 31 theatrically; Feb. 1 digitally



SEE ALSO:

"Searching for Sugar Man"
 Malik Bendjelloul gets behind the mystery of forgotten singer/songwriter Rodriguez in this Academy Award-nominated documentary. (Jan. 22, Sony Pictures Home Entertainment)

"Paul Williams Still Alive"
 Stephen Kessler's documentary on the singer/songwriter and '70s celebrity reveals a man committed to helping fellow artists as well as people struggling with addiction. (Feb. 5, Virgil Films and Entertainment)

"The Grateful Dead: Dead Ahead"
 This concert flick highlights the Dead's two shows at New York's Radio City Music Hall in October 1980. (Feb. 12, Shout Factory)

FILM

With 'Studio City,' Grohl Teaches Music History

A must-see film for anyone who cares about recording techniques, Dave Grohl's ode to a shabby studio in California's San Fernando Valley is detailed and loving in its exposition. The tech talk is quite specific, but ultimately "Sound City" celebrates the human element in recording. Like-minded musicians—all of whom recorded at Sound City—are gathered to draw their own connections to recorded music's history.

The Sound City studio opened in 1969 in a former Vox amplifier factory space, and based on the acts who recorded there—Rick Springfield, Mick Fleetwood, Fear's Lee Ving—it was never an inviting space. But by 1973 it had two selling points: a custom-built Neve 8028 console that cost \$76,000 at a time when a house in the Valley ran about half that, and a room where drums sounded particularly good.

Sound City became a mecca to rock bands, and the studio peaked in the early '80s before the owners fail to keep up with technology. After Nirvana wheeled

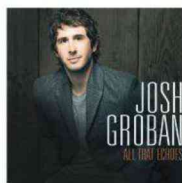
into town from Seattle to record *Nevermind*, however, the album's success revived interest in the space for more than a decade. The film's conclusion concentrates on new recordings made at Grohl's studio, which now houses the Neve console that he purchased in October 2011. (RCA will release the soundtrack as *Sound City—Real to Reel* on March 12.)

For anyone who thinks musicians should know their history—who influenced whom, and where the great records were made and who were the studio musicians involved—"Sound City" is gospel, as dots between genres and eras are connected. That this is Grohl's first stab as a filmmaker only shows when the movie makes a sharp turn out of history and into the more recent past: There's a sense that, instead of celebrating great rock'n'roll moments, a product is about to be pitched. The presence of Paul McCartney and Trent Reznor, however, rescues the film in its final reel. —PG

ALBUM

Groban In Fine Voice On 'Echoes'

Smartly A&R'd, Josh Groban eases into material that requires more control, atmospheric and intimacy than the soaring, inspirational work that is his trademark. *All That Echoes* lets him exercise the impressive sustain in his soothing tenor while adding a touching element of fragility. Some songs bounce between bombast and a stripped-down sound, the best being "Hollow Talk," but mostly Groban and producer Rob Cavallo opt for one direction or the other. "The Moon Is a Harsh Mistress" and the Italian-sung "Sincera" easily fit fans' expectations, as does a Broadway-styled reading of "Falling Slowly." "She Moved Through the Fair" brings out the exotic, and "Happy in My Heartache" captures Groban in a compelling moment of one-on-one communication. Arrangements and mixing are first-rate, particularly the pizzicato strings and snare drum use. Cavallo brings heft and distinction to the accompaniment, a pronounced difference from earlier Groban albums. —PG



Josh Groban
All That Echoes
PRODUCER: Rob Cavallo
LABEL: Reprise
RELEASE DATE: Feb. 5
CHART HISTORY *Illuminations* (2010), No. 4 Billboard 200, 894,000 sold

ALBUMS

POP

EMMY ROSSUM
Sentimental Journey
PRODUCER: Stuart Brawley
LABEL: Warner Bros. Records
RELEASE DATE: Jan. 29

Sentimental Journey, a collection of covers from the 1920s through the 1960s, aptly showcases actress Emmy Rossum's smoke-drenched croon as she unearths lesser-known classics, infusing numbers like "Many Tears Ago" with a surprising contemporary hook. The slow-burning "All I Do Is Dream of You" may ring old, but in Rossum's hands its themes seem new again. —EZ

LOCAL NATIVES

Hummingbird
PRODUCERS: Aaron Dessner, Local Natives
LABELS: Infectious Music/Frenchkiss Records
RELEASE DATE: Jan. 29

On *Hummingbird*, Local Natives up their folksy side with a taut blend of dreamy atmospheric and taut dynamics. Going for a curtain of sound, there's plenty of shimmer from the guitars and vocals, with lushly rendered soundscapes that reference Radiohead, My Bloody Valentine and the Flaming Lips. Headphones heartily recommended. —GG

ROCK

ERIC BURDON
'Til Your River Runs Dry
PRODUCERS: Eric Burdon, Tony Braunagel
LABEL: ABKCO Records
RELEASE DATE: Jan. 29

The slower, spookier and swamplier the material, the better the performance on Eric Burdon's first album since turning 70. Heavy on storytelling and grit, the former Animals leader's rasp comfortably fits over a Bo

Diddle beat, Spanish guitar, Memphis-style horns and gospel choir as he leans on his "Spill the Wine" talk-sing style throughout. —PG

R&B

CHARLIE WILSON
Love, Charlie
PRODUCERS: various
LABEL: RCA Records
RELEASE DATE: Jan. 29

The dean of R&B is back behind the wheel, steering his way around the various facets of love. The route on Wilson's most cohesive set to date includes the shimmering ballad "My Love Is All I Have" and the doo-wop-vibed "I Think I'm in Love." His still-supple tenor soars gracefully on the inspirational centerpiece "If I Believe." —GM

AMERICANA

THE LONE BELLOW
The Lone Bellow
PRODUCER: Charlie Peacock
LABEL: Descendant Records
RELEASE DATE: Jan. 22

Brooklyn-based trio the Lone Bellow debuts with a fully realized Americana package of ringing guitars, rich melodies and satin-smooth harmonies. The lo-fi set boasts an in-your-face immediacy, whether galloping through "Green Eyes and a Heart of Gold" or lamenting on "Two Sides of Lonely." —GG

REISSUE

FLEETWOOD MAC
Rumours (Deluxe Edition)
PRODUCERS: Fleetwood Mac, Ken Caillat, Richard Dashut
LABEL: Rhino Records
RELEASE DATE: Jan. 29

Fleetwood Mac has repackaged its seminal 1977 album in a three-disc set, with early demos, live recordings and alternate takes. Rough, instrumental tracks convey just how layered and complex the group could be. —SJH

.biz

After settling similar lawsuits against Pizza Hut and the Home Depot in December, the Black Keys sued casino firm Pinnacle Entertainment and production company Manhattan Production Music for allegedly using "sound-alike" recordings of their material in TV ads.

Verizon has partnered with R&B singer Jill Scott for a print, TV and online Black History Month ad campaign, titled Celebrating Your Story.



COUNTRY

Lady's Left Turn

Lady Antebellum returns with new single and a new direction
By Chuck Dauphin

The year is only a few weeks old, but there's already quite a bit of excitement coming out of the Nashville scene—thanks to Capitol Nashville's Lady Antebellum. The Grammy Award-winning trio has just released a new single, "Downtown," the leadoff cut from its fourth, still-untitled studio album, scheduled for release later in 2013. Radio received the record Jan. 21; iTunes and other digital outlets are set to release it Feb. 5.

The breezy track is definitely a change of pace for the group, with a quicker tempo and some of the most ambitious guitar hooks it's ever recorded. In addition, Hillary Scott, who shares lead vocal duties with Charles Kelley, takes on the song's lyrics with a more flirtatious vocal approach that may surprise fans.

"It's a departure, but I think an exciting one," Scott tells Billboard in an exclusive interview.

Capitol has high hopes for the single, and with good reason. Since its 2007 debut, Lady Antebellum has topped Billboard's Hot Country Songs chart six times. The group's biggest hit, "Need You Now," reached No. 2 on the Billboard Hot 100. In addition, its three studio discs have all been certified platinum, and the trio has netted seven Grammys, six Country Music Assn. Awards and six Academy of Country Music trophies.

Kelley says the band intentionally stepped outside of its comfort zone. "Our goal was to try something different and show a different side of ourselves to the fans, because the last few singles have felt really serious," he says. "With us just doing our first arena tour last year, [we] are constantly craving more uptempo songs to do live. This will be a good one to translate live."

Lady A's Dave Haywood says the band was surprised by the song, written by Natalie Hemby, Luke Laird and Barry Dean, and wanted to surprise fans as well. "It caught us off-guard when we heard it," he recalls. "It was one we didn't write, but when it was pitched to us, we thought, 'Whoa, we would have never done that.' We wanted people to have the same reaction to it."

Radio is definitely having such a reaction. KAJA San Antonio leads with 26 plays through Jan. 22, according to Nielsen BDS. "We couldn't wait to share it with our listeners," PD Travis Moon says.

WGH Norfolk, Va., is second with 11 plays. PD Mark McKay says the song has a "more playful sound than we'd heard from them recently, with a cool groove to it—a nice change of pace, and tempo, from Lady A."

Universal Music Group Nashville senior VP of marketing Cindy Mabe says the excitement for the track and upcoming album is huge around the office. "They have stretched and grown the sound of our format," she says of the group. "But [they] have still been able to have fun and show their personalities, and that's never been more true than on 'Downtown.' It's sassy, edgy, sexy and completely unexpected."

To push the single, the trio will perform on "The Tonight Show With Jay Leno" on Jan. 28 and CBS' "The Talk" on Feb. 6. The act will also appear on CMT's "Crossroads" with Stevie Nicks in Los Angeles on Jan. 29, which has the band on cloud nine, Scott says. "We have been pinching ourselves every single day."

The trio will be on the road through June and then take a break due to Scott's pregnancy. But don't be surprised if the rest is a brief one.

"We might be back out on the road this fall, but we're going to let the music dictate it," Kelley says. "We're itching to perform these new songs for the fans." ●

THE Numbers

Justin Timberlake

Justin Timberlake makes a record-setting return with "Suit & Tie," featuring Jay-Z. The track, which previews his forthcoming third solo album, *The 20/20 Experience*, bounds 84-4 on the Billboard Hot 100 (see page 48). It's his 12th solo Hot 100 top 10—twice the total he tallied as a member of 'N Sync from 1999 to 2002.

↑ 315K

Lady Antebellum will appear on CMT's "Crossroads" with Stevie Nicks on Jan. 29.

"Suit" sold 315,000 downloads its first week, according to Nielsen SoundScan. It's Timberlake's best digital sales frame, topping the start of his "SexyBack" (250,000) the week of Sept. 9, 2006. The sum is the greatest for a song by a male artist since Justin Bieber's "Boyfriend" bowed with 521,000 on April 14, 2012.

+ 6,045

"Suit" debuts on Mainstream Top 40 with a record 6,045 first-week plays. Lady Gaga's "Born This Way" previously held the mark, with 4,602 opening-week spins on Feb. 26, 2011. Several Clear Channel Media and Entertainment- and CBS Radio-owned stations aired "Suit" hourly on its first day of availability (Jan. 14).

+ 157

Number of stations that report to the Mainstream Top 40 chart, and the number of stations that played "Suit" last week—in other words, the entire panel.

↑ 14

"Suit" soars onto Mainstream Top 40 at No. 14, which marks the highest debut rank for a song by a male artist in the chart's 20-year history, topping the No. 19 entrance of Jon Secada's "If You Go" the week of May 14, 1994.

—Gary Trust

Just Blaze worked with Jay-Z and Eminem before his recent turn to EDM.



Jake Bugg Takes 'Two'
 Jake Bugg is aiming to duplicate his notable U.K. success in the United States. The 18-year-old Nottingham, England-born singer/songwriter blends stark folk and rollicking rockabilly on his self-titled debut set, which bowed atop the Official U.K. Albums chart on Nov. 3. Ahead of his proper U.S. debut, Bugg's *Two Fingers* EP, released stateside in October, has found support from triple A radio, with WRLT Nashville playing the title track 226 times through Jan. 20, according to Nielsen BDS.

'Another One' For Atlanta
 The hotbed of urban talent that is Atlanta churns out "Another One," Slice 9's debut single featuring Future, which opens at No. 40 on Mainstream R&B/Hip-Hop. The rapper, 18, recently signed with Future's Freebandz imprint on Epic after forging a relationship with the chart-topping artist through Atlanta's Coalition DJs. He also connected with T.I. and his Grand Hustle cohorts B.o.B and Young Dro, who are featured on the remix to his breakout hit.

'Wings' Over America
 Little Mix is about to take flight with debut single "Wings." The British female vocal quartet took shape on the 2011 U.K. edition of "The X Factor" and heads to U.S. shores in March. While the Syco/Columbia act's former U.K. No. 1 single won't be issued to radio and retail until February, its video has been a consistent top 15 seller at iTunes since its December release.

Bada\$\$ Makes Good
 There's nothing like seeing your name attached to a No. 1 album. This week, rapper Joey Bada\$\$ lays claim to a guest turn on A\$AP Rocky's chart-topping *Long.Live.A\$AP* (he's featured on "1 Train"). The 18-year-old Brooklyn native drew notice for his mixtape *1999* and singles "Waves" and "Enter the Void." Signed to Green Label Sound, Bada\$\$ also recently released the track "Unorthodox," produced by DJ Premier.

Reporting by Keith Caulfield, William Gruger, Rauly Ramirez and Gary Trust.

HIP-HOP

Just Blaze Gets 'Higher'

Hip-hop producer uses new EDM-inspired single to expand his touring career
By Sowmya Krishnamurthy

In the world of electronic dance music, producers are huge live artists in their own right, headlining massive festivals and multimillion-dollar Vegas residencies. Now, hip-hop beatmakers are starting to take notice, releasing EDM-leaning projects in hopes of propelling their own touring careers.

On Jan. 18, Just Blaze, known for his Grammy-winning work with Jay-Z, Eminem

and Drake, digitally released "Higher," a collaboration with Brooklyn EDM wunderkind Baauer, who dropped breakthrough song "Harlem Shake" on Mad Decent last year. The dizzying dubstep mash-up featuring Jay-Z vocal samples was intended to build buzz for the pair's joint 16-date Big League tour, which began Jan. 24. It's already amassed more than 320,000 plays on the producer's SoundCloud page alone. "It just exploded," Just Blaze says. "We're really onto something."

The producer is also releasing an EDM EP on Fool's Gold Records later this year, though "Higher" is a stand-alone release for now. "This is the first time I've done something that's had such an impact in [EDM]," he says.

Just Blaze hopes to use "Higher" to further invade the EDM circuit; he says he received an offer from the Electric Zoo festival right after the song's release. His agent, AM Only's De'Mont Callender, predicts "numerous festivals for him, as well as clubs that he wouldn't necessarily play before as a hip-hop producer."

But Just Blaze isn't the only rap beatmaker to use EDM to set off a second career as a live act. Cam'ron producer AraabMuzik parlayed 2011's instrumental *Electronic Dream*, which samples techno records, and his impressive live drum-programming skills into numerous gigs stateside and overseas, including Coachella. Similarly, DJ Green Lantern, who's produced for Eminem and Ludacris, says his live offers picked up following last year's EDM-influenced *Altitude Mix*.

Just Blaze isn't sure where "Higher" will take him next, but he's excited that the song has opened this new chapter: "I don't plan much. I just go where I'm inspired to go at any given time and hope that it works." ●

Battle Plan: The Tenors



Already stars in their native Canada, popera quartet the Tenors released their second studio album, *Lead With Your Heart*, in the United States on Jan. 15 through Verve. It debuted at No. 21 on the Billboard 200 with 16,000 units sold, according to Nielsen SoundScan—its biggest success yet in the States.

3 MONTHS AGO	1 MONTH AGO	THIS WEEK	NEXT UP
<p>Shortly after changing its name from the Canadian Tenors—"for a more global branding reach," the group's Victor Micallef says—the foursome released its new album on Oct. 30 in Canada, where it went platinum 11 weeks later. "We held the U.S. release back so we could have more drivers in place here," says Mike Rittberg, VP of artist development and promotion at Verve. Wise move: A month later the act taped a PBS special in Las Vegas, a key breakthrough, eventually airing on 280-plus channels with more than 850 telecasts. "The PBS special made a difference," Micallef says. "[The label] saw how good it was, and then people started getting behind it."</p>	<p>The PBS special aired on local stations in November, then was rebroadcast during December pledge drives, kicking off promotion for the U.S. release. "PBS is a key demo for the band," Verve senior director of marketing product management Bob Kranes says, adding that the Tenors' visits to multiple stations during the pledge period enabled them to personalize broadcasts. The act constantly engaged its fans on social media as well. "They're personally on Twitter, daily," Rittberg says. "Their fans have caught up with social media, so there isn't a big disconnect." The group also performed at the American Giving Awards and L.A. Live's official tree-lighting ceremony, both broadcast on NBC.</p>	<p>A week after partnering with USA Today for a free download of the album's title track, the Tenors appeared on "Good Morning America," CNN's "Morning Express," "Fox & Friends" and "Access Hollywood." But for the act, the most memorable was singing "The Star-Spangled Banner" before the Jan. 13 Falcons-Seahawks game at Atlanta's Georgia Dome. "What a rush," Micallef recalls. "We've done a lot of sporting events, and it's always exciting crowds, but this takes the cake, by far." Tenor Fraser Walters adds, "Everyone was going nuts. We got an amazing response."</p>	<p>The Tenors will continue the album push with more choice TV spots, including a performance on Katie Couric's show, which will air Feb. 8, and a pledge-drive rebroadcast of their PBS special in March. Both will coincide with the Tenors' 70-date U.S. tour, which begins Feb. 1 in Portland, Ore. Rittberg says the Tenors' heavy emphasis on live performance, whether onstage or on camera, is a no-brainer. "They can really sing live," he says. "You have to figure out your artist's strengths—this is theirs. You can put them in a room where no one knows them and they turn heads." —Alex Gale</p>

MARKETPLACE

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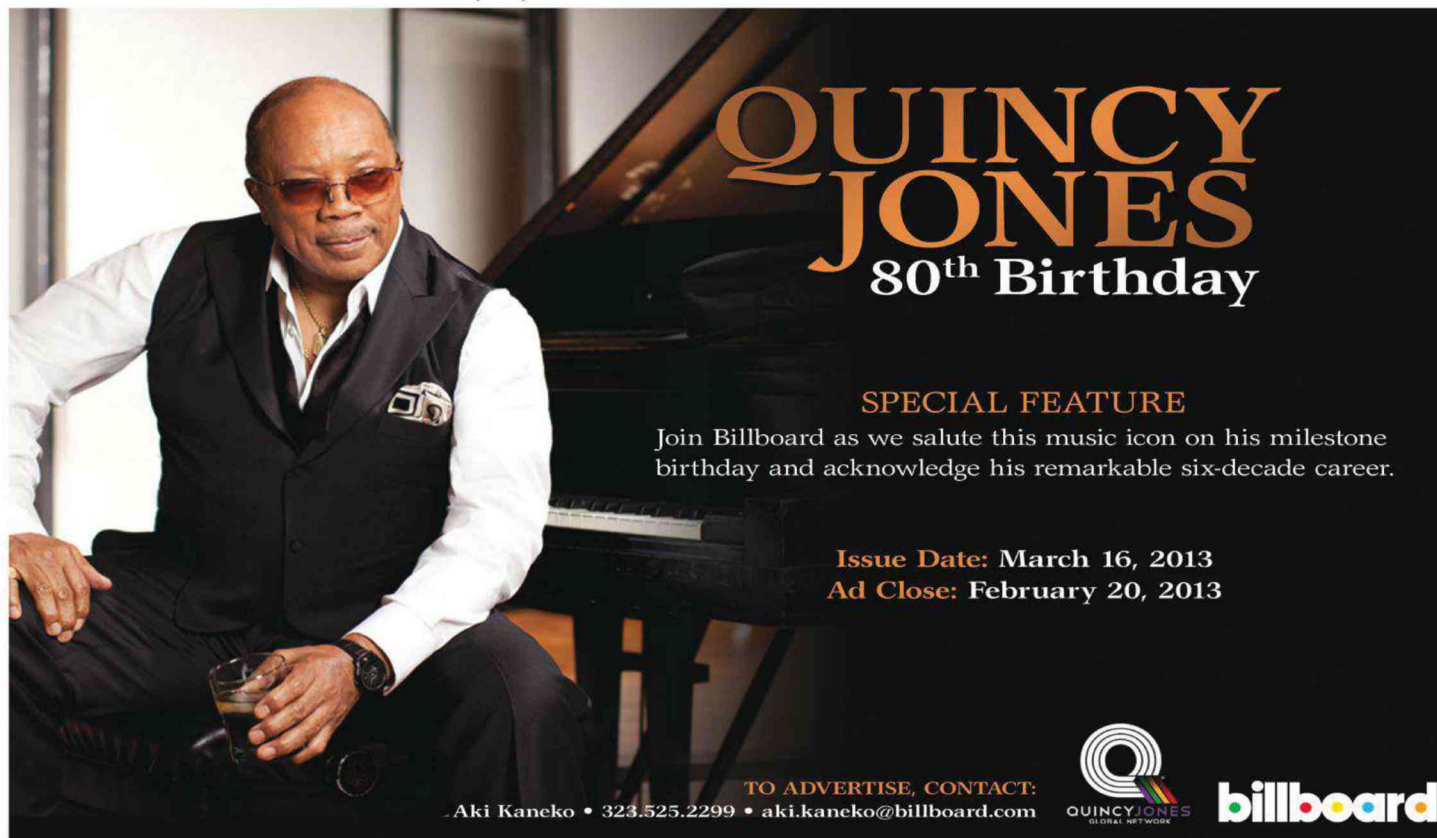
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CHARTS

TOTAL KIDZ BOP ALBUMS SOLD
13.3 MILLION

DOWNLOAD SALES FOR KIDZ BOP 23
28,000
34% OF DEBUT WEEK

KIDZ BOP ALBUMS SOLD, 2012
1.1 MILLION
5.8% VS. 2011 SALES

OVER THE COUNTER KEITH CAULFIELD

The Kidz Are Alright

'Kidz Bop 23' bows at No. 2, A\$AP Rocky at No. 1



Spears Soars

With a 14-10 jump on Mainstream Top 40 for Will.I.am and Britney Spears' "Scream & Shout," Spears scores her 16th top 10 on the radio airplay chart. With the advance, she ties P!nk and Usher for the third-most top 10s in the tally's 20-year archives. The trio trails only Rihanna (22) and Mariah Carey (17). On Traditional Jazz Albums, late legend Duke Ellington debuts at No. 1 with *In Grand Company*. Amazingly, it's his first leader on a Billboard chart. The set enters the Billboard 200 at No. 84, marking his highest rank on the survey since 1968, when *Francis A. & Edward K.*, a collaboration with Frank Sinatra, reached No. 78. —Gary Trust

As forecast last week, rapper **A\$AP Rocky** bows at No. 1 on the Billboard 200 with his debut album, *Long.Live.A\$AP*, selling 139,000 copies, according to Nielsen SoundScan.

Long.Live.A\$AP is the first debut album to hit No. 1 since fellow rapper **2 Chainz**' *Based on a T.R.U. Story* opened atop the Sept. 1, 2012, list. (However, 2 Chainz had released two earlier charting sets as part of hip-hop duo **Playaz Circle**.)

A\$AP Rocky's set is currently enjoying a top five hit single on the R&B/Hip-Hop Songs chart with "F**kin' Problems" (featuring **Drake**, 2 Chainz and **Kendrick Lamar**). So far, the song has sold 854,000 downloads.

A\$AP Rocky got his first taste of a Billboard chart barely more than a year ago, when he was the featured guest on a remix of **Rihanna**'s "Cockiness (Love It)." The tune spent four weeks on the R&B/Hip-Hop Digital Songs sales chart, beginning Dec. 10, 2011. The remix has shifted 54,000 downloads—19% of the song's overall sales.

Long.Live.A\$AP is one of only two debuts in the top 10 on the Billboard 200 this week. In the runner-up slot is *Kidz Bop 23*, launching with 81,000—the best sales week for an album in the *Kidz Bop* series since 2006.

The last *Kidz Bop* set to move a larger figure in a week was *Kidz Bop 10*, which bounded in at No. 3 on Aug. 19, 2006, with 117,000. The last four volumes in the regular *Kidz Bop* line (Vols. 19-22) have started with between 59,000 and 70,000.

Kidz Bop 23 features kid-friendly covers of such recent top 10 Billboard Hot 100 hits as Rihanna's "Diamonds," **Justin Bieber**'s "As Long As You Love Me" and **One Direction**'s "Live While We're Young."

The new *Razor & Tie* album also boasts the line's

best digital sales week yet, as it moved 28,000 downloads in its first frame (34% of its bow). That's far more than the series' previous best download week, when *Kidz Bop 21* started with 13,000 downloads a year ago.

On the Digital Albums chart, *Kidz Bop 23* starts at No. 3, blocked by A\$AP Rocky at No. 1 (96,000 downloads; 70% of its first week) and the "Pitch Perfect" soundtrack at No. 2 (39,000; 87% of its sales this week).

In addition to *Kidz Bop*'s standard promotion tools (TV spots, the KidzBop.com site and radio partnerships), other sales drivers influenced the album's high debut. The brand launched a line of toys and karaoke machines late last year and partnered with Burger King for a kids meal program that ran from Dec. 3 to Jan. 13. Each meal came with one of five three-song CD samplers of assorted *Kidz Bop* tunes. Further, *Kidz Bop* just announced its partnership with the Agency Group to book *Kidz Bop Kids*-branded live shows.

Kidz Bop 23 is the fifth No. 2 set for the long-running franchise, though a No. 1 title continues to elude it. In total, *Kidz Bop* has logged 35 entries on the Billboard 200, with 16 of its releases reaching the top 10. The last regular *Kidz Bop* album, *Kidz Bop 22*, started at No. 2 with 64,000.

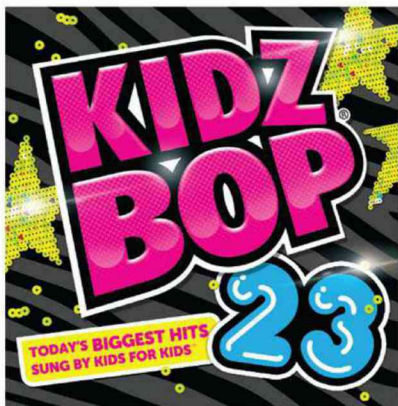
As a consolation prize, *Kidz Bop 23* arrives at No. 1 on the Kid Albums chart, the brand's 24th leader on that tally. It brings the line's total weeks at No. 1 to 221—by far the most of any series in that chart's 17-year history.

In total, the *Kidz Bop* series has sold 13.3 million albums in the United States. Its best-selling title is its premiere 2001 release, which has sold 959,000. Its biggest-selling spinoff set (which isn't part of the main series) is 2002's *Kidz Bop Christmas*, with 778,000 sold.

Perhaps surprisingly, in 2012, the series sold a little more than 1 million copies of its assorted albums. That's larger than the 2012 sums of such acts as **Bruce Springsteen** (879,000), **Madonna** (823,000) and **Nicki Minaj** (934,000)—all of whom topped the Billboard 200 last year. Of course, helping the *Kidz Bop* series is the fact that there are more than 35 titles in its sizable catalog. That's more than the number of Billboard 200-charting full-length albums by Springsteen (30) and the combined catalogs of Madonna and Minaj (25: two for Minaj and 23 for Madonna).

Still, those are impressive numbers by the Kidz, no matter how you slice it.

Next up is *Kidz Bop 24*, due this summer, as well as a still-undetermined themed spinoff title in May. Toward the end of 2013 the line will release two more holiday-themed secondary titles, for Halloween and Christmas. ●



THE BIG NUMBER



Number of No. 2 albums on the Billboard 200 earned by the *Kidz Bop* brand, including the new *Kidz Bop 23*. A No. 1 set still eludes the series. Consolation prize: *Kidz Bop 23* is the line's 24th No. 1 on the Kid Albums chart.



Read more Chart Beat at billboard.com/chartbeat.

MARKET WATCH

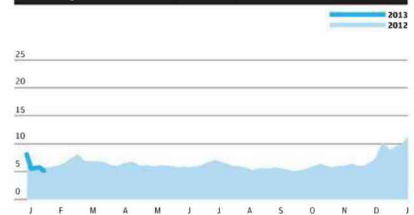
A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,968,000	2,401,000	27,816,000
Last Week	5,094,000	2,390,000	28,827,000
Change	-2.5%	0.5%	-3.5%
This Week Last Year	5,056,000	2,079,000	27,889,000
Change	-1.7%	15.5%	-0.3%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



YEAR-TO-DATE

Overall Unit Sales	2012	2013	CHANGE
Albums	15,953,000	16,318,000	2.3%
Digital Tracks	89,211,000	91,171,000	2.2%
Store Singles	146,000	211,000	44.5%
Total	105,310,000	107,700,000	2.3%
Album w/TEA*	24,874,100	25,435,100	2.3%

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

Album Sales

2012	15.9 million
2013	16.3 million

Sales by Album Format

	2012	2013	CHANGE
CD	9,068,000	8,118,000	-10.5%
Digital	6,650,000	7,856,000	18.1%
Vinyl	231,000	311,000	34.6%
Other	5,000	33,000	560.0%

Sales by Album Category

	2012	2013	CHANGE
Current	7,314,000	8,127,000	11.1%
Catalog	8,639,000	8,191,000	-5.2%
Deep Catalog	6,887,000	6,470,000	-6.1%

Current Album Sales

2012	7.3 million
2013	8.1 million

Catalog Album Sales

2012	8.6 million
2013	8.2 million

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

For week ending Jan. 20, 2013. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected by Nielsen SoundScan.

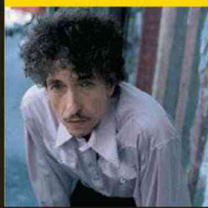


WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	CERT.	
-	44	51	SURE BE COOL IF YOU DID S.HENDRICKS (R.CLAWSON,C.TOMPKINS,J.ROBBINS)	Blake Shelton WARNER BROS. NASHVILLE/WMN	44	2
42	50	52	VA VA VOOM DR. LUKE, KOOL MOJAK (O.T.MARAJ,L.GOTTFALD, A.GRIGG,MAX MARTIN,H.WALTER)	Nicki Minaj YOUNG MONEY/CASH MONEY/REPUBLIC	22	14
HOT SHOT DEBUT		53	LOVE ME Lil Wayne Featuring Drake & Future MIKE WILL MADE-IT (N.WILBURN,M.L.WILLIAMS,I.L.HOGAN)	53	1	
69	57	54	ONE OF THOSE NIGHTS B.GALLIMORE,T.MCGRAW (L.LAIRO,R.CLAWSON,C.TOMPKINS)	Tim McGraw BIG MACHINE	54	8
64	59	55	POETIC JUSTICE Kendrick Lamar Feat. Drake S.DEVILLE (K.DUCKWORTH,E.MOLINA,A.GRAHAM, T.S.HARRIS,I.L.JACKSON,S.J.LEWIS)	55	13	
50	51	56	GOODBYE IN HER EYES K.STEGALL,Z.BROWN (Z.BROWN,M.DURRETT, S.LEIGH,J.D.HOPKINS)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	48	15
60	53	57	WICKED GA MES DOC,C.MONTAGNESE,THE WEEKND (A.TESFAYE,C.MONTAGNESE,D.MCKINNEY) XO/REPUBLIC	The Weeknd XO/REPUBLIC	53	12
90	76	58	POUR IT UP MIKE WILL MADE-IT (J.BLO (M.L.WILLIAMS,I.J.GARNER, T.HOMAS,I.HOMAS,R.FENTY)	Rihanna SRP/DEF JAM/IMG	58	3
57	58	59	TORNADO J.JOYCE (N.HEMBY,D.MAID)	Little Big Town CAPITOL NASHVILLE	57	11
55	54	60	BALL RICO LOVE,EARLAND E (C.J.HARRIS, JR.,RICO LOVE, E.HOOD,E.GUDY I,D.CARTER)	T.I. Featuring Lil Wayne GRAND HUSTLE/ATLANTIC	50	14
62	56	61	SOUTHERN COMFORT ZONE B.PAISLEY (B.PAISLEY,C.DUBOIS,J.K.LOVEFACE)	Brad Paisley ARISTA NASHVILLE	56	16
59	60	62	SOMEBODY'S HEARTBREAK D.HUFF,H.HAYES (A.D.ORF,F.L.LAIRD,H.HAYES)	Hunter Hayes ATLANTIC NASHVILLE/WMN	55	9
70	61	63	TWO BLACK CADILLACS M.BRIGHT (C.UNDERWOOD,J.KEAR,H.LINDSEY)	Carrie Underwood 19/ARISTA NASHVILLE	61	6
54	62	64	ANYTHING COULD HAPPEN J.LIOT,E.GOULDING (E.GOULDING,I.LIOT)	Ellie Goulding CHERRYTREE/INTERSCOPE	47	15
68	63	65	MADNESS MUSE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.	60	22
81	68	66	CUPS C.BECK,M.KILIAN (A.P.CARTER,L.GERSTEIN,D.BLACKETT,H.TUNSTALL,BEHRENS,J.FREEMAN)	Anna Kendrick UMC	66	4
66	69	67	LOVE SOSA YOUNG CHOP (K.COZART,PITTMAN)	Chief Keef GLORY BOYZ/INTERSCOPE	56	6
67	66	68	REMEMBER YOU Wiz Khalifa Feat. The Weeknd C.MONTAGNESE,D.PAT (C.J.THOMAZ,AT.TESFAYE, C.MONTAGNESE,A.BALSHE,J.DOOGLONG,E.LUMPKIN)	68	9	
76	72	69	MERRY GO 'ROUND L.LAIRO,S.MCANALLY,K.MUSGRAVES (K.MUSGRAVES, J.OSBORNE,S.MCANALLY)	Kacey Musgraves MERCURY NASHVILLE	69	6
71	67	70	DON'T JUDGE ME THE MESSAGERS (C.M.BROWN,N.ATWEH,A.MESSINGER,M.PELLIZZERI)	Chris Brown RCA	67	12
77	77	71	GUAP KEY HANE,YOUNG CHOP (S.M.ANDERSON,D.MWEE (L.PITTMAN, A.ZOUROU,D.CAMPER,J.R.J.WES,A.MARTIN,K.KINLSKY,G.OUSTEN)	Big Sean G.O.O.D./DEF JAM/IMG	71	6
83	78	72	NEVA END MIKE WILL MADE-IT (N.WILBURN,M.L.WILLIAMS,I.P.R.SLAUGHTER)	Future A-1/FREERANDZ/EPIC	72	7
73	73	73	BEGIN AGAIN D.HUFF,N.CHAPMAN,T.SWIFT (L.SWIFT)	Taylor Swift BIG MACHINE	7	16
-	89	74	WHEN I WAS YOUR MAN THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE,A.WYATT)	Bruno Mars ATLANTIC	62	5
80	75	75	REST OF MY LIFE Ludacris Feat. Usher & David Guetta D.GUETTA,G.TUINFORT (C.B.BRIDGES,I.RAYMOND,I.SALINAS, J.R.O.SALINAS,M.S.CANDRICK,D.GUETTA,G.HTUINFORT)	72	9	
84	80	76	WHO BOOTY RAIN SMOOV (D.J.GRIZZELL,S.A.WILLIAMS,K.KHARBOUCH)	Jonn Hart Featuring iamSU COOL KID CARTEL/EPIC	76	6
82	79	77	TIP IT ON BACK B.BEATERS,L.WOOTEN (T.KENNEDY,R.COPPERMAN,J.M.NITE)	Dierks Bentley CAPITOL NASHVILLE	77	9



Although "Locked Out of Heaven" (No. 2) departs the Hot 100 summit after six weeks, the follow-up re-enters Hot Digital Songs at No. 56 with a 34% increase to 34,000 downloads sold.

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL	CERT.	
89	81	78	STUBBORN LOVE R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUALTONE	78	6
-	65	79	KISS YOU C.FALK,RAMI (SHELLBACK,R.YACOUB,C.FALK, S.KOTECHA,K.LUNDIN,K.FOGELMARK,A.NEDLER)	One Direction SYCO/COLUMBIA	65	4
91	87	80	I DRIVE YOUR TRUCK K.JACOBS,M.MCCLURE,L.BRICE (I.ALEXANDER,C.HARRINGTON,L.YEARY)	Lee Brice CURB	80	3
100	92	81	CARRY ON J.BHASKER (FUN,J.BHASKER)	fun. FUELED BY RAMEN/RRP	81	3
NEW		82	WILD FOR THE NIGHT A\$AP Rocky Feat. Skrillex & Birdy Nam Nam SKRILLEX (R.MAYERS,S.MOORE,M.DUMOR, F.BROMBERG, T.PHIBERT,KUDROU,PRINCE POLO)	82	1	
56	70	83	BEER MONEY B.JAMES (K.MOORE,B.DAULTY,VERGES)	Kip Moore MCA NASHVILLE	51	18
78	83	84	SKYFALL P.EPWHART (A.ADGERS,R.EPWHORTH)	Adele XL/COLUMBIA	8	16
58	71	85	TIL MY LAST DAY J.STOVER (B.D.MAHER,J.MOORE,J.S.STOVER)	Justin Moore VALORY	51	19
NEW		86	LONG LIVE A\$AP JIM JONSON,RICO LOVE,FINATIK,ZAC (R.MAYERS,J.G.SCHEFFER,RICO LOVE, F.BROMBERG,M.MILLER,DEON J.L.JONTHNER)	A\$AP Rocky A\$AP WORLDWIDE/POLO GROUNDS/RCA	86	1
NEW		87	TROUBLEMAKER Olly Murs Featuring Flo Rida S.ROBSON (O.MURS,S.ROBSON,C.KELLY,D.LILLARD)	87	1	
			The song from the 2009 runner-up on the U.K. edition of "The X Factor" pushes 31-29 on Mainstream Top 40, gaining by 35% in plays.			
99	96	88	BATTLE SCARS Lupe Fiasco & Guy Sebastian PRO J (W.JACO,G.SEBASTIAN,D.R.HARRIS)	73	4	
-	94	89	IF I DIDN'T HAVE YOU Thompson Square NV (S.THOMPSON,K.THOMPSON,J.SELLERS,P.JENKINS)	89	3	
88	85	90	CELEBRATION Game Feat. Chris Brown, Tyga, Wiz Khalifa & Lil Wayne SAP (TAYLOR,C.M.BROWN,M.NUYEN,STEVENSON,D.CARTER,C.THOMAZ,J.KING)	81	11	
93	90	91	RIFF OFF: MICKEY/LIKE A VIRGIN/HIT ME WITH YOUR BEST SHOT... The Barden Bellas THE BARDEN BELLAS (C.BECK,M.KILIAN,A.CORNHILL,GOTTWALD,C.KELLY,B.P.SAMMONS, JR.,A.FORSEY,S.SCHIFF, M.SCHREIBER,L.E.HARRISON,SURF,PLACID,ANDY PRINCE,J.M.SINCE,JOHN BELLAS, J.F. LEWIS) 108/51/C	90	3	
87	88	92	BELLAS FINALS: PRICE TAG/DON'T YOU (FORGET ABOUT ME)... The Barden Bellas C.BECK,M.KILIAN (I.CORNHILL,GOTTWALD,C.KELLY,B.P.SAMMONS, JR.,A.FORSEY,S.SCHIFF, A.C.PEREZ,S.C.SMITH,J.VAN DE WALK,K.CAM,BRUNO MARS,P.LAWRENCE II,A.LEVINE,K.WALTONG)	87	4	
94	91	93	TAKE A WALK C.ZANE,M.ANGELAKOS (M.ANGELAKOS)	Passion Pit FRENCHKISS/COLUMBIA	85	20
63	82	94	LIVE WHILE WE'RE YOUNG One Direction RAMI.C.FALK (R.YACOUB,C.FALK,S.KOTECHA)	3	16	
92	98	95	CRYING ON A SUITCASE Casey James C.LINDSEY,JAMES (L.T.MILLER,T.SHAPIRO,ALTHRASHER)	90	5	
NEW		96	WAGON WHEEL Darius Rucker F.ROGERS (B.DYLAN,K.S.ECOR)	96	1	
			Bob Dylan (pictured), who penned the song with Ketch Secor of Old Crow Medicine Show, graces the Hot 100 as a writer for the first time since 1997, when Beck's "Jack-Ass" reached No. 73. The latter track samples Dylan's 1965 song "It's All Over Now, Baby Blue." —Gary Trust			
-	99	97	DEMONS Alex Da Kid (Imagine Dragons,A.Grant,J.Mosser)	97	2	
RE-ENTRY		98	GIVE IT ALL WE GOT TONIGHT George Strait T.BROWN,G.STRAIT (M.BRIGHT,P.O'DONNELL,JAMES)	94	3	
86	86	99	DICED PINEAPPLES Rick Ross Feat. Wale & Drake CARDIAK (W.L.ROBERTS (I.L.E.MCCORMICK, Q.AXINTIMEHIN,A.GRAHAM)	71	16	
RE-ENTRY		100	BETWEEN THE RAINDROPS Lifehouse Feat. Natasha Bedingfield J.COLE,LIFEHOUSE (J.WADE,J.COLE,E.KASHER HINDLIN)	79	2	



Bob Dylan (pictured), who penned the song with Ketch Secor of Old Crow Medicine Show, graces the Hot 100 as a writer for the first time since 1997, when Beck's "Jack-Ass" reached No. 73. The latter track samples Dylan's 1965 song "It's All Over Now, Baby Blue." —Gary Trust

Q&A

Wanz



How did you link up with Macklemore and Ryan Lewis for "Thrift Shop"?

Street Level Records founder D-Sane called me in July and asked if I'd heard of Macklemore. He was looking for a guy that sounds like Nate Dogg, and for a decade, I've been known as the Nate Dogg of the North End in Seattle. Forty-five minutes later, I'm at the studio. Macklemore showed me the hook. I went in, and I'm in bed an hour later.

Did you expect the song to take off like it did?

No, I didn't know that Macklemore really was. It was after the first video shot when I downloaded *The Language of My World* and heard "White Privilege" that I connected with him. I didn't know he had done all this work.

What's next?

My game plan is to first and foremost get myself branDED so that I have something. I have a six-song EP I'm working on. At 51 years old, what are the odds that this will ever happen again? Pretty slim. —Steven J. Horowitz


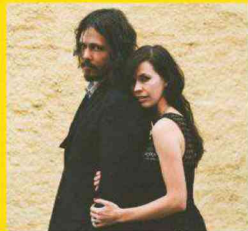
*This chart is based on sales and streaming data. For more information on the Billboard charts, visit billboard.com. © 2013. All rights reserved.

The Billboard 200

February 2
2013

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		1	#1 A\$AP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	1
		2	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 23		2	1
7	5	3	SOUNDTRACK UMI	Pitch Perfect		3	13
3	4	4	TAYLOR SWIFT BIG MACHINE/BMG	Red ▲		1	13
6	6	5	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox		2	6
1	3	6	SOUNDTRACK Les Miserables: Highlights From The Motion Picture Soundtrack POLYDOR/REPUBLIC			1	5
8	8	7	THE LUMINEERS DUALTONE	The Lumineers ●		7	42
4	14	8	PHILLIP PHILLIPS 19/INTERSCOPE/JGA	The World From The Side Of The Moon ●		4	9
			The "American Idol" winner returns to the top 10 (25,000; up 10%) following his performance of the album's "Home" on the season premiere of "American Idol" (Jan. 16).				
							
2	11	9	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲		1	17
5	10	10	ONE DIRECTION SYCO/COLUMBIA	Take Me Home ▲		1	10
12	15	11	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/JGA	Night Visions		2	20
18	16	12	ADELE XL/COLUMBIA	21 ◆		1	100
19	17	13	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic ●		1	9
15	13	14	T.I. GRAND HUSTLE/ATLANTIC/AG	Trouble Man: Heavy Is The Head		2	5
21	24	15	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist		2	15
14	20	16	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/JGA	good kid, m.A.A.d city ●		2	13
16	18	17	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 44		2	11
25	21	18	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMG	Here's To The Good Times		10	7
20	29	19	FUN. FUELED BY RAMEN	Some Nights ●		3	48
10	12	20	PINK RCA	The Truth About Love ▲		1	18
		21	THE TENORS VERVE/VG	Lead With Your Heart		21	1
		22	CHRIS TOMLIN SIXTEEN/SPARROW/EMI CMG	Burning Lights		1	2
							
			Last week's No. 1 takes the largest positional fall from the No. 1 slot since Jan. 14, 2012, when Michael Bublé's <i>Christmas</i> collapsed 1-24. Tomlin's drop (down 78% in sales to 16,000) was expected, as a significant portion of its debut-week sales was inflated by banked pre-orders and nontraditional sales.				
9	22	23	ALICIA KEYS RCA	Girl On Fire		1	8
28	26	24	SOUNDTRACK Nashville: Season 1: Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMG			14	6

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
30	27	25	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado ●		2	19
		26	YO LA TENGO MATADOR	Fade		26	1
							
			The alt-rock trio bows with 14,000 sold, earning its highest-charting album ever and its second-largest sales week of the SoundScan era (1991-present). The new effort is its first since 2009's <i>Popular Songs</i> spent four weeks on the list, peaking at No. 58.				
26	28	27	JASON ALDEAN BROKEN BOW	Night Train ▲		1	14
24	30	28	ED SHEERAN ELEKTRA	+ ●		5	32
32	33	29	HUNTER HAYES ATLANTIC NASHVILLE/WMN	Hunter Hayes ●		18	49
17	19	30	MAROON 5 ABM/OCTONE/JGA	Overexposed		2	30
		31	HOLLYWOOD UNDEAD ABM/OCTONE/JGA	Notes From The Underground		2	2
		32	KATIE ARMIGER COLD RIVER	Fall Into Me		32	1
11	31	33	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe ▲		1	31
		34	THE CIVIL WARS VH1/SENSIBILITY	Unplugged On VH1 (EP)		34	1
			Though the duo is on hiatus, it notches a second top 40 album on the chart this week with the iTunes-exclusive EP <i>Unplugged on VH1</i> (11,000 sold). iTunes also sale-priced the duo's <i>Barton Hollow</i> album, leading to its 81% gain at No. 73.				
							
13	32	35	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal ●		6	42
35	23	36	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One		11	9
22	40	37	CARRIE UNDERWOOD 19/ARISLA NASHVILLE/SMN	Blown Away ▲		1	38
37	39	38	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More ▲		2	148
		39	KIM WALKER-SMITH JESUS CULTURE/INTEGRITY/PLG	Still Believe		39	1
27	25	40	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines ▲		2	76
		41	BLACK VEIL BRIDES STANDBY/LAVA/REPUBLIC	Wretched And Divine: The Story of the Wild Ones		7	2
23	37	42	ONE DIRECTION SYCO/COLUMBIA	Up All Night ▲		1	45
33	36	43	WIZ KHALIFA ROSTRUM/ATLANTIC/AG	O.N.I.F.C.		2	7
		44	DROPKICK MURPHYS BORN & BRED	Signed And Sealed In Blood		9	2
43	38	45	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora		38	6
40	47	46	KID ROCK TOP DOG/ATLANTIC/AG	Rebel Soul		5	9
52	44	47	THE WEEKND XO/REPUBLIC	Trilogy ●		4	10

PHILLIPS: NICK WALKER; VO: LA TENGO; CABLE ARMSTRONG; MUSE: GAVIN BOND; THE LONE BELLOW: ERIC ANDERSON; TOMLIN; JEREMY CAMP: ERIC; CIVIL WARS: TET PRETANA

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
61	74	48	GG MUSE HELMIUM 3/WARNER BROS.	The 2nd Law	2	16	A limited-time \$3.99 sale price by Amazon MP3 yields the biggest unit gain on the chart. It's up by 3,000 copies to nearly 9,000 sold.
50	60	49	THE BLACK KEYS NONESUCH/WARNER BROS.	El Camino ▲	2	59	
29	46	50	KE\$HA KEMOSABE/RCA	Warrior	6	7	
45	49	51	LANA DEL REY POLYDOR/INTERSCOPE/JGA	Born To Die	2	51	
41	55	52	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ●	1	28	
38	45	53	LED ZEPPELIN SWAN SONG/ATLANTIC	Celebration Day	9	9	
55	51	54	JENNI RIVERA FONOVISIA/UJME	Joyas Prestadas: Pop	51	6	
44	41	55	THE GAME REZEVOR/DG/JGA	Jesus Piece	6	6	
49	50	56	CHIEF KEEF GLORY BOYZ/INTERSCOPE/JGA	Finally Rich	29	5	
31	35	57	ERIC CHURCH EMI NASHVILLE/UMGN	Chief ▲	1	78	
39	43	58	2 CHAINZ DEF JAM/IDJMG	Based On A T.R.U. Story ●	1	23	
69	65	59	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲	3	118	
RE-ENTRY	60	KID ROCK TOP DOG/LAVA/ATLANTIC/AG	Devil Without A Cause ◆	4	96		
34	42	61	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming	14	9	
42	54	62	KEYSHIA COLE GEFFEN/JGA	Woman To Woman	10	9	
NEW	63	TEENA MARIE THE MARY CHRISTINE BROCKERT FAMILY TRUST/UJME	Beautiful	63	1		
53	53	64	SOUNDTRACK VISIONA ROMANTICA/LANA VISTA/SEVEN FOUR/REPUBLIC	Django Unchained	53	4	
54	52	65	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 22	3	27	
185	67	66	TIM MCGRAW CURB	Number One Hits ▲	27	77	
46	48	67	SOUNDTRACK WATERTOWER	The Hobbit: An Unexpected Journey	30	6	
48	56	68	MIGUEL BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream	3	16	
164	140	69	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UJME	Legend: The Best Of Bob Marley And The Wailers ◆	18	251	
36	57	70	FRANK OCEAN DEF JAM/IDJMG	Channel Orange	2	28	
124	89	71	TOBYMAC FOREFRONT/EMI CMG	Eye On It	1	21	
181	72	72	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ◆	10	244	
157	175	73	PS THE CIVIL WARS SENSIBILITY	Barton Hollow ●	10	97	
NEW	74	THE LONE BELLOW DESCENDANT	The Lone Bellow	74	1		

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	77	75	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets	19	44	
71	82	76	ALABAMA SHAKES ATO	Boys & Girls	8	38	
84	75	77	JEREMY CAMP BEC/EMI CMG	We Cry Out: The Worship Project	15	20	
59	71	78	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW 43 ●	1	24	
91	85	79	LEE BRICE CURB	Hard 2 Love	5	37	
105	91	80	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Red River Blue ●	1	79	
57	68	81	FLO RIDA POE BOY/ATLANTIC/AG	Wild Ones	14	29	
93	79	82	JENNI RIVERA FONOVISIA/UJME	Joyas Prestadas: Banda	74	7	
81	76	83	VARIOUS ARTISTS PROVIDENT/WORD-CURB/EMI CMG	WOW Hits 2013	35	17	
NEW	84	DUKE ELLINGTON COLUMBIA/LEGACY/STARBUCKS	In Grand Company	84	1		
102	108	85	SKRILLEX BIG BEAT/OWSLA/ATLANTIC/AG	Bangarang (EP)	14	50	
51	59	86	ELLIE GOULDING CHERRYTREE/INTERSCOPE/JGA	Halcyon	9	15	
147	128	87	LINDESE STIRLING BRIDGETONE	Lindsey Stirling	81	10	
RE-ENTRY	88	MICHAEL JACKSON EPIC/LEGACY	Thriller ◆	1	174	Amazon MP3 discounted the King of Pop's <i>Thriller</i> album to \$2.99, resulting in 4,000 sold and overall sales gain of 118% and a 503% spike in downloads. Its re-entry at No. 88 is its highest rank since March 10, 2012, when it also rebounded in at No. 88.	
95	86	89	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months	19	7	
73	106	90	TRAIN COLUMBIA	California 37	4	40	
58	80	91	BRIDGIT MENDLER HOLLYWOOD	Hello My Name Is...	30	12	
87	84	92	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave	84	6	
136	116	93	MIRANDA LAMBERT RCA NASHVILLE/SMN	Four The Record ●	3	62	
90	95	94	FLORENCE + THE MACHINE REPUBLIC	Ceremonials ●	6	63	
195	104	95	GUNS N' ROSES GEFFEN/UJME	Greatest Hits ▲	3	260	
74	83	96	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	Pink Friday: Roman Reloaded ▲	1	42	
60	73	97	LANA DEL REY POLYDOR/INTERSCOPE/JGA	Paradise (EP)	10	10	
172	96	98	P!NK LAFACE/JIVE/RCA	Greatest Hits... So Far!!! ▲	5	67	
83	102	99	ADELE XL/COLUMBIA	21 ▲	4	170	
132	110	100	SKRILLEX BIG BEAT/ATLANTIC/AG	Scary Monsters And Nice Sprites (EP)	49	79	



Q&A The Lone Bellow's Zach Williams

Your self-titled debut was more than two years in the making, before the alt-folk revival really took off. How does it feel now that it's here?
So good. We're about to play "Conan" and last night was our first show since the record's been out at Hotel Cafe [in Los Angeles]. It was so magical with the listeners and the music just colliding. It's really something we won't forget.

You recorded your album at New York's Rockwood Music Hall. What was that like?
Charlie Peacock, the producer, had positioned us in the room so that while we were recording we'd face the windows on the street. We felt like the city we call home was just a part of the record.

All three of you just quit your jobs last week to focus full time on music. What's next?
We're about to go out with Dwight Yoakam. I'm trying not to freak out about that. We're heading out to go on tour in March, April and May. We're stepping out on faith, just hoping that everything will be OK—it's been a wonderful week.
—Andrew Hamp

SALES DATA COMPILED BY NIELSEN SOUNDSCAN

KID ROCK MAKES FULL ITUNES BOW

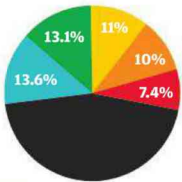
Kid Rock is no longer one of the few remaining major acts to withhold its catalog from iTunes. After a month of pre-order availability, the rock star's back catalog of seven Atlantic Records albums arrived at the retailer on Jan. 15. They join his most recent studio set, *Rebel Soul*, which became his first Atlantic title to reach iTunes upon its release last November.

As for the other major digital retailer, Amazon MP3: Three of Rock's Atlantic sets, including *Rebel Soul*, have been available there for a while now. The rest of his Atlantic work should arrive at Amazon in the next month.

In total, Rock's albums sold a combined 15,000 downloads last week, according to Nielsen SoundScan, led by 1998's *Devil Without a Cause* (6,000).

—Keith Caulfield

Of Kid Rock's 167,000 song downloads sold last week, his top five sellers made up 55.1% of that sum, led by "All Summer Long" (23,000; 13.6%).

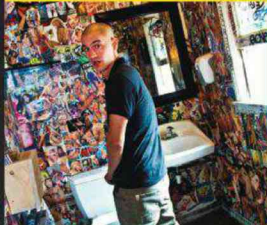


- All Summer Long
- Cowboy
- Bawitdaba
- Picture
- Only God Knows Why
- Other

'WE DIDN'T HAVE NO INTERNET'

—KID ROCK, "ALL SUMMER LONG"

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
114	114	101	BRANTLEY GILBERT VALORY/BMLG	Halfway To Heaven	●	4	75
108	113	102	SWEDISH HOUSE MAFIA ASTRALWERKS/CAPTOL	Until Now		14	8
133	94	103	AWOLNATION RED BULL	Megalithic Symphony		87	63
89	88	104	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE/UMI	GRRR!	●	19	10
63	63	105	CHRISTINA AGUILERA RCA	Lotus		7	10
120	105	106	PAUL SIMON LEGACY	Graceland	▲	3	104
98	101	107	SUSAN BOYLE SYCO/COLUMBIA	Standing Ovation: The Greatest Songs From The Stage		12	10
NEW	108	108	SHO BARAKA LIONS AND LIARS	Talented 10th		108	1
			The hip-hop artist's third solo set also gives him his first No. 1 on Gospel Albums, shifting 4,000. It follows the earlier charting sets <i>Turn My Life Up</i> (No. 43, 2008) and <i>Lions & Liars</i> (No. 3, 2010).				
							
107	117	109	THE XX YOUNG TURKS	Coexist		5	14
NEW	110	110	THE PLOT IN YOU RISE	Could You Watch Your Children Burn		110	1
			The metal band concurrently bows atop Heatseekers Albums and at No. 4 on Hard Rock Albums, moving nearly 4,000 copies.				
99	98	111	WHITNEY HOUSTON ARISTA/RCA	I Will Always Love You: The Best Of Whitney Houston		14	10
103	120	112	DEFTONES REPRISE/WARNER BROS.	Koi No Yokan		11	10
96	112	113	KATY PERRY CAPTOL	Teenage Dream	▲	1	126
131	118	114	CASTING CROWNS BEACH STREET/REUNION/PLG	Come To The Well	●	2	58
-	153	115	FRANK SINATRA REPRISE/CAPTOL	Sinatra: Best Of The Best		23	17
159	183	116	DEADMAUS MAUSTRAP/ULTRA	Album Title Goes Here		6	12
86	103	117	SOUNDTRACK SUMMIT/CHOP SHOP/ATLANTIC/AG	The Twilight Saga: Breaking Dawn: Part 2		3	10
70	69	118	GREEN DAY REPRISE/WARNER BROS.	Tre!		13	6
128	97	119	GARY CLARK JR. WARNER BROS.	Blak And Blu		6	13
184	93	120	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	▲	53	67
-	34	121	CONOR MAYNARD CAPTOL	Contrast		34	2
67	61	122	NE-YO MOTOWN/IDMG	R.E.D		4	11
97	90	123	FUTURE A-1/FREEBANDZ/EPIC	Pluto		8	37
117	121	124	JASON ALDEAN BROKEN BOW	My Kinda Party	▲	2	115

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
62	100	125	MEEK MILL MAYBACH/WARNER BROS.	Dreams And Nightmares		2	12
143	137	126	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UMI	The Legend Of Johnny Cash	▲	5	101
142	119	127	JENNI RIVERA FONOVIISA/UMLE	La Gran Senora	▲	119	6
113	130	128	SOUNDGARDEN SEVEN FOUR/REPUBLIC	King Animal		5	10
-	123	129	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys		44	11
112	99	130	TAME IMPALA MODULAR	Lonerism		34	10
94	115	131	THREE DAYS GRACE RCA	Transit Of Venus		5	16
156	124	132	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	84
76	136	133	LINKIN PARK MACHINE SHOP/WARNER BROS.	Living Things		1	29
111	126	134	TAYLOR SWIFT BIG MACHINE/BMLG	Speak Now	▲	1	117
127	133	135	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	57
155	159	136	RASCAL FLATTS BIG MACHINE/BMLG	Changed	●	3	42
NEW	137	137	DAWN RICHARD OUR DAWN	Goldenheart		137	1
122	135	138	TAYLOR SWIFT BIG MACHINE/BMLG	Fearless	▲	1	212
-	129	139	FOO FIGHTERS ROSWELL/RCA	Greatest Hits		11	61
140	148	140	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	215
78	111	141	JACK WHITE THIRD MAN/COLUMBIA	Blunderbuss		1	33
RE-ENTRY	142	142	KID ROCK TOP DOG/ATLANTIC/AG	Rock N Roll Jesus	▲	1	135
-	139	143	MICHAEL JACKSON MJJ/EPIC	Number Ones	▲	13	157
104	152	144	ORIGINAL BROADWAY CAST RECORDING GEFFEN/DECCA BROADWAY/UMI	Les Miserables	▲	104	14
174	176	145	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	The Band Perry	▲	4	112
-	66	146	SOUNDTRACK HBO/FUELED BY RAMEN	Girls: Volume 1: Music From The HBO Original Series		66	2
-	143	147	TOM PETTY AND THE HEARTBREAKERS MCA/UMI	Greatest Hits	◆	5	163
RE-ENTRY	148	148	SIMON & GARFUNKEL COLUMBIA/LEGACY	The Best Of Simon & Garfunkel	▲	43	8
178	160	149	TAMELA MANN TILLYMANN	Best Days		14	19
NEW	150	150	WAX THE WASHINGTON ADMINISTRATION/SCRUBLIFE	Continue		150	1
			After a year on Def Jam, the rapper parted ways with the label last summer and now bows with his fourth indie set—and first to chart (3,000 sold).				
							

WINEHOUSE, BRYAN ADAMS, ZELLOS, SMALLZ & PASKING; JESLENIK COURTESY OF COMEDY CENTRAL; WALK; AUSTIN ROSAVADO

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
137	174	151	STONE SOUR ROADRUNNER	House Of Gold & Bones: Part 1		7	8
66	132	152	DAVID GUETTA WHAT A MUSIC/ASTRALWERKS/CAPITOL	Nothing But The Beat		5	63
151	146	153	AARON LEWIS BLASTER/W/MN	The Road		30	8
68	78	154	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/JGA	Kiss		6	18
188	182	155	THE BLACK KEYS NONESUCH/WARNER BROS.	Brothers ▲		3	130
-	195	156	FLEETWOOD MAC WARNER BROS.	Greatest Hits ▲		14	36
123	138	157	MGK EST19XX/BAD BOY/INTERSCOPE/JGA	Lace Up		4	12
77	147	158	CHER LLOYD SYCO/EPIC	Sticks & Stones		9	16
135	145	159	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership ▲		7	144
RE-ENTRY	160		KID ROCK LAVA/AG	Cocky ▲		3	105
64	81	161	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Welcome To The Fishbowl ●		2	31
166	184	162	TREY SONGZ SONGBOOK/ATLANTIC/AG	Chapter V		1	18
80	92	163	TOBY KEITH SHOW DOG/UNIVERSAL	Hope On The Rocks		6	12
92	156	164	THE AVETT BROTHERS AMERICAN/REPUBLIC	The Carpenter		4	17
141	151	165	MAROON 5 A&M/OCTONE/JGA	Hands All Over ▲		2	118
167	166	166	MATCHBOX TWENTY EMBLEM/ATLANTIC/AG	North		1	19
161	164	167	IN THIS MOMENT CENTURY MEDIA	Blood		15	17
139	134	168	BIG BOI DEF JAM/IDJMG	Vicious Lies And Dangerous Rumors		34	6
146	154	169	FLORENCE + THE MACHINE REPUBLIC	Lungs ▲		14	130
200	172	170	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/WALT DISNEY/CAPITOL	NOW That's What I Call Disney		34	11
149	155	171	SOUNDTRACK WATERTOWER	Project X		12	25
179	180	172	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give ▲		1	116
129	149	173	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/JGA	Recovery ▲		1	129
NEW	174		2CELLOS MASTERWORKS/SONY CLASSICAL	In2ition		174	1
138	170	175	TAYLOR SWIFT BIG MACHINE/BMG	Taylor Swift ▲		5	273
56	87	176	VARIOUS ARTISTS G.O.O.D./DEF JAM/IDJMG	Kanye West Presents GOOD Music Cruel Summer		2	17
109	169	177	KIP MOORE MCA NASHVILLE/UMGN	Up All Night		6	37
119	163	178	PASSION PIT FRENCHKISS/COLUMBIA	Gossamer		4	17
171	186	179	AC/DC COLUMBIA/LEGACY	Back In Black ◆		4	144
130	162	180	CHRIS BROWN RCA	Fortune		1	28

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
150	167	181	LECRAE REACH/INFINITY	Gravity		3	16
47	64	182	BLINK-182 BLINK-182	Dogs Eating Dogs (EP)		23	5
RE-ENTRY	183		AMY WINEHOUSE REPUBLIC	Back To Black ▲		2	115
177	171	184	THIRD DAY ESSENTIAL/PLG	Miracle		10	11
-	198	185	KELLY CLARKSON 19/RCA	Stronger ▲		2	61
RE-ENTRY	186		P!NK LAFACE/RCA	Funhouse ▲		2	112
199	188	187	PINK FLOYD CAPITOL	Dark Side Of The Moon ◆		1	821
RE-ENTRY	188		EMINEM WEB/AFTERMATH/INTERSCOPE/UMG	The Marshall Mathers LP ◆		1	132
RE-ENTRY	189		MIRANDA LAMBERT COLUMBIA NASHVILLE/SMN	Crazy Ex-Girlfriend ▲		6	107
NEW	190		CHRISTOPHER OWENS TURNSTILE/FAT POSSUM	Lysandre		190	1
85	122	191	DAVE MATTHEWS BAND BAMA RAGS/RCA	Away From The World ●		1	19
RE-ENTRY	192		RAGE AGAINST THE MACHINE EPIC/LEGACY	Rage Against The Machine ▲		45	91
82	157	193	THE KILLERS ISLAND/IDJMG	Battle Born		3	18
NEW	194		ANTHONY JESELIK COMEDY CENTRAL	Caligula		194	1
148	192	195	HALESTORM ATLANTIC/AG	The Strange Case Of...		15	29
170	190	196	EMINEM SHADY/AFTERMATH/INTERSCOPE/JGA	Curtain Call: The Hits ▲		1	177
162	177	197	SOUNDTRACK WATERTOWER	Rock Of Ages		5	21
180	193	198	WILLIE NELSON COLUMBIA/LEGACY	Super Hits ▲		98	36
-	179	199	CHRIS TOMLIN SIXSTEPS/SPARROW/EMI CMG	How Great Is Our God: The Essential Collection		40	24
126	142	200	LIFEHOUSE GEFFEN/JGA	Almeria		55	5



2Cellos' Motley Crew

2Cellos' new album *In2ition* gathers the most unlikely bunch of guest stars to help out the cello duo. The set boasts guitar legend Steve Vai, "Glee" star Naya Rivera, buzzed-about young vocalist Sky Ferreira and classical pianist Lang Lang. Thanks in part to the heavy dose of added talent, the duo's new album takes a bow at No. 4 on Classical Crossover Albums (3,000 sold, according to Nielsen SoundScan) and No. 175 on the Billboard 200. The pair—Sjæpan Hauser and Luka Sulic—cover a range of pop songs on the set, including Rihanna's "We Found Love," AC/DC's "Highway to Hell" and Muse's "Supermassive Black Hole." Rivera guests on the lattermost track, which has sold 1,000 downloads. Its video, which also features Rivera, has collected more than 550,000 views on 2Cellos' official YouTube channel since its debut on Dec. 19. The guest turn for the "Glee" star is a natural fit. 2Cellos accompanied Rivera on her own show in early 2012, when "Glee" covered 2Cellos' rendition of Michael Jackson's "Smooth Criminal." The track continues to be the most popular of 2Cellos' songs, having sold 36,000 downloads and earning 7.5 million YouTube views. Their "Glee" collaboration with Rivera resulted in 230,000 download sales. *In2ition* is the second top five set for 2Cellos on Classical Crossover. It follows the duo's self-titled No. 1 debut, which sits at No. 3 on Classical Catalog Albums.

—Keith Caulfield

Promoted as one of iTunes Music's Great Albums from the 2000s, the set returns to the tally for the first time in five months, sporting a 29% sales increase.

The former singer for the band Girls (and recent model for Saint Laurent Paris) bows with his debut solo album. It sold 2,000 copies (26% of that sum were vinyl LPs) and also launches at No. 4 on the Heatseekers Albums chart.

Also arriving at No. 1 on the Comedy Albums chart, this gives the Comedy Central Records label its 25th No. 1 on the tally. That amounts to 32% of the so far 77 No. 1s in the chart's 8-year-history.

—Keith Caulfield

SALES DATA COMPILED BY NIELSEN SOUNDSCAN. CHART POSITIONING BASED ON SALES DATA FROM THE WEEK ENDING DECEMBER 30, 2012. PROMOTED BY GIGAWATT. SEE CHART LEGEND ON BILLBOARD.COM FOR COMPLETE SALES AND PROMOTIONAL CREDITS. © 2013. PROMOTED BY GIGAWATT. ALL RIGHTS RESERVED.

Hot 100 Breakout

February 2
2013
billboard

HOT 100 AIRPLAY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	16
3	2	HO HEY DUALTONE	The Lumineers	15
4	3	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	8
2	4	DIAMONDS SRP/DEF JAM/IDMGM	Rihanna	17
7	5	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Nicki Minaj	12
5	6	ONE MORE NIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	26
8	7	TRY RCA	Plnk	11
6	8	I CRY POE BOY/ATLANTIC	Flo Rida	16
10	9	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	11
9	10	HOME 19/INTERSCOPE	Phillip Phillips	22
11	11	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	16
17	12	SCREAM & SHOUT INTERSCOPE	will.i.am Feat. Britney Spears	7
12	13	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	19
22	14	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	6
14	15	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	28
33	16	SUIT & TIE RCA	Justin Timberlake Feat. Jay-Z	2
15	17	DIE YOUNG KEMOSABE/RCA	Ke\$ha	17
27	18	DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	7
13	19	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDMGM	Ne-Yo	23
18	20	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	13
24	21	IT'S TIME KIDINAORNER/INTERSCOPE	Imagine Dragons	13
19	22	CATCH MY BREATH 19/RCA	Kelly Clarkson	10
16	23	ADORN BYSTORM/BLACK ICE/RCA	Miguel	25
25	24	EVERY STORM (RUNS OUT OF RAIN) RCA NASHVILLE	Gary Allan	10
26	25	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	9
21	26	HOW COUNTRY FEELS STONEY CREEK	Randy Houser	14
28	27	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	8
20	28	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	15
31	29	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	7
30	30	SOUTHERN COMFORT ZONE ARISTA NASHVILLE	Brad Paisley	15
23	31	GOODBYE IN HER EYES ATLANTIC/SOUTHERN GROUND	Zac Brown Band	15
36	32	C'MON KEMOSABE/RCA	Ke\$ha	3
34	33	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	9
32	34	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Gotye Feat. Kimbra	50
41	35	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	7
38	36	BEGIN AGAIN BIG MACHINE	Taylor Swift	13
29	37	TOO CLOSE REPUBLIC	Alex Clare	27
35	38	WANTED ATLANTIC NASHVILLE/WMN/RRP	Hunter Hayes	28
39	39	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	15
48	40	LITTLE TALKS REPUBLIC	Of Monsters And Men	9
53	41	ALL GOLD EVERYTHING THINKTINSAGAME/DEF JAM/IDMGM	Trinidad James	6
56	42	TORNADO CAPITOL NASHVILLE	Little Big Town	9
44	43	I'M DIFFERENT DEF JAM/IDMGM	2 Chainz	9
37	44	CLIQUE G.O.O.D./DEF JAM/IDMGM	Kanye West, Jay-Z, Big Sean	18
51	45	TIP IT ON BACK CAPITOL NASHVILLE	Dierks Bentley	9
54	46	TWO BLACK CADILLACS 19/RARISTA NASHVILLE	Carrie Underwood	6
50	47	BALL GRAND HUSTLE/ATLANTIC	T.I. Feat. Lil Wayne	9
49	48	CALL ME MAYBE 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	43
42	49	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	16
66	50	POUR IT UP SRP/DEF JAM/IDMGM	Rihanna	2

HOT DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT. WKS. ON CHART
1	1	#1 THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	16
NEW	2	SUIT & TIE RCA	Justin Timberlake Feat. Jay-Z	1
2	3	I KNEW YOU WERE TROUBLE. BIG MACHINE	Taylor Swift	14
3	4	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	9
5	5	HO HEY DUALTONE	The Lumineers	33
6	6	DON'T YOU WORRY CHILD ASTRALWERKS/CAPITOL	Swedish House Mafia Feat. John Martin	17
4	7	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	16
7	8	HOME 19/INTERSCOPE	Phillip Phillips	31
9	9	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMGM	Justin Bieber Feat. Nicki Minaj	15
12	10	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	20
8	11	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	11
17	12	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	10
20	13	DAYLIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	6
16	14	HALL OF FAME PHONOGENIC/EPIC	The Script Feat. will.i.am	16
11	15	DIAMONDS SRP/DEF JAM/IDMGM	Rihanna	17
10	16	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	22
14	17	TRY RCA	Plnk	12
NEW	18	LOVE ME YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Drake & Future	1
15	19	F**KIN PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	13
23	20	CATCH MY BREATH 19/RCA	Kelly Clarkson	11
21	21	IT'S TIME KIDINAORNER/INTERSCOPE	Imagine Dragons	25
25	22	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	12
18	23	I CRY POE BOY/ATLANTIC	Flo Rida	16
47	24	C'MON KEMOSABE/RCA	Ke\$ha	3
29	25	I'M DIFFERENT DEF JAM/IDMGM	2 Chainz	8
13	26	SURE BE COOL IF YOU DID WARNER BROS. NASHVILLE/WMN	Blake Shelton	2
31	27	LITTLE TALKS REPUBLIC	Of Monsters And Men	30
22	28	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	40
24	29	CRUISE REPUBLIC NASHVILLE	Florida Georgia Line	24
34	30	EVERY STORM (RUNS OUT OF RAIN) RCA NASHVILLE	Gary Allan	16
27	31	ONE MORE NIGHT ASAP/OCTONE/INTERSCOPE	Maroon 5	29
33	32	WANTED ATLANTIC NASHVILLE/WMN	Hunter Hayes	39
28	33	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	23
28	34	DIE YOUNG KEMOSABE/RCA	Ke\$ha	17
37	35	RADIOACTIVE KIDINAORNER/INTERSCOPE	Imagine Dragons	11
30	36	LITTLE THINGS SYCO/COLUMBIA	One Direction	10
42	37	CLIPS LME	Anna Kendrick	3
35	38	SWIMMING POOLS (DRANK) AFTERMATH/INTERSCOPE	Kendrick Lamar	20
50	39	ALL GOLD EVERYTHING THINKTINSAGAME/DEF JAM/IDMGM	Trinidad James	2
41	40	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	24
45	41	SKYFALL XL/COLUMBIA	Adele	16
40	42	TITANIUM WHAT A MUSIC/ASTRALWERKS/CAPITOL	David Guetta Featuring Sia	36
39	43	CLIQUE G.O.O.D./DEF JAM/IDMGM	Kanye West, Jay-Z, Big Sean	20
64	44	POUR IT UP SRP/DEF JAM/IDMGM	Rihanna	2
46	45	VA VA VOOM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	12
36	46	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE/REPUBLIC	Taylor Swift	22
48	47	ANYTHING COULD HAPPEN CHERRYTREE/INTERSCOPE	Ellie Goulding	15
43	48	CALL ME MAYBE 604/SCHOOLBOY/INTERSCOPE	Carly Rae Jepsen	48
NEW	49	WAGON WHEEL CAPITOL NASHVILLE	Darius Rucker	1
44	50	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	18

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

HOT 100 AIRPLAY: The week's most popular current songs across all genres, based on radio airplay audience impressions as measured by Nielsen BDS. Songs are ranked by the total number of spins received nationwide during the week. **HOT DIGITAL SONGS:** The week's most popular current songs across all genres, based on digital sales (including downloads, track purchases, and album sales) and streaming activity from the first time a song is released to digital sales through the week. **STREAMING SONGS:** The week's most popular current songs across all genres, based on streaming activity from the first time a song is released to digital sales through the week. **NEW:** Songs that entered the chart for the first time. **WKS. ON CHART:** The number of weeks a song has spent on the chart. **ARTIST:** The name of the artist or band. **TITLE:** The name of the song. **IMPRINT/PROMOTION LABEL:** The record label that is releasing the song. **CERT.:** Certification by the RIAA. **WKS. ON CHART:** The number of weeks a song has spent on the chart. **ARTIST:** The name of the artist or band. **TITLE:** The name of the song. **IMPRINT/PROMOTION LABEL:** The record label that is releasing the song. **CERT.:** Certification by the RIAA. **WKS. ON CHART:** The number of weeks a song has spent on the chart.

TAYLOR SWIFT, SARAH BAILEW



Swift's 'Knew' No. 1

Taylor Swift scores her second Mainstream Top 40 No. 1, as "I Knew You Were Trouble" rises 3-1. She first led with "Love Story" on Feb. 28, 2009.

Phillip Phillips becomes just the second "American Idol" contestant (and winner) to send a debut charting single to No. 1 on Adult Contemporary, as "Home" rises 2-1. The series' reigning champion joins 2008 victor David Cook, who logged a 15-week reign with "The Time of My Life" in 2008-09.

Of Monsters and Men notch their second Triple A chart-topper, as "Mountain Sound" climbs 2-1. The band's first entry, "Little Talks," led for four weeks beginning last May. As the chart's new leader dethrones the Lumineers' "Stubborn Love" after four weeks (1-2)—also their second No. 1 in as many tries, following the eight-week chart-topper "Ho Hey"—the acts are the first to send their first two Triple A titles to the top since Jason Mraz arrived with the leaders "The Remedy (I Won't Worry)" and "You and I Both" in 2003.

On Rhythmic, as Rihanna's "Diamonds" dominates for a 10th week, she bests her previous longest reign. Four of her prior nine No. 1s ruled the chart in nine weeks each. With her latest frame in charge, Rihanna extends her mark for the most weeks at No. 1 (67) in the list's 20-year history. Usher ranks second with 59, followed by Mariah Carey (46).

—Gary Trust

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 16 WKS HO HEY DUALTONE	The Lumineers	17
2	2	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	16
3	3	TRY RCA	P!nk	13
4	4	HOME 19/INTERSCOPE	Phillip Phillips	32
11	5	I KNEW YOU WERE TROUBLE. BIG MACHINE/REPUBLIC	Taylor Swift	8
6	6	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran	39
5	7	ONE MORE NIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	26
9	8	LITTLE TALKS REPUBLIC	Of Monsters And Men	27
7	9	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	31
10	10	CATCH MY BREATH J9/RCA	Kelly Clarkson	14
8	11	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	26
12	12	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	16
15	13	DAYLIGHT A&M/OCTONE/INTERSCOPE	Maroon 5	9
13	14	FEEL AGAIN MOSLEY/INTERSCOPE	OneRepublic	21
16	15	WANTED ATLANTIC/NASHVILLE/RRP	Hunter Hayes	12
14	16	DIAMONDS SRP/DEF JAM/IDM/G	Rihanna	15
18	17	MERMAID COLUMBIA	Train	7
17	18	OVERJOYED EMBLEM/ATLANTIC	matchbox twenty	12
19	19	MADNESS HELIUM-3/WARNER BROS.	Muse	11
21	20	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	7
20	21	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDM/G	Ne-Yo	10
NEW	22	GG SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	1
22	23	BETWEEN THE RAINDROPS GEFFEN/INTERSCOPE	Lifehouse Feat. Natasha Bedingfield	17
23	24	LESSONS IN LOVE (ALL DAY, ALL NIGHT) MERCURY/IDM/G	Neon Trees Feat. Kaskade	10
25	25	93 MILLION MILES ATLANTIC/RRP	Jason Mraz	13

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 16 WKS MADNESS HELIUM-3/WARNER BROS.	Muse	22
2	2	LITTLE BLACK SUBMARINES NONESUCH/WARNER BROS.	The Black Keys	29
5	3	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	21
3	4	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	24
4	5	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	36
6	6	HO HEY DUALTONE	The Lumineers	38
7	7	MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	21
8	8	CARRY ON FUELED BY RAMEN/RRP	fun.	15
10	9	THE PIT DANGEROUS	Silversun Pickups	19
11	10	TAKE A WALK FRENCH/ISS/COLUMBIA	Passion Pit	37
9	11	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	48
12	12	KILL YOUR HEROES RED BULL	AWOLNATION	33
16	13	STUBBORN LOVE DUALTONE	The Lumineers	8
14	14	BREATHING UNDERWATER METRIC/MOM + POP	Metric	17
19	15	TIGHTROPE RCA	Walk The Moon	16
17	16	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	12
21	17	CHANGE A&M/OCTONE/INTERSCOPE	Churchill	17
25	18	SAFE AND SOUND LAZY HOOKS/CAPTOL	Capital Cities	10
28	19	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	4
22	20	TEMPEST REPRISE/WARNER BROS.	Deftones	12
18	21	BEEEN AWAY TOO LONG SEVEN FOUR/REPUBLIC	Soundgarden	17
27	22	SWEATER WEATHER I/O/EVOLVE/COLUMBIA	The Neighbourhood	6
20	23	LET YOURSELF GO REPRISE/WARNER BROS.	Green Day	18
23	24	MISS ATOMIC BOMB ISLAND/IDM/G	The Killers	12
26	25	THIS LADDER IS OURS CANVASBACK/ATLANTIC	The Joy Formidable	15

TRIPLE A™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 16 WKS MOUNTAIN SOUND REPUBLIC	Of Monsters And Men	16
1	2	STUBBORN LOVE DUALTONE	The Lumineers	16
4	3	CARRY ON FUELED BY RAMEN/RRP	fun.	9
5	4	MADNESS HELIUM-3/WARNER BROS.	Muse	22
6	5	CHANGE A&M/OCTONE/INTERSCOPE	Churchill	11
3	6	HOME 19/INTERSCOPE	Phillip Phillips	22
10	7	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	44
13	8	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	11
9	9	HERO NETTWERK	Family Of The Year	10
15	10	LOVER OF THE LIGHT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	6
7	11	ONLY LOVE UNIVERSAL ISLAND/REPUBLIC	Ben Howard	25
8	12	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	24
12	13	LOVE IS A COUNTRY BAMA RAGS/RCA	The Wallflowers	8
14	14	IF ONLY BAMA RAGS/RCA	Dave Matthews Band	14
17	15	PUT THE GUN DOWN HOLLYWOOD	ZZ Ward	19
18	16	LEGO HOUSE ELEKTRA/ATLANTIC	Ed Sheeran	15
19	17	AIN'T MESSIN' AROUND WARNER BROS.	Gary Clark Jr.	11
16	18	93 MILLION MILES ATLANTIC/RRP	Jason Mraz	13
21	19	FEEL AGAIN MOSLEY/INTERSCOPE	OneRepublic	11
24	20	STARS RAGGED COMPANY/HOLLYWOOD	Grace Potter & The Nocturnals	9
27	21	1957 CHOP SHOP/ATLANTIC	Milo Greene	2
20	22	DOOM AND GLOOM THE ROLLING STONES/UMF/INTERSCOPE	The Rolling Stones	14
30	23	FEBRUARY SEVEN AMERICAN/REPUBLIC	The Avett Brothers	2
26	24	SKYFALL XL/COLUMBIA	Adele	15
25	25	TAKE A WALK FRENCH/ISS/COLUMBIA	Passion Pit	5

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 16 WKS HOW COUNTRY FEELS STONEY CREEK	Randy Houser	39
3	2	EVERY STORM (RUNS OUT OF RAIN) MCA NASHVILLE	Gary Allan	21
4	3	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church	14
1	4	GOODBYE IN HER EYES ATLANTIC/SOUTHERN GROUND	Zac Brown Band	19
6	5	BETTER DIG TWO REPUBLIC NASHVILLE	The Band Perry	12
5	6	SOUTHERN COMFORT ZONE ARISTA NASHVILLE	Brad Paisley	18
9	7	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw	12
10	8	BEGIN AGAIN BIG MACHINE	Taylor Swift	17
11	9	TIP IT ON BACK CAPITOL NASHVILLE	Dierks Bentley	23
12	10	TORNADO CAPITOL NASHVILLE	Little Big Town	17
13	11	TWO BLACK CADILLACS 19/ARISTA NASHVILLE	Carrie Underwood	11
14	12	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes	15
15	13	MERRY GO 'ROUND MERCURY	Kacey Musgraves	21
22	14	GG SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton	3
16	15	CRYING ON A SUITCASE 19/COLUMBIA NASHVILLE	Casey James	32
21	16	I DRIVE YOUR TRUCK CLUB	Lee Brice	8
17	17	LET THERE BE COWGIRLS BIGGER PICTURE	Chris Cagle	30
20	18	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square	14
19	19	BEER WITH JESUS VALORY	Thomas Rhett	22
23	20	I CAN TAKE IT FROM THERE RCA NASHVILLE	Chris Young	14
25	21	GIVE IT ALL WE GOT TONIGHT MCA NASHVILLE	George Strait	12
24	22	SAY GOODNIGHT REPUBLIC NASHVILLE	Eli Young Band	23
26	23	SHE CRANKS MY TRACTOR BROKEN BOW	Dustin Lynch	11
27	24	HOPE ON THE ROCKS SHOW DOG-UNIVERSAL	Toby Keith	11
31	25	MAMA'S BROKEN HEART RCA NASHVILLE	Miranda Lambert	5

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 26 WKS ADORN BYSTORM/BLACK ICE/RCA	Miguel	31
2	2	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	23
9	3	F**KIN PROBLEMS A&AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	12
8	4	ALL GOLD EVERYTHING THINKTSGAME/DEF JAM/IDM/G	Trinidad James	10
3	5	DON'T JUDGE ME RCA	Chris Brown	21
7	6	BALL GRAND HUSTR/E/ATLANTIC	T.I. Feat. Lil Wayne	14
6	7	I'M DIFFERENT DEF JAM/IDM/G	2 Chainz	15
5	8	THINKIN BOUT YOU DEF JAM/IDM/G	Frank Ocean	43
4	9	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	20
17	10	POUR IT UP SRP/DEF JAM/IDM/G	Rihanna	5
12	11	NEVA END A-1/FREEBANDZ/EPIC	Future	13
11	12	WICKED GAMES XO/REPUBLIC	The Weeknd	17
10	13	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Julij J Feat. Lil Wayne & 2 Chainz	27
16	14	REMEMBER YOU ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd	15
13	15	DIAMONDS SRP/DEF JAM/IDM/G	Rihanna	17
20	16	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake	12
15	17	CLIQUE G.O.O.D./DEF JAM/IDM/G	Kanye West, Jay-Z, Big Sean	20
14	18	DICED PINEAPPLES MAYBACK/SLIP-N-SLIDE/DEF JAM/IDM/G	Rick Ross Feat. Wade & Drake	23
19	19	POP THAT BAD BOY/INTERSCOPE	French Montana Feat. Rick Ross, Drake, Lil Wayne	32
18	20	DANCE FOR YOU PARKWOOD/COLUMBIA	Beyonce	43
24	21	MY LOVE IS ALL I HAVE RCA	Charlie Wilson	14
22	22	YOU & I MO-B/CAPITOL	Avant Feat. Keke Wyatt	19
21	23	TRUST AND BELIEVE GEFFEN/INTERSCOPE	Keyshia Cole	13
26	24	DO YOU... BYSTORM/BLACK ICE/RCA	Miguel	14
27	25	LOVE AND WAR STREAMLINE	Tamar Braxton	6

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 16 WKS DIAMONDS SRP/DEF JAM/IDM/G	Rihanna	17
3	2	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	14
5	3	WHO BOOTY COOL KID CARTEL/EPIC	Jonn Hart Feat. iamSU	14
4	4	SWIMMING POOLS (DRANK) TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar	21
2	5	I CRY POE BOV/ATLANTIC	Flo Rida	18
9	6	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	8
7	7	BEAUTY AND A BEAT SCHOOLBOY/BAYMOND BRAUN/ISLAND/IDM/G	Justin Bieber Feat. Nicki Minaj	12
13	8	F**KIN PROBLEMS A&AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	8
6	9	CLIQUE G.O.O.D./DEF JAM/IDM/G	Kanye West, Jay-Z, Big Sean	19
11	10	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	15
8	11	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDM/G	Ne-Yo	24
14	12	THINKIN BOUT YOU DEF JAM/IDM/G	Frank Ocean	14
16	13	I'M DIFFERENT DEF JAM/IDM/G	2 Chainz	9
NEW	14	GG SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	1
10	15	ADORN BYSTORM/BLACK ICE/RCA	Miguel	24
19	16	WICKED GAMES XO/REPUBLIC	The Weeknd	13
17	17	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	18
12	18	VA VA VOOM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	12
18	19	NO WORRIES YOUNG MONEY/CASH MONEY/REPUBLIC	Lil Wayne Feat. Detail	15
26	20	ALL GOLD EVERYTHING THINKTSGAME/DEF JAM/IDM/G	Trinidad James	5
15	21	BANDZ A MAKE HER DANCE KEMOSABE/COLUMBIA	Julij J Feat. Lil Wayne & 2 Chainz	17
20	22	BALL GRAND HUSTR/E/ATLANTIC	T.I. Feat. Lil Wayne	10
24	23	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	6
25	24	DON'T YOU WORRY CHILD ASTRALWORKS/CAPITOL	Swedish House Mafia Feat. John Martin	7
21	25	REST OF MY LIFE DTP/DEF JAM/IDM/G	Ludacris Feat. Usher & David Guetta	10

Digital Songs

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COUNTRY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
4	1	#1 BETTER DIG TWO REPUBLIC/NASHVILLE	The Band Perry	●	12	
1	2	SURE BE COOL IF YOU DID WARNER BROS./WMN	Blake Shelton		2	
3	3	CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	▲	32	
6	4	EVERY STORM (RUNS OUT OF RAIN) MCA/NASHVILLE	Gary Allan	●	16	
5	5	WANTED ATLANTIC/WMN	Hunter Hayes	▲	43	
7	6	WE ARE NEVER EVER GETTING BACK TOGETHER BIG MACHINE	Taylor Swift	▲	22	
17	7	WAGON WHEEL CAPITOL/NASHVILLE	Darius Rucker		2	
12	8	ONE OF THOSE NIGHTS BIG MACHINE	Tim McGraw		12	
8	9	THE ONLY WAY I KNOW BROKEN BOW	Jason Aldean With Luke Bryan & Eric Church		14	
10	10	TORNADO CAPITOL/NASHVILLE	Little Big Town		15	
15	11	TWO BLACK CADILLACS 19/ARISTA/NASHVILLE	Carrie Underwood		7	
11	12	SOMEBODY'S HEARTBREAK ATLANTIC/WMN	Hunter Hayes		11	
9	13	BLOWN AWAY 19/ARISTA/NASHVILLE	Carrie Underwood	▲	35	
14	14	MERRY GO 'ROUND MERCURY	Kacey Musgraves		16	
13	15	HOW COUNTRY FEELS STONEY CREEK	Randy Houser		21	
20	16	I DRIVE YOUR TRUCK CURB	Lee Brice		6	
16	17	GOODBYE IN HER EYES SOUTHERN HOUND/BIGGER PICTURE	Zac Brown Band		16	
NEW	18	ALL SUMMER LONG TOP DOG/ATLANTIC/COS	Kid Rock		1	
23	19	IF I DIDN'T HAVE YOU STONEY CREEK	Thompson Square		10	
24	20	GIVE IT ALL WE GOT TONIGHT MCA/NASHVILLE	George Strait		8	
18	21	PONTOON CAPITOL/NASHVILLE	Little Big Town	▲	35	
42	22	MAMA'S BROKEN HEART RCA	Miranda Lambert		3	
27	23	GET YOUR SHINE ON REPUBLIC/NASHVILLE	Florida Georgia Line		8	
22	24	SOUTHERN COMFORT ZONE ARISTA/NASHVILLE	Brad Paisley		16	
21	25	BEGIN AGAIN BIG MACHINE	Taylor Swift	●	16	

LATIN™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 DANZA KUDURO VANS/ORBANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	127	
2	2	LIMBO EL CARTEL/CAPITOL/LATIN	Daddy Yankee		15	
3	3	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & P-Tain		29	
4	4	WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshground	▲	141	
5	5	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		159	
7	6	HEROE INTERSCOPE/UMLE	Enrique Iglesias		159	
9	7	VOLVI A NACER GAIKA/WK/SONY MUSIC LATIN	Carlos Vives		16	
8	8	ECHA PA'LLA (MANOS PA'RRIBA) NR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		27	
10	9	POR QUE LES MIENTES ON FIRE/SIENTE	Tito El Bambino • El Patron Feat. Marc Anthony		13	
6	10	AI SE EU TE PEGO PANTANAL/RGE./SONY MUSIC LATIN	Michel Telo		43	
12	11	ZUMBA ORBANATO/MACHETE/UMLE	Don Omar		21	
11	12	BON, BON NR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		116	
13	13	HASTA QUE SALGA EL SOL ORBANATO/MACHETE/UMLE	Don Omar		38	
16	14	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Featuring Lil Jon		123	
14	15	PROMISE SONY MUSIC LATIN	Romeo Santos Featuring Usher		73	
15	16	INCONDICIONAL TOP STOP	Prince Royce		44	
17	17	CORRE! WARNER LATINA	Jesse & Joy Feat. La Republika		55	
21	18	DUTTY LOVE ORBANATO/MACHETE/UMLE	Don Omar Featuring Natti Natasha		45	
23	19	LA PREGUNTA NELFLOW	J Alvarez		26	
19	20	LIVIN' LA VIDA LOCA C2/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		157	
22	21	ELLA Y YO PREMIUM LATIN	Aventura Featuring Don Omar		140	
20	22	EL AMOR SIENTE	Tito "El Bambino"		59	
18	23	BALADA (T'CHE TCHERERE T'CHE T'CHE) PANTANAL/RGE./SONY MUSIC LATIN	Gustavo Lima		23	
24	24	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	157	
26	25	RABIOSA EPIC/SONY MUSIC LATIN	Shakira		117	

ROCK™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 HO HEY DUALTONE	The Lumineers	▲	37	
2	2	HOME I9/INTERSCOPE	Phillip Phillips	▲	35	
3	3	IT'S TIME KIDINAORNER/INTERSCOPE	Imagine Dragons	▲	40	
5	4	LITTLE TALKS REPUBLIC	Of Monsters And Men	▲	51	
4	5	SOME NIGHTS FUELED BY RAMEN/RRP	fun.	▲	48	
6	6	THE A TEAM ELEKTRA/ATLANTIC	Ed Sheeran		36	
7	7	RADIOACTIVE KIDINAORNER/INTERSCOPE	Imagine Dragons		26	
8	8	I WILL WAIT GENTLEMAN OF THE ROAD/RED/GLASSNOTE	Mumford & Sons	●	24	
9	9	TOO CLOSE REPUBLIC	Alex Clare	▲	27	
10	10	SAIL RED BULL	AWOLNATION	●	94	
15	11	MADNESS HELIUM-3/WARNER BROS.	Muse		22	
12	12	I WON'T GIVE UP ATLANTIC/RRP	Jason Mraz		55	
13	13	EVERYBODY TALKS MERCURY/IDMG	Neon Trees	▲	49	
16	14	SOMEBODY THAT I USED TO KNOW SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	Goyte Feat. Kimbra	▲	59	
19	15	CARRY ON FUELED BY RAMEN/RRP	fun.		12	
NEW	16	ALL SUMMER LONG TOP DOG/ATLANTIC	Kid Rock		1	
17	17	WE ARE YOUNG FUELED BY RAMEN/RRP	fun. Feat. Janelle Monae	▲	60	
18	18	STUBBORN LOVE DUALTONE	The Lumineers		10	
NEW	19	COWBOY TOP DOG/LAVA/ATLANTIC	Kid Rock		1	
NEW	20	STAIRWAY TO HEAVEN (LIVE AT THE KENNEDY CENTER HONORS) HEART JOHN F. KENNEDY CENTER/HEART	Heart		1	
NEW	21	BAWITDABA TOP DOG/LAVA/ATLANTIC	Kid Rock		1	
NEW	22	PICTURE LAVA/ATLANTIC	Kid Rock Feat. Sheryl Crow		1	
21	23	ROLLING IN THE DEEP XL/COLUMBIA	Adele	▲	92	
22	24	TAKE A WALK FRENCHISS/COLUMBIA	Passion Pit		28	
NEW	25	ONLY GOD KNOWS WHY TOP DOG/LAVA/ATLANTIC	Kid Rock		1	

DANCE/ELECTRONIC™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears		2	
2	2	DON'T YOU WORRY CHILD ASTRALwerks/CAPITOL	Swedish House Mafia Feat. John Martin		19	
4	3	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROCK NATION/COLUMBIA	Calvin Harris Feat. Florence Welch		15	
3	4	GANGNAM STYLE SCHOOLBOY/PUBLIC	PSY	▲	25	
5	5	TITANIUM WHAT A MUSIC/ASTRALwerks/CAPITOL	David Guetta Featuring Sia	▲	57	
NEW	6	BACK TO LOVE G NOTEG/UNIT	DJ Pauly D Feat. Jay Sean		1	
6	7	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) MOTOWN/IDJMG	Ne-Yo	●	14	
7	8	BANGARANG BIG BEAT/ONSLA/ATLANTIC/RRP	Skrillex Featuring Sirah	●	56	
9	9	REST OF MY LIFE DTP/DEF JAM/IDJMG	Ludacris Feat. Usher & David Guetta		11	
10	10	STARSHIPS YOUNG MONEY/CASH MONEY/PUBLIC	Nicki Minaj	▲	43	
12	11	GOOD FEELING POE BOY/ATLANTIC	Flo Rida	▲	20	
8	12	DON'T WAKE ME UP RCA	Chris Brown		35	
13	13	CINEMA ULTRA	Benny Benassi Feat. Gary Go		96	
11	14	PARTY ROCK ANTHEM PARTY ROCK/WILL.I.AM/CHEER/REPUBLIC/INTERSCOPE	LMFAO Feat. Lauren Bennett & GoonRock	▲	103	
14	15	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	107	
15	16	SEXY AND I KNOW IT PARTY ROCK/WILL.I.AM/CHEER/REPUBLIC/INTERSCOPE	LMFAO	▲	77	
17	17	POUND THE ALARM YOUNG MONEY/CASH MONEY/PUBLIC	Nicki Minaj		30	
16	18	MAKE IT BUN DEM BIG BEAT/ONSLA/ATLANTIC/RRP	Skrillex & Damian "Jr. Gong" Marley		15	
20	19	PROMISES MTA/MERCURY/CHEER/REPUBLIC/INTERSCOPE	Nero	●	64	
18	20	LEVELS LEVELS/VERATONE.ATOM EMPIRE/INTERSCOPE	Avicii	▲	63	
19	21	FEEL SO CLOSE ULTRA	Calvin Harris	▲	72	
26	22	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera		8	
21	23	WE FOUND LOVE SRP/DEF JAM/IDJMG	Rihanna Feat. Calvin Harris	▲	46	
22	24	GIVE ME EVERYTHING MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ne-Yo, Afrojack & Nayer		46	
23	25	MIDNIGHT CITY M83/MUTE/CAPITOL	M83.	●	66	

R&B/HIP-HOP™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
1	1	#1 THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz		21	
NEW	2	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z		1	
3	3	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj		20	
2	4	DIAMONDS SRP/DEF JAM/IDJMG	Rihanna	▲	16	
NEW	5	LOVE ME YOUNG MONEY/CASH MONEY/PUBLIC	Lil Wayne Feat. Drake & Future		1	
4	6	F*KKIN' PROBLEMS ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Drake, 2 Chainz & Kendrick Lamar	●	13	
5	7	I'M DIFFERENT DEF JAM/IDJMG	2 Chainz		16	
6	8	SWIMMING POOLS (DRANK) AFTERMATH/INTERSCOPE	Kendrick Lamar	●	25	
10	9	ALL GOLD EVERYTHING THINKTISAGAME/DEF JAM/IDJMG	Trinidad James		7	
7	10	CLIQUE G.O.O.D./DEF JAM/IDJMG	Kanye West, Jay-Z, Big Sean	▲	20	
12	11	POUR IT UP SRP/DEF JAM/IDJMG	Rihanna		9	
8	12	NO WORRIES YOUNG MONEY/CASH MONEY/PUBLIC	Lil Wayne Featuring Detail		20	
NEW	13	WILD FOR THE NIGHT ASAP WORLDWIDE/POLO GROUNDS/RCA	ASAP Rocky Feat. Skrillex & Birdy Nam Nam		1	
13	14	LOVE SOSA GLORY BOYZ/INTERSCOPE	Chief Keef		9	
14	15	GUAP G.O.O.D./DEF JAM/IDJMG	Big Sean		13	
11	16	BAND \$ MAKE HER DANCE MEMOABE/COLUMBIA	Juicy J Feat. Lil Wayne & 2 Chainz	●	19	
16	17	POETIC JUSTICE TOP DAWG/AFTERMATH/INTERSCOPE	Kendrick Lamar Feat. Drake		13	
NEW	18	LONG LIVE A\$AP ASAP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky		1	
19	19	BATTLE SCARS 15 & 15th/ATLANTIC	Lupe Fiasco & Guy Sebastian		12	
15	20	WICKED GAMES XD/REPUBLIC	The Weeknd		14	
9	21	WE STILL IN THIS B**** REBECCOK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. T.I. & Juicy J		2	
21	22	BALL GRAND HUSTLE/ATLANTIC	T.I. Featuring Lil Wayne		14	
NEW	23	JTRAIN ASAP Rocky (Kendrick Lamar, Jay Rock, Wale, Kendrick Lamar, Action Bronson & Big K.R.) ASAP WORLDWIDE/POLO GROUNDS/RCA	J Train		1	
27	24	NEVA END A1/FREEDOM/DEF	Future		7	
18	25	REMEMBER YOU ROSTRUM/ATLANTIC	Wiz Khalifa Feat. The Weeknd		17	

KID™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART	
NEW	1	#1 GANGNAM STYLE RAZOR & TIE	Kidz Bop Kids		1	
1	2	WHEN CAN I SEE YOU AGAIN? WALT DISNEY	Owl City		12	
NEW	3	WE ARE NEVER EVER GETTING BACK TOGETHER RAZOR & TIE	Kidz Bop Kids		1	
NEW	4	WANT U BACK RAZOR & TIE	Kidz Bop Kids		1	
2	5	CAN YOU FEEL IT WALT DISNEY	Ross Lynch		14	
3	6	I SEE THE LIGHT WALT DISNEY	Mandy Moore & Zachary Levi		109	
NEW	7	DIAMONDS RAZOR & TIE	Kidz Bop Kids		1	
4	8	TTYLXOX WALT DISNEY	Bella Thorne		46	
RE	9	DETERMINATE WALT DISNEY	Bridgit Mendler, Adam Hicks, Naomi Scott & Hayley Kiyoko		47	
13	10	PART OF YOUR WORLD WALT DISNEY	Jodi Benson		62	
6	11	WHEN WILL MY LIFE BEGIN WALT DISNEY	Mandy Moore		108	
18	12	CALL ME MAYBE RAZOR & TIE	Kidz Bop Kids		14	
7	13	NOT A LOVE SONG WALT DISNEY	Ross Lynch		18	
NEW	14	EVERYBODY TALKS RAZOR & TIE	Kidz Bop Kids		1	
10	15	ILLUSION WALT DISNEY	Ross Lynch		19	
NEW	16	AS LONG AS YOU LOVE ME RAZOR & TIE	Kidz Bop Kids		1	
16	17	UNDER THE SEA WALT DISNEY	Samuel E. Wright		56	
NEW	18	WIDE AWAKE RAZOR & TIE	Kidz Bop Kids		1	
12	19	HEART BEAT WALT DISNEY	Ross Lynch		10	
NEW	20	LOCKED OUT OF HEAVEN RAZOR & TIE	Kidz Bop Kids		1	
9	21	HAD ME @ HELLO WALT DISNEY	Olivia Holt		14	
RE	22	GO THE DISTANCE WALT DISNEY	Robert Bart		4	
RE	23	SHE'S SO GONE WALT DISNEY	Naomi Scott		19	

Launch Pad

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billboard

HEATSEEKERS ALBUMS™

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
		1	#1 THE PLOT IN YOU RISE	Could You Watch Your Children Burn	1	1
		2	DAWN RICHARD OUR DAWN	Goldenheart	2	1
		3	WAX THE WASHINGTON ADMINISTRATION/SCRIBLIFE	Continue	3	1
		4	CHRISTOPHER OWENS TURNSTILE/FAT POSSUM	Lysandre	4	1
		5	ANTHONY JESELNIK COMEDY CENTRAL	Caligula	5	1
	1	6	RUSSELL MOORE & IIRD TYME OUT BREAK A STRING/CRACKER BARREL	Timeless Hits From The Past: Bluegrassed	1	2
	2	7	VOLBEAT VERTIGO/PUBLIC	Beyond Hell/Above Heaven	1	99
		8	PLANETSHAKERS PLANETSHAKERS/INTERGRITY/PLG	Limitless	8	1
		9	ICE NINE KILLS ICE NINE KILLS	The Predator (EP)	9	1
	11	10	GG KREWELLA KREWELLA	Play Hard (EP)	10	6
		11	JESSIE WARE UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/GIA	If You're Never Gonna Move (EP)	11	1
	8	12	FATHER JOHN MISTY SUB POP	Fear Fun	2	30
		13	FREE ENERGY FREE ENERGY	Love Sign	13	1
	12	14	BEN HOWARD UNIVERSAL ISLAND/REPUBLIC	Every Kingdom	9	40
	13	15	DJANGO DJANGO RIBBON	Django Django	13	8
		16	PANTHA DU PRINCE & THE BELL LABORATORY INITIATIVE/ROUGH TRADE	Elements Of Light	16	1
	4	17	LORD HURON IAMSOUND	Lonesome Dreams	3	15
	10	18	CROWN THE EMPIRE RISE	The Fallout	1	9
	26	19	DELTA RAE SIRE/WARNER BROS.	Carry The Fire	11	19
		20	OBB CURB	OBB (EP)	20	2
	6	21	ALLEN STONE STICKYSTONES/ATO	Allen Stone	4	24
		22	CNBLUE PAC	Re:BLUE: CNBLUE 4th Mini Album (EP)	22	1
	16	23	WILD NOTHING CAPTURED TRACKS	Nocturne	1	11
	14	24	WALK OFF THE EARTH COLUMBIA	R.E.V.O. (EP)	13	5
		25	KAT EDMONSON SPINNERETTE	Way Down Low	1	4

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT / PROMOTION LABEL	Title	PEAK POS.	WKS. ON CHART
17	20	26	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE/GIA	Welcome Reality	5	66
		27	GIN WIGMORE MERCURY/IDMG	Man Like That (EP)	8	4
22	11	28	IRIS DEMENT FLARELLA	Sing The Delta	2	16
40	34	29	THE NEIGHBOURHOOD RIVEAVE/COLUMBIA	I'm Sorry... (EP)	29	3
		30	PARQUET COURTS WHAT'S YOUR RUPTURE?	Light Up Gold	30	1
7	14	31	PASSENGER BLACK CROWN/NETWORK	All The Little Lights	7	10
37	30	32	DALEY DALEYMUSIC/POLYDOR/REPUBLIC	Alone Together (EP)	30	5
15	17	33	CHRIS MANN FAIRCRAFT/REPUBLIC	Roads	1	12
		34	JON WOLFE ILG/WARNER BROS. NASHVILLE/WMN	It All Happened In A Honky Tonk: Deluxe	34	1
39	25	35	CAPTURE THE CROWN SLIMARIAN	'Til Death	7	5
38	28	36	JONATHAN & CHARLOTTE SYCO/COLUMBIA	Together	5	12
28	32	37	OTHERWISE CENTURY MEDIA	True Love Never Dies	2	23
	41	38	JASON GRAY CENTRICITY/EMI CMG	A Way To See In The Dark	20	10
34	38	39	LIANNE LA HAVAS NONE/SUCH/WARNER BROS.	Is Your Love Big Enough?	1	14
42	48	40	YOUNGBLOOD HAWKE REPUBLIC	Youngblood Hawke (EP)	3	5
	7	41	PHILIP H. ANSELMO/WARBEAST HOUSECORE	War Of The Gargantuas (EP)	7	2
3	18	42	CASSADEE POPE REPUBLIC	The Voice: The Complete Season 3 Collection	1	5
5	5	43	TIG NOTARO SECRETLY CANADIAN	Live (EP)	5	11
		44	PATTI LUPONE BROADWAY RECORDS	Far Away Places: Live At 54 Below	44	1
29	29	45	TWO STEPS FROM HELL TWO STEPS FROM HELL	Skyworld	19	11
20	22	46	PALOMA FAITH EPIC	Fall To Grace	2	7
		47	ROB BAILEY & THE HUSTLE STANDARD THE HUSTLE STANDARD	Battle Tested (EP)	13	2
21	42	48	WOE, IS ME VELOCITY/RISE	Genesis[s]	2	9
18	24	49	THOMAS RHETT VALORY/BMG	Thomas Rhett (EP)	3	17
27	31	50	WILL REAGAN AND UNITED PURSUIT UNITED PURSUIT	Endless Years	4	6

HEATSEEKERS SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT / DISTRIBUTING LABEL	Artist	WKS. ON CHART
2	1	#1 WICKED GAMES YOU'RE PUBLIC	The Weeknd	13
3	2	CUPS UME	Anna Kendrick	5
4	3	LOVE SOSA GLORY BOYZ/INTERSCOPE	Chief Keef	9
5	4	MERRY GO 'ROUND MERCURY	Kacey Musgraves	14
6	5	WHO BOOTY COOL KID CARTEL/EPIC	Jonn Hart Featuring iamSU	11
15	6	TROUBLEMAKER Olly Murs Featuring Flo Rida	2	
8	7	RIFF OFF The Barden Bellas, The Treblemakers & The BJL Harmonics	4	
7	8	BELLAS FINALS: PRICE TAG/DON'T YOU ... The Barden Bellas	6	
9	9	TAKE A WALK FRENCHKISS/COLUMBIA	Passion Pit	26
11	10	CRYING ON A SUITCASE 19/COLUMBIA NASHVILLE	Casey James	20
10	11	I DREAMED A DREAM POLYDOR/REPUBLIC	Anne Hathaway	4
12	12	BEER WITH JESUS VALORY	Thomas Rhett	16
	13	BACK TO LOVED J Pauly D Featuring Jay Sean	1	
16	14	LOVE AND WAR STREAMLINE	Tamar Braxton	7
14	15	DID IT FOR THE GIRL REPUBLIC NASHVILLE	Greg Bates	23
18	16	HATE BEIN' SOBER GLORY BOYZ/INTERSCOPE	Chief Keef Feat. 50 Cent & Wiz Khalifa	5
21	17	TROJANS FROGS HEAD/WARNER BROS.	Atlas Genius	8
	18	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES) Chris Tomlin	1	
13	19	YOUNG & GETTIN' IT Meek Mill Feat. Kirko Bangz	16	
19	20	LITTLE BLACK SUBMARINES NONE/SUCH/WARNER BROS.	The Black Keys	18
22	21	REMEMBER WHEN (PUSH REWIND) Chris Wallace	5	
17	22	TURN AROUND Conor Maynard Feat. Ne-Yo	2	
24	23	POOL MASHUP UME	The Barden Bellas	4
23	24	10,000 REASONS (BLESS THE LORD) Matt Redman	24	
	25	TREBELS FINALS UME	The Treblemakers	4

REGIONAL HEATSEEKERS #1 ALBUMS™



British singer Jessie Ware, who recently collected a pair of BRIT Award nominations, debuts on Heatseekers Albums at No. 11 with new EP *If You're Never Gonna Move* (1,000 sold, according to Nielsen SoundScan). The release arrived the same week she performed on NBC's "Late Night With Jimmy Fallon" (Jan. 16) and launched her U.S. tour in Cambridge, Mass. (Jan. 14). Her Mercury Prize-nominated U.K. debut album, *Devotion*, will get a wide release in the United States in April on Cherrytree/Interscope. (The set had a brief digital release last August, charting for a week on Heatseekers, but has since been deleted.)

—Keith Caulfield

SOUTH ATLANTIC

1	RUSSELL MOORE & IIRD TYME OUT	Timeless Hits From The Past: Bluegrassed
2	DAWN RICHARD	Goldenheart
3	THE PLOT IN YOU	Could You Watch Your Children Burn
4	WAX	Continue
5	ANTHONY JESELNIK	Caligula
6	DELTA RAE	Carry The Fire
7	VOLBEAT	Beyond Hell/Above Heaven
8	ROYAL SOUTHERN BROTHERHOOD	Royal Southern Brotherhood
9	DALEY	Alone Together (EP)
10	KREWELLA	Play Hard (EP)

MOUNTAIN

1	THE PLOT IN YOU	Could You Watch Your Children Burn
2	CROWN THE EMPIRE	The Fallout
3	VOLBEAT	Beyond Hell/Above Heaven
4	WAX	Continue
5	ANTHONY JESELNIK	Caligula
6	HONEYHONEY	Billy Jack
7	SHEMOKIA COPELAND	33 1/3
8	KREWELLA	Play Hard (EP)
9	ICE NINE KILLS	The Predator (EP)
10	CLIVER ROMNEY	I Am A Child Of God: Songs For Children 2013

Rock

February 2
2013
billboard

HOT ROCK SONGS™									
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 HO HEY R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE	▲	1	40		
2	2	2	HOME D.PEARSON (D.PEARSON,G.HOLDEN)	Phillip Phillips I9/INTERSCOPE	▲	2	18		
5	4	3	AG IT'S TIME E.MAGNER,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3	46		
3	3	4	SOME NIGHTS E.BHASKER (E.BHASKER,J.AUST,JANTONOFF,B.HASKER)	fun. FUELED BY RAMEN/RRP	▲	1	38		
4	5	5	THE A TEAM J.GOSLING,E.SHEERAN (E.SHEERAN)	Ed Sheeran ELEKTRA/ATLANTIC		4	23		
6	6	6	LITTLE TALKS M.DRAVS (MUMFORD & SONS)	Of Monsters And Men GENTLEMAN OF THE ROAD/RED/GLOSSNOTE	▲	3	45		
8	7	7	I WILL WAIT MUMFORD & SONS	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLOSSNOTE	●	1	24		
9	9	8	SG RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		8	17		
7	8	9	TOO CLOSE DIPLO,SWITCH,A.RECHTSCHAID (A.CLARE,L.DUGUID)	Alex Clare REPUBLIC	▲	2	36		
10	10	10	MADNESS MUSE (M.BELLAMY)	Muse HELIUM-3/WARNER BROS.		3	22		
11	11	11	STUBBORN LOVE R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE		10	16		
13	13	12	CARRY ON E.BHASKER (E.BHASKER)	fun. FUELED BY RAMEN/RRP		12	35		
12	12	13	TAKE A WALK C.ZANE,M.ANGELAKOS	Passion Pit FRENCH/S/COLUMBIA		9	34		
16	14	14	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		14	16		
14	15	15	MOUNTAIN SOUND J.KING (N.B.HILMARSDOTTIR,I.R.HORHALLSSON,A.R.HILMARSSON)	Of Monsters And Men REPUBLIC		14	18		
19	17	16	ON TOP OF THE WORLD ALEX DA KID (IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE		16	16		
17	19	17	TROJANS ATLAS GENIUS (K.W.H. JEFFERY,D.J.JEFFERYS,R.JEFFERY,D.SELL)	Atlas Genius FROGS HEAD/WARNER BROS.		17	22		
15	18	18	LITTLE BLACK SUBMERINES DANGER MOUSE,THE BLACK KEYS,C.AUBERBACH,P.CARNEY,B.BURTON)	The Black Keys NONESUCH/WARNER BROS.		6	28		
21	22	19	FLOWERS IN YOUR HAIR R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE		19	16		
18	23	20	CHALK OUTLINE J.GOSLING (THREE DAYS GRACE,B.STOCK,C.WISEMAN)	Three Days Grace RCA		7	23		
30	21	21	KISS ME E.SHEERAN,W.D. (E.SHEERAN,R.FRANKS,J.FROST)	Ed Sheeran ELEKTRA/ATLANTIC		21	8		
20	24	22	BABEL M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		9	16		
25	25	23	SLOW IT DOWN R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE		23	12		
27	26	24	CLASSY GIRLS R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE		24	11		
22	43	25	DG GONE, GONE, GONE G.WATTENBERG (D.FURHMANN,C.LARK,C.WATTENBERG)	Phillip Phillips I9/INTERSCOPE	▲	13	9		
26	27	26	GIVE ME LOVE J.GOSLING,E.SHEERAN (E.SHEERAN,J.GOSLING,C.LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		24	9		
29	29	27	LOVER OF THE LIGHT M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		15	16		
32	30	28	LESSONS IN LOVE (ALL DAY, ALL NIGHT) LIZARD KING (LIZARD KING,W.BARNES,S.HARRIS,W.HANCOCK,C.CAMPBELL,B.BOLTE,YOUNG)	Neon Trees Feat. Kaskade MISERY/TOYUNG		28	4		
HOT SHOT DEBUT		29	STAIRWAY TO HEAVEN (LIVE AT THE KENNEDY CENTER HONORS) M.STEVENS,S.MAYNES (L.PAGE,R.PLAUNT)	Heart JOHN F. KENNEDY CENTER/HEART		29	1		
37	31	30	DEAD SEA R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE		30	6		
39	32	31	SUBMARINES R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE		31	6		
24	28	32	CARRY ON M.E.LIZONDO (M.SANDERS,B.HANER JR,J.BAKER,J.SEWARD)	Avenged Sevenfold WARNER BROS.		20	11		
28	33	33	LEGO HOUSE J.GOSLING (E.SHEERAN,J.GOSLING,C.LEONARD)	Ed Sheeran ELEKTRA/ATLANTIC		22	13		
35	36	34	STARS J.SCOTT,Z.POTTER (G.POTTER)	Grace Potter & The Nocturnals BAGGED COMPANY/HOLLYWOOD		13	9		
34	38	35	DRUNK J.GOSLING (E.SHEERAN,J.GOSLING)	Ed Sheeran ELEKTRA/ATLANTIC		26	11		
-	46	36	CLOSER G.KURSTIN (G.KURSTIN,G.KURSTIN)	Tegan And Sara LAFOR/WARNER BROS.		36	4		
47	40	37	BIG PARADE R.HADLOCK (W.SCHULTZ,J.FRAITES)	The Lumineers DUATONE		37	4		
42	42	38	SPECTRUM (SAY MY NAME) P.P.WORTH (F.WELCH,P.P.WORTH)	Florence + The Machine REPUBLIC		35	14		
RE-ENTRY		39	IN THE END J.FELDMANN (J.FELDMANN,M.JOHNSON,A.BERSACK,A.PURDY,FERGUSON,L.PITTS)	Black Veil Brides HBO/FUELED BY RAMEN		39	2		
36	44	40	ABSOLUTE ZERO D.BOTTRILL (C.TAYLOR,J.ROOT,L.RAND,M.MAYORGA)	Stone Sour ROADRUNNER		26	20		
31	34	41	ENEMIES R.CAVALLI (B.SMITH,D.BASSETT,E.BASS)	Shinedown ATLANTIC		29	13		
44	47	42	HEAVEN NOR HELL VOLBEAT (M.POLSEN)	Volbeat VERTIGO/REPUBLIC		35	8		
33	41	43	BEEN AWAY TOO LONG A.KASPER,SOUNDGARDEN (C.CORNEILL,B.SHEPHERD)	Soundgarden SEVEN FOUR/REPUBLIC		17	17		
40	16	44	BECAUSE WE CAN LIZARD KING (LIZARD KING,R.SAMBORA,B.FALCON)	Bon Jovi ISLAND/TOYUNG		16	3		
-	49	45	ROUND AND ROUND ALEX DA KID (IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE		45	2		
43	45	46	WHISPERS IN THE DARK M.DRAVS (MUMFORD & SONS)	Mumford & Sons GENTLEMAN OF THE ROAD/RED/GLOSSNOTE		11	15		
RE-ENTRY		47	BLEEDING OUT ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		39	2		
NEW		48	DISAPARATE YOUTH RICKY BLAZE (S.WHITE,R.JOHNSON,N.ZINNER)	Santigold LIZARD KING/DOWNTOWN/ATLANTIC		48	1		
RE-ENTRY		49	TEMPEST N.BASKULINECZ (DEFTONES,C.MORENO)	Deftones REPRISE/WARNER BROS.		45	3		
-	50	50	TIPTOE IMAGINE DRAGONS (IMAGINE DRAGONS)	Imagine Dragons KIDINAKORNER/INTERSCOPE		43	3		

TOP ROCK ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
3	1	#1 THE LUMINEERS	The Lumineers	●	42				
6	2	PHILIP PHILLIPS	The World From the Side of The Moon	●	9				
5	3	MUMFORD & SONS	Babel	▲	17				
7	4	IMAGINE DRAGONS	Night Visions		20				
8	5	FUN.	Some Nights	●	48				
HOT SHOT DEBUT		YO LA TENGO	Fade		1				
1	8	HOLLYWOOD UNDEAD	Notes From The Underground		2				
NEW		THE CIVIL WARS	Unplugged On VH1 (EP)		1				
10	10	OF MONSTERS AND MEN	My Head Is An Animal	●	42				
11	11	MUMFORD & SONS	Sigh No More	▲	144				
2	12	BLANK VIL Brides	Wretched And Divine: The Story of the Wild Ones		2				
4	13	DROPKICK MURPHYS	Signed And Sealed In Blood		2				
13	14	KID ROCK	Rebel Soul		9				
23	15	GG MUSE	The 2nd Law		16				
16	16	PS THE BLACK KEYS	El Camino	▲	59				
14	17	LANA DEL REY	Born To Die		51				
12	18	LED ZEPPELIN	Celebration Day		9				
NEW		THE LONE BELLOW	The Lone Bellow		1				
24	20	DOG BONES	Ultimate Hits: Rock And Roll Never Forgets		31				
25	21	ALABAMA SHAKES	Boys & Girls		39				
33	22	TRAIN	California 37		40				
26	23	ALT-J	An Awesome Wave		5				
29	24	FLORENCE + THE MACHINE	Ceremonials	●	64				
22	25	LANA DEL REY	Paradise (EP)		10				
28	26	AWOLNATION	Megalithic Symphony		64				
27	27	THE ROLLING STONES	GRRR!	●	10				
36	28	THE XX	Coexist		15				
NEW		THE PLOT IN YOU	Could You Watch Your Children Burn		1				
37	30	DEFTONES	Koi No Yokan		10				
32	31	SOUNDTRACK	The Twilight Saga: Breaking Dawn: Part 2		10				
20	32	GREEN DAY	Tre!		6				
30	33	GARY CLARK JR.	Blak And Blu		13				
39	34	SOUNDGARDEN	King Animal		10				
31	35	TAME IMPALA	Lonerism		8				
35	36	THREE DAYS GRACE	Transit Of Venus		16				
41	37	LINKIN PARK	Living Things		30				
19	39	SOUNDTRACK	Girls, Volume 1: Music From The HBO Original Series		2				
50	40	STONE SOUR	House Of Gold & Bones: Part 1		13				
44	41	THE AVETT BROTHERS	The Carpenter		19				
48	42	MATCHBOX TWENTY	North		20				
47	43	IN THIS MOMENT	Blood		20				
46	44	PASSION PIT	Gossamer		16				
18	45	BLINK-182	Dogs Eating Dogs (EP)		5				
49	46	THIRD DAY	Miracle		10				
NEW		CHRISTOPHER OWENS	Lysandre		1				
38	48	DAVE MATTHEWS BAND	Away From The World	●	19				
45	49	THE KILLERS	Battle Born		18				
RE		HALESTORM	The Strange Case Of...		21				



Lumineers Shine Brightest

The Lumineers' self-titled debut album reaches No. 1 on Top Rock Albums (3-1) in its 42nd week. The set completes the chart's second-longest ascent to the top, following Kings of Leon's *Only by the Night*, which rose to No. 1 in its 46th frame the week of Aug. 22, 2009. On the Billboard 200, the title also reaches a new peak with an 8-7 ascent.

The Lumineers has sold 819,000 copies, according to Nielsen SoundScan, and its last five weeks represent five of its top six sales frames. It sold a high of 61,000 three weeks ago; this week, it gains by 2% to 38,000. Next week's chart will reflect the first full week following the trio's appearance on NBC's "Saturday Night Live" on Jan. 19, when it performed the sets "Ho Hey," which logs a 10th week at No. 1 on Hot Rock Songs, and "Stubborn Love" (No. 11). The band is nominated in the best new artist category at the 55th Grammy Awards (Feb. 10).

On Hot Rock Songs, Heart's cover of Led Zeppelin's "Stairway to Heaven" enters at No. 29. The band sang the track at the Kennedy Center honors, broadcast on CBS on Dec. 26. (Led Zeppelin was among the night's honorees.) Released digitally on Jan. 15, the cover of the rock classic debuts at No. 20 on Rock Digital Songs with 18,000 downloads sold.

Heart will receive its own honor on April 13, when it is inducted into the Rock and Roll Hall of Fame.

-Gary Trust

HOT ROCK SONGS™: This week's Hot Rock Songs chart is compiled by Nielsen BDS. Songs are defined as current or future releases of songs receiving at least 500 airplay spins in the week of the chart. Songs that are not currently receiving at least 500 spins are not eligible for the chart. HOT ROCK ALBUMS™: This week's Hot Rock Albums chart is compiled by Nielsen BDS. Albums are defined as current or future releases of albums receiving at least 1,000 airplay spins in the week of the chart. Albums that are not currently receiving at least 1,000 spins are not eligible for the chart. BILLBOARD 200™: This week's Billboard 200 chart is compiled by Nielsen BDS. Albums are defined as current or future releases of albums receiving at least 1,000 airplay spins in the week of the chart. Albums that are not currently receiving at least 1,000 spins are not eligible for the chart. © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

REGIONAL MEXICAN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
3	1	#1 CABECITA DURA DISA/UMLE	La Arrolladora Banda El Limón de René Camacho	32		
1	2	MI PROMESA	Pesado	31		
2	3	SOLO VINE A DESPDIRME BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	23		
4	4	Y AHORA RESULTA DISA/UMLE	Voz de Mando	18		
5	5	EL PRIMER LUGAR FONOVISA/UMLE	La Original Banda El Limón de Salvador Lizarraga	22		
8	6	ADIVINA DEL/SONY MUSIC LATIN	Noel Torres	13		
6	7	MIRANDO AL CIELO FONOVISA/UMLE	Roberto Tapia	38		
7	8	SAN LUNES DISCOS SABINAS	Banda La Trakalosa	25		
10	9	VACIANDO BOTELLAS DISA/UMLE	Fidel Rueda	28		
11	10	LA MISMA GRAN SENORA FONOVISA/UMLE	Jenni Rivera	12		
9	11	SIN RESPIRACION FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	47		
14	12	AMOR EXPRESS ASL/DISA/UMLE	Banda Sinaloense MS de Sergio Lizarraga	12		
13	13	NUBE BLANCA DISA/UMLE	El Trono de Mexico	20		
12	14	EN RESUMEN DISA/UMLE	Banda Los Recoditos	26		
20	15	TU NO TIENES LA CULPA ASL/DISA/UMLE	Julion Alvarez y Su Norreno Banda	9		

LATIN POP AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
2	1	#1 ALGO ME GUSTA DE TI MACHETE/UMLE	Wisin & Yandel Feat. Chris Brown & T-Pain	25		
1	2	VOLVI A NACER GARRA/WKS/SONY MUSIC LATIN	Carlos Vives	17		
3	3	POR QUE LES MIENDES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	13		
5	4	GG LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	13		
4	5	LLORAR WARNER LATINA	Jesse & Joy Feat. Mario Domm	9		
6	6	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar	9		
8	7	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco	13		
7	8	SE VENDE UNIVERSAL MUSIC LATINO/UMLE	Alejandro Sanz	12		
9	9	FINALLY FOUND YOU REPUBLIC	Enrique Iglesias Feat. Sammy Adams	19		
13	10	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	16		
10	11	DON'T STOP THE PARTY MR. 305/POLY GROUNDS/RS&A	Pitbull Feat. TJR	16		
14	12	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTISTS/SONY MUSIC LATIN	Pitbull	27		
15	13	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	7		
12	14	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ) PANTANAL/RGE./SONY LIVRE/SONY MUSIC LATIN	Gustavo Lima	31		
11	15	DIAMONDS SRP/DEF JAM/DMG	Rihanna	11		

TROPICAL AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
3	1	#1 DEJAME CAMBIARTE LA VIDA PAL RUFF/OLP	Charlie Cruz	20		
2	2	POR QUE LES MIENDES? ON FIRE/SIENTE	Tito El Bambino + El Patron Feat. Marc Anthony	13		
1	3	QUE SEAS FELIZ TOP STOP	Tito Nieves	7		
9	4	INFIEL CAOA/UMLE	Karlos Rose	10		
8	5	LIMBO EL CARTEL/CAPITOL LATIN	Daddy Yankee	14		
6	6	PEGAITO SUAVECITO FLASH/FAMOUS ARTISTS/SUMMA/VEVEMUSIC	Elvis Crespo Feat. Fito Blanco	19		
4	7	VOLVI A NACER GARRA/WKS/SONY MUSIC LATIN	Carlos Vives	17		
11	8	LLEVAME CONTIGO SONY MUSIC LATIN	Romeo Santos	20		
28	9	GG NO SOY UN HOMBRE MALO D.M./VEVEMUSIC	Hector Acosta "El Torito"	2		
16	10	COMO AGUA DEL CIELO COPA/LATIN HITS	H.O.M.	7		
5	11	ESTAS AHÍ? SONY MUSIC LATIN	Gilberto Santa Rosa	17		
10	12	DESDE QUE NO ESTAS HANDY/SONY MUSIC LATIN	Fonseca	10		
14	13	DAY 1 TOP STOP	Leslie Grace	6		
13	14	REGALAME UN MUACK MACHETE/UMLE	Chino & Nacho	13		
15	15	ME LLAMARE TUYO KTRV/SONY MUSIC LATIN	Victor Manuelle	13		

REGIONAL MEXICAN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	6		
2	2	JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Banda	46		
3	3	VOZ DE MANDO DISA/UMLE	Y Ahora Resulta	6		
8	4	VARIOUS ARTISTS DISA/UMLE	Banda #1's 2012	10		
4	5	VARIOUS ARTISTS FONOVISA/UMLE	Radio Exitos: El Disco del Año 2012	14		
5	6	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE	Regresa El Rey	6		
6	7	SIGNGO FREDDIE	El Mundo Se Acabo	5		
10	8	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	El Primer Ministro	17		
12	9	VARIOUS ARTISTS DISA/UMLE	Corridos #1's 2012	10		
7	10	LOS TUCANES DE TIJUANA FONOVISA/UMLE	Antologia: 25 Años	5		
15	11	BANDA SINALOENSE MS DE SERGIO LIZARRAGA DISA/UMLE	Mi Razon de Ser	8		
17	12	VARIOUS ARTISTS DISA/UMLE	Las Bandas Romanticas De America 2012	49		
11	13	TIERRA CALI VICTORIA/VENEZUELA/UNIVERSAL MUSIC LATINO/UMLE	Entregate	12		
16	14	LOS BUKIS FONOVISA/UMLE	Iconos: 25 Exitos	37		
13	15	CALIBRE 50 DISA/UMLE	Grandes Exitos	13		

LATIN POP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
1	1	#1 JENNI RIVERA FONOVISA/UMLE	Joyas Prestadas: Pop	46		
2	2	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	La Musica No Se Toca	17		
3	3	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	21		
7	4	VARIOUS ARTISTS UNIVERSAL MUSIC LATINO/UMLE	Latino #1's 2012	10		
4	5	JESSE & JOY WARNER LATINA	Con Quien Se Queda El Perro?	49		
6	6	ARJONA METAMORFOSIS/WARNER LATINA	Independiente	68		
9	7	SHAKIRA EPIC/SONY MUSIC LATIN	Sale El Sol	115		
5	8	THALIA SONY MUSIC LATIN	Habitame Siempre	9		
10	9	CAMILA SONY MUSIC LATIN	Dejarte De Amar	150		
11	10	CAMILO SESTO VERDE	20 Grandes Exitos	22		
12	11	CRISTIAN CASTRO UNIVERSAL MUSIC LATINO/UMLE	Celebrando Al Principe	10		
15	12	ALEJANDRO FERNANDEZ SONY MUSIC LATIN	Canciones de Amor: Love Songs	50		
8	13	VARIOUS ARTISTS POPULAR	Hecho Con Sabor A Puerto Rico	8		
13	14	MARCO ANTONIO SOLIS HABARU/FONOVISA/UMLE	Una Noche de Luna	30		
14	15	YURIDIA SONY MUSIC LATIN	Para Mi	48		

TROPICAL ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
2	1	#1 PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	9		
3	2	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King	12		
1	3	TITO "EL BAMBINO" ON FIRE/SIENTE/UNIVERSAL MUSIC LATINO/UMLE	Invicto	9		
4	4	ROMEO SANTOS SONY MUSIC LATIN	Formula: Vol. 1	64		
5	5	PRINCE ROYCE TOP STOP/AG	Phase II	41		
8	6	GILBERTO SANTA ROSA SONY MUSIC LATIN	Gilberto Santa Rosa	10		
6	7	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Que Seas Feliz	7		
7	8	JOSEPH FONSECA VENEZUELA/UNIVERSAL MUSIC LATINO/UMLE	Voy A Comerme El Corazon	38		
12	9	RUBEN BLADES/SEIS DEL SOLAR ARIEL RIVAS	Todos Vuelven: Live	10		
10	10	MANNY MANUEL VENEZUELA/UNIVERSAL MUSIC LATINO/UMLE	Contra La Marea	10		
11	11	HECTOR ACOSTA "EL TORITO" D.M./VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Con El Corazon Abierto	22		
9	12	GREMAL MALDONADO UNIVERSAL MUSIC LATINO/UMLE	Yo	5		
13	13	JUAN LUIS GUERRA 440 CAPITOL LATIN	Coleccion Cristiana	47		
15	14	VICTOR MANUELLE SONY MUSIC LATIN	Busco Un Pueblo	52		
14	15	N'KLABE NULIFE/SONY MUSIC LATIN	La Salsa Vive	29		

Jazz/Classical/World

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TRADITIONAL JAZZ ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
NEW	1	#1 DUKE ELLINGTON COLUMBIA/LEGACY/STARBUCKS	In Grand Company	1		
1	2	FRANK SINATRA REPRISE/CAPITOL	Sinatra: Best Of The Best	62		
2	3	DIANA KRALL VERVE/VG	Glad Rag Doll	17		
3	4	TONY BENNETT RPM/COLUMBIA	Viva Duets	13		
4	5	TONY BENNETT RPM/COLUMBIA	Duets II	71		
5	6	CHRIS BOTTI COLUMBIA	Impressions	40		
6	7	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio	47		
8	8	BIG BAD VOODOO DADDY SAWOY JAZZ/SLG	Rattle Them Bones	20		
7	9	SOUNDTRACK MADISON GATE	Midnight In Paris	58		
RE	10	THE MILES DAVIS QUINTET PRESTIGE/CONCORD	The Very Best Of The Miles Davis Quintet	2		
11	11	PAUL MCCARTNEY MPL/HAR/CORBICO	Kisses On The Bottom	51		
10	12	GREGORY PORTER MOTEMA	Be Good	46		
NEW	13	OMAR THOMAS LARGE ENSEMBLE SOUND SILENCE	I Am (EP)	1		
9	14	JOE LOVANO/USFIVE BLUE NOTE	Cross Culture	2		
12	15	MELODY GARDOT DECCA/VERVE/VG	The Absence	34		

CONTEMPORARY JAZZ ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART		
19	1	#1 KAT EDMONSON SPINNERETTE	Way Down Low	35		
1	2	ESPERANZA SPALDING MONTUNG HEADS UP/JAZZ/CONCORD	Radio Music Society	45		
2	3	BRIAN CULBERTSON VERVE/VG	Dreams	32		
21	4	ROB WHITE QUEEN OF SHEBA/HUSH/ORPHEUS	Just Kickin' It	29		
6	5	GERALD ALBRIGHT / NORMAN BROWN CONCORD JAZZ/CONCORD	24/7	31		
18	6	RAHNI SONG QUEEN OF SHEBA/Y3K/HUSH	Breakin' The Rules	36		
8	7	EUGE GROOVE SHANACHIE	House Of Groove	17		
7	8	PAUL HARDCASTLE TRIPPIN' N' BRYHAM	The Chill Lounge: Volume 1	31		
16	9	PETER WHITE HEADS UP/CONCORD	Here We Go	45		
3	10	JONATHAN BUTLER RENEZUELA/BLACK AVENUE	Grace And Mercy	17		
4	11	MARCUS MILLER 3 DEGREES/CONCORD JAZZ/CONCORD	Renaissance	24		
13	12	TROMBONE SHORTY VERVE FORECAST/VG	For True	71		
12	13	FOURPLAY HEADS UP/CONCORD	Esprit de Four	18		
10	14	PET METHENY METHENY/NONESUCH/WARNER BROS.	Unity Band	32		
17	15	DON DIEGO AGO MUZIK	Fun	13		

SMOOTH JAZZ SONGS™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
1	1	#1 BACKSTAGE PASS WOODWARD AVENUE	Paul Brown Feat. Bob James	16		
4	2	SONNYMOON HEADS UP/CMG	Fourplay	18		
2	3	CHAMPAGNE LIFE CONCORD JAZZ/CMG	Gerald Albright / Norman Brown	10		
6	4	THE VILLAGE CONCORD/CMG	Lee Ritenour	17		
5	5	INNER CITY BLUES (MAKE ME WANNA HOLLER) ARTISTSRYMACK AVENUE	Richard Elliot	19		
3	6	LET'S BOUNCE BAJA/TSR	Nils	20		
9	7	MONTUNO BAY FRANCY FRUG	Marc Antoine	17		
12	8	FINGERLERO CONCORD JAZZ/CMG	George Benson	14		
7	9	HOUSE OF GROOVE SHANACHIE	Euge Groove	22		
11	10	LATER TONIGHT VERVE	Brian Culbertson	19		
17	11	SMOOTH CHI INTERNATIONAL	Cal Harris Jr. Feat. Elan Trotman	8		
14	12	BETWEEN US CUTMORE	Nicholas Cole	26		
8	13	DON'T WALK AWAY MACK AVENUE	Jonathan Butler	21		
20	14	NIGHT AFTER NIGHT HEADS UP/CMG	Peter White	18		
15	15	PANDORA'S BOX ULTIMATE VIBE	Chris Standring	18		

TRADITIONAL CLASSICAL ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
	1	#1 NEW VARIOUS ARTISTS	Fifty Shades of Grey	19
3	2	SOUNDTRACK	Downton Abbey: Essential Collection	7
5	3	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Advent At Ephesus	9
7	4	SOUNDTRACK	Moonrise Kingdom	35
6	5	SOUNDTRACK	Downton Abbey	48
4	6	DANIEL HOPE/NONZERTHAUS KAMMERORCHESTER BERLIN	Recomposed By Max Richter	14
8	7	VARIOUS ARTISTS	Lifescapes: Classical Stress Relief	46
2	8	FRANZ WELSER-MOST/VIENNA PHILHARMONIC	New Year's Concert 2013	3
NEW	9	BAILEY/KRZYŚTOF URBANSKI/INDIANAPOLIS SYMPHONY ORCH.	Elgar Cello Concerto	1
9	10	JOYCE DIDONATO/ILL COMPLESSO BAROCO	Drama Queens	11
RE	11	DANIEL BARENBOIM	Beethoven For All	21
13	12	AUDIOMACHINE	Chronicles	30
12	13	PHOENIX CHORALE	Northern Lights	12
11	14	WEILSTEIN/BARENBOIM/STAATSKAPPELLE BERLIN	Elgar/Carter	10
NEW	15	LOUIS LORTIE	Louis Lortie Plays Chopin: Volume 2	1

CLASSICAL CROSSOVER ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
NEW	1	#1 NEW THE TENORS	Lead With Your Heart	1
2	2	LINDSEY STIRLING	Lindsey Stirling	18
1	3	THE PIANO GUYS	The Piano Guys	16
NEW	4	ZCELLOS	In2ition	1
3	5	JACKIE EVANCHO	Songs From The Silver Screen	16
4	6	IL VOLO	We Are Love	9
5	7	MORMON TABERNACLE CHOIR	Teach Me To Walk In The Light...	3
7	8	ANDREA BOCELLI	Concerto: One Night In Central Park	62
6	9	CHRIS MANN	Roads	12
8	10	JONATHAN & CHARLOTTE	Together	12
9	11	TWO STEPS FROM HELL	Skyworld	7
10	12	IL VOLO	...Takes Flight	47
11	13	LONDON PHILHARMONIC ORCHESTRA	The Greatest Video Game Music 2	8
NEW	14	SOUNDTRACK	Zero Dark Thirty	1
14	15	LONDON PHILHARMONIC ORCHESTRA	The Greatest Video Game Music	54

WORLD ALBUMS™

Last Week	This Week	Title	Artist	Wks. On Chart
NEW	1	#1 NEW CNBLUE	Re:BLUE 4th Mini Album	1
6	2	RODRIGO Y GABRIELA AND C.U.B.A.	Area 52	32
2	3	CELTIC WOMAN	Believe	52
5	4	DEAD CAN DANCE	Anastasis	23
3	5	SOUNDTRACK	The Descendants	60
7	6	CELTIC THUNDER	Voyage	47
8	7	VARIOUS ARTISTS	Lifescapes: Afternoon In Paris	44
NEW	8	INFINITE H	Fly High (EP)	1
9	9	VARIOUS ARTISTS	Lifescapes: Just Relax: Maui	42
4	10	GIRLS' GENERATION	I Got A Boy	3
NEW	11	RASHED AL MAJED	Mosiba	1
13	12	GAELIC STORM	Chicken Boxer	15
10	13	NOLWENN LEROY	Nolwenn	2
14	14	THE CHIEFTAINS	Voice Of Ages	34
11	15	ANTIBALAS	Antibalas	13

Christian/Gospel

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CHRISTIAN SONGS™

Last Week	This Week	Title	Artist	Wks. On Chart
3	1	#1 NEW ONE THING REMAINS	Passion Feat. Kristian Stanfill	25
2	2	I NEED A MIRACLE	Third Day	21
1	3	REDEEMED	Big Daddy Weave	36
6	4	WHOM SHALL I FEAR (GOD OF ANGEL ARMIES)	Chris Tomlin	18
4	5	10,000 REASONS (BLESS THE LORD)	Matt Redman	44
8	6	YOU ARE I AM	MercyMe	22
9	7	NEED YOU NOW (HOW MANY TIMES)	Plumb	30
5	8	FORGIVENESS	Matthew West	33
10	9	YOUR LOVE NEVER FAILS	newsboys	20
12	10	KINGS & QUEENS	Audio Adrenaline	13
7	11	GOOD TO BE ALIVE	Jason Gray	38
11	12	JESUS IN DISGUISE	Brandon Heath	26
13	13	WHO YOU ARE	Unspoken	27
16	14	PROMISES	Sanctus Real	21
19	15	STEAL MY SHOW	tobyMac	10
15	16	RECKLESS	Jeremy Camp	18
21	17	YOU ARE	Colton Dixon	14
17	18	ALREADY THERE	Casting Crowns	14
26	19	WORN	Tenth Avenue North	5
23	20	HIS KIND OF LOVE	Group 1 Crew	15
24	21	WORDS	Hawk Nelson Feat. Bart Millard	3
25	22	CARRY ME	Josh Wilson	3
27	23	MIDDLE OF YOUR HEART	for King & Country	3
31	24	SLIP ON BY	Finding Favour	12
NEW	25	GG GOLD	Britt Nicole	1

GOSPEL SONGS™

Last Week	This Week	Title	Artist	Wks. On Chart
1	1	#1 NEW IT'S NOT OVER (WHEN GOD IS IN IT)	Israel & New Breed	32
2	2	TAKE ME TO THE KING	Tamela Mann	35
4	3	LIFE & FAVOR (YOU DON'T KNOW MY STORY)	John P. Kee And New Life	32
3	4	HOLD ON	James Fortune & FYFA Feat. Monica & Fred Hammond	34
5	5	AWESOME	Pastor Charles Jenkins & Fellowship Chicago	51
6	6	TESTIMONY	Anthony Brown & group therAPy	29
7	7	TURNING AROUND FOR ME	VaShawn Mitchell	27
8	8	LET THE CHURCH SAY AMEN	Andrae Crouch Feat. Marvin Winans	67
9	9	GOD'S UP TO SOMETHING GOOD	Hart Ramsey & The NCC Family Choir	20
7	10	SHIFTING THE ATMOSPHERE	Jason Nelson	55
11	11	YOUR BEST DAYS YET	Bishop Paul S. Morton	14
19	12	GG I'VE SEEN HIM DO IT	Kurt Carr & The Kurt Carr Singers	8
16	13	YOU REIGN	William Murphy	18
12	14	GOD'S GOT IT	J Moss	25
13	15	LORD OF ALL	J.J. Hairston & Youthful Praise	15
17	16	SUNDAY MORNING	Mary Mary	11
14	17	I BELONG TO YOU	William McDowell	19
18	18	GREATER IS COMING	Jekalyn Carr	18
22	19	GOD WILL MAKE A WAY	Shirley Caesar	2
21	20	JESUS WILL	Anita Wilson	11
25	21	DRAW ME CLOSE / THY WILL BE DONE	Marvin Winans	19
24	22	I'M GLAD I DON'T LOOK LIKE I BEEN THROUGH	Bishop Richard "Mc Clell" White	10
26	23	EVERY PROMISE	Earnest Pugh Feat. Lalah Hathaway	7
NEW	24	ABIDE	Lexi	1
28	25	IMAGINE ME	Alexis Spight	4

CHRISTIAN ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 NEW CHRIS TOMLIN	Burning Lights	2
2	2	KIM WALKER-SMITH	Still Believe	1
3	3	GG TOBYMAC	Eye On It	21
NEW	4	VARIOUS ARTISTS	WOW Hits 2013	17
5	5	SHO BARAKA	Talented 10th	1
4	6	CASTING CROWNS	Come To The Well	66
7	7	LECRAE	Gravity	20
8	8	THIRD DAY	Miracle	11
9	9	CHRIS TOMLIN	How Great Is Our God	62
12	10	JAMIE GRACE	One Song At A Time	70
13	11	JESUS CULTURE WITH MARTIN SMITH	Live From New York	9
5	12	CAPITAL KINGS	Capital Kings	2
11	13	LEE STROBEL	The Invitation...	21
NEW	14	JASON CASTRO	Only A Mountain	1
17	15	TENTH AVENUE NORTH	The Struggle	22
15	16	MATT REDMAN	10,000 Reasons	58
NEW	17	PLANESHAKERS	Limitless	1
18	18	FLYLEAF	New Horizons	12
14	19	FOR KING & COUNTRY	Crave	48
19	20	MERCYME	The Hurt & The Healer	35
16	21	SOUNDTRACK	Joyful Noise	40
20	22	MATTHEW WEST	Into The Light	17
24	23	BRITT NICOLE	Gold	43
22	24	ISRAEL & NEW BREED	Jesus At The Center: Live	23
21	25	NEWSBOYS	God's Not Dead	61

GOSPEL ALBUMS

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 NEW SHO BARAKA	Talented 10th	1
1	2	TAMELA MANN	Best Days	24
2	3	LECRAE	Gravity	20
3	4	SOUNDTRACK	Joyful Noise	54
4	5	MONTELL JORDAN AND VICTORY WORLD MUSIC	Shake Heaven	6
5	6	MARY MARY	Go Get It (Soundtrack)	37
6	7	ISRAEL & NEW BREED	Jesus At The Center: Live	24
NEW	8	THOMAS MILES AKA NEPHEW TOMMY	Presents Church Falls Gotta Laugh Too Vol 2	1
10	9	GG VASHAWN MITCHELL	Created4This	21
7	10	JOSHUA ROGERS	Well Done	7
9	11	VARIOUS ARTISTS	WOW Gospel 2012	52
8	12	LARRY CALLAHAN & SELECTED OF GOD	The Evolution II	9
13	13	JOHN P. KEE AND NEW LIFE	Life And Favor	22
11	14	JONATHAN MCREYNOLDS	Life Music	17
15	15	MARVIN SAPP	I Win	43
16	16	CHARLES JENKINS & FELLOWSHIP CHICAGO	The Best Of Both Worlds	32
12	17	J MOSS	V4 ...The Other Side Of Victory	25
18	18	WILLIAM MCDOWELL	Arise: The Live Worship Experience	63
17	19	LE'ANDRIA JOHNSON	The Experience	18
19	20	BISHOP PAUL S. MORTON	Best Days Yet	10
14	21	TRIP LEE	The Good Life	41
24	22	JAMES FORTUNE & FYFA	Identity	53
20	23	THE RANCE ALLEN GROUP	Amazing Grace	8
23	24	MARVIN I WINANS	The Praise + Worship Experience	30
NEW	25	JAMES FORTUNE/JESSICA REEDY/J.J. HAIRSTON	Light Records Unplugged	1

Dance/Electronic

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2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
#1	#2	#3	#4	#5	#6	#7	#8
	1	1	SG SCREAM & SHOUT	will.i.am & Britney Spears		1	2
	2	2	AG DON'T YOU WORRY CHILD	Swedish House Mafia Feat. John Martin		2	2
	3	3	DG SWEET NOTHING	Calvin Harris Feat. Florence Welch		3	2
	4	4	GANGNAM STYLE	PSY	A	4	2
	5	5	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	Ne-Yo	R	5	2
	6	6	REST OF MY LIFE	Ludacris Featuring Usher & David Guetta		6	2
HOT SHOT DEBUT	7	7	BACK TO LOVE	DJ Pauly D Featuring Jay Sean		7	1
	8	8	FEEL THIS MOMENT	Pitbull Featuring Christina Aguilera		7	2
	9	9	CLARITY	Zedd Featuring Foxes		9	2
	10	10	SHE WOLF (FALLING TO PIECES)	David Guetta Feat. Sia		8	2
	11	11	SPECTRUM	Zedd Featuring Matthew Koma		10	2
NEW	12	12	I LOVE IT	Icona Pop Featuring Charli XCX		12	1
	13	13	GREYHOUND	Swedish House Mafia		11	2
	14	14	THE LUCKY ONES	Kerli		12	2
	15	15	ALIVE	Krewella		15	2
	16	16	BEAM ME UP (KILL-MODE)	Cazette		14	2
	17	17	I NEED YOUR LOVE	Calvin Harris Featuring Ellie Goulding		16	2
	18	18	NUMB	Usher		13	2
	19	19	SUMMIT	Skrillex Featuring Ellie Goulding		18	2
	20	20	BIG BANANA	Havana Brown Featuring R3hab		15	2
	21	21	ONE DAY / RECKONING SONG	Asaf Avidan & The Mojos		21	2
	22	22	RIGHT NOW	Rihanna Featuring David Guetta		22	2
	23	23	BOM BOM	Sam And The Womp!		22	2
	24	24	RIGHT IN	Skrillex		24	2
	25	25	LOUDER	DJ Fresh Featuring Sian Evans		21	2
	26	26	DRINKING FROM THE BOTTLE	Calvin Harris Feat. Tinie Tempah		26	2
	27	27	SUPERLOVE	Lenny Kravitz		19	2
	28	28	PLAY HARD	David Guetta Featuring Ne-Yo & Akon		28	2
NEW	29	29	FOREVER NOW	Ne-Yo		29	1
NEW	30	30	ALCOHOL	The Cataracs Featuring Sky Blu		30	1
	31	31	NOFIRE	Knife Party		28	2
	32	32	EVERY DAY	Eric Prydz		23	2
	33	33	DANCING IN MY HEAD	Eric Turner vs Avicii		27	2
	34	34	JUST ONE LAST TIME	David Guetta Featuring Taped Rai		34	2
	35	35	PROFESSIONAL GRIEFERS	deadmau5 Featuring Gerard Way		30	2
	36	36	BRING OUT THE BOTTLES	RedFoo		36	2
NEW	37	37	APOLLO	Hardwell Featuring Amba Shepherd		37	1
	38	38	DAYS TURN INTO NIGHTS	Delerium		38	2
	39	39	DOOMSDAY	Nero		37	2
	40	40	THE DEVIL'S DEN	Skrillex & Wolfgang Gartner		35	2
	41	41	THE CITY	Madeon		32	2
	42	42	GOLD 2012	Spandau Ballet		20	2
	43	43	CRYSTALLIZE	Lindsey Stirling		42	2
	44	44	THINKING ABOUT YOU	Calvin Harris Featuring Ayah Marar		41	2
	45	45	A LOVE I CALL MY OWN	Crystal Fasano, Nicola Fasano, Steve Forest		38	2
	46	46	FEEL THE LOVE	Rudimental Featuring John Newman		31	2
	47	47	FINALE	Madeon		45	2
	48	48	MILLION VOICES	Otto Knows		40	2
	49	49	LESSONS IN LOVE	Kaskade Featuring Neon Trees		44	2
NEW	50	50	DOWN THE ROAD	C2C		50	1

LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART
1	1	#1 FLO RIDA	Wild Ones		29
3	2	SKRILLEX	Bangarang (EP)		56
5	3	LINDSEY STIRLING	Lindsey Stirling		18
2	4	CALVIN HARRIS	18 Months		12
4	5	SWEDISH HOUSE MAFIA	Until Now		13
8	6	DEADMAU5	Album Title Goes Here		17
6	7	DAVID GUETTA	Nothing But The Beat		73
9	8	VARIOUS ARTISTS	Now That's What I Call A Workout		4
11	9	VARIOUS ARTISTS	UKF Dubstep 2012		6
20	10	KREWELLA	Play Hard (EP)		5
12	11	ZEDD	Clarity		11
16	12	PURITY RING	Shrines		23
13	13	MARINA AND THE DIAMONDS	Electra Heart		28
15	14	GRIMES	Visions		40
14	15	VARIOUS ARTISTS	35 Top Hits: Workout Mixes: Vol. 3		4
22	16	DJANGO DJANGO	Django Django		7
17	17	M83	Hurry Up, We're Dreaming.		66
NEW	18	PANTHA DU PRINCE & THE BELL LABORATORY	Elements Of Light		1
10	19	CRYSTAL CASTLES	Crystal Castles (III)		11
18	20	VARIOUS ARTISTS	Now That's What I Call Party Anthems		24
19	21	KNIFE PARTY	Rage Valley (EP)		31
21	22	SOUNDTRACK	Step Up: Revolution		16
RE	23	SANTIGOLD	Master Of My Make Believe		23
23	24	NERO	Welcome Reality		64
24	25	FLYING LOTUS	Until The Quiet Comes		16

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
2	1	#1 DON'T YOU WORRY CHILD	Swedish House Mafia Feat. John Martin	20
1	2	SWEET NOTHING	Calvin Harris Feat. Florence Welch	13
3	3	BEAUTY AND A BEAT	Justin Bieber Feat. Nicki Minaj	10
4	4	SCREAM & SHOUT	will.i.am & Britney Spears	7
5	5	DON'T STOP THE PARTY	Pitbull Feat. TJR	11
6	6	ALIVE	Krewella	19
10	7	SPECTRUM	Zedd Feat. Matthew Koma	29
11	8	SHE WOLF (FALLING TO PIECES)	David Guetta Feat. Sia	14
8	9	BEAM ME UP (KILL-MODE)	Cazette	14
9	10	I CRY	Flo Rida	12
7	11	DIAMONDS	Rihanna	12
14	12	LOCKED OUT OF HEAVEN	Bruno Mars	9
13	13	REST OF MY LIFE	Ludacris Feat. Usher & David Guetta	7
12	14	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	Ne-Yo	21
15	15	THE CITY	Madeon	14
16	16	LOVE RAIN DOWN	Markus Schulz Feat. Seri	5
20	17	LANGUAGE	Porter Robinson	4
18	18	THRIFT SHOP	Macklemore & Ryan Lewis Feat. Wanz	2
17	19	DIE YOUNG	Ke\$ha	15
NEW	20	JUST ONE LAST TIME	David Guetta Feat. Taped Rai	1
NEW	21	I KNEW YOU WERE TROUBLE.	Taylor Swift	1
NEW	22	C'MON	Ke\$ha	1
NEW	23	SUIT & TIE	Justin Timberlake Feat. Jay Z	1
NEW	24	CATCH MY BREATH	Kelly Clarkson	1
NEW	25	AS YOUR FRIEND	Afrojack Feat. Chris Brown	1



DJ Pauly D Debuts

DJ Pauly D makes an impressive start on Dance/Electronic Songs, debuting at No. 7 with "Back to Love," featuring Jay Sean. The song moved 36,000 units, good for the former "Jersey Shore" star's best Nielsen SoundScan sales week, and also opens at No. 6 on Dance/Electronic Digital Songs (see page 58). He previously charted two titles on the sales-only list: "Beat Dat Beat (It's Time To)," which moved 4,000 in its opening week (No. 19) in 2010, and "Night of My Life" (No. 15 debut with 18,000 in April 2012).

Pauly D (the D is short for DelVecchio) recently teamed with the ASPCA to support Hurricane Sandy relief efforts and has been touring clubs in Australia this month. He is set to return to the DJ booth stateside at the Eastern Iowa Sports Complex in Hiawatha, Iowa, on Feb. 1, and will hold two club residencies this year. Besides continuing at the Pool After Dark at Harrah's Resort & Casino in Atlantic City, N.J., he'll be at Haze Nightclub at Aria Resort & Casino in Las Vegas.

On Dance Club Songs, Pet Shop Boys collect their record-expanding 27th top 10 as "Leaving" lifts 16-10. The act owns the mark for the most top 10s by a duo or group, trailing only Madonna (57) and Janet Jackson (33) among all acts in the chart's 37-year history. Their run began in 1986 with "West End Girls," which peaked at No. 1 for two weeks in 1986.

-Gordon Murray

SALES DATA COMPILED BY NIELSEN BDS
 CHART DATA COMPILED BY NIELSEN BDS
 WEEK ENDING FEBRUARY 25, 2013
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DANCE CLUB SONGS™					
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. on Chart	
2	1	#1 CATCH MY BREATH RCA	Kelly Clarkson	6	
3	2	BEAUTY AND A BEAT SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDMAG	Justin Bieber Feat. Nicki Minaj	8	
5	3	GG THE LUCKY ONES ISLAND/IDMAG	Kerli	9	
4	4	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	6	
6	5	WE ARE YOUNG A&R/CASH	Vassy	9	
9	6	CLARITY INTERSCOPE	Zedd	5	
1	7	I FOUND YOU GLOBAL TALENT/MERCURY/IDMAG	The Wanted	7	
11	8	VA VA VOOM YOUNG MONEY/CASH MONEY/REPUBLIC	Nicki Minaj	6	
7	9	BIG BANANA 2101/REPUBLIC	Havana Brown Feat. R3hab	8	
16	10	LEAVING ASTRALWERKS/CAPITOL	Pet Shop Boys	7	
17	11	SORRY EPIC	Ciara	6	
10	12	SKYFALL XL/COLUMBIA	Adele	7	
13	13	GOLD REPRISE/WARNER BROS.	Neon Hitch Feat. Tyga	13	
23	14	FLAVOR MERCURY CLASSICS/DG/DECCA CLASSICS	Tori Amos	5	
14	15	EVERY DAY ASTRALWERKS/CAPITOL	Eric Prydz	10	
24	16	DAYS TURN INTO NIGHTS NETWERK	Delerium	5	
8	17	GOLD 2012 CHRYSALIS/ASTRALWERKS/CAPITOL	Spanau Ballet	9	
20	18	A LOVE I CALL MY OWN SOUND OF PIRATES/DO IT YOURSELF	Crystal Waters, Nicola Fasano, Steve Forest	8	
25	19	ONE AND ONLY ROYAL POP	Cherry Cherry Boom Boom	5	
28	20	RUM AND RAYBANS BELUGA HEIGHTS/EPIC	Sean Kingston Feat. Cher Lloyd	3	
15	21	SUPERLOVE ATLANTIC/RODGUNNER/RSBP	Lenny Kravitz	12	
21	22	DANCING IN MY HEAD CAPITOL	Eric Turner vs Avicii	13	
22	23	FREAK TOMMY BOY	Stereo Missile vs. Carlotta Chadwick	8	
33	24	SUPERCHARGED INNOVATION	Kwanza Jones	5	
26	25	I LOVE IT TEN/BIG BEAT/ATLANTIC/RSBP	Icena Pop Feat. Charli XCX	7	
31	26	UP & UP YME	Haddaway Feat. Mad Stuntman	4	
18	27	LOUDER COLUMBIA	DJ Fresh Feat. Sian Evans	9	
37	28	DOOM AND GLOOM THE ROLLING STONES/UMG/INTERSCOPE	The Rolling Stones	3	
38	29	EVERYBODY'S BEAUTIFUL M4F	Miasha	3	
41	30	TURN AROUND CAPITOL	Conor Maynard Feat. Ne-Yo	2	
30	31	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA	Pitbull Feat. TJR	13	
19	32	ANYTHING COULD HAPPEN CHERRYTREE/INTERSCOPE	Ellie Goulding	12	
29	33	WHAT ABOUT US FASCINATION/MERCURY/IDMAG	The Saturdays	9	
44	34	GIRL ON FIRE RCA	Alicia Keys Feat. Nicki Minaj	2	
12	35	FINALLY FOUND YOU REPUBLIC	Enrique Iglesias Feat. Sammy Adams	14	
45	36	TRY RCA	P!nk	2	
35	37	PARTY IN HERE KMF	Zoom	5	
32	38	DIE YOUNG KEMOSABE/RCA	Ke\$ha	15	
39	39	HE'S MY BITCH SEA TO SUN	Traci Lords vs The House Rejects Feat. Brian Lucas	3	
27	40	DIAMONDS SRP/DEF JAM/IDMAG	Rihanna	13	
46	41	SO HIGH CASH MONEY/YOUNG MONEY/REPUBLIC	Jay Sean	2	
36	42	SWEET NOTHING DECONSTRUCTION/FLY EYE/ULTRA/ROCK NATION/COLUMBIA	Calvin Harris Feat. Florence Welch	16	
43	43	JAH NO PARTIAL DOWNTOWN	Major Lazer & Flux Pavilion	2	
HOT SHOT DEBUT	44	AY MAMA MIA MCA	Mayra Veronica	1	
40	45	THE FEELING ABM/OCTONE/INTERSCOPE	The Knocks	9	
49	46	BEAT DON'T STOP ROSELINE	C-Rod Feat. Jason Walker	2	
NEW	47	CLOSER VAPOR/WARNER BROS.	Tegan And Sara	1	
NEW	48	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	1	
NEW	49	OH MAMA TOMMY BOY	Chris Cox & DJ Frankie Feat. Crystal Waters	1	
34	50	LOVE'S GOT A HOLD ON ME FRENCHIE DAVIS	Frenchie Davis	13	

Hits of the World

February 2
2013

billboard

EURO					
DIGITAL SONGS					
Last Week	This Week	Title Imprint/Label	Artist	Wks. on Chart	
1	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	6	
NEW	2	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	2	
3	3	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift	3	
NEW	4	MY LIFE G UNIT/SHAD/VA/TERMATH/INTERSCOPE	50 Cent Feat. Eminem & Adam Levine	4	
6	5	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	5	
7	6	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko	6	
9	7	TROUBLEMAKER SYCO/EPIC	Olly Murs Feat. Flo Rida	7	
5	8	DIAMONDS SRP/DEF JAM	Rihanna	8	
4	9	GANGNAM STYLE YG/SCHOOLBOY/REPUBLIC/ISLAND	PSY	9	
14	10	DRINKING FROM THE BOTTLE FLY EYE/COLUMBIA	Calvin Harris Feat. Tinie Tempah	10	

GERMANY					
ALBUMS					
Last Week	This Week	Title Imprint/Label	Artist	Wks. on Chart	
RE	1	ABENTEUER SONY MUSIC	Andrea Berg	1	
NEW	2	NERO WOLFFRACK	Vega	2	
NEW	3	FÜR FRAUEN IST DAS KEIN PROBLEM PALAST MUSIK/UNIVERSAL	Max Raabe	3	
NEW	4	FUER IMMER AB JETZT SONY MUSIC	Johannes Oerding	4	
NEW	5	SIGNED AND SEALED IN BLOOD BORN & BRED/VEVA COOPERATIVE/UNIVERSAL	Dropkick Murphys	5	
1	6	MRS. GREENBIRD SONY MUSIC	Mrs. Greenbird	6	
NEW	7	MAN SPRICHT DEUTSCH BLACKSOME/FOUR/SONY MUSIC	Callejon	7	
5	8	FUER EINEN TAG: LIVE 2012 CAPITOL/EMI	Helene Fischer	8	
6	9	BALLAST DER REPUBLIK JCF/WARNER	Die Toten Hosen	9	
3	10	BIS ANS ENDE DER WELT WE LOVE MUSIC/KOCH/UNIVERSAL	Santiano	10	

FRANCE					
DIGITAL SONGS					
Last Week	This Week	Title Imprint/Label	Artist	Wks. on Chart	
1	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears	6	
7	2	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	7	
3	3	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	5	
2	4	SKYFALL XL	Adele	7	
6	5	ONE DAY/RECKONING SONG TELEMAR/FOUR/COLUMBIA	Asaf Avidan & The Mojos	6	
4	6	DIAMONDS SRP/DEF JAM	Rihanna	8	
NEW	7	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z	2	
5	8	GANGNAM STYLE YG/SCHOOLBOY/REPUBLIC/ISLAND	PSY	9	
NEW	9	WATIBAGALI MADISON	Big Ali Feat. Wati B	9	
NEW	10	FEEL SO CLOSE FLY EYE/COLUMBIA	Calvin Harris	10	

KOREA					
KOREA K-POP HOT 100					
Last Week	This Week	Title Imprint/Label	Artist	Wks. on Chart	
17	1	SHOWER OF TEARS YMC ENTERTAINMENT	BAE CHI GI (Feat. Ailee)	1	
1	2	I GOT A BOY SM ENTERTAINMENT	Girls' Generation	2	
12	3	I'M SORRY FNC ENTERTAINMENT	CNBLUE	3	
2	4	GANGBUK FANCY PANTS MBC	Jung Hyung Don	4	
3	5	I HATE IT WS ENTERTAINMENT	Baek Ji Young	5	
11	6	DON'T THINK YOU'RE ALONE ACHIVE GROUP ON	Kim Bo Kyung	6	
5	7	RETURN HOOK ENTERTAINMENT	Lee Seung Gi	7	
6	8	SPECIAL GIRL WOOLIM ENTERTAINMENT	Infinite H Feat. Bumkey	8	
4	9	GOOD START BRAND NEW MUSIC	Verbal Jint (Feat. Kang Min Hee Of Miss \$)	9	
7	10	GOODBYE TO ROMANCE LOEN ENTERTAINMENT	Sunny Hill	10	

JAPAN					
JAPAN HOT 100					
Last Week	This Week	Title Imprint/Label	Artist	Wks. on Chart	
62	1	CATCH ME-IF YOU WANNA- AVEX-I-MORE/WARNER	Toho Shinki	1	
49	2	WHISTLE"KIMI TO SUGOSHITA HIBI" SONY	miwa	2	
91	3	KIRIGIRISU JIN EPIC	No sleeves	3	
2	4	REASON SENHAGCOMPANY	Yuzu	4	
15	5	OUIJA NO KYUJITSU PONY CANYON	Kreva	5	
3	6	DEEPER DEEPER A-SKETCH	One Ok Rock	6	
NEW	7	LIME ENSTAR	Shiritsu Ebisu Chugaku	7	
48	8	INOCHI NO RHYTHM UNIVERSAL	DANCE EARTH PARTY	8	
34	9	LIVE WHILE WE'RE YOUNG SONY	One Direction	9	
8	10	DEAR HEAVEN KING	Sayaka Shionoya	10	

UNITED KINGDOM					
ALBUMS					
Last Week	This Week	Title Imprint/Label	Artist	Wks. on Chart	
5	1	LES MISERABLES: HIGHLIGHTS FROM THE MOTION PICTURE POLYDOR/UNIVERSAL	Soundtrack	1	
1	2	OUR VERSION OF EVENTS VIRGIN/EMI	Emeli Sande	2	
3	3	JAKE BUGG MERCURY/UNIVERSAL	Jake Bugg	3	
2	4	18 MONTHS FLY EYE/COLUMBIA/SONY MUSIC	Calvin Harris	4	
NEW	5	ARC RCA/SONY MUSIC	Everything Everything	5	
4	6	UNAPOLOGETIC SRP/DEF JAM/UNIVERSAL	Rihanna	6	
NEW	7	LONG LIVE A\$AP A\$AP WORLDWIDE/POLO GROUNDS/RCA/SONY MUSIC	A\$AP Rocky	7	
6	8	+ ASYLUM/WARNER	Ed Sheeran	8	
RE	9	FALL TO GRACE RCA/SONY MUSIC	Paloma Faith	9	
9	10	TAKE ME HOME SYCO/SONY MUSIC	One Direction	10	

CANADA					
ALBUMS					
Last Week	This Week	Title Imprint/Label	Artist	Wks. on Chart	
NEW	1	LONG LIVE A\$AP A\$AP WORLDWIDE/POLO GROUNDS/RCA/SONY MUSIC	A\$AP Rocky	1	
5	2	THE LUMINEERS DIALTONE/DINE ALONE	The Lumineers	2	
2	3	BABEL GENTLEMAN OF THE ROAD/GLASSNOTE/UNIVERSAL	Mumford & Sons	3	
4	4	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	4	
7	5	RED BIG MACHINE/OPEN ROAD/UNIVERSAL	Taylor Swift	5	
17	6	THE WORLD FROM THE SIDE OF THE MOON 19/INTERSCOPE/UNIVERSAL	Phillip Phillips	6	
3	7	TAKE ME HOME SYCO/COLUMBIA/SONY MUSIC	One Direction	7	
6	8	LES MISERABLES: HIGHLIGHTS FROM THE MOTION PICTURE POLYDOR/REPUBLIC/UNIVERSAL	Soundtrack	8	
8	9	MUCH DANCE 2013 UNIVERSAL	Various Artists	9	
10	10	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	10	

AUSTRALIA					
ALBUMS					
Last Week	This Week	Title Imprint/Label	Artist	Wks. on Chart	
1	1	UNORTHODOX JUKEBOX ATLANTIC/WARNER	Bruno Mars	1	
3	2	LES MISERABLES: HIGHLIGHTS FROM THE MOTION PICTURE POLYDOR/REPUBLIC/UNIVERSAL	Soundtrack	2	
8	3	THE HEIST MACKLEMORE	Macklemore & Ryan Lewis	3	
4	4	THE TRUTH ABOUT LOVE RCA/SONY MUSIC	P!nk	4	
2	5	+ ASYLUM/WARNER	Ed Sheeran	5	
6	6	RED BIG MACHINE/MERCURY/UNIVERSAL	Taylor Swift	6	
5	7	ARMAGEDDON SONY MUSIC	Guy Sebastian	7	
NEW	8	MY HEAD IS AN ANIMAL SKRIMS, EHF LAEKJARRAS/UNIVERSAL	Of Monsters And Men	8	
10	9	PITCH PERFECT UME/UMEA	Soundtrack	9	
9	10	TAKE ME HOME SYCO/SONY MUSIC	One Direction	10	

MEXICO			
AIRPLAY			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	LOCKED OUT OF HEAVEN ATLANTIC/WARNER	Bruno Mars
3	2	DIAMONDS SRP/DEF JAM/UNIVERSAL	Rihanna
2	3	DON'T STOP THE PARTY MR. 305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. TJR
18	4	SCREAM & SHOUT INTERSCOPE/UNIVERSAL	will.i.am & Britney Spears
4	5	MANIAS SONY MUSIC	Thalia
5	6	GANGNAM STYLE YG/SCHOOL BOY/REPUBLIC/UNIVERSAL	PSY
9	7	DON'T YOU WORRY CHILD ASTRALWORKS/CAPTIVOL	Swedish House Mafia Feat. John Martin
6	8	ONE MORE NIGHT ABM/OCTONE/UNIVERSAL	Maroon 5
10	9	LA NOCHE WARNER	Sandoval
14	10	SOLO TU ASL/DISA/UNIVERSAL	Los Primos MX

NEW ZEALAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
5	1	HO HEY DUALTONE/ROGUE	The Lumineers
2	2	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
1	3	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz
10	4	SAME LOVE MACKLEMORE	Macklemore & Ryan Lewis Feat. Mary Lambert
4	5	LITTLE TALKS SKRINSL EHF/LAEXARAS U/UNIVERSAL	Of Monsters And Men
7	6	TROUBLEMAKER SYCO/EPIC	Olly Murs Feat. Flo Rida
6	7	DON'T YOU WORRY CHILD SHM/VIRGIN	Swedish House Mafia Feat. John Martin
3	8	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift
NEW	9	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z
9	10	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko

IRELAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
2	2	HO HEY DUALTONE/DECCA	The Lumineers
4	3	STAY SRP/DEF JAM	Rihanna Feat. Mikky Ekko
5	4	I KNEW YOU WERE TROUBLE. BIG MACHINE/MERCURY	Taylor Swift
3	5	IMPOSSIBLE SYCO	James Arthur
NEW	6	CLOWN VIRGIN	Emeli Sande
7	7	KISS YOU SYCO	One Direction
NEW	8	SUIT & TIE RCA	Justin Timberlake Feat. Jay Z
NEW	9	DRINKING FROM THE BOTTLE FLY EYE/COLUMBIA	Calvin Harris Feat. Tinie Tempah
8	10	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars

SPAIN			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	SCREAM & SHOUT INTERSCOPE	will.i.am & Britney Spears
NEW	2	IMPOSSIBLE SYCO	James Arthur
3	3	PEOPLE HELP THE PEOPLE 14TH FLOOR/WARNER	Birdy
2	4	DIAMONDS SRP/DEF JAM	Rihanna
6	5	HALL OF FAME PHONOSGENIC/EPIC	The Script Feat. will.i.am
5	6	SONNENTANZ VERTIGO	Klangkarussell
7	7	DON'T YOU WORRY CHILD SHM/VIRGIN	Swedish House Mafia Feat. John Martin
8	8	SKYFALL XL	Adele
4	9	GANGNAM STYLE YG/SCHOOL BOY/REPUBLIC/ISLAND	PSY
NEW	10	TROUBLEMAKER SYCO/EPIC	Olly Murs Feat. Flo Rida

Boxscore

February 2
2013
billboard

CONCERT GROSSES					
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE	CAPACITY	PROMOTER
1	\$10,820,041 (\$2,779,080 PESOS) \$328.01/\$51.25	MADONNA, LAIBACK LUKE ESTADIO RIVER PLATE, BUENOS AIRES DEC. 13, 15	89,226	TWO SELLOUTS	LIVE NATION GLOBAL TOURING, UNIVERSAL, ARCADE FIRE/REPERB
2	\$5,566,393 (27,297,993 PESOS) \$244.70/\$30.59	MADONNA, LAIBACK LUKE, FACU CARRI ESTADIO CHATEAU CARRERAS, CORDOBA, ARGENTINA DEC. 22	48,133	SELLOUT	DEAD END/CLUB TUNING, UNIVERSAL, REPERB
3	\$3,867,601 (1,835,176,500 PESOS) \$632.24/\$28.45	MADONNA, LAIBACK LUKE ESTADIO NACIONAL, SANTIAGO DEC. 19	47,625	SELLOUT	DEAD END/CLUB TUNING, UNIVERSAL, REPERB
4	\$2,921,880 \$250/\$175/\$140/\$95	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JAN. 15-16, 18-20	17,963, 9,345 FIVE	15,000S THREE SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
5	\$2,891,441 (\$2,846,190 CANADIAN) \$177.78/\$50.29	LADY GAGA, MADEON, LADY STARLIGHT ROGERS ARENA, VANCOUVER JAN. 11-12	30,054	TWO SELLOUTS	LIVE NATION GLOBAL TOURING
6	\$1,601,615 \$75/\$65	DAVE MATTHEWS BAND, THE LUMINEERS JOHN PAUL JONES ARENA, CHARLOTTEVILLE, VA. DEC. 14-15	23,605 27,130 TWO	SHOWS ONE SELLOUT	LIVE NATION
7	\$1,498,246 \$175/\$47.50	LADY GAGA, MADEON, LADY STARLIGHT HP PAVILION, SAN JOSE JAN. 17	11,465	SELLOUT	LIVE NATION GLOBAL TOURING
8	\$1,313,935 \$85/\$75/\$40	DAVE MATTHEWS BAND, THE LUMINEERS WELLS FARGO CENTER, PHILADELPHIA DEC. 22	16,797	SELLOUT	LIVE NATION
9	\$1,261,801 \$200/\$125/\$79.50/\$55	KEVIN HART STAPLES CENTER, LOS ANGELES DEC. 31	14,377	SELLOUT	AEG LIVE
10	\$1,258,450 \$175/\$47.50	LADY GAGA, MADEON, LADY STARLIGHT TACOMA DOME, TACOMA, WASH. JAN. 14	14,185	SELLOUT	LIVE NATION GLOBAL TOURING
11	\$1,230,250 \$85/\$75	DAVE MATTHEWS BAND, THE LUMINEERS BARCLAYS CENTER, BROOKLYN, N.Y. DEC. 21	15,432	SELLOUT	LIVE NATION
12	\$1,192,514 \$85/\$75/\$39.50	DAVE MATTHEWS BAND, JIMMY CLIFF UNITED CENTER, CHICAGO DEC. 5	15,953	SELLOUT	LIVE NATION
13	\$1,064,335 \$85/\$75/\$55	DAVE MATTHEWS BAND, JIMMY CLIFF I20 CENTER, EAST RUTHERFORD, N.J. DEC. 1	13,569	15,874	LIVE NATION
14	\$1,003,190 \$85/\$75	DAVE MATTHEWS BAND, JIMMY CLIFF TD GARDEN, BOSTON DEC. 9	12,710	15,248	LIVE NATION
15	\$923,379 (1,004,710 REIERS) \$315.11/\$72.72	LADY GAGA, THE DARKNESS, LADY STARLIGHT CENTRO DE EVENTOS FERREIS, PORTO ALEGRE, BRAZIL, NOV. 13	9,918	SELLOUT	JIVE NATION GLOBAL TOURING, LIVE NATION LATIN AMERICA, T4-TIME FOR FUN
16	\$918,355 \$150/\$95	COLDPLAY, NATURALLY 7 MOHEGAN SUN ARENA, UNCASVILLE, CONN. DEC. 29	8,519	SELLOUT	LIVE NATION
17	\$917,564 (\$880.15) AUSTRALIAN) \$135.42/\$93.72	RUSSELL BRAND PERTH ARENA, PERTH DEC. 2	9,505	SELLOUT	ADRIAN BOHM PRESENTS
18	\$912,013 \$350/\$35	HOT 99.5 JINGLE BALL: JUSTIN BIEBER, KE\$HA & OTHERS PATRIOT CENTER, FARMAX, VA. DEC. 11	7,187	SELLOUT	CLEAR CHANNEL
19	\$910,599 (931,470 CANADIAN) \$244.40/\$28.84	LEONARD COHEN SCOTTIABANK SAHLEDDOME, CALGARY NOV. 16	9,244	SELLOUT	CONCERTS WEST/AEG LIVE
20	\$909,095 \$129.50/\$36.50	THE WHO, VINTAGE TROUBLE JOE LOUIS ARENA, DETROIT NOV. 24	10,783	12,652	AEG LIVE
21	\$908,525 (668,245) \$125.41/\$72.60	ANDRÉ RIEU AHV, ROTTERDAM DEC. 22	8,716	10,000	ANDRÉ RIEU PRODUCTIONS
22	\$905,777 \$85/\$75	DAVE MATTHEWS BAND, THE LUMINEERS 1ST MARINER ARENA, BALTIMORE DEC. 18	11,639	13,804	LIVE NATION
23	\$904,931 \$126/\$46	RUSH TOYOTA CENTER, HOUSTON DEC. 2	11,091	SELLOUT	LIVE NATION GLOBAL TOURING
24	\$903,931 \$180/\$55	NEIL YOUNG & CRAZY HORSE, LOS LOBOS, EVEREST KEVARENA, SEATTLE NOV. 10	9,997	SELLOUT	LIVE NATION GLOBAL TOURING
25	\$899,278 (\$891,850 CANADIAN) \$90.75/\$50.42	DAVE MATTHEWS BAND, JIMMY CLIFF AIR CANADA CENTRE, TORONTO DEC. 7	11,136	14,565	LIVE NATION
26	\$890,974 \$129.50/\$36.50	THE WHO, VINTAGE TROUBLE BARCLAYS CENTER, BROOKLYN, N.Y. NOV. 14	11,567	11,624	AEG LIVE
27	\$888,101 \$79.50/\$39.50	JUSTIN BIEBER, CARLY RAE JEPSEN BOK CENTER, TULSA, OKLA. JAN. 9	12,985	SELLOUT	AEG LIVE
28	\$880,986 \$129.50/\$36.50	THE WHO, VINTAGE TROUBLE VERIZON CENTER, WASHINGTON, D.C. NOV. 13	9,808	10,853	AEG LIVE
29	\$873,223 \$146.75/\$66.75/\$46.75	AEROSMITH, CHEAP TRICK TAMPA BAY TIMES FORUM, TAMPA, FLA. DEC. 11	8,817	10,476	LIVE NATION
30	\$870,446 (\$843,777 CANADIAN) \$184.54/\$47.98	NEIL YOUNG & CRAZY HORSE, PATTI SMITH, THE SADIES SCOTTIABANK PLACE, OTTAWA NOV. 24	9,525	SELLOUT	LIVE NATION GLOBAL TOURING
31	\$862,749 \$79.50/\$44.50 \$54.50/\$29.50	ONE DIRECTION, ED SHEERAN MADISON SQUARE GARDEN, NEW YORK DEC. 3	13,842	SELLOUT	LIVE NATION
32	\$857,295 (602,431) \$96.64/\$54.82	DAVID GARRETT IZ WORLD, BERLIN NOV. 17	12,120	12,217	CONCERT CONCEPT VERANSTALTUNGS, DEAG CLASSICS
33	\$846,843 \$123/\$43	RUSH HP PAVILION, SAN JOSE NOV. 15	10,719	SELLOUT	LIVE NATION GLOBAL TOURING
34	\$845,581 (662,179) \$123.17/\$71.31	ANDRÉ RIEU ZIGGO DOME, AMSTERDAM NOV. 30	8,129	9,491	ANDRÉ RIEU PRODUCTIONS
35	\$844,271 \$145/\$40.50	BOB DYLAN, MARK KNOPFLER BARCLAYS CENTER, BROOKLYN, N.Y. NOV. 21	9,679	10,931	LIVE NATION



'MDNA': All-Time Top 10 Tour

Final box-office grosses reported from Madonna's 2012 *MDNA* tour, which wrapped in South America on Dec. 22, 2012, hike the tour's sum to \$305 million, placing it 10th among the highest-grossing tours since Billboard began tracking concert grosses in 1991. Madonna, who also owns the fourth slot on the all-time ranking with her 2008-09 *Sticky & Sweet* tour, is the only female act among the top 10 and the only solo artist with two entries on the list.

Below is a list of the top 10 all-time highest-grossing tours, according to Billboard Boxscore, since 1991. (Each entry contains the tour's rank, the act's name, the tour's name, the year(s) and its box-office gross.) —Bob Allen

1. U2, 360°, 2009-11, \$736 million
2. The Rolling Stones, *A Bigger Bang*, 2005-07, \$558 million
3. AC/DC, *Black Ice*, 2008-10, \$441 million
4. Madonna, *Sticky & Sweet*, 2008-09, \$408 million
5. U2, *Vertigo*, 2005-06, \$389 million
6. Roger Waters, *The Wall Live*, 2010-13, \$378 million
7. The Police, *Reunion*, 2007-08, \$362 million
8. The Rolling Stones, *Voodoo Lounge*, 1994-95, \$320 million
9. The Rolling Stones, *Licks*, 2002-03, \$311 million
10. Madonna, *MDNA*, 2012, \$305 million

CODA

This Week's Trend Report: Biggest Hot 100 Movers

THE TOP % GAINERS OF THE WEEK THAT HAVE ALSO GAINED IN EACH OF THE PREVIOUS TWO WEEKS.

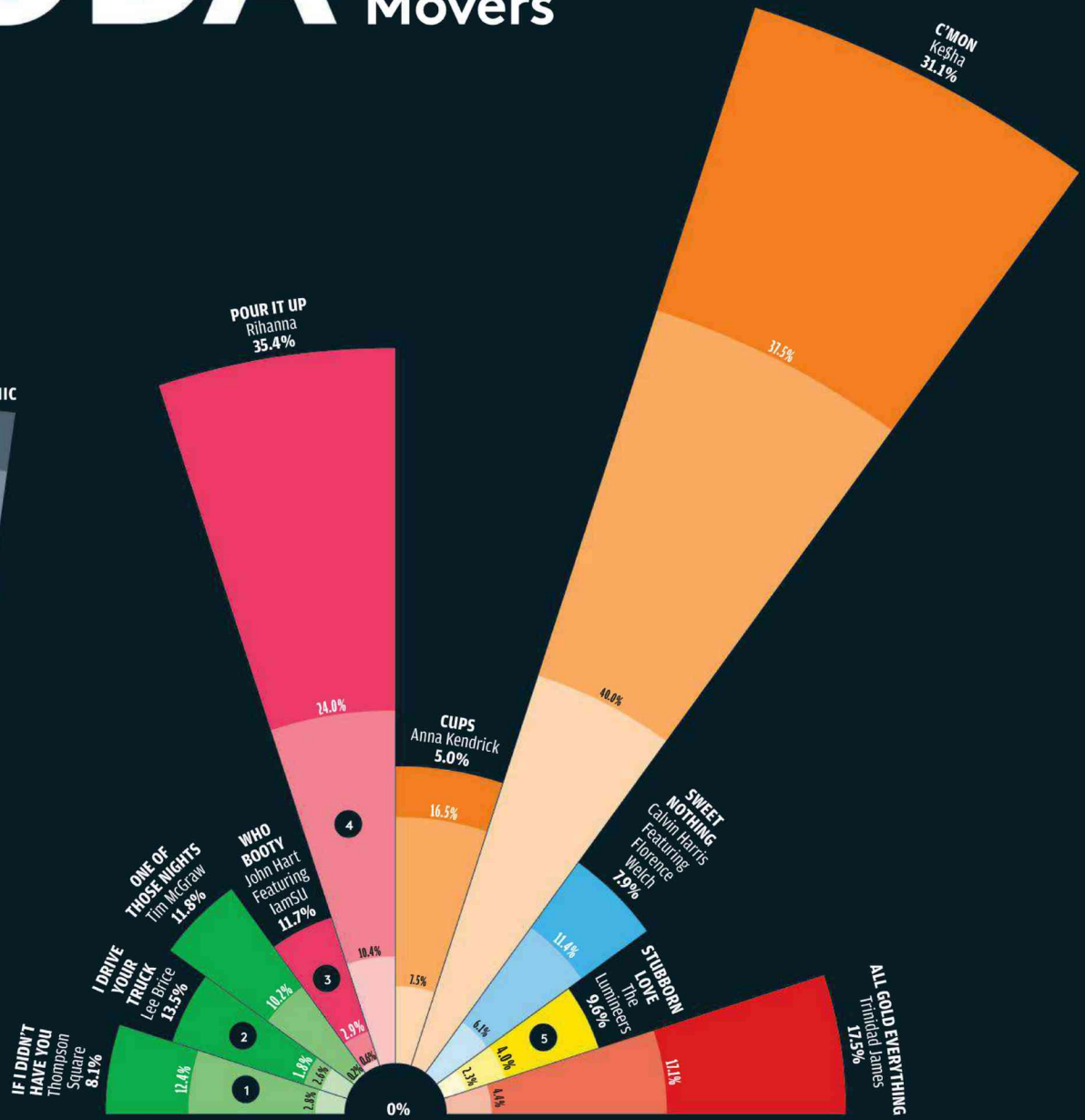
KEY TO GENRE
 COUNTRY
 R&B
 POP
 DANCE/ELECTRONIC
 ROCK
 RAP

HOW TO READ THIS GRAPHIC

PERCENTAGE CHANGE THIS WEEK

PERCENTAGE CHANGE ONE WEEK AGO

PERCENTAGE CHANGE TWO WEEKS AGO



1 THOMPSON SQUARE

This Week: 89
 Last Week: 94
 2 Wks Ago: -
 Country Music Assn. and Academy of Country Music duo of the year victor Thompson Square spends a second week in the top 20 of Country Airplay (20-18), with an 8% airplay gain to 13 million audience impressions. The husband and wife's sophomore album, *Just Feels Good*, will be released March 26.

2 LEE BRICE

This Week: 80
 Last Week: 87
 2 Wks Ago: 91
 Lee Brice is on the hottest streak of his career, as current single "I Drive Your Truck" follows back-to-back No. 1s on Country Airplay, the first chart-topping singles in the South Carolina native's career. The new track motors into the top 20 on Hot Country Songs (24-20) and Country Airplay (21-16).

3 JOHN HART

This Week: 58
 Last Week: 76
 2 Wks Ago: 90
 John Hart's "Who Booty," featuring Ian SU, reaches a new peak on the Rhythmic airplay chart moving 5-3 with 4,000 spins (up 12%), according to Nielsen BDS. The Bay Area crooner has enlisted French Montana for a new remix, whose video has accrued nearly 1 million YouTube views since its Dec. 13 release.

4 RIHANNA

This Week: 58
 Last Week: 76
 2 Wks Ago: 90
 The song is the second single from Rihanna's Billboard 200 chart-topping *Unapologetic* to be worked to R&B radio. The track posts the third-largest percentage audience increase (37%) on R&B/Hip-Hop Airplay, where it soars 17-10 to become her 10th top 10 on that list.

5 THE LUMINEERS

This Week: 78
 Last Week: 81
 2 Wks Ago: 89
 The follow-up to the Lumineers' debut smash, "Ho Hey" (No. 3 on the Billboard Hot 100, No. 1 for a fifth week at Adult Top 40), gains by 20% to 22,000 downloads sold, according to Nielsen SoundScan. "Stubborn Love," which ruled Triple A for four frames, will be the group's next pop-promoted single.

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