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BEYONCÉ BOOMS What Her Coup Means For Radio & Retail
DIGITAL DOWNTURN The First Slump Of The iTunes Era
PHIL EVERLY REMEMBERED

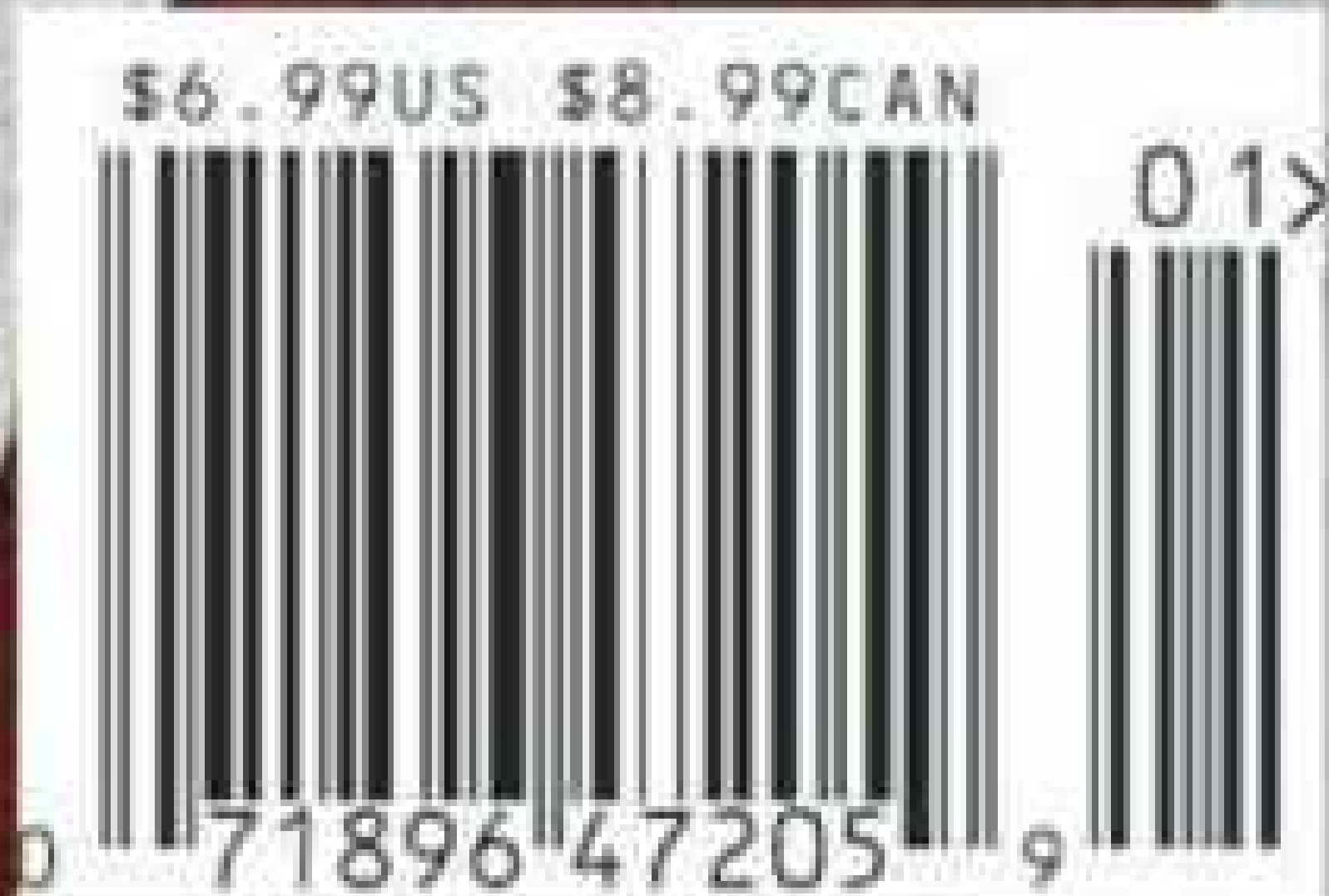


The Beatles

THE FIRST VIRAL SENSATION

FIFTY YEARS AGO, BUSINESS BLUNDERS, TECHNOLOGY & LUCK BROKE THE FAB FOUR IN AMERICA. WHAT CAN WE LEARN FROM IT TODAY?

BY STEVE GREENBERG



UK £5.50



Gerardo Ortiz

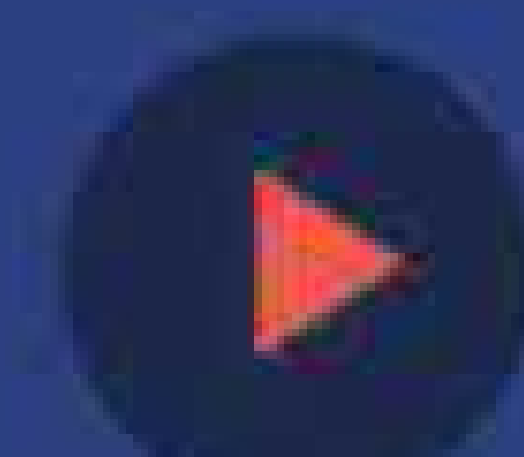
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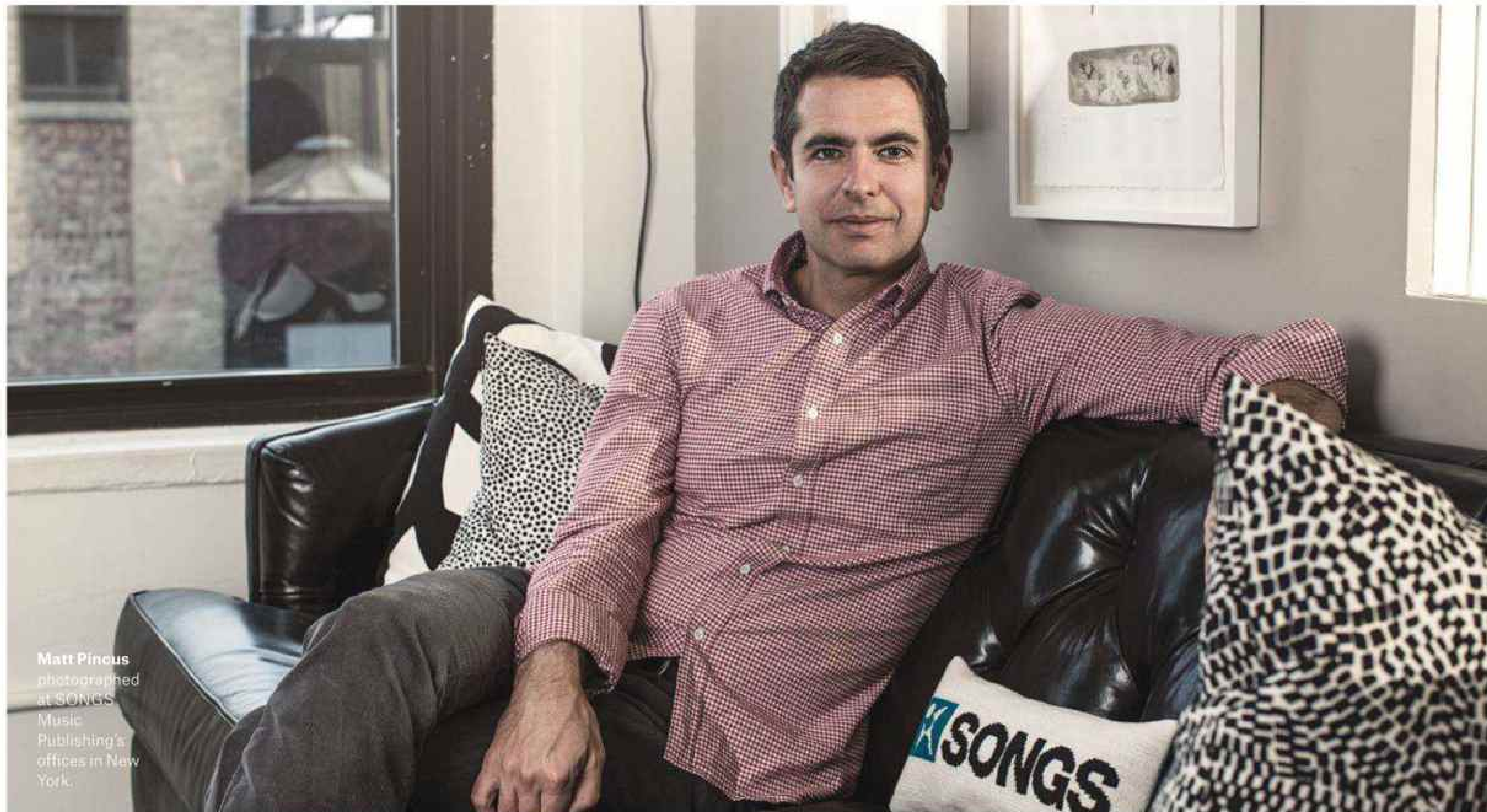


Hear the **Song**

VIEWPOINT

18
JAN
2014

[THIS WEEK
Volume 126
No. 1]



Matt Pincus photographed at SONGS Music Publishing's offices in New York.

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ON THE COVER
The Beatles in 1964 (Mirrorpix)

HAPPENING NOW

P.44 "Radio stations used to freeze their rotations around the holiday break. But there's been a shift, and artists and labels realize that there's an opportunity there."

JOE RICCITELLI
RCA RECORDS

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MATT PINCUS
SONGS MUSIC PUBLISHING

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P.24 Capitol's having passed on the early Beatles singles only served to make the initial wave of Beatlemania far more intense.

TOPLINE

P.4 "To see somebody of Beyoncé's caliber doing something innovative is what the music industry needs. Of course, it's a slap in the face to CD retailers; it shows they should accelerate their plans to exit that business."

MIKE DREESE
NEWBURY COMICS



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TOP LINE



RETAIL

Beyoncé attends a release party and screening for new album *Beyoncé* in New York on Dec. 21.

Who's Next?

The music business can't stop talking about the impact of Beyoncé's surprise release—expect copycats in 2014

By Andrew Hampp and Ed Christman

In just four weeks, Beyoncé has accomplished what few—if any—artists could pull off, stealthily releasing her self-titled album to widespread acclaim and enough crazed fan excitement to sell 1.5 million copies, according to Nielsen SoundScan. (That already beats the 1.4 million that her last album, *4*, has sold since its June 2011 release.) But has Beyoncé's bombshell made her a few important enemies in releasing new music without any advance promotion? And what can the industry learn from her experiment? ¶ "I imagine every retailer is trying to figure out a way to prevent the Beyoncé release model from happening within the next six to 12 big releases," one senior label executive says. "This is an industry of copycats, so I expect we will see this again this year."

Amazon and Target both balked at carrying the album, in part to protest Beyoncé's one-week exclusive sale at the iTunes Store. And radio, left in the dark about the album and potential singles until its surprise release at midnight on Dec. 13, made a few power plays of its own. Columbia, Beyoncé's label, planned to issue the Jay Z-backed "Drunk in Love" to R&B and hip-hop stations, but initially prepped the racy sex jam "Blow" for top 40. Top programmers at Clear Channel and CBS Radio, however, pushed back during the album's first weekend of release, informing Columbia that they would be playing the Ryan Tedder- and The-Dream-penned ballad "XO" at the format instead, according to multiple sources.

Long-term support from radio and retail is essential for a project as ambitious as Beyoncé's, and what will take its sales "from 1 million to 5 million," one label head says. And many executives believe the concept of "windowing"—single-channel, one-week exclusives like Beyoncé's iTunes deal and Jay Z's with Samsung—will become more the norm in 2014. "Retailers who are worried about this happening again should be. It is inevitable," a senior label executive says.

Target has had a fractious relationship with iTunes in recent years, threatening as recently as 2012 not to carry Frank Ocean's *Channel Orange* following its surprise one-week exclusive with iTunes. (The retailer ultimately caved weeks later.) In a statement to Billboard, Target spokeswoman Erica Julkowski said, "At Target we focus on offering our guests a wide assortment of physical CDs, and when a new album is available digitally before it is available physically, it impacts demand and sales projections."

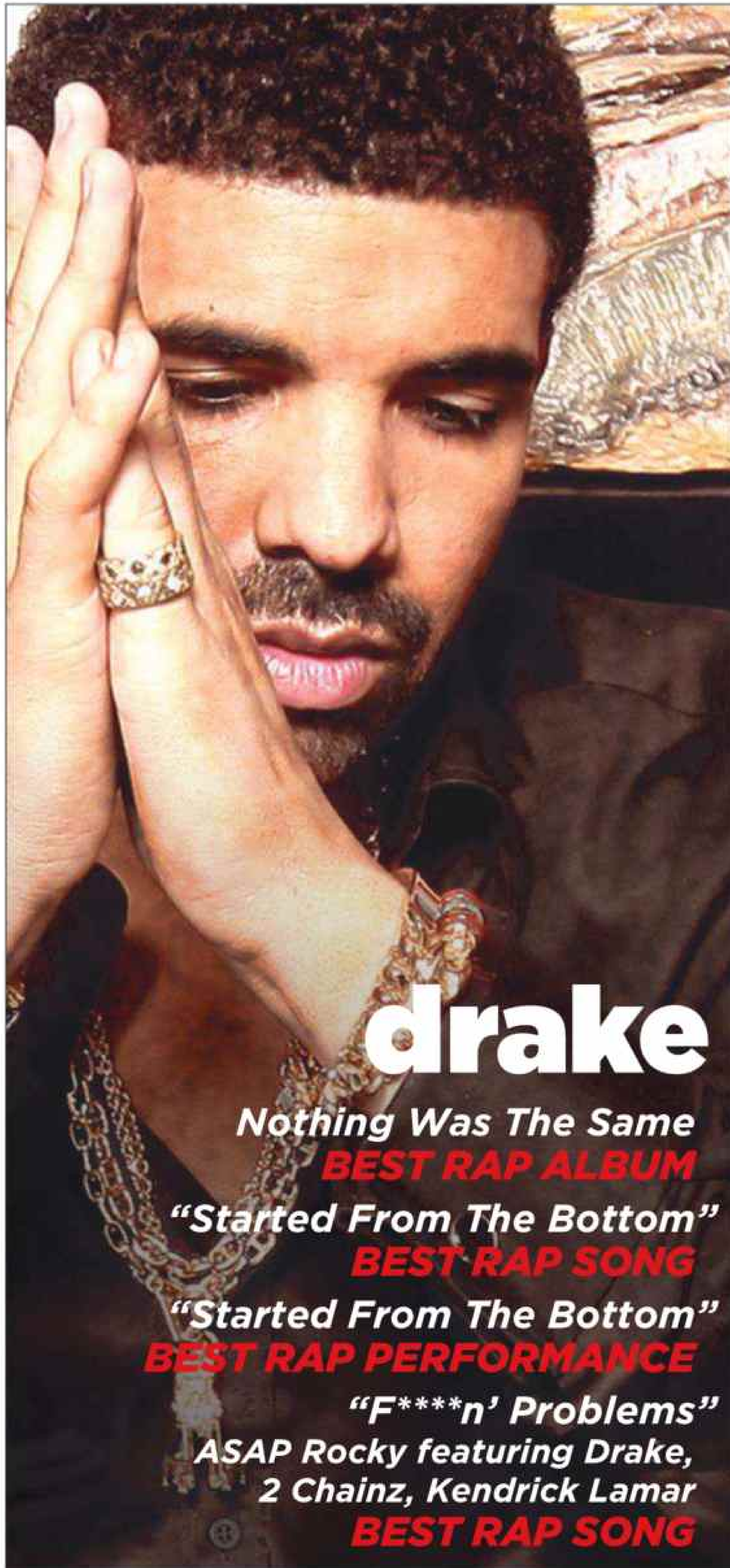
Following Target's and Amazon's decisions, Beyoncé made an appearance at a Walmart in Tewksbury, Mass., on Dec. 20, handing out \$37,500 in gift cards (paid for by Sony) to surprise fans and placate the important retailer. A merchant with another top 10 account says Beyoncé's iTunes exclusive "isn't the way to do business, if you care about the long-term health of the industry. It's not easy nowadays to sell music. Anything that made it more complicated and harder for the customers hurts the business."

Still, Mike Dreese, CEO of East Coast chain Newbury Comics, calls the release strategy "awesome" on Beyoncé's part. "To see somebody of that caliber doing something innovative and actually pulling it off is what the music industry needs," he says. "Of course, it's a slap in the face to other music retailers from an artist that has enjoyed widespread support from them. If you are a retailer of shiny discs, the Beyoncé release shows that they should accelerate their plans to exit that business."

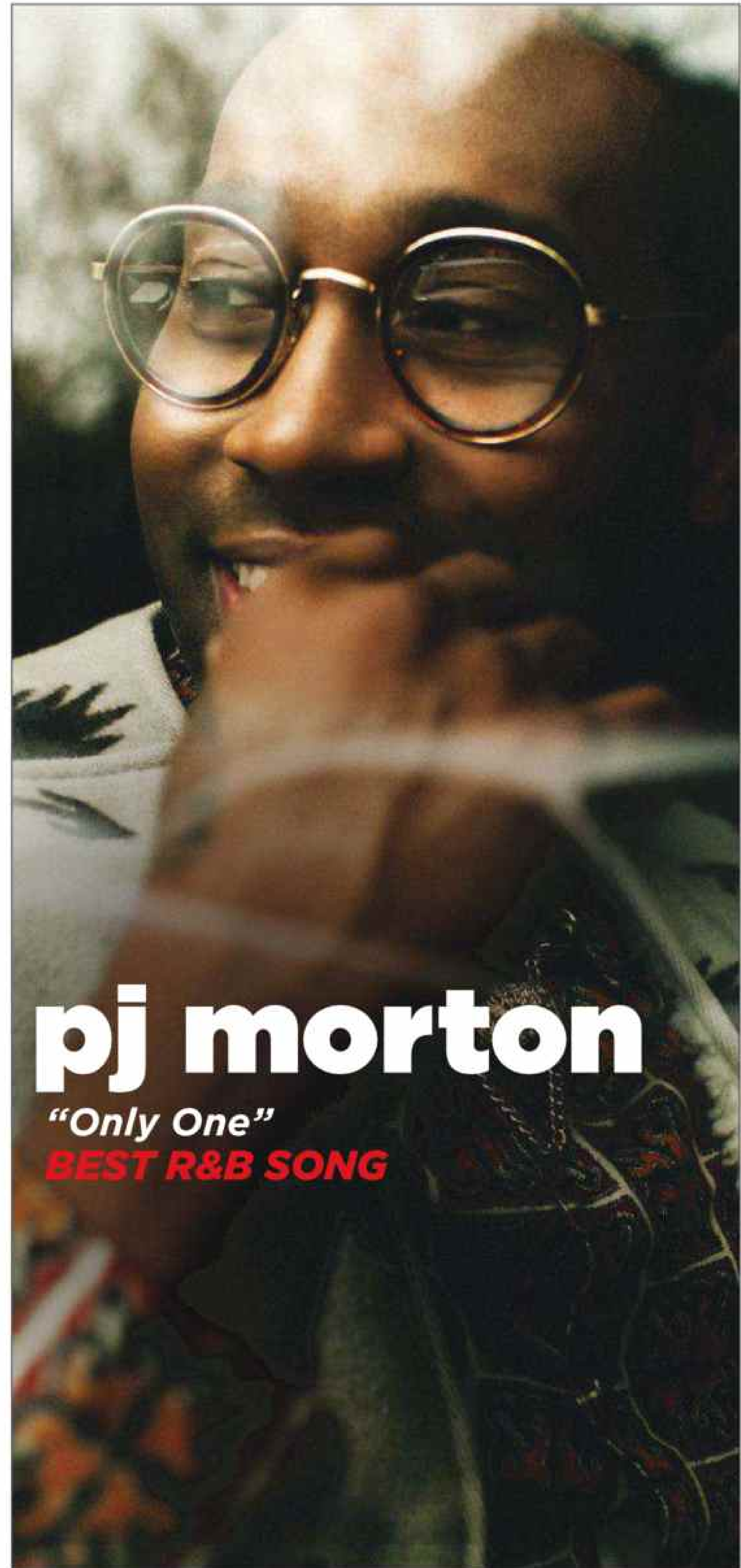
At radio, where programmers initially bristled at Beyoncé and Columbia's stealth approach, the first two singles have been performing well. "Drunk in Love" posted a 23% gain in its third week on Billboard's R&B/Hip-Hop Airplay chart to 19 million audience impressions, enough to debut at No. 45 on all the-genre Hot 100 Airplay chart with 28 million in all-format audience (up 18%). And "XO" has already outpaced Beyoncé's

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Young Money

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Beyoncé continued from p. 4

last single, 2011's "Countdown," at top 40 by debuting at No. 32 on the format chart the week ending Jan. 4.

Columbia executive VP of promotion Lee Leipsner was pleasantly surprised by radio's enthusiastic and immediate response as 2013 ended. "[Considering] they didn't get a lot of lead time and there wasn't research, radio responded so favorably. That they jumped onboard for the holidays showed they wanted to share in the public's excitement." Regarding the two tracks currently at radio, Leipsner says, "Support has been amazing."

Sales of the singles have been even stronger. In the first three weeks of release (the songs were available for individual purchase and streaming on Dec. 20), "Drunk in Love" has sold 275,000 copies and "XO" 76,000, according to Nielsen SoundScan. Other strong sellers on *Beyoncé* include the Drake-featured "Mine" (106,000), "Partition" (65,000) and "Pretty Hurts" (79,000). In total, the album has individual track sales totaling 814,000 units.

"Beyoncé is bigger than a single—Beyoncé has created a movement," Reggie Rouse, VP of urban programming at CBS Radio and PD at Atlanta's WVEE and WAOK, told Billboard hours after the album's release. "She just kills it. She is the standard. Beyoncé made every radio station, blog, TV station react to what she did. Jay by himself is great, Beyoncé by herself is great. Together? There's nothing like it."

As for other ways the project could gain legs in the coming months? There's the back end of her global Mrs. Carter tour, which wraps in Europe in March. And there's the next iteration of her multiyear deal with Pepsi, which in 2014 will include original content built

around Beyoncé's recurring theme of female empowerment. The brand previously premiered *Beyoncé* bonus cut "Grown Woman" in a global commercial last year, and exclusively distributed the full-length video on its Pepsi Pulse site the week after release.

"I love Beyoncé because to me she goes beyond challenging the status quo and sets the standard," says Frank Cooper, chief marketing officer of global consumer engagement for Pepsi's sparkling beverages group. "It was great to be a part of that process and setting that new standard alongside Beyoncé."

And then there's a few tricks up Beyoncé's sleeve for future singles—including full-length audio versions of video interlude "Yoncé" and feminist anthem "Flawless" and a more radio-friendly edit of "Blow," all of which exist and are ready for the right release, according to executives familiar with the plans.

And though *Beyoncé* was described by some as a more challenging listen than her more pop-leaning previous efforts, the artist expressed her intentions at a screening of the album's videos on Dec. 21 in New York.

"My goal was putting together a body of work," she said. "I just wanted to know if people care about music, because honestly I was at a point where I felt like, 'You know, everything feels the same'—like what I said in 'Ghost': 'All the shit I do is boring.' That's how I felt. If I could not challenge that, then maybe it was time for me to do something else or develop more artists, which is something I want to do."

"I just hope that I continue to move forward and challenge myself," she added. "Now that I've become a mother, I just want my legacy to inspire people." ●

Additional reporting by Rich Appel, Andy Gensler, Gail Mitchell, Gary Trust and Ray Waddell.

Beyoncé visited a Walmart in Tewksbury, Mass., on Dec. 20 to hand out gift cards. Far left: Newbury Comics' Mike Dreese

.biz

The Consumer Electronics Assn. predicts that consumer electronics revenue in the United States could grow 2.4% to \$208 billion in 2014. And that might include \$6 billion in sales from such emerging categories as 3-D printing, health and fitness devices, smart watches and Ultra HD.

THE Action



IHEART RADIO FEST GOES COUNTRY

Clear Channel's

iHeartRadio festival brand is strapping on its cowboy boots and heading to Austin. The radio giant has announced the first iHeartRadio Country Festival to be held in the Texas capital on March 29. Following the model set by the iHeartRadio Music Festival, the country fest will feature some of the genre's biggest names, including Luke Bryan, Carrie Underwood, Eric Church, Florida Georgia Line, Jason Aldean and Lady Antebellum.



SONY/ATV GETS WISIN, YANDEL

Sony/ATV has signed

the exclusive publishing rights of each member of reggaeton duo Wisin & Yandel. The pair—Juan Luis Morera and Llandel Veguilla Malave—split last year, with each opting to forge ahead with his own solo project. Together, Wisin & Yandel notched nine No. 1s on Billboard's Hot Latin Songs chart, including 2012's "Follow the Leader" with Jennifer Lopez.



KOBALT BUYS WINWOOD SONGS

Kobalt Music Copyrights

has acquired the global publishing rights to Steve Winwood's catalog. The Grammy Award-winning British artist is responsible for a string of hits dating to the late '60s, including "Higher Love" and "Roll With It." The deal gives KMC control of Winwood's entire catalog of 177 songs, including those written when he fronted the bands Spencer Davis Group, Traffic and Blind Faith. KMC has acquired both the publisher's share and the writer's share of the copyrights, excluding performance royalties.



LIBERTY HECKLED OVER SIRIUS BID

Liberty Media's plan

to wholly absorb SiriusXM is getting pushback from some who say the investment group's proposed takeover price of \$3.68 per share, or around \$10.6 billion, is too low. Liberty Media, led by investor John Malone, already owns 53% of the satellite broadcaster, and is seeking the approval of a majority of the remaining 47% to proceed with the deal. SiriusXM CEO Jim Meyer defended Liberty's proposal, noting an acquisition would bring cohesion and structure at a time when the company must compete with Web-connected cars.



Steve Winwood performing on German TV circa 1968.



Artists. With major acts ranging from U2 to Muse to Shakira looking to return to music in 2014, there's intrigue on the next big surprise release. One label head says "only 10 or so artists" could pull a Beyoncé-like move, but no one would want to be seen as a me-too.

Labels. Jay Z and Beyoncé both released albums in 2013 without an advance single, while Justin Timberlake, David Bowie and Daft Punk all employed viral marketing to launch top-secret projects. Major labels will continue to keep new content close to the vest to create more effective first-week sales.

iTunes. The retailer always insisted on the option to sell individual tracks from albums but the precedent-setting Beyoncé strategy of windowing single availability to boost debut-week album sales may give labels leverage in getting the same treatment on future big releases.

The Def Leppard logo is rendered in a stylized, jagged font with a yellow-to-orange gradient and a black outline. It is set against a background of a Union Jack flag, which is visible through a cracked and damaged sign. The sign is mounted on a dark, textured surface.

DEF LEPPARD

Dear Def Leppard Management-

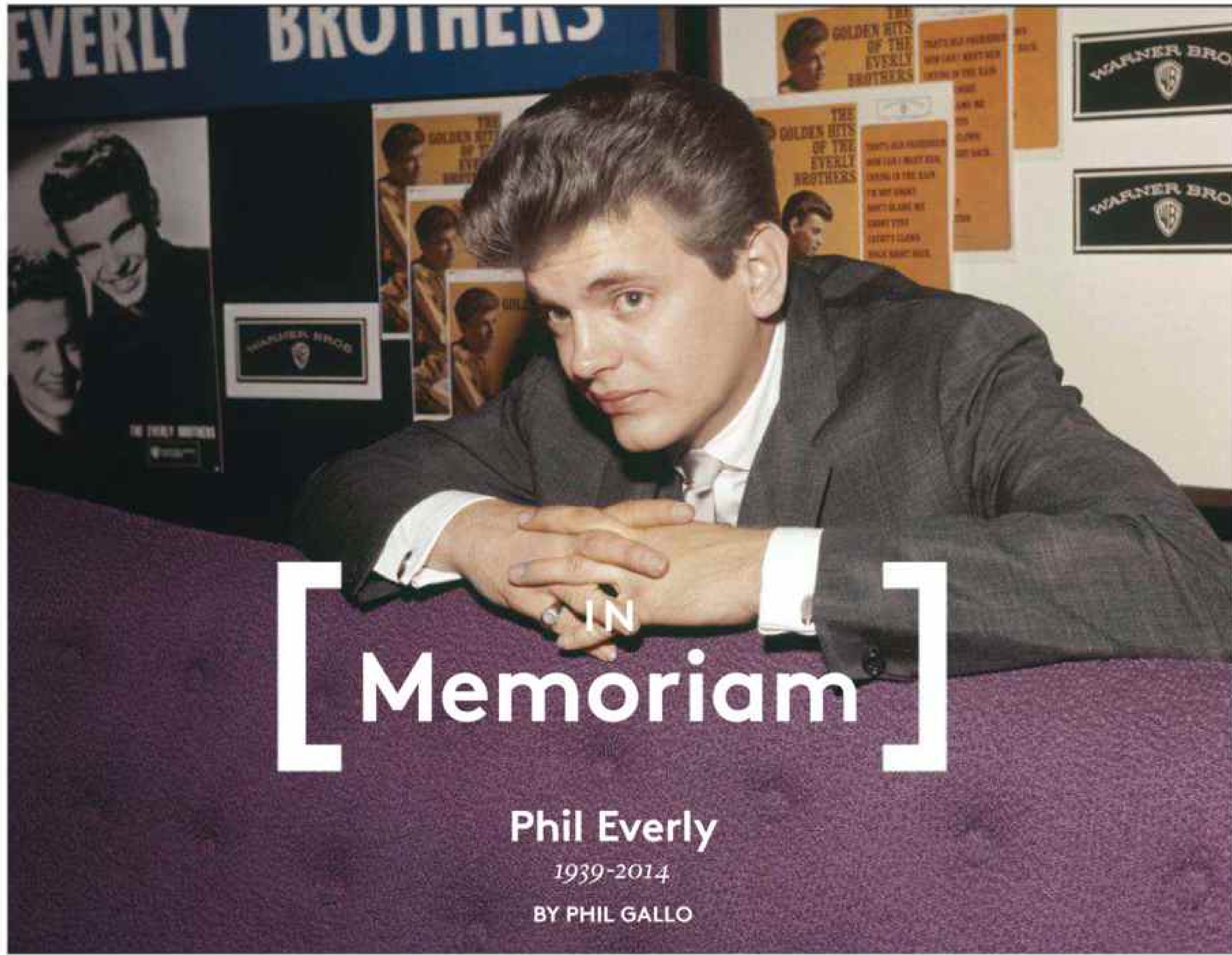
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[IN]
Memoriam

Phil Everly

1939-2014

BY PHIL GALLO

'The Master Class In Harmony Singing'

The parents of BMI president Del Bryant, Boudleaux and Felice Bryant, wrote 31 songs for the Everly Brothers, including their first hit "Bye Bye Love" and signature songs like "Wake Up Little Susie," "Love Hurts" and "All I Have to Do Is Dream." Bryant shared his thoughts on Phil Everly, a man he had known since 1957.

My father used to get his hair cut by Ike, their father, in Madison, Tenn. Ike was always saying, "I've got these two boys and they're really good singers." Everybody in Nashville has a relative who sings, so my father, much like anybody else, would say, "I'd love to hear them." But it never got to dad enough where he initiated anything further.

His publisher, Wesley Rose of Acuff-Rose, was friendly with [Cadence Records owner] Archie Bleyer, who called my folks in to sing a few songs for a new group he was signing. They showed them "Bye Bye Love," which the boys seemed to like pretty well. It had been turned down by scads of people, but my father had faith in that song.

Initially, it was supposed to only be sent to country stations, but the people in the mailroom got confused somehow and sent it out to everybody. It exploded in R&B, country and pop, the most fortuitous accident for my family.

It was after "Bye Bye Love" was screaming up the charts that I first met the boys. They came by the house looking for more material and they were around with some sort of regularity, learning songs, being pitched songs. Dad would write a large batch of songs specifically for them, always tailor-made—"vehicles" he would call them. My parents had done it for Jimmy Dickens, Eddy Arnold, Carl Smith. They had 31 different songs recorded by the Everlys, and to get those 31 they probably wrote 300. "Always It's You," the B-side to "Cathy's Clown," is my absolute favorite—it's as pretty as "All I Have to Do Is Dream."

My father was a very studied musician. He understood harmony to the nth degree and made some of the stuff a little bit complex, knowing there was never a problem with any harmony from Phil or, with Don, any confusion with a lead line. Phil was the master class in harmony singing, let's face it. He really knew that the harmony was adjunct to the total sound and he never tried to over-sing his part, and consequently never under-sang his part. The harmony has to fit right in the pocket, and he knew exactly how to put it in the right pocket. There was nothing left over, nothing wanting.

—As told to Phil Gallo

Phil Everly in 1962 (above) and with brother Don performing on TV in 1960.

Phil Everly, whose harmony-driven marriage of traditional country and early rock'n'roll would influence the Beatles and generations of rock acts, died Jan. 3 at a Burbank, Calif., hospital near his home. He was 74.

The cause of death was reported as complications from chronic obstructive pulmonary disease.

Beginning in 1957 with "Bye Bye Love," a song that went to No. 2 on Billboard's Best Sellers in Stores chart, No. 1 on the country list and No. 2 at R&B, Phil and Don Everly entered the pop world on the heels of Elvis Presley, blending influences similar to his to produce a gentler, harmony-rich version of rock'n'roll. "Wake Up Little Susie" would be their first No. 1, and between 1958 and 1967 they would hit the Billboard Hot 100 chart 30 times. They last charted in 1984 with Paul McCartney's "On the Wings of a Nightingale."

Most of those hits were released between 1957 and 1962, with "All I Have to Do Is Dream," "Bird Dog" and "Cathy's Clown" hitting No. 1. The Everly Brothers' layered vocals, a tradition in country music, were unique for rock'n'roll. They crossed over largely through embracing the traditions of country singing, filtering their vocals through the currency of doo-wop and adding a backbeat and the stylized cool of Chet Atkins' guitar. They sang traditional songs, became the go-to singers for writers Boudleaux and Felice Bryant, wrote their own and interpreted such artists as Roy Orbison, all without ever disturbing the Everly essence.

Phil Everly sang in higher registers than his brother Don, his voice often conveying despair and hopelessness in songs like "Take a Message to Mary," "It's All Over" and "Maybe Tomorrow," and burrowing a state of unconditional romance on such ballads as "Devoted to You."

Their best work combined sweetness with urgency, and despite the bulk of their hits coming when they were teens and in their early 20s, the songs and stories were often worldly and universal. As perfectly teenage as "Wake Up Little Susie" sounds, "When Will I Be Loved" is believable regardless of the age of the singer.

"Whether it was Buddy [Holly] or Eddie Cochran or Don and myself," Phil Everly told Billboard in 2011,

"none of us thought it would last because that was what we kept getting told. Inside the perimeter, what we were thinking was—and this is what we loved—the cool thing was to do something original. That was important to all of us."

Among their fans were the Beatles, the Beach Boys, Donovan, Gram Parsons and Green Day's Billie Joe Armstrong, who recently released an album of Everly Brothers covers with Norah Jones. In the early days, Simon & Garfunkel based their act on the Everlys and the brothers' tandem vocal style equally informed the singing of John Lennon and Paul McCartney.

The Everlys' parents trained Phil and Don to sing from an early age and had them perform on their morning radio show in Shenandoah, Iowa. After moving to Knoxville, Tenn., they met guitarist/producer Atkins and following a single release on Columbia, signed with Cadence Records. "Bye Bye Love," featuring the brothers playing acoustic rhythm guitar as well as Atkins, established them as Nashville's first successful pop act.

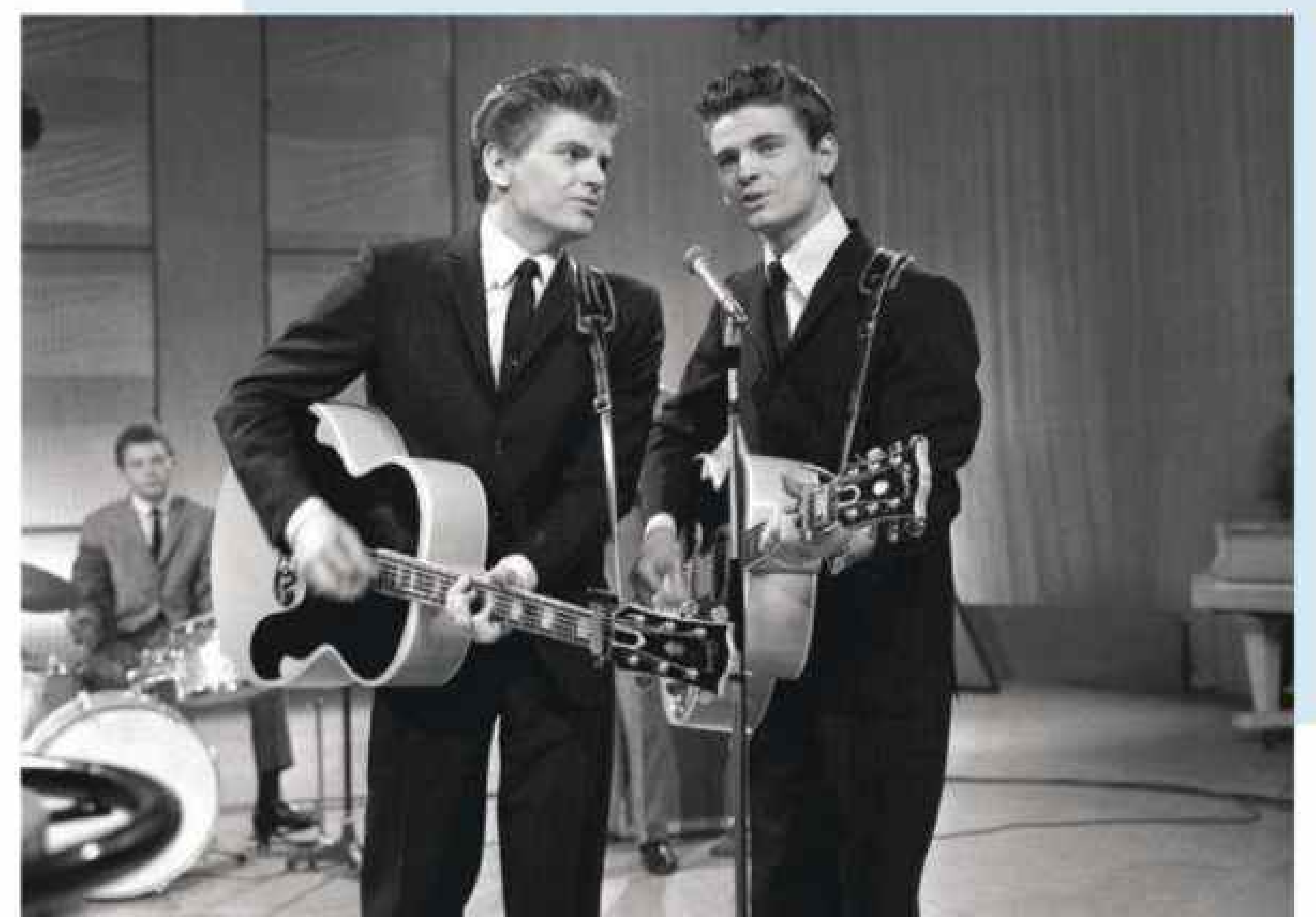
They became close to Holly, who wrote "Not Fade Away" for the Everlys only to have them suggest he record it. Holly's "Raining in My Heart" was pitched to the Everlys with similar results. It was Holly's last hit, a B-side in the United States and an international smash elsewhere.

In 1961, Phil and Don joined the Marines, serving for about six months. They toured intermittently and were dropped by Warner Bros. after their 1968 album *Roots* flopped. They signed with RCA and after a couple of albums famously split up onstage on July 14, 1973, at Knott's Berry Farm in Buena Park, Calif.

Phil released his first of six solo records, *Star Spangled Banner*, in 1973 and in 1983 had a top 10 hit in the United Kingdom with "She Means Nothing to Me."

That year, Phil and Don reunited at the Royal Albert Hall in London and recorded two albums in the 1980s in addition to touring. They were inducted into the Rock and Roll Hall of Fame in 1986 and the Country Music Hall of Fame in 2001. They received a Grammy Lifetime Achievement Award in 1997.

Besides his brother, Phil is survived by his wife, Patti Arnold, and two sons, Jason and Chris. ●



TV

TV Sounds Of Music

How music specials fared during the holiday season

By Phil Gallo

Country music is the only genre that kept coal out of the broadcast networks' Christmas stockings during the holiday season.

When prime-time network TV takes a break from regularly scheduled programming between Thanks-

giving and New Year's Day, the only consistent winner has been country music the last two years. A Garth Brooks special on CBS in December attracted 8.5 million viewers, just a bit behind Blake Shelton's special for NBC a year ago.

ABC's "CMA Country Christmas" enjoyed a small bump in 2013, as did Fox's telecast of the American Country Awards. The strongest performer among the regular programs was "Dick Clark's New Year's Rockin' Eve," which gained in the ratings in both 2012 and 2013.

NBC's staging of "The Sound of Music" with Carrie Underwood decked the halls of NBCUniversal so much that entertainment president Robert Greenblatt intends to stage another family-friendly musical next year with the same producing team of Craig Zadan and Neil Meron. (One added benefit: The Sony Masterworks soundtrack sold 67,000 copies in December, according to Nielsen SoundScan.)

Greenblatt also discovered that "The Sing-Off" works better in a limited run between the holidays than as a full-season regular show. While the program

lost almost half its audience that tuned in when it premiered, its average audience of 4.4 million total viewers was 28% better than the shows in the same time slots in 2012.

The two singing competitions that air in the fall were down as well, with the "X Factor" finale on Dec. 18 dropping 39% from 2012 and the Dec. 19 results show dipping 36%. "The Voice" still dominates Tuesday night in the 18-49 demographic, pulling in 5 million in the demo on Dec. 17. But its Monday number (Dec. 16), 4.2 million viewers in the demo, was the smallest audience for a performance finale in its five seasons.

CBS moved "The Grammy Nominations Concert Live!!" to Friday from Wednesday and took a small hit in the ratings.

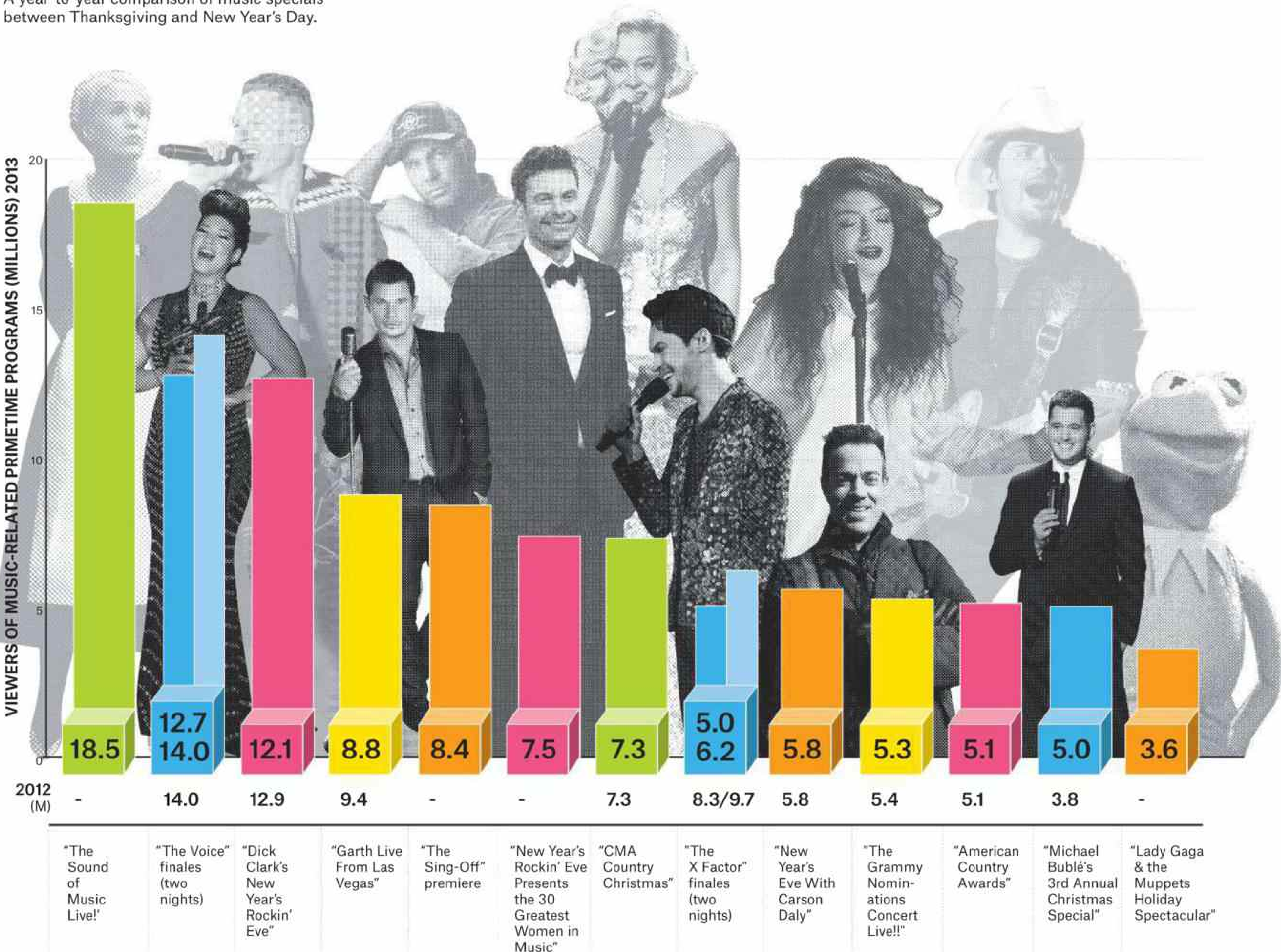
CBS Entertainment executive VP of specials and events Jack Sussman says the move to Friday gave the network the opportunity to promote the special starting with Sunday afternoon's NFL coverage up until the concert telecast's lead-in, "Hawaii Five-O." ●

FTR

In the Dec. 14 issue, our Women in Music report misstated Zahavah Levine's title. She is director of global music partnerships for Google Play/Android. Also, an incorrect photo ran with the profile of Jackie Wilgar, executive VP of marketing at Live Nation Entertainment.

TUNE IN VOLUME

A year-to-year comparison of music specials between Thanksgiving and New Year's Day.



Source: Nielsen

MY Day

Skip Dillard

Operations Manager/Program Director
WBL5-FM and WLIB-AM New York

Since its merger with fellow New York adult R&B radio station WRKS (Kiss-FM) about 18 months ago, WBL5 has been gaining ratings ground. With a week-day lineup that includes Steve Harvey, former Kiss personalities Shaila Scott and Lenny Green, comedian Earthquake and co-host Deja-Vu, the YMF Media outlet finished second in November's monthly Nielsen Audio ratings—just a fraction behind the perennial market leader, adult contemporary WLTW (Lite FM). At the WBL5 programming helm is radio veteran Skip Dillard, who also oversees gospel sister station WLIB. During the last 20 years, the one-time Billboard Airplay Monitor top 40/R&B editor has called the programming shots at R&B stations from Buffalo, N.Y., and Detroit to San Francisco and Washington, D.C., before landing at WBL5 and WLIB nearly six years ago.

6.30 AM **Wake up** and listen to morning shows, monitoring what's happening in the world and locally. Then it's off to ride the PATH train from New Jersey into Manhattan's West Village at 8:30 a.m.

10.00 AM **Meet with** WBL5/WLIB sales and marketing specialist Gloria Lee to talk about upcoming client events. WBL5's clients include McDonald's, AT&T, Bob's Discount Stores, Prudential and Wells Fargo Bank.

11.00 AM **Head into** a quick meeting with VP/GM Deon Livingston to discuss things on his plate that are also on mine. One of those discussion points included the stations' recent signature event: Circle of Sisters. The 2013 expo featured artists Tamar Braxton, Keyshia Cole, Eric Benét, Amel Larrieux and Fantasia.

12.00 PM **Walk to** nearby deli to get my favorite vegetable salad, then bring it back to eat at my desk.

1.00 PM **Meet with** promotions director Sherise Wright to review upcoming ticket giveaways that will be executed by the jocks. These include two Super Bowl weekend events: the 15th annual Super Bowl Gospel Celebration on Jan. 31—featuring Patti LaBelle, Donnie McClurkin and others at Madison Square Garden—and the WBL5-presented Charlie Wilson & Friends concert also at MSG on Feb. 1.

2.30 PM **Talk with** internationally known comedian/new WBL5 afternoon host Earthquake and his co-host Deja-Vu about show content in terms of things that are happening locally that they need to touch on.

4.00 PM **Work on** music logs for the next couple of days with assistant PD Cynthia Smith, making any quick rotation changes that are necessary. We also look at research to check for any songs that may need to be added while reviewing additional priorities for the week. Because there are fewer record people to talk to now, I don't have a special music day anymore. So I usually take music calls throughout the week.

5.00 PM **Meet with** Victoria Fleary, our director of interactive, to discuss audience metrics and what the jocks should be pushing.

6.30 PM **Dinner with** Sony Music senior VP of urban promotion Cynthia Johnson to chat about current and upcoming label projects. Otherwise, I'm usually headed home and armed with a few projects to work on there.

12.00 AM **In bed.** —Gail Mitchell



Skip Dillard photographed at the WBL5/WLIB offices in New York.

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THE **CHRONICLE**

The Deal



Warner Fits In Parlophone

WHAT: Warner Music Group has finalized the integration of Parlophone's roster into its U.S. label structure following the acquisition of the imprint from Universal Music Group for £487 million (\$765 million) in 2013. Parlophone will remain a front-line label in other international territories. Under the new U.S. structure, Warner Bros. Records will inherit the majority of Parlophone's roster, including new releases from Damon Albarn, Kylie Minogue, Lily Allen, Bat for Lashes, Eliza Doolittle, Conor Maynard and Gabrielle Aplin, among others, and catalog titles from Pink Floyd, Jethro Tull, Blur, Gorillaz, Radiohead, Kraftwerk, Supergrass and Sinéad O'Connor. Atlantic Records will distribute new releases from three additional acts: Coldplay, Tinie Tempah and, through dance imprint Big Beat, David Guetta.

WHY: Warner's acquisition of Parlophone's catalog was finalized in May after approval from the European Commission, and it has already buoyed the company's earnings. In its most recent quarter, WMG posted a \$57 million net loss on revenue of \$764 million for the quarter ending Sept. 30. Without the addition of Parlophone Records in the fourth quarter, revenue would have been about \$704 million, which represents a 3.7% decline. Since 2010, the label's album plus track-equivalent album market share has declined from 6.2% at the end of 2010 to 4.9% at the end of 2013. The label's market share also includes Warner Nashville, whose contribution is hidden within the Burbank, Calif.-based label even though Warner Nashville president John Esposito doesn't report to Warner Bros. chairman/CEO Cameron Strang. While Warner Bros. has been on the downswing, Warner Nashville has more than doubled its country albums share, growing from 3.0% at the end of 2010 to 6.9% in 2013. Without Warner Nashville's growth, Warner Bros.' share would have been even smaller. Placing the bulk of Parlophone acts with Warner Bros. will add another half a percentage point to Warner Bros.' market share in 2014, according to Billboard estimates.

WHO: Warner Bros. Records, which inherits the majority of Parlophone's roster, is closing a tumultuous 12 months during which president/CEO Todd Moscovitz exited in December 2012, followed six months later by the departure of co-president Livia Tortella. On Dec. 20, 2013, Capitol Records vet Dan McCarroll was named the label's new president, following a transition period led by Strang.

IF: Despite No. 1 albums from superstar acts Josh Groban, Michael Bublé and Avenged Sevenfold, Warner Bros. had a tough 2013—it ranked seventh on Billboard's year-end tally of Billboard Hot 100 labels (out of nine majors) and ninth on the Billboard 200 labels list. So having new music from Albarn, Minogue and Allen should help keep the label competitive in the first half of 2014. While Warner Bros.' A&R efforts haven't been delivering for the label in the last two years, managers will be watching closely to see if the label can maintain its marketing firepower and deliver for the Parlophone acts now under its care in the United States. —Andrew Hampp and Ed Christman



Placing the bulk of Parlophone acts with Warner Bros. Records will add another half a percentage point to Warner Bros.' market share in 2014.



Artists and managers. Veteran acts like Kylie Minogue, Lily Allen and Damon Albarn will get a much-needed push for new releases from hit-hungry Warner Bros. in the United States, while Atlantic will stay competitive with its peers through fresh music from Coldplay and David Guetta.

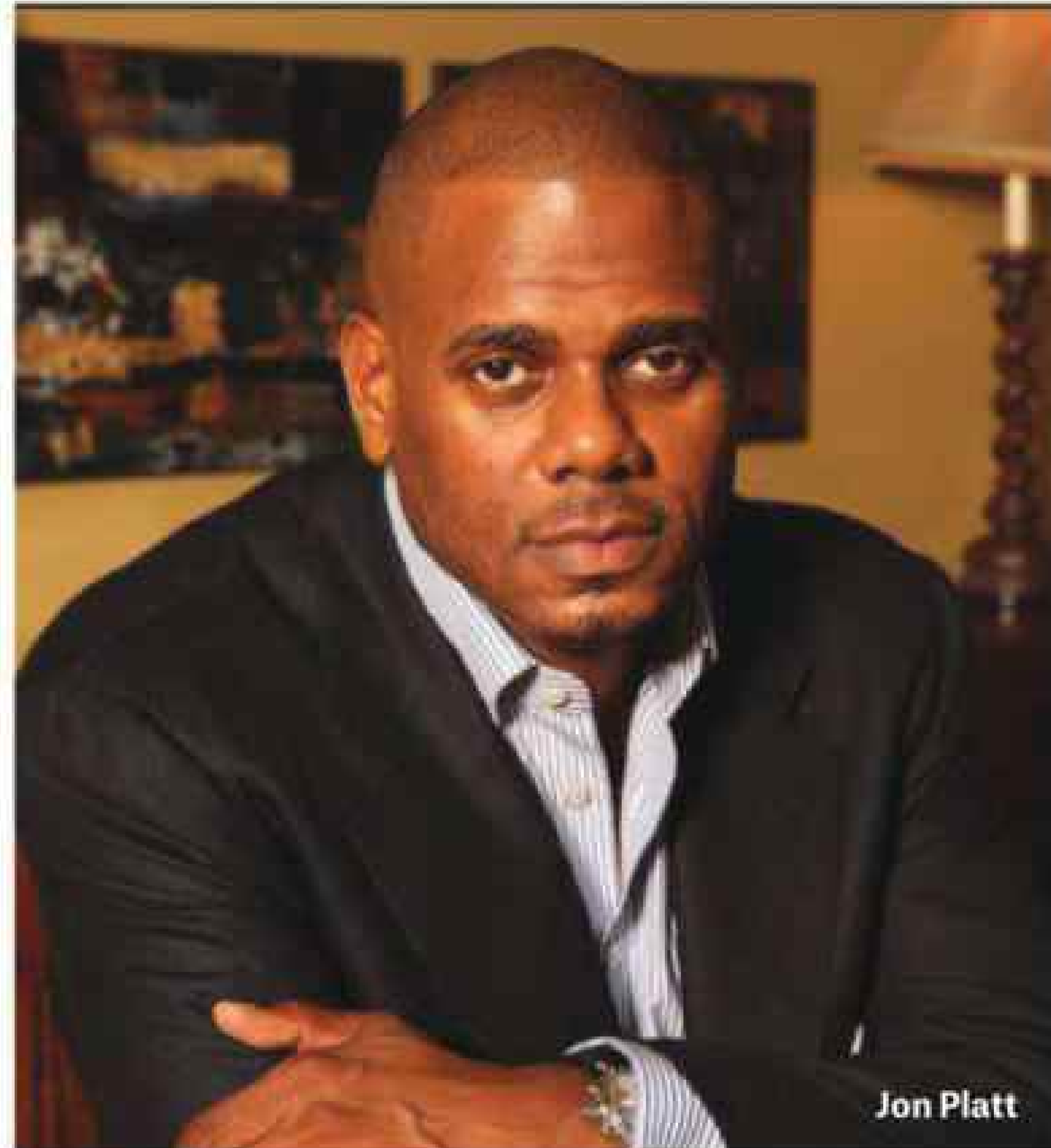


Max Lousada. Parlophone Label Group will be led by co-CEO Lousada, who'll take the reins when incumbent Christian Tattersfield joins Warner-backed Alternative Distribution Alliance in February. Lousada will run the group alongside Miles Leonard, his co-chair and chairman of Parlophone.



Dan McCarroll. Warner Bros. Records' new U.S. president inherits a hefty roster of established, upcoming and catalog artists, which should help take the edge off a rough 2013 that failed to see a top 10 hit on the Billboard Hot 100.

EXECUTIVE TURNTABLE



Jon Platt

PUBLISHING

Warner/Chappell Music promotes Jon Platt to president of North America. The appointment gives Warner Music Group two fixes with one move. First, it acknowledges the strong leadership role Platt has played since coming aboard in September 2012. (He previously served as Warner/Chappell's president of creative for North America.) One of the

hallmarks of the Len Blavatnik era has been its stated ambition of recruiting talented executives and recognizing their contributions, and Platt's promotion reinforces that goal. Second, it further frees up Warner/Chappell chairman/CEO Cameron Strang in his quest to rebuild Warner Bros. Records. Strang is also responsible for Rhino Entertainment. Platt, a former executive at EMI Publishing, has a sterling reputation among artists, songwriters and other WMG executives, who within months of his arrival had already assessed him as a force to be reckoned with beyond his A&R capabilities. He will continue to be based in Los Angeles and report to Strang.

Sony/ATV Music Publishing promotes Jacob Fain to VP of A&R and research. He has overseen the company's A&R research for the past several years.

Downtown Music Publishing ups Joe Conyers to VP of technology and GM of its Songtrust division. He was head of product at Songtrust.

LABELS

Hollywood Records promotes Lincoln Wheeler to VP of marketing. He was executive director.

DIGITAL

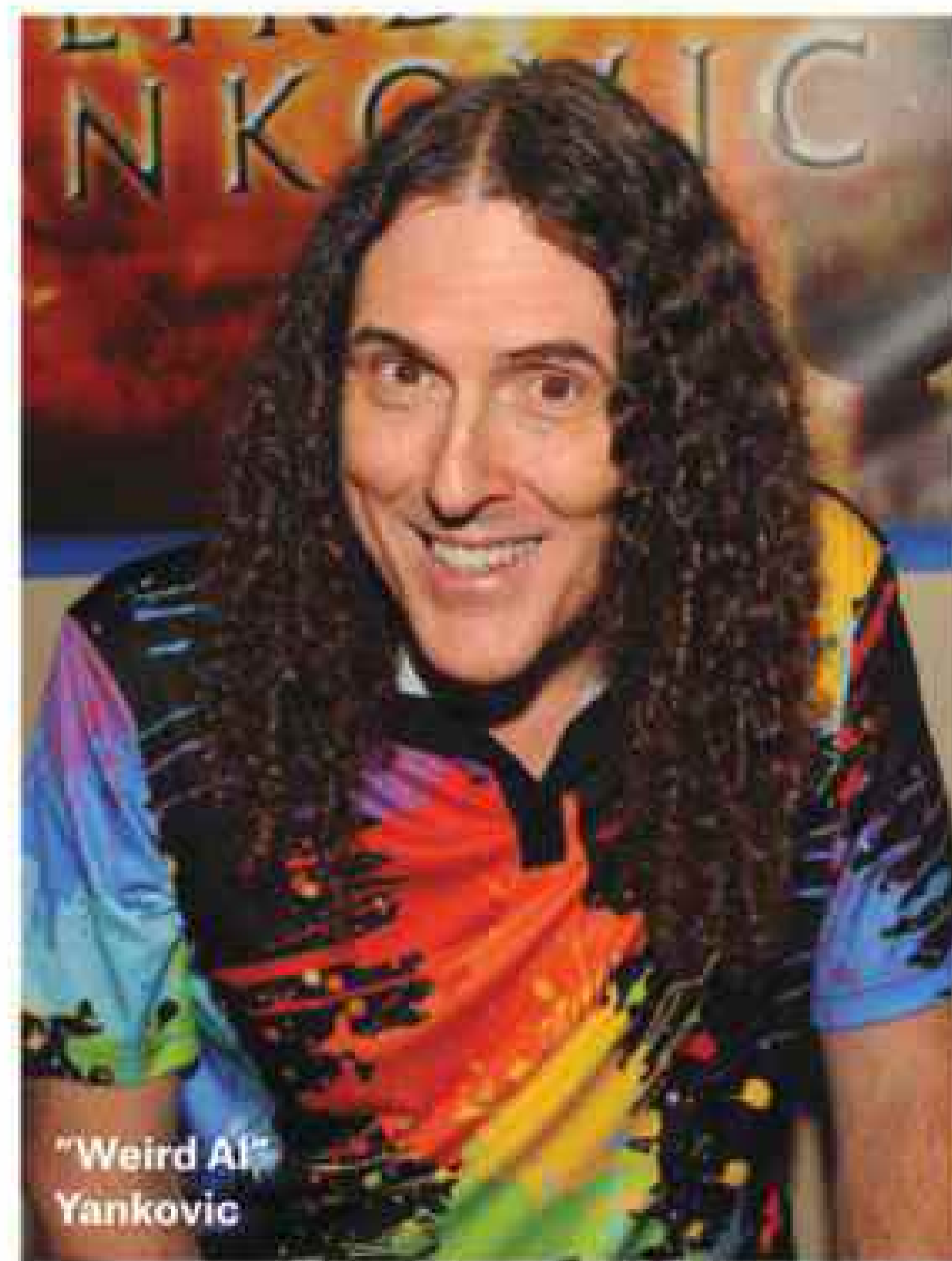
Beats Electronics names James Fishler VP of sales for the Americas. He was senior VP of marketing and go-to-market operations at LG Electronics USA.

—Mitchell Peters, exec@billboard.com

Further Dealings

William Morris Endeavor and its stakeholder Silver Lake Partners have acquired IMG Worldwide, a rival talent agency and marketing firm with particular depth in sports. WME, the agency run by Ari Emanuel and Patrick Whitesell, came out on top during an auction where bids were submitted on Dec. 13. Bids of less than \$1.8 billion came in from CVC Capital and Cherin Entertainment and a consortium of ICM Partners and the Carlyle Group. Emanuel and Whitesell will serve as co-CEOs of the combined company. Terms of the transaction, including the sale price, weren't disclosed, but Mubadala Development will be a minority investor in the firm. IMG is considered a plum asset because it is reportedly expected to earn about \$175 million this year. Both a talent agency and producer, IMG represents such celebrities as Peyton Manning, Taylor Swift and Justin Timberlake. . . . "Weird Al" Yankovic has settled a lawsuit that his company Ear Booker brought against Sony Music in March 2012. The suit was among many brought by artists who contended that labels have breached contracts by improperly treating digital downloads as "sales" rather than "licenses." As a re-

sult, Yankovic only received about 15% of shared income instead of 50% from such digital hubs as iTunes. The difference was alleged to have resulted in Sony underpaying Yankovic at least \$1.5 million. Among other alleged breaches were improperly charging marketing costs for various VH1 and MTV specials, underpaying on domestic publishing royalties, failing to pay Yankovic for goods given or discounted to retailers, failing to properly account for streaming transmissions like ringbacks, and under-reporting sync income on music used on TV shows around the world. The lawsuit also targeted Google's 2006 purchase of YouTube and a content licensing agreement then struck by Sony. Yankovic demanded a piece of the Sony-YouTube deal in proportion to the value of his videos, as well as payments from licensing agreements and settlements that Sony had struck with third parties, including Spotify and Vevo. In total, more than \$5 million was alleged in damages. Papers filed by the parties in a New York federal court to dismiss the case with prejudice don't specify what Yankovic ended up getting. . . . Round Hill Music has announced a new addition to



"Weird Al" Yankovic

its expanding roster: Graveyard Lovers. The New York-based four-piece joins American Authors, Sleepy Kitty, Isaac Delusion and Bloodgroup as one of several up-and-coming bands on the expanding roster, which also includes a deep back catalog that contains songs recorded by the Beatles, Cee Lo Green and Frank Sinatra. The co-publishing agreement with Graveyard Lovers follows the recent addition of fellow new signing Wild Party, which announced its deal with Round Hill in November.

GOOD Works

Supporting Haiyan's Survivors

Southern California bands Linkin Park, the Offspring and Bad Religion will join forces onstage to present the Concert for the Philippines. Benefiting survivors of Typhoon Haiyan, the fund-raiser, set for Jan. 11 at Club Nokia in Los Angeles, will also feature special guests.

The benefit gig is an initiative of Music for Relief, a nonprofit disaster-aid charity organization founded by Linkin Park in 2004 in the wake of the tsunami that hit South Asia that year. Music for Relief has since raised more than \$5 million for victims of natural disasters and environmental projects worldwide. Monies raised by the forthcoming Concert for the Philippines will be used to deliver critical medicines and emergency medical services as well as help with water, sanitation and other vital services through Music for Relief and its partners on the ground, International Medical Corps.

The flooding, landslides and massive destruction caused by the typhoon have "affected nearly 13 million people and displaced 4 million," Linkin Park co-lead vocalist/producer Mike Shinoda says.

"The International Medical Corps is already there on the ground in the Philippines," Linkin Park guitarist Brad Delson adds. "They're able to provide both emergency medical services and the long-term disease prevention that's much needed there."

According to organizers of the show, 500 tickets will be available to fans who donate or raise at least \$250 for Music for Relief's Typhoon Relief campaign at MusicforRelief.org. The first 300 people who reach the \$250 goal are guaranteed tickets in the general-admission pit closest to the stage. The top 75 fundraisers will receive "special perks" like meet-and-greets with the bands, VIP reserved seating, a VIP pre-party, parking and commemorative merchandise.

The music business overall has rallied behind the millions affected by the typhoon. A host of international stars, including the Beatles, Bob Dylan, U2, Bruno Mars, Beyoncé, Adele, Michael Bubl  and One Direction, contributed selections to the 39-track *Songs for the Philippines* fund-raising album. And the iTunes store is also taking donations for the American Red Cross. —Lars Brandle and Gail Mitchell



Think Tank

RETAIL TRACK ED CHRISTMAN @EDCHRISTMAN

Newer Rules

Beyoncé's surprise release raises conflicting views from retailers and labels alike—*who's right?*



The two biggest innovative album releases of 2013 came from a married couple, each doing their own thing in a different way.

Jay Z partnered with Samsung with an app that delivered his *Magna Carta... Holy Grail* album to 1 million users for free—even though the phone maker paid him \$5 million.

Then Beyoncé fired a shot heard 'round the world on Dec. 13 when she used social media to drive immediate sales for her self-titled album and 17 videos, all while the industry and her fans were in the dark about what was coming.

Both music marketing coups were brilliant, and despite slight flaws, delivered amazing results.

"Beyoncé got press where music never gets press, including the front page of the Wall Street Journal's finance section," Newbury Comics CEO Mike Dreese says.

Beyoncé went the exclusive route with iTunes, much to the chagrin

of most other digital and physical retailers, which couldn't even protest thanks to another brilliant move: timing.

The album arrived Dec. 20, four days before Christmas and at the start of the biggest shopping weekend of the year. Even if a retailer was miffed enough to take a stand on the exclusive, it couldn't afford to turn down a surefire traffic generator on such an important weekend.

Yet, Target and Amazon did. The discount department store chain refused to carry it while Amazon sold the MP3 without promoting it and refused to carry the physical CD.

In terms of the Target boycott, there are two different takes. "It's a stupid policy. Target is going to lose out by not carrying it," the head of sales for an East Coast-based label says. "Target's guests won't understand why the album is at Best Buy and Walmart but not at Target."

But the head of sales for one West Coast label counters, saying, "Target should be applauded for their stance. They have stated before that if a digital release is offered first, they won't support the CD."

Another retailer says, "We'll never be able to prove it but every salesperson and retailer in the industry knows that by going exclusive, Beyoncé left dollars on the table."

Still, Beyoncé's iTunes exclusive should serve as a wake-up call for digital services. It shows labels will use the same short-term sales tactics in the digital world that helped them so much in the physical world—saving their marketing budgets by giving exclusives to one retailer due to its promotional fire power—even though it punishes the rest of the account base and ultimately results in long-term pain for the industry.

One can't help but wonder what this means for labels going forward. I always hate stories in the mainstream press about how the Internet will kill labels. That will never happen.

But we have seen quite a few examples of new business models where acts—big and small—with loyal followings don't seem to need a label for the initial release. Look at Garth Brooks' Walmart-exclusive boxed set, *Blame It All on My Roots: Five Decades of Influences*, which is selling just fine—771,000 copies so far, according to Nielsen SoundScan. But I'd still bet that a label could wring more sales out of that release.

What the Jay Z, Beyoncé and Brooks releases point to is a business model where artists "cream" the sales (i.e., they sell their album, physically and digitally, themselves or in conjunction with a merchant or a distributor for the first week or two, thereby skimming the cream off the top). Then, the artist could hand it off to a label to reach the secondary markets and keep it in stock at retail going forward, similar to what Radiohead did through RED with 2007's *In Rainbows* after the band allowed fans to pay whatever they wanted for the digital download version or buy the physical CD directly from its official site. While those sales have never been disclosed, *In Rainbows* subsequently sold 947,000 units through RED.

That way the artist would get the full profit—minus a distribution fee—from the easy sales, which would probably make up 40%-50% of the total sales, while the label could work hard for the remaining percentage during the next few years. ●

TAKEAWAY: The role of labels may change when it comes to big releases, but they will still be essential partners for major distribution.

SOUND & VISION PHIL GALLO @PHILGALLO58

Differing Viewpoints

Music on TV is likely to look old without the migration of viewers from the Internet



The first performers announced for this year's Grammy Awards telecast had the distinction of being first-timers (Daft Punk), unique pairings (Kendrick Lamar and Imagine Dragons, P!nk and Nate Ruess) and a quartet of country music stars (Merle Haggard, Kris Kristofferson, Willie Nelson and Blake Shelton). And they all give TV viewers a reason to tune in to the CBS show on Jan. 26.

The Grammys are playing to their strengths with this first set of artists, but there may be more than meets the eye here.

The Grammys' fan base looks to TV as a central platform for music, and these performers show TV serving the traditional viewer. The introduction of P!nk as an electrifying performer—she gave eye-popping performances at MTV's Video Music Awards in 2008, the 2010 Grammys and last year's American Music Awards—so her next appearance has a level of suspense. Imagine Dragons owe much of their visibility to TV ads, and country just plain works on TV. Daft Punk provides a bonus: While it's seen online in videos, the act has yet to perform on U.S. TV.

Harder for CBS will be when it needs to get that fan base to move from one platform to another.

Robin Thicke, Lorde and Macklemore & Ryan Lewis were the

featured performers on the Grammy nominations show in December, which did no favors for CBS' Friday night ratings. It's possible that it's not so much indifference from the audience toward the nominations, but more about the nature of how those artists' fans choose to experience their music.

The three acts are products of the on-demand age, all creators of video and music content that makes YouTube a leader on the Web and SoundCloud a growing concern. It's a user base that relishes free, instantaneous access, not a parade of performances, ads and facts that don't affect their lives.

Beyond the Grammys, we'll start to see if anyone can convert Internet clicks into TV viewership as Sean "Diddy" Combs' Revolt TV goes national and Mark Cuban, Ryan Seacrest and AEG's AXS TV renews its effort to attract millennials.

The two networks care deeply about attracting and engaging members of the same demographic, 18- to 25-year-olds—with Revolt doing it on the backs of music videos and free content, and AXS focusing on live performances. Both aim to offer the pop-culture equivalent of ESPN's "SportsCenter" as well.

With a head start of more than year, AXS has found that classic rock and country attract larger audiences than anything geared toward the under 30 crowd and that converting compelling YouTube offerings into TV shows is a tough sell. Without any Nielsen ratings to go by, AXS staffers anecdotally say that one contemporary artist on his way to becoming the network's poster boy of success is country act Zac Brown.

AXS and Revolt want their audiences to embrace their programming much like a Twitter feed: It's all about being in the moment, and the only way to share that moment is to tune in. Once the viewer starts tweeting about the networks' programming, success is within reach. Engagement with these models is measured in



Lorde performing during CBS' Grammy nominations broadcast on Dec. 6.

social media conversations attractive to sponsors that seek an active crowd rather than the passivity of the TV advertising model.

Much as Combs has expressed a desire for Revolt to recapture the spirit of MTV in its prime, it's hard to see how many teenagers are patient enough to sit through programming to get what they were promised. And how many will use the channel for music discovery, or even play a role in creating new stars? If it works, more models featuring cross-platform consumption among TV, mobile phones and computers will be built in a hurry. ●

TAKEAWAY: New networks like AXS and Revolt TV are going to figure out how to lure the attention of the on-demand generation. Music awards shows should take note.

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The Hubris Game

Google's attack on Rap Genius proves the company can demote websites when it suits the search giant



Rap Genius recently came in from the cold after topping musician/lecturer David Lowery's "Undesirable Lyric Website List" in October. To its credit, the site has so far chosen to negotiate lyric licenses with publishers and rejected litigating a tortured "fair use" defense for copyright infringement.

Rap Genius topped any Google results for practically any lyric search string, so the site was very well-known to music fans. That enviable ranking doesn't seem dissimilar from search results for Isohunt, the Pirate Bay or Kickass Torrents.

Then last month there were reports that Google had "disappeared" Rap Genius by tweaking its search algorithms—an existential threat to gutsy startups that many have complained of in the past.

So what was the cardinal sin justifying Google in disappearing Rap Genius? Operating without licenses? No, certainly not that. Openly challenging the music industry? No, not that either.

It would appear Rap Genius did the one thing Google doesn't permit—it spoke openly about beating Google at its own game. Rap Genius evidently tricked Google's search algorithm into ranking it higher than the site should have been absent the manipulation. And for this cheeky violation of Google's rules—not a law—the search giant demonstrated two points in one flex of its dominant muscle.

First, Google does exactly what it has denied doing for years—bury companies that it doesn't like. Google is currently denying disappearing challengers before the European Commission (EC) competition commissioner in a heated antitrust investigation.

Also, for years Google has promised creators that it will "demote"

the worst unlicensed sites in search results—sites that are usually ad-supported. Despite Google receiving tens of millions of costly take-down notifications every month, who can tell the difference between the before and after?

EC VP/competition commissioner **Joaquin Almunia** is investigating Google's monopoly business practices in Europe. The case has everything to do with companies whose survival depends on "search neutrality"—fair rankings in Google's dominant search results. These competitors to Google's growing number of product lines complain that they often experience the inverse of Rap Genius' fate—legitimate companies get a worse ranking than they deserve.

The point is that Google established the rules and Rap Genius apparently hacked them. The punishment? Not a lawsuit from Google's legion of lawyers, but rather the self-help disappearing remedy—because that's how Google rolls.

The principle at work here is simply that Rap Genius offended Google and—dare I say it—Google "censored" the site in return. (Rap Genius has since apologized for gaming Google's search engine in the first place, and this month its links started reappearing in lyric search results.)

This is exactly the behavior that Almunia must weigh in deciding whether to give Google not a first or second chance at an antitrust settlement, but an unprecedented third chance to avoid a government antitrust lawsuit.

Google has claimed for years that it doesn't profit from piracy, despite driving traffic to pirate sites with Google advertising publisher account numbers. The company acknowledges terminating 46,000 such accounts for piracy violations of its publisher agreements—46,000 accounts from which Google presumably received about 40% of the ad revenue prior to termination—revenue that apparently also was disappeared. And these are just the accounts we know about.

This is why the creative community asks Google to demote pirate sites in search results—to do to unlicensed pirate sites what Google just did to Rap Genius, which has begun negotiating licenses. Google's response? No measurable change for several years.

For all its bluster, Rap Genius has demonstrated to Almunia that Google disappears legitimate companies it doesn't like, and has shown creators that Google is perfectly capable of demoting any site. And Google has shown once again that nothing says Internet freedom like getting away with it. ☉

Chris Castle is managing partner at Christian L. Castle Attorneys in Austin.

QUESTIONS Answered

Matt Pincus

CEO, SONGS Music Publishing

What did you wake up thinking about this morning? What I think about mostly is how to make the SONGS experience the best it can be for our writers, employees and licensees. We are in a people business, not just an asset business. Our relationship is equity. A huge portion of my time and energy is focused on that.

What will define your career in the coming year? I tend to think in cycles rather than years. In this cycle—which is a growth cycle where we are signing higher-profile songwriters—what will define our company will be our ability to preserve our culture and service commitment to our writers. As the world accelerates around us and as our company's velocity has increased, the key is to make smart music decisions and keep our heads down and focused. If we can do that, 2014 will be a threshold year for SONGS. 2013 was the kind of year where we signed songwriters like Diplo, Lorde and the Weeknd and had people saying, "Who is this publisher?"

Describe a lesson you've learned from a failure. The very first deal our company did in 2004 was a complete disaster. I remember saying to [colleague] Ron Perry, if this band is signing with us—we were a new company that hadn't done anything yet—there must be something wrong. It turns out the band's manager had taken a loan out from the record company, which would be paid off against the mechanicals. But since their songs weren't being played on the radio, the only revenues that would be coming in were the mechanicals because they sold something like 50,000 records. Fortunately, we made our claim right away to the distributor, who was paying the royalties, so we got paid. The distributor got our claim and paid us before they got the memo to hold the mechanical royalties. I left it to the manager to explain to his client what he had done. The lesson we learned is if you are a publisher, you have to be on top of your claims. That is the nuts and bolts of your job. When you take over a song, get those claims out the door, stat. That's your writer's money.

Name a project that you're not affiliated with that has most impressed you in the last year. Ariel Rechtshaid is an incredible writer and producer who has been making records with insane verity, depth and breadth for quite some time. He produced Haim and Vampire Weekend and is breaking big. He is a really good writer, and I think he will make his mark on music this year.

Who's your most important mentor, and what did you learn? Mike Selverne, our longtime counsel, possesses daily wisdom to a degree unheard of in the music business. Roger Faxon has given me great advice and been very helpful to me in my career. He helped me get my first industry job. Ralph Peer is the person I turned to most for trade-wide issues. He has great experience and a young mind.

Name a desert island album. The Clash's *London Calling*—it's perfect. The only problem is there is no love songs on it except for "Lover's Rock." So my wife will have to be on the island too.
—Ed Christman

"This cycle is a growth cycle where we are signing higher-profile songwriters."



Matt Pincus
photographed
at the SONGS
offices in
New York.



1

"I played in a hardcore band called Judge when I was 17 to 19 years old. We've been doing some reunion dates lately, so my staff got this for me as a gift."

"The Lincoln bust was given to me by Evan Taubenfeld, who does A&R for us at Mighty Seven, our venture with Crush Management. It's actually Obama's face on a Lincoln bust. He sits on three volumes of bound copies of Billboard."

"A wonderful gift I just got for the holidays from Margaret Stevens, my executive assistant. She made it herself."

"My boy Irving, who's 3 now, digs fish. So this one's called 'Fish by Irving.' He keeps it simple."

"The music business ain't Easy Street anymore. A bar in the office comes in handy from time to time."



2

Age: 41

Favorite breakfast: Huevos motuleños at Cafe Pasqual's in Santa Fe, N.M.

First job: My first 9-5 job I was a reporter for the *Intelligencer* column for New York magazine. My first industry job that I got paid for is playing with New York hardcore band Judge. I then interned for East West and Atlantic Records, and then started an indie label with some friends.

Memorable moment: Seeing Lorde perform at a VH1 *You Oughta Know* event the day we signed her. She is the finest young writer I have ever heard, and when we signed her I thought, "Maybe we are getting somewhere."

Advice for young executives: The music business is a small community, so your relationships are all you have. Invest in them early and often.



4



3



5



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Women On Top

P!nk and **Janelle Monáe** were feted at Billboard's Women in Music lunch at Capitale in New York, where **Chvrches**, **Tegan & Sara** and **Christina Perri** performed. Later that night, the girl power continued as **Tori Kelly** took the stage at Billboard's Candid Covers concert.

1 Raise a glass: Billboard's Woman of the Year **P!nk** (right) greets Rising Star honoree **Janelle Monáe** on the Capitale red carpet for Billboard's Women in Music lunch in New York on Dec. 10. "She has such a presence," P!nk said of Monáe. "She walks in her power, and she's just super talented." Asked whether she had any tips for future stars, P!nk joked: "Fuck up as much as you can when you're young."

2 Picture this: Blondie's frontwoman—and 2008 Billboard Women in Music Icon recipient—**Deborah Harry** talked smashing gender barriers at the Women in Music event. "Just look at the old charts from the '70s to see how male-dominated it was, and how different it is today," she said on the red carpet. "It's great that we're celebrating something that's meaningful to the industry. For a while it was on the down-low. Nowadays it's great to celebrate it, and Billboard is the perfect place to do it."

3 **Soledad O'Brien** hosted the Billboard event. O'Brien is pictured with her manager **Eric Ortner**, Guggenheim Digital Media CEO **Ross Levinsohn** and Billboard Entertainment Group co-president **John Amato** (from left).

4 You're my No. 1: She usually puts out the hits, but Atlantic Records chairman/COO **Julie Greenwald** topped the executive charts at the Women in Music lunch. "To know Julie Greenwald is to be dropped by Julie Greenwald," joked fun.'s **Nate Ruess** (right) as he presented her with the award. Later, former Warner Music Group CEO and 300 founder **Lyor Cohen** proudly pointed out his former colleague in Billboard's Women in Music issue.

5 Beam her up: "I wish that girls embraced their power and words and value in their youth, and not sell it or barter it and have to buy it back later in life," P!nk said in accepting the Woman of the Year award. She shared the honor with her team: RCA CEO **Peter Edge** and president/COO **Tom Corson** and manager **Roger Davies** (from left).

6 Mommy nearest: "Julie is the mother I always wanted, so it just feels like a family affair tonight," said **Christina Perri** of her label's head, Atlantic's Julie Greenwald, before honoring Greenwald with a performance of new single "Human." "I don't know if I've ever been more proud to be a woman."

7 Rousing tribute: **Janelle Monáe** (left) was all smiles with Chvrches frontwoman **Lauren Mayberry**, who covered Monáe's "Tightrope."



2



8 **P!nk** (right) with **Anne Stanchfield** of Target, which partnered with the artist for a special edition of her 2012 album *The Truth About Love*. Target was also a sponsor of the Women in Music event, along with Nikon, CoverGirl and City National Bank.

9 High note: The evening of the Women in Music event, **Tori Kelly** serenaded fans at the Jazz Room at the General in New York, covering P!nk's "Glitter in the Air" and Paramore's "The Only Exception." The event was captured by Nikon.

10 Women in Music sponsor City National Bank was represented by senior VP **Stephanie Dalton**, VP **Shalimar Ali**, senior VP **Denise Colletta**, entertainment division head **Martha Henderson** and senior VP **Lori Badgett**.

11 Longtime Billboard contributor **Deborah Evans Price** (left) made an appearance on the charts when the companion album for her book, *Country Faith: 15 Songs of Faith From Today's Leading Country Music Stars*, hit No. 26 on Billboard's Christian Albums chart. Price is seen here with **Carrie Underwood**, who appears both in the book and on the album along with Alan Jackson, Brad Paisley and Hunter Hayes.



12 Big in Japan: Four of the 48 members of **AKB48** showed off the four trophies the "Japanese Idol" group won at the Billboard Japan Music Awards in Tokyo on Dec. 14.

13 There was nothing lost in translation when pop star **Miho Fukuhara** lit up the Billboard Japan Music Awards with a performance of '60s hit "Ue Wo Muite Arukou" (aka "Sukiyaki"), highlighting the link between 1963 (the year Kyu Sakamoto became the first Japanese artist to hit No. 1 on the Billboard Hot 100 with "Sukiyaki") and present day.

5



"To know P!nk is to have been hung up on the phone from her in a heated debate." —Nate Reuss

8



6



7



OVER Heard



Musical chairs: Less than two months after parting with Lady Gaga, Troy Carter has picked up two high-profile artists, Billboard has learned. Though neither deal has been finalized (as both artists terminate their previous deals), the two would join an Atom Factory roster that includes John Legend and Priyanka Chopra.

New year, NewTube? YouTube's music streaming service, which was to launch in late 2013, doesn't yet have the support of the independent record community—a dilemma that may have contributed to its delay. According to multiple sources familiar with the negotiations, the Google-backed Web video leader has offered the indies a "take it or leave it" licensing contract, deemed inferior to those offered to the majors. Many labels have so far rejected it, leaving YouTube with the prospect of launching with less music than Spotify and Pandora. Billboard reached out for comment but got no response.

Dream team: "I'm not sure what it is yet," Emeli Sandé told Billboard of her second album due in 2014. But she knows whom she'd like to work with—Kanye West and André 3000. "I have so much respect for these two guys," says Sandé, who's written for Rihanna and Alicia Keys. "Lyrically, they nail it."



9



12



13



11

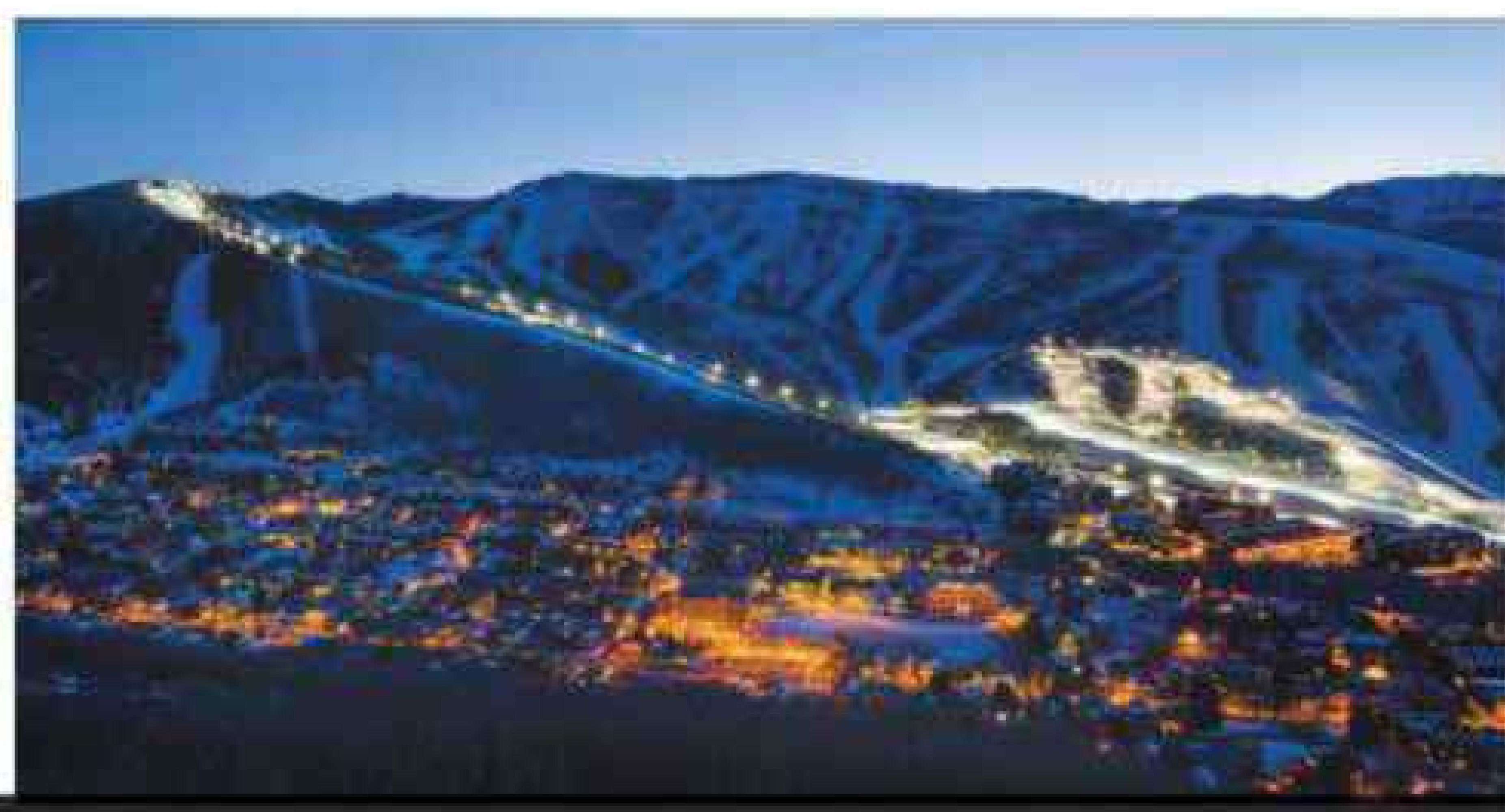


5, 7, 8, 10, MICHAEL SEITO; 2, LARRY BUSACCA/GETTY IMAGES; 9, KATE GLICKSON/ILLUSTRATIONS; 11, CHRIS HOLLO; 12, 13, COURTESY OF TBS/COZAKI

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Rituals

Sundance Film Festival
Park City, Utah (Jan. 16-26)



From Jan. 16 to the 26th, the hills of Park City, Utah, will be alive with, yes, the sound of music. That's when the indie crowd blankets the powdery ski resort in black for the uber-hip Sundance Film Festival. "It is fertile ground for all the cool people in film and music," says Jonathan McHugh—veteran film producer, soundtrack executive producer and Song Stew president—who has been making the annual Park City pilgrimage for the past 19 years. "If you want to stay on the pulse of what's going to be big for the upcoming year, immerse yourself in the madness." Loretta Munoz, assistant VP of ASCAP's Membership Group and a veteran of the scene since the late '80s, adds that Sundance is where one can find "our finest creators all in one place for 10 days."

And then there is the economic perspective to consider: "Music placement in film is an important source of exposure, and Sundance is a great place to connect with filmmakers," BMI VP of film/TV relations Doreen Ringer-Ross says.

For Sundance's 30th anniversary, music will play a bigger role than ever. In addition to the high-altitude mix of screenings, press conferences, swag suites, A-list star sightings and hot tub parties (think after-hours condo soirees), the hottest tickets are the artist and songwriter showcases from ASCAP (eight days of performances by Sondre Lerche, KT Tunstall and fun. keyboardist Andrew Dost at the Music Cafe) and BMI (the one-night-only Snowball at the Sundance House, presented by HP and featuring a mix of big names and buzzing talent). And then there are roundtables and panels aplenty, like BMI's "A Celebration of Music in Film."

Meanwhile, cult Los Angeles rock station KCRW plays host to three nights of live music and sets by DJ Anne Litt and music director Jason Bentley, whose documentary, "Under the Electric Sky," about roving rave the Electric Daisy Carnival, will premiere there. Or you can catch screenings of "The Source," artist

Doug Aitken's trippy--and ongoing--meditation on creativity, featuring a mashup of artists and actors like Tilda Swinton and Jack White, to be projected inside a 2,000-square-foot pavilion. You can also take in director Chris Milk's "Sound and Vision," which chronicles Beck's reworking of David Bowie's '70s classic using ultra-cutting-edge technologies. Viewers of the short film will find out what it feels like to rock along with Beck onstage and ponder whether digital may just kill the video star.

—James Patrick Herman

FIRST THING TO DO

"[Take] a loop around Deer Valley to take in the beauty." —Loretta Munoz, assistant VP, ASCAP Membership Group

"Get coffee! Last year, there was a barista just feet away from our broadcast setup, so it was easy to fulfill our caffeine cravings." —Jason Bentley, music director, KCRW Los Angeles

"Grocery shop at the big Albertson's. It's got everything—including snow clothes." —Doreen Ringer-Ross, VP of film/TV relations, BMI

"Check your phone. Last year I was getting off the plane when I got a text from a friend that went, 'Hurry, Dave Grohl & Foo Fighters playing with Cheap Trick, John Fogerty, Stevie Nicks and many more. Go quickly before the fire marshal shuts down the door.' I rushed over and got in right in time to see one of the greatest nights of music ever."

—Jonathan McHugh, president, Song Stew; music supervisor; film producer

WHAT TO PACK

"Homeopathic sinus remedies." —Munoz

"I always bring good snow boots, a warm coat and a long scarf. Other than that, just jeans and tops. Like most festers, I bring my urban angst and black clothing with me [laughs]. Just ask the locals." —Ringer-Ross

"I take hiking boots, long underwear for skiing and the North Face down jacket that I was gifted as Sundance swag a few years ago." —McHugh

WHERE TO EAT, DRINK, SHOP, SKI AND NETWORK

"To kick it old school, I love Chimayo and the High West Distillery. Great food and whiskey in a bit of a posh Wild West setting." —Munoz



"I love going to the Expanding Heart, where I buy candles, books, journals, Tibetan icons—everything you need in the snow! Then I go to Butcher's Chop House for burgers, salads and drinks." —Ringer-Ross

"We meet at the lodge at the Deer Valley ski resort to eat the turkey chili for lunch in between ski runs and films, and the oh-so-sweet outdoor hot tub at their swanky ski-in/ski-out club. Stein Erickson Lodge for dinner is a high-end, star-sighting feast." —McHugh

SUNDANCE MEMORIES: GREATEST HITS

"Watching then-unknown [director] Darren Aronofsky slam dancing at Devo's concert on BMI's stage [in 1998]. Having dinner with Stewart Copeland and Andy Summers when Sting showed up, which was where the seed was planted for the Police reunion tour." —Ringer-Ross



GO TIME

TALK

@Mark-Duplass
Sundance tip #1: The big titles r exciting but u can see those later on in theaters/VOD. See the weird docs & shorts at the fest.

@That-KevinSmith
To mark the flick's 20th Anniversary, CLERKS will screen at the 2014 @Sundance-Fest next month... I'll be there for Q&A!

@jennyslate
@Obvious-ChildMov is going to Sundance but we still need to sound mix&color correct. Help us finish our lovely film!

@zachbraff
Thrilled to announce that my second feature "Wish I Was Here" will premiere at the Sundance Film Festival.

@danny-masterson
Driving to sundance from park city is sooooo gross it should be leveled. The hurricane also agrees.

Clockwise, from near left: Jason Bentley, Doreen Ringer-Ross and smoked Chipotle black mussels from Chimayo; top: Ludacris, Skylar Grey and 2 Chainz (from left).

Billboard Hits The Slopes With Sonos

Would "Jaws" gnash without John Williams' ominous score? Exactly. And that symbiotic relationship between sound and celluloid is a central part of this indie incubator.

"Music is an integral part of the festival," Sundance Institute Film Music program director Peter Golub says, citing the many movies about artists that the iconic fest has premiered in its 30 years, from James Murphy ("Shut Up and Play the Hits") to Joan Jett ("The Runaways"). "In addition, independent filmmakers have become increasingly skilled at employing music in their films to complement and enhance the story."

To seize on that momentum, Billboard and Sonos will bring the sound experience to life for 2014 festival-goers. A carved-out space within Park City Live (formerly Harry O's on Main Street) will be transformed into the Billboard/Sonos Home Theater Lounge complete with TVs and Sonos Playbars, which allow you to stream music with HiFi acoustics. During the day, Billboard will host interviews from the Home Theater Lounge with performing artists and talent. And at night, the area will double as a VIP space for the hottest celebrities in town.

Confirmed to rock the venue are Ludacris (who's acted in "Crash" and "2 Fast and 2 Furious"), 2 Chainz ("The Bling Ring," "Fast & Furious 6" and "The Hangover III") and O.A.R. (whose music has been on such soundtracks as "Twilight"), as well as Skylar Grey, Nervo, Kaskade and Matisyahu.

For Billboard, having a presence at a film festival that's innovative makes sense. Not only is music integral to film, it has grown through the types of novel platforms (gaming technology and social media) that Sundance explores and embraces.

"With so many parallels between music and entertainment, Sundance is the perfect place to bring the synergy to life for a targeted audience of influential tastemakers," Billboard Group president John Amato says. "Billboard is expanding beyond the endemic music-event space and bringing live music experiences, matched with its authority and access, to major cultural events."

Sonos is at the forefront of the digital wave with products like its Playbar and has engaged consumers through interactive, acoustic installations at South by Southwest and its Los Angeles studio.

"Music and film go hand in hand," Sonos campaign manager Lisa Cardoso says. "Collaborating with Billboard at Sundance to highlight the powerful connection is a natural fit."

Visit Billboard.com during the festival for interviews, live performances from the Park City Live Concert Series and film festival coverage. And sister publication the Hollywood Reporter is partnering with American Airlines for the Hollywood Reporter Studio, which will engage directors, actors and emerging talent in video interviews and portrait sessions. Starting Jan. 17, cast photos, interviews and the latest news from the festival will be available at THR.com/sundance. —JPH



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Gear

Music City Goldmine

Guitar legend Steve Gibson returns to the hit-making studio he built 30 years ago and reignites the console

Grand Ole Opry guru: "I've produced a number of Opry-branded records and then worked on improving and changing out a lot of audio policy and equipment. I'm still doing that and am very proud of those relationships and of the time at the Opry spent with those folks. It's a remarkable operation. I could go on and on about that."

Less is more: "The price tag isn't really what defines a great piece of gear. Gear does not have to be expensive to be effective."

Fun fact: "I've got a real passion for trains. I love trains. I love riding and looking at trains, being around trains, smelling trains."



1 "It is a workhorse piece of gear. I use it mainly with vocals," Gibson says of the Distressor EL8, a versatile analog compressor. "The Tube Tech compressor CL 2A is a kind of a 'desert island' piece of equipment."

2 "The Studer A800 is a rugged 24-track analog machine," Gibson says. "Nothing beats the sound of tape saturation, especially with the bottom end. You capture all the effects of recording

to tape and preserve that initial tape warmth, then move it over to Pro Tools for convenience, manipulation and ease of working."

3 "It's a flood survivor," he says of his 1957 Fender Stratocaster. "This was at the Opry House in my office [when the 2010 flood hit]. It did get wet, but it was salvageable."

4 Of his API mic preamps and band and graphic equalizers, Gibson says: "They're so useful because they're smooth and very musical-sounding equipment."

With a last name like his, Peoria, Ill., native Steve Gibson was bound to pick up a guitar—and pick he did.

Moving to Nashville in 1972, Gibson got his first break playing on Dave Loggins' 1974 hit, "Please Come to Boston," and forged a long, distinguished career as a country guitar picker, whether adding honky-tonk twang to Johnny Rodriguez records or rhythmic riffs to an acoustic Dolly Parton boxed set. But one of his greatest credits is OmniSound Studios.

"Some of the stuff has been here since we built the place in '84," Gibson says of the studio's cream- and rust-colored tile floors, where Charlie Pride, Randy Travis, Taylor Swift and Miranda Lambert have tread while making hit records. The wood-paneled walls are fabled, too.

"A lot of us [believe] they have a certain sound," says former Omni GM Sarah Emily Parish, who served as Gibson's engineer when he produced Sarah Darling's



recent holiday EP, *Have a Merry Little Christmas Darling*.

The release marked Gibson's official return to producing new talent since selling Omni in 2007. "I'm a guy who is coming out of a hibernation of sorts," he says. But that's hardly been the case. He's served as musical director for the Grand Ole Opry since 2002, as well as for the Country Music Assn. Awards and on the PBS special "In Performance at the White House," earning an Emmy Award nomination.

Still, he claims, manning the controls at Omni is its own reward. "All my gear went into storage while I was at the Opry, and it's just now starting to come out," he says. "What's fun for me is I'm starting to unwrap the boxes and going, 'I forgot I owned this!'"

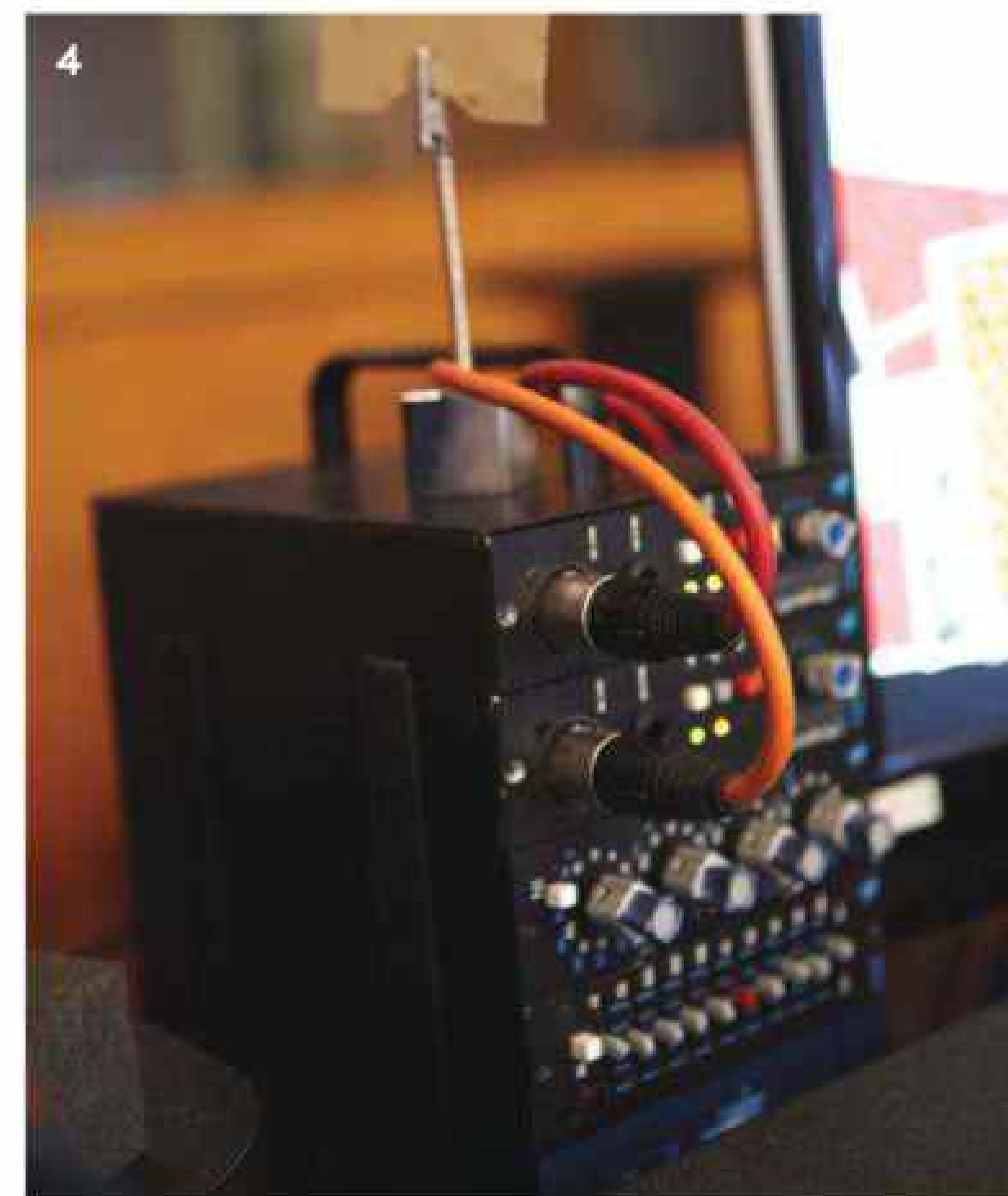
While many producers have a signature sound, Gibson's known for his ability to hold back. "He knows when to stop messing with something," Parish says.

Gibson adds: "The simple truth is it comes to a point where it doesn't get better, it just gets more expensive... If you have a great song with a great singer and you cast your musicians and your engineer wisely, you are best to sit back and stay out of their way."

Gibson would know. He's worked with the crème de la crème, from Neil Diamond to Neil Young, and has performed on and/or produced 200 No. 1 records by the likes of George Strait, Martina McBride, Kenny Chesney, Alabama and many others. But don't expect him to rest on his laurels in 2014.

"I'd love to work with Tony Bennett," he says. "And to record something with a full orchestra at Capitol in L.A., the big studio." —Deborah Evans Price

"It's not about dictating to people what to do. Let the talent do what it does and give it time to breathe and grow."





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How The **Beatles** *Went Viral*

Fifty years ago, it took six weeks for the Beatles to go from unknowns to the biggest pop stars in America. Here's how business blunders, technological innovation and luck combined to make it happen—and what we can learn from it today

BY STEVE GREENBERG





The Beatles pose in front of the American flag in April 1964 ahead of the band's first U.S. tour, which began in August 1964 and played 32 shows in 34 days. From left, opposite page: Screaming teenagers wave their welcome sign as they await the Beatles' arrival at John F. Kennedy Airport in New York on Feb. 7, 1964; fans show their adoration during the Fab Four's performance four days later in Washington, D.C.; and TV host **Ed Sullivan** (right) chats with **Paul McCartney** (left) and **John Lennon** in New York on Feb. 9, 1964.



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onsider the following: At the end of 1963, virtually no one in America had heard of the Beatles. Yet on Feb. 9, 1964, they drew the largest TV audience in history—73 million viewers—when they appeared on “The Ed Sullivan Show.” How could such a conquest have occurred so quickly? I once asked my friend Lenny Kaye that question, and he answered: “Everybody was ready for the ’60s to begin.” ¶ There’s some truth to that, but of course there’s much more to the story. The explosion of the Beatles in America was the result of combined forces—artistic, social and technological—as well as persistence, showbiz rivalries and more than a bit of luck. ¶ So how did it happen that the Beatles came out of nowhere to become the biggest cultural sensation ever, in six weeks?

Of course the Beatles didn’t really come out of nowhere. They came out of England. And England was where the frenzy that was Beatlemania began. Unlike its blitzkrieg-like arrival in America, Britain’s obsession with the Beatles emerged during the course of nearly a year. The band was huge locally in its native Liverpool, even before the group had begun to make records. After the Beatles signed to EMI’s Parlophone label, a series of singles appeared beginning in late 1962: “Love Me Do,” “Please Please Me” and “From Me to You”—each a bigger hit than the previous one. The first whispers of mass hysteria wafted out of the north of England in late spring, just as *Please Please Me* moved into the No. 1 position on the U.K. chart, a spot that a succession of Beatles albums would hold for almost a year.

With the Beatles touring relentlessly, the screaming girls, the frenzied chase scenes, the whole carnival spread steadily, town by town. In late August, the band released its biggest hit yet—“She Loves You,” which became the all-time best-selling single by a U.K. act.

Pop hadn’t been a subject to which the major newspapers paid much attention. In fact, it took John Lennon’s involvement in a fistfight at a birthday party for Paul McCartney in June to garner the band its first national headline: “Beatle In Brawl—Sorry I Socked You” read the back page banner of the *Daily Mirror*.

But by late summer of 1963, the press couldn’t have been more eager for the story of four young outsiders from the hinterlands who had the power to arouse young British womanhood to heights of hysteria. In the wake of the Profumo sex scandal (at that moment in the midst of bringing down the government) and concurrent revelations of outrageous sexual escapades involving Britain’s upper crust, the U.K. press were newly fascinated by, and emboldened in covering, sexually charged topics. This new raciness, the precursor to Britain’s subsequent sex-crazed tabloid press, found an eager audience with the British public. The *Times of London* opined: “On the island where the subject has long been taboo in polite society, sex has exploded into the national consciousness and national headlines.” Stories about the Beatles craze, a phenomenon viewed as overtly sexual (and rightly so), became a daily presence in the tabloids.

At first, the press took a bemused stance. In September, the *Daily Mirror* ran a story about the Beatles headlined “Four Frenzied Little Lord Fauntleroy’s.” But then, on Oct. 13, the frenzy hit London itself: The Beatles appeared that evening on Val Parnell’s “Sunday Night at the London Palladium,” the biggest TV variety show in the country, and thousands of screaming fans descended on the venue, closing off streets and clashing with the police for hours. Coincidentally, on that same day the *Daily Mirror* coined the term “Beatlemania” to describe a similar scene at the band’s concert the previous day in Cheltenham. (The term itself was a play on Lisztomania, the 1840s frenzy that had accompanied the concerts of Franz Liszt.) It wasn’t long before the more serious broadsheets were weighing in with pseudo-psychological analyses. The *Sunday Times of London* got straight to the point, quoting a young girl who answered a BBC interviewer’s question regarding why she screamed at the mere mention of the group by confessing, “It’s not something I could say on the radio.”

CAPITOL TO THE BEATLES: ‘DEAD IN THE WATER’

Meanwhile, America was oblivious to what was transpiring across the ocean. Throughout 1963, Capitol Records, which as a sister EMI-owned label held the U.S. rights to Parlophone’s product, showed no interest in the band. This was largely due to the tastes of the man in charge of the label’s international A&R, Dave Dexter, whose respon-

sibilities included sifting through EMI’s international product searching for potential U.S. hits. Capitol’s track record in international A&R was quite good: In June 1963, for example, it released a record from EMI Japan titled “Sukiyaki” by Kyu Sakamoto that went to No. 1. But rock’n’roll was American music—Capitol already had the Beach Boys—and no English act had ever sustained a career as a U.S. hitmaker.

Besides, Dexter just didn’t like rock. A 20-year veteran of the label who had joined Capitol shortly after it was founded, he’d condemned rock’n’roll as “juvenile and maddeningly repetitive” in an internal memo several years earlier, decrying a music biz increasingly driven by the tastes of children. Dexter’s preferences ran toward jazz, and he’d had a good run signing Peggy Lee, Nat “King” Cole and Stan Kenton.

The first two No. 1 Beatles singles that Parlophone offered to Capitol, “Please Please Me” and “From Me to You,” were turned down by Dexter and licensed instead to Chicago independent label Vee-Jay Records, whose attorney Paul Marshall happened to be EMI’s U.S. attorney as well. Vee-Jay might have been a good home for the Beatles, as it was having considerable

success at the time with the Four Seasons, another Marshall client. But by early 1963, the label was short of funds due to its president, Ewart Abner, having dug into Vee-Jay’s operating budget in order to cover personal Las Vegas gambling losses.

Upon Vee-Jay’s February 1963 release of “Please Please Me,” Dick Biondi—a DJ at top 40 WLS Chicago and a friend of Abner’s—became the first DJ to play a Beatles record in the United States. Due primarily to airplay on Biondi’s show, the song (mistakenly credited to “The Beattles” on the 45 label and in trade ads) made it to No. 35 at WLS in March, although it didn’t chart nationally.

By late May, when Vee-Jay released the Beatles’ next single, “From Me to You,” Biondi had been fired by WLS. He was back on-air a month later at KRLA Los Angeles. Although no longer working in Vee-Jay’s hometown, he continued to be supportive of the label’s Beatles releases, and by the end of June convinced KRLA to add “From Me to You” to its playlist, even though the record hadn’t gotten any national traction in the month since its release. The song charted for six weeks on KRLA’s survey in July and August, peaking at No. 33, which was enough to crack *Billboard*’s Bubbling Under Singles chart, where it reached No. 116. Still, it had sold fewer than 15,000 singles by the end of 1963.

Faring slightly better with “From Me to You” was American rocker Del Shannon, who had toured with the Beatles in England that spring. Shannon’s version spent four weeks on the *Billboard* Hot 100, peaking at No. 77 in July and marking the first appearance of a Lennon-McCartney song on the Hot 100. Shannon’s cover may have eliminated any chance of the Beatles’ original spreading nationally off of Biondi’s support. A letter from the PD of KXOK St. Louis to George Harrison’s sister Louise—who lived in Benton, Ill., and had been trying to drum up support for her brother’s band—cited the station’s earlier support for Shannon’s single as reason for not playing the Beatles’ version.

Meanwhile, Abner was dismissed from his post

The Beatles talk to Ed Sullivan (center) as they prepare for their second performance on “The Ed Sullivan Show” on Feb. 16, 1964.



at Vee-Jay when his malfeasance was discovered. This aroused the suspicion of Marshall, who quit as Vee-Jay's attorney, opting to cast his lot with EMI. In August Marshall, acting on behalf of EMI's U.S. licensing agent Transglobal, accused Vee-Jay of non-payment of royalties, ordered Vee-Jay to cease and desist in distributing the Beatles' music and revoked the label's options for future singles. Total royalties owed on Beatles sales at that point were less than \$1,000, but Vee-Jay wasn't particularly bothered about losing the unsuccessful band. The label was far more concerned with Marshall's efforts to get the Four Seasons out of their Vee-Jay contract, also for failure to pay royalties, which he successfully did.

At the same time, "She Loves You" was beginning its record-breaking ascent on the U.K. chart and, having canceled the Vee-Jay deal, Marshall approached Dave Dexter at Capitol with the hot new single. In spite of British buzz growing to deafening levels, Dexter turned down the Beatles yet again, reasoning that the Vee-Jay flops proved he was right to have passed on them in the first place. "Dead in the water" was how he described the band's U.S. prospects.

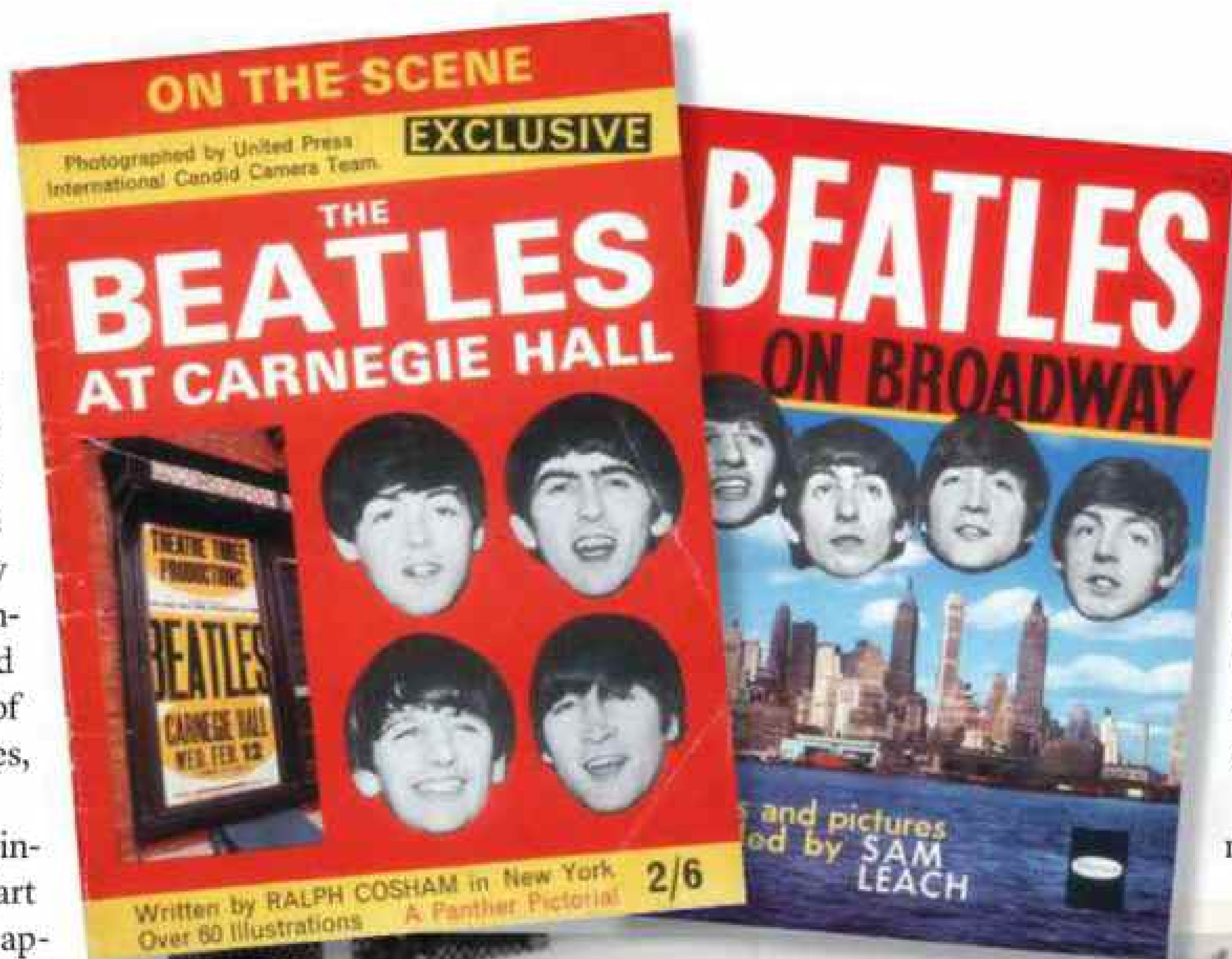
Transglobal licensed "She Loves You" to a tiny indie, Swan Records of Philadelphia, which released it state-side on Sept. 16. Swan had even less success with the Beatles than Vee-Jay: The song failed to chart at any station, and was roundly rejected by audiences when it was played at all. DJ Murray the K at WINS New York spun "She Loves You" on Sept. 28 in a five-way "battle of the hits," where it came in third. He continued to play it every night for a week solid, but got no reaction. Swan convinced "American Bandstand," which broadcast from the label's hometown, to play the song in its "Rate a Record" segment, where it received a score of 73 out of 100. Worse, the teens on "Bandstand" laughed when host Dick Clark held up a photo of the mop-topped Beatles. After that incident, Clark recalled, "I figured these guys were going nowhere."

On the same September day that Swan released "She Loves You," Harrison came to the States to visit his sister in Illinois, where he remained totally anonymous. Louise took her brother to a radio station in West Frankfort, Ill., that had played "From Me to You" at her urging. The station spun a copy of "She Loves You" that Harrison had brought with him, and he was interviewed on-air by the 17-year-old daughter of the station owner, all to no discernible listener response. And when Harrison jammed with a local band called the Four Vests, playing '50s rock songs at a dance, no one even thought to ask for his autograph. (Perhaps the most productive thing he did while in Illinois was purchase an album by R&B artist James Ray, which included "Got My Mind Set on You." Harrison's cover of the song would become the last No. 1 Hot 100 hit to date by any Beatle when it topped the summit nearly 25 years later.) Harrison returned to England feeling despondent about the Beatles' chances in America.

WINNING OVER THE ROYALS, AND ED SULLIVAN

After the band's performance on "Sunday Night at the London Palladium" on Oct. 13, the tabloid press hysteria in the United Kingdom reached a fever pitch, and the American press began to take notice. On Oct. 29, the Washington Post published the first U.S. story on the phenomenon, written by London correspondent Flora Lewis. Titled "Thousands Of Britons 'Riot,'" the story reported on the need for riot squads to calm the crowds in four British cities where the band had recently played. Lewis' article was dismissive of the music (declaring that the beat was the same "over and over"), and she compared the Beatles' look to "limp, upside-down dust mops."

Britain got a respite from the madness for a few days in late October while the band toured Sweden. Upon



Clockwise, from top left: Fanzines tout the arrival of the Beatles in New York and their performance at Carnegie Hall on Feb. 12, 1964; Capitol Records president Alan Livingston (far right) presents the Beatles with a gold record at the Plaza Hotel on Feb. 10, 1964.

their return on Oct. 31, the Beatles were met at a rainy London Airport by more than 1,000 screaming fans. The New York Times reported that even the sound of the taxiing jets was no match for the screams of the crowd. Ed Sullivan, also at London Airport that day, assumed the ruckus was for a member of the British Royal Family. When informed it was for the Beatles, he asked, "Who the hell are the Beatles?" Sullivan, a former gossip columnist, had a nose for a good story and something about the scene reminded him of the early days of Elvis Presley, whom he had famously presented on his variety show years earlier. He began to contemplate booking the Beatles, perhaps as a novelty act.

On Nov. 4, the Beatles performed as part of the Royal Variety Performance at the London Palladium. In the British press, it was the moment they morphed from the objects of a barbarous throng's coarse obsession into lovable mop-tops. As with all acts on the bill at the annual charity event, the Beatles performed at the invitation of Queen Elizabeth, although the Queen herself stayed home that evening, pregnant with

The teens on "American Bandstand" laughed when Dick Clark held up a Beatles photo. "I figured these guys were going nowhere," he recalled.

Prince Edward. The Queen Mother, best-loved of the Royal Family, was in attendance, however, and was reported to have been clapping along on the off beat during the Beatles' set, while Princess Margaret snapped her fingers.

Famously, Lennon introduced the band's finale that evening, "Twist and Shout," with the quip, "Will the people in the cheaper seats clap your hands? And the rest of you, if you'll just rattle your jewelry." It was a display of cheekiness that heretofore one simply didn't exhibit before the Royal Family. And yet, by narrowing the distance between the monarchy and the working-class foursome on stage, Lennon brought down the house—and in the process managed to make the band all the more beloved in an England where notions of one's proper place were evolving rapidly. Even the Queen Mother came away a fan, calling the Beatles "so young, fresh and vital."

From then on, the Beatles were treated as something akin to national heroes. While the Nov. 2 Daily Telegraph had compared a Beatles concert to Hitler's Nuremberg rallies, the morning after the Royal Variety Performance the band achieved a new legitimacy from a love-struck press. As the Daily Mirror put it, "You have to be a real square not to love the nutty, noisy, happy, handsome Beatles." Victory was total: By December, London Sunday Times music critic Richard Buckle was comparing their music to Beethoven.

Despite the undeniable phenomenon of the Beatles in England—which was growing by the day—Capitol U.S. dealt yet another blow to the band in early November when Dexter again turned down its latest single. This one, "I Want to Hold Your Hand," had advance orders in the United Kingdom of more than 1 million singles. The day after the Royal Variety Performance, the band's manager Brian Epstein headed to New York. Ostensibly the trip was to promote one of his other acts, Liverpool singer Billy J. Kramer, who was signed to Liberty Records and who accompanied

him on the journey. But more importantly, Epstein was determined to figure out how to get the Beatles' U.S. career on track.

Part of Epstein's efforts in New York would focus on securing the Beatles a spot on "The Ed Sullivan Show." Sullivan's European scout, Peter Pritchard, had taken the show's talent coordinator Bob Babb to see the band perform earlier in the year and was regularly updating Babb on the group's progress. Pritchard called Sullivan and encouraged him to meet with Epstein. The reception the band had received at London Airport was intriguing, but it was Pritchard's report of how the group wowed the Royal Family that made Sullivan agree to a sit-down with Epstein.

After two meetings, the deal was set: The Beatles would appear on two episodes of "The Ed Sullivan Show" on Feb. 9 and Feb. 16, and a third appearance would be taped for broadcast at a later date. (The three episodes would ultimately be broadcast on consecutive weeks.) Sullivan had done something similar with Presley in 1956, when he booked the singer for three appearances in a four-month period. But the Beatles were flying in from England, and the time frame for their appearances was condensed to avoid the expense of repeatedly flying them in and out.

Sullivan had quite a reputation for being budget-conscious, but in the case of the Beatles he was particularly parsimonious. While performers on his show regularly received \$10,000 or more for a top-billed appearance—a red-hot Presley had received \$50,000 in 1956 for his three appearances—Sullivan held the upper hand in his negotiations with Epstein, who represented a group unknown in America. Thus, Epstein settled for \$10,000 total for the three appearances. But he'd gotten what he wanted: a top-billed performance on "The Ed Sullivan Show," plus two more. For an unproven act, such a commitment from Sullivan was unprecedented, but, as Sullivan later recalled in a New York Times interview, "I made up my mind that this was the same sort of mass hysteria that had characterized the Elvis Presley days."

Sixteen seasons into his unparalleled 23-year prime-time run on CBS, Sullivan was just now reaching the zenith of his own fame and his show's star-making power. A few months earlier, he'd been lionized in the film version of the stage musical "Bye Bye Birdie," in which he played himself and which featured an eponymous musical number—performed cathedral-choir style—devoted to just how



monumental it was to appear on the show: “Ed Sullivan,” the choir sang. “We’re going to be on Ed Sullivan!” A single appearance on the show could be a ticket to the top for a lucky performer. Getting three made Epstein feel like it was a lock.

THE U.S. MEDIA MEETS THE BEATLES

In the case of the Beatles, mere word of Sullivan’s agreement to feature them on three episodes was enough to change the band’s fortunes in America. With Sullivan booked, Epstein set out to address Capitol’s indifference. While there is considerable debate about what happened next, it appears Epstein paid a visit to Capitol East Coast chief Brown Meggs to plead the band’s case—and came away with a release commitment. Unknown to Epstein, EMI managing director L.G. Wood had already greased the skids for the band’s U.S. release on Capitol after Dexter had passed for the fourth time. Wood, furious that Capitol wouldn’t license the Beatles, flew to New York and met with Capitol president Alan Livingston, who was summoned from Los Angeles. Armed with a mandate from EMI chairman Joseph Lockwood to break the logjam, Wood demanded that Livingston agree to a Beatles release on Capitol.

Livingston was offended by EMI’s demand, as the understanding with EMI was that Capitol would merely have the first right of refusal on EMI product, with no obligation to license. A highly successful record man whose prior accomplishments ranged from signing Frank Sinatra to creating Bozo the Clown (and who later in life would own the production company that signed Don McLean’s “American Pie”), Livingston was used to running Capitol as his own fiefdom. But the truth was, EMI owned 96% of Capitol and Livingston was an employee. Wood refused to let Livingston leave the meeting until he’d agreed to a Beatles release. Livingston grudgingly agreed to press 5,000 copies of the next single. Only later, after word came in that Epstein had secured three appearances for the Beatles with Sullivan, did Capitol get onboard in a big way, committing to a \$40,000 marketing budget (about \$300,000 in today’s dollars), a then-unprecedented sum for a new act.

Livingston’s version of the story differs entirely: In his recollection, he received a call in November from Epstein, who wanted to know why Capitol hadn’t released any Beatles records. Livingston responded that he’d never heard a Beatles record, which seems implausible given that the band was, by this time, a bona fide phenomenon, to which Capitol held U.S. rights, and Livingston was in regular contact with Wood, who presumably had been encouraging him to release the group’s records. That this decision would remain entirely in the hands of Dexter, with no oversight, in spite of all the mounting pres-



The Beatles arrive at John F. Kennedy Airport (top), where they later held their first U.S. press conference after arriving from London on Feb. 7, 1964.

sure, doesn’t make sense. Livingston further contends that upon speaking with Epstein, he asked Dexter to bring him some Beatles records, and after hearing them he immediately sensed the band’s U.S. potential and agreed to put them out with the \$40,000 marketing budget.

(Amazingly, Dexter kept his post as head of international A&R in spite of having turned down not only the Beatles but also Gerry & the Pacemakers, the Hollies, the Animals, the Dave Clark Five, Herman’s Hermits and the Yardbirds, not to mention Epstein’s Billy J. Kramer. In fact, Dexter remained in charge of A&R’ing the Beatles’ records for the American market and was responsible for the reconfiguration of the U.K. albums on Capitol. Years later, upon Lennon’s death, he wrote a fairly mean editorial in *Billboard* about the late Beatle, for which the magazine later apologized.)

Epstein’s New York visit was jam-packed, including an interview with the *New Yorker* that would be published the following month, visits to music publications, plus the Kramer promotion, which culminated in a TV performance of Kramer’s cover of the Beatles’ “Do You Want to Know a Secret” on “The Joe Franklin Show.” But besides the Sullivan meetings, his most significant encounter was with General Artists Corp. agent Sid Bernstein, who was hell-bent on booking the still-unknown Beatles at New York’s Carnegie Hall.

Bernstein had discovered the Beatles while taking an evening Western civilization course at the New School, in which one of the requirements was reading British newspapers to better understand the parliamentary system. As a booking agent by day, his eyes in-

evitably drifted to the entertainment pages, where the hysteria the Beatles were causing was mentioned with increasing frequency. He tracked down Epstein and in early autumn pitched his Carnegie Hall idea over the phone. Epstein was hesitant to commit to anything before the Beatles were famous in the States, out of fear of playing before an empty house. For its part, GAC was equally hesitant to book an unknown pop group.

Bernstein thus made the audacious offer to rent Carnegie Hall at his own expense, leaving out GAC, with a proposed concert date of Feb. 12. As fate would have it, that was when the Beatles were set to perform on “The Ed Sullivan Show.” Bernstein was confident that with the Sullivan deal sealed, ticket sales would be assured. While Epstein didn’t formally agree until after Jan. 1 to do the concert, Bernstein took their conversation as a yes and proceeded to rent Carnegie Hall. When the booker at Carnegie asked him what kind of an act the Beatles were, Bernstein, who knew that the venue didn’t tend to book pop bands, replied, with more truth than he’d intended, “They’re a phenomenon.”

Simultaneously, the American media was becoming fascinated by Britain’s fascination with the Beatles. Within the course of a week in mid-November, the band experienced intense U.S. press and TV attention: On Nov. 15, *Time* magazine published an account of “The New Madness,” and *Newsweek* followed three days later with an article simply titled “Beatlemania.” And all three U.S. TV networks sent camera crews to cover the Beatles’ Nov. 16 concert in Bournemouth, which was marked by the usual clashes between fans and police.

Once again, timing worked to the Beatles’ advantage: Just two months earlier, both CBS and NBC had expanded their evening news shows from 15 minutes to a half hour. This left them with airtime to fill, allowing for the kind of light features the evening news had never previously aired. NBC was first out of the gate, running a four-minute Beatlemania story on the top-rated “Huntley-Brinkley Report” on Nov. 18. Correspondent Edwin Newman’s piece was about fan hysteria, although he did include 30 seconds of the studio recording of “From Me to You,” as well as a snippet of the live Bournemouth performance of the same song, which was nearly drowned out by audience screams. “One reason for the Beatles’ popularity,” Newman quipped, “is that it’s almost impossible to hear them.”

CBS’ story followed on Nov. 22, the same day *With the Beatles* was released in England. (ABC, whose newscast still stood at 15 minutes, never aired its story.) As a teaser for the four-minute piece set to appear on Walter Cronkite’s evening news show, an abbreviated version aired on “CBS Morning News” with Mike Wallace. But the full piece didn’t run that evening. Instead, everything came to a standstill with the news that President John F. Kennedy had been assassinated.

A 15-YEAR-OLD GIRL SETS RADIO IN MOTION

The Kennedy assassination sent all of American society into a depressed stupor. And perhaps no societal group was more crushed than the nation’s youth, for whom JFK embodied idealism and optimism. To be a young American right after the assassination was to be afflicted by shock, giving way to sadness and disillusionment.

The spell weighed heavily and cried out to be broken. But the top 40 airwaves were no place to find respite in the wake of the assassination. By some strange coincidence, a folk ballad about the founder of a Roman Catholic religious order, sung in French, sat poised to ascend to No. 1 on the chart just as the nation’s first Catholic president was killed. No song could have captured the nation’s mood at that moment more precisely than “Dominique,” written and recorded by the Belgian Sister Luc-Gabrielle, billed as the Singing Nun. The austere “Dominique” re-

After seeing live footage of the Beatles on "CBS Evening News," 15-year-old Marsha Albert wrote WWDC in Washington, D.C., asking, "Why can't we have music like that here in America?"

mained atop the chart for the rest of the year, reinforcing America's somber tone.

In the weeks after Kennedy's death, Cronkite began to feel the weight of the nation's collective lack of joy, with one heavy item following another on "CBS Evening News." Finally, he decided it was time to air something fun to break things up, but when surveying the cultural landscape, there was nothing cheery to be found. Then, someone remembered the story that was supposed to air the day of the assassination, the one about kids in England going bonkers over a group of long-haired rock'n'rollers.

On Dec. 10, "CBS Evening News" ran a four-minute piece on the Beatles. Due to the assassination, CBS was late to the story. In addition to Time, Newsweek and NBC, Life magazine had already published a feature with a picture of Princess Margaret meeting the "Red Hot Beatles," which ran next to a story on the Singing Nun—pop music's present and future abutting each other in America's most popular magazine. Even the staid New York Times Magazine had already run a lengthy article, "Britons Succumb To Beatlemania," which, like the CBS piece, had been filed before the assassination but shelved until the beginning of December.

The CBS piece, reported by London bureau chief

Alan Kendrick, offered more of the same: screaming teens, the Royal Variety Performance and eye-rolling on the part of a bewildered correspondent. But it also contained two elements not found in NBC's report: an interview with the band by correspondent Josh Darsa and a live performance of "She Loves You" from the Bournemouth show. Although Kendrick's reporting was patronizing, concluding that the Beatles "make non-music and wear non-haircuts," the live footage of "She Loves You" was raw and compelling. And Kendrick's tone let teen viewers in on the fact that the Beatles were as annoying to adults as they were appealing to British teens—yet another selling point, bound to whip up curiosity.

While Cronkite's show was second in the ratings behind NBC's "Huntley-Brinkley Report," it still pulled in 10 million viewers a night. One of those viewers that evening was fellow CBS star Ed Sullivan, who phoned Cronkite after the broadcast and asked the news anchor what else he could tell him about "those bugs, or whatever they call themselves," as Cronkite later recalled. Although Sullivan had already committed to featuring the Beatles, he still viewed them as a bit of a joke. Seeing them on Cronkite's news program conferred more status upon the group in his eyes.

Three days later—a month after the meetings with Epstein—CBS announced in a press release that the

Beatles, a "wildly popular quartet of English recording stars, will make their first trip to the United States Feb. 7 for their American television debut on 'The Ed Sullivan Show' [on] Sunday, Feb. 9 and 16." The release went on to recount the considerable press the band had already received stateside, and included the by-now obligatory mention of how the group won over the Royal Family. It also noted that "their first record release is scheduled for January," an acknowledgement of Capitol's trade announcement of the previous week, which had in fact already spilled the beans about the upcoming Sullivan appearances.

Also watching the Cronkite telecast that evening was a 15-year-old girl named Marsha Albert of Silver Spring, Md., who wrote a letter to local DJ Carroll James of WWDC Washington, D.C., asking, "Why can't we have music like that here in America?" James, who had also seen the Cronkite broadcast and been intrigued, called a friend at BOAC (now British Air), who arranged for a stewardess to bring a copy of "I Want to Hold Your Hand" to the station two days later. As an extra treat, James invited Albert to the studio. And so, on Dec. 17, Albert announced on WWDC, "Ladies and gentlemen, for the first time on the air in the United States, here are the Beatles singing 'I Want to Hold Your Hand.'"

By the time the song finished, the station's switchboard was lit up with calls from listeners who wanted to hear it again. WWDC put it into heavy rotation, with a voice-over in the middle of the song announcing it as a "WWDC exclusive" to keep the other D.C. station from recording it off the air and broadcasting it. By the next day, area record stores were deluged with requests for this record they'd never heard of—and which wasn't in fact available. James then sent a tape of the record to friend who DJ'd at a station in Chicago, who got the same reaction and then sent it on to a friend in St. Louis, where "I Want to Hold Your Hand" received a similarly ecstatic response.

Why was it that the Beatles connected so powerfully when James gave them one spin on Dec. 17, while their previous releases received no such response? For one thing, the Beatles appeared to have been a remedy for those dark days after Kennedy's death. As Lester Bangs has written of that winter, "We needed a fling after the wake." Something different, exotic, joyful, euphoric even, was just the remedy. And in retrospect, it's clear that it needed to come from outside America, beyond the borders of a country still very much in mourning.

Additionally, the U.S. media attention already given to Britain's

The Beatles On The Charts

It will take Jay Z just six more No. 1 albums to catch up with the Fab Four's record pace

The Billboard Hot 100

• The Beatles reign as the No. 1 artist of the Billboard Hot 100's first 55 years (Billboard, Aug. 10, 2013). Madonna (No. 2) and Elton John (No. 3) follow.

• The Fab Four hold one of the most vaunted records in all of Billboard chart history: the most Hot 100 No. 1s (20) of all time.

• The band boasts the most Hot 100 top 10s among groups (34), from "I Want to Hold Your Hand" in 1964 through "Free As a Bird" in 1996.

• Another esteemed Billboard chart record: The Beatles are the only act to chart in the Hot 100's top five simultaneously. The week of April 4, 1964, they ranked at Nos. 1-5 with "Can't Buy Me Love," "Twist and Shout," "She Loves You," "I Want to Hold Your Hand" and "Please Please Me," respectively.

• And, thanks to "I Want to Hold Your Hand," "She Loves You" and "Can't Buy Me Love," the Beatles are the only act in the Hot 100's history to link three consecutive No. 1s. —Gary Trust

The Billboard 200

• Two weeks after the Beatles made their debut on the Hot 100 with "I Want to Hold Your Hand," they started their legendary run on the Billboard 200 albums chart. • To date, the band holds the record for the most No. 1 albums

in the history of the tally, with 19. (In second place is Jay Z, with 13.)

• On Feb. 1, 1964, the group entered the chart with its first U.S. album for Capitol Records, *Meet the Beatles!* It bowed at No. 92 and sailed to No. 1 in just two weeks, rising to No. 3 in its second week, then to No. 1 in its third frame (on Feb. 15). It bumped the Singing Nun's self-titled album out of the top slot, where it had spent the past 10 straight weeks.

• *Meet the Beatles!* went on to spend 11 weeks at No. 1, kicking off a frenzied year for the act atop the album chart. For 20 nonconsecutive weeks in 1964, the Beatles concurrently had the Nos. 1 and 2 titles on the chart. • From Feb. 29 through April 25, *Meet the Beatles!* was No. 1, while *Introducing... The Beatles* (on Vee-Jay Records) was the runner-up. (*Meet the Beatles!* was so popular, it prevented *Introducing... The Beatles* from hitting the top. Thus, it was stuck at No. 2 for nine weeks.)

• Then, on May 2 and May 9, the act's second set for Capitol—*The Beatles' Second Album*—was No. 1 while *Meet the Beatles!* slid to No. 2.

• *The Beatles' Second Album* ruled for five weeks atop the Billboard 200 and was the second of three No. 1s for the band in 1964.

• The Fab Four notched a third chart-topper that year with the soundtrack to "A Hard Day's Night," which jumped from No. 12 to No. 1 on the July 25 chart and crowned the list for 14 straight weeks. The soundtrack spent more weeks at No. 1 than any Beatles album except for *Sgt. Pepper's Lonely Hearts Club Band*, which spent 15 weeks at No. 1 in 1967.

• Like *Meet the Beatles!*, the soundtrack blocked yet another Beatles album from hitting the top: *Something New*. The latter Capitol release claimed the No. 2 slot for nine consecutive weeks between Aug. 22 and Oct. 17. —Keith Caulfield



U.S. Rocks & Reels From Beatles' Invasion

Chicago Flips Wig: Beatles And Otherwise
HARM Conclude Open to Non-Members; George Marok to Be Keynote Speaker
New York City Crawling With Beatlemania
Remo, Act. 11 Are Sold Up

Teen Singer Cinquetti Old Enough to Win San Remo Prize

Most Country Record Industry Sees a Year

Billboard For Week Ending April 4, 1964

TOP LP's

★ STAR performer—LP's on chart 9 weeks or less registering greatest proportionate upward progress this week.

Rank	Title, Artist, Label	Wks. on Chart	Peak
1	MEET THE BEATLES Capitol 1 2847 (92) 27 (92) 10	10	10
2	INTRODUCING THE BEATLES Capitol 1 2847 (92) 27 (92) 9	9	9
3	HONEY IN THE HORN Atoll 100 1274 (92) 107 (92) 29	29	29
4	HELLO, DOLLY! United 100 1274 (92) 107 (92) 7	7	7
5	BARBRA STREISAND/THE THIRD ALBUM Capitol 10 2141 (92) 10 2141 6	6	6
6	IN THE WIND Polygram 100 1274 (92) 107 (92) 24	24	24
7	YESTERDAY'S LOVE SONGS—TODAY'S BLUES Mercury 100 1274 (92) 107 (92) 11	11	11
8	THERE I'VE SAID IT AGAIN Polygram 100 1274 (92) 107 (92) 10	10	10
9	PETER, PAUL & MARY Mercury 100 1274 (92) 107 (92) 102	102	102
11	CHARADE Mercury 100 1274 (92) 107 (92) 15	15	15
26	PURE DYNAMITE Mercury 100 1274 (92) 107 (92) 6	6	6
12	THE SINGING NUN Polygram 100 1274 (92) 107 (92) 22	22	22
15	LIVING A LIE Mercury 100 1274 (92) 107 (92) 9	9	9
17	MOVING Mercury 100 1274 (92) 107 (92) 44	44	44
56	TALK BACK TREMBLING LIPS Mercury 100 1274 (92) 107 (92) 7	7	7
39	SOLID GOLD STEINWAY Mercury 100 1274 (92) 107 (92) 9	9	9
41	I LEFT MY HEART IN SAN FRANCISCO Mercury 100 1274 (92) 107 (92) 92	92	92
57	JOAN BAEZ IN CONCERT Mercury 100 1274 (92) 107 (92) 76	76	76
74	RAMBLIN' ROSE Mercury 100 1274 (92) 107 (92) 33	33	33
69	ROMANTICALLY Mercury 100 1274 (92) 107 (92) 15	15	15
58	THE SOUND OF MUSIC Mercury 100 1274 (92) 107 (92) 224	224	224
62	HEY LITTLE COBRA AND OTHER HOT ROD HITS Mercury 100 1274 (92) 107 (92) 7	7	7
64	SINATRA'S SINATRA Mercury 100 1274 (92) 107 (92) 27	27	27
66	MOM MARLEY OUT ON A LIMB Mercury 100 1274 (92) 107 (92) 6	6	6
50	RAMBLIN' ROSE Mercury 100 1274 (92) 107 (92) 81	81	81
77	ELVIS' GOLDEN RECORDS, VOLUME 1 Mercury 100 1274 (92) 107 (92) 7	7	7
99	FOUR DAYS THAT SHOCKED THE WORLD Mercury 100 1274 (92) 107 (92) 9	9	9
112	LOVE HIM Mercury 100 1274 (92) 107 (92) 9	9	9
136	I AM THE GREATEST Mercury 100 1274 (92) 107 (92) 14	14	14
105	TOGETHER AGAIN Mercury 100 1274 (92) 107 (92) 5	5	5
110	SING A SONG WITH THE KINGSTON TRIO Mercury 100 1274 (92) 107 (92) 13	13	13
93	OLDIES BUT GOODIES, VOL. 6 Mercury 100 1274 (92) 107 (92) 11	11	11
113	MASS FOR JOHN F. KENNEDY Mercury 100 1274 (92) 107 (92) 2	2	2
108	EVERYTHING IS A-O-K Mercury 100 1274 (92) 107 (92) 9	9	9
104	STOP THE WORLD—I WANT TO GET OFF Mercury 100 1274 (92) 107 (92) 72	72	72
129	ELLA FITZGERALD SINGS THE GEORGE & IRA GERSHWIN SONG BOOKS Mercury 100 1274 (92) 107 (92) 7	7	7

Beatlemania made it easy for American teens to know exactly how to respond to the band. The first few Beatles singles had appeared in a vacuum and flopped. But to call the level of U.S. media attention the Beatles had achieved by the time of the first spin on WWDC out of the ordinary would be a vast understatement. By way of the Cronkite and "Huntley-Brinkley" appearances alone, more than 20 million Americans watched news features about Beatlemania.

It's hard for today's pop culture consumer to imagine a world prior to the saturation coverage of all things pop on the Internet, let alone prior to MTV, E!, "Entertainment Tonight," People and Rolling Stone. But in 1963, radio airplay, coverage in the teen magazines and the occasional wire service feature were the most that pop acts could hope to receive. TV was limited to "American Bandstand" or local imitators of it, and, if an act's single was big enough, a performance on one of the networks' prime-time variety shows.

Yet the Beatles were suddenly everywhere. Tales of British Beatlemania were becoming common knowledge stateside, priming the U.S. public for its own hysteria. A cartoon that accompanied the New York Times Magazine piece on Beatlemania summed it up: A girl is shown playing a Beatles record on her phonograph, while explaining to her bewildered father: "But naturally they make you want to scream, daddy-o; that's the whole idea of the Beatles' sound."

When you hear the Beatles, you scream. Fans were learning how to react to the band before they'd ever heard the music. And when it turned out that the music was actually terrific, the choice between American depression and British Beatlemania became a no-brainer.

TECHNOLOGY LIGHTS THE FUSE

Everyone, that is, except Capitol. The label had scheduled "I Want to Hold Your Hand" for release on Jan. 13, 1964, and James' early airplay on WWDC, with no records in stores, was seen as potentially harmful to the project. The music business was still many years away from releasing singles to radio in advance of the retail date in order to build demand. Airplay without records in stores was seen as the equivalent of an uncapped gusher spewing wasted oil. And so, Capitol called

Smaller and portable, the transistor radio transformed listening in the 1960s. In 1962, 5.5 million transistor radios were sold. In 1963, when the Beatles' music first hit U.S. radio, 10 million were sold.

in its lawyers, who sent a cease-and-desist letter to WWDC, demanding it pull the record off the air. The station responded with an emphatic refusal—this was the hottest record in ages, and WWDC had an exclusive. James, meanwhile, kept circulating tapes of the song to more and more DJs in other cities, with every station getting the same unprecedented reaction. Finally, Capitol relented and decided to move the release up to the earliest date possible, Dec. 26.

By this point Capitol understood it was sitting on a monster and that it would need to manufacture far more than the 200,000 singles the label had originally planned. Factories worked overtime as Christmas approached. Capitol even did third-party deals with manufacturing plants owned by rival labels.

Moving up the release date would prove to be the key decision made by Capitol in the entire campaign, making possible everything that followed. Had Albert not written to James, setting this acceleration into motion, the conditions wouldn't have existed for the fan hysteria that accompanied the band's trip to the States and the record-shattering ratings for the Beatles' appearance on "The Ed Sullivan Show" on Feb. 9. But now it all unfurled very quickly.

On Dec. 23, Capitol national album merchandising manager Paul Russell sent a staff memo outlining the Beatles marketing plan. As was standard in those days, almost all marketing efforts targeted the industry, not consumers: A two-page ad set to run in the Dec. 30 Billboard titled "Meet the Beatles!" would be reprinted and distributed to radio stations and retailers. It would be reproduced as an easel-backed cardboard point-of-purchase item, intended for placement on record store checkout counters. Also for distribution at retail and radio, Capitol created a motion display diorama, with the heads of the four Beatles shaking back and forth in unison. The display was quite elaborate, and can be

seen in action in the Maysles brothers' documentary film about the Beatles' first U.S. visit.

Some of Capitol's marketing tools seem quaint by today's standards: All members of the sales and radio promotion staff were instructed to wear Beatle wigs during business hours and to encourage retailers and DJs to do the same. "Get these Beatle wigs around properly, and you'll find you're helping to start the Beatle Hair-Do Craze that should be sweeping the country soon," the memo read. Further, millions of stickers reading "The Beatles Are Coming!" below a picture of the four Beatle hairdos were distributed to the staff, with the following instruction: "We literally want your salesmen to be plastering these stickers on any friendly surface as they walk down the street or as they call on radio or retail accounts . . . Make arrangements with some local high school students to spread the stickers around town. Involve your friends and relatives."

By the time the marketing plan was set in motion, however, it was hardly needed. Livingston later reported that Capitol never even made it through the entire \$40,000 budget. From the moment "I Want to Hold Your Hand" was released on Dec. 26, it simply sold itself.

Suspending all sales and promotion staff vacation during Christmas week, Capitol sprung into action on Dec. 26, its promotion men hand-delivering the Beatles' 45 single to key stations by 9 a.m. Before the morning was over, top 40 stations around the country were hammering the record. Record stores were immediately besieged, as teens rushed to spend their Christmas money. As one New Jersey retailer told Billboard, "Sales started out like an explosion."

Moving the release date up had an unexpected benefit. In 1964, the average American teen listened to the radio for more than three hours per day. With kids out of school for Christmas week, that number was undoubtedly even higher. And, equally important, the most common stocking-stuffers received by teens that Christmas were transistor radios, which had become cheaper than ever.

Although popular since the mid-'50s, the Japanese-made transistor radio experienced exponential sales growth in the mid-'60s, as inexpensive off-brands proliferated. While 5.5 million radios had been sold in the United States in 1962, by 1963 that number nearly doubled to 10 million. So ubiquitous was the transistor radio as a holiday gift in 1963 that the popular comedy songwriter Allan Sherman recorded a "12 Days of Christmas" parody keyed around having received a Japanese transistor radio "on the first day of Christmas," with more details about the radio piling up with each successive verse: "It's a Nakashuma/It's the Mark 4 model—that's the one that's discontinued/And it comes with a leatherette case with holes in it so you can listen right through the case/And it has a wire with a thing on one end that you can stick in your ear."

The transistor radio was the technological spark that lit the fuse of teen culture in the '60s. Like the Internet in the last decade, it was a vehicle of public music discovery and sharing. Like the Walkman in the '80s, it made music portable and private in new ways that energized listeners. One could take it anywhere—the schoolyard, the beach, wherever—and share music with friends. But one could also listen through an ear-plug while walking down the street, sitting in the back of the class or lying in bed at night, under the covers, so parents wouldn't know.

Prior radios had neither portability nor the earplug. Subsequent technologies—the boom box, Walkman, iPod—enhanced the public or private listening experience, but not both. The Maysles' documentary shows the Beatles taking their Pepsi-branded transistor radio everywhere, listening both collectively and through earplugs to top 40 stations. In a meta moment, they do a face-to-face interview with a DJ in their hotel suite while simultaneously listening to the interview being broadcast live on their radio.

When you hear the Beatles, you scream. Fans were learning how to react to the band before they had ever heard the music.



Storemags.com

So imagine, if you will, teenagers across America turning on their new transistor radios during Christmas vacation in 1963, listening for hours, everywhere, alone and with their friends, and hearing —over and over again—a new sound that excited them even more than their new piece of hardware.

Within its first three days of release, “I Want to Hold Your Hand” sold 250,000 copies and the Beatles were immediately the most talked-about group in the country. DJs were quick to inform their listeners that the band would be coming to America in February, heightening the sense of excitement.

THE BACKLASH JUST FEEDS THE FRENZY

A backlash from adults was just as immediate. On Dec. 29, the Baltimore Sun, dreading a replication of Beatlemania on U.S. shores, summed up the grown-up position by editorializing: “America had better take thought as to how it will deal with the invasion . . . Indeed a restrained ‘Beatles go home’ might be just the thing.”

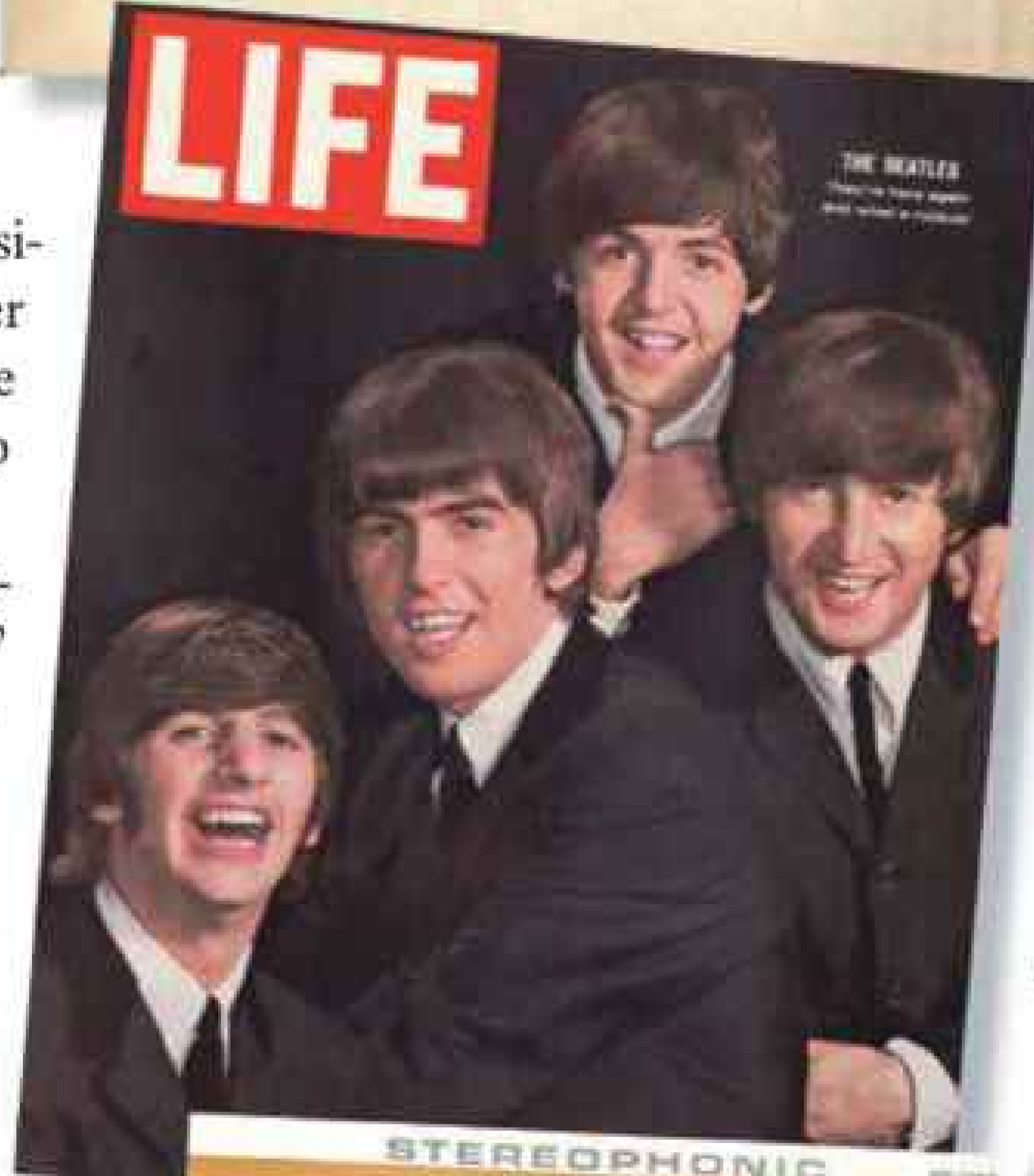
“They look like four of the Three Stooges with a hairy measure of Ish Kabibble,” Donald Freeman quipped in the Chicago Tribune, referencing some of the most unkempt performers of the 1940s. “And if they ever submitted to a barber who loves music—snip, snip!—that would be the end of the act.”

The condescension was just one more reason for teens to love the Beatles: “This annoys the grownups! It’s something that’s ours, that’s not part of the whole messed-up adult world.” Capitol understood the value of adult condemnation in whipping up teen frenzy, and noted the Sun’s comments in its own press release.

Of course, in those days, rock’n’roll was still, to quote Sullivan’s typical on-air introductions of rock acts, “for the kiddies.” And so, the sudden rise of the Beatles naturally caused nearly all the adult pundits to cover their ears and complain. The king of the complainers turned out to be NBC TV host Jack Paar. And by his attempt to mock the group on his Friday night variety show on Jan. 3, 1964, he managed to send Beatlemania into an even higher orbit.

Paar had been in attendance at the Royal Variety Performance in November and thought the hullabaloo over the Beatles was ridiculous. Like so many adults, he found rock’n’roll to be juvenile and had never booked a rock act on his show. Still, once his rival Sullivan announced the band’s February appearances, Paar decided to scoop him. He licensed Beatles footage from the BBC and issued a press release announcing that he’d be the first to present the band. (This actually caused Sullivan to consider canceling the Beatles’ appearances, although he quickly thought better of dumping the by-now hot act.) Top 40 DJs throughout the country breathlessly conveyed the news to their listeners that the Beatles—who had never been seen by most of their U.S. fans, except in the photo on their single sleeve—would be making their TV debut on “The Jack Paar Show.”

The Paar appearance, when it is remembered at all, is generally considered a footnote. NBC doesn’t brag about the appearance, being that Paar turned out to be on the wrong side of history, with Paar himself admit-



A two-page ad from Capitol in Billboard’s Jan. 4, 1964, issue announces the Beatles’ arrival. The Fab Four were the first kings of all media—radio, TV and print. Life magazine’s Aug. 28 cover was headlined “They’re Here Again And What A Ruckus!”—said ruckus found on their first two albums (pictured).

ting he showed the Beatles “as a joke.” But outside of radio airplay, the taped performance on Paar’s show on Jan. 3 was the single most important event leading to the frenzy surrounding the band’s “Ed Sullivan Show” appearance the following month. As Beatles producer George Martin commented to Variety in May 1964, it was Paar who deserves credit as the one who “aroused the kids’ curiosity.”

Paar’s weekly program, which aired at 10 p.m., drew an average of 17 million viewers, most of whom were an older crowd. But with the Beatles set to appear, viewership swelled that week to 30 million. To put these numbers in perspective, Paar’s show typically wasn’t among the top 30 shows in the country, but his Jan. 3 episode had a viewership almost as large as the week’s No. 1 show, which drew 34 million viewers.

The show’s Beatles segment started with footage of fan hysteria at a U.K. Beatles concert, with Paar’s mocking interjections—“I understand science is working on a cure for this”—eliciting laughter from his studio audience. Then, as promised, he presented the first full-song performance by the Beatles on American TV. The song was “She Loves You,” and it was an in-studio performance shot for a BBC documentary. Paar’s staff intercut the performance with footage of fans screaming at the Bournemouth show. Just a week after “I Want to Hold Your Hand” exploded into the marketplace, millions were now encountering “She Loves You.” For the Beatles’ American fans, the Paar performance was a revelation.

It was also a revelation for Swan Records. According to label president Bernie Binnick, “The record exploded the following Monday,” and Swan rushed a proper rerelease. If “I Want to Hold Your Hand” took off in the marketplace based on radio play, Swan’s rerelease of “She Loves You” had the advantage of an incredible—if unplanned—setup: The Paar performance turned the song into an instant hit, rivaling “I Want to Hold Your Hand” as the most-played song in the country.

Capitol wasn’t amused, as the Paar broadcast brought attention to a song on a rival label. In a Jan. 20 press release, Capitol condescendingly referred to the Paar performance as “an obvious attempt to scoop arch-foe Ed Sullivan.” The rollout of Beatlemania had

never really been under Capitol’s control, but this development ensured it never would be.

FOUR SONGS TO HOLD YOU

As it turned out, Capitol’s having passed on the Beatles’ early singles served to make the initial wave of Beatlemania more intense than had the band been rolled out in an orderly fashion by the label, one single at a time. On the same day as the Paar broadcast, Vee-Jay rereleased “Please Please Me” and “From Me to You” as a double-sided single, with both songs making their presence felt on the air. Having four Beatles singles in heavy rotation on the radio all at once in January 1964 made the band’s impact on audiences exponentially more powerful. It was the Beatles with whom teens fell in love, not just a Beatles single.

A week after Paar, Vee-Jay also released the first U.S. Beatles album, *Introducing . . . The Beatles*, which was originally intended for the summer of 1963, but shelved in the wake of the label’s financial crisis. Capitol responded by obtaining an injunction against the indie, claiming that Vee-Jay had lost rights to the Beatles’ masters when its license was revoked. The

injunction kept the 45 and LP out of stores, but couldn’t keep DJs from spinning the songs. A court ruled in Vee-Jay’s favor on Feb. 5, at which point the label was able to get its releases back into the market. As a result of the delay, “Please Please Me” and “From Me to You” were already huge radio hits by the time they debuted on the Hot 100 in early February. “Please Please Me” would peak at No. 3, trailing only “I Want to Hold Your Hand” and “She Loves You” on the chart.

By the time Vee-Jay was able to get *Introducing . . . The Beatles* back on store shelves, Capitol was already there with *Meet the Beatles!*, which it released on Jan. 20. Thus, within a three-and-a-half-week period, the market had been deluged with three singles and two LPs. *Introducing . . . The Beatles* quickly rose to No. 2 on the albums chart, behind only *Meet the Beatles!*, which had already sold more than 500,000 copies by the time the Vee-Jay album returned to the market.

It’s clear that virtually upon its release on Dec. 26, “I Want to Hold Your Hand” was the biggest-selling single in the country, but chart lag time kept this fact from being reflected in Billboard and Cashbox for several weeks. Cashbox listed it at No. 1 on its Jan. 24 chart, reflecting actual sales for the week of Jan. 5-11. This was the first week since the release of the single that was not interrupted by a holiday, and for which full data was reported and processed. (Billboard listed it atop the Hot 100 the following week.)

Back then, publications like Billboard and Cashbox were strictly for the trade, and consumers weren’t generally exposed to their chart rankings. Teens were more familiar with the countdown on “American Bandstand.” However, just five days before the Capitol single arrived, “Bandstand” stopped broadcasting from Philadelphia and the show went on hiatus until February 1964, when it began originating from Los Angeles. By the time the show resumed, “I Want to Hold Your Hand” was already in the midst of its stay at No. 1.

Therefore, the only way teens were able to follow the rise of the record was on their local radio station charts. By the first week of January, WABC New York listed the song at No. 1, the first station to do so. (WABC had a nighttime reach that covered much of the county, helping the record spread like wildfire.) The following week, it debuted at No. 1 on KRLA and the week after that it did the same at KFWB Los Angeles.

The pace of the chart rise at any given station had more to do with chart methodology than the song’s actual popularity in the marketplace. Basically, stations placed the song at No. 1 as soon as they figured out that it had defied all precedent and was already the most popular song in the market.

The instant ubiquity of an unknown band, which had yet to set foot in America, defies all accepted precedent. In the United Kingdom, the band had toured incessantly, playing live in 34 cities in the fall of 1963 alone; released numerous singles; hosted its own weekly radio show; and appeared numerous times on TV, all before Beatlemania erupted. In America, the group reached the same heights upon the release of the first Capitol single.

Pop histories often suggest that the Beatles were welcomed by U.S. consumers because they brought rock’n’roll back to the radio after it had been rendered toothless by a combination of a payola scandal and the loss of many of its major stars to tragedy (Buddy Holly), the draft (Presley) and incarceration (Chuck Berry). But this isn’t quite true. Of course, the Beatles’ sound was fresh, but it’s not as though there weren’t



other rock 'n' roll artists on the radio. Motown was becoming ubiquitous, the Beach Boys had already begun to rack up hits, and, at that very moment, "Louie Louie" by the Kingsmen—a record that would have sounded at home on the first Rolling Stones album a few months later—was in the midst of a six-week run at No. 2 on the Billboard chart.

As the Beatles' U.S. arrival on Feb. 7 approached, TV and print coverage intensified. Sullivan had started hyping on-air the Beatles' upcoming appearance in mid-January, right after their Paar performance. Late-night talk show hosts were peppering their monologues with Beatles jokes. And Life magazine, which reached up to 40 million readers per week, ran a seven-page photo-filled essay in the Jan. 31 issue titled "Here Come Those Beatles," which reported, "First England fell, victim of a million girlish screams. Then, last week, Paris surrendered. Now the U.S. must brace itself. The Beatles are coming."

At radio, everyone wanted to be the station listeners most associated with the group. In late January, Capitol distributed a prerecorded interview with the Beatles to stations. The discs contained no questions, only the Beatles' answers, allowing local DJs to pretend they were conducting their own interviews. Searching for more Beatles records to play, stations turned to the flip side of "I Want to Hold Your Hand"—"I Saw Her Standing There"—and also the flip sides of the Vee-Jay and Swan singles. So across the board was the demand for the band's music that WYNR Chicago, which had recently abandoned pop for an R&B format, decided to make an exception and add Beatles records to its playlist. Other R&B stations and some middle-of-the-road (MOR) stations began doing the same.

No doubt about it, the Beatles stood at the white-hot center of the culture. By the end of January, they had already sold 2.6 million records. And then things really took off.

D-DAY ARRIVES

In the days leading up to the Beatles' visit, New York stations battled to be the home for teens who wanted up-to-the-minute information on the band's arrival at the newly renamed John F. Kennedy Airport. Regular updates on the Beatles' flight from London were broadcast on each of the city's three top 40 stations, with promises that correspondents would be on the tarmac to greet the Fab Four and provide live cover-

The Beatles made their U.S. TV debut on "The Ed Sullivan Show," which U.K. newspaper the Daily Mirror heralded on its front page on Feb. 8, 1964 (opposite page).

age. Capitol made sure to provide specific information to the DJs in advance, with scheduled arrival time and gate number. In those pre-airport security days, it was no wonder that fans began to flock to the airport as the Pan Am jet drew closer to the Eastern Seaboard.

At 1:20 p.m. on Feb. 7, the Beatles arrived stateside on Pan Am flight 101, greeted by the high-pitched squeals of approximately 4,000 teenagers, plus more than 200 reporters and photographers and 100 police officers. The crowd was larger and louder than that which Sullivan had chanced upon three months earlier at London Airport. At the famous press conference conducted inside the airport, defying the low expectations journalists had of rock 'n' rollers in that era, the Beatles' charisma and wit wowed the skeptical crowd. If anything, it was the reporters who appeared to be the dullards, asking banal questions—"What do you think of Beethoven?"—which the Beatles fielded with their patented cheekiness—"Great," Ringo Starr replied. "Especially his poems."

The press conference done, the band headed to Manhattan, chased by rabid fans shouting at the foursome from the windows of moving cars on the expressway. Upon arriving at the Plaza Hotel, they found thousands more fans waiting for them, once more tipped off to the band's whereabouts by DJs who'd gotten their information straight from Capitol.

The arrival of the Beatles received major coverage on that evening's news. Cronkite's report on CBS showed much more respect than the first time around. "The British invasion this time goes by the code name Beatlemania," Cronkite said. "D-Day has been common knowledge for months, and this was the day." Whether because he felt invested in the band due to his role in bringing them to America's attention, or because the band was about to appear on Sullivan's CBS show, Cronkite was now a believer. In stark contrast, NBC had de facto positioned itself as the anti-Beatles network,

and in the spirit of the Edwin Newman piece in November and the Paar broadcast in January, Chet Huntley went out of his way to be demeaning to the group. He explained to his viewers that NBC had "sent three camera crews to stand among the shrieking youngsters and record the sights and sounds for posterity . . . the pictures are very good, but someone asked what the fuss was about and we found we couldn't answer. So, good night from NBC News." The broadcast ended without Huntley bothering to show any of the footage.

The next day, every newspaper covered the Beatles' arrival. During the course of the band's visit, the New York Times printed at least one article about the Beatles every day. New York's Daily News, which then had the largest daily circulation in America, ran enough photos of the group throughout its visit to cover the bedroom walls of countless girls, top to bottom. A visit by President Lyndon Johnson to the city, which was just wrapping up, was relegated to the newspaper's inside pages.

Throughout their historic Kennedy Airport press conference, the Beatles had been peppered with private questions by a strange man in a straw hat who had squirreled his way to the front of the crowd, sticking his own microphone up to the band at the podium. The man in question wasn't a journalist at all, but rather DJ Murray the K (nee Kaufman) of WINS New York. Murray managed to hijack the band's attention, getting exclusive sound bites for his radio show. Finally, someone shouted, "Would somebody tell Murray the K to cut the crap out?" at which point the Beatles all looked down at him and yelled, "Cut that crap out," with McCartney adding, "Hey, Murray!" in a fake New York accent, granting him the greatest sound bite of all. Thus was born Murray the K's brief career as the Fifth Beatle.

It was something of a fluke that Murray the K was broadcasting on WINS at all in 1964. Having taken over as the station's evening DJ four years earlier, replacing

Learning From Beatlemania

Three lessons the music business of today can learn from the Beatles in 1964

Going Viral = Word-Of-Mouth

"Going viral" is a new name for an old phenomenon. The Internet is traditional word-of-mouth on steroids, amplifying a message by making it easy to quickly share information. But gossip, recommendations and opinions have always spread from person to person. As the old Fabergé Organics commercial goes, one person tells two friends, and they tell two friends, and so on, and so on, and so on. The job of business is to both build and capitalize on that word-of-mouth. The Beatles went viral by creating word-of-mouth and turning the buzz into mainstream media attention. It's a feedback loop that feeds itself. In the United Kingdom, manager Brian Epstein and EMI converted public interest into media attention into more public interest. The U.S. media's interest in the band's U.K. media coverage started a chain reaction of radio airplay, public interest and national TV appearances—which resulted in more airplay, public interest and TV coverage.

Global Success Requires A Global Business

The Beatles probably wouldn't have become legends in the United States without major-label backing. A standout song or artist may have success in one market but will need help breaking into others. With music more of a global business than ever, great music will need a strong, global company and good leadership to maximize its potential. EMI passed on the first two Beatles singles, "Please Please Me" and "Love Me Do," but committed to what became the group's breakout single, "I Want to Hold Your Hand." Surprisingly little has changed through the decades. Adele is signed to indie XL Recordings in the United Kingdom but became a superstar around the world because XL worked with Sony Music outside of its home market. PSY

was already known outside South Korea when "Gangnam Style" started to explode, but Scooter Braun's School Boy label and Universal Music Group helped turn a YouTube hit into an international career.

Timing And Luck

The necessity of good timing and luck is hardly a nugget of wisdom that professionals can implement in their careers. Nevertheless, fortuitous and unpredictable events often play a role in an artist's success. Ed Sullivan happened to be at the London Airport that day in 1963 when 1,000 screaming fans met the Beatles on their return from Sweden. That was the first step in convincing Sullivan to book the band on his show. But the next steps came from having a manager able to recognize the opportunity and exploit it while in New York with another one of his artists. In today's instantaneous environment—where timing and luck can mean a tweet from Justin Bieber about his favorite new Carly Rae Jepsen song—that means seeing things as they surface and acting just as quickly. —Glenn Peoples



the press conference or the screaming fans at the Plaza.

But it all had unfolded as if in a fairy tale, and when the evening of Feb. 9 arrived, the Beatles had the attention of the entire country. (The next week, when the Beatles played the Washington Coliseum, Albert got her own fairy tale ending to the story when she got to meet the Beatles, who showed their appreciation by saying, "Thank you, Marsha," on the air on WWDC.)

During the first half of the 1963-64 season, Sullivan's show drew a weekly audience of 21.2 million. And while those numbers didn't make him the overall ratings champ—sister show "The Beverly Hillbillies" was pulling in a whopping 35 million viewers a week—his was, by far, the biggest variety show on the air.

On the night of Feb. 9, 1964, his audience jumped to 73 million, the largest TV audience for an entertainment program in history to that point. In a country with a population of 180 million, that represented 40% of all Americans. Significantly, in 1964, 40% of all Americans were age 18 or younger, with that year acknowledged as the final one of the baby boom. Of those, 35 million were between the ages of 8 and 18. And it would appear that virtually all of them were watching.

The Washington Post went so far as to quip that on the night of the Beatles' Sullivan appearance "there wasn't a single hubcap stolen in America," which was meant as a dig on the character of the Beatles' core audience, but which went on to be accepted as fact when it was reprinted in Newsweek. This urban legend was even repeated as truth in Hunter Davies' 1968 authorized Beatles biography and by Harrison in the Beatles' "Anthology" documentary.

However, soon after the Sullivan broadcast, the Washington Post's Bill Gold followed up to make clear it had been meant as a joke: "It is with heavy heart that I must inform Newsweek that this report was not true. Lawrence R. Fellenz of 307 E. Groveton St., Alexandria, had his car parked on church property during that hour—and all four of his hubcaps were stolen. The Washington Post regrets the error, and District Liner Fellenz regrets that somewhere in Alexandria there lives a hipster who is too poor to own a TV set."

Crime statistics aside, what isn't in dispute is the fact that virtually every young person in America—and plenty of their parents—sat glued to their TV set just after 8 p.m. EST when Sullivan took the stage to introduce the band: "Yesterday and today our theater's been jammed with newspapermen and hundreds of photographers from all over the nation, and these veterans agreed with me that the city never has witnessed the excitement stirred by these youngsters from Liverpool, who call themselves the Beatles." Amid the escalating screams from the crowd, Sullivan continued: "Tonight, you're going to twice be entertained by them. Right now, and again in the second half of our show. Ladies and gentlemen, the Beatles. Let's bring them on."

And the '60s began. ●

Steve Greenberg is founder/CEO of S-Curve Records, and former president of Columbia Records as well as head of A&R at Mercury Records. A Grammy winner as a producer for his work with Baha Men, he has also been nominated in the best album notes category for the Otis Redding and complete Stax/Volt singles boxed sets.

Allen Freed, who was fired in the wake of a payola scandal, Murray had known great success—Tom Wolfe called him "the original hysterical disc jockey" in a famous profile published after the Beatles' visit—until the station was sold to Westinghouse in 1962. The new owner inched its format away from top 40, but was required to keep some of the old broadcasters due to an existing labor contract. Murray's popularity had fallen ever since, and by the time of the Beatles' arrival his ratings lagged behind those of his rivals Jack Spector on WMCA and "Cousin Bruce" Morrow on WABC.

Luckily for Murray, he was close with Veronica Bennet of the Ronettes, whose group had just returned from a U.K. tour where they'd made the Beatles' acquaintance. As soon as the press conference ended, Murray called Bennet (the future Ronnie Spector) and asked if she and the Ronettes would take him to the Plaza to meet the band. Bennet obliged Murray, who managed to exploit the situation to the fullest, becoming the Beatles' unofficial guide to America, getting exclusive interviews and causing a general escalation of Beatles hype among the three stations during the next few days.

WMCA managed to spirit Harrison's sister Louise off to its station, where she was persuaded to call him in his sick bed at the Plaza (he had tonsillitis and didn't go to rehearsals for the Sullivan performance) for an exclusive on-air chat. WABC went so far as to rebrand itself "WA-BeatleC." All three stations had DJs encamped by the Plaza, reporting on any Beatles sighting, and all three battled to see which could raise its audience's excitement the most. But it was Murray whose show became required listening for Beatles fans during the band's New York visit, as a Beatle—or all of them—could appear on the air with Murray at any time. (Murray's newfound popularity was short-lived. After the Beatles returned home, he lasted less than a year at WINS, before it switched formats to become the nation's first all-news station.)

40% OF AMERICA TUNES IN

Every media outlet in the country gave major coverage to the hysteria that was occurring in New York that weekend. And they all made clear that the reason for the band's visit was its scheduled appearance on "The Ed Sullivan Show" on Sunday night. By Sunday, there was no one in America in close proximity to a TV, radio or newspaper who could have not known that the Beatles were going to be on Sullivan that night.

On the day of the show, further pandemonium reigned in front of the Sullivan Theatre, egged on by the local top 40 DJs. The show had received 50,000 ticket applications for 728 tickets. Thousands mobbed the streets, shutting off Broadway for eight blocks, everyone carrying their transistor radios and reacting in unison to the prompts of the DJs.

The Beatles were slated to perform five songs on the first Sullivan broadcast: "All My Loving," "Till There Was You," "She Loves You," "I Saw Her Standing There" and "I Want to Hold Your Hand." Among the other announced guests on the program was the cast of the stage production of "Oliver!," including future Monkee Davy Jones as the Artful Dodger. Jones later recalled that it was the reaction of the girls in the Sullivan audience to the Beatles that made him decide to leave musical theater and pursue a career in rock'n'roll.

Epstein had envisioned the Beatles' first U.S. visit as a means by which the band could conquer America. But by the time of its arrival, America already lay at the group's feet. It's doubtful whether the intensity surrounding the visit could have materialized had the chain of events begun by Cronkite, Albert and James not occurred. Without it, the release date of "I Want to Hold your Hand" would have remained Jan. 13, radio listeners wouldn't have heard the record incessantly during Christmas break, teens wouldn't have tuned in to "The Jack Paar Show" to watch the band perform, Swan wouldn't have rush-released "She Loves You," the airwaves wouldn't have been jammed with multiple Beatles records in January, "I Want to Hold Your Hand" wouldn't have been No. 1 by the time of the band's arrival, the media frenzy wouldn't have reached a fevered pitch before Feb. 7, and the Beatles would have arrived in New York to do the Sullivan show without the airport scene,

"The Ed Sullivan Show" drew a weekly audience of 21.2 million. On the night of Feb. 9, 1964, it jumped to 73 million.



The Digital Decline

What's behind the first downturn of the iTunes era? And can streaming save the day?

BY ED CHRISTMAN

For the first time since the iTunes store launched in 2003, digital albums and tracks have fallen in sales. The cause? It appears the bottom has fallen out of catalog sales of both, as streaming picks up steam.

To be sure, current digital sales for both albums and tracks also were down in the fourth quarter, and these declines might be an indication that current will soon follow digital catalog trends. But their declines are still far below catalog downturns.

For the year, track catalog sales were down 9.2%, dropping to 665.6 million units from 733.2 million in 2012, according to Nielsen SoundScan. And the decline accelerated every quarter of 2013, with the first quarter seeing a 4.5% year-over-year decrease and the fourth quarter a 15.9% tumble.

Current track sales, on the other hand, had two quarters of growth followed by a downturn in the last two quarters of the year for a total decline of 1.5%. Overall digital track sales declined 5.7%, to 1.3 billion units from 1.2 billion in 2012.

Things started out well for digital catalog albums with year-over-year gains of 5.5% in the first quarter. Then things started turning sour, with a 2% decline in the second quarter, followed by steep declines in the second half of the year, slipping 8.3% in the third quarter and 11% in the fourth quarter. For the year, catalog had an overall decline of 3.8% to 55.3 million units from 57.5 million in 2012.

Current digital albums started strong with a 15.7% gain in the first quarter followed by a 5.8% gain in the second. Then the decline kicked in with a 1.7% dip in the third, followed by a 3.9% drop in the fourth. Overall, current albums still posted a 3.5% gain for the year, up to 62.3 million units from 60.2 million in 2012. But the weakness in the second half of the year for the category will remain a cause of concern in 2014.

Overall, album sales in all formats were down 8.4% to 289.4 million units from nearly 316 million in 2012.

DOES STREAMING OFFSET CANNIBALIZATION?

While industry executives initially refused to attribute the early signs of weakness in digital sales to the rise in streaming, in the second half of 2013 many conceded that ad-supported and paid subscription services did seem to be cannibalizing digital sales.

But the good news is that so far streaming seems to be offsetting the decline in digital sales revenue. According to Nielsen Entertainment senior VP of industry insights David Bakula, there were 118 billion streams last year, which, on a basis of 2,000 streams per album, adds up to 59 million stream-equivalent albums. In new data supplied by SoundScan to Billboard, that's up from an estimated 44 million SEA in 2012.

If one adds last year's digital albums sales (117.6 million) and the nearly 126 million in track-equivalent albums (where the revenue of 10 tracks equals one digital album at wholesale cost), one gets a digital albums plus TEA total of 243.5 million, which is a decline of 8 million digital album plus TEA units from the 251.4 million sold in 2012. So

the 15 million in SEA units is almost double the 8 million-unit decline.

But the incremental streams revenue is still not large enough to offset the decline in physical product. Last year, overall albums plus TEA dropped to 415.4 million units down from 449.5 million in 2012, a drop of 34 million, or 7.6%. That means that the incremental 15 million SEA units is less than half the overall decline of 34 million album units, leaving the industry at a deficit of 19 million units, when everything is converted to the wholesale cost of an album.

Still, the industry has reasons to be optimistic.

"Despite shifts in how music is consumed, we see continued growth in overall music consumption," Bakula says. "With more than 118 billion streams in 2013 reported by our data providers, which is the approximate revenue equivalent of 59 million albums purchased, the industry remains vibrant as consumption continues to change."

Within album sales, CDs declined 14.5% to 165.4 million units, down from 193.4 million in 2012, while vinyl continued its ascension, rising to 6.1 million units from the 4.6 million the format tallied in 2012. That means vinyl is now 2% of U.S. album sales, while digital albums make up 40.6%, CDs 57.2%, and cassettes and DVDs 0.2%.

Despite the decline in album sales, the number of million sellers in 2013 rose to 13 titles versus the 10 that passed the milestone last year, when Adele's *21* led the way with 4.4 million units followed by Taylor's Swift's *Red* with 3.1 million. In 2013, only one album sold more than 2 million units, Justin Timberlake's *The 20/20 Experience*, with 2.4 million units.

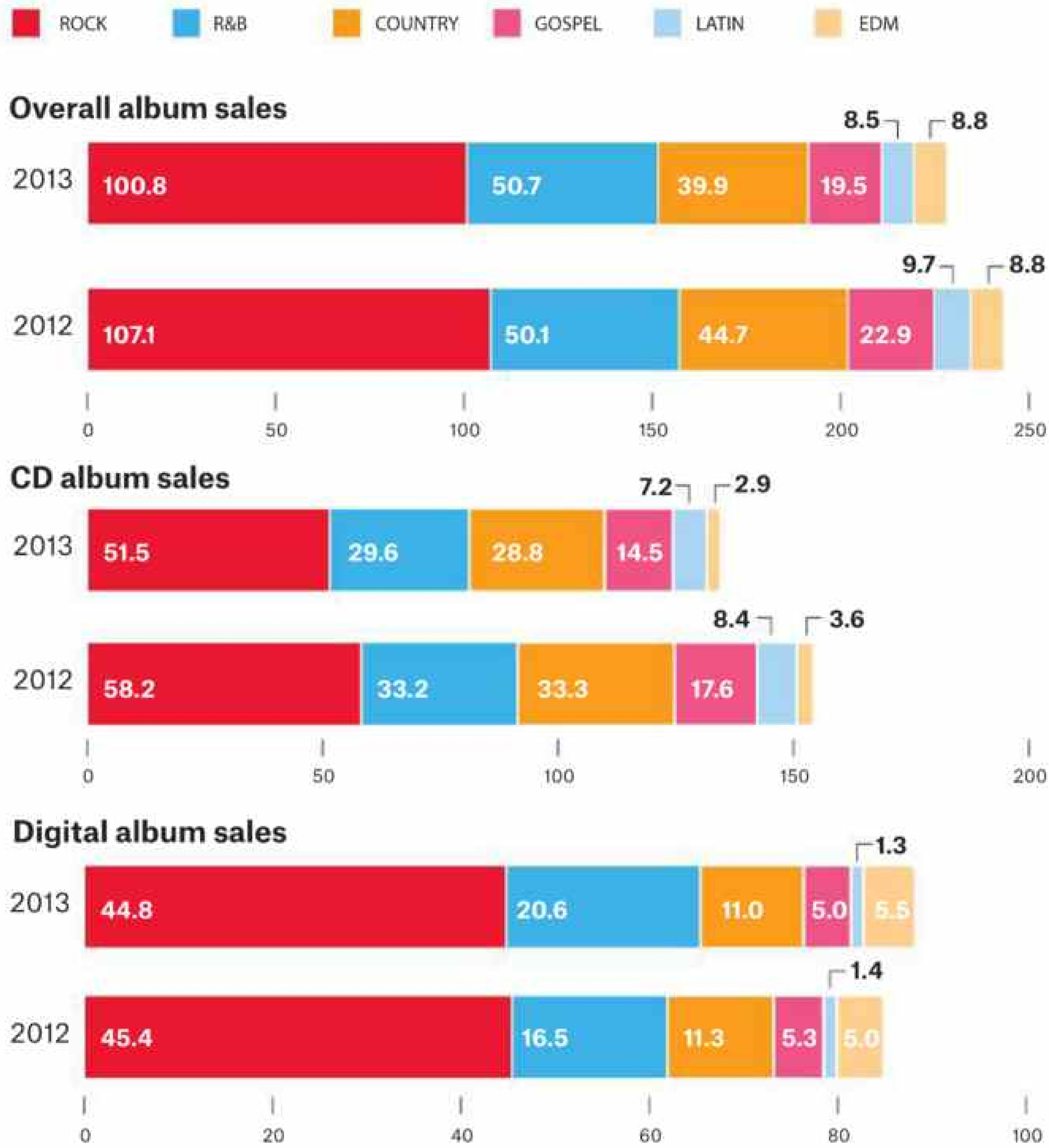
The top-selling track in 2013 was Robin Thicke's "Blurred Lines" (featuring T.I. and Pharrell), which scanned nearly 6.5 million units, followed by Macklemore & Ryan Lewis' "Thrift Shop" (featuring Wanz) with 6.1 million and Imagine Dragons' "Radioactive" with 5.5 million. Last year, Gotye's "Somebody That I Used to Know" (featuring Kimbra) was the top-selling song with 6.8 million units.

In 2013, 106 songs hit the million-unit mark versus 108 titles that achieved the feat in 2012. Likewise, the top 200 best-selling tracks in 2013 scanned 279.4 million units, outpacing the 289.3 million units of 2012's top 200 best-sellers by 3.5%.

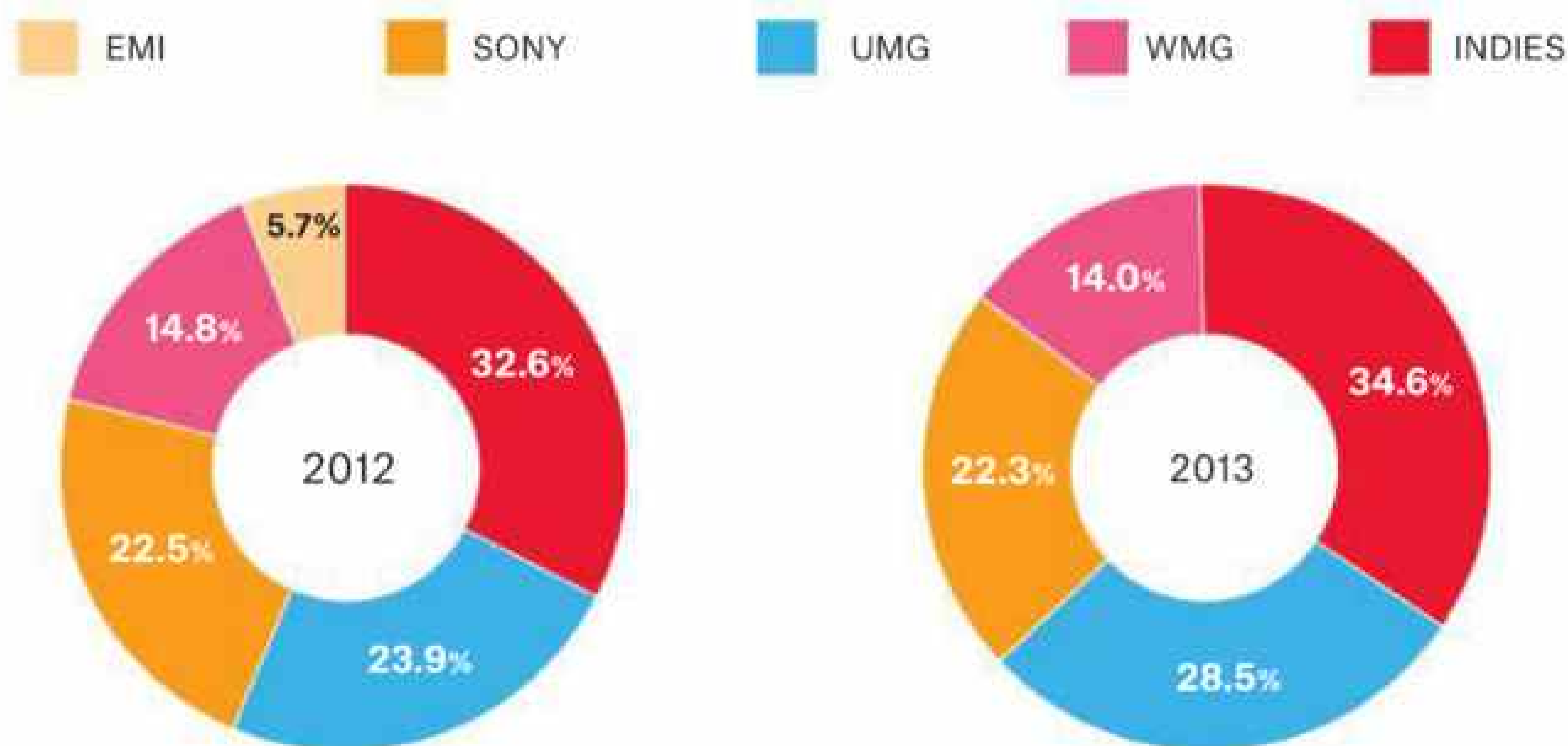
In terms of market share, Universal Music Group came in first with 38.9% in albums plus TEA, thanks to its acquisition of Capitol Music Group, while Sony Music Entertainment finished with 29.5% and Warner Music Group tallied 18.7%. While these market-share totals are by distribution ownership, independent labels collectively garnered a 12.3% share. However, if ownership by indie labels is taken into account, then the indie sector's share is 34.6%.

Looking at genres, R&B (which includes rap) was the only one to post an increase in 2013, with album sales growing 1.2% to 50.7 million units from 50.1 million in 2012—all the more impressive in a year when album sales declined 8.4%. The only other genres to outperform the U.S. album market were EDM, which declined 0.3% to 8.8 million units, and rock, down 5.9% to 100.8 million. →

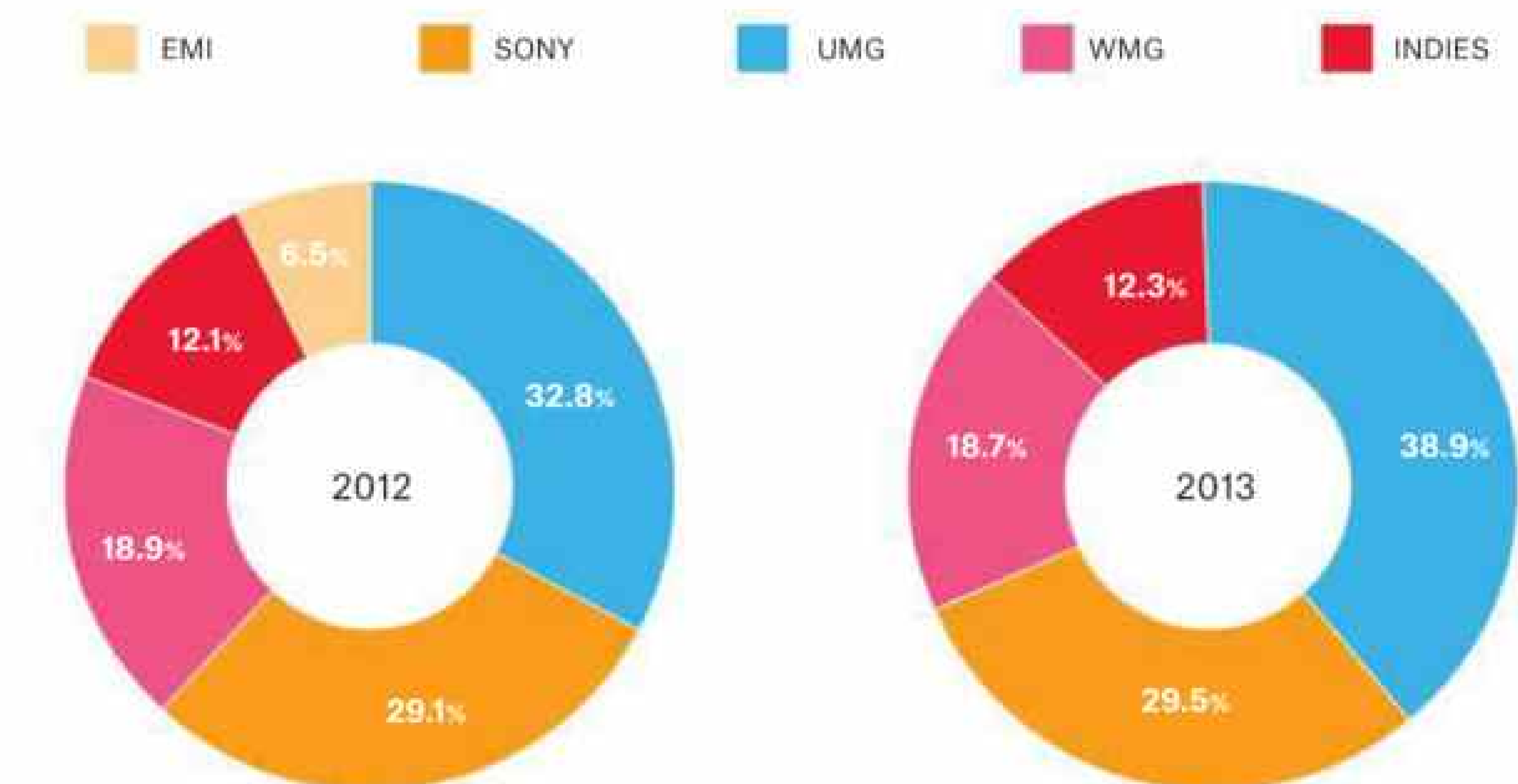
OVERALL ALBUM SALES BY GENRE (MILLIONS)



ALBUM PLUS TEA MARKET SHARE BY LABEL OWNERSHIP



ALBUM PLUS TEA MARKET SHARE BY DISTRIBUTION



Source — Nielsen SoundScan
Figures are rounded

TOP ALBUMS

RANK	ARTIST	TITLE	LABEL	YTD SALES	DIGITAL	PHYSICAL
1	JUSTIN TIMBERLAKE	THE 20/20 EXPERIENCE	RCA	2,427,000	1,026,000	1,401,000
2	EMINEM	THE MARSHALL MATHERS LP2	Web/Shady/Aftermath/Interscope/IGA	1,727,000	777,000	950,000
3	LUKE BRYAN	CRASH MY PARTY	Capitol Nashville/UMGN	1,521,000	456,000	1,065,000
4	IMAGINE DRAGONS	NIGHT VISIONS	KIDinaKORNER/Interscope/IGA	1,402,000	833,000	568,000
5	BRUNO MARS	UNORTHODOX JUKEBOX	Atlantic	1,399,000	524,000	875,000
6	FLORIDA GEORGIA LINE	HERE'S TO THE GOOD TIMES	Republic Nashville/BMLG	1,350,000	495,000	854,000
7	DRAKE	NOTHING WAS THE SAME	Young Money/Cash Money/Republic	1,344,000	689,000	655,000
8	BEYONCÉ	BEYONCÉ	Parkwood/Columbia	1,301,000	972,000	329,000
9	BLAKE SHELTON	BASED ON A TRUE STORY...	Warner Bros./WMN	1,109,000	344,000	765,000
10	JAY Z	MAGNA CARTA... HOLY GRAIL	Roc-a-Fella/Roc Nation	1,099,000	640,000	459,000

TOP DIGITAL SONGS

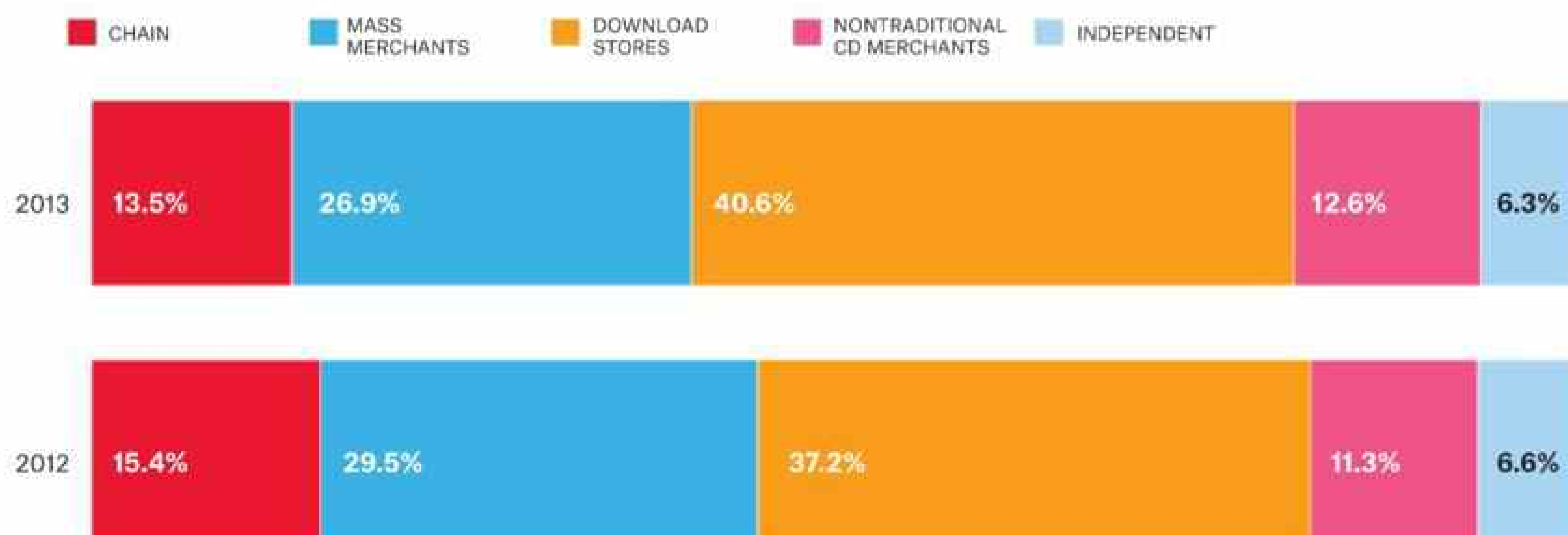
RANK	ARTIST	TITLE	LABEL	YTD SALES	DIGITAL	PHYSICAL
1	ROBIN THICKE FEATURING T.I. & PHARRELL	BLURRED LINES	Star Trak/Interscope/IGA	6,498,000	1,026,000	1,401,000
2	MACKLEMORE & RYAN LEWIS FEATURING WANZ	THRIFT SHOP	Macklemore/ADA/Warner Bros.	6,148,000	777,000	950,000
3	IMAGINE DRAGONS	RADIOACTIVE	KIDinaKORNER/Interscope/IGA	5,496,000	456,000	1,065,000
4	FLORIDA GEORGIA LINE	CRUISE	Republic Nashville/BMLG/Republic	4,691,000	833,000	568,000
5	LORDE	ROYALS	Lava/Republic	4,415,000	524,000	875,000
6	KATY PERRY	ROAR	Capitol	4,410,000	495,000	854,000
7	PINK FEATURING NATE RUESS	JUST GIVE ME A REASON	RCA	4,321,000	689,000	655,000
8	MACKLEMORE & RYAN LEWIS FEATURING RAY DALTON	CAN'T HOLD US	Macklemore	4,260,000	972,000	329,000
9	BRUNO MARS	WHEN I WAS YOUR MAN	Atlantic/AG	3,928,000	344,000	765,000
10	RIHANNA FEATURING MIKKY EKKO	STAY	SRP/Def Jam/IDJMG	3,854,000	640,000	459,000

TOP DIGITAL ALBUMS

RANK	ARTIST	TITLE	LABEL	YTD SALES	DIGITAL	PHYSICAL
1	JUSTIN TIMBERLAKE	THE 20/20 EXPERIENCE	RCA	1,026,000	1,026,000	1,401,000
2	BEYONCÉ	BEYONCÉ	Parkwood/Columbia	972,000	777,000	950,000
3	IMAGINE DRAGONS	NIGHT VISIONS	KIDinaKORNER/Interscope/IGA	833,000	456,000	1,065,000
4	EMINEM	THE MARSHALL MATHERS LP2	Web/Shady/Aftermath/Interscope/IGA	777,000	833,000	568,000
5	DRAKE	NOTHING WAS THE SAME	Young Money/Cash Money/Republic	689,000	524,000	875,000
6	MACKLEMORE & RYAN LEWIS	THE HEIST	Macklemore	658,000	495,000	854,000
7	JAY Z	MAGNA CARTA... HOLY GRAIL	Roc-a-Fella/Roc Nation	640,000	689,000	655,000
8	VARIOUS ARTISTS	PITCH PERFECT SOUNDTRACK	UMe	559,000	972,000	329,000
9	MUMFORD & SONS	BABEL	Gentlemen of the Road/Glassnote	556,000	344,000	765,000
10	BRUNO MARS	UNORTHODOX JUKEBOX	Elektra	524,000	640,000	459,000



TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE



Source — Nielsen SoundScan
Figures are rounded

TOP LATIN ALBUMS

RANK	ARTIST	TITLE	LABEL	SALES
1	MARC ANTHONY	3.0	Sony Music Latin	163,000
2	JENNI RIVERA	JOYAS PRESTADAS: POP	Fonovisa/UMLE	130,000
3	JENNI RIVERA	LA MISMA GRAN SENORA	Fonovisa/UMLE	123,000
4	JENNI RIVERA	JOYAS PRESTADAS: BANDA	Fonovisa/UMLE	87,000
5	JENNI RIVERA	LA GRAN SENORA	Fonovisa/UMLE	78,000
6	ALEJANDRO FERNANDEZ	CONFIDENCIAS	Universal Music Latino/UMLE	76,000
7	ANDREA BOCELLI	PASION	Sugar/Universal Music Latino/UMLE	63,000
8	JENNI RIVERA	PARRANDERA, REBELDE Y ATREVIDA	Fonovisa/Universal Music Latino	58,000
9	VARIOUS ARTISTS	LAS BANDAS ROMANTICAS DE AMERICA 2013	Disa/UMLE	57,000
10	JENNI RIVERA	1969-SIEMPRE EN VIVO DESDE MONTERREY: PARTE 1	Fonovisa/UMLE	55,000

TOP ROCK ALBUMS

RANK	ARTIST	TITLE	LABEL	SALES
1	IMAGINE DRAGONS	NIGHT VISIONS	KIDinaKORNER/Interscope/IGA	1,402,000
2	MUMFORD & SONS	BABEL	Gentlemen of the Road/Glassnote	1,096,000
3	THE LUMINEERS	THE LUMINEERS	Dualtone	842,000
4	LORDE	PURE HEROINE	Lava/Republic	687,000
5	SOUNDTRACK	THE GREAT GATSBY: MUSIC FROM BAZ LUHRMANN'S FILM	WaterTower/Interscope/IGA	538,000
6	PHILLIP PHILLIPS	THE WORLD FROM THE SIDE OF THE MOON	19/Interscope/IGA	530,000
7	FALL OUT BOY	SAVE ROCK & ROLL	Decaydance/Island/IDJMG	498,000
8	LANA DEL REY	BORN TO DIE	Polydor/Interscope/IGA	444,000
9	VAMPIRE WEEKEND	MODERN VAMPIRES OF THE CITY	XL	399,000
10	OF MONSTERS AND MEN	MY HEAD IS AN ANIMAL	Republic	396,000

TOP COUNTRY ALBUMS

RANK	ARTIST	TITLE	LABEL	SALES
1	LUKE BRYAN	CRASH MY PARTY	Capitol Nashville/UMGN	1,521,000
2	FLORIDA GEORGIA LINE	HERE'S TO THE GOOD TIMES	Republic Nashville/BMLG	1,350,000
3	BLAKE SHELTON	BASED ON A TRUE STORY...	Warner Bros./WMN	1,109,000
4	TAYLOR SWIFT	RED	Big Machine/BMLG	855,000
5	GARTH BROOKS	BLAME IT ALL ON MY ROOTS: FIVE DECADES OF INFLUENCES	Pearl	771,000
6	THE ROBERTSONS	DUCK THE HALLS: A ROBERTSON FAMILY CHRISTMAS	4 Bears/EMI Nashville/UMGN	745,000
7	HUNTER HAYES	HUNTER HAYES	Atlantic/WMN	556,000
8	LADY ANTEBELLUM	GOLDEN	Capitol Nashville/UMGN	548,000
9	LUKE BRYAN	SPRING BREAK...HERE TO PARTY	Capitol Nashville/UMGN	543,000
10	JASON ALDEAN	NIGHT TRAIN	Broken Bow/BBMG	523,000

TOP DANCE/ELECTRONIC ALBUMS

RANK	ARTIST	TITLE	LABEL	SALES
1	DAFT PUNK	RANDOM ACCESS MEMORIES	Daft Life/Columbia	870,000
2	LADY GAGA	ARTPOP	Streamline/Interscope/IGA	588,000
3	LINDSEY STIRLING	LINDSEY STIRLING	Lindseystomp	200,000
4	AVICII	TRUE	PRMD/Island/IDJMG	178,000
5	SKRILLEX	BANGARANG	Big Beat/OWSLA/Atlantic/AG	130,000
6	ATOMS FOR PEACE	AMOK	XL	123,000
7	SKRILLEX	SCARY MONSTERS AND NICE SPRITES	Big Beat/Atlantic/AG	120,000
8	ZEDD	CLARITY	Interscope/IGA	116,000
9	CALVIN HARRIS	18 MONTHS	Deconstruction/Fly Eye/Ultra/Roc Nation/Columbia	116,000
10	DAVID GUETTA	NOTHING BUT THE BEAT	What a Music/Astralwerks/Capitol	99,000

TOP CHRISTIAN/GOSPEL ALBUMS

RANK	ARTIST	TITLE	LABEL	SALES
1	CHRIS TOMLIN	BURNING LIGHTS	Sixsteps/Sparrow/Capitol CMG	303,000
2	TAMELA MANN	BEST DAYS	TillyMann	251,000
3	ALAN JACKSON	PRECIOUS MEMORIES: VOLUME II	ACR/EMI Nashville/Capitol CMG	247,000
4	SKILLET	RISE	Atlantic/Word-Curb	211,000
5	VARIOUS ARTISTS	WOW HITS 2014	Provident/Word-Curb/Capitol CMG	181,000
6	VARIOUS ARTISTS	WOW HITS 2013	Provident/Word-Curb/Capitol CMG	176,000
7	CHRIS TOMLIN	HOW GREAT IS OUR GOD: THE ESSENTIAL COLLECTION	Sixsteps/Sparrow/Capitol CMG	167,000
8	TOBYMAC	EYE ON IT	ForeFront/Capitol CMG	159,000
9	CASTING CROWNS	COME TO THE WELL	Beach Street/Reunion/PLG	153,000
10	THIRD DAY	MIRACLE	Essential/PLG	149,000

TOP R&B/RAP ALBUMS

RANK	ARTIST	TITLE	LABEL	SALES
1	JUSTIN TIMBERLAKE	THE 20/20 EXPERIENCE	RCA	2,427,000
2	EMINEM	THE MARSHALL MATHERS LP2	Web/Shady/Aftermath/Interscope/IGA	1,727,000
3	DRAKE	NOTHING WAS THE SAME	Young Money/Cash Money/Republic	1,344,000
4	BEYONCÉ	BEYONCÉ	Parkwood/Columbia	1,301,000
5	JAY Z	MAGNA CARTA...HOLY GRAIL	Roc-a-Fella/Roc Nation	1,099,000
6	MACKLEMORE & RYAN LEWIS	THE HEIST	Macklemore	1,018,000
7	JUSTIN TIMBERLAKE	THE 20/20 EXPERIENCE (2 OF 2)	RCA	781,000
8	ROBIN THICKE	BLURRED LINES	Star Trak/Interscope/IGA	661,000
9	J. COLE	BORN SINNER	Roc Nation/Columbia	655,000
10	KANYE WEST	YEEZUS	G.O.O.D./Roc-a-Fella/Def Jam/IDJMG	625,000

Monte and Avery Lipman of Republic Records



YEAR-END LABEL MARKET SHARE

REPUBLIC'S CURRENT WIN

In a year filled with event albums from blockbuster artists, how did Republic Records break through with a roster full of new artists? By keeping it simple, and aligning itself with the right partners, chairman/CEO Monte Lipman says.

"We are completely obsessive about breaking new artists and take tremendous pride in our track record," he says. "And when you talk about our incredible roster, it's also about our relationships with people like Jason Flom at Lava, Slim and Baby [Williams] at Cash Money and Scott Borchetta at Big Machine. We would not be in the position we're in without them."

There's also the Republic staff, which includes co-founder/president Avery Lipman; "franchise player" Charlie Walk, who joined the label as executive VP in early 2013; and A&R heads Rob Stevenson and Tom Whalley. And a thriving soundtrack business that last year started with *Les Misérables*, continued with sleeper smash *Pitch Perfect* and carried through the fourth quarter with *The Hunger Games: Catching Fire*, *The Secret Life of Walter Mitty* (which helped break another hit from Of Monsters & Men's 2012 album, *My Head Is an Animal*, at radio) and *Anchorman 2: The Legend Continues*. "These are things that impact pop culture, and we go into them wanting to know we can make a difference," Lipman says of the soundtrack strategy.

The label's 2014 is already off to a big start with the year's first major release, John Newman's *Tribute*, and carryover from 2013 breakouts like Florida Georgia Line, Ariana Grande and Lorde. The spring will see new releases from Austin Mahone, R&B singer SoMo, EDM artist Martin Garrix and alternative duo Phantogram.

For each release, Lipman says, the playbook will be custom-made. "When you have an extraordinary artist and a magic record and a magic album in place, we look for the opportunities that will find us challenging each other and thinking out of the box as much as possible," he says. "When we had Amy Winehouse, she was an alternative artist by description but we broke her at urban—[WQHT New York] was the first station that played her [stateside]. So it's knowing that no two releases have the same bag of tricks." —Andrew Hampp

CURRENT ALBUM PLUS TEA

RANK	LABEL GROUP	SHARE	YTD SALES
1	REPUBLIC RECORDS	9.9%	20.9 million
2	INTERSCOPE GEFLEN A&M	8.0%	16.8 million
3	RCA RECORDS	7.9%	16.6 million
4	COLUMBIA RECORDS	7.4%	15.6 million
5	CAPITOL MUSIC GROUP	5.9%	12.4 million
6	ATLANTIC RECORDS	5.6%	11.7 million
7	UMG NASHVILLE	4.7%	10 million
8	ISLAND DEF JAM MUSIC	4.1%	8.7 million

Computed by Billboard, based on Nielsen SoundScan marketing reports for current albums and current tracks.

TOTAL ALBUM RANKINGS (NO TEA) TOTAL ALBUM RANKINGS (WITH TEA)

RANK	LABEL GROUP	SHARE	RANK	LABEL GROUP	SHARE
1	COLUMBIA RECORDS	7.8	1	INTERSCOPE GEFLEN A&M	7.7
2	INTERSCOPE GEFLEN A&M	7.3	2	COLUMBIA RECORDS	7.5
3	RCA RECORDS	7.1	3	RCA RECORDS	7.3
4	CAPITOL MUSIC GROUP	7.0	4	REPUBLIC RECORDS	7.2
5	REPUBLIC RECORDS	6.8	5	ATLANTIC RECORDS	6.33
6	ATLANTIC RECORDS	5.7	6	CAPITOL MUSIC GROUP	6.28
7	WARNER BROS.	5.3	7	WARNER BROS.	4.9
8	UMG NASHVILLE	4	8	ISLAND DEF JAM MUSIC	4

Source — Nielsen SoundScan. Figures are rounded

NO. 1
REPUBLIC
MARKET SHARE
9.9%
(CURRENT PLUS TEA)

TOP ALBUM



Florida Georgia Line
Here's to the Good Times
1.3 million copies
(2.2 million with TEA)

TOP TRACK



Florida Georgia Line
"Cruise"
4.7 million downloads
(original and Nelly remix combined)



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MUSIC

ALTERNATIVE

No More Middleman

The Pixies plot return by taking new EPs and secret shows straight to the fans

By Chris Payne

“From our very first shows, before we even put out a record, people have always been slapping us on the back, giving us a big kiss and a big hug and going, ‘I dig your thing. I like what you’re about.’”

Pixies bandleader Black Francis fondly remembers the good old days, when his band crafted its signature works—1988’s *Surfer Rosa* and 1989’s *Doolittle*—and taught Kurt Cobain a thing or two about loud choruses. But after almost a decade on the reunion circuit, the group is putting its legacy on the line by releasing new music for the first time since 1991, aside from a 2004 one-off single. For version 2.0, the Pixies are not only adapting to 21st-century attention spans, they’re trying to craft new music that holds up against a beloved back catalog while weathering a revolving door of bassists.

The Pixies’ revival has thus far produced two four-song EPs, *EP1* and *EP2*. The former arrived Sept. 2, with 5,000 physical copies selling out through the band’s website and more than 84,000 sold through digital retailers, according to the band’s publicist, who says the majority of these totals weren’t reported to Nielsen SoundScan, which has tracked 5,000 sales. *EP2* debuted Jan. 3, also through the band’s site. Across the two EPs, there are traces of the Pixies’ abrasive eccentricity—check out Francis’ spoken-word diatribe in “Indie Cindy”—but the music’s prevailing texture is the smooth, sedate power-pop of tracks like “Another Toe in the Ocean” and “Snakes.”

“We’d always made a conscious effort not to sound like the previous record,” guitarist Joey Santiago says. “So why should we be any different on the new material?”

Couple the new releases with a heavy international touring schedule, and the Pixies are as active as they’ve been in two decades. But the band says that manager Richard Jones has been just as instrumental to the relaunch as any Pixie. Jones, a lifelong musician and native of Manchester, England, has managed the group since its return in 2004, when it toured the world and played its first shows in more than a decade. The Pixies’ plan to self-release music in four-song bursts is his brainchild.

“After 22 years since the last new music, there was no way we were going to just plunk out an album, like, ‘There you go,’” Jones says, citing My Bloody Valentine, which shocked fans last year by releasing its first album in 12 years without any promotion. “We didn’t want to put out an album where one or two tracks would be the focus tracks and the rest would be left.”

But the band’s lineup changes have hogged much of the press coverage. Bassist Kim Deal, after years of well-publicized feuds with Francis, quit the band in June 2013. She wasn’t involved in the recording of the new music, the product of late-2012 sessions with pro-



ARTIST: The Pixies
ALBUM: *EP2*
RELEASE DATE: Jan. 3
LABEL: Pixies Music
PRODUCER: Gil Norton
MANAGER: Richard Jones
BOOKING AGENT: Marc Geiger, William Morris Endeavor
PUBLISHER: Universal Music Publishing
CHART HISTORY: *Bossanova* (1990), No. 70 Billboard 200, 276,000; “Here Comes Your Man” (1989), No. 3 Alternative
TWITTER: @PIXIES

ducer Gil Norton. (Friend Simon “Dingo” Archer filled in on bass instead.) The Pixies insist Deal is welcome back if she so chooses, but they say there’s been little communication with her recently, and Deal seems to be focused on her work with the Breeders.

The band enlisted Muffs guitarist Kim Shattuck to fill Deal’s role, but after three months of touring with the Pixies, she was let go. Paz Lenchantin, known for playing with A Perfect Circle, Zwan and the Entrance Band, was enlisted as her replacement. (Calls to Shattuck and Deal for comment weren’t returned by press time.)

Even as just a touring member, Lenchantin has her work cut out for her. On Jan. 15, after hitting the road in September for the first time in two years, the Pixies embark on a North American tour that wraps March 1. Next up will be dates in South America and Europe through early June.

William Morris Endeavor head of music Marc Geiger, the band’s longtime booking agent, says, “You’re telling a story along the way. The big story is that the band has made great new music, finally, and that they’re still relevant many years later.”

Geiger has booked the Pixies since the late ’80s, but now he and Jones are mobilizing fans with new tactics.

In 2010, the team utilized Topspin data to invite the band’s most active devotees to direct-to-fan, service-charge-free gigs in Los Angeles and London, which sold out almost instantly. The group still performs surprise shows between announced tour stops, with Jones emailing the most dedicated fans in each city and urging them to keep the news to themselves. For the Pixies’ performance at the iTunes Festival in London in September 2013, Jones secured a chunk of tickets to distribute to fans, ensuring they’d be well-represented in the sprawling crowd.

“I keep telling people to get on the Pixies’ mailing list to be the first ones for a [concert] pre-order so they can get in,” Santiago says, referring to the deluge of guest list and ticket pleas he receives in most cities.

But these hungry Pixies fans aren’t just Generation X old-timers. The band says its heavy touring, fan-engagement tactics and new music seem to be reaching a new generation as well. “All these young kids who weren’t even born when we were out for the first time, they’re all at our shows now,” drummer David Lovering says. “They know every word.”

“Our brand has weathered well,” Francis adds. “The audience, the promoters, the musical world we encounter—it feels like we’re royalty.”

THE BIG NUMBER

Number of downloads the Pixies have sold in the United States during the Nielsen SoundScan era.

1.7
MILLION

ARTIST: Eric Paslay
 ALBUM: *Eric Paslay*
 RELEASE DATE: Feb. 4
 LABEL: EMI Records Nashville
 PRODUCERS: Marshall Altman, Daniel Hill, Billy Lynn
 MANAGER: Dan Harrell
 PUBLISHER: Cal IV Entertainment
 BOOKING AGENT: Lane Wilson, William Morris Endeavor
 CHART HISTORY: "Friday Night" (2013), No. 12 Hot Country Songs, 302,000
 TWITTER: @ericpaslay

COUNTRY

Hottest Pen In Nashville

After writing three chart-toppers, Eric Paslay lands a hit of his own ahead of debut album

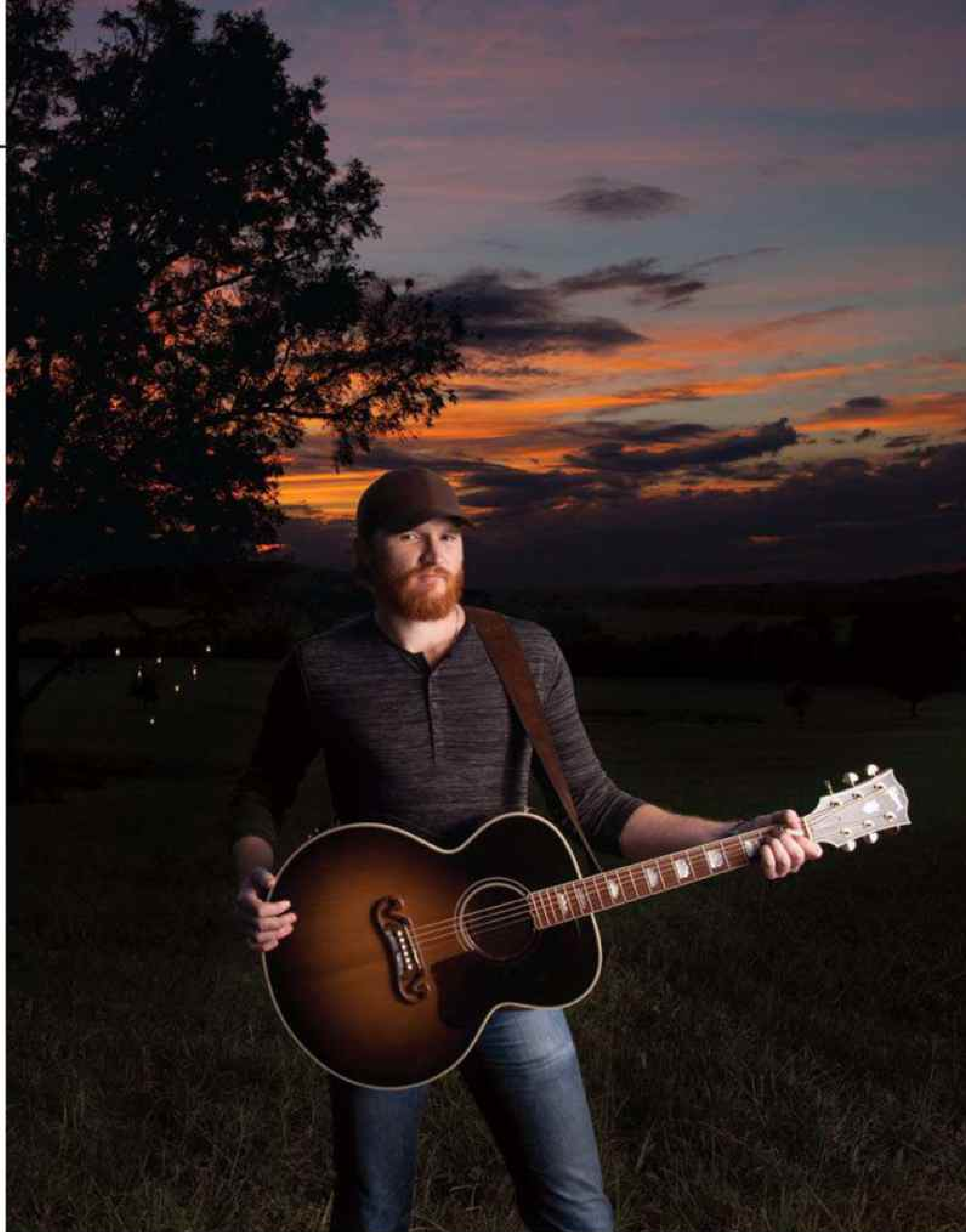
By Deborah Evans Price

He's not yet a household name, but Eric Paslay has already spent a lot of time atop Billboard's Hot Country Songs chart, having co-written three No. 1s: Jake Owens' "Barefoot Blue Jean Night," Love and Theft's "Angel Eyes" and Eli Young Band's "Even If It Breaks Your Heart." But as "Friday Night," from his self-titled debut album due Feb. 4 on EMI Records Nashville, spends a second week at No. 6 on Country Airplay and rises 13-12 on Hot Country Songs this week, the lanky Texan finally has a hit to call his own.

"It's awesome to have a song go up the chart as a writer—but the reason why I ever wrote songs is because I love singing them," he says.

Paslay left Texas for Nashville in August 2003 to attend Middle Tennessee State University. He interned at Cal IV Entertainment, but was let down when a full-time grunt-work office job opened up a month before graduation and he didn't get it. Paslay remembers his supervisor's explanation clearly: "I came to Nashville wanting to write songs and I got a job and stopped writing. I don't want to be the guy who makes you stop writing songs."

In fact, Cal IV did the opposite, signing Paslay to a publishing deal in 2006. With its help, he's become one of Music Row's hottest songwriters, working with Amy Grant, Love & Theft, Lady Antebellum and others, and later signed with Universal Music Group Nashville (UMGN) in 2010. But despite his hits for other acts, Paslay's first two singles as an artist, "Never Really Wanted" (2011) and "If the Fish Don't Bite" (2012),



languished at country radio, peaking at Nos. 48 and 58 on Hot Country Songs, respectively. "All I know is they weren't supposed to [make it]," Paslay says.

"If you look at most artists right now, it's the third single that hits," he adds, citing Brett Eldredge's "Don't Ya" and Tyler Farr's "Redneck Crazy" as examples. "It's like you've got to go on a few dates with someone to see if you really want them to stick around or not."

"There have been some really hard times during the life of this project," UMGN senior VP of marketing Cindy Mabe says. "But Eric started to change the sound of the country format with the songs that he was writing, even though he was getting little airtime on his own. Now, after two misses, a lot of soul searching and wood-shedding, he's finally shining through."

"Friday Night" was previously recorded and released by Lady Antebellum for the trio's 2011 album *Own the Night*, but never released as a single. Paslay knew the song had hit potential, thanks to a TGIF message that's easy to relate to. "[Friday] is what everybody is thinking about all week long," he says. "A lot of times people talk about the party and what it looks like, but they don't ever say, 'I want to be your party.' That's what 'Friday Night' is all about. You want to be someone's Friday night."

Paslay's album is a blend of uptempo tunes like

"Friday Night," which is being used in ESPN's College Football Friday Primetime broadcasts, alongside touching ballads like "She Don't Love You" and "Deep As It Is Wide." Grant cut the latter for her 2013 LP *How Mercy Looks From Here* and invited Paslay to sing on it with her and Sheryl Crow. (Paslay has also recorded recent duets with Kenny Rogers and Dionne Warwick.)

After an album-launch party in Nashville on Jan. 31, Paslay will head to New York for a press run and then helm release events in Boston, Baltimore and Knoxville, Tenn. He will then re-join the Eli Young Band on its *Drunk Last Night* tour. Mabe says UMGN has been promoting the trek heavily to fans online, and also partnered with Fandango for a gift-certificate giveaway so fans can have their own great Friday night.

Paslay says one of the things he's enjoying most about succeeding as an artist is hearing the audience sing "Friday Night" back to him during his shows. "This is what I came to Nashville to do," he says. "The last three years everyone was saying, 'You're a songwriter—why do you want to be a singer?' It frustrated me for a while, but now I'm realizing that's a pretty cool club to be in. Everybody thought Willie [Nelson] was just a songwriter. Everybody thought Bob Dylan and Kris Kristofferson were just songwriters. I don't mind being a songwriter in the beginning." ●



KING AVRIEL

King Avriel, the gender-bending stage name of singer/songwriter Avriel Epps, hints at her hard-to-classify music. "Every song I make sounds different," she says. "There isn't one specific sound or story." Nonetheless, the 23-year-old Los Angeles native has built an impressive social fan base (including 20,000-plus Instagram followers) and praise from online outlets like Complex, Okayplayer and 2DopeBoyz with her ethereal R&B-meets-electro sound and introspective lyrics about life and love. She started early, learning piano, violin and guitar as a child, then landing a voice role on Nickelodeon's "Hey Arnold!" before graduating high school at 15. After picking up blog buzz through work with producer Cook Classics (Freddie Gibbs, Aloe Blacc) a few years ago, she went back to school, graduating from UCLA in June. "I was being bullied in the industry," Avriel says. "People weren't taking me seriously. I thought if I learned about the busi-



ness, people will stop taking advantage of me." The singer re-emerged with "Island Hopping," a duet with rapper Stalley from his 2012 mixtape *Savage Journey to the America Dream*. "After hearing her with Stalley, I stalked her," manager Napoleon Lewis says. "She's a natural talent." Under Lewis' watch, Avriel has been releasing slinky, personal songs online like "Prelude," which touches on abuse, and readying debut LP *Thesis*. She says the 11-track set will be an exploration into her past, proof she's "evolved tremendously" from singing hooks on rap mixtapes. "My life will be front and center." —Gabrielle Sierra



Jamie "Babyface" Pendleton, rhythmic KGZG Spokane, Wash. Tyga, "Good Day" featuring Lil Wayne and Meek Mill. We're in a huge college market, so we try to add a few tracks that help us stand apart from mainstream competitors. "Good Day" is one of those tracks.



Sean Paul "Want Dem All." Will this be what sends reggae back to its peak on rhythmic? I think so! It's been a minute since reggae was a staple on the airwaves. Having come up with the formula, Sean Paul reinvented himself with this track. It's a hit in the clubs and dominating our text request lines.



Far*East Movement, "The Illest" featuring Riff Raff. This reminds me of "Like a G6." Far*East Movement has found the perfect balance again with a radio banger that will give you instant response. It's starting to heat up on our text request lines after I lowered its rotation—my mistake!

ARTIST: Broken Bells

ALBUM: *After the Disco*

RELEASE DATE: Feb. 4

LABEL: Columbia Records

PRODUCER: Brian "Danger Mouse" Burton

MANAGEMENT: Ian Monotone, Michele Harrison and Amy Schmalz, Monotone

BOOKING AGENT: Robby Fraser and Marc Geiger, William Morris Endeavor

PUBLISHERS: Lettuce Flavored Music (BMI), Sweet Science (ASCAP)

CHART HISTORY: "The High Road" (2010), No. 10 Alternative; Broken Bells (2010), No. 7 Billboard 200, 421,000; "Holding On for Life" (2013), No. 19 Alternative, No. 12 Triple A

TWITTER: @Broken_Bells

ALTERNATIVE

Broken Bells' 'Disco' Fever

James Mercer and Danger Mouse return with dance beats and sci-fi visuals

By Harley Brown

James Mercer came up with the title for *After the Disco*—the much-anticipated sophomore effort from Broken Bells, his electro-pop duo with producer Brian Burton (aka Danger Mouse)—by accident. "After the Disco came from some scat stuff I was doing to figure out a melody," says Mercer, also frontman for alt-rock mainstays the Shins. "I didn't actually ever say, 'After the disco'—the nonsensical words he sang just made it sound like he did—but for some reason it grabbed our attention, and I started running with that."

For Burton, the title of the album, due Feb. 4 on Columbia Records, took on existential proportions. "When you're younger, you have a lot of dreams. When you get to be an adult, what are you supposed to dream about?" asks Burton, the acclaimed producer behind Gnarlz Barkley, the Black Keys' *El Camino* and Attack & Release, Gorillaz' *Demon Days* and Norah Jones' *Little Broken Hearts*. (He's also working with U2 on its forthcoming album.) "That's been the question for me. That's where 'after the disco' comes from—after the dance, everyone tells you that's the best part of your life."

He and Mercer explore these ideas on *After the Disco* with a melancholy synth-based swing. They wrote and recorded the record much like they did their 2010 self-titled debut, which has sold 421,000 copies, according to Nielsen SoundScan, and earned the pair a Grammy Award nod for best alternative music album. The duo entered Burton's Los Angeles



studio without any preset musical ideas. Each of them picked up an instrument and built songs from the ground up, starting with a melody or chord progression. They recruited Italian composer Daniele Luppi, who collaborated with Burton on his 2011 spaghetti western album *Rome*, for string duties. But this time they started the songs at a faster tempo. The results were "a little sadder but a little dancier," Burton says.

After the *Disco*'s artwork and promotional campaign, inspired by Burton and Mercer's fascination with sci-fi movies from the '50s and '60s, are an extension of the visuals that accompanied Broken Bells and its 2011 EP *Meyrin Fields*. "There's a connective tissue visually," says Columbia senior VP of marketing Scott Greer, who has worked with Broken Bells since the act was unveiled in 2009. "The first record [and EP] had that pink orb [on the cover], and the orb has found its way onto the second record. The mythology carries on, led by the female space character you see on the cover."

The pink-colored character is also featured in what Greer calls the centerpiece of the campaign: a two-part short film, also titled "After the Disco," based on a science fiction story Burton wrote. It was produced in conjunction with Intel and Vice's Creators Project. Jacob Gentry, who helmed Broken Bells' futuristic "The Ghost Inside" video featuring "Mad Men" actress Christina Hendricks, directed the film, which follows "House of Cards" actress Kate Mara's extraterrestrial

love affair with actor Anton Yelchin. Part one arrived Nov. 4, when the album was officially announced and the funky, falsetto-driven first single "Holding On for Life" was released. Part two followed on Nov. 21 along with the single's official video. Other songs from the album were also previewed in the film.

"It was essentially using a visual to score an album, as opposed to using music to score a film," says Greer, who adds that the tactic piqued the ears of potential licensing partners who were interested in the record before it was available for listening. "It was a creative outlet for us to showcase the album while also using it as a marketing vehicle to tell a story."

Greer won't confirm any licensing deals yet, but as "Holding On for Life" gains traction at triple A and alternative radio—strong support from KROQ Los Angeles, KITS San Francisco and such SiriusXM channels as Spectrum and XMU help the song spend a third week at No. 12 on Billboard's Triple A chart and move 20-19 on Alternative—he's optimistic. In fact, that's part of the reason *After the Disco*'s release date was pushed from Jan. 14 to Feb. 4.

"We're giving ourselves a bit more of a runway leading up to the album release," Greer says. "For us it's positive. It's created more opportunities."

He plans to push the title track to radio as the second single. The band is also considering releasing a third installment of the short film and including the album's instrumentals or stems as part of a deluxe edition, but nothing's concrete yet.

Broken Bells are currently preparing for their upcoming two-week North American tour, which kicks off Feb. 28 at Minneapolis' First Avenue. They're still in the planning stages, but, fitting for an album paired with a movie, Mercer says the show will feature "some cool visual stuff." But first, "we have to rehearse and learn how to play these albums again," Burton says. "I've already forgotten how to play the first album." ●



MAYER HAWTHORNE

Alt-soul troubadour Mayer Hawthorne will launch a tour later this month booked by Jbeau Lewis of Creative Artists Agency (CAA). The run follows an active 2013 highlighted by Hawthorne's third album, *Where Does This Door Go* (Republic), and a slot opening for Miguel in Europe. "We're all very happy with how important Mayer's live career has been to his overall career development," Lewis says. "He's a showman—he makes people feel like they got their money's worth."

Routing: Hawthorne will hit 24 North American markets, starting at House of Blues in San Diego (Jan. 30) before rolling through Neumos in Seattle (Feb. 3), Park West in Chicago (Feb. 14) and Warsaw in Brooklyn (Feb. 28), and ending at the Garden Theater in Detroit (March 6). He'll also make his headline debut in Phoenix (Feb. 7) and Cincinnati (Feb. 15). "I'm proud to say that there aren't many new markets left in America for me," Hawthorne says with a laugh. "I feel like Lewis & Clark."

Audience: Hawthorne will hit venues with capacities ranging from 800 to 3,500. "We're being more aggressive with our venue selection on the West Coast and in New England," Lewis says. "Mayer is still an indie hipster act in a lot of people's eyes, and that makes him stronger coastally," Hawthorne says he delayed a U.S. headlining run—the album arrived in July—to build demand. "We needed time to let people live with the new album," he says. "I've been touring nonstop for the past four years, so we didn't feel any need to rush in. I learned a lot opening for Miguel, and I think America is ready for me now."

Promotion: To boost the tour, Lewis has been focusing on working with mostly local, independent promoters and street teams, many of which have worked with Hawthorne for a while. "Mayer had his start in hip-hop producing, so despite having some pop success, he still has an underground base that needs to be reached," Lewis says. "We still need to reach people locally. We're very much focused on outreach at the grass-roots level." But Hawthorne's favorite promo tools are a camera and an Internet connection. "I take a portrait with the crowd every night and post it to Instagram, Twitter and Facebook after the show," he says. "It shows the people who don't have a ticket yet what they're missing." —Nick Williams

AGENT: Jbeau Lewis, CAA

DATES: Jan. 30-March 3

"When you're younger, you have a lot of dreams. When you get to be an adult, what are you supposed to dream about?"

—BRIAN BURTON, BROKEN BELLS

Reviews

Beyoncé

"Drunk in Love" (5:23)

PRODUCERS: Detail,
Timbaland, BootsWRITERS: Beyoncé, Jay Z,
Detail

PUBLISHERS: various

LABEL: Parkwood/Columbia



POP

Beyoncé Gets Tipsy On 'Drunk'

Beyoncé isn't a sloppy drinker: On "Drunk in Love," from her self-titled fifth studio album, she imbibes the beat slowly and with a measured sultriness. The new club-rumbler is yet another collaboration with hubby Jay Z on which Beyoncé takes a sip from her golden chalice and sings about the intoxicating love she's got for her beau. 808s (paired with finger snaps) knock under the suggestive lyrics—Bey points out

that she's "filthy when that liquor get into me"—making "Drunk in Love" more of a Southern hip-hop song than an R&B track. She even tosses out a few rap lines herself before Jay, taking a swig or two of his D'Usse cognac, quips that their "foreplay in the foyer" damaged his Warhol painting. Jay and Bey may be a little tipsy on their latest pairing, but "Drunk in Love" is better for it. —BW

Bey says she's "filthy when that liquor get into me"—making "Drunk in Love" more like Southern hip-hop than R&B.

LEGEND
&
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LIVE

ARTIST: Neil Young

VENUE: Carnegie Hall, New York

DATE: Jan. 7

Surrounded by a battery of acoustic guitars, keyboards and a cigar-store Indian, Neil Young took the stage at Carnegie Hall for night two of a four-night stand. Opening night revealed that the focus of the outing would be his early catalog, and he followed that blueprint. The world-famous Carnegie acoustics showcased his distinctive vocals to great advantage, particularly on classics like "Only

Love Can Break Your Heart," "Ohio" and "Harvest Moon." Young's virtuosity on guitar was expected, but many of his strongest efforts were on the keys—particularly on "Someday" and a minimalist pump-organ remake of "Mr. Soul." Young was in good spirits, sharing stories about Phil Ochs (gracing Carnegie in a gold lamé suit back in the day), Bert Jansch and Steven Stills, and dedicating "On the Way Home" to David Geffen before bringing the audience to its feet with sing-along closers "Comes a Time" and "Long May You Run." —CR

SINGLES

POP

MILEY CYRUS

"Adore You" (4:38)

PRODUCER: Oren Yoel

WRITERS: Stacy Barthe, Oren
YoelPUBLISHERS: Stacy Songs/
Universal Music/Yoelian
(ASCAP)

LABEL: RCA

"Adore You" is Cyrus' platform to showcase her vocal power with elongated syllables and soaring melismas. But the new *Bangerz* single is also spryly arranged, with zipping strings adding weight to the piano and percussion in the chorus. At nearly five minutes, the song doesn't resemble either of her previous two smashes: It lacks the provocative power of "We Can't Stop" or "Wrecking Ball," but still hums along splendidly. —JL

ALTERNATIVE

ST. VINCENT

"Birth in Reverse" (3:17)

PRODUCER: John Congleton

WRITER: Annie Clark

PUBLISHERS: Songs of Big
Deal/Nail Polish Manifesto
Music (ASCAP); all rights
administered by BMG Rights
Management U.S.

LABEL: Loma Vista

"Oh, what an ordinary day," Annie Clark sings like a bizarre nursery rhyme on her reliably unique new single. "Take out the garbage, masturbate." Her usual tics are here: mangled guitar virtuosity, caffeinated punk-funk percussion, lyrics that serve as a portal into another world. With "Birth," Clark's gift remains the same: transforming the mundane into the surreal. —RR

ROCK

THE WAR ON DRUGS

"Red Eyes" (5:00)

PRODUCER: Adam Granduciel

WRITER: Adam Granduciel

PUBLISHER: Sea Formation
Music (ASCAP)

LABEL: Secretly Canadian

Folks like Tom Petty and Bruce Springsteen made the night-time driving song an art form, and the War on Drugs' Adam Granduciel is carrying that torch. "Red Eyes" is his expansive open-road masterpiece, a song with highways of loneliness behind each resonant note. "Seen the darkness coming," he sings at the climax, running down another dream. —RR

COUNTRY

TYLER FARR

"Whiskey in My Water" (3:08)

PRODUCERS: Jim Catino, Julian
KingWRITERS: Tyler Farr, Philip
LaRue, John Ozier

PUBLISHERS: various

LABEL: Columbia Nashville

A love that's as powerful as a drink: It's a common metaphor in country, and one that Farr explores on his follow-up single to "Redneck Crazy." "She's the moon in my shine, the whiskey in my water," he concludes harmlessly, with a raspy vocal delivery lending the lyrics enough charm to turn the tune into a convincing new radio offering. —JM

R&B

SOMO

"Ride" (4:49)

PRODUCERS: Cody Tarpley,
Mick SchultzWRITERS: Joseph Somers-
Morales, Donald Cody Tarpley
Jr.PUBLISHERS: Joseph Somers-
Morales Publishing Designee/
Donald Cody Tarpley Jr.
Publishing Designee (BMI)

LABEL: Republic Records

Joseph Somers-Morales, aka SoMo, has been beguiling a growing number of R&B fans with the steamy sex ode "Ride," which he first released in late 2012. The track creeps forward as a straightforward outline of seduction until SoMo's voice pushes against a staggered beat and dives into a searing hook that Usher or Trey Songz would love to call their own. —JL



SEE ALSO:

Sound-Tracking

A social app to check in and tag a location with a song, photo and comment. It's slick, simple and authentic.

Herd.fm

Designed to promote bands, this app lets artists, labels and publishers tag their songs to certain locations.

Spotify

The mayor of your local coffee shop is now its DJ: Spotify allows users to attach a playlist to a Foursquare venue.



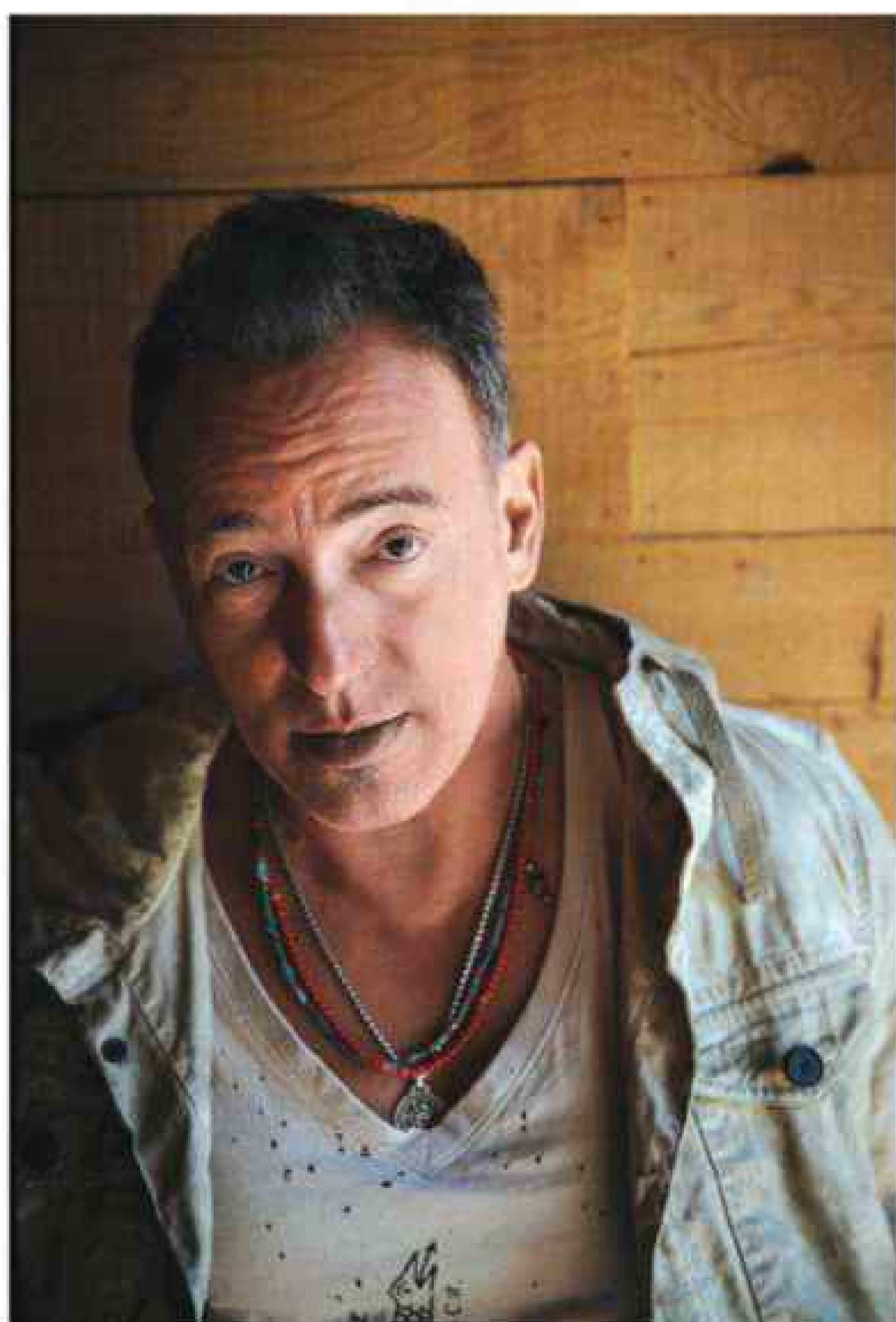
Placelists targets tweens through location-based playlist creation and discovery.

APP

Coca-Cola's Placelists Comes To iOS

Major corporate branding. Cryptic cookies. Layers upon layers of authentication. Coca-Cola's latest attempt to reach tweens through location-based playlist creation and discovery has some major hurdles to overcome before mass adoption. Because Coke is available in 207 countries and consumed 1.8 billion times per day, it is the antithesis of a hip brand with which in-the-know kids want to associate. Yet Coke invested \$10 million in streaming service Spotify and partnered with it to create Placelists—a mashup of Facebook "Places" and Spotify playlists. With 24 million monthly active users, 6 million paid subscribers in 28 countries and a cool application programming interface, Spotify should be the best place to try and launch such an idea. But Placelists had exactly zero reviews in the Apple App Store as of Jan. 3, two days after its U.S. debut. There are multiple reasons why the Placelists app needs refining before it actually reaches the masses. When launching Placelists on a Mac, the app boots inside the Spotify client—and things already start to go awry. Even when signed into the Spo-

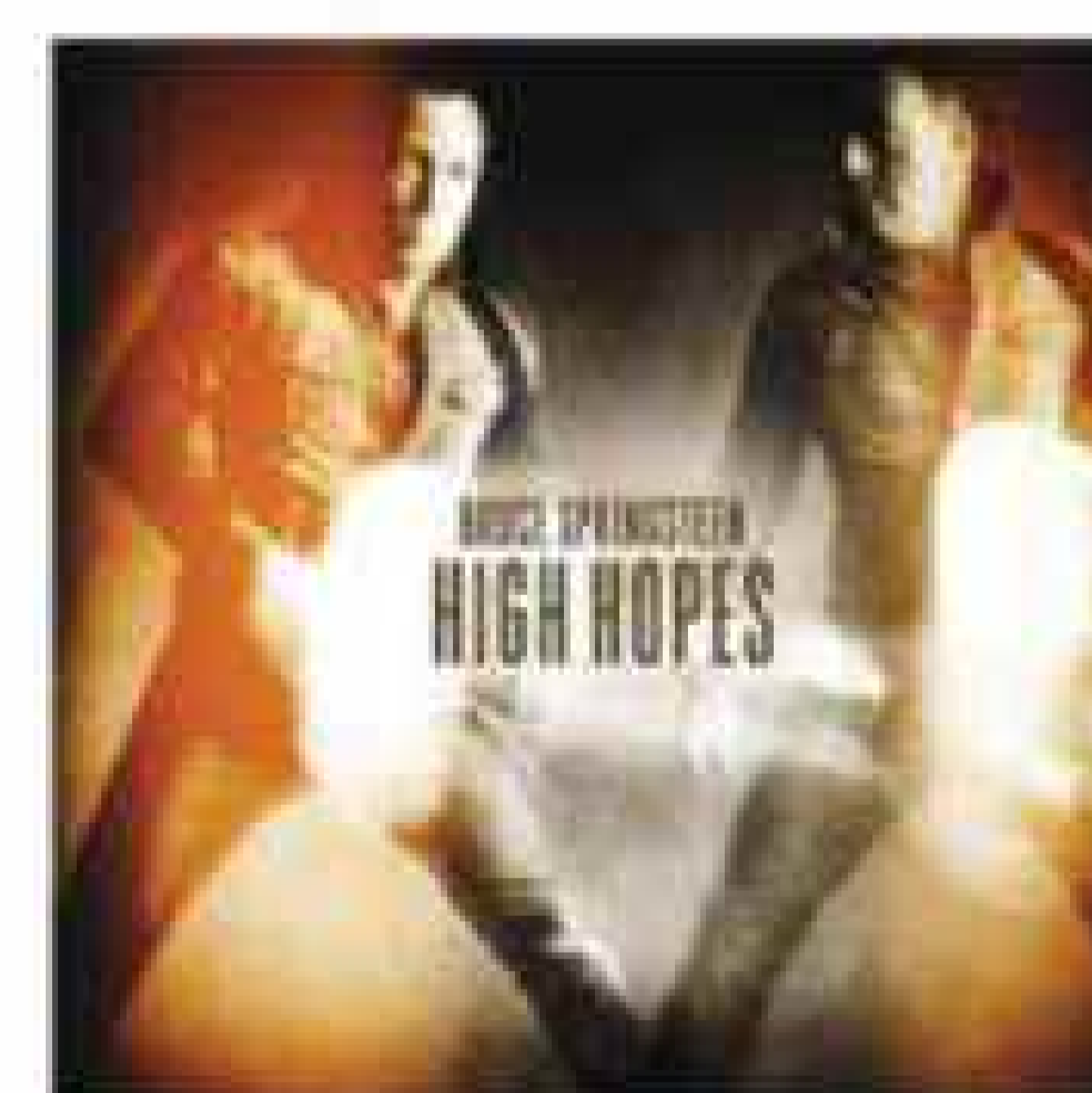
tify client as a premium member, Coke needs the user's Facebook email and password, which he or she then has to dig out. If users have activated two-step authentication, they'll need a security code texted to a phone. It's another hassle for which the prospective listener is rewarded with buckets of Coke branding, and a note that the company wants to sync with the user's Facebook public profile, friend list, status updates, events, current city and music activity. Then Coke puts a few cookies on the browsers, with a Europe-mandated disclosure spelling out how the corporation is tracking its users. Mobile authentication is even more frustrating. The heart of the app is a world map drenched in Coke red, with little icons sitting on top of locations; most of the globe is barren. Click on the featured location of Boulevard des Capucines in Paris, and one inexplicably gets a Pixies song. Coke urges users to invite friends to the app, add playlists of their favorite locations and vote on what would play in others. There are interesting premises here, but obviously, some tinkering must be done. —DD



ROCK

Bruce Hits A 'High' Note

When it comes to Bruce, even a "minor" album is a major event. *High Hopes* isn't exactly high concept—its mix of covers, rerecorded songs and previously unreleased tracks makes for a quixotic odds-and-sods collection. But whether he's reinventing the title track—a Havalinas tune he first recorded for 1995's *Blood Brothers*—into a brassy showcase of the new-era E Street Band or giving "American Skin (41 Shots)" a masterful studio makeover, the album hits more peaks than valleys. Suicide's "Dream Baby Dream" and the new "The Ghost of Tom Joad," a fiery duel with Tom Morello, may sound better live, but "Harry's Place" and "The Wall" are richly evocative, and "Frankie Fell in Love" sounds like it was plucked right out of a Jersey club. *High Hopes* is eclectic, occasionally exotic and ultimately more satisfying than Springsteen's recent releases. —GG



Bruce Springsteen

High Hopes

PRODUCERS: Ron Aniello, Brendan O'Brien, Bruce Springsteen

LABEL: Columbia

RELEASE DATE: Jan. 14

ALBUMS

POP

A GREAT BIG WORLD*Is There Anybody Out There?*

PRODUCER: Dan Romer

LABEL: Black Magnetic/Epic Records

RELEASE DATE: Jan. 14

A Great Big World scored one of 2013's most surprising radio hits with "Say Something," a teary breakup ballad that was rerecorded with Christina Aguilera. The duo's debut is as uniformly earnest as the somber lead single, but it's also livelier, with songs like "There Is an Answer" and "Land of Opportunity" offering quirky optimism and snappy tempos. —JL

ROCK

YOUNG THE GIANT*Mind Over Matter*

PRODUCER: Justin Meldal-Johnsen

LABEL: Fueled by Ramen/Atlantic Records

RELEASE DATE: Jan. 21

On their second LP, SoCal rockers Young the Giant intensify the amped-up indie rock of their 2010 debut. "It's About Time" accelerates with heavy guitars, while "Mind Over Matter" uses layers of synths to propel an insistent hook. The influence of producer Justin Meldal-Johnsen, fresh off albums with Paramore and Tegan & Sara, is felt throughout, lending an eclectic touch to the single-ready tracks. —EZ

R&B

SHARON JONES & THE DAP-KINGS*Give the People What They Want*

PRODUCER: Bosco Mann

LABEL: Daptone Records

RELEASE DATE: Jan. 14

Not even cancer can stop Jones. The soul powerhouse and her backing band swagger triumphantly despite

her 2013 diagnosis with *Give the People What They Want*. Jones isn't one to wallow; the closest she comes is "People Don't Get What They Deserve," which shimmies with tambourines and tight horn bursts. The album swings like hell, which, as Jones reminds in her battle-scarred bellow on "Retreat!," "hath no fury like a woman scorned." —HB

FOLK

VON GREY*Awakening*

PRODUCER: Rick Beato

LABEL: Von Grey Music

RELEASE DATE: Jan. 21

The Von Grey sisters can hardly be mistaken for the Von Trapps, but their harmonies soar just as high. The teenage quartet's second EP is an adventurous step forward from its self-titled 2012 set, adding intricate arrangements and contemporary sounds (check out the synths on "Ashes") to its predecessor's acoustic grounding. Their intimate signature sound is still intact, however, proving that bigger isn't always better. —GG

DANCE

THE CRYSTAL METHOD*The Crystal Method*

PRODUCERS: Ken Jordan, Scott Kirkland

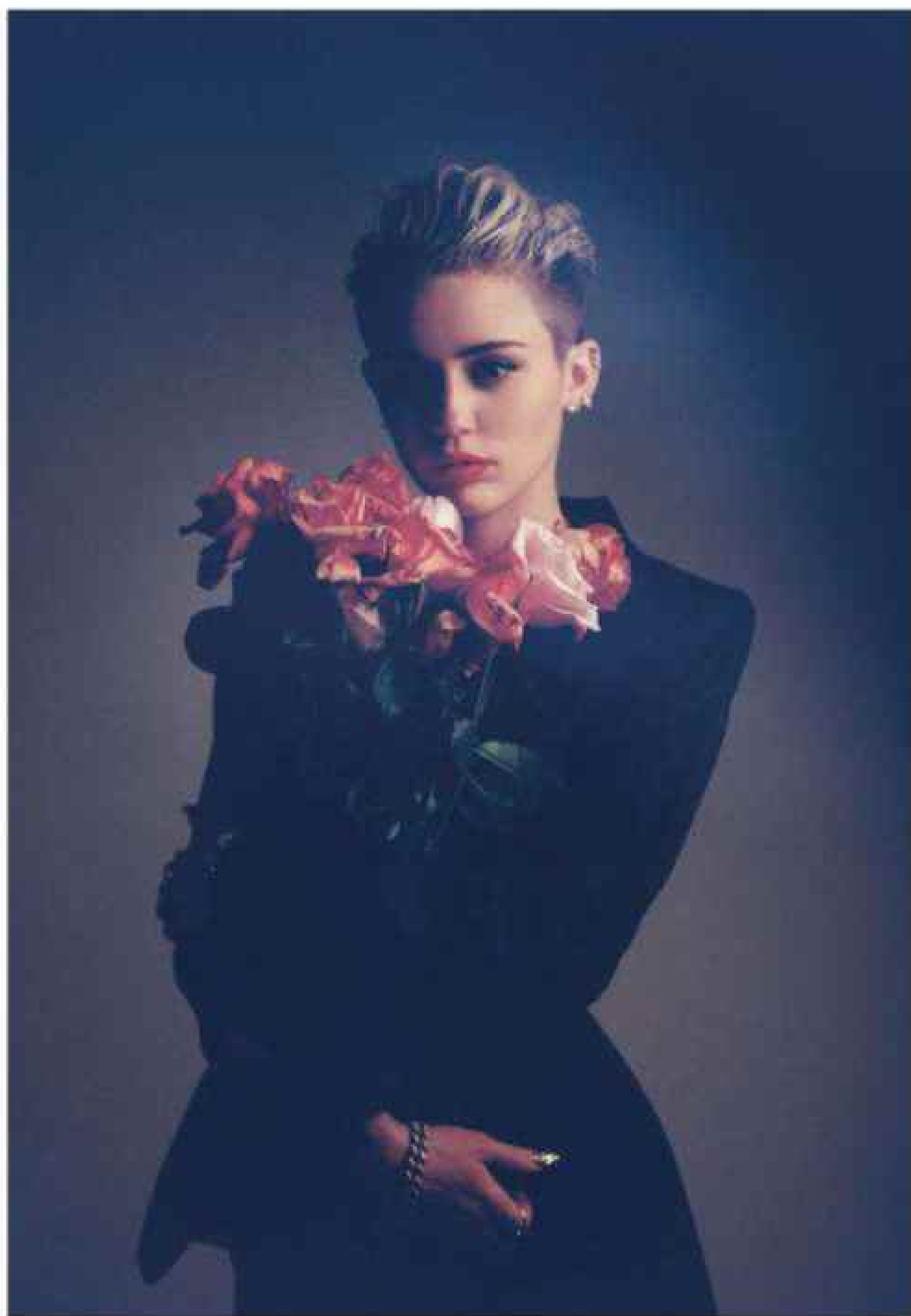
LABEL: Tiny E Records

RELEASE DATE: Jan. 14

Like many vets from the late-'90s electronica boom, the Crystal Method is venerable but not vital in EDM's new age. The Los Angeles duo's new LP tries to freshen up, blending newer sounds like dubstep with its acid-fueled usual. "Over It" with "The Voice" runner-up Dia Frampton and "Grace" with LeAnn Rimes don't jell, but mostly instrumental tracks like "Metro" capture the urgent spirit of the band's hometown, with keys that ooze and whirl. —KM

.biz

On Jan. 8, Insane Clown Posse members Violent J (Joseph Bruce) and Shaggy 2 Dope (Joey Utsler) and four fans filed a lawsuit against the Department of Justice and the FBI to fight the agencies' labeling of the group's rowdy fan base—known as Juggalos—as a gang. The suit claims the designation has caused the group's concert and merchandise sales to drop, and led to police harassment of one of the Juggalo plaintiffs.



ANALYSIS

Miley, Gaga Work Through The Holidays

With pop stars releasing new content the week after Christmas, is the holiday break becoming obsolete?

By Jason Lipshutz

The music industry usually shuts down the week after Christmas, but as 2013 came to a close, some huge stars nonetheless provided fans with belated stocking-stuffers. On Dec. 26, Miley Cyrus unveiled the video for “Adore You,” while a new version of Lady Gaga’s single “Do What U Want,” featuring Christina Aguilera instead of R. Kelly, hit digital retail on New Year’s Day. Nicki Minaj also returned with a remix to PTAF’s “Boss Ass Bitch” on Dec. 30, and Ke\$ha released a music video for her *Warrior* track “Dirty Love” one day later.

With gift cards ready to be redeemed and new gadgets being loaded with music, the days after Christmas are one of the most robust sales periods of the year. 2013 was no different, with 43.1 million digital tracks sold in the week ending Dec. 29, according to Nielsen SoundScan. That represents the year’s biggest week for digital songs, and the sixth-largest ever. Nonetheless, new releases rarely arrive in the days after Christmas. With Miley and Gaga leading the way, could this industry tradition be on its way out?

“There’s definitely an advantage, if you can line things up properly,” Interscope head of sales Gary Kelly says of releasing new music in the week after Christmas. But he also admits, “In a vacuum, putting out content without any sort of [promotional] drivers, much of it would fall on deaf ears.”

Part of the problem with marketing during the holidays is the nuts-and-bolts reality of physical retail: Putting products into big-box stores means ensuring nothing leaks beforehand and that deliveries

aren’t bungled, and almost all retailers are closed on Christmas Day. In terms of digital releases, the iTunes Store, with all but a skeleton staff on vacation, doesn’t feature new submissions on its front page for roughly a week surrounding Christmas, which dissuades artists from high-profile releases.

After Gaga and Aguilera performed “Do What U Want” on the Dec. 17 finale of “The Voice,” Aguilera recorded her portion of the revamped single in the days before Christmas. But at that point, Interscope had to look at a Jan. 1 release date for the song. “By the time it was mastered and approved, iTunes was shut down—they weren’t accepting any products,” Kelly says. (iTunes couldn’t be reached for comment.) The new version of the song sold 31,000 copies in the week ending Jan. 5, helping it rise 23-17 on the Billboard Hot 100 (the original R. Kelly version sold 78,000).

For songs already placed in the iTunes Store, however, achieving a wider audience in the week after Christmas may be getting easier. Cyrus’ “Adore You” video earned 37 million Vevo views in the 10 days following its Dec. 26 premiere, helping the track re-enter the Hot 100 on Jan. 11 at No. 22 and sell 72,000 digital copies the week ending Dec. 29, up from 15,000 the week before. The lift was fueled by increased sales and the video sending the ballad to the top of the Streaming Songs chart—as well as 71 mainstream top 40 stations adding the song to their rotations in the chart tracking period of Dec. 23-29, according to Nielsen BDS. (This week the song falls to No. 32 on the Hot 100.)

“It used to be that you’d stay away from this period, because radio stations would freeze their rotations and not make changes between mid-December and January,” says Joe Riccitelli, executive VP/GM of Cyrus’ label, RCA Records. “There’s been a shift in the last couple of years—radio will look to put some new music in over the break. There are artists and labels that realize that there’s an opportunity there.”

For other stars, the last week of 2013 was a time for off-the-cuff experimentation: Ke\$ha’s video for “Dirty Love” was a self-directed surprise for fans that will not be followed by a radio push, and Minaj’s “Boss Ass Bitch” remix isn’t a proper preview of the rapper’s in-the-works third album. Big album releases are still an anomaly. This week’s Billboard 200, which reflects the sales week that ended Jan. 5, sports zero new-to-market releases.

“The industry still looks at that week as a vacation,” Riccitelli says. “That’s the one time of year where things are quiet enough that people can shut down—and people need that in their lives.”

THE Numbers

The Best Of 2013

2013 went out with a bang, thanks to the surprise release of Beyoncé’s self-titled album on Dec. 13. The set lived up the Christmas shopping season, selling a whopping 1.3 million copies in its first three weeks on the Billboard 200. With that sum, the set finished the year as the eighth-largest-selling effort, and the biggest by a female artist. But Beyoncé wasn’t the only notable highlight of 2013. Here are some more achievements and notable benchmarks from last year, as provided by Nielsen Entertainment.

+ 3.5M

Justin Timberlake closed out the year as the top-selling artist in terms of overall album sales, selling 3.5 million. The bulk of that sum came from his two *20/20 Experience* albums, which combined to sell 3.2 million. Timberlake was the only artist to sell more than 3 million albums in 2013. In 2012, two acts sold more than 3 million: Adele (5.2 million) and Taylor Swift (4.1 million).

+ 3M

Speaking of Adele, in the final week of 2013, her *21* became the first to surpass 3 million in digital sales. The album remains the largest-selling digital release, a record that it has held since July 2011. The second- and third-biggest-selling digital albums are Mumford & Sons’ *Sigh No More* and *Babel*, with 1.7 million and 1.3 million, respectively.

+ 490M

Everyone was doing the “Harlem Shake” in 2013. So much so that it was the most streamed song of the year, according to Nielsen BDS. It logged 489.7 million streams—far ahead of the No. 2 finisher, PSY’s “Gangnam Style” (280 million). The most-played song on U.S. radio, however, was Robin Thicke’s “Blurred Lines,” with 673,000 detections.

+ 16M

The top-selling album of the Nielsen SoundScan era (1991-present) remains Metallica’s 1991 self-titled set, with 16 million sold. Among the top 10, the only movement compared with a year ago is at Nos. 4 and 5, where the Beatles’ *1* (12.3 million) overtakes Backstreet Boys’ *Millennium* (12.2 million) for the No. 4 slot. The top of the all-time best sellers list usually doesn’t change much from year to year, as those mega-selling albums rarely find competition from new releases.

—Keith Caulfield



The soundtrack to "Frozen" rises to No. 1 on the Billboard 200.



Buckingham Begins 'Run'
Singer Celeste Buckingham, 18, is poised to make her airplay chart debut with "Run Run Run." The big-voiced artist, who previously competed on the Czech Republic version of "American Idol," is receiving early support from Radio Disney. The Mr. 305-signed singer's introductory single was the outlet's 23rd most-played song during the Dec. 30-Jan. 5 Nielsen BDS tracking week, with 30 plays.

RAC On The 'Go'
RAC makes moves toward the Alternative airplay chart with the catchy, dance-leaning "Let Go" (Interscope), featuring Kele and MNDR. SiriusXM's Alt Nation leads with 532 plays for the track through Jan. 5. Formerly the Remix Artists Collective, known for more than 200 remixes since its 2007 inception, RAC is now the solo project of Andre Allen Anjos. The act reached No. 9 on Heatseekers Albums in October with "Let Go" parent EP *Don't Talk To*.

Que Starts Quickly
Recent Atlantic Records signing Que approaches the Mainstream R&B/Hip-Hop airplay chart with his breakout single, "O.G. Bobby Johnson." The cut, released on the Forbes label, was named for a character in the 1992 film "South Central." Coincidentally, the track's producer is also named Bobby Johnson. WJMH Greensboro, N.C., has led the song's push with more than 250 plays and 53 spins in the Dec. 30-Jan. 5 tracking week, more than any other station on both counts.

Signature's Song
Sister trio Signature—Bonnie Lett, Michelle Lett and Kristie Lett-Robinson—gains traction with "Bigger Than All," which simmers beneath the Gospel Airplay chart with spins at 19 of the tally's reporters. Previously known as the Lett Sisters, Signature hails from Birmingham, Ala., where the act grew up singing at the Greater Grace Community Church—their father, Charlie Lett, is the pastor there. Released by the appropriately named Birmingham imprint, the single is the lead track from the threesome's upcoming second album.

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

The soundtrack's success is echoing that of the film, which is No. 1 at the U.S. box office and has grossed \$300 million, according to Box Office Mojo.

"We're thrilled—that record is going to continue to sell through Easter," Disney Music Group president Ken Bunt says of the soundtrack. "We have some

unique windows with the holidays, the gift-card season, the awards season and the DVD home window."

A year ago, the soundtracks to "Les Misérables" and "Pitch Perfect" enjoyed post-Christmas ascents for different reasons. "Les Miz" was a high-profile holiday release pegged to awards season, and climbed 33-2-1 on the Billboard 200 during the last three weeks of 2012. "Pitch Perfect," meanwhile, caught on as a DVD, helping the soundtrack—which featured Anna Kendrick's hit "Cups (Pitch Perfect's When I'm Gone)"—ascend 45-10-7.

This year, soundtracks for Academy Award contenders are starting to see chart movement as awards buzz grows. The Nonesuch soundtrack to Joel & Ethan Coen's folk fable "Inside Llewyn Davis" made big gains, hitting No. 23 on the Billboard 200 after rising 136-94-48 during the prior three weeks. And Sony Legacy's *American Hustle* jumps to No. 73 from last week's debut at No. 188, with sales of 5,000.

Meanwhile, Republic's *The Secret Life of Walter Mitty* shoots to No. 30 after bowing last week at No. 123. And two more high-profile soundtracks were released Jan. 7: *One Chance: True Story of Paul Potts*, which features a new song from Taylor Swift, and the blues-oriented *The Wolf of Wall Street*.

With Disney hoping that "Frozen" continues to thaw through the spring, Bunt says soundtracks will be even bigger business this year: "You're going to see soundtracks at higher price points. They're going to be a real business in 2014." ●



SOUNDTRACKS

Soundtracks Heat Up Winter Charts

'Frozen,' 'Inside Llewyn Davis' and others see post-Christmas bumps on the Billboard 200

By Phil Gallo

Boosted by big Christmas box-office numbers and the onset of awards season, soundtracks are surging up the charts. Leading the way is Disney's *Frozen*, which hits No. 1 on the Billboard 200, rising from No. 4. The animated film's soundtrack, released on Walt Disney Records, sold 165,000 copies in the week ending Jan. 5—its biggest sales frame yet—adding to total sales of 503,000, according to Nielsen SoundScan.

RAP

Angel Haze's *Dirty Gold* debuts at No. 15 on the Heatseekers chart.

Angel Haze's Holiday Surprise

Rapper's team and label rush new release date after she leaks album

"If I didn't have Angel on lockdown, she would just put it on SoundCloud. I wake up every day in fear of that happening."

That was Nicola Carson, Angel Haze's manager, speaking presciently to Billboard in November about her client's desire for fans to hear her debut LP, *Dirty Gold*. And sure enough, after Haze leaked the set on SoundCloud on Dec. 18, Carson and Republic Records hastily agreed to release it digitally on Dec. 30 in the United States and the United Kingdom. The set debuts at No. 15 on Billboard's Heatseekers chart with sales of nearly 1,000 copies, according to Nielsen SoundScan.

"As you can imagine, the phone didn't stop ringing for awhile," Carson told Billboard a few days after *Dirty Gold's* release. "The conversations happened very

quickly after it went up, and we reached a resolve which worked for everyone."

Getting the album out within the calendar year, which Haze tweeted was part of a verbal agreement with Republic, came at the expense of some of the setup necessary to launch a new artist—especially one whose goal is "to be colossal," as Haze told Billboard in November. *Dirty Gold* missed out on iTunes homepage promotion (iTunes employees were on vacation the week of Christmas until Jan. 6), a simultaneous physical release (coming "as soon as we can," Carson says) and advance support from radio.

But lead single "Battle Cry," produced by Greg Kurstin and featuring guest vocals from Sia, started getting play on BBC Radio 1 the week of the album's release—not to mention supportive tweets from Fall Out Boy's Pete Wentz and Paramore's Hayley Williams. An official music video will be filmed next week.

"In the business of breaking new artists, we cannot rely on a cookie-cutter approach," Republic told Billboard in a statement. "It's great to have artists like Angel who break the mold."

"It's done everything I've intended thus far," Haze told Billboard after the album arrived. "I'm just ready to take it and make it bigger." —Andrew Hampp

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SOUND" SALES THIS WEEK
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OVER THE COUNTER KEITH CAULFIELD

'Frozen' Storms To No. 1 On Billboard 200

Disney movie is first animated soundtrack to hit the top since 2006



The soundtrack to Disney's "Frozen" blows into the No. 1 slot on the Billboard 200, selling 165,000 copies in the week ending Jan. 5, according to Nielsen SoundScan. It rises from No. 4 with a 55% gain in sales.

Frozen marks the first soundtrack to reach No. 1 in a year, since *Les Misérables* rose to top spot on Jan. 19, 2013.

Frozen climbs to the top courtesy of the movie's continued strong showing at the box office, along with sale pricing for the set in the iTunes Store last week. The music-filled movie topped the U.S. and Canadian box offices during the Jan. 3-5 weekend, and has earned \$300 million, according to Box Office Mojo. It's currently the fourth-highest-grossing film released in 2013.

The soundtrack has grown in sales every week since its debut at No. 18 on Dec. 14, 2013. Its cumulative sales have now passed the half-million mark (503,000).

Frozen is just the fourth animated film soundtrack to reach No. 1 since the Billboard 200 became a regularly published weekly chart in 1956. It follows **Jack Johnson's** *Curious George* (2006), Disney's *Pocahontas* (1995) and Disney's *The Lion King* (1994).

Beyoncé Outsell '4': While **Beyoncé's** self-titled album slides out of the No. 1 slot on the Billboard 200, its sales continue to grow at a rapid rate.

In just four weeks on the chart, *Beyoncé*, released Dec. 13, has now outsold the diva's last album, *4*, which bowed on June 28, 2011.

Beyoncé sold 130,000 copies in the week ending Jan. 5, according to SoundScan. That brings its cumu-

lative sales up to 1.43 million—hopping over the total of *4*, which stands at 1.39 million.

The latter album debuted at No. 1 on the Billboard 200, selling 310,000 in its first week. It then held at the top spot for a second frame, selling 115,000. In its third and fourth weeks, it moved 72,000 and 53,000, respectively.

To compare, *Beyoncé* debuted at No. 1 with 617,000 in its first chart week (which actually reflected only its first three days of sales), and then moved 374,000 and 310,000 in its second and third weeks, both at No. 1.

Beyoncé's three previous studio albums, *I Am . . . Sasha Fierce* (2008), *B'Day* (2006) and *Dangerously in Love* (2003), all hit No. 1, and have sold 3.1 million, 3.4 million and 4.9 million, respectively.

And Next Week: Rapper **Kid Ink** is poised to make the highest bow on the Billboard 200 with his major-label debut, *My Own Lane*.

The set, released on Tha Alumni Group/88 Classic through RCA Records, may sell 40,000-45,000 copies by the end of the tracking week on Jan. 12, which should be enough to enable the album to debut at No. 3.

Kid Ink has charted twice before, with his debut studio set, *Up & Away* (No. 20 in 2012), and his first EP for RCA, *Almost Home* (No. 27 in 2013).

Meanwhile, **Beyoncé's** self-titled album may return to No. 1 next week, while the list's current champ, *Frozen*, could dip to No. 2. Neither album is expected to sell more than 100,000, which is typical for this time of year.

In January, after the busy holiday shopping season and a slew of big-name acts releasing albums in the fourth quarter, there usually is a quiet period on the chart where few albums sell in large quantities. (Comparatively, a year ago next week, the top-selling album was **Chris Tomlin's** *Burning Lights*, with 73,000 copies sold.)

The next major star on the horizon with a new album is **Bruce Springsteen**, whose *High Hopes* arrives Jan. 14. Also arriving that day is *Kidz Bop 25*, from the long-running (and big-selling) *Kidz Bop Kids* series. Springsteen's last set, 2012's *Wrecking Ball*, opened at No. 1 with 196,000. The most recent numbered *Kidz Bop* set, *Kidz Bop 24*, launched at No. 3 last year with 62,000.

After that, the annual Grammy Award nominees compilation will arrive Jan. 21. Last year's collection, *Grammy Nominees 2013*, set a high-water mark for the series on the Billboard 200, peaking at No. 2. 🎵



Dominating Duos

For just the sixth time in the history of the Billboard Hot 100, male/female collaborations reign back to back, as, after a four-week command, Eminem's "The Monster" (featuring Rihanna) gives way to Pitbull's "Timber" (featuring Ke\$ha). Prior to the coronations, his-and-hers hits haven't ruled consecutively since Katy Perry's "California Gurls" (featuring Snoop Dogg) and Eminem and Rihanna's previous collaborative No. 1, "Love the Way You Lie," led in 2010. The first such occurrence? Johnny Mathis and Deniece Williams' "Too Much, Too Little, Too Late" and John Travolta and Olivia Newton-John's "You're the One That I Want" topped the Hot 100 consecutively in June 1978. —Gary Trust

THE BIG NUMBER

40K

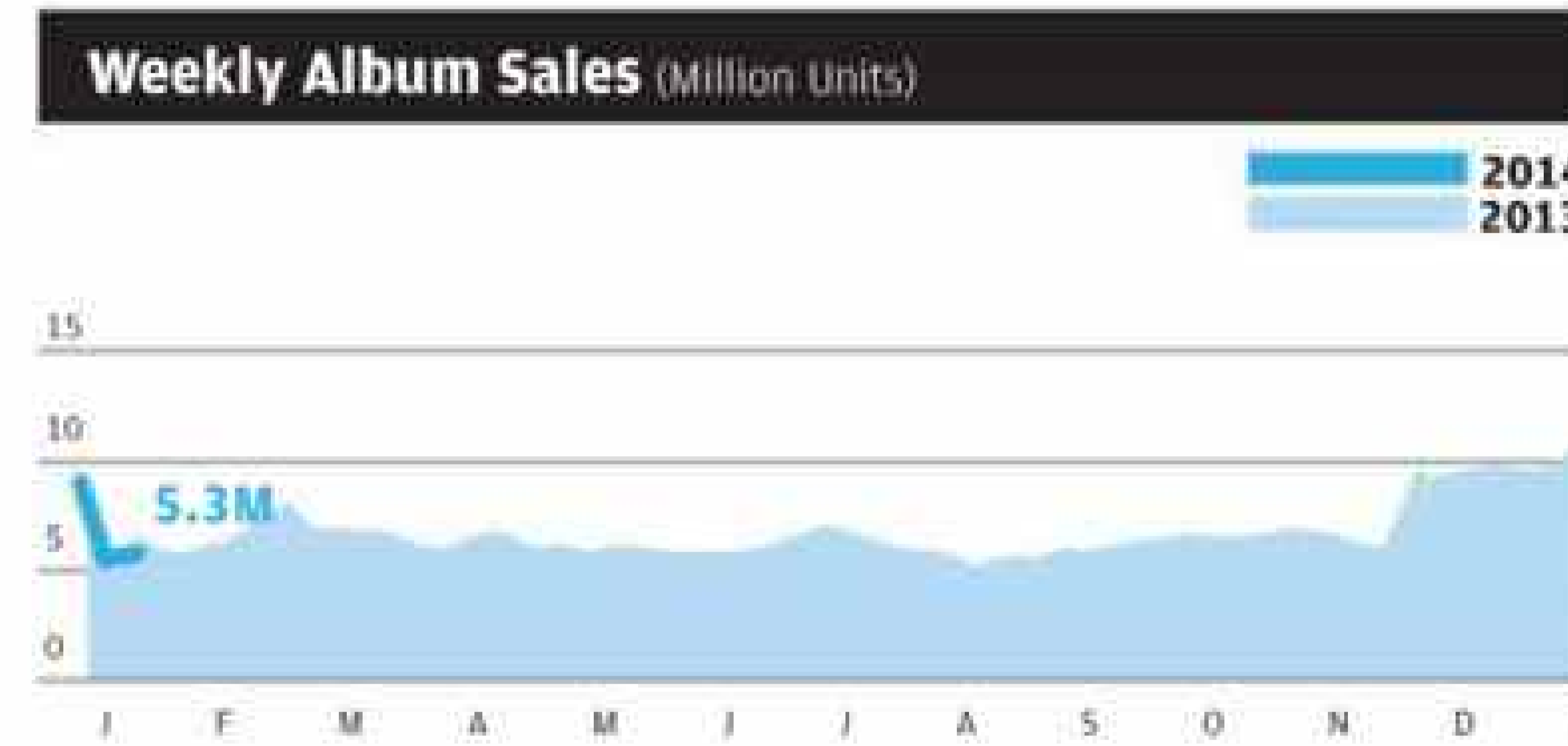
Next week will be a slow one atop the Billboard 200, as the highest new entry will be Kid Ink's *My Own Lane* with around 40,000. It is forecast to debut at No. 3.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	5,380,000	2,723,000	30,568,000
Last Week	9,433,000	3,610,000	43,140,000
Change	-43.0%	-24.6%	-29.1%
This Week Last Year	6,255,000	3,065,000	34,528,000
Change	-14.0%	-11.2%	-11.5%

*Digital album sales are also counted within album sales.

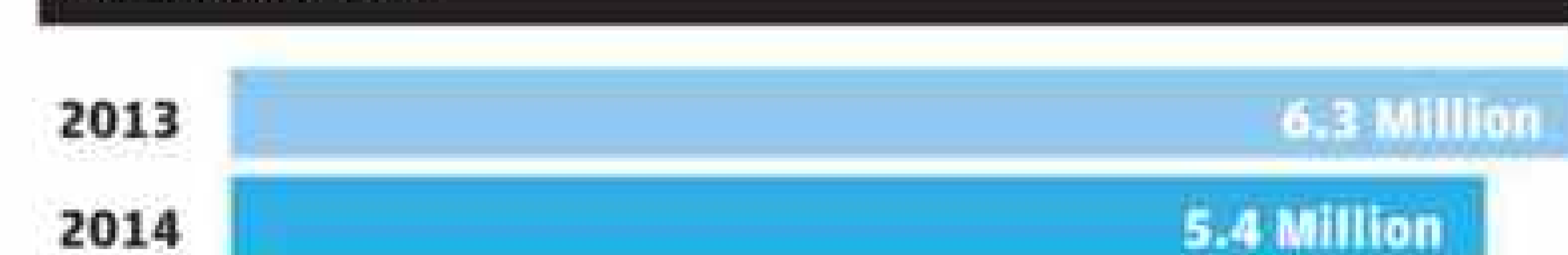


YEAR-TO-DATE

Overall Unit Sales			
	2013	2014	CHANGE
Albums	6,255,000	5,380,000	-14.0%
Digital Tracks	34,528,000	30,568,000	-11.5%
Store Singles	75,000	47,000	-37.3%
Total	40,858,000	35,995,000	-11.9%
Album w/TEA*	9,707,800	8,436,800	-13.1%

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

Album Sales



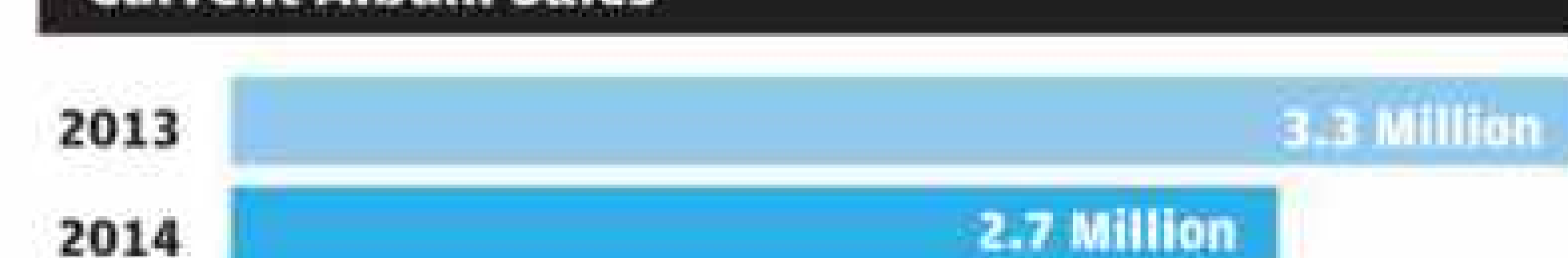
Sales by Album Format

	2013	2014	CHANGE
CD	3,062,000	2,492,000	-18.6%
Digital	3,065,000	2,723,000	-11.2%
Vinyl	115,000	158,000	37.4%
Other	14,000	7,000	-50.0%

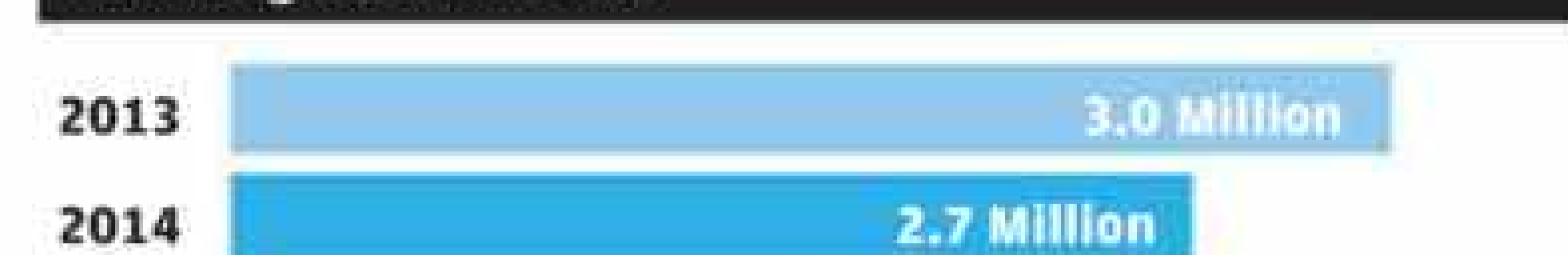
Sales by Album Category

	2013	2014	CHANGE
Current	3,265,000	2,695,000	-17.5%
Catalog	2,990,000	2,685,000	-10.2%
Deep Catalog	2,351,000	2,163,000	-8.0%

Current Album Sales

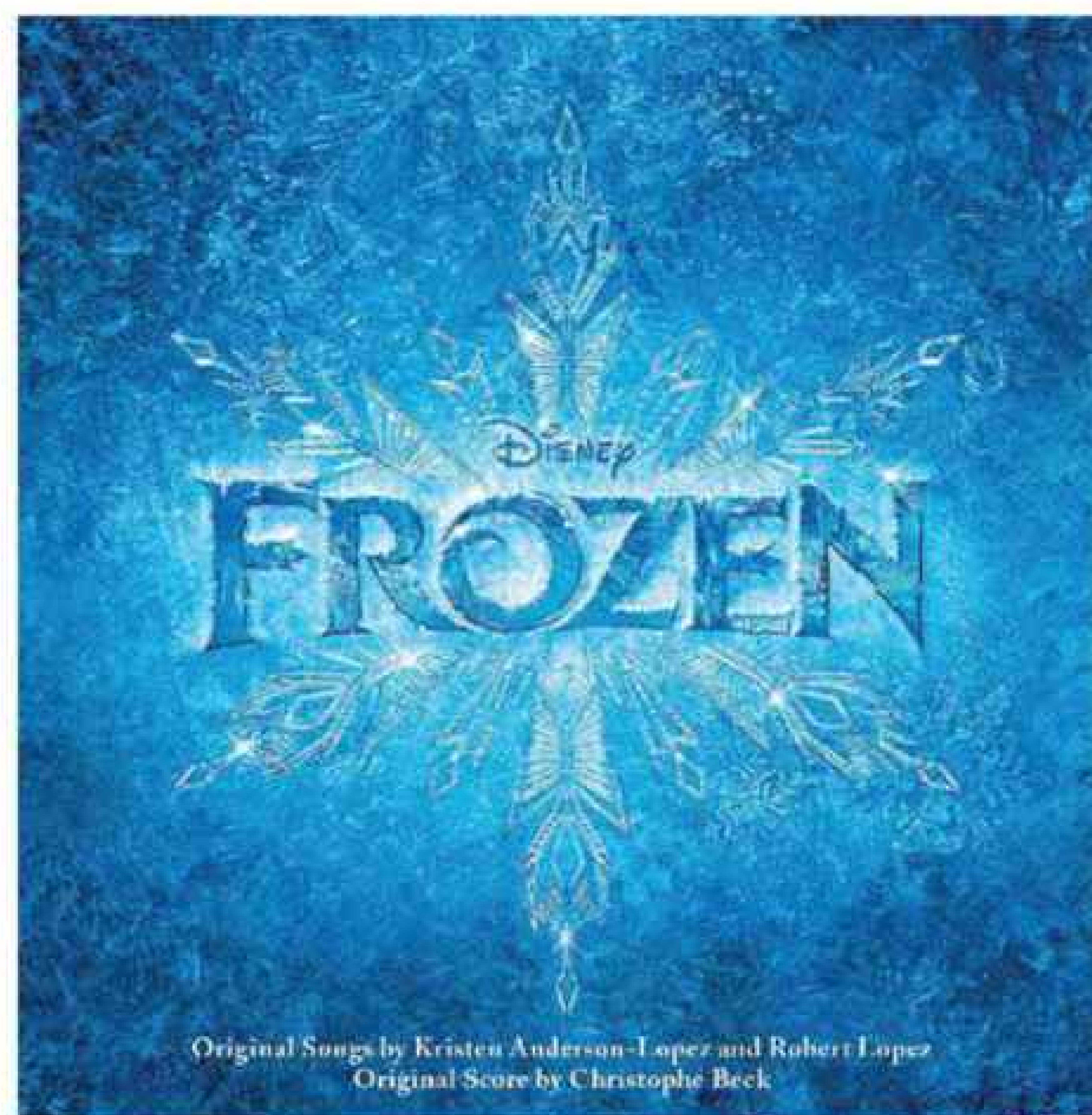


Catalog Album Sales



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

For week ending Jan. 5, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.



Original Songs by Kristen Anderson-Lopez and Robert Lopez
Original Score by Christophe Beck



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Hot 100

January 18
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billboard

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
2	2	1	#1 SG TIMBER DR. LUKE, CHRIS STENSEN, LIL PUPY, A. SCHERTZ, GOTTWALD, P. HAMILTON, L. SANDERSON, S. SAZ, R. WALTER, L. ZEPEDA, J. ZEKAY, C. ZEBRO Pitbull collects his second Hot 100 No. 1—"Give Me Everything" (featuring Ne-Yo, Afrojack and Nayer) topped the chart on July 9, 2011—while Ke\$ha claims her third leader, following debut single "TiK ToK," which ruled for nine weeks in 2010, and "We R Who We R," which crowned the list on Nov. 13, 2010.	Pitbull Featuring Ke\$ha		1	13
3	3	2	COUNTING STARS R.B.TEDDER, N.ZANCANELLA (R.B.TEDDER)	OneRepublic	●	2	29
1	1	3	THE MONSTER FREQUENCY, A.A.L.I.A.S. (M.MATHEWS III, B.FRIZEL, A.KLEINSTUB, M.ATHANASIOU, R.FENTY, L.BELLION, B.REXHA) WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Featuring Rihanna		1	10
5	4	4	ROYALS J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde	▲	1	27
4	5	5	SAY SOMETHING D.ROMER (LAXEL, C.VACCARINO, M.CAMPBELL)	A Great Big World & Christina Aguilera		4	9
14	11	6	AG DARK HORSE DR. LUKE, MAX MARTIN, CIRKUT (J.HOUSTON, L.GOTTWALD, S.T.HUDSON, MAX MARTIN, H.WALTER) CAPITOL Perry's 13th Hot 100 top 10 gallops 28-18 on Radio Songs (52 million audience impressions, up 28%), 7-4 on Digital Songs (229,000 downloads sold) and 14-10 on Streaming Songs (growing by 26% to 3.6 million U.S. streams).	Katy Perry Featuring Juicy J		6	16
7	7	7	LET HER GO C.VALLEJO, M.ROSENBERG (M.D.ROSENBERG) BLACK CROW/NETTWERK/WARNER BROS.	Passenger	▲	7	23
8	10	8	WAKE ME UP! AVICII (T.BERGLING, ALOE BLACC, M.EINZIGER) PRMO/ISLAND/IDJMG	Avicii	▲	4	28
9	12	9	WRECKING BALL DR. LUKE, CIRKUT (L.GOTTWALD, M. MCDONALD, S.R.MOCCIO, S.SKARBEK, H.WALTER) RCA	Miley Cyrus		1	20
6	6	10	DEMONS ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER) KIDINAKORNER/INTERSCOPE	Imagine Dragons		6	37
11	8	11	ROAR DR. LUKE, MAX MARTIN, CIRKUT (K.PERRY, L.GOTTWALD, MAX MARTIN, B.MCKEE, H.WALTER) CAPITOL	Katy Perry	▲	1	22
10	9	12	STORY OF MY LIFE J.BUNETTA, J.RYAN (J.SCOTT, J.BUNETTA, J.RYAN, H.STYLES, N.HORAN, Z.MALIK, L.TOMLINSON, L.PAYNE) SYCO/COLUMBIA	One Direction	●	6	10
15	13	13	BURN C.KURSTIN (R.B.TEDDER, E.GOULDING, G.KURSTIN, N.ZANCANELLA, B.KUTZLE) CHERRYTREE/INTERSCOPE	Ellie Goulding		13	18
18	19	14	TEAM J.LITTLE (E.Y.O'CONNOR, J.LITTLE) LAVA/REPUBLIC	Lorde		14	15
12	17	15	DRUNK IN LOVE DETAIL, B.KNOWLES (B.KNOWLES, N.C.FISHER, S.C.CARTER, A.E.PROCTOR, R.DIAZ, B.SOKO, T.V.MOSLEY, J.HARMON) PARKWOOD/COLUMBIA	Beyonce Featuring Jay Z		12	3
13	15	16	HOLD ON, WE'RE GOING HOME MAJID JORDAN, NINETEEN85, N.SHEBIB (A.GRAHAM, M.MASKATI, J.K.COKE, ULLMAN, P.JEFFERIES, N.SHEBIB) YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	▲	4	22
16	23	17	DO WHAT U WANT DJ WHITE SHADOW, LADY GAGA (S.GERMANOTTA, P.BLAIR, M.BRESSO, W.GRIGAHCINE, R.S.KELLY) STREAMLINE/INTERSCOPE The song rebounds thanks in part to its new remix featuring Christina Aguilera. The original version featuring R. Kelly accounts for 71% (78,000) of the song's sales in the Nielsen SoundScan sales week ending Jan. 5, while the mix with Aguilera starts with 31,000 downloads.	Lady Gaga Feat. R. Kelly		13	11
21	21	18	POMPEII M.CREW, D.SMITH (D.SMITH) VIRGIN/CAPITOL	Bastille		18	21
27	28	19	BLURRED LINES P.L.WILLIAMS (P.L.WILLIAMS, R.THICKE) STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	▲	1	38
17	16	20	SWEATER WEATHER J.PILBROW, E.HAYNIE (J.J.RUTHERFORD, Z.ABELS, J.FREEDMAN) IRJ/EVOLVE/COLUMBIA	The Neighbourhood	▲	14	30

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	PEAK POS.	WKS. ON CHART
19	18	21	WHITE WALLS R.LEWIS (B.HAGGERTY, R.LEWIS, M.HANLEY, H.WEAR) MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Featuring ScHoolboy Q & Hollis		15	16
20	14	22	23 MIKE WILL MADE-IT MIKE WILL MADE-IT, P.NASTY (M.L.WILLIAMS, P.R.SLAUGHTER, J.THOMAS, T.THOMAS, C.THOMAZ, J.HOUSTON) EARDRUMMERS/INTERSCOPE	Feat. Miley Cyrus, Wiz Khalifa & Juicy J		11	16
22	27	23	STAY THE NIGHT ZEDD (A.ZASLAVSKI, B.E.HANNAH, H.WILLIAMS, C.FAYE) INTERSCOPE	Zedd Feat. Hayley Williams		19	16
31	25	24	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER) KIDINAKORNER/INTERSCOPE In its 71st week, the song is five frames from tying the record for the Hot 100's longest-charting hit, a mark held by Jason Mraz's "I'm Yours" (76 weeks, 2008-09). AWOLnation's "Sail" (No. 35) is also in the running, as it tallies its 70th week on the survey (the chart's third-longest stay).	Imagine Dragons	▲	3	71
24	24	25	MY HITTA DJ MUSTARD, M.LEE (K.D.R.JACKSON, D.MCFARLANE, W.JENKINS, D.LAMAR, C.C.BROADUS JR., A.JOHNSON, C.LAWSON, C.MILLER) CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	●	19	14
25	26	26	APPLAUSE M.BRESSO, LADY GAGA, DJ WHITE SHADOW, D.ZISIS, N. MONSON (S.GERMANOTTA, P.BLAIR, D.ZISIS, N. MONSON, M.BRESSO) STREAMLINE/INTERSCOPE	Lady Gaga		4	21
54	32	27	LET IT GO K.ANDERSON-LOPEZ, R. LOPEZ (K.ANDERSON-LOPEZ, R. LOPEZ) WALT DISNEY	Idina Menzel		27	6
42	45	28	SAFE AND SOUND R.MERCHANT, S.SIMONIAN (R.MERCHANT, S.SIMONIAN) LAZY HOOKS/CAPITOL	Capital Cities		8	36
23	20	29	UNCONDITIONALLY DR. LUKE, MAX MARTIN, CIRKUT (K.PERRY, L.GOTTWALD, MAX MARTIN, H.WALTER) CAPITOL	Katy Perry		14	11
35	36	30	BRAVE M.ENDERT (S.BAREILLES, J.ANTONOFF) EPIC	Sara Bareilles	▲	26	30
29	42	31	SHOW ME DJ MUSTARD (B.T.COLLINS, D.MCFARLANE, C.JONES, J.FELTON, C.M.BROWN, A.GEORGE, C.MCFARLANE) THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Featuring Chris Brown		29	9
-	22	32	ADORE YOU O.YOEL (S.BARTHE, O.YOEL) RCA	Miley Cyrus		22	4
28	29	33	HOLY GRAIL T.NASH, T.MBALAND, J.ROC (S.C.CARTER, J.TIMBERLAKE, T.NASH, T.V.MOSLEY, J.HARMON, E.D.WILSON, K.KOBAIN, D.GROHL, K.NOVOSELCI) ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	▲	4	26
30	31	34	STAY J.MOI (J.K.MOI, J.F.YOUNG, C.ROBERTSON, J.LAWHON, B.WELLS) REPUBLIC NASHVILLE	Florida Georgia Line		28	12
39	35	35	SAIL A.BRUNO (A.BRUNO) RED BULL	AWOLNATION	▲	17	70
34	37	36	DRINK A BEER J.STEVENS (J.BEAVERS, C.STAPLETON) CAPITOL NASHVILLE	Luke Bryan		34	9
-	38	37	TURN DOWN FOR WHAT DJ SNAKE, J.SMITH (J.H.SMITH, W.GRIGAHCINE, M.BRESSO) COLUMBIA	DJ Snake & Lil Jon		37	2
61	43	38	LET IT GO E.KIRIAKOU, A.GOLDSTEIN (K.ANDERSON-LOPEZ, R. LOPEZ) WALT DISNEY	Demi Lovato		38	6
33	30	39	GAS PEDAL SAGE THE GEMINI (D.W.WOODS, S.A.WILLIAMS) BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Featuring IamSu!		29	24
44	52	40	BEST DAY OF MY LIFE S.GOODMAN, A.ACETTA (Z.BARNETT, J.SHELLEY, D.RUBIN, M.SANCHEZ, S.GOODMAN, S.ACETTA) ISLAND/IDJMG	American Authors		35	8
32	44	41	LOVE MORE FRESHM3N III (D.EVERSOLEY, H.EVERSOLEY, S.SPEARMAN, C.M.BROWN, E.BELLINGER, M.N.SIMMONDS, O.T.MARA) RCA	Chris Brown Feat. Nicki Minaj		23	24
49	40	42	REPLAY M.SCHULTZ (M.SCHULTZ, T.FRED, P.SHELTON, ZENDAYA) HOLLYWOOD	Zendaya		40	20
40	46	43	WHATEVER SHE'S GOT C.AINLAY, F.LIDDELL, G.WORF (J.ROBBINS, J.M.NITE) MCA NASHVILLE	David Nail	●	40	14
37	41	44	ALL ME KEY WANE (A.GRAHAM, A.PALMAN, S.M.ANDERSON, T.EPPS, D.M.WEIR II, J.WILLEMETZ, J.CHARLES, M.YVAIN) YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Featuring 2 Chainz & Big Sean	●	20	15
56	34	45	THAT'S MY KIND OF NIGHT J.STEVENS (A.GORLEY, D.DAVIDSON, C.DESTEFANO) CAPITOL NASHVILLE	Luke Bryan		15	21
38	33	46	RAP GOD D.V.I.FILTHY (M.MATHEWS III, B.ZAVAS, JR., M.DELGORNIO, S.HACKER, D.L.DAVIS, L.WALTERS, D.M.BIRKS, J.M.BURNS, J.LEE, F.SHAHEED, K.NAZEL) WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem		7	12

LEGEND
Bullets indicate titles with greatest weekly gains.

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

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

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

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THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN SOUNDSCAN AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS LEGEND ON billboard.com FOR COMPLETE RULES AND EXPLANATIONS. © 2014, PROMETHEAN GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

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▲ AIRPLAY STREAMING DATA COMPILED BY [nielsen](http://www.nielsen.com) [bds](http://www.bds.com)

THE FRAY: COURTESY OF EPIC RECORDS; MARS: KAI Z. FENG; KID INK: COURTESY OF RCA RECORDS
 SALES DATA COMPILED BY MICKENSON SOUNDSCAN
 AIRPLAY/STREAMING DATA COMPILED BY MICKENSON SOUNDSCAN
 SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDE-AREA AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS. LEGEND ON BILLBOARD.COM FOR COMPLETE RULES AND EXPLANATIONS. © 2014. PROMETHEUS GLOBAL MEDIA, LLC AND NELSON SOUNDSCAN, INC. ALL RIGHTS RESERVED.

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
36	49	47	IT WON'T STOP PICARD BROTHERS, DIPLO, FREE SCHOOL (A. STREETER, M. PICARD, C. PICARD, M. HENRY, R. BUENIDA, J. BAPTISTE, M. POWELL)	Sevyn Streeter Feat. Chris Brown CBE/ATLANTIC/RRP		30	14
53	51	48	CHILLIN' IT J. STEVENS (C. SWINDELL, S. MINOR)	Cole Swindell WARNER BROS./WMN		48	12
89	85	49	TALK DIRTY R. REED (J. DESROULEAUX, T. LEPPS, E. FREDERIC, LEVIGAN, S. DOUGLAS, O. KAPLAN, T. MUSKAT, T. JOSEF)	Jason Derulo Feat. 2 Chainz BELUGA HEIGHTS/WARNER BROS.		49	3
46	47	50	WASTING ALL THESE TEARS D. HUFF, N. CHAPMAN (R. GAALS, WYK, C. SMITH)	Cassadee Pope REPUBLIC NASHVILLE	●	37	18
59	55	51	ANIMALS M. GARRIX (M. GARRIX)	Martin Garrix SPINNIN/SILENT/CASABLANCA/REPUBLIC		51	16
43	56	52	DRUNK LAST NIGHT F. LIDOELL, J. NIEBANK (L. VOLTZ, J. OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	●	41	18
63	66	53	HEY BROTHER AVICII (T. BERGLING, A. POURNOURI, V. PONTARE, S. AL FAKIR)	Avicii PRMD/ISLAND/IDJMG		53	5
66	73	54	XO R. B. TEDDER, T. NASH, B. KNOWLES (R. B. TEDDER, T. NASH, B. KNOWLES)	Beyonce PARKWOOD/COLUMBIA		54	3
41	39	55	MARRY ME J. JEBERG (J. DESROULEAUX, J. JEBERG, M. BONDS, A. MARVEL)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.		26	14
57	57	56	WHEN SHE SAYS BABY M. KNOX (T. R. AKINS, B. HAYSLIP)	Jason Aldean BROKEN BOW		56	6
52	61	57	SWEET ANNIE K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, C. BOWLES, S. LEIGH, J. PIERCE)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		47	12
47	50	58	CAROLINA N. V. (P. MALEE, R. BEATO)	Parmalee STONE CREEK	●	36	16
70	62	59	LOVE ME AGAIN S. BOOKER, J. NEWMAN, M. SPENCER (J. NEWMAN, S. BOOKER)	John Newman UNIVERSAL ISLAND/REPUBLIC		59	7
55	68	60	ALL OF ME D. TOZER, JOHN LEGEND (JOHN LEGEND, T. GAD)	John Legend G.O.O.D./COLUMBIA		52	13
62	69	61	DON'T LET ME BE LONELY D. HUFF (S. DUXTON, R. CLAWSON, C. TOMPKINS)	The Band Perry REPUBLIC NASHVILLE		59	12
65	70	62	FRIDAY NIGHT M. ALTMAN (E. PASLAY, R. FALCON, R. CROSBY)	Eric Paslay EMI NASHVILLE		62	12
75	72	63	COMPASS N. CHAPMAN, LADY ANTEBELLUM (T. E. HERMANSEN, M. S. ERIKSEN, A. MALIK, R. GOLAN, D. OMELIO, E. HAYNIE)	Lady Antebellum CAPITOL NASHVILLE		63	9
-	65	64	DO YOU WANT TO BUILD A SNOWMAN? K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ)	Kristen Bell, Agatha Lee Monn & Katie Lopez WALT DISNEY		64	2
71	75	65	RADIO F. ROGERS (D. RUCKER, L. LAIRD, A. GORLEY)	Darius Rucker CAPITOL NASHVILLE		65	12
95	87	66	WAITING FOR SUPERMAN M. JOHNSON (C. DAUGHTRY, M. JOHNSON, S. HOLLANDER)	Daughtry 19/RCA		66	8
77	48	67	BERZERK R. RUBIN (M. MATHERS III, W. SQUIER, A. JIROVITZ, A. YAUCHI, R. RUBIN, J. MODELSTE, A. NEVILLE, C. NEVILLE, B. BROWN, A. CRISS, K. GIST)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE		3	19
68	63	68	THE LANGUAGE BOI-1DA (A. GRAHAM, A. PALMAN, M. SAMUELS, A. RITTER, A. HERNANDEZ, B. WILLIAMS)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		51	11
67	78	69	UP ALL NIGHT B. BUTLER, J. PARDI (J. PARDI, B. BUTLER, B. BEAVERS)	Jon Pardi CAPITOL NASHVILLE		67	8
73	67	70	WE WERE US N. CHAPMAN, K. IIRBAN (J. ROBBINS, N. GALYON, J. M. NITE)	Keith Urban And Miranda Lambert HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE		26	17
-	74	71	FOR THE FIRST TIME IN FOREVER K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ)	Kristen Bell & Idina Menzel WALT DISNEY		71	2
72	76	72	I LUV THIS SH*T KNUCKLEHEAD (A. ALSINA, S. MCMILLION, R. JEANTY, S. JIRVING III, C. MASSA, N. WILLIAMS)	August Alsina Feat. Trinidad James NNTME MUCCO/RADIO KILLA/DEF JAM/IDJMG		48	18
84	86	73	HELLUVA LIFE M. ALTMAN, S. HENDRICKS (R. CLAWSON, C. TOMPKINS, J. KEAR)	Frankie Ballard WARNER BROS. NASHVILLE/WAR		73	5
74	60	74	TKO TIMBALAND, J. TIMBERLAKE, JROC (J. TIMBERLAKE, T. V. MOSLEY, J. HARMON, J. E. FAUNTLEROY II, B. WHITE)	Justin Timberlake RCA		36	16
98	58	75	THE FOX STARGATE (B. YLVIK, R. YLVIK, S. YLVIK, C. LOCHTOSTER, T. E. HERMANSEN, M. S. ERIKSEN)	Ylvis CONCORDE/45TH & 3RD/PARLOPHONE/WARNER BROS.	●	6	18
81	71	76	ALONE TOGETHER B. WALKER (FALL OUT BOY)	Fall Out Boy DECAYDANCE/ISLAND/IDJMG		71	6

WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
96	64	77	SURVIVAL DJ KHALIL (M. MATHERS III, K. RAHMAN, E. ALCOCK, L. RODRIGUES, P. INJETI, M. STRANGE)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE		16	13
79	84	78	UP DOWN (DO THIS ALL DAY) DJ MUSTARD, M. ADAM (T. PAIN, D. MCFARLANE, M. ADAM, J. M. COHEN, B. R. SIMMONS, JR.)	T-Pain Feat. B.o.B KORYVICT/NAPPY BOY/RCA		78	7
RE-ENTRY		79	THE MAN DJ KHALIL, ALOE BLACC (ALOE BLACC, K. ABDUL-RAHMAN, S. BARSH, D. SEEFF, E. JOHN, B. TAUPIN)	Aloe Blacc ALOE BLACC/XIX/INTERSCOPE		79	2
85	59	80	ALL THAT MATTERS A. HARRIS, D. K. THE PUNISHER (J. BIEBER, A. HARRIS, J. BOYD, D. KNIGHT)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		24	6
HOT SHOT DEBUT		81	LOVE DON'T DIE S. PRICE, R. B. TEDDER (THE FRAY, R. B. TEDDER)	The Fray EPIC		81	1
86	79	82	SEE YOU TONIGHT F. ROGERS (S. MCCREERY, A. GORLEY, Z. CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY NASHVILLE		79	6
100	94	83	I HOLD ON R. COPPERMAN (B. JAMES, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		83	3
83	92	84	DO I WANNA KNOW? J. FORD (A. TURNER)	Arctic Monkeys DOMINO/ADA		83	5
80	77	85	SUNNY AND 75 D. GEORGE, M. J. CONES (M. DULANEY, J. SELLERS, P. JENKINS)	Joe Nichols RED BOW		39	19
RE-ENTRY		86	WORK B**CH! S. JINGROSSO, OTTO KNOWS, WILL. I. AM (W. ADAMS, O. JETTAMANN, S. JINGROSSO, A. PRESTON, R. CUNNINGHAM, B. J. SPEARS)	Britney Spears RCA		12	13
97	98	87	PARANOID DJ MUSTARD (T. GRIFFIN JR., D. MCFARLANE, B. R. SIMMONS, JR.)	Ty Dolla \$ign Featuring B.o.B ATLANTIC/RRP		87	3
-	96	88	NEON LIGHTS R. B. TEDDER, N. ZANCANELLA (M. MARCHETTI, T. VARTANYAN, R. B. TEDDER, N. ZANCANELLA, D. LOVATO)	Demi Lovato HOLLYWOOD		88	2
-	93	89	THE HEART OF DIXIE B. JAMES (C. SMITH, B. JAMES, T. VERGES)	Danielle Bradbery REPUBLIC NASHVILLE/BIG MACHINE		58	5
NEW		90	DRINK TO THAT ALL NIGHT J. L. NIEMANN, J. L. SLOAS (D. GEORGE, L. MILLER, B. WARREN, B. WARREN)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		90	1
58	80	91	BOTTOMS UP D. HUFF (B. GILBERT, B. JAMES, J. WEAVER)	Brantley Gilbert VALORY		58	3
90	91	92	PERFUME WILL. I. AM, K. HARRIS, C. BRAIDE (B. I. SPEARS, S. K. L. FURLER, C. BRAIDE)	Britney Spears RCA		76	6
91	81	93	BOUNCE IT DR. LUKE, CIRKUT, BABY E (L. HOUSTON, O. AKINTIMEHIN, L. GOTTWALD, J. KASHER HINDLIN, E. LOWERY, H. WALTER)	Juicy J Feat. Wale & Trey Songz KEMOSABE/COLUMBIA		74	19
NEW		94	YOUNG GIRLS THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE, J. BHASKER, E. HAYNIE)	Bruno Mars ATLANTIC		94	1
92	83	95	EVERYBODY'S GOT SOMEBODY BUT ME D. HUFF, H. HAYES (H. HAYES, D. BRAINARD, J. ZUFFINETI)	Hunter Hayes Feat. Jason Mraz ATLANTIC/WMN		77	9
NEW		96	19 YOU + ME DAN + SHAY, S. HENDRICKS (D. SMYERS, S. MOONEY, D. ORTON)	Dan + Shay WARNER BROS. NASHVILLE/WMN		96	1
93	100	97	OLD SCHOOL LOVE DJ FRANK E (W. JACO, E. SHEERAN, A. CEDAR, G. EARLEY, J. FRANKS)	Lupe Fiasco Feat. Ed Sheeran 1ST & 15TH/ATLANTIC		93	5
NEW		98	HAPPY P. L. WILLIAMS (P. L. WILLIAMS)	Pharrell Williams BACK LOT MUSIC/COLUMBIA		98	1
94	95	99	WORST BEHAVIOR DJ DAH (A. GRAHAM, A. PALMAN, D. NATCHE)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		89	4
88	90	100	HONEST METRO BOOMIN, DJ SPINZ (N. WILBURN CASH, L. WAYNE, G. HILL)	Future A-1/FREEBANDZ/EPIC		55	17

"TOO DEEP, AIN'T KNOW WHERE TO STAND. SO HIGH, AIN'T KNOW WHERE TO LAND."

"SHOW ME," KID INK FEATURING CHRIS BROWN

**Q&A
Kid Ink**



Your single "Show Me," featuring Chris Brown, which moves 42-31 on the Billboard Hot 100, samples the Robin S. house classic "Show Me Love." Were you a fan of that track initially? My mom put me on to it. But when [producer] DJ Mustard made the beat so much his own, I bypassed the sample when I was writing to it. I played it for a bunch of radio DJs later and they said, "That's that Robin sample!" I was like, "I've been listening to this for a week and didn't even know!" So then I tried to associate [the two songs] a little more, with the bridge and everything.

Your major-label debut, *My Own Lane*, arrived Jan. 7 on RCA after being pushed back a month. What caused the delay? It was two things. One was recognizing the growth of "Show Me" and knowing how far it'd go if we gave it a little bit more air, and also revamping the album toward the end, coming up with new ideas and new beats. That set it back, but it was what was great for the project in the end.


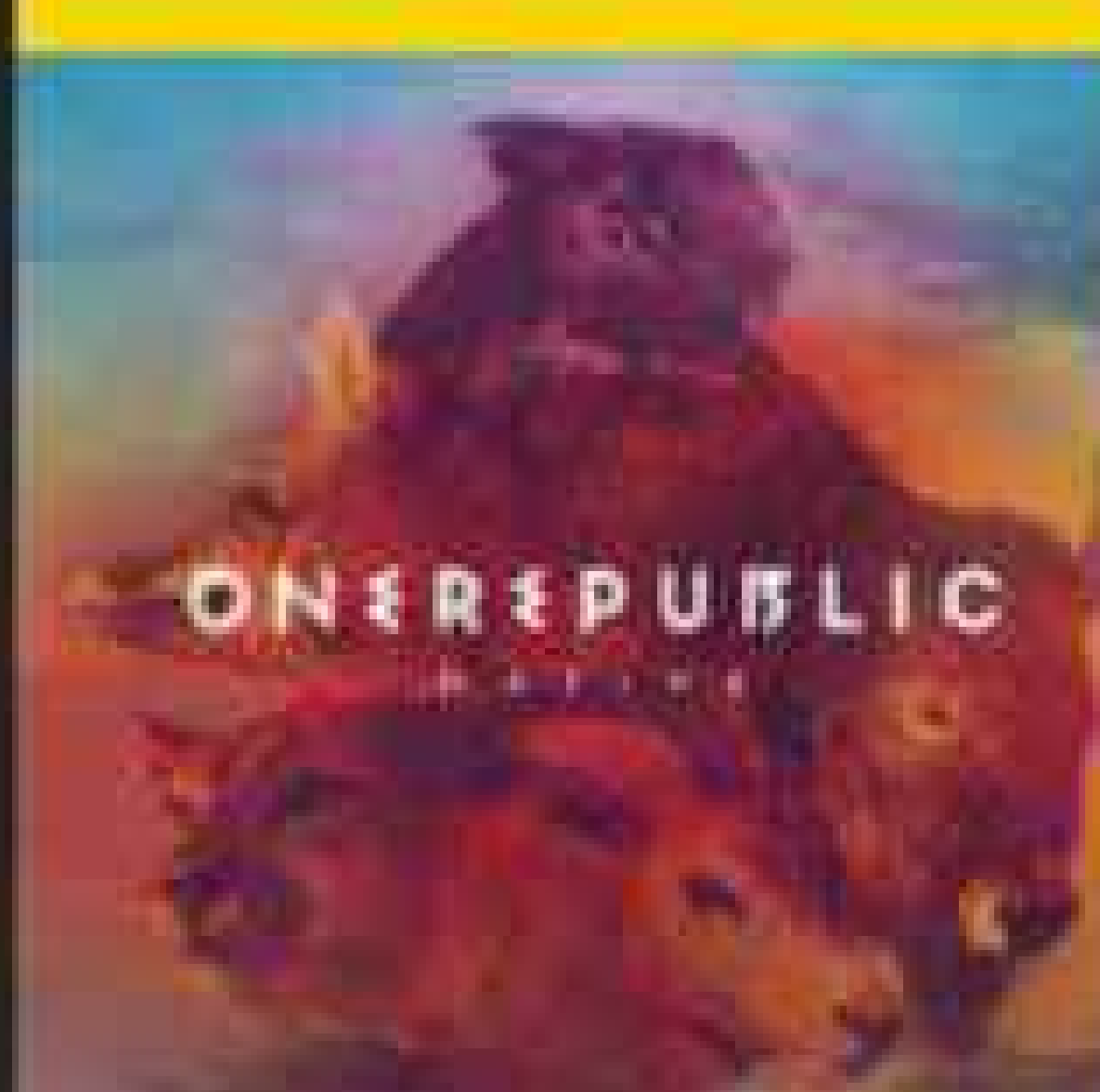
You had already experienced some success as an independent artist for years before signing with RCA last year. How was the transition to a major? The biggest struggle was understanding the business. When people put money behind you, of course they have opinions. They want to tell you how to make certain records. But I already understand a lot—I'm not an underground artist. So it didn't take too long to see how the system works. —Nick Williams

The band returns with the lead single from fourth album *Helios*, due Feb. 25. The song, which bullets at No. 8 on Triple A and No. 10 on Adult Top 40, joins four other titles on the Hot 100 written or co-written by OneRepublic's Ryan Tedder (Nos. 2, 13, 54 and 88).



The fifth single from Mars' sophomore album, *Unorthodox Jukebox*, bows with two-thirds of its Hot 100 chart points owed to radio airplay. The track from Billboard's top artist of 2013 jumps 30-24 on Mainstream Top 40 (up 34% in plays). —Gary Trust


The Billboard 200

January 18
2014
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
8	4	1	#1 1 WK GG SOUNDTRACK WALT DISNEY	Frozen	1	6	
1	1	2	BEYONCE PARKWOOD/COLUMBIA	Beyonce	1	4	
6	3	3	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	1	9	
7	5	4	KATY PERRY CAPITOL	PRISM	1	11	
<p>The pop star celebrates her third million-selling album with <i>PRISM</i>. The set, her third studio release for Capitol, sold 51,000 copies this week, upping its cumulative tally to 1.02 million in 11 weeks of release. Her last album, 2010's <i>Teenage Dream</i>, reached 1 million in 20 weeks.</p> 							
11	7	5	LORDE LAVA/REPUBLIC	Pure Heroine	3	14	
3	2	6	ONE DIRECTION SYCO/COLUMBIA	Midnight Memories	1	6	
10	14	7	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	1	21	
23	19	8	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native	4	41	
<p>The group's album—red-hot with its single "Counting Stars" (No. 2 on the Billboard Hot 100)—returns to the top 10 on the Billboard 200 (down a scant 3%) for the first time since its debut frame 40 weeks ago (April 13, 2013).</p> 							
12	12	9	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 48	3	8	
16	9	10	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	2	70	
15	17	11	R. KELLY RCA	Black Panties	4	4	
18	18	12	LADY GAGA STREAMLINE/INTERSCOPE/IGA	ARTPOP	1	8	
17	8	13	MILEY CYRUS RCA	Bangerz	1	13	
2	6	14	GARTH BROOKS PEARL	Blame It All On My Roots: Five Decades Of Influences	1	6	
20	16	15	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	1	15	
14	15	16	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	4	57	
19	13	17	JUSTIN TIMBERLAKE RCA	The 20/20 Experience (2 Of 2)	1	14	
25	20	18	CHILDISH GAMBINO GLASSNOTE	Because The Internet	7	4	
27	23	19	BRITNEY SPEARS RCA	Britney Jean	4	5	
63	25	20	ARCTIC MONKEYS DOMINO	AM	6	17	
50	27	21	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	2	65	
126	83	22	AVICII PRMD/ISLAND/IDJMG	True	5	16	
<p>There are 17 albums on the chart that have leapt by at least 50 positions, including Avicii's <i>True</i>, which vaults 61 slots (up 22% to 13,000). It's one of only three in the top 25 with an increase in sales, a remarkable move given that the album market was down by 43%.</p>							

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
94	48	23	SOUNDTRACK STUDIOCANAL/MIKE ZOSS PRODUCTIONS/NONESUCH/WARNER BROS.	Inside Llewyn Davis: Original Soundtrack Recording	23	6	
52	35	24	ARCADE FIRE MERGE/CAPITOL	Reflektor	1	10	
136	68	25	THE NEIGHBOURHOOD [R]EVOLVE/COLUMBIA	I Love You.	25	37	
75	40	26	PASSENGER BLACK CROW/NETTWERK	All The Little Lights	26	23	
31	26	27	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	1	56	
40	41	28	PEARL JAM MONKEYWRENCH/REPUBLIC	Lightning Bolt	1	12	
79	75	29	JAKE OWEN RCA NASHVILLE/SMN	Days Of Gold	15	5	
-	123	30	PS SOUNDTRACK FOX/BRUSHFIRE/REPUBLIC	The Secret Life Of Walter Mitty	30	2	
100	39	31	BASTILLE VIRGIN/CAPITOL	Bad Blood	11	18	
48	24	32	ARIANA GRANDE REPUBLIC	Yours Truly	1	18	
72	53	33	BILLIE JOE + NORAH REPRISE/WARNER BROS.	Foreverly	33	6	
104	36	34	FALL OUT BOY DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll	1	38	
64	50	35	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 47	2	22	
22	30	36	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC/AG	Underground Luxury	22	3	
78	33	37	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	2	101	
43	46	38	DAUGHTRY 19/RCA	Baptized	6	7	
49	28	39	JUSTIN TIMBERLAKE RCA	The 20/20 Experience	1	42	
53	29	40	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 2	2	7	
109	67	41	YO GOTTI COCAINE MUZIK/EPIC	I Am	7	7	
121	103	42	HAIM COLUMBIA	Days Are Gone	6	14	
-	135	43	JEWEL TRUST FUND BABY/SOMERSET	Let It Snow: A Holiday Collection	43	2	
176	147	44	SARA BAREILLES EPIC	The Blessed Unrest	2	22	
68	59	45	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines	1	23	
98	37	46	A DAY TO REMEMBER ADTR	Common Courtesy	37	5	
130	57	47	PANIC! AT THE DISCO DECAYDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!	2	13	
101	44	48	THE LUMINEERS DUALTONE	The Lumineers	2	92	
-	146	49	JHENE AIKO ARTCLUB/ARTIUM/DEF JAM/IDJMG	Sail Out (EP)	8	7	
30	34	50	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	41	
61	49	51	P!NK RCA	The Truth About Love	1	68	
113	61	52	SOUNDTRACK UME	Pitch Perfect	3	63	

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	PEAK POS.	WKS. ON CHART
37	38	53	SOUNDTRACK LIONS GATE/REPUBLIC	The Hunger Games: Catching Fire		5	7
83	64	54	TAMAR BRAXTON STREAMLINE/EPIC	Love And War		2	18
103	54	55	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	31
80	47	56	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		1	19
87	45	57	ONE DIRECTION SYCO/COLUMBIA	Take Me Home ▲		1	60
HOT SHOT DEBUT		58	JIM BRICKMAN SOMERSET	The Magic Of Christmas		58	1
			<p>While it's the highest debut (6,000; up 38%), it's not new to market, having been released in October. The holiday effort appears on the list, with a gain, thanks to deep discounting at Target stores. It's the only brick-and-mortar retailer to carry the CD.</p> 				
26	31	59	CELINE DION COLUMBIA	Loved Me Back To Life		2	9
67	55	60	JASON ALDEAN BROKEN BOW/BMG	Night Train ▲		1	64
36	42	61	TAYLOR SWIFT BIG MACHINE/BMLG	Red ▲		1	63
29	52	62	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014		25	15
69	56	63	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲		1	67
5	10	64	KELLY CLARKSON 19/RCA	Wrapped In Red ▲		3	10
171	87	65	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city ▲		2	63
169	69	66	DEMI LOVATO HOLLYWOOD	Demi		3	28
133	97	67	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	33
38	32	68	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden ●		1	35
157	86	69	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus ●		1	29
99	60	70	ONE DIRECTION SYCO/COLUMBIA	Up All Night ▲		1	92
82	73	71	ADELE XL/COLUMBIA	21 ◆		1	150
165	113	72	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal ●		6	92
-	188	73	SOUNDTRACK MADISON GATE/LEGACY	American Hustle		73	2
			<p>A number of soundtracks to films currently in theaters scale the chart, including <i>American Hustle</i>, which soars 188-73 with 5,000 (up 5%). Also climbing: <i>The Secret Life of Walter Mitty</i> (123-30, up 37%) and <i>Inside Llewyn Davis</i> (48-23, up 22%).</p> 				
149	121	74	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	35

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	PEAK POS.	WKS. ON CHART
-	171	75	ZAC BROWN BAND SOUTHERN GROUND	The Grohl Sessions: Vol. I (EP)		25	3
163	111	76	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail ▲		1	26
85	81	77	SOUNDTRACK WALT DISNEY	Teen Beach Movie		3	25
73	58	78	SELENA GOMEZ HOLLYWOOD	Stars Dance		1	24
108	78	79	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future		4	18
NEW		80	VARIOUS ARTISTS MATEL	Barbie: Tis The Season To Sparkle! Holiday Party Mix		80	1
-	89	81	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Believe ▲		1	58
191	95	82	ED SHEERAN ELEKTRA	+ ●		5	78
-	93	83	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery ▲		1	163
86	77	84	JOHN MAYER COLUMBIA	Paradise Valley		2	20
71	90	85	SOUNDTRACK WATERTOWER	The Hobbit: The Desolation of Smaug		39	4
45	70	86	DANIELLE BRADBERRY REPUBLIC NASHVILLE/BMLG	Danielle Bradbery		19	6
155	122	87	LINDSEY STIRLING LINDSEYSTOMP	Lindsey Stirling		23	58
-	98	88	PENTATONIX MADISON GATE	PTX: Vol. II		10	6
135	99	89	AVRIL LAVIGNE EPIC	Avril Lavigne		5	9
-	186	90	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ◆		10	286
59	76	91	NICKELBACK ROADRUNNER	The Best Of Nickelback: Volume 1		21	7
4	11	92	THE ROBERTSONS 4 BEARDS/EMI NASHVILLE/UMGN	Duck The Halls: A Robertson Family Christmas ▲		3	10
96	100	93	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ▲		1	77
144	91	94	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	23
47	63	95	SCOTTY MCCREERY 19/INTERSCOPE/MERCURY/UMGN	See You Tonight		6	12
95	82	96	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes ▲		7	99
-	102	97	JUICY J KEMOSABE/COLUMBIA	Stay Trippy		4	15
199	157	98	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe		12	12
			<p>Youth-appealing acts make headway every January in the wake of the Christmas shopping season. In theory, kids with newly acquired gift cards go music shopping after the holidays, so hip acts like Chvrches, Haim (103-42; down a moderate 7%) and Jhene Aiko (146-49; up 4%) rise up the chart.</p> 				
-	160	99	ZEDD INTERSCOPE/IGA	Clarity		38	18
81	79	100	KINGS OF LEON RCA	Mechanical Bull		2	15



Duck Sales Sizzle

The Robertsons' *Duck the Halls: A Robertson Family Christmas* finishes 2013 as the top-selling Christmas title of the year. The album—from the family that stars in the popular A&E reality series "Duck Dynasty"—sold 808,000 copies last year.

A year ago, the top-selling Christmas album of 2012 was **Rod Stewart's** *Merry Christmas, Baby*, with 858,000.

Duck the Halls edges ahead of the No. 2 holiday album of 2013, **Kelly Clarkson's** *Wrapped in Red*, thanks to sales at Christian retailers. *Duck the Halls* sold 64,000 copies at Christian stores, whereas Clarkson's effort sold less than 1,000 copies at Christian sellers.

Clarkson's figure shouldn't be viewed dimly, however. Christian music retailers are selective about the kinds of albums they stock and generally carry only a limited amount of secular fare.

Of *Duck the Halls*' 2013 sales, 84% was generated by its physical CD: the format accounted for 80% of *Wrapped in Red*'s haul. It's not unusual for holiday albums to sell well in physical configurations, thanks to curious consumers doing holiday shopping at brick-and-mortar retailers.

This week, *Duck the Halls* rapidly descends on the Billboard 200 (11-92), as does *Wrapped in Red* (10-64). It's likely neither title will appear on the chart next week, as the Christmas season is over.

—Keith Caulfield

2013 TOP 10 BEST-SELLING HOLIDAY ALBUMS

1. **The Robertsons**, *Duck the Halls: A Robertson Family Christmas*, 808,000*
2. **Kelly Clarkson**, *Wrapped in Red*, 763,000
3. **Mary J. Blige**, *A Mary Christmas*, 328,000
4. **Michael Bublé**, *Christmas*, 308,000
5. **Susan Boyle**, *Home for Christmas*, 218,000*
6. **Pentatonix**, *PTXmas (EP)*, 168,000
7. **The Piano Guys**, *A Family Christmas*, 136,000*
8. **Vince Guaraldi Trio**, *A Charlie Brown Christmas (Soundtrack)*, 132,000
9. **Josh Groban**, *Noel*, 127,000*
10. **Mannheim Steamroller**, *Christmas Symphony II*, 122,000

Source: Nielsen SoundScan

*Sales include unit totals from Christian SoundScan, which the data provider doesn't factor into its yearly sales totals.



Everly Song Sales Up

The death of **Phil Everly** (see page 8)—half of **the Everly Brothers** (above)—resonates on the charts.

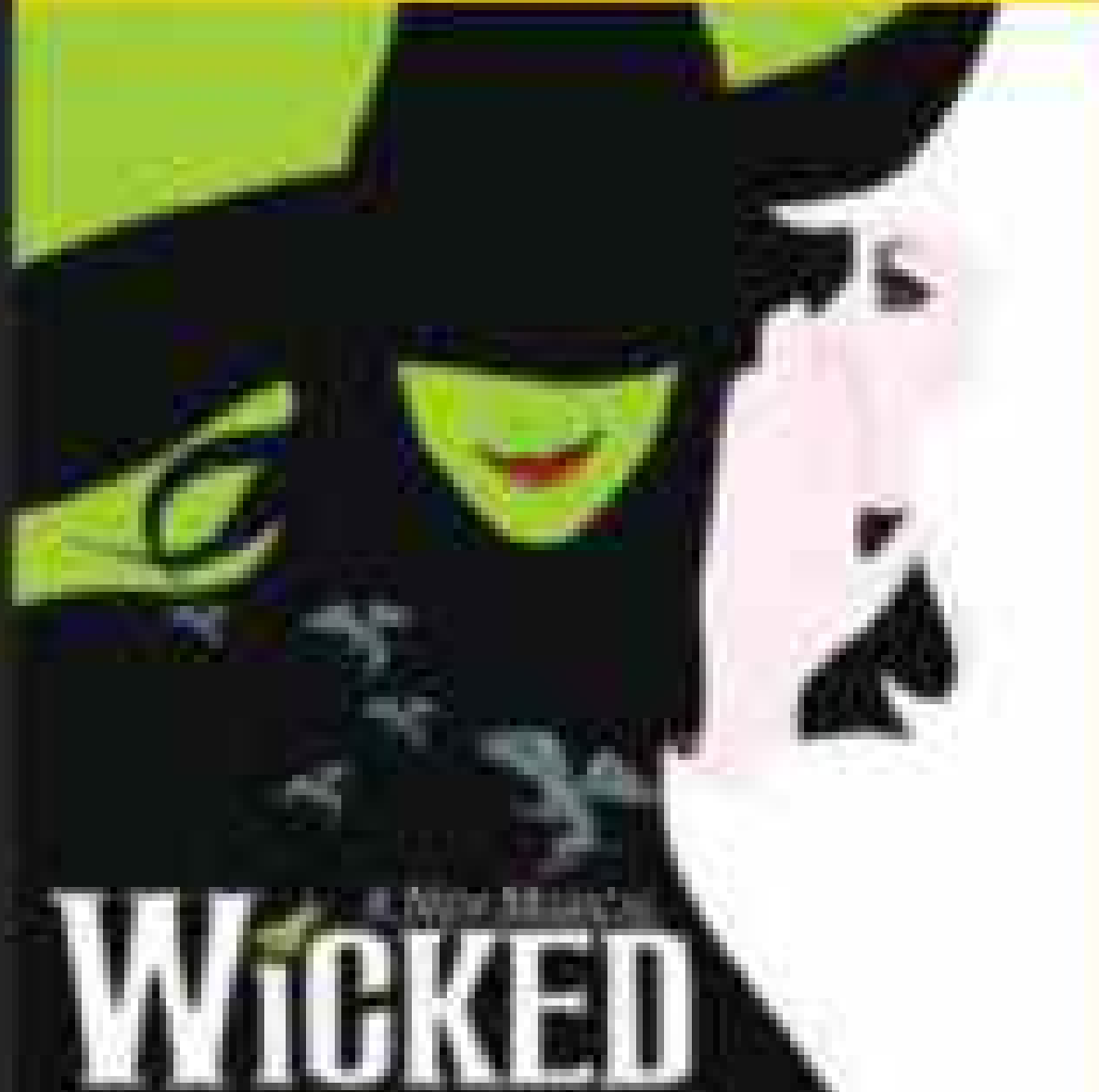
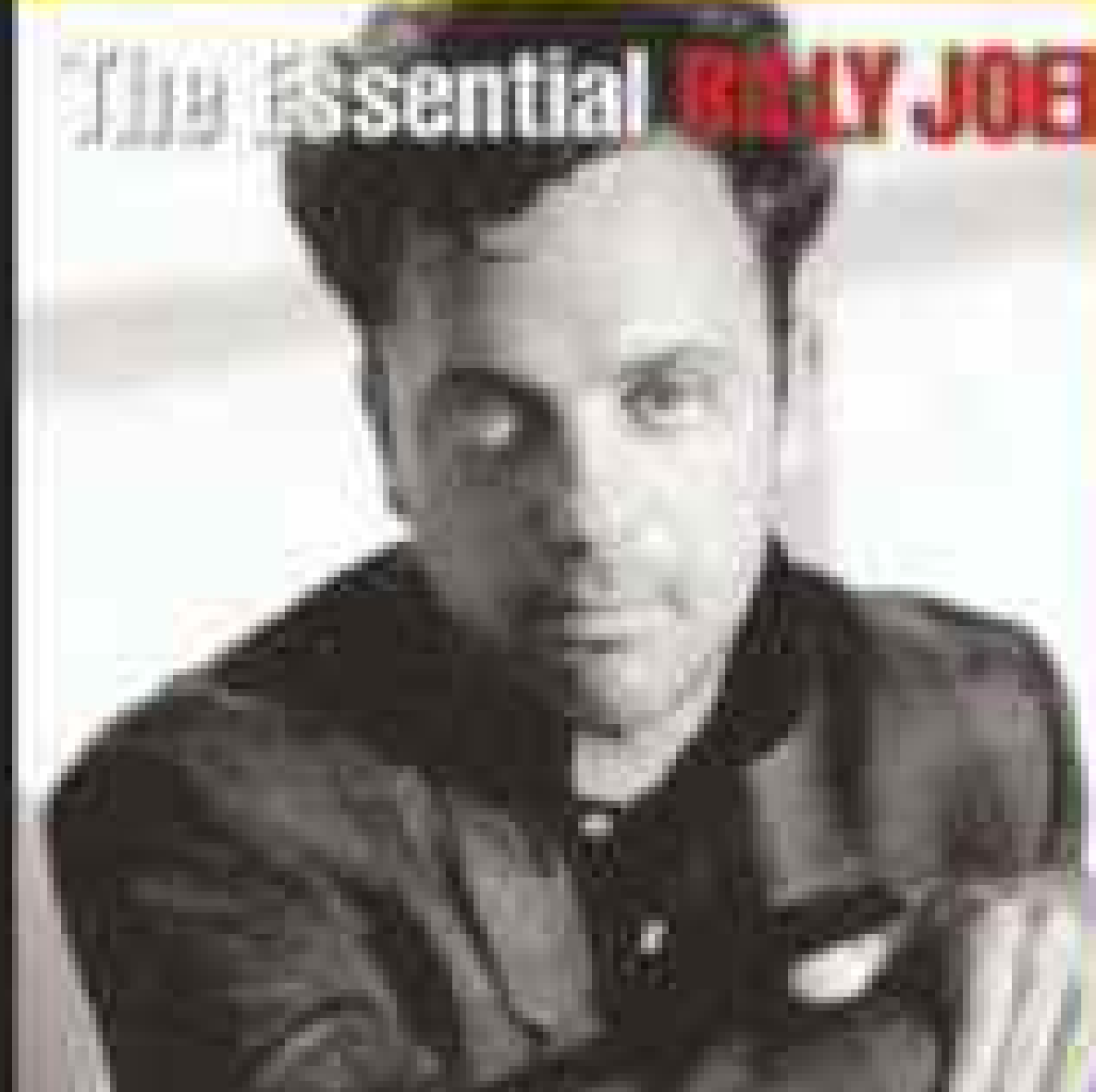
The Everlys' catalog of albums earned a 455% gain in sales for the week ending Jan. 5, rising to 5,000 copies sold, according to Nielsen SoundScan. The biggest seller of the bunch was the 25-song collection *The Very Best of the Everly Brothers*, which moved 2,000. It debuts at No. 8 on the Country Catalog Albums chart.


The act's top-selling song for the week was "All I Have to Do Is Dream," which moved 4,000 downloads (up 490% from less than 1,000 a week ago). In total, 18,000 Everly Brothers songs were purchased this past week—up 696% compared with the previous frame.

"All I Have to Do Is Dream" was one of the duo's four No. 1 singles on the Hot Country Songs chart, hitting the top in 1958. The pair also charted 31 singles on the Billboard Hot 100, including 12 top 10s. It notched a No. 1 single with "Cathy's Clown" in 1960, which spent five weeks atop the chart.

Billboard recently ranked the duo as the 66th biggest act in the 55-year history of the Hot 100. It's the chart's third-biggest duo, following **Daryl Hall & John Oates** and **the Carpenters**.


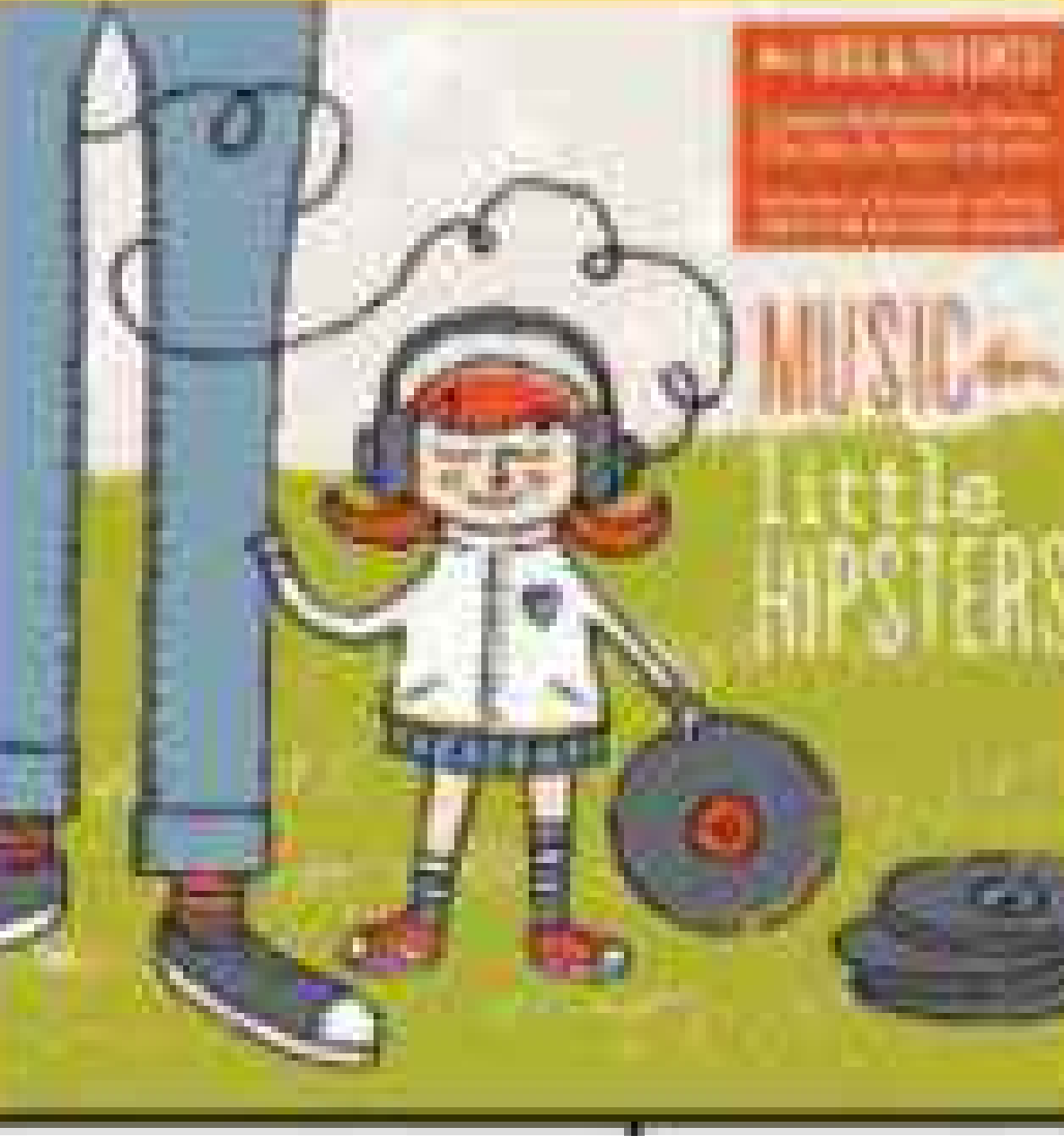

—Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	110	101	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲	1	207
134	115	102	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	196
-	124	103	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	◆	1	146
131	117	104	THOMAS RHETT VALORY/BMLG	It Goes Like This		6	10
122	101	105	JACK JOHNSON BRUSHFIRE/REPUBLIC	From Here To Now To You		1	16
178	137	106	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	54
118	96	107	JUSTIN MOORE VALORY/BMLG	Off The Beaten Path		2	16
89	119	108	SOUNDTRACK WALT DISNEY	Austin & Ally: Turn It Up		89	3
46	65	109	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	37
RE-ENTRY	110	110	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets	▲	19	65
84	74	111	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24		3	25
-	184	112	M.I.A. N.E.E.T./XL/INTERSCOPE/IGA	Matangi		23	5
152	134	113	SKILLET ATLANTIC/AG	Rise		4	21
RE-ENTRY	114	114	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY/DECCA	Wicked	▲	71	94
				<p>The cast album returns to the list for the first time since the Nov. 23 issue, now that it doesn't have to compete with sleighfuls of Christmas albums crowding the chart. It posts its highest rank since Aug. 11, 2012, when it reached No. 71.</p>			
-	129	115	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Marshall Mathers LP	◆	1	144
-	167	116	THE HEAD AND THE HEART SUB POP	Let's Be Still		10	8
77	72	117	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		1	17
-	169	118	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	50
92	108	119	CASSADEE POPE REPUBLIC NASHVILLE/BMLG	Frame By Frame		9	13
RE-ENTRY	120	120	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	▲	15	19
				<p>The Piano Man, currently on tour on the East Coast, returns with a 5% increase. His cumulative Nielsen SoundScan-era (1991-present) album sales tally now stands at 19.1 million. His biggest seller is 1993's <i>The River of Dreams</i> (3.8 million).</p>			
139	109	121	PARAMORE FUELED BY RAMEN	Paramore		1	37
140	141	122	MAROON 5 A&M/OCTONE/IGA	Overexposed	▲	2	77
164	139	123	KATY PERRY CAPITOL	Teenage Dream	▲	1	165
186	151	124	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		1	19

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	170	125	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	91
-	140	126	BRING ME THE HORIZON EPITAPH	Sempiternal		11	26
56	116	127	TRANS-SIBERIAN ORCHESTRA LAVA/AG	The Lost Christmas Eve	▲	26	48
-	175	128	AWOLNATION RED BULL	Megalithic Symphony		84	106
110	112	129	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	88
-	133	130	PIERCE THE VEIL FEARLESS	Collide With The Sky		12	13
-	195	131	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	40
88	104	132	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	33
116	152	133	PARMALEE STONEY CREEK/BBMG	Feels Like Carolina		46	4
-	176	134	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		23	10
RE-ENTRY	135	135	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	29
-	197	136	PUSHA T G.O.O.D./DEF JAM/IDJMG	My Name Is My Name		4	10
166	138	137	R5 HOLLYWOOD	Louder		24	15
54	94	138	CHRISTOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection		40	41
117	148	139	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	▲	5	147
55	84	140	THE BEATLES BBC/APPLE/CAPITOL/UME	On Air: Live At The BBC Volume 2		7	8
RE-ENTRY	141	141	MICHAEL JACKSON MJJ/EPIC	Number Ones	▲	13	167
-	193	142	JANELLE MONAE WONDALAND/BAD BOY/ATLANTIC/AG	The Electric Lady		5	12
NEW	143	143	VARIOUS ARTISTS MOOD MEDIA	Fisher-Price: Kids' Christmas: Holiday Sing-Along		143	1
				<p>Several highly discounted holiday albums make post-Christmas gains, including this title, which rises by 78%. Others are Jewel's <i>Let It Snow: A Holiday Collection</i> at No. 43 (9,000; up 11%) and <i>Barbie: 'Tis the Season to Sparkle: Holiday Party Mix</i> at No. 80 (5,000; up 87%).</p>			
-	145	144	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	◆	18	294
RE-ENTRY	145	145	GUNS N' ROSES Geffen/UME	Greatest Hits	▲	3	272
105	125	146	JENNI RIVERA FONOVISIA/UMLE	1969 - Siempre: En Vivo Desde Monterrey: Parte 1		25	5
167	165	147	KELLY CLARKSON 19/RCA	Greatest Hits: Chapter One	●	11	54
162	136	148	2 CHAINZ DEF JAM/IDJMG	B.O.A.T.S. II #METIME		3	17
RE-ENTRY	149	149	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	32
-	156	150	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	39
-	172	151	J. COLE ROC NATION/COLUMBIA	Born Sinner		1	23

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2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	152		FOO FIGHTERS ROSWELL/RCA	Greatest Hits		11	64
RE-ENTRY	153		MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	▲	53	85
66	127	154	NEIL YOUNG REPRISE/WARNER BROS.	Live At The Cellar Door		28	4
146	144	155	TAMELA MANN TILLYMANN	Best Days		14	69
120	130	156	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	126
RE-ENTRY	157		JAMES TAYLOR WARNER BROS./RHINO	Greatest Hits	◆	15	55
RE-ENTRY	158		LINKIN PARK WARNER BROS.	[Hybrid Theory]	◆	2	118
RE-ENTRY	159		CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}		35	10
180	174	160	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	123
112	105	161	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	●	2	40
60	92	162	PAUL MCCARTNEY MPL/HEAR/CONCORD	New		3	12
44	106	163	WE THE KINGS WE THE KINGS/OZONE ENTERTAINMENT	Somewhere Somehow		44	3
161	153	164	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans	▲	3	167
RE-ENTRY	165		SEVYN STREETER CBE/ATLANTIC/AG	Call Me Crazy, But... (EP)		30	3
-	196	166	BEASTIE BOYS DEF JAM/UMI	Licensed To Ill	▲	1	121
137	149	167	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	31
RE-ENTRY	168		NICKELBACK ROADRUNNER	All The Right Reasons	▲	1	174
RE-ENTRY	169		CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	21
159	158	170	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	142
198	164	171	LINKIN PARK MACHINE SHOP/WARNER BROS.	Recharged		10	8
-	185	172	FUN. FUELED BY RAMEN	Some Nights	▲	3	90
-	187	173	THE BEATLES APPLE/CAPITOL		◆	1	155
RE-ENTRY	174		TWENTY ONE PILOTS FUELED BY RAMEN	Vessel		58	3
168	163	175	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	4	57
-	183	176	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	12	851
RE-ENTRY	177		VARIOUS ARTISTS DUCK/REPRISE/RHINO	Eric Clapton Guitar Festival: Crossroads Live: MSG, NY, April 2013		25	6
RE-ENTRY	178		LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	167
-	173	179	PENTATONIX MADISON GATE	PTX: Volume 1		14	5
13	21	180	MARY J. BLIGE MATRIARCH/INTERSCOPE/VERVE/VG	A Mary Christmas		10	12
91	161	181	VARIOUS ARTISTS PROVIDENT/CAPITOL CMG/WORD-CURB/WARNER-CURB	WOW Christmas (Blue)		49	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
-	180	182	CHRIS YOUNG RCA NASHVILLE/SMN	A.M.		3	12
RE-ENTRY	183		A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	38
114	143	184	TOBY KEITH SHOW DOG-UNIVERSAL	Drinks After Work		7	10
RE-ENTRY	185		MARC ANTHONY SONY MUSIC LATIN	3.0	○	5	17
28	71	186	SOUNDTRACK NBC/UNIVERSAL TELEVISION/SONY MASTERWORKS	The Sound Of Music: Music From The NBC Television Event		17	5
RE-ENTRY	187		MICHAEL JACKSON EPIC/LEGACY	Thriller	◆	1	197
RE-ENTRY	188		TYLER FARR COLUMBIA NASHVILLE/SMN	Redneck Crazy		5	9
NEW	189		VARIOUS ARTISTS UKF	UKF Dubstep 2013		189	1
				While it spends its third week on the Dance/Electronic Albums chart (No. 8 for a second frame), the album reaches the Billboard 200 for the first time (3,000; down 44%). The modestly priced set (\$6.99 on iTunes) includes 23 songs, including cuts by Flux Pavilion, Ellie Goulding and Krewella.			
NEW	190		VARIOUS ARTISTS RHINO CUSTOM PRODUCTS/STARBUCKS	Music For Little Hipsters		190	1
				The Starbucks compilation of tracks with kid appeal features Lisa Loeb, Booker T. & the MG's, the Beach Boys and Devo, among others, and bows with 3,000 in its second week on sale (up 168%).			
RE-ENTRY	191		FLEETWOOD MAC WARNER BROS.	Greatest Hits	▲	14	48
-	194	192	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		1	18
51	126	193	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: The Music Of Nashville: Season 2 / Volume 1		34	4
NEW	194		ALOE BLACC ALOE BLACC/XIX/INTERSCOPE/IGA	Wake Me Up (EP)		194	1
				The singer—who supplies the vocals on Avicii's No. 4-peaking Hot 100 hit "Wake Me Up!"—arrives on the big chart with his own EP (3,000; up 35%). The set has sold 21,000 since its release in September. This week it spends a second, non-consecutive week at No. 1 on Heatseekers Albums. —Keith Caulfield			
RE-ENTRY	195		TOM PETTY AND THE HEARTBREAKERS MCA/UMI	Greatest Hits	◆	5	171
-	189	196	THE NATIONAL 4AD	Trouble Will Find Me		3	21
RE-ENTRY	197		VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	25
RE-ENTRY	198		RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	1	53
RE-ENTRY	199		ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	255
RE-ENTRY	200		KREWELLA KREWELLA/COLUMBIA	Get Wet		8	4



Q&A

Oscar Isaac of 'Inside Llewyn Davis'

The promotion for "Inside Llewyn Davis" and its soundtrack, which this week moves 48-23 on the Billboard 200, has included performances where your fictional character, Davis, is onstage with people who do this full-time. What's been the highlight?

Being backstage at the Town Hall in New York [in September]. To be next to Patti Smith, Joan Baez, Jack White, Gillian Welch and Dave Rawlings, everyone playing and communing together just for ourselves. The fact that I could be there and contribute was a real profound moment for me.

You've played guitar in rock bands before, but how did you learn the finger-picking style of the era?

I became friends, very serendipitously, with a guy named Erik Frandsen. I was doing a small film and he was playing a featured extra. In between takes he would pick up a guitar and finger-pick in exactly the style that Dave Van Ronk [the real-life inspiration for Davis] would. I told him I was auditioning for this role and he said, "I played with Dave." We went to his place, which was on MacDougal Street [in New York] above the old Gaslight [Cafe], and he started teaching me. I played with Erik and then would go to coffeehouses and open up for him.

How did you figure out who Davis is as a person and who he is as a musician?

They were completely intertwined. At the same time, I was curious where my actual voice fit in as well. What really helped that process was [producer] T Bone Burnett's approach. He told me to play like I'm playing for myself on my couch. It was a process of stripping away and allowing the music to be a window into the character's soul.

—Phil Gallo

Hot 100 Breakout

January 18
2014
billboard

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 5 WKS THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	10
2	2	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	17
3	3	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	17
4	4	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	22
6	5	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	12
5	6	ROYALS LAVA/REPUBLIC	Lorde	23
7	7	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	22
8	8	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	15
9	9	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	12
11	10	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	7
10	11	ROAR CAPITOL	Katy Perry	22
12	12	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	10
14	13	SAY SOMETHING A GREAT BIG WORLD & CHRISTINA AGUILERA	A Great Big World & Christina Aguilera	5
16	14	TEAM LAVA/REPUBLIC	Lorde	5
17	15	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	7
13	16	WRECKING BALL RCA	Miley Cyrus	17
15	17	SWEATER WEATHER IRREVOLVE/COLUMBIA	The Neighbourhood	17
28	18	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	4
18	19	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	34
20	20	POMPEII VIRGIN/CAPITOL	Bastille	9
24	21	STAY REPUBLIC NASHVILLE	Florida Georgia Line	11
19	22	WHITE WALLS MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	13
26	23	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band	16
29	24	SWEET ANNIE ATLANTIC/SOUTHERN GROUND	Zac Brown Band	13
21	25	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	27
27	26	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	32
23	27	BRAVE EPIC	Sara Bareilles	25
25	28	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	21
30	29	DON'T LET ME BE LONELY REPUBLIC NASHVILLE	The Band Perry	16
22	30	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	21
32	31	RADIO CAPITOL NASHVILLE	Darius Rucker	15
33	32	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	14
35	33	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	11
34	34	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail	12
39	35	DRINK A BEER CAPITOL NASHVILLE	Luke Bryan	7
36	36	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	4
37	37	CAROLINA STONEY CREEK	Parmalee	16
31	38	UNCONDITIONALLY CAPITOL	Katy Perry	12
41	39	BEST DAY OF MY LIFE ISLAND/IDJMG	American Authors	6
38	40	IT WON'T STOP CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	14
42	41	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope	12
44	42	WHEN SHE SAYS BABY BROKEN BOW	Jason Aldean	4
40	43	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	12
43	44	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	3
45	45	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	2
46	46	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	37
50	47	COMPASS CAPITOL NASHVILLE	Lady Antebellum	3
47	48	WE WERE US HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert	16
49	49	UP ALL NIGHT CAPITOL NASHVILLE	Jon Pardi	7
48	50	ILUV THIS SH*T NNTME MUCO/RADIO KILLA/DEF JAM/IDJMG	August Alsina Feat. Trinidad James	18

DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	13
4	2	SAY SOMETHING EPIC	A Great Big World & Christina Aguilera	9
3	3	COUNTING STARS MOSLEY/INTERSCOPE/IGA	OneRepublic	30
7	4	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	15
2	5	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Rihanna	10
8	6	LET HER GO BLACK CROW/NETTWERK	Passenger	23
5	7	ROYALS LAVA/REPUBLIC	Lorde	27
9	8	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	9
10	9	ROAR CAPITOL	Katy Perry	21
11	10	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	28
6	11	DEMONS KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	35
18	12	LET IT GO WALT DISNEY	Idina Menzel	6
19	13	TEAM LAVA/REPUBLIC	Lorde	12
22	14	POMPEII VIRGIN/CAPITOL	Bastille	14
12	15	WRECKING BALL RCA	Miley Cyrus	20
15	16	BURN CHERRYTREE/INTERSCOPE/IGA	Ellie Goulding	16
31	17	DO WHAT U WANT STREAMLINE/INTERSCOPE/IGA	Lady Gaga Feat. R. Kelly	10
20	18	TURN DOWN FOR WHAT COLUMBIA	DJ Snake & Lil Jon	3
14	19	WHITE WALLS MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	13
43	20	BLURRED LINES STAR TRAK/INTERSCOPE/IGA	Robin Thicke Feat. T.I. + Pharrell	38
25	21	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	3
21	22	RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	61
16	23	SWEATER WEATHER IRREVOLVE/COLUMBIA	The Neighbourhood	18
13	24	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE/IGA	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	16
33	25	LET IT GO WALT DISNEY	Demi Lovato	6
17	26	UNCONDITIONALLY CAPITOL	Katy Perry	11
28	27	REPLAY HOLLYWOOD	Zendaya	11
41	28	BRAVE EPIC	Sara Bareilles	27
23	29	APPLAUSE STREAMLINE/INTERSCOPE/IGA	Lady Gaga	20
RE	30	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	26
36	31	SAIL RED BULL	AWOLNATION	75
34	32	DRINK A BEER CAPITOL NASHVILLE/UMGN	Luke Bryan	9
45	33	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	35
26	34	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	14
42	35	CRUISE REPUBLIC NASHVILLE/BMLG/REPUBLIC	Florida Georgia Line Feat. Nelly	70
RE	36	ADORE YOU RCA	Miley Cyrus	3
50	37	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	6
47	38	DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY	Kristen Bell, Agatha Lee-Monn & Katie Lopez	2
RE	39	BEST DAY OF MY LIFE ISLAND/IDJMG	American Authors	4
35	40	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay-Z Feat. Justin Timberlake	26
30	41	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	22
39	42	STAY THE NIGHT INTERSCOPE/IGA	Zedd Feat. Hayley Williams	15
24	43	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE/UMGN	Luke Bryan	21
37	44	STAY REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	12
RE	45	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	39
32	46	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	22
40	47	THE FOX CONCORDE/45TH & 3RD/PARLOPHONE/WARNER BROS.	Ylvis	16
RE	48	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii	3
29	49	MARRY ME BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	16
27	50	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem	11

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	#1 12 WKS WRECKING BALL RCA	Miley Cyrus	19
6	2	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	10
3	3	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	3
4	4	ROYALS LAVA/REPUBLIC	Lorde	23
8	5	ROAR CAPITOL	Katy Perry	21
5	6	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	10
10	7	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	18
7	8	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	15
11	9	SAY SOMETHING EPIC	A Great Big World & Christina Aguilera	7
14	10	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	11
9	11	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	10
1	12	ADORE YOU RCA	Miley Cyrus	2
12	13	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	15
15	14	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	26
13	15	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	14
20	16	SAIL RED BULL	AWOLNATION	52
16	17	WE CAN'T STOP RCA	Miley Cyrus	31
17	18	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	12
NEW	19	SEVEN NATION ARMY THIRD MAN/WARNER BROS.	The White Stripes	1
19	20	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	26
18	21	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	21
23	22	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	11
27	23	CAN'T HOLD US MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON	Macklemore & Ryan Lewis Feat. Ray Dalton	45
31	24	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	34
24	25	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	52
21	26	BEST SONG EVER SYCO/COLUMBIA	One Direction	22
25	27	SWEATER WEATHER IRREVOLVE/COLUMBIA	The Neighbourhood	11
38	28	POMPEII VIRGIN/CAPITOL	Bastille	5
28	29	TEAM LAVA/REPUBLIC	Lorde	5
22	30	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	24
29	31	LET IT GO WALT DISNEY	Demi Lovato	5
39	32	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	8
30	33	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	5
35	34	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ	Macklemore & Ryan Lewis Feat. Wanz	52
42	35	HARLEM SHAKE JEFFREYS/MAD DECENT/WARNER BROS.	Baauer	37
RE	36	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	2
RE	37	XO PARKWOOD/COLUMBIA	Beyonce	2
36	38	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	21
26	39	IT WON'T STOP CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	10
34	40	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	20
40	41	WHITE WALLS MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	6
37	42	UNCONDITIONALLY CAPITOL	Katy Perry	7
RE	43	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	33
43	44	LAST FRIDAY NIGHT (T.G.I.F.) CAPITOL	Katy Perry	4
33	45	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	25
47	46	WHAT MAKES YOU BEAUTIFUL SYCO/COLUMBIA	One Direction	36
45	47	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	8
41	48	ALL THAT MATTERS SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Justin Bieber	5
44	49	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	15
RE	50	REPLAY HOLLYWOOD	Zendaya	8

SALES DATA COMPILED BY NIELSEN BDS
 RADIO SONGS: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. 1-238 stations, encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed radio songs and on-demand songs and videos on leading online music services. Hot 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Charts Legend on billboard.com for complete rules and explanations. All charts © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

Miley Cyrus, Record Wrecker

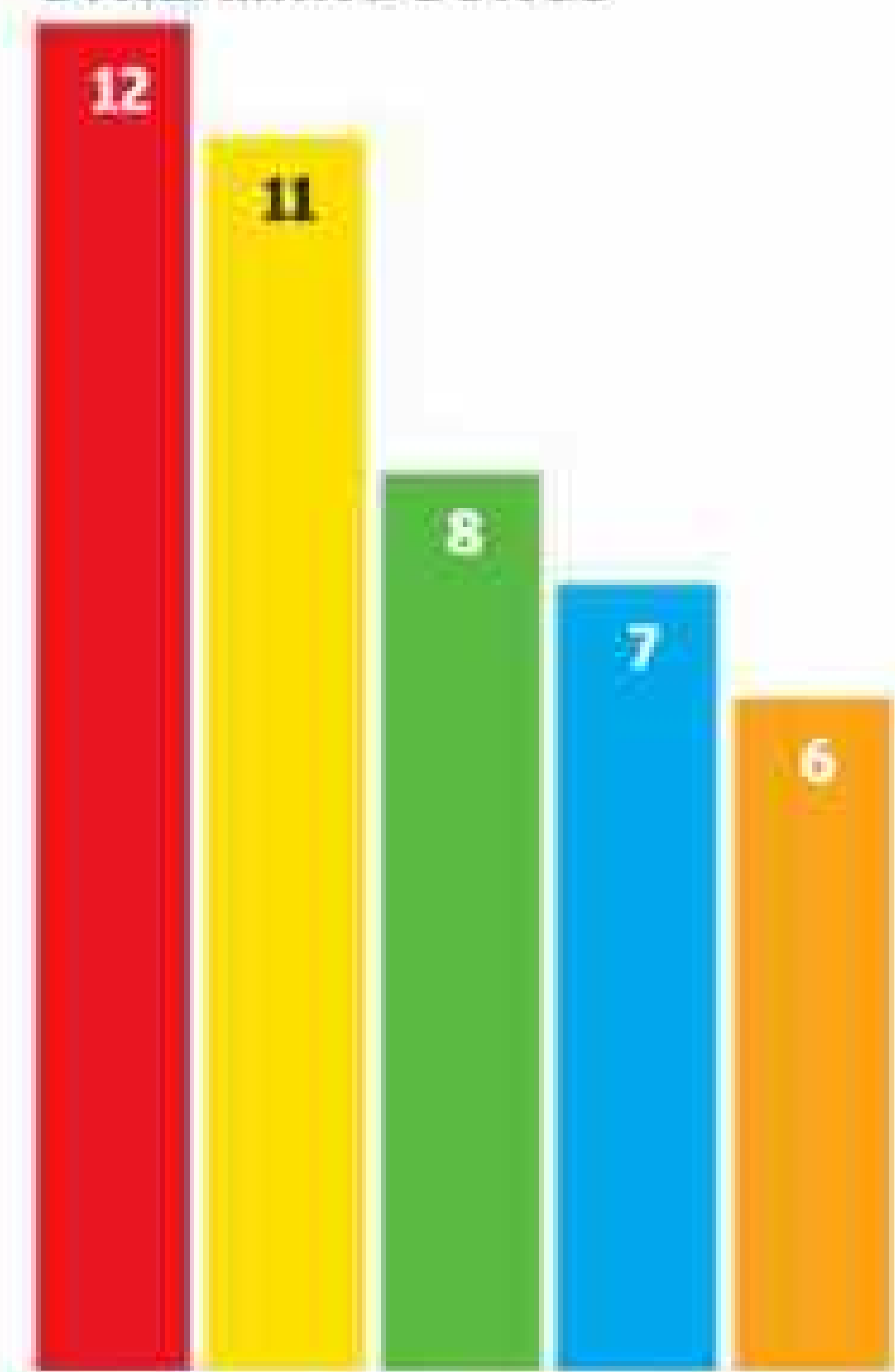
Miley Cyrus (below) knocks herself out of the top spot on two Streaming Songs charts, one weekly and the other all-time. She becomes the first artist to replace herself at No. 1 on the weekly chart as "Wrecking Ball" swings back to the top, replacing latest single "Adore You," which tumbles to No. 12 as the surge in debut-week views of the song's video subsides. With the rise, "Wrecking Ball" breaks the chart's mark for most weeks at No. 1 with 12. Who held the prior record? Well, it was Cyrus herself with "We Can't Stop," which held sway for 11 weeks last summer (see list, below).

In its 19th week on the chart, "Wrecking Ball" ascends to No. 1 with 7.6 million U.S. streams, a 10% boost in plays over the previous week. A large percentage (35%) of the track's plays comes from Vevo on YouTube views. However, an even larger percentage (47%) comes from YouTube user-generated parody or cover videos that incorporate the song's audio. The most notable of them is comedian Stephen Kardynal's "Chatroulette" version, which helped "Wrecking Ball" retake No. 1 on both Streaming Songs charts and the Billboard Hot 100 in the Dec. 14 issue.

—William Gruger



MOST WEEKS AT NO. 1 ON STREAMING SONGS



"Wrecking Ball," Miley Cyrus, 9/28/13
 "We Can't Stop," Miley Cyrus, 7/16/13
 "Harlem Shake," Baauer, 3/2/13
 "Thrift Shop," Macklemore & Ryan Lewis Feat. Wanz, 1/26/13
 "Gangnam Style," PSY, 4/27/13

Social/Streaming

January 18
2014
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
	1	#1 CAKED UP	10
3	2	KYGO	9
RE	3	THE WHITEST BOY ALIVE	6
10	4	VICETONE	9
12	5	MARC KINCHEN	10
4	6	MAYA JANE COLES	58
36	7	BEN FISHER	2
7	8	5 SECONDS OF SUMMER	10
6	9	BONDAX	10
5	10	DJ CARNAGE	10
14	11	SOULECTION	7
9	12	CHLOE HOWL	10
8	13	NOISIA	154
20	14	KAYTRANADA	9
13	15	WHAT SO NOT	9
11	16	GOLD PANDA	97
25	17	OLIVER HELDENS	3
22	18	DUBMATIX	10
23	19	ROBIN SCHULZ	10
NEW	20	ZOSYL	1
16	21	FLICFLAC	9
15	22	GRAMATIK	109
19	23	KIDNAP KID	10
NEW	24	RYAN HEMSWORTH	1
27	25	SOHN	8
21	26	BENGA	28
18	27	CRIZZLY	7
31	28	THE WHITE PANDA	10
24	29	T. WILLIAMS	10
38	30	DJ TAJ	4
45	31	AMINE EDGE	3
29	32	HUCCI	10
28	33	DJ BL3ND	155
33	34	WILL SPARKS	10
17	35	ANNA CALVI	27
48	36	THE CHAINSMOKERS	8
30	37	FLATBUSH ZOMBIES	2
34	38	DEORRO	10
39	39	GILLES PETERSON	8
41	40	BLASTERJAXX	8
RE	41	NICO PUSCH	2
40	42	FRYARS	7
NEW	43	STWO	1
43	44	TA-KU	10
37	45	LUCY ROSE	19
NEW	46	SUBAQUEOUS	1
35	47	CARLOS SERRANO	3
46	48	LUCY HALE	3
	49	RAISA	1
	50	DNTST	3

SOCIAL 50®			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
	1	#1 MILEY CYRUS	91
	2	JUSTIN BIEBER	163
4	3	ARIANA GRANDE	59
14	4	DEMI LOVATO	153
5	5	KATY PERRY	163
6	6	ONE DIRECTION	112
8	7	BEYONCE	162
10	8	TAYLOR SWIFT	163
7	9	EMINEM	162
3	10	RIHANNA	163
13	11	SELENA GOMEZ	161
9	12	SHAKIRA	162
12	13	JUSTIN TIMBERLAKE	134
11	14	BRITNEY SPEARS	160
17	15	AVRIL LAVIGNE	160
23	16	PITBULL	160
15	17	BRUNO MARS	152
16	18	MICHAEL JACKSON	153
21	19	NICKI MINAJ	163
42	20	JENNIFER LOPEZ	149
25	21	AVICII	24
22	22	WIZ KHALIFA	150
19	23	LADY GAGA	163
26	24	P!NK	127
30	25	PRIYANKA CHOPRA	9
31	26	KE\$HA	74
33	27	ELLIE GOULDING	19
20	28	LORDE	15
27	29	LITTLE MIX	18
32	30	ENRIQUE IGLESIAS	105
39	31	ADELE	146
28	32	MARIAH CAREY	55
38	33	PRINCE ROYCE	13
35	34	BOB MARLEY	104
24	35	CHRISTINA AGUILERA	65
34	36	LIL WAYNE	162
29	37	LUDACRIS	34
43	38	DAVID GUETTA	162
36	39	LINKIN PARK	162
37	40	LANA DEL REY	47
40	41	CHRIS BROWN	147
45	42	DRAKE	150
18	43	PENTATONIX	6
RE	44	ALICIA KEYS	100
44	45	MAROON 5	99
46	46	IMAGINE DRAGONS	7
41	47	SKRILLEX	118
RE	48	AUSTIN MAHONE	34
47	49	ROMEO SANTOS	13
RE	50	ASHLEY TISDALE	3



New Year's Eve Yields Gains

New Year's Eve TV appearances and performances provide boosts for several acts on the Social 50.

Up first is **Pitbull**, who moves 23-16 after performing "Timber" (without featured artist **Ke\$ha**) in Miami on "Dick Clark's New Year's Rockin' Eve With Ryan Seacrest," which aired at 8 p.m. ET on Dec. 31. Pitbull ascends with a 21% bump in mentions and a 90% increase in retweets from his Twitter account throughout the week. The exposure was further reflected on Facebook, where 283,000 new fans contribute to the 346,000 followers he added across other online platforms where he's active—a 31% jump over the previous week.

Next up is **Ariana Grande** (above), who performed "Right There" and "The Way" from Los Angeles as part of "New Year's Rockin' Eve." She moves 4-3 with a 13% rise in conversation across Facebook and Twitter, which led to a 38% increase in her overall social audience.

Also making a gain is **Jennifer Lopez**, who takes a 22-position leap (42-20) after posting a photo on Dec. 30 that hinted at her upcoming studio album. The picture performed particularly well across online outlets, garnering 144,000 likes on Instagram (at press time), which helped translate into a 32% rise in Lopez's overall Social 50 score for the week.

—William Gruger

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 ROYALS LAVA/REPUBLIC	Lorde	25
6	2	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	10
2	3	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	10
4	4	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	23
7	5	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	11
3	6	SAY SOMETHING EPIC	A Great Big World & Christina Aguilera	6
5	7	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	21
9	8	WAKE ME UP! PRMO/ISLAND/IDJMG	Avicii	26
17	9	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	2
8	10	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	19
15	11	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	18
16	12	TEAM LAVA/REPUBLIC	Lorde	14
24	13	POMPEII VIRGIN/CAPITOL	Bastille	22
10	14	WRECKING BALL RCA	Miley Cyrus	19
13	15	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	9
19	16	ROAR CAPITOL	Katy Perry	21
14	17	SWEATER WEATHER IRIEVOLVE/COLUMBIA	The Neighbourhood	21
12	18	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	52
21	19	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	70
11	20	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	15
18	21	MY HITTA CTE/DEF. JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	12
23	22	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	12
27	23	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	33
25	24	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	26
22	25	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		14
26	26	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	8
45	27	LET IT GO WALT DISNEY	Idina Menzel	4
30	28	WE CAN'T STOP RCA	Miley Cyrus	30
28	29	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	24
32	30	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	49
31	31	SAIL RED BULL	AWOLNATION	91
43	32	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	38
44	33	HEY BROTHER PRMO/ISLAND/IDJMG	Avicii	5
39	34	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	8
35	35	WHITE WALLS MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	6
NEW	36	FOR THE FIRST TIME IN FOREVER WALT DISNEY	Kristen Bell & Idina Menzel	1
37	37	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	21
38	38	TENNIS COURT LAVA/REPUBLIC	Lorde	15
50	39	XO PARKWOOD/COLUMBIA	Beyonce	2
49	40	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	27
34	41	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	7
29	42	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	15
41	43	UNCONDITIONALLY CAPITOL	Katy Perry	7
36	44	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	18
RE	45	ADORE YOU RCA	Miley Cyrus	4
NEW	46	TALK DIRTY BELLIGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	1
NEW	47	ANIMALS SPINNIN/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	1
40	48	STARTED FROM THE BOTTOM YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	44
NEW	49	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	1
RE	50	CRUISE REPUBLIC/NASHVILLE	Florida Georgia Line	43

RAP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	#1 TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	10
1	2	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem Feat. Rihanna	10
3	3	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		15
4	4	MY HITTA CTE/DEF. JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	14
5	5	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	12
7	6	CAN'T HOLD US MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	40
6	7	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	24
8	8	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	8
10	9	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	40
11	10	WHITE WALLS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	8
9	11	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	25
12	12	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	15
15	13	TYPE OF WAY RICH HOMIEZ/THINKITSAGAME/GOLD GANG/DEF. JAM/IDJMG	Rich Homie Quan	25
16	14	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	19
14	15	WORST BEHAVIOR YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	5

ROCK STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 ROYALS LAVA/REPUBLIC	Lorde	26
2	2	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	20
4	3	SAIL RED BULL	AWOLNATION	40
NEW	4	SEVEN NATION ARMY THIRD MAN/VZ	The White Stripes	1
3	5	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	40
5	6	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	40
6	7	SWEATER WEATHER IRIEVOLVE/COLUMBIA	The Neighbourhood	28
8	8	POMPEII VIRGIN/CAPITOL	Bastille	21
7	9	TEAM LAVA/REPUBLIC	Lorde	14
10	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	31
9	11	TENNIS COURT LAVA/REPUBLIC	Lorde	18
13	12	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	6
11	13	ROLLING IN THE DEEP XL/COLUMBIA	Adele	40
14	14	EYE OF THE TIGER SCOTTI BROS./COLUMBIA/LEGACY	Survivor	39
12	15	SOMEONE LIKE YOU XL/COLUMBIA	Adele	40

For all genre streaming charts, visit billboard.com/biz.

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	EL POLAKAN
2	TH@ KID
3	25BAND
4	NINJA KORE
5	TRIPLE ENTRAY
6	INDRA MANTRAS
7	MARK MENDES
8	MICO C
9	VLADA ASANIN
10	MEZONE MIX
11	DJ JENIL
12	DJ AKHIL TALREJA
13	BASS PHYSICS
14	BRIGHTLIGHT
15	KASTIS TORRAUNEXT BIG SOUND

Radio Airplay

January 18
2014
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	10
2	2	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	12
3	3	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	12
4	4	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	17
5	5	WAKE ME UP! PRMO/ISLAND/IDJMG	Avicii	22
6	6	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	13
7	7	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	12
8	8	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	10
10	9	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	13
11	10	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	9
9	11	SWEATER WEATHER IRIEVOLVE/COLUMBIA	The Neighbourhood	24
12	12	ROYALS LAVA/REPUBLIC	Lorde	21
14	13	WHITE WALLS MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	14
13	14	WRECKING BALL RCA	Miley Cyrus	17
18	15	GG DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	5
16	16	TEAM LAVA/REPUBLIC	Lorde	6
17	17	SAY SOMETHING EPIC	A Great Big World & Christina Aguilera	7
15	18	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	20
19	19	POMPEII VIRGIN/CAPITOL	Bastille	8
22	20	LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC	John Newman	10
24	21	ALONE TOGETHER DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	17
25	22	REPLAY HOLLYWOOD	Zendaya	11
30	23	YOUNG GIRLS ATLANTIC	Bruno Mars	3
32	24	XO PARKWOOD/COLUMBIA	Beyonce	2
20	25	UNCONDITIONALLY CAPITOL	Katy Perry	11

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 GG ROAR CAPITOL	Katy Perry	20
2	2	BRAVE EPIC	Sara Bareilles	28
3	3	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	28
4	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	36
5	5	JUST GIVE ME A REASON RCA	Pink Feat. Nate Ruess	35
6	6	MIRRORS RCA	Justin Timberlake	30
7	7	ROYALS LAVA/REPUBLIC	Lorde	15
11	8	CUPS (PITCH PERFECT'S WHEN I'M GONE) LIME/REPUBLIC	Anna Kendrick	25
8	9	STAY SRP/DEF. JAM/IDJMG	Rihanna Feat. Mikky Ekko	34
12	10	WAKE ME UP! PRMO/ISLAND/IDJMG	Avicii	13
10	11	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	42
13	12	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	16
14	13	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	21
15	14	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	14
16	15	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	22
17	16	TRUE LOVE RCA	Pink Feat. Lily Allen	19
21	17	WRECKING BALL RCA	Miley Cyrus	7
23	18	CLOSE YOUR EYES REPRISE/WARNER BROS.	Michael Buble	14
20	19	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	10
28	20	UNCONDITIONALLY CAPITOL	Katy Perry	5
RE	21	BEST DAY OF MY LIFE ISLAND/IDJMG	American Authors	3
NEW	22	SAY SOMETHING EPIC	A Great Big World & Christina Aguilera	1
RE	23	HOME AGAIN MERCURY/CAPITOL	Elton John	20
NEW	24	HOLD ON REPUBLIC	Colbie Caillat	1
RE	25	NEW MPL/HEAR/CMG	Paul McCartney	14

ON-DEMAND SONGS: The week's top on-demand (pay requests and plays from unlimited listener-controlled radio channels on leading music subscription services). RAP/ROCK STREAMING SONGS: The week's top streamed radio songs and on-demand songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for Country and R&B/Top-40, which are ranked by audience impressions, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com/biz for complete rules and explanations. All charts © 2014 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	30
3	2	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	26
2	3	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	19
4	4	WAKE ME UP! PRMO/ISLAND/DJMG	Avicii	19
5	5	GG BEST DAY OF MY LIFE ISLAND/DJMG	American Authors	16
7	6	SAY SOMETHING EPIC	A Great Big World & Christina Aguilera	13
6	7	ROYALS LAVA/REPUBLIC	Lorde	23
8	8	UNCONDITIONALLY CAPITOL	Katy Perry	11
9	9	ROAR CAPITOL	Katy Perry	22
10	10	LOVE DON'T DIE EPIC	The Fray	11
11	11	WRECKING BALL RCA	Miley Cyrus	15
12	12	SWEATER WEATHER [RE]VOLVE/COLUMBIA	The Neighbourhood	19
13	13	WAITING FOR SUPERMAN 19/RCA	Daughtry	14
15	14	HOLD ON REPUBLIC	Colbie Caillat	7
14	15	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	18
16	16	POMPEII VIRGIN/CAPITOL	Bastille	10
18	17	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	6
17	18	COME TO ME WARNER BROS.	Goo Goo Dolls	21
20	19	TEAM LAVA/REPUBLIC	Lorde	5
21	20	LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC	John Newman	14
23	21	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	6
25	22	HUMAN ATLANTIC/RRP	Christina Perri	6
22	23	LET ME GO EPIC	Avril Lavigne Feat. Chad Kroeger	12
26	24	MAKE A MOVE RCA	Gavin DeGraw	8
24	25	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	13

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 9 WKS COME A LITTLE CLOSER DSP/RCA	Cage The Elephant	22
2	2	POMPEII VIRGIN/CAPITOL	Bastille	28
3	3	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	18
4	4	TEAM LAVA/REPUBLIC	Lorde	14
5	5	AFRAID [RE]VOLVE/COLUMBIA	The Neighbourhood	20
6	6	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	40
7	7	SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam	16
8	8	IT'S ABOUT TIME FUELED BY RAMEN/RRP	Young The Giant	10
9	9	UNBELIEVERS XL/BEGGARS GROUP	Vampire Weekend	19
10	10	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	47
12	11	HOUSE OF GOLD FUELED BY RAMEN/RRP	Twenty One Pilots	13
14	12	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	30
13	13	MISS JACKSON DECA/DANCE/FUELED BY RAMEN/RRP	Panic! At The Disco Feat. Lolo	24
11	14	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki	16
15	15	THE MOTHER WE SHARE GOODYBYE/GLASSNOTE	CHVRCHES	15
17	16	I SAT BY THE OCEAN MATADOR/BEGGARS GROUP	Queens Of The Stone Age	20
16	17	HEAVY BELLS ATD	J Roddy Walston & The Business	13
19	18	WHO WE ARE LOWERCASE PEOPLE/ATLANTIC	Switchfoot	15
20	19	HOLDING ON FOR LIFE COLUMBIA	Broken Bells	8
25	20	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons	6
22	21	THISKIDSNOTALRIGHT WATERTOWER	AWOLNATION	15
21	22	TEMPLE RCA	Kings Of Leon	11
24	23	HELL AND BACK ISLAND/DJMG	The Airborne Toxic Event	10
23	24	TESSELLATE INFECTIOUS/CANVASBACK/ATLANTIC	alt-J	20
28	25	THE WALKER DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	4

CHRISTIAN™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK GG THE ONLY NAME (YOURS WILL BE) FERVENT/WORD-CURB	Big Daddy Weave	33
1	2	SPEAK LIFE FOREFRONT/CAPITOL CMG	tobyMac	22
4	3	OVERCOMER SPARROW/CAPITOL CMG	Mandisa	32
3	4	LOVE TAKE ME OVER REUNION/PLG	Steven Curtis Chapman	24
6	5	THIS IS AMAZING GRACE FAIR TRADE	Phil Wickham	21
7	6	HELLO, MY NAME IS SPARROW/CAPITOL CMG	Matthew West	46
5	7	BEAUTIFUL DAY GOTEE	Jamie Grace	24
8	8	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	48
10	9	WE WON'T BE SHAKEN ESSENTIAL/PLG	Building 429	45
9	10	JUST SAY JESUS BEC/TOOTH & NAIL	7eventh Time Down	30
11	11	HE IS WITH US WORD-CURB	Love & The Outcome	34
12	12	LIFT MY LIFE UP CENTRICITY	Unspoken	29
15	13	ALL YOU'VE EVER WANTED BEACH STREET/REUNION/PLG	Casting Crowns	18
13	14	OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG	United	16
16	15	YOUR GRACE FINDS ME SIXSTEPS/SPARROW/CAPITOL CMG	Matt Redman	20
14	16	GOD'S GREAT DANCE FLOOR SIXSTEPS/SPARROW/CAPITOL CMG	Chris Tomlin	26
18	17	LIVE WITH ABANDON SPARROW/CAPITOL CMG	newsboys	30
17	18	HELP ME FIND IT FERVENT/WORD-CURB	Sidewalk Prophets	51
27	19	KEEP MAKING ME FERVENT/WORD-CURB	Sidewalk Prophets	13
23	20	PUSHING BACK THE DARK SPARROW/CAPITOL CMG	Josh Wilson	23
20	21	LOVE ALONE IS WORTH THE FIGHT LOWERCASE PEOPLE/ATLANTIC/WORD-CURB	Switchfoot	13
22	22	BROKEN HALLELUJAH FAIR TRADE	The Afters	12
26	23	WITH EVERY ACT OF LOVE CENTRICITY	Jason Gray	11
29	24	I CAN JUST BE ME FAIR TRADE	Laura Story	19
24	25	HOLDING NOTHING BACK GOTEE	Ryan Stevenson	23



Upward Direction

One Direction (above) lands its second top 10 on the Mainstream Top 40 radio airplay chart, as the folk-inflected "Story of My Life" lifts 11-10. The boy band reached No. 3 with its pure-pop debut entry, "What Makes You Beautiful," in 2012. Its next five chart hits prior to "Story" peaked between Nos. 15 and 19 on the survey.

WKSE Buffalo, N.Y., PD Sue O'Neil credits the organic lean of "Story" for its success. "It's a new, more contemporary sound for One Direction. You find yourself singing along and liking the song whether or not you normally like the boy-band sound, or even One Direction. It's a great song." "Story of My Life" is the evolution of One Direction," WBBM Chicago assistant PD/music director Erik Bradley adds. "I felt, upon the first listen, that this was a new direction for the group. I hear that growth all over [parent album] *Midnight Memories* and I love it. It feels like One Direction meets Mumford & Sons—a more mature vibe, but still with that expected killer hook. Some of One Direction's previous singles appealed only to core fans. 'Story' is a major exception."

Meanwhile, Big Daddy Weave notches its third Christian Airplay No. 1, as "The Only Name (Yours Will Be)" rises 2-1 with Greatest Gainer honors (9.3 million audience impressions, up 103%, according to Nielsen BDS). The quintet previously led for four weeks in 2007 with "Every Time I Breathe" and for seven frames in 2012-13 with "Redeemed." The band begins the second leg of its Only Name tour (with support from Group 1 Crew and Tim Timmons) on Feb. 21, with 31 dates scheduled through May 3. —Gary Trust

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 1 WKS STAY REPUBLIC NASHVILLE	Florida Georgia Line	17
2	2	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band	30
3	3	SWEET ANNIE ATLANTIC/SOUTHERN GROUND	Zac Brown Band	21
4	4	DON'T LET ME BE LONELY REPUBLIC NASHVILLE	The Band Perry	21
5	5	RADIO CAPITOL NASHVILLE	Darius Rucker	25
6	6	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	37
8	7	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	24
7	8	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail	32
10	9	DRINK A BEER CAPITOL NASHVILLE	Luke Bryan	10
9	10	CAROLINA STONE CREEK	Parmalee	48
11	11	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope	31
12	12	WHEN SHE SAYS BABY BROKEN BOW	Jason Aldean	11
13	13	WE WERE US KEITH URBAN AND MIRANDA LAMBERT HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert	18
15	14	COMPASS CAPITOL NASHVILLE	Lady Antebellum	14
14	15	UP ALL NIGHT CAPITOL NASHVILLE	Jon Pardi	42
16	16	HELLUVA LIFE WARNER BROS./WAR	Frankie Ballard	25
17	17	EVERYTHING I SHOULD'NT BE THINKING ABOUT STONE CREEK	Thompson Square	30
18	18	THE HEART OF DIXIE REPUBLIC NASHVILLE/BIG MACHINE	Danielle Bradbery	26
20	19	I HOLD ON CAPITOL NASHVILLE	Dierks Bentley	20
22	20	GOODNIGHT KISS STONE CREEK	Randy Houser	17
19	21	SEE YOU TONIGHT 19/INTERSCOPE/MERCURY	Scotty McCreery	38
21	22	EVERYBODY'S GOT SOMEBODY BUT ME ATLANTIC/WMN	Hunter Hayes Feat. Jason Mraz	21
23	23	19 YOU + ME WARNER BROS./WMN	Dan + Shay	13
24	24	DRINK TO THAT ALL NIGHT SEA GAYLE/ARISTA NASHVILLE	Jerrold Niemann	15
25	25	WILD IN YOUR SMILE BROKEN BOW	Dustin Lynch	32

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 WKS HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	22
3	2	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	21
2	3	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	20
5	4	MY HITTA CTE/DEF. JAM/DJMG	YG Feat. Jeezy & Rich Homie Quan	11
4	5	I LUV THIS SH*T NNTME MICO/RADIO KILLA/DEF. JAM/DJMG	August Alsina Feat. Trinidad James	33
8	6	GG DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	4
7	7	ROYALS LAVA/REPUBLIC	Lorde	12
6	8	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	24
9	9	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	24
10	10	THEY DON'T KNOW DIVISION/INTERSCOPE	Rico Love	14
11	11	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	9
12	12	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	29
14	13	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	31
13	14	SHOW ME THA ALUMNI GROUP/BB CLASSIC/RCA	Kid Ink Feat. Chris Brown	8
17	15	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	43
18	16	OWN IT RAMIFA/LOUDER THAN LIFE	Mack Wilds	13
19	17	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	37
23	18	HURT YOU MOTOWN/DJMG	Toni Braxton & Babyface	19
20	19	ALL OF ME G.O.O.D./COLUMBIA	John Legend	17
15	20	CLAPPERS MAYBACH/ATLANTIC	Wale Feat. Nicki Minaj & Juicy J	15
16	21	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	15
22	22	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	27
25	23	UP DOWN (DO THIS ALL DAY) KONVICI/NAPPY BOY/RCA	T-Pain Feat. B.o.B	8
26	24	HONEST A-1/FREEBANDZ/EPIC	Future	20
28	25	ALL THE WAY HOME STREAMLINE/EPIC	Tamar Braxton	17

MAINSTREAM R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 7 WKS IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	26
2	2	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	17
4	3	MY HITTA CTE/DEF. JAM/DJMG	YG Feat. Jeezy & Rich Homie Quan	11
3	4	I LUV THIS SH*T NNTME MICO/RADIO KILLA/DEF. JAM/DJMG	August Alsina Feat. Trinidad James	34
5	5	ROYALS LAVA/REPUBLIC	Lorde	10
7	6	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	24
6	7	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	21
8	8	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	20
10	9	GG DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	3
9	10	THEY DON'T KNOW DIVISION/INTERSCOPE	Rico Love	15
11	11	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	14
12	12	SHOW ME THA ALUMNI GROUP/BB CLASSIC/RCA	Kid Ink Feat. Chris Brown	8
13	13	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	9
15	14	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	28
14	15	CLAPPERS MAYBACH/ATLANTIC	Wale Feat. Nicki Minaj & Juicy J	15
16	16	OWN IT RAMIFA/LOUDER THAN LIFE	Mack Wilds	14
17	17	LAST NIGHT SLIP-N-SLIDE/CAPITOL	Sebastian Mikael Feat. Wale	18
18	18	UP DOWN (DO THIS ALL DAY) KONVICI/NAPPY BOY/RCA	T-Pain Feat. B.o.B	14
20	19	HONEST A-1/FREEBANDZ/EPIC	Future	20
19	20	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	7
21	21	COLD BLOOD COCAINE MUZIK/EPIC	Yo Gotti Feat. J. Cole & Canele Finch	8
24	22	PARANOID ATLANTIC	Ty Dolla \$ign Feat. B.o.B	7
22	23	SHE KNOWS ROC NATION/COLUMBIA	J. Cole Feat. Amber Coffman & The Cults	7
23	24	READY REBEL ROCKING AND HUSTLE/ATLANTIC	B.o.B Feat. Future	10
25	25	F*CK WITH ME YOU KNOW I GOT IT ROC-A-FELLA/ROC NATION	Jay Z Feat. Rick Ross	16

Digital Songs

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COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 DRINK A BEER CAPITOL NASHVILLE/UMGN	Luke Bryan		9
4	2	CRUISE REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	▲	82
1	3	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE/UMGN	Luke Bryan		21
3	4	STAY REPUBLIC NASHVILLE/BMLG	Florida Georgia Line		15
6	5	WHATEVER SHE'S GOT MCA NASHVILLE/UMGN	David Nail	●	23
5	6	WASTING ALL THESE TEARS REPUBLIC NASHVILLE/BMLG	Cassadee Pope	●	27
8	7	CHILLIN' IT WARNER BROS./WMN	Cole Swindell		32
10	8	WHEN SHE SAYS BABY BROKEN BOW/BBMG	Jason Aldean		9
9	9	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	▲	41
7	10	CAROLINA STONEY CREEK/BBMG	Parmalee	●	21
13	11	WAGON WHEEL CAPITOL NASHVILLE/UMGN	Darius Rucker	▲	52
15	12	COMPASS CAPITOL NASHVILLE/UMGN	Lady Antebellum		13
11	13	BOTTOMS UP VALORY/BMLG	Brantley Gilbert		3
27	14	HELLUVA LIFE WARNER BROS./WMN	Frankie Ballard		11
19	15	THIS IS HOW WE ROLL REPUBLIC NASHVILLE/BMLG	Florida Georgia Line Feat. Luke Bryan		6
12	16	IT GOES LIKE THIS VALORY/BMLG	Thomas Rhett	▲	34
14	17	WE WERE US HIT RED/CAPITOL NASHVILLE/UMGN	Keith Urban And Miranda Lambert		17
30	18	UP ALL NIGHT CAPITOL NASHVILLE/UMGN	Jon Pardi		19
32	19	DRINK TO THAT ALL NIGHT SEA GAYLE/ARISTA NASHVILLE/SMN	Jerrold Niemann		10
22	20	DRUNK LAST NIGHT REPUBLIC NASHVILLE/BMLG	Eli Young Band	●	28
26	21	SWEET ANNIE ROAR/SOUTHERN GROUND/ATLANTIC/AG	Zac Brown Band		15
20	22	MINE WOULD BE YOU WARNER BROS./WMN	Blake Shelton		25
17	23	SEE YOU TONIGHT 19/MERCURY/INTERSCOPE/UMGN	Scotty McCreery		19
31	24	I HOLD ON CAPITOL NASHVILLE/UMGN	Dierks Bentley		18
24	25	ROUND HERE REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	●	33

LATIN™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
3	1	#1 VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		37
1	2	HIPS DON'T LIE EPIC/SONY MUSIC LATIN	Shakira Feat. Wyclef Jean		209
2	3	WAKA WAKA (ESTO ES AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshyground	▲	191
4	4	DANZA KUDURO VANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	177
6	5	LOCO UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Romeo Santos		20
7	6	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		25
9	7	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		23
8	8	LIVIN' LA VIDA LOCA CJ/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		206
11	9	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	155
10	10	LIMBO EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee		65
13	11	HEROE INTERSCOPE/UMLE	Enrique Iglesias		209
12	12	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisin		15
14	13	EL PERDEDOR UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Marco Antonio Solis		8
22	14	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		69
18	15	SUERTE EPIC/SONY MUSIC LATIN	Shakira		207
26	16	OYE COMO VA COLUMBIA/LEGACY	Santana		181
20	17	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		173
15	18	STAND BY ME TOP SHOP	Prince Royce		201
17	19	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		123
25	20	BON, BON MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		165
27	21	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos		21
30	22	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		71
31	23	SUAVEMENTE SONY DISCOS/SONY MUSIC LATIN	Elvis Crespo		202
16	24	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	207
23	25	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		188

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
3	1	#1 LET HER GO BLACK CROW/NETWORK	Passenger	▲	31
1	2	ROYALS LAVA/REPUBLIC	Lorde	▲	30
2	3	DEMONS KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons		57
5	4	TEAM LAVA/REPUBLIC	Lorde		17
7	5	POMPEII VIRGIN/CAPITOL	Bastille		27
6	6	RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	▲	76
4	7	SWEATER WEATHER [RE]EVOLVE/COLUMBIA	The Neighbourhood	▲	45
12	8	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		44
8	9	SAIL RED BULL	AWOLNATION	▲	144
10	10	BEST DAY OF MY LIFE ISLAND/IDJMG	American Authors		13
11	11	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	▲	48
9	12	STILL INTO YOU FUELED BY RAMEN	Paramore		39
14	13	I SEE FIRE WATERTOWER	Ed Sheeran		6
13	14	ALONE TOGETHER DECAYDANCE/ISLAND/IDJMG	Fall Out Boy		15
25	15	LOVE DON'T DIE EPIC	The Fray		9
17	16	HARLEM RCA	New Politics		26
33	17	HO HEY DUALTONE	The Lumineers	▲	87
24	18	MISS JACKSON Panici! At The Disco Featuring Lolo DECAYDANCE/FUELED BY RAMEN/RRP			24
19	19	DO I WANNA KNOW? DOMINO	Arctic Monkeys		17
18	20	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	▲	37
20	21	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	▲	53
15	22	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	▲	90
22	23	DROPS OF JUPITER (TELL ME) AWARE/COLUMBIA	Train	●	92
28	24	EYE OF THE TIGER SCOTTI BROS./VOLCANO/LEGACY	Survivor		167
16	25	TENNIS COURT LAVA/REPUBLIC	Lorde		21

DANCE/ELECTRONIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 WAKE ME UP! PRMO/ISLAND/IDJMG	Avicii	▲	28
2	2	TURN DOWN FOR WHAT COLUMBIA	DJ Snake & Lil Jon		3
3	3	APPLAUSE STREAMLINE/INTERSCOPE/IGA	Lady Gaga		21
4	4	STAY THE NIGHT INTERSCOPE/IGA	Zedd Feat. Hayley Williams		17
7	5	HEY BROTHER PRMO/ISLAND/IDJMG	Avicii		16
5	6	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix		26
8	7	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	38
6	8	SUMMERTIME SADNESS POLYDOR/INTERSCOPE/IGA	Lana Del Rey & Cedric Gervais	▲	23
9	9	CLARITY INTERSCOPE	Zedd Feat. Foxes	▲	51
10	10	WORK B**CH! RCA	Britney Spears		15
14	11	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	58
16	12	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop Feat. Charli XCX	▲	50
11	13	TITANIUM WHAT & MUSIC/ASTRALWERKS/CAPITOL	David Guetta Feat. Sia	▲	107
32	14	SCREAM & SHOUT WILL.I.AM/INTERSCOPE	will.i.am & Britney Spears	▲	51
39	15	HARLEM SHAKE JEFFREY'S/MAD DECENT	Baauer		39
17	16	BOY OH BOY MAD DECENT	Diplo GTA		12
19	17	GANGNAM STYLE SCHOOLBOY/REPUBLIC	PSY	▲	75
20	18	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	▲	44
12	19	DAY 'N' NITE FOOL'S GOLD/G.O.O.D./UNIVERSAL MOTOWN/REPUBLIC	Kid Cudi	▲	99
23	20	TSUNAMI DOORN/SPINNIN'/COLUMBIA	DVBBS & Borgeous		14
22	21	LEVELS LEZELS/VERATONE/ATOM EMPIRE/INTERSCOPE	Avicii	▲	113
28	22	THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar		14
RE	23	Y.A.L.A. N.E.E.T./XL/INTERSCOPE	M.I.A.		5
21	24	I CAN'T STOP CIRCUS/BIG BEAT/RRP	Flux Pavilion		54
13	25	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/RRP	Skrillex	▲	157

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Rihanna		10
3	2	WHITE WALLS MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		18
11	3	BLURRED LINES STAR TRAK/INTERSCOPE/IGA	Robin Thicke Feat. T.I. + Pharrell	▲	41
4	4	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. JAY Z		3
2	5	23 EARDRUMMERS/INTERSCOPE/IGA	Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J		17
13	6	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	47
5	7	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	●	16
14	8	SHOW ME THE ALUMNI GROUP/BB CLASSIC/RCA	Kid Ink Feat. Chris Brown		14
9	9	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		26
7	10	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	▲	22
8	11	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!		25
6	12	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem		11
NEW	13	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz		1
22	14	THRIFT SHOP MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	▲	71
10	15	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem		18
16	16	SURVIVAL WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem		12
12	17	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	●	15
15	18	HEADBAND REBEL ROCK/GRAND HUSTLE/ATLANTIC	B.o.B Feat. 2 Chainz		33
25	19	ALL OF ME G.O.O.D./COLUMBIA	John Legend		21
RE	20	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams		5
18	21	WE OWN IT (FAST & FURIOUS) DEF JAM/IDJMG	2 Chainz & Wiz Khalifa	●	17
36	22	XO PARKWOOD/COLUMBIA	Beyonce		3
17	23	TKO RCA	Justin Timberlake		16
20	24	MINE PARKWOOD/COLUMBIA	Beyonce Feat. Drake		3
24	25	SAME LOVE MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Mary Lambert	▲	58

KID™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 THE FOX (WHAT DOES THE FOX SAY?) RAZOR & TIE	Kidz Bop Kids		4
5	2	ROYALS RAZOR & TIE	Kidz Bop Kids		3
4	3	ROAR RAZOR & TIE	Kidz Bop Kids		3
3	4	BETTER IN STEREO WALT DISNEY	Dove Cameron		12
1	5	CRUISIN' FOR A BRUISIN' WALT DISNEY	Ross Lynch, Grace Phipps And Jason Evigan		25
6	6	I SEE THE LIGHT WALT DISNEY	Mandy Moore & Zachary Levi		159
8	7	PART OF YOUR WORLD WALT DISNEY	Jodi Benson	●	112
9	8	WHEN WILL MY LIFE BEGIN WALT DISNEY	Mandy Moore		156
10	9	WHEN CAN I SEE YOU AGAIN? WALT DISNEY	Owl City		62
7	10	STEAL YOUR HEART WALT DISNEY	Ross Lynch		3
14	11	UNDER THE SEA WALT DISNEY	Samuel E. Wright	●	106
11	12	FALLING FOR YA WALT DISNEY	Grace Phipps		23
16	13	I THINK ABOUT YOU WALT DISNEY	Ross Lynch		3
19	14	KISS THE GIRL WALT DISNEY	Samuel E. Wright		63
15	15	LIKE ME WALT DISNEY	Ross Lynch, Maia Mitchell, Grace Phipps, Spencer Lee		23
RE	16	Y.M.C.A. BACK LOT MUSIC	The Minions		9
18	17	CAN'T STOP SINGING WALT DISNEY	Ross Lynch And Maia Mitchell		22
25	18	I'VE GOT A DREAM WALT DISNEY	Mandy Moore		12
20	19	THRIFT SHOP RAZOR & TIE	Kidz Bop Kids		20
RE	20	EVERYDAY WALT DISNEY	Zac Efron & Vanessa Anne Hudgens		2
RE	21	GO THE DISTANCE WALT DISNEY	Robert Bart		39
RE	22	JUST WANNA BE WITH YOU WALT DISNEY	V. Hudgens, L. Grabeel, Z. Efron, O. Rollin		2
22	23	GANGNAM STYLE RAZOR & TIE	Kidz Bop Kids		32
21	24	HEART TO BE WALT DISNEY	Ross Lynch, Maia Mitchell, Grace Phipps, Spencer Lee And Garrett Clayton		19
24	25	TTYLXOX WALT DISNEY	Bella Thorne		78

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HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 AG STAY J.MOI, D.K.MOL, F.YOUNG, C.ROBERTSON, J.LAWHON, B.WELLS	Florida Georgia Line REPUBLIC NASHVILLE	1	16
2	3	2	SG DRINK A BEER J.STEVENS (L.BEAVERS, C.STAPLETON)	Luke Bryan CAPITOL NASHVILLE	2	9
3	4	3	WHATEVER SHE'S GOT C.AINLAY, F.LIDDELL, G.WORF (J.ROBBINS, J.M.NITE)	David Nail MCA NASHVILLE	3	28
9	2	4	THAT'S MY KIND OF NIGHT J.STEVENS (A.GORLEY, D.DAVIDSON, C.DESTEFANO)	Luke Bryan CAPITOL NASHVILLE	1	23
8	7	5	CHILLIN' IT J.STEVENS (C.SWINDELL, S.MINOR)	Cole Swindell WARNER BROS./WMN	5	32
5	5	6	WASTING ALL THESE TEARS D.HUFF, N.CHAPMAN (R.GAALS, WYK, C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE	5	31
4	8	7	DRUNK LAST NIGHT F.LIDDELL, J.NIEBANK (L.VELTZ, J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	3	28
10	9	8	WHEN SHE SAYS BABY M.KNOX (T.R.AKINS, B.HAYS, LIP)	Jason Aldean BROKEN BOW	8	14
7	10	9	SWEET ANNIE K.STEGALL, Z.BROWN (B.BROWN, W.DURRETTE, C.BOWLES, S.LEIGH, J.PURCE)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	7	18
6	6	10	CAROLINA NV (PARMALEE, R.BEATO)	Parmalee STONEY CREEK	2	38
12	12	11	DON'T LET ME BE LONELY D.HUFF (S.BUXTON, R.CLAWSOON, C.TOMPKINS)	The Band Perry REPUBLIC NASHVILLE	11	18
13	13	12	FRIDAY NIGHT M.ALTMAN (E.PASLAY, R.FALCON, R.CROSBY)	Eric Paslay EMI NASHVILLE	12	25
17	14	13	COMPASS N.CHAPMAN, LADY ANTEBELLUM (T.E.HERMENSEN, M.SEBERKER, A.MALIK, R.GOLAND, O.VELTZ, E.HAYWIE)	Lady Antebellum CAPITOL NASHVILLE	12	14
15	15	14	RADIO F.ROGERS (D.RUCKER, L.LAIRD, A.GORLEY)	Darius Rucker CAPITOL NASHVILLE	14	19
14	17	15	UP ALL NIGHT B.BUTLER, C.PARDI (J.PARDI, B.BUTLER, B.BEAVERS)	Jon Pardi CAPITOL NASHVILLE	14	25
16	11	16	WE WERE US N.CHAPMAN, K.URBAN (J.ROBBINS, N.GALYON, J.M.NITE) HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	Keith Urban And Miranda Lambert HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE	1	17
19	21	17	HELLUVA LIFE M.ALTMAN, S.HENDRICKS (R.CLAWSOON, C.TOMPKINS, J.KEAR)	Frankie Ballard WARNER BROS./WAR	17	16
22	23	18	I HOLD ON R.COPPERMAN (B.JAMES, D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	18	18
23	22	19	THE HEART OF DIXIE B.JAMES (C.SMITH, B.JAMES, TVERGES)	Danielle Bradbery REPUBLIC NASHVILLE/BIG MACHINE	16	19
24	25	20	DRINK TO THAT ALL NIGHT J.L.NIEMANN, J.L.SLOAS (D.GEORGE, L.MILLER, B.WARREN, B.WARREN)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE	20	11
11	19	21	BOTTOMS UP D.HUFF (B.GILBERT, B.JAMES, J.WEAVER)	Brantley Gilbert VALORY	11	3
21	20	22	EVERYBODY'S GOT SOMEBODY BUT ME D.HUFF, H.HAYES (H.HAYES, D.BRAINARD, J.ZUFFINETO)	Hunter Hayes Featuring Jason Mraz ATLANTIC/WMN	18	15
26	27	23	19 YOU + ME DAN + SHAY, S.HENDRICKS (D.SMYERS, S.MOONEY, D.ORTON)	Dan + Shay WARNER BROS./WMN	23	11
29	29	24	GOODNIGHT KISS D.GEORGE (R.HOUSER, R.HATCH, J.SELLERS)	Randy Houser STONEY CREEK	24	13
28	31	25	EVERYTHING I SHOULDN'T BE THINKING ABOUT NV (K.THOMPSON, D.L.MURPHY, B.JAMES)	Thompson Square STONEY CREEK	25	14
31	30	26	GET ME SOME OF THAT L.LAIRD (C.SWINDELL, M.CARTER, T.R.AKINS)	Thomas Rhett VALORY	26	8
27	26	27	THE OUTSIDERS J.JOYCE (E.CHURCH, C.BEATHARD)	Eric Church EMI NASHVILLE	6	12
30	28	28	THIS IS HOW WE ROLL J.MOI (B.KELLEY, T.HUBBARD, C.SWINDELL, L.BRYAN)	Florida Georgia Line Featuring Luke Bryan REPUBLIC NASHVILLE	18	6
32	32	29	LETTIN' THE NIGHT ROLL J.S.STOVER (J.MOORE, J.S.STOVER, R.CLAWSOON)	Justin Moore VALORY	29	8
34	33	30	BEAT OF THE MUSIC R.COPPERMAN, B.ELDEREDGE (B.ELDEREDGE, R.COPPERMAN, H.MORGAN)	Brett Eldredge ATLANTIC/WMN	30	9
35	38	31	YOUNG LOVE B.JAMES (L.MOORE, D.COUGH, W.DAVIS)	Kip Moore MCA NASHVILLE	31	6
33	36	32	WILD IN YOUR SMILE B.BEAVERS, L.WOOTEN (T.R.AKINS, B.HAYS, LIP, M.GREEN)	Dustin Lynch BROKEN BOW	32	15
40	39	33	WHISKEY IN MY WATER J.CATINO, L.KING (T.FARR, P.LARUE, J.LOZIER)	Tyler Farr COLUMBIA NASHVILLE	33	4
36	34	34	FOLLOW YOUR ARROW K.MUSGRAVES, L.LAIRD, S.MCANALLY (K.MUSGRAVES, B.CLARK, S.MCANALLY)	Kacey Musgraves MERCURY	28	9
37	40	35	COLD BEER WITH YOUR NAME ON IT M.WRIGHT, C.AUDRECH, III (B.ANDERSON, C.DANIELS)	Josh Thompson SHOW DOG-UNIVERSAL	35	9
41	42	36	WAKE UP LOVIN' YOU C.MORGAN, P.O'DONNELL (J.OSBORNE, M.RAMSEY, T.ROSEN)	Craig Morgan BLACK RIVER	35	11
-	48	37	DG DOIN' WHAT SHE LIKES S.HENDRICKS (P.O'DONNELL, W.KIRBY)	Blake Shelton WARNER BROS./WMN	37	3
42	37	38	READY SET ROLL C.DESTEFANO (C.DESTEFANO, T.R.AKINS, C.RICE)	Chase Rice DACK JANIELS/TB/RPM	27	13
HOT SHOT DEBUT		39	GIVE ME BACK MY HOMETOWN J.JOYCE (E.CHURCH, L.LAIRD)	Eric Church EMI NASHVILLE	39	1
47	44	40	THE MONA LISA B.PAISLEY (B.PAISLEY, C.DUBOIS)	Brad Paisley ARISTA NASHVILLE	40	3
46	35	41	PLAY IT AGAIN J.STEVENS (A.GORLEY, D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE	35	19
43	45	42	SLOW ME DOWN M.BRIGHT (M.GREEN, H.MORGAN, J.ROBBINS)	Sara Evans RCA NASHVILLE	39	10
48	47	43	SOBER J.JOYCE (L.MCKENNA, H.LINDESE, L.ROSE)	Little Big Town CAPITOL NASHVILLE	27	8
44	41	44	TAKE IT OUT ON ME J.MOI (S.MCANALLY, C.DESTEFANO)	Florida Georgia Line REPUBLIC NASHVILLE	32	6
45	46	45	IT AIN'T THE WHISKEY J.JOYCE (G.W.BARNHILL, J.DADDARIO, C.DEGGES)	Gary Allan MCA NASHVILLE	45	4
-	50	46	I GOT A CAR T.BROWN, G.STRAIT (K.GATTIS, T.DOUGLAS)	George Strait MCA NASHVILLE	46	3
50	43	47	DRIVIN' AROUND SONG D.HUFF (C.WISEMAN, R.CLAWSOON, C.TOMPKINS)	Colt Ford Featuring Jason Aldean AVERAGE JOES	41	15
RE-ENTRY		48	STRONG C.FARRIN, Z.CROWELL, A.GORLEY (A.GORLEY, Z.CROWELL, W.HOGE) CUMBERLAND/PROSPER/NEW REVOLUTION	Will Hoge CUMBERLAND/PROSPER/NEW REVOLUTION	42	8
NEW		49	WE ARE TONIGHT D.HUFF (M.BEESON, J.OSBORNE, S.HUNT)	Billy Currington MERCURY	49	1
RE-ENTRY		50	THAT GIRL R.ROBIN (J.NETTLES, R.G.WALKER)	Jennifer Nettles MERCURY	37	9

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
3	1	#1 WKS LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	▲	22	
1	2	GARTH BROOKS PEARL	Blame It All On My Roots: Five Decades Of Influences		6	
4	3	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	57	
12	4	JAKE OWEN RCA NASHVILLE/SMN	Days Of Gold		5	
6	5	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...	▲	41	
8	6	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	64	
7	7	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	63	
5	8	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden	●	35	
20	9	KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park		42	
26	10	ZAC BROWN BAND SOUTHERN GROUND	The Grohl Sessions: Vol. 1 (EP)		4	
10	11	DANIELLE BRADBERRY REPUBLIC NASHVILLE/BMLG	Danielle Bradbery		6	
2	12	THE ROBERTSONS 4 BEARDS/EMI NASHVILLE/UMGN	Duck The Halls: A Robertson Family Christmas	▲	10	
15	13	ZAC BROWN BAND RCA/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	▲	78	
9	14	SCOTTY MCCREERY 19/INTERSCOPE/MERCURY/UMGN	See You Tonight		12	
13	15	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	117	
19	16	THOMAS RHETT VALORY/BMLG	It Goes Like This		10	
14	17	JUSTIN MOORE VALORY/BMLG	Off The Beaten Path		16	
11	18	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		17	
18	19	CASADEE POPE REPUBLIC NASHVILLE/BMLG	Frame By Frame		13	
16	20	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		33	
24	21	PARMALEE STONEY CREEK/BMG	Feels Like Carolina		4	
17	22	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	●	40	
23	23	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		34	
28	24	CHRIS YOUNG RCA NASHVILLE/SMN	A.M.		16	
22	25	TOBY KEITH SHOW DOG-UNIVERSAL	Drinks After Work		10	
29	26	TYLER FARR COLUMBIA NASHVILLE/SMN	Redneck Crazy		14	
21	27	SOUNDTRACK Nashville: The Music Of Nashville: Season 2 / Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG			4	
27	28	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	69	
30	29	WILLIE NELSON LEGACY	To All The Girls...		12	
41	30	CHASE RICE DACK JANIELS	Ready Set Roll (EP)		11	
33	31	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	The Bluegrass Album		15	
32	32	VARIOUS ARTISTS NOW That's What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/UMG			30	
37	33	LEE BRICE CLUBB	Hard 2 Love	●	89	
40	34	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		48	
38	35	KELLIE PICKLER BLACK RIVER	The Woman I Am		8	
36	36	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		35	
48	37	BRETT ELDEREDGE ATLANTIC/WMN	Bring You Back		19	
31	38	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom	●	48	
42	39	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		34	
46	40	BILLY CURRINGTON MERCURY/UMGN	We Are Tonight		14	
44	41	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		31	
34	42	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	43	
47	43	SOUNDTRACK Nashville: The Music Of Nashville: Season 1: Volume 2 ABC STUDIOS/LIONS GATE HOME ENTERTAINMENT/BIG MACHINE/BMLG			34	
39	44	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		39	
RE	45	RANDY HOUSER STONEY CREEK/BMG	How Country Feels		45	
RE	46	KENNY ROGERS WARNER BROS./WMN	You Can't Make Old Friends		11	
50	47	VARIOUS ARTISTS SHOW DOG-UNIVERSAL	Alabama & Friends		18	
RE	48	THE LACS BACKROAD/AVERAGE JOES	Keep It Redneck		15	
RE	49	JOE NICHOLS RED BOW/BMG	Crickets		10	
RE	50	GRANGER SMITH PIONEER/THIRTY TIGERS	Dirt Road Driveway		23	



Much To Celebrate For FGL

The chart-topping celebrations continue for **Florida Georgia Line** (above) as "Stay" logs a sixth week at No. 1 on Hot Country Songs and a third week atop the Nielsen BDS-based Country Airplay tally (see page 57), while former chart-topper and crossover smash "Cruise" last week became the biggest-selling country digital song since Nielsen SoundScan began tracking download sales in 2003. Standing at 6.4 million sold through the current sales week, it has passed **Lady Antebellum's** "Need You Now," which is now the runner-up with 6.3 million downloads, followed by **Taylor Swift's** "Love Story" (5.6 million) in third place. "Stay" is FGL's fourth straight leader on Country Airplay, which earns the duo the distinction of being only the second act in the chart's 24-year history to release four straight career-opening singles (counting radio-promoted tracks only). Coincidentally, the other act to accomplish the feat was also a duo, as **Brooks & Dunn's** first four singles reached the summit in 1991-92. **Eric Church**, meanwhile, posts his highest solo start on Hot Country Songs with "Give Me Back My Hometown," which pops on at No. 39. The new song enters the chart solely due to radio airplay. Expect a significant jump next week when first-week download sales affect the title's ranking (the track arrived Jan. 7). "Hometown" is the second single from Church's new album, *The Outsiders*, due Feb. 11. The title track peaked at No. 6 on Hot Country Songs in November, and is No. 27 this issue. —Wade Jensen

FLORIDA GEORGIA LINE: ADAM TAYLOR

HOT COUNTRY SONGS: The week's most popular current country songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. **TOP COUNTRY ALBUMS:** The week's most popular country albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. See Charts Legend on billboard.com/tw for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY NIELSEN SOUNDSCAN

AIRPLAY/STREAMING DATA COMPILED BY NIELSEN BDS

Rock

January 18
2014
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE (PRODUCER) (SONGWRITER)	Artist (IMPRINT/PROMOTION LABEL)	CERT.	WKS. ON CHART
1	1	1	#1 19 WKS ROYALS (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC	▲	31
3	3	2	LET HER GO C.VALLEJO,M.ROSENBERG (M.D.ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	▲	42
2	2	3	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,I.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		66
5	5	4	AG TEAM (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		17
6	6	5	SG POMPEII M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		34
4	4	6	SWEATER WEATHER J.PILBROW,E.HAYNE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood [RE]VOLVE/COLUMBIA	▲	50
7	7	7	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,I.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	67
9	9	8	DG SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		50
8	8	9	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	87
10	10	10	BEST DAY OF MY LIFE S.GOODMAN,A.ACETTA (Z.BARNETT,L.SHELLEY,D.PUBLIN,M.SANCHEZ,S.GOODMAN,S.ACETTA)	American Authors ISLAND/DMG		16
13	11	11	ALONE TOGETHER B.WALKER (FALL OUT BOY)	Fall Out Boy DECAYDANCE/ISLAND/DMG		20
		12	HOT SHOT DEBUT SEVEN NATION ARMY (J.WHITE III) (J.WHITE III)	The White Stripes THIRD MAN/WARNER BROS.		1
16	13	13	LOVE DON'T DIE S.PRICE,R.B.TEDDER (THE FRAY,R.B.TEDDER)	The Fray EPIC		11
14	12	14	DO I WANNA KNOW? J.FORD (A.TURNER)	Arctic Monkeys DOMINO/ADA		20
15	15	15	OUT OF MY LEAGUE J.HOFFER (M.FITZPATRICK,N.SCAGGS,L.KING,J.KARNES,J.RUZUMNA,J.WICKS)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC		37
18	14	16	TENNIS COURT (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		25
17	16	17	I SEE FIRE E.SHEERAN (E.SHEERAN)	Ed Sheeran WATERTOWER		5
19	17	18	COME A LITTLE CLOSER J.JOYCE (CAGE THE ELEPHANT)	Cage The Elephant OSP/RCA		21
22	19	19	MISS JACKSON B.WALKER (B.URIE,B.G.WALKER,J.SINCLAIR,A.SALEM,LOLO.A.GOOSE)	Panic! At The Disco Featuring Lolo DECAYDANCE/FUELED BY RAMEN/WRP		25
		20	RE-ENTRY ON TOP OF THE WORLD ALEX DA KID,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE		42
20	20	21	COME TO ME G.WATTENBERG (J.RZEZNIK,G.WATTENBERG)	Goo Goo Dolls WARNER BROS.		13
11	18	22	WHO YOU LOVE J.MAYER,D.WAS (J.MAYER,K.PERRY)	John Mayer Featuring Katy Perry COLUMBIA		20
25	22	23	CHOCOLATE M.CROSSEY,THE 1975 (G.DANIEL,M.HEALY,A.HANN,R.MACDONALD)	The 1975 DIRTY HIT/VAGRANT/INTERSCOPE		16
23	21	24	AFRAID J.PILBROW,E.HAYNE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN,M.MARGOT,E.HAYNE)	The Neighbourhood [RE]VOLVE/COLUMBIA		17
21	23	25	SIRENS B.O'BRIEN (M.MCCREADY,E.VEDDER)	Pearl Jam MONKEYWRENCH/REPUBLIC		16
32	24	26	DIRTY PAWS OF MONSTERS AND MEN,A.ARNARSSON (N.B.HI.MARSDOTTIR,R.THORHALLSSON)	Of Monsters And Men REPUBLIC		16
24	28	27	UNBELIEVERS R.BATMANGLI,J.A.RECHTSCHAID (R.BATMANGLI,E.KOENIG)	Vampire Weekend KL/BEGGARS GROUP		7
28	25	28	GLORY AND GORE (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		14
27	26	29	A LIGHT THAT NEVER COMES M.SHINODA (LINKIN PARK,S.AOKI)	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		16
31	34	30	THE MOTHER WE SHARE CHVRCHES (CHVRCHES)	CHVRCHES GOODBYE/GLASSNOTE		12
33	27	31	BATTLE BORN K.CHURKO (Z.BATHORY,L.GRINSTEAD,J.S.HEYDE,J.GREENING,K.CHURKO)	Five Finger Death Punch PROSPECT PARK		9
26	29	32	400 LUX (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		14
30	33	33	BUZZCUT SEASON (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		14
29	38	34	THE WIRE A.RECHTSCHAID,D.HAIM,A.HAIM,E.HAIM (D.HAIM,A.HAIM,E.HAIM)	HAIM COLUMBIA		11
35	32	35	SHEPHERD OF FIRE M.ELIZONDO (AVENGED SEVENFOLD)	Avenged Sevenfold WARNER BROS.		6
39	35	36	LOLA MONTEZ R.CAGGIANO,VOLBEAT,J.HANSEN (M.S.PULSEN,VOLBEAT)	Volbeat VERTIGO/REPUBLIC		11
34	41	37	RIBS (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		14
44	40	38	HOUSE OF GOLD G.WELLS (T.JOSEPH)	Twenty One Pilots FUELED BY RAMEN/WRP		4
43	31	39	THE LOVE CLUB (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		17
38	36	40	WHITE TEETH TEENS (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		13
48	47	41	IT'S ABOUT TIME J.MELDA-JOHNSON (S.GADHIA,J.TILLEY,E.CANNATA,F.COMTOIS,P.DOOZTADREH)	Young The Giant FUELED BY RAMEN/WRP		5
-	30	42	MONSTER ALEX DA KID (IMAGINE DRAGONS,A.GRANT,I.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		7
		43	NEW STEP OUT NOT LISTED (NOT LISTED)	Jose Gonzalez FOX/BRUSHFIRE/REPUBLIC		1
		44	RE-ENTRY HOLDING ON FOR LIFE DANGER MOUSE (J.MERCER,B.BURTON)	Broken Bells COLUMBIA		4
		45	NEW STAY ALIVE NOT LISTED (NOT LISTED)	Jose Gonzalez FOX/BRUSHFIRE/REPUBLIC		1
42	46	46	A WORLD ALONE (J.LITTLE) (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		12
41	43	47	NEVER NEVER D.GILMORE (J.DAVIS,J.SHAFFER,B.WELCH,R.ARVIZU,R.LUZZER,D.GILMORE)	Korn PROSPECT PARK		20
45	39	48	ATLAS COLDPLAY,D.GREEN,R.SIMPSON (G.R.BERRYMAN,J.M.BUCKLAND,W.CHAMPION,C.A.J.MARTIN)	Coldplay LIONS GATE/REPUBLIC		15
49	48	49	DEAL WITH THE DEVIL NOT LISTED (NOT LISTED)	Pop Evil GG/EPONE		3
		50	NEW R U MINE? R.ORTON (A.TURNER,ARCTIC MONKEYS)	Arctic Monkeys DOMINO		1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST (IMPRINT/DISTRIBUTING LABEL)	Title	CERT.	WKS. ON CHART	
1	1	#1 7 WKS LORDE LAVA/REPUBLIC	Pure Heroine	●	14	
2	2	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	70	
3	3	ARCTIC MONKEYS DOMINO	AM		17	
16	4	SOUNDTRACK STUDIOCANAL/MIXE.ZOSS PRODUCTIONS/MONESUCH/WARNER BROS.	Inside Llewyn Davis		8	
6	5	ARCADE FIRE MERGE/CAPITOL	Reflektor		10	
21	6	PS THE NEIGHBOURHOOD [RE]VOLVE/COLUMBIA	I Love You.		36	
11	7	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		23	
12	8	PEARL JAM MONKEYWRENCH/REPUBLIC	Lightning Bolt		12	
33	9	GG SOUNDTRACK FOX/BRUSHFIRE/REPUBLIC	The Secret Life Of Walter Mitty		2	
10	10	BASTILLE VIRGIN/CAPITOL	Bad Blood		18	
17	11	BILLIE JOE + NORAH REPRISE/WARNER BROS.	Foreverly		6	
7	12	FALL OUT BOY DECAYDANCE/ISLAND/DMG	Save Rock And Roll		38	
5	13	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	101	
14	14	DAUGHTRY 19/RCA	Baptized		7	
4	15	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 2		7	
29	16	HAIM COLUMBIA	Days Are Gone		14	
8	17	A DAY TO REMEMBER ADIR	Common Courtesy		5	
20	18	PANIC AT THE DISCO DECAYDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!		13	
13	19	THE LUMINEERS DUALTONE	The Lumineers	▲	86	
9	20	SOUNDTRACK LIONS GATE/REPUBLIC	The Hunger Games: Catching Fire		7	
18	21	VAMPIRE WEEKEND XL	Modern Vampires Of The City		28	
15	22	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		19	
19	23	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	67	
32	24	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	92	
23	25	JOHN MAYER COLUMBIA	Paradise Valley		20	
22	26	NICKELBACK ROADRUNNER	The Best Of Nickelback: Volume 1		7	
26	27	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		23	
41	28	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe		14	
38	29	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975		7	
24	30	KINGS OF LEON RCA	Mechanical Bull		15	
28	31	JACK JOHNSON BRUSHFIRE/REPUBLIC	From Here To Now To You		16	
36	32	SKILLET ATLANTIC/AG	Rise		22	
45	33	THE HEAD AND THE HEART SUB POP	Let's Be Still		9	
46	34	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		47	
31	35	PARAMORE FUELED BY RAMEN	Paramore		37	
39	36	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		21	
37	37	BRING ME THE HORIZON EPITAPH	Sempiternal		25	
47	38	AWOLNATION RED BULL	Megalithic Symphony		101	
35	39	PIERCE THE VEIL FEARLESS	Collide With The Sky		14	
48	40	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		11	
RE	41	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		31	
25	42	THE BEATLES BBC/APPLE/CAPITOL/UME	On Air: Live At The BBC Volume 2		8	
40	43	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		36	
34	44	NEIL YOUNG REPRISE/WARNER BROS.	Live At The Cellar Door		4	
27	45	PAUL MCCARTNEY MPL/HEAR/CONCORD	New		12	
30	46	WE THE KINGS WE THE KINGS/OZONE ENTERTAINMENT	Somewhere Somehow		3	
RE	47	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		16	
43	48	LINKIN PARK MACHINE SHOP/WARNER BROS.	Recharged		10	
RE	49	TWENTY ONE PILOTS FUELED BY RAMEN	Vessel		2	
42	50	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	●	57	



White Stripes' 'Army' Storms Back

A viral video set to venerable hit "Seven Nation Army" by the White Stripes (above) causes the track to soar onto Hot Rock Songs at No. 12. The cut accumulated 2.4 million U.S. streams last week, a 751% rise over the previous tracking period, according to Nielsen BDS. A fan captured the video in the stands at the 2014 Sugar Bowl, where an angry Alabama fan becomes so enraged that she attacks a group of University of Oklahoma students, much to their amusement. (OU won, 45-31.) "Army," which kicks off on Streaming Songs at No. 19 and Rock Streaming Songs at No. 5, crowned Alternative for three weeks in 2003 and has sold 2 million downloads, according to Nielsen SoundScan.

At No. 20 on Hot Rock Songs, Imagine Dragons re-enter with "On Top of the World." Fueled largely by sales and streaming, the track reached No. 14 in July. Now promoted as the fourth radio single from the band's debut studio album, *Night Visions*, it returns, buoyed by its No. 16 rank on Triple A and a 25-20 blast on Alternative.

On Top Rock Albums, the soundtrack to "The Secret Life of Walter Mitty" charges 33-9 as the chart's Greatest Gainer (11,000 copies sold, up 37%) following the film's Christmas Day premiere. Two tracks from the set debut on Hot Rock Songs: Jose Gonzalez's "Step Out" (No. 43) and "Stay Alive" (No. 45). While the tracks mark Gonzalez's first solo Billboard chart entries since 2007, he's since scaled surveys as half of the duo Junip, with the pair's self-titled release having topped Heatseekers Albums last May.

—William Gruger and Gary Trust

R&B/Hip-Hop

January 18
2014
billboard

HOT R&B/HIP-HOP SONGS™

WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	Label	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	#1 AG THE MONSTER	Eminem Featuring Rihanna	WEA/SHADY/TIMBALAND/INTERSCOPE		1	10
2	4	2	DRUNK IN LOVE	Beyonce Featuring Jay Z	PARKWOOD/COLUMBIA		2	3
3	3	3	HOLD ON, WE'RE GOING HOME	Drake Feat. Majid Jordan	YOUNG MONEY/CASH MONEY/REPUBLIC	▲	1	22
7	7	4	BLURRED LINES	Robin Thicke Featuring T.I. + Pharrell	STAR TRAK/INTERSCOPE	▲	1	41
4	5	5	WHITE WALLS	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	MACKLEMORE/ADA/WARNER BROS.		3	18
5	2	6	23 MIKE WILL MADE-IT Feat. Miley Cyrus, Wiz Khalifa & Juicy J		SARDINIA/INTERSCOPE		2	17
6	6	7	MY HITTA	YG Featuring Jeezy & Rich Homie Quan	CTE/DEF JAM/IDJMG	●	5	15
9	12	8	SHOW ME	Kid Ink Featuring Chris Brown	THA ALLIANCE/GOOD MUSIC/ATLANTIC		8	12
8	8	9	HOLY GRAIL	Jay Z Featuring Justin Timberlake	ROC-A-FELLA/ROC NATION	▲	2	27
11	9	10	GAS PEDAL	Sage The Gemini Featuring IamSu!	BLACK MONEY/EMPIRE/REPUBLIC		6	25
10	13	11	LOVE MORE	Chris Brown Featuring Nicki Minaj	STAR TRAK/INTERSCOPE/IGA		7	24
13	11	12	ALL ME	Drake Featuring 2 Chainz & Big Sean	YOUNG MONEY/CASH MONEY/REPUBLIC	●	6	15
14	10	13	RAP GOD	Eminem	WEA/SHADY/TIMBALAND/INTERSCOPE		2	12
12	15	14	IT WON'T STOP	Sevyn Streeter Featuring Chris Brown	CELEBRITY/ATLANTIC		9	17
42	49	15	TALK DIRTY	Jason Derulo Featuring 2 Chainz	REBEL/ROCK/GRAND HUSTLE/ATLANTIC		15	5
19	23	16	XO	Beyonce	PARKWOOD/COLUMBIA		16	3
16	22	17	ALL OF ME	John Legend	G.O.O.D./COLUMBIA		15	18
17	16	18	HEADBAND	B.o.B Featuring 2 Chainz	REBEL/ROCK/GRAND HUSTLE/ATLANTIC		16	26
18	19	19	TOM FORD	Jay Z	ROC-A-FELLA/ROC NATION	●	11	26
24	14	20	BERZERK	Eminem	WEA/SHADY/TIMBALAND/INTERSCOPE		2	19
20	20	21	THE LANGUAGE	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC		13	15
21	24	22	I LUV THIS SH*T	August Alsina Feat. Trinidad James	NINTE MUCCO/RADIO KILLA/DEF JAM/IDJMG		13	23
22	17	23	TKO	Justin Timberlake	ROC-A-FELLA/ROC NATION		9	16
23	18	24	RED NOSE	Sage The Gemini	BLACK MONEY/EMPIRE/REPUBLIC		14	25
30	21	25	SURVIVAL	Eminem	WEA/SHADY/TIMBALAND/INTERSCOPE		6	13
25	26	26	UP DOWN (DO THIS ALL DAY)	T-Pain Feat. B.o.B	YOUNG MONEY/CASH MONEY/REPUBLIC		25	9
31	30	27	PARANOID	Ty Dolla \$ign Featuring B.o.B	ATLANTIC		27	7
28	32	28	OLD SCHOOL LOVE	Lupe Fiasco Feat. Ed Sheeran	1ST & 15TH/ATLANTIC		28	9
		29	HAPPY	Pharrell Williams	BACKLIT MUSIC/COLUMBIA		29	1
		30	WORST BEHAVIOR	Drake	YOUNG MONEY/CASH MONEY/REPUBLIC		28	14
27	27	31	HONEST	Future	A-1/FREEBANDZ/EPIC		18	17
34	35	32	SHE KNOWS	J. Cole Feat. Amber Coffman & The Cults	ROC NATION/COLUMBIA		32	5
26	31	33	BOUND 2	Kanye West	G.O.O.D./DEF JAM/IDJMG		3	9
43	33	34	RIDE	SoMo	REPUBLIC		33	4
32	25	35	MINE	Beyonce Featuring Drake	PARKWOOD/COLUMBIA		25	3
33	34	36	POUND CAKE/PARIS MORTON MUSIC 2	Drake Feat. Jay Z	YOUNG MONEY/CASH MONEY/REPUBLIC		24	15
37	43	37	THEY DON'T KNOW	Rico Love	DIVISION/INTERSCOPE		37	6
		38	PARTITION	Beyonce	PARKWOOD/COLUMBIA		38	2
		39	OWN IT	Mack Wilds	RAMIFIED/LOUDER THAN LIFE		39	5
36	41	40	MY STORY	R. Kelly Featuring 2 Chainz	RCA		27	13
		41	LOLLY	Maejor Ali Featuring Juicy J & Justin Bieber	DELIVER PARTNERS/BLAND/ONE		5	13
48	38	42	FDB	Young Dro	GRAND HUSTLE/ATLANTIC/ONE		30	18
44	37	43	SHABBA	A\$AP Ferg Featuring A\$AP Rocky	A\$AP WORLDWIDE/POLO GROUNDS/RCA		34	19
38	39	44	V. 3005	Childish Gambino	GLASSNOTE		31	5
46	40	45	COLLAR GREENS	Schoolboy Q Featuring Kendrick Lamar	TOP DAWG/INTERSCOPE		28	19
40	48	46	SHHH...	Future	A-1/FREEBANDZ/EPIC		40	6
41	47	47	ALL THE WAY HOME	Tamar Braxton	STREAMLINE/EPIC		32	9
35	42	48	REAL AND TRUE	Future Feat. Miley Cyrus & Mr Hudson	A-1/FREEBANDZ/EPIC		32	8
50	45	49	WAIT FOR A MINUTE	Tyga & Justin Bieber	YOUNG MONEY/CASH MONEY/REPUBLIC		24	4
47	50	50	CLAPPERS	Wale Featuring Nicki Minaj & Juicy J	MAYBACH/ATLANTIC		37	11

TOP R&B/HIP-HOP ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART
1	1	#1 4 WKS BEYONCE	Beyonce		4
2	2	EMINEM	The Marshall Mathers LP 2		10
5	3	R. KELLY	Black Panties		4
4	4	DRAKE	Nothing Was The Same		16
3	5	JUSTIN TIMBERLAKE	The 20/20 Experience (2 Of 2)	▲	14
6	6	CHILDISH GAMBINO	Because The Internet		4
8	7	MACKLEMORE & RYAN LEWIS	The Heist	▲	65
10	8	B.O.B	Underground Luxury		3
9	9	JUSTIN TIMBERLAKE	The 20/20 Experience	▲	43
13	10	YO GOTTI	I Am		7
11	11	ROBIN THICKE	Blurred Lines		24
21	12	GG JHENE AIKO	Sail Out (EP)		8
12	13	TAMAR BRAXTON	Love And War		18
16	14	KENDRICK LAMAR	good kid, m.A.A.d city	▲	63
15	15	KANYE WEST	Yeezus	●	29
18	16	JAY Z	Magna Carta... Holy Grail	▲	26
14	17	JOHN LEGEND	Love In The Future		18
17	18	JUICY J	Stay Trippy		19
25	19	PUSHA T	My Name Is My Name		13
24	20	JANELLE MONAE	The Electric Lady		17
20	21	2 CHAINZ	B.O.A.T.S. II #METIME		17
22	22	J. COLE	Born Sinner		29
32	23	SEVYN STREETER	Call Me Crazy, But... (EP)		5
7	24	MARY J. BLIGE	A Mary Christmas		12
26	25	A\$AP ROCKY	Long.Live.A\$AP		51
27	26	RIHANNA	Unapologetic	▲	59
29	27	THE WEEKND	Kiss Land		17
35	28	K. MICHELLE	Rebellious Soul		21
37	29	TLC			20
33	30	TGT	Three Kings		20
50	31	AUGUST ALSINA	Downtown: Life Under The Gun (EP)		18
30	32	LIL WAYNE	I Am Not A Human Being II	●	40
	33	MIKEY360	Reckless Emotions (EP)		4
39	34	A\$AP FERG	Trap Lord		18
28	35	HOPSN	Knock Madness		7
43	36	WALE	The Gifted		26
38	37	KID CUDI	Indicud		32
23	38	VARIOUS ARTISTS	Ellen's I'm Gonna Make You Dance: Jams		8
40	39	MAC MILLER	Watching Movies With The Sound Off		24
44	40	THE WEEKND	Trilogy	▲	60
41	41	JAHEIM	Appreciation Day		18
19	42	SOUNDTRACK	The Best Man Holiday		10
31	43	GUCCIMANE	The State Vs Radric Davis II: The Caged Bird Sings		2
49	44	VARIOUS ARTISTS	MMG: Self Made 3		13
	45	EMELI SANDE	Our Version Of Events		82
42	46	THE LOX	The Trinity (EP)		3
46	47	BIG SEAN	Hall Of Fame		17
	48	MIGUEL	Kaleidoscope Dream		63
47	49	WIZ KHALIFA	O.N.I.F.C.		52
45	50	TECH N9NE	Something Else		21



Derulo Rises; Pharrell Gets 'Happy'

In its fifth week on Hot R&B/Hip-Hop Songs, "Talk Dirty" by Jason Derulo (above) catapults 49-15 thanks to gains across all three chart metrics. According to Nielsen BDS, the 2 Chainz-assisted cut rose 59% to 8.6 million impressions and 49% to 1.7 million U.S. streams. Sales-wise, it increased 59% to 52,000 downloads, according to Nielsen SoundScan, its best sales week yet.

"Talk Dirty" arrived Sept. 24 as part of Derulo's *Tattoos* EP, but received a huge boost from the members of **One Direction**, who posted a video of themselves dancing to the song on Nov. 25. Since then, Derulo has gathered and shot footage of other artists grooving to the track for a video titled "Celebrities Talkin' Dirty," featuring **Robin Thicke**, **Flo Rida**, **Austin Mahone** and **Ariana Grande**, among others. The clip's trailer has been watched 85,000 times since it was uploaded to YouTube on Jan. 7.

After posting four songs on Hot R&B/Hip-Hop Songs as a featured artist in 2013—including 17 weeks at No. 1 with Thicke's "Blurred Lines"—Pharrell Williams opens 2014 with "Happy" debuting at No. 29. The feel-good track marks his fourth appearance as a lead artist and first since 2006 when "Number One" (featuring **Kanye West**) peaked at No. 40. His best showing as a lead was the **Jay Z**-assisted "Frontin'," which spent six weeks atop the list in 2003. Williams is working on his second solo studio album, due out this year. Debut solo set *In My Mind* bowed and peaked at No. 2 on Top R&B/Hip-Hop Albums in 2006.

—Rauly Ramirez

DERULO: DEBBIE SAMITH

SALES DATA COMPILED BY
nielsen
SOUNDSCAN
BDS

REGIONAL MEXICAN AIRPLAY™

Last Week	This Week	Title	Artist	Wks. On Chart
1	1	#1 VAS A LLORAR POR MI	Banda El Recodo de Cruz Lizarraga	19
3	2	ME INTERESAS	Noel Torres	23
5	3	EL RUIDO DE TUS ZAPATOS	La Anrolladora Banda el Limon de Rene Camacho	33
4	4	MUCHACHO DE CAMPO	Voz de Mando	32
2	5	MI ULTIMO DESEO	Banda Los Recoditos	26
7	6	BORRACHO DE AMOR	Banda La Trakalosa	20
6	7	A MI MODO	Los Huracanes del Norte	19
10	8	MUJER DE PIEDRA	Gerardo Ortiz	8
11	9	RELACION CLANDESTINA	Chey Lizarraga y Su Banda Tierra Sinaloense	10
8	10	TE LA PASAS	Tito Torbellino XIII Feat. EP	8
9	11	LA DOBLE CARA	Banda Carnaval	16
12	12	ME ENAMORE	Roberto Tapia	28
13	13	ME GUSTAS MUCHO	Codigo FN	36
14	14	CUANDO ESTAS DE BUENAS	Pesado	22
18	15	GG HERMOSA EXPERIENCIA	Banda Sinaloense MS de Sergio Lizarraga	7

LATIN POP AIRPLAY™

Last Week	This Week	Title	Artist	Wks. On Chart
3	1	#1 DARTE UN BESO	Prince Royce	25
1	2	QUE VIVA LA VIDA	Wisín	15
2	3	LOCO	Enrique Iglesias Feat. Romeo Santos	19
5	4	LA NUEVA Y LA EX	Daddy Yankee	10
6	5	PROPUESTA INDECENTE	Romeo Santos	23
4	6	VIVIR MI VIDA	Marc Anthony	36
7	7	HASTA ABAJO	Yandel	12
11	8	DONDE ESTA EL AMOR	Pablo Alboran Feat. Jesse & Joy	12
8	9	CAMBIO DE PIEL	Marc Anthony	12
10	10	VIVEME	Laura Pausini & Alejandro Sanz	4
9	11	LA FOTO DE LOS DOS	Carlos Vives	8
15	12	GG LA LUZ	Juanes	3
12	13	CHICA IDEAL	Chino & Nacho	8
13	14	MI PEOR ERROR (PRIMERA FILA)	Alejandra Guzman	11
14	15	PROMETO OLVIDARTE	Tony Dize	7

TROPICAL AIRPLAY™

Last Week	This Week	Title	Artist	Wks. On Chart
1	1	#1 PROPUESTA INDECENTE	Romeo Santos	23
2	2	LOCO	Enrique Iglesias Feat. Romeo Santos	19
3	3	CAMBIO DE PIEL	Marc Anthony	10
6	4	PERDI EL CONTROL	Renzo	13
4	5	DARTE UN BESO	Prince Royce	25
8	6	CHICA IDEAL	Chino & Nacho	10
7	7	QUE VIVA LA VIDA	Wisín	14
5	8	HEY	Toby Love	14
12	9	ODIO NO ODIARTE	Leslie Grace	9
17	10	GG PUT IT IN A KISS	Katherine Alexander	5
10	11	LA NUEVA Y LA EX	Daddy Yankee	9
9	12	VIVIR MI VIDA	Marc Anthony	36
16	13	INTERESADA	Kalimete	10
13	14	SOPA DE CARACOL - YUPI	Elvis Crespo Feat. Pitbull	13
11	15	CONMIGO TE VAS	Grupo Manja	8

REGIONAL MEXICAN ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 JENNI RIVERA	1969 - Siempre: En Vivo Desde Monterrey: Parte 1	5
2	2	GERARDO ORTIZ	Archivos de Mi Vida	6
4	3	VARIOUS ARTISTS	Radio Exitos El Disco del Año: 2013	11
3	4	JENNI RIVERA	La Misma Gran Señora	56
5	5	LUIS CORONEL	Con La Frente En Alto	16
8	6	VARIOUS ARTISTS	Corridos #1's 2013	8
7	7	ROBERTO TAPIA	Lo Mejor de Roberto Tapia	25
9	8	CALIBRE 50	Corridos de Alto Calibre	11
6	9	BANDA EL RECODO DE CRUZ LIZARRAGA	Haciendo Historia	10
11	10	VARIOUS ARTISTS	Las Gruperas Romanticas	12
10	11	VARIOUS ARTISTS	Las Bandas Romanticas de America 2013	50
12	12	LOS INQUIETOS DEL NORTE	Los Psychos del Corrido Los Psicopatas	20
13	13	VOZ DE MANDO	Los Mejores Corridos De	17
14	14	GRUPO EXTERMINADOR	Pachangon En El Infierno	6
16	15	CHALINO SANCHEZ	15 Exitazos	25

LATIN POP ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 MARCO ANTONIO SOLIS	Gracias Por Estar Aquí	11
2	2	ALEJANDRO FERNANDEZ	Confidencias	19
5	3	IL VOLO	Mas Que Amor	39
6	4	ARJONA	Metamorfosis: En Vivo	12
7	5	CARLOS VIVES	Corazon Profundo	37
12	6	ALEJANDRO SANZ	La Musica No Se Toca: En Vivo	8
3	7	ANDREA BOCELLI	Amor En Portofino	9
15	8	LUCHO GATICA	Historia de Un Amor: Duetos Con	8
11	9	MARILEYDA	Desde Hoy	3
10	10	EDNITA NAZARIO	El Corazon Decide	11
8	11	MANA	Exiliados Es La Bahia: Lo Mejor de Mana	71
RE	12	GLORIA TREVI	De Pelicula	11
4	13	VARIOUS ARTISTS	Musica En Tiempos	7
18	14	VARIOUS ARTISTS	Latino #1's 2013	8
16	15	VARIOUS ARTISTS	Lo Mejor de Lo Mejor 2013	5

TROPICAL ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 MARC ANTHONY	3.0	25
2	2	PRINCE ROYCE	Soy El Mismo	13
3	3	PRINCE ROYCE	# 1's	59
4	4	VARIOUS ARTISTS	Sergio George Presents: Salsa Giants	28
6	5	EL GRAN COMBO DE PUERTO RICO	50 Aniversario: Primer Volumen	11
5	6	JUAN LUIS GUERRA 440	Asondeguerra Tour	34
9	7	ELVIS CRESPO	One Flag	4
15	8	VICTORIA SANABRIA	Traectoria: En Vivo Desde El Centro de Bellas Artes Luis A. Ferré de...	3
8	9	LESLIE GRACE	Leslie Grace	28
11	10	ROMEO SANTOS	The King Stays King: Sold Out At Madison Square Garden	62
NEW	11	VARIOUS ARTISTS	Latin Hits 2014: Club Edition	1
17	12	GRUPOMANIA	Poderoso	7
10	13	TITO NIEVES	Mis Mejores Recuerdos	6
NEW	14	VARIOUS ARTISTS	Simplemente... Puerto Rico	1
13	15	VARIOUS ARTISTS	Navidades En Borinquen: Tributo A Los Grandes	7

Jazz/Classical/World

January 18
2014
billboard

TRADITIONAL JAZZ ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 MICHAEL BUBLE	To Be Loved	37
5	2	GREGORY PORTER	Liquid Spirit	16
6	3	PINK MARTINI	Get Happy	15
4	4	FRANK SINATRA	Sinatra: Best Of Duets	7
19	5	SOUNDTRACK	Boardwalk Empire: Vol. 2: Music From The HBO Original Series	16
10	6	FRANK SINATRA	Icon: Frank Sinatra	13
11	7	CECILE MCLORIN SALVANT	Womankind	26
3	8	THE RAT PACK	Icon: Christmas With The Rat Pack	11
13	9	DIANA KRALL	Glad Rag Doll	66
12	10	NATALIE COLE	Natalie Cole En Espanol	27
7	11	HARRY CONNICK, JR.	Every Man Should Know	29
9	12	FRANK SINATRA	Sinatra: Duets: Twentieth Anniversary (Deluxe Edition)	7
17	13	PRESERVATION HALL JAZZ BAND	That's It!	23
15	14	THE WAYNE SHORTER QUARTET FEAT. D. PEREZ, J. PATITUCCI & B. BLADE	Without A Net	20
8	15	THE RAT PACK	Icon: The Rat Pack	12

CONTEMPORARY JAZZ ALBUMS™

Last Week	This Week	Artist	Title	Wks. On Chart
1	1	#1 ROBERT GLASPER EXPERIMENT	Black Radio 2	10
9	2	KEIKO MATSUI	Soul Quest	23
3	3	TROMBONE SHORTY	Say That To Say This	17
2	4	DAVE KOZ / GERALD ALBRIGHT / MINO ABRAH / RICHARD ELLIOT	Dave Koz And Friends: Summer Home	30
4	5	BONEY JAMES	The Beat	39
6	6	NAJEE	The Morning After	11
7	7	GEORGE DUKE	Dream Weaver	25
13	8	ANDRE WARD	Caution	42
10	9	EARL KLUGH	HandPicked	23
11	10	MAYSA	Blue Velvet Soul	29
14	11	PAUL HARCADCASTLE	Paul Hardcastle: VII	46
15	12	PIECES OF A DREAM	In The Moment	19
17	13	AL DI MEOLA	All Your Life: A Tribute to the Beatles	15
18	14	PAUL HARCADCASTLE	The Chill Lounge: Volume 2	14
RE	15	STREETWIZE	Body Party: Smooth Urban Jazz Vibes On Today's #1 R&B Hits!	6

SMOOTH JAZZ SONGS™

Last Week	This Week	Title	Artist	Wks. On Chart
3	1	#1 SNAP	Nicholas Cole Feat. Vincent Ingala	19
1	2	STEPPER'S "D" LITE	Pieces Of A Dream	19
5	3	AT YOUR SERVICE	Oli Silk Feat. Julian Vaughn	20
4	4	I GOT YOU (I FEEL GOOD)	Dave Koz/Gerald Albright/Mino Abrah/Richard Elliot	12
2	5	HACIENDA	Jeff Lorber Fusion	21
7	6	WITH YOU ALL THE WAY	Steve Cole	21
9	7	AGUA DO BRASIL	Craig Sharmat	14
8	8	IF I COULD FLY	Vincent Ingala	21
15	9	GROOVE-O-MATIC	Blake Aaron	12
11	10	JUJU'S GROOVE	Julian Vaughn	11
16	11	SAVOIR FAIRE	Patrick Lamb	8
14	12	EMERALD CITY	Brian Simpson	11
10	13	SHAKE YOUR BODY (DOWN TO THE GROUND)	bwb	7
13	14	LISTEN 2 THE GROOVE	Jessy J	20
17	15	CHAMPS ELYSEES	Najee	8

TRADITIONAL CLASSICAL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
2	1	#1 HILARY HAHN/CORY SMYTHE DG/DECCA CLASSICS	In 27 Pieces: The Hilary Hahn Encores	8
6	2	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONFORT/DECCA	Angels And Saints At Ephesus	35
4	3	CHRIS THILE Nonesuch/Warner Bros.	Bach: Sonatas & Partitas, Vol. 1	22
1	4	LIBERA (PRIZEMAN) Warner Classics	Angels Sing: Christmas In Ireland	7
5	5	YUJA WANG/SIMON BOLIVAR SYMPHONY ORCH. DG/DECCA CLASSICS	Rachmaninov #3/Prokofiev #2	11
7	6	JEREMY DENK Nonesuch/Warner Bros.	J.S. Bach: Goldberg Variations	14
RE	7	SOUNDTRACK Carnival/Masterpiece/Decca	Downton Abbey: The Essential Collection	33
9	8	FRIAR ALESSANDRO Decca	Voice Of Joy	10
RE	9	VARIOUS ARTISTS Capitol	Fifty Shades Of Grey: The Classical Album	63
11	10	THE SILK ROAD ENSEMBLE WITH YO-YO MA Sony Classical/Sony Masterworks	A Playlist Without Borders	15
10	11	DOMINICAN SISTERS OF MARY Decca	Mater Eucharistiae (Mother Of The Eucharist)	21
RE	12	KAUFMANN/ORCHESTER DER DEUTSCHEN OPER BERLIN Decca/DG/Decca Classics	Wagner	14
RE	13	AUDIOMACHINE Audiomachine	Tree Of Life	11
13	14	FRIAR ALESSANDRO Decca	Voice From Assisi	9
8	15	QUADRIGA CONSORT Capriccio/Deutsche Harmonia Mundi/Sony Masterworks	On A Cold Winter's Day	10

CLASSICAL CROSSOVER ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
4	1	#1 LINDSEY STIRLING LindseyStomp	Lindsey Stirling	68
1	2	THE PIANO GUYS Portrait/Sony Masterworks	A Family Christmas	11
7	3	THE PIANO GUYS Masterworks/Sony Masterworks	The Piano Guys	66
2	4	MANNHEIM STEAMROLLER/CZECH PHILHARMONIC American Gramophone	Christmas Symphony II	12
5	5	ANDREA BOCELLI Sugar/AlmuD/Verve/VG	Love In Portofino	11
8	6	THE PIANO GUYS Portrait/Sony Masterworks	The Piano Guys 2	35
6	7	IL DIVO Syco/Columbia	A Musical Affair	9
3	8	IL VOLO Opera Blues/Rentor/Gatica/Interscope/JGA	Buon Natale: The Christmas Album	11
11	9	THE TENORS Verve/VG	Lead With Your Heart	47
10	10	IL VOLO Opera Blues/Gatica/Rentor/Interscope/JGA	We Are Love: Special Edition	32
9	11	ANDREA BOCELLI Sugar/Verve/VG	Passione	49
15	12	FORTE Syco/Columbia	Forte	8
RE	13	IL VOLO Opera Blues/Gatica/Rentor/Interscope/Universal Music Latino/UMLE	Mas Que Amor	32
12	14	THE TEXAS TENORS The Texas Tenors	You Should Dream	4
14	15	ANDREA BOCELLI Sugar/AlmuD/Universal Music Latino/UMLE	Amor En Portofino	7

WORLD ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
3	1	#1 BOMBINO Nonesuch/Warner Bros.	Nomad	31
2	2	CELTIC THUNDER Celtic Thunder/Verve/VG	Mythology	46
7	3	STROMAE Mosaert/Casablanca/Republic	Racine Carree	20
1	4	CELTIC THUNDER Celtic Thunder/ADHD	Christmas Voices	12
5	5	ANOUSHKÀ SHANKAR DG/Decca Classics	Traces Of You	11
10	6	ROKIA TRAORE Nonesuch/Warner Bros.	Beautiful Africa	7
4	7	ANGEL JULIAN Mood Media	Gourmet Entertains: Taste Of Italy	37
14	8	RYAN KELLY RI	Life	5
6	9	EXO S.M.	12Weolji Gijeog Miracles In December (EP)	4
13	10	CARLA BRUNI Teorema/Barclay/Verve/VG	Little French Songs	34
8	11	VARIOUS ARTISTS IdolSohn Society	It's A Scream How Levine Does The Rhumba	2
RE	12	VARIOUS ARTISTS Sonoma	Best Of Irish & Celtic Favorites	16
RE	13	G-DRAGON YG	Coup D'etat, Pt. 1 (EP)	8
RE	14	DEAD CAN DANCE PIAS	Anastasis	43
RE	15	VARIOUS ARTISTS Putumayo	Putumayo Presents: World Yoga	7

Christian/Gospel

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HOT CHRISTIAN SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 OCEANS (WHERE FEET MAY FAIL) Hillsong/Sparrow/Capitol CMG	United	16
2	2	OVERCOMER Sparrow/Capitol CMG	Mandisa	32
3	3	BEAUTIFUL DAY Gotee	Jamie Grace	24
4	4	THE ONLY NAME (YOURS WILL BE) Fervent/Word-Curb	Big Daddy Weave	33
6	5	THIS IS AMAZING GRACE Fair Trade	Phil Wickham	21
5	6	SPEAK LIFE Forefront/Capitol CMG	tobyMac	22
7	7	LORD I NEED YOU Essential/PLG	Matt Maher	48
8	8	LOVE TAKE ME OVER Reunion/PLG	Steven Curtis Chapman	24
15	9	KEEP MAKING ME Fervent/Word-Curb	Sidewalk Prophets	13
10	10	ALL YOU'VE EVER WANTED Beach Street/Reunion/PLG	Casting Crowns	18
11	11	YOUR GRACE FINDS ME SixSteps/Sparrow/Capitol CMG	Matt Redman	20
14	12	SHAKE Fair Trade	MercyMe	8
9	13	GOD'S GREAT DANCE FLOOR SixSteps/Sparrow/Capitol CMG	Chris Tomlin	26
12	14	LOVE ALONE IS WORTH THE FIGHT Lowercase People/Atlantic/Word-Curb	Switchfoot	13
17	15	BROKEN HALLELUJAH Fair Trade	The Afters	12
19	16	I AM SixSteps/Sparrow/Capitol CMG	Crowder	7
21	17	WITH EVERY ACT OF LOVE Centricity	Jason Gray	11
23	18	I CAN JUST BE ME Fair Trade	Laura Story	19
13	19	NOT GONNA DIE Atlantic/Word-Curb	Skillet	7
32	20	WRITE YOUR STORY Fervent/Word-Curb	Francesca Battistelli	3
18	21	WHO WE ARE Lowercase People/Atlantic/Word-Curb	Switchfoot	7
29	22	LET THEM SEE YOU INPOP	JJ Weeks Band	8
24	23	UNASHAMED OF YOU Fervent/Word-Curb	Chris August	19
22	24	HOPE IS WHAT WE CRAVE Fervent/Word-Curb	for KING & COUNTRY	20
27	25	ALIVE Hillsong/Sparrow/Capitol CMG	Young & Free	9

HOT GOSPEL SONGS™

LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
1	1	#1 BEAUTIFUL DAY Gotee	Jamie Grace	3
2	2	BREAK EVERY CHAIN Motown Gospel	Tasha Cobbs	52
3	3	EVERY PRAISE RCA Inspiration	Hezekiah Walker	42
4	4	IT'S WORKING RCA Inspiration	William Murphy	23
6	5	THE GIFT Quiet Water/EONE	Donald Lawrence	31
7	6	NOTHING WITHOUT YOU RCA Inspiration	Jason Nelson	34
5	7	IF HE DID IT BEFORE ...SAME GOD Motown Gospel	Tye Tribbett	45
10	8	WITHHOLDING NOTHING Delivery Room/EONE	William McDowell	19
8	9	1 ON 1 BlackSmoke/Worldwide	Zacardi Cortez	28
9	10	I CAN ONLY IMAGINE Tilly Mann	Tamela Mann	16
11	11	LIVE THROUGH IT FIYA World/EONE	James Fortune & FIYA	9
12	12	PERFECT PEOPLE FQ YO Soul/RCA Inspiration	The Walls Group	17
14	13	OUR GOD Interface/Motown Gospel	Micah Stampley	8
13	14	SUNDAY KINDA LOVE RCA New Breed/RCA Inspiration	Israeli Houghton Feat. Aaron Lindsey, PJ Morton & Nikki Ross	19
17	15	HE TURNED IT Motown Gospel	Tye Tribbett	8
15	16	UNTIL I PASS OUT Phanarow	Uncle Reece	16
NEW	17	WALKING IN FAVOR KEE/NEW LIFE	John P. Kee, Zacardi Cortez & Shawn Bigby	1
NEW	18	REJOICE WITH ME EchoPark/IDI	Bobby Jones Featuring Faith Evans	3
21	19	FOR YOUR GLORY Motown Gospel	Tasha Cobbs	7
NEW	20	EVERYBODY PRAISE TOD	Temple Of Deliverance Women's Choir	10
18	21	THE SAINTS Reach	Andy Mineo Featuring KB & Trip Lee	2
16	22	HOSANNA RI	Norman Hutchins	17
19	23	ROUND OF APPLAUSE Reach	Lecrae	7
NEW	24	THERE RCA Inspiration	Latice Crawford	10
20	25	UNO UNO SEIS Reach	Andy Mineo Featuring Lecrae	4

CHRISTIAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
1	1	#1 VARIOUS ARTISTS Provident/Word-Curb/Capitol CMG	WOW Hits 2014	15
2	2	SKILLET Atlantic/Word-Curb	Rise	28
7	3	CASTING CROWNS Beach Street/Reunion/PLG	The Acoustic Sessions (Volume One)	41
3	4	VARIOUS ARTISTS Provident/Capitol CMG/Word-Curb	WOW Christmas (Blue)	13
4	5	LECRAE Reach/Infinity	Church Clothes: Vol. 2	9
9	6	HILLSONG UNITED Hillsong/Sparrow/Capitol CMG	Zion	45
6	7	CHRIS TOMLIN SixSteps/Sparrow/Capitol CMG	Burning Lights	52
5	8	MANDISA Sparrow/Capitol CMG	Overcomer	19
8	9	THIRD DAY Essential/PLG	Miracle	61
13	10	VARIOUS ARTISTS Maranatha/Capitol CMG	Top 25 Praise Songs: 2014 Edition	16
23	11	HILLSONG YOUNG & FREE Hillsong/Sparrow/Capitol CMG	We Are Young & Free	14
29	12	REND COLLECTIVE EXPERIMENT Rend Collective Experiment/Integrity	Campfire: Worship & Community Reimagined	41
36	13	GG BUILDING 429 Essential/PLG	We Won't Be Shaken	30
10	14	TOBYMAC Forefront/Capitol CMG	Eye On It	71
21	15	BETHEL MUSIC Bethel	Tides	13
18	16	TENTH AVENUE NORTH Reunion/PLG	The Struggle	72
16	17	VARIOUS ARTISTS Provident/Word-Curb/Capitol CMG	WOW Hits 2013	67
11	18	STEVEN CURTIS CHAPMAN Reunion/PLG	The Glorious Unfolding	14
19	19	LECRAE Reach/Infinity	Gravity	70
15	20	NEWSBOYS Sparrow/Capitol CMG	Restart	17
14	21	ALAN JACKSON A&R/EMI Nashville/Capitol CMG	Precious Memories: Volume II	41
34	22	PHIL WICKHAM Fair Trade/PLG	The Ascension	14
28	23	AUGUST BURNS RED Solid State	Rescue & Restore	20
31	24	PLUMB Curb/Word-Curb	Need You Now	44
RE	25	MISTY EDWARDS ForeRunner/International House Of Prayer	Only A Shadow	4

GOSPEL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
3	1	#1 TASHA COBBS Motown Gospel/Capitol CMG	Grace (EP)	48
1	2	TAMELA MANN Tilly Mann	Best Days	74
2	3	LECRAE Reach/Infinity	Church Clothes: Vol. 2	9
6	4	WILLIAM MCDOWELL Delivery Room/EONE	Withholding Nothing	9
5	5	TYE TRIBBETT Motown Gospel/Capitol CMG	Greater Than	22
11	6	WILLIAM MURPHY RCA Inspiration/RCA	God Chaser	48
7	7	LECRAE Reach/Infinity	Gravity	70
10	8	HEZEKIAH WALKER RCA Inspiration/RCA	Azusa: The Next Generation	31
8	9	VARIOUS ARTISTS Word-Curb/Capitol CMG/RCA Inspiration/RCA	WOW Gospel 2013	50
12	10	DONALD LAWRENCE Quiet Water/EONE	20 Year Celebration - Vol. 1: Best For Last	15
15	11	DETRICK HADDON RCA Inspiration/RCA	R.E.D. (Restoring Everything Damaged)	18
13	12	ANDY MINEO Reach/Infinity	Heroes For Sale	37
17	13	ISAAC CARREE DOR 6	Reset	28
9	14	SOUNDTRACK FQ/RCA Inspiration/RCA	Black Nativity: Music From The Motion Picture	9
18	15	ISRAEL & NEW BREED Integrity/Columbia	Jesus At The Center: Live	74
14	16	FRED HAMMOND RCA Inspiration/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson	41
20	17	THE CANTON SPIRITUALS Malaco	Keep Knocking	5
4	18	MARVIN SAPP RCA Inspiration/RCA	Christmas Card	11
19	19	JOHN P. KEE AND NEW LIFE KEE/NEW LIFE	Life And Favor	72
48	20	GG JONATHAN NELSON iTunes/Karew/Motown Gospel/Capitol CMG	Finish Strong	34
22	21	FLAME Clear Sight/Infinity	Royal Flush	14
36	22	EARNEST PUGH P-Man	The W.L.N. (Worship In Nassau) Experience: Live In Nassau Bahamas	16
23	23	JOSHUA ROGERS Music World Gospel/Music World	Unconditional	10
21	24	VARIOUS ARTISTS RCA Inspiration/RCA	Sunday Morning: A Collection Of Today's Gospel Favorites	5
26	25	REVEREND JAMES CLEVELAND Sonorous/Frostbite	Harvest Gospel	11

TRADITIONAL CLASSICAL ALBUMS: The week's top-selling current traditional classical and crossover albums, ranked by sales data as compiled by Nielsen SoundScan. WORLD ALBUMS: The week's top-selling current traditional classical and crossover albums, ranked by sales data as compiled by Nielsen SoundScan. HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. CHRISTIAN ALBUMS: The week's top-selling current Christian albums, ranked by sales data as compiled by Nielsen SoundScan. HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. GOSPEL ALBUMS: The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen SoundScan. ALBUMS: The week's top-selling current albums, ranked by sales data as compiled by Nielsen SoundScan. See charts.legislation.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan. All rights reserved.

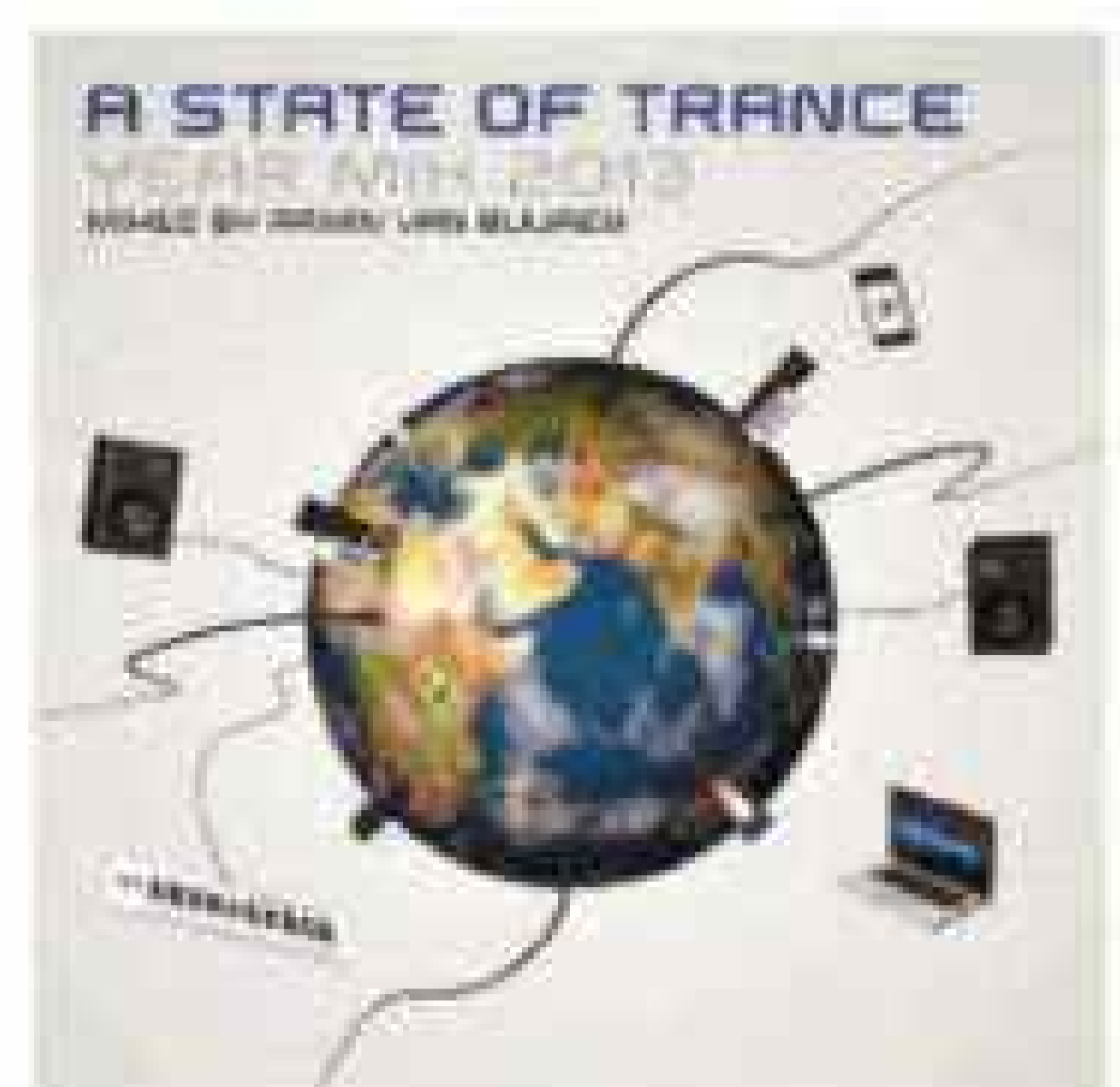
Dance/Electronic

January 18
2014
billboard

HOT DANCE/ELECTRONIC SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	WKS. ON CHART
1	1	1	#1 SG WAKE ME UP! AVICII (T.BERGLING,ALDO BLACC,M.EINZIGER)	Avicii PRMD/ISLAND/IDMG	▲	1 28
2	3	2	AG STAY THE NIGHT ZEDD (A.ZASLAVSKI,B.E.HANNAH,H.WILLIAMS,C.FAYE)	Zedd Featuring Hayley Williams INTERSCOPE		2 17
3	2	3	APPLAUSE LADY GAGA (WHITE SHADOW,ZISA MONON (S.GERMANOITA,BLAIRO,ZISA MONON,M.BRESSO)	Lady Gaga STREAMLINE/INTERSCOPE		1 22
10	4	4	TURN DOWN FOR WHAT DJ SNAKE,L.S.MITH (J.H.SMITH,W.GRIGAHICINE,M.BRESSO)	DJ Snake & Lil Jon COLUMBIA		4 4
6	7	5	GET LUCKY DAFT PUNK (T.BANGALTER,G.DE HOHEM-CHRISTOU,RODGERS,P.L.WILLIAMS)	Daft Punk Featuring Pharrell Williams DAFT LIFE/COLUMBIA	▲	1 38
4	6	6	ANIMALS M.GARRIX (M.GARRIX)	Martin Garrix SPINNIN'/SILENT/CASABLANCA/REPUBLIC		4 26
7	9	7	DG HEY BROTHER AVICII (T.BERGLING,A.POURNOURIL,PONTARE,S.AL FAKIR)	Avicii PRMD/ISLAND/IDMG		7 16
5	5	8	SUMMERTIME SADNESS LANA DEL REY,CEDRIC GERVAIS E.HAYNIE,R.NOWELS (LANA DEL REY,R.NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE	▲	2 23
8	8	9	CLARITY ZEDD (A.ZASLAVSKI,MATTHEW KOMA,P.ROBINSON,SKYLAR GREV)	Zedd Featuring Foxes INTERSCOPE	▲	2 52
11	11	10	WORK B**CH! BRITNEY SPEARS SUNGROSSO,OTTO KNOWS,WILLIAM (W.ADAMS,D.IETT,MARK,S.INGROSSO,A.PRESTON,R.CUMMINGHAM,B.L.SPEARS)	Britney Spears JICA		4 17
15	16	11	TAKE ME HOME CASH CASH (U.P.MAKHLOUF,S.W.FRISCH,A.L.MAKHLOUF,B.REXHA,B.LOWRY)	Cash Cash Featuring Bebe Rexha BIG BEAT/RRP		11 25
-	20	12	TAKE BACK THE NIGHT NOT LISTED (NOT LISTED)	TryHardNinja TRYHARONINJA		12 2
14	15	13	YOU MAKE ME AVICII (T.BERGLING,A.POURNOURIL,PONTARE,S.AL FAKIR)	Avicii PRMD/ISLAND/IDMG		11 18
17	13	14	TSUNAMI DVBBS & BORGEOUS LADY GAGA (WHITE SHADOW,ZISA MONON (S.GERMANOITA,BLAIRO,ZISA MONON,M.BRESSO)	DVBBS & Borgeous DOORN/SPINNIN'/COLUMBIA		13 15
20	12	15	I CAN'T STOP I.STEELE (I.STEELE)	Flux Pavilion CIRCUS/BIG BEAT/RRP		12 10
16	14	16	ALL NIGHT ICONA POP E.LOEB,V.B.LEE (E.LOEB,V.B.LEE,A.J.HARD,C.HUET,ALITTLEMORE,I.STEELE,C.COLOAN)	Icona Pop RECORD COMPANY TEN/BIG BEAT/ATLANTIC		11 24
13	18	17	BOOYAH SHOWTEK (S.JANSEN,N.JANSEN,N.VAN DEN BIGGELAAR,DORTCHES)	Showtek Featuring We Are Loud! & Sonny Wilson SPINNIN'/POLYDOR/INTERSCOPE		13 8
18	17	18	A LIGHT THAT NEVER COMES LINKIN PARK,X STEVE AOKI M.SHINDO (LINKIN PARK,S.AOKI)	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		8 16
21	22	19	UNDER CONTROL CALVIN HARRIS & ALESSO (C.HARRIS,C.HUTCHKRAFT,LINDBLAD)	Calvin Harris & Alesso Featuring Hurts DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		12 11
27	19	20	BOY OH BOY DIPLO,M.VAN TOTH,J.MERIA (T.W.PENTZ,M.VON TOTH,J.MERIA)	Diplo GTA MAD DECENT		19 13
26	26	21	BONELESS STEVE AOKI, CHRIS LAKE & TUJAMO S.AOKI,C.LAKE,TUJAMO (S.AOKI,C.LAKE,M.RICHTER)	Steve Aoki, Chris Lake & Tujamo DIM MAK/ULTRA		17 17
45	33	22	Y.A.L.A. M.I.A. THE PARTYSQUAD (M.ARIJ,PRAGASAM,R.FERNHOUT,J.LEEMBRUGGEN,L.BRIGHTMAN)	M.I.A. N.E.E.T./XL/INTERSCOPE		22 9
31	21	23	BIRD MACHINE DJ SNAKE,ALESIA (W.GRIGAHICINE,L.DEFEZ,N.PETITFRERE)	DJ Snake Featuring Alesia JEFFREE'S/MAD DECENT		21 4
22	25	24	THE SPARK AFROJACK (N.VAN DE WALL,J.YOUNG III,M.E.MAXWELL)	Afrojack Featuring Spree Wilson WALL/PM-AM/ISLAND/IDMG		21 12
28	28	25	HIGHER DEBORAH COX FEATURING PAIGE PAIGE,COLLEEN AMRABELLA (A.DUKOR,B.COX,P.RELIMILAND,AMRABELLA,PAIGE,STEPHENS,VILLANI)	Deborah Cox Featuring Paige ELECTRONIC KINGDOM		25 6
30	30	26	LEGACY NICKY ROMERO VS KREWELLA NICKY ROMERO,L.YOUSAF,YOUSAF,K.TINDL,IGAD (N.ROTTVEEL,L.YOUSAF,YOUSAF,K.TINDL,IGAD)	Nicky Romero VS Krewella PROTOCOL/ULTRA		22 13
19	23	27	RED LIGHTS NOT LISTED (NOT LISTED)	Tiesto MUSICAL FREEDOM/PM-AM/CASABLANCA/REPUBLIC		19 3
33	29	28	EARTHQUAKE DJ FRESH VS. DIPLO FEAT. DOMINIQUE YOUNG UNIQUE D.STEHL,DIPLO (D.STEHL,W.PENTZ,D.C.LARKE)	DJ Fresh Vs. Diplo Feat. Dominique Young Unique MINISTRY OF SOUND/COLUMBIA		26 15
39	31	29	EAT SLEEP RAVE REPEAT FATBOY SLIM & RIVA STAR FEAT. BEARDYMAN NOT LISTED (NOT LISTED)	Fatboy Slim & Riva Star Feat. Beadyman SKINT		29 3
35	34	30	TAKE IT LIKE A MAN CHER M.TAYLOR,T.POWELL (T.POWELL,T.O'TOHL,M.LEAVCHER)	Cher WARNER BROS.		30 3
32	32	31	MAD VASSY D.AUDE (D.AUDE,V.KARAGIORGOS,P.BENTLEY)	Vassy AUDACIOUS		31 5
25	27	32	SO CLOSE TO ME KRISTINE W KRISTINE W,B.SANDEE (K.WEITZ,B.SANDEE,P.WESSEL)	Kristine W FLY AGAIN		25 7
23	24	33	LIE TO ME COLE PLANTE WITH MYON & SHANE 54 FEAT. KOKO LA ROO C.PLANTE,J.PLANTE,M.EGETO (C.PLANTE,J.PLANTE,M.EGETO,B.HARRIS,A.FERRELL)	Cole Plante With Myon & Shane 54 Feat. Koko LaRoo TEKNOLE/HOLLYWOOD		23 8
42	41	34	STRANGERS SEVEN LIONS WITH MYON & SHANE 54 FEAT. TOVE LO SEVEN LIONS,MYON (I.MONTALVO,M.EGETO,T.LO)	Seven Lions With Myon & Shane 54 Feat. Tove Lo CASABLANCA/REPUBLIC		34 10
50	37	35	TRY IT OUT SKRILLEX,A.RISK (S.MOORE,A.RISK)	Skrillex & Alvin Risk BIG BEAT/OWSLA/RRP		19 12
RE-ENTRY		36	ENJOY THE RIDE KREWELLA RAIN MAN,DALLAS K (L.YOUSAF,YOUSAF,J.A.BERMAN,B.STENBERG,K.TINDL,D.KOEHKE)	Krewella KREWELLA/COLUMBIA		36 2
40	43	37	WITHOUT YOU DILLON FRANCIS FEAT. TOTALLY ENORMOUS EXTINGUISHED DINOSAURS D.H.FRANCIS,TOTALLY ENORMOUS EXTINGUISHED DINOSAURS (D.H.FRANCIS,D.HIGGINSBOTTOM)	Dillon Francis Feat. Totally Enormous Extinct Dinosaurs MAD DECENT		37 5
29	35	38	MACARTHUR PARK 2013 DONNA SUMMER G.MORODER,P.BELLOTTE,ROSABEL (J.WEBB)	Donna Summer VERVE		20 7
49	45	39	MI MI MI SEREBRO V.VICTIS (M.FADEEVO,SERYBRINA)	Serebro EGO VAE VICTIS/CASABLANCA/REPUBLIC		39 6
46	42	40	THURSDAY PET SHOP BOYS FEATURING EXAMPLE S.PRICE (N.TENNANT,C.LOWE,E.GLEAVE)	Pet Shop Boys Featuring Example X2		40 3
37	47	41	DARE YOU HARDWELL FEATURING MATTHEW KOMA HARDWELL (R.VAN DE CORPUT,MATTHEW KOMA)	Hardwell Featuring Matthew Koma CLOUD 9/ULTRA		27 4
-	44	42	WHAT TO DO NOW ROBBIE RIVERA & THE EKGs R.RIVERA (R.RIVERA,L.D.RAMIREZ,J.SANCHEZ LEAL)	Robbie Rivera & The EKGs RUICY		42 2
34	36	43	VENUS LADY GAGA (S.GERMANOITA,BLAIRO,M.P.LECICCO,D.ZISS,N.MONSONS,RA)	Lady Gaga STREAMLINE/INTERSCOPE		13 8
-	50	44	REVOLUTION DIPLO FEATURING FAUSTIX & IMANOS & KAI DIPLO,M.B.OLSEN,H.SOMANI (T.W.PENTZ,M.B.OLSEN,A.D.BRIGANTE,H.SOMANI)	Diplo Featuring Faustix & Imanos & Kai MAD DECENT		20 10
HOT SHOT DEBUT		45	WIZARD NOT LISTED (NOT LISTED)	Martin Garrix & Jay Hardway SPINNIN'		45 1
RE-ENTRY		46	EXPRESS YOURSELF DIPLO FEATURING NICKY DA B DIPLO (T.W.PENTZ,M.TONEY)	Diplo Featuring Nicky Da B MAD DECENT		40 13
38	49	47	NOW OR NEVER TRITONAL FEATURING PHOEBE RYAN C.CISNEROS,D.REED (C.CISNEROS,D.REED)	Tritonal Featuring Phoebe Ryan ENHANCED		30 5
-	38	48	KINGS OF THE HUNGER GAMES THE BAJAN CANADIAN FEAT. CARDIFF & METIRI NOT LISTED (NOT LISTED)	The Bajan Canadian Feat. Cardiff & Metiri THEBAJANCANADIAN		38 2
RE-ENTRY		49	LAST CHANCE KASKADE & PROJECT 46 NOT LISTED (NOT LISTED)	Kaskade & Project 46 ULTRA		25 3
41	40	50	NIGHTLIFE JODY WATLEY COUNT OF MONEY,J.WATLEY (J.WATLEY,J.ALETTI,R.ALETTI)	Jody Watley AVITONE		40 4

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 8 WKS LADY GAGA STREAMLINE/INTERSCOPE/IGA	ARTPOP		8	
2	2	AVICII PRMD/ISLAND/IDMG	True		16	
3	3	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		34	
4	4	LINDSEY STIRLING LINDSEYSTOMP	Lindsey Stirling		68	
5	5	ZEDD INTERSCOPE/IGA	Clarity		61	
7	6	M.I.A. N.E.E.T./XL/INTERSCOPE/IGA	Matangi		9	
6	7	LINKIN PARK MACHINE SHOP/WARNER BROS.	Recharged		10	
8	8	VARIOUS ARTISTS UKF	UKF Dubstep 2013		3	
12	9	KREWELLA KREWELLA/COLUMBIA	Get Wet		15	
9	10	DISCLOSURE PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/IGA	Settle		31	
20	11	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call A Workout 3		3	
14	12	ICONA POP RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG	This Is...		15	
11	13	MARINA AND THE DIAMONDS ELEKTRA	Electra Heart		77	
10	14	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		62	
13	15	JAMES BLAKE POLYDOR/REPUBLIC	Overgrown		27	
15	16	VARIOUS ARTISTS ALL TRAP MUSIC/AET	All Trap Music: Vol. 2		6	
17	17	VARIOUS ARTISTS ALL TRAP MUSIC/AET	All Trap Music		4	
22	18	BURIAL HYPERDUB	Rival Dealer (EP)		4	
16	19	DEADMAUS MAUSTRAP/ULTRA	Album Title Goes Here		51	
24	20	DARKSIDE OTHER PEOPLE/MATADOR	Psychic		13	
NEW	21	ARMIN VAN BUUREN ARMADA	A State of Trance Year Mix 2013		1	
23	22	ATOMS FOR PEACE XL	Amok		32	
21	23	VARIOUS ARTISTS MONSTERCAT	Monstercat: The Best Of 2013		2	
25	24	PURITY RING 4AD	Shrines		38	
19	25	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	NOW That's What I Call Party Anthems		73	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 7 WKS STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	14		
2	2	THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar	16		
3	3	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	13		
4	4	HEY BROTHER PRMD/ISLAND/IDMG	Avicii	7		
6	5	NOW OR NEVER ENHANCED	Tritonal Feat. Phoebe Ryan	7		
5	6	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	8		
9	7	BOOYAH SPINNIN'/POLYDOR/INTERSCOPE	Showtek Feat. We Are Loud! & Sonny Wilson	5		
12	8	STRANGERS CASABLANCA/REPUBLIC	Seven Lions With Myon & Shane 54 Feat. Tove Lo	7		
18	9	POMPEII VIRGIN/CAPITOL	Bastille	5		
7	10	WAKE ME UP! PRMD/ISLAND/IDMG	Avicii	28		
14	11	EAT SLEEP RAVE REPEAT MAD DECENT	Fatboy Slim & Riva Star Feat. Beadyman	7		
13	12	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	5		
8	13	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	20		
15	14	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	6		
10	15	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	23		
16	16	LEGACY PROTOCOL/ULTRA	Nicky Romero VS Krewella	5		
17	17	WORLD IS OUR PLAYGROUND FIGHT CLUB	Vice Feat. Mike Taylor	7		
11	18	LAST CHANCE ULTRA	Kaskade & Project 46	3		
23	19	SIREN KATNP/ARMADA	Kat Krazy Feat. elkka	6		
21	20	LIKE SATELLITES MAGIC MILEZ/BLACK HOLE	Manufactured Superstars Feat. Danni Rouge	7		
19	21	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	7		
20	22	THE SPARK WALL/PM-AM/ISLAND/IDMG	Afrojack Feat. Spree Wilson	9		
22	23	MANY WAYS FLASHOVER/ROBBINS	Ferry Corsten Feat. Jenny Wahlstrom	3		
25	24	NEVER SAY GOODBYE REVEALED	Hardwell & Dyro Feat. Bright Lights	16		
24	25	TSUNAMI DOORN/SPINNIN'/COLUMBIA	DVBBS & Borgeous	8		



Van Buuren Makes Record 'Statement'

Armin van Buuren sets the mark for most chart appearances in the 12-plus-year history of the Dance/Electronic Albums chart as *A State of Trance Year Mix 2013* debuts at No. 21 to become his 20th entry on the list. The album, his 10th *State of Trance* release to reach the chart, vaults him ahead of **Louie DeVito**, with whom van Buuren had been tied (with 19 charting sets). Interestingly, van Buuren has never placed an album at No. 1, as his best showing thus far has been *Intense*, which peaked at No. 2 in May. Van Buuren's music can also be heard in Heineken's new "Dance More, Drink Slow" campaign, promoting substance moderation in club culture. **Pitbull** collects his 10th Dance Club Songs No. 1 as "Timber," featuring **Ke\$ha**, advances 3-1, concurrent with its move to the top of the Billboard Hot 100. Of his 10 No. 1s, this is just his second as a lead artist, following "International Love" in March 2012. With the ascension of "Timber," Pitbull's 10 chart-toppers move him into a tie with **David Guetta** for second place among male solo artists with the most Dance Club No. 1s. **Enrique Iglesias** is the current record-holder, with 12. Remixes from **R3hab**, **Jump Smokers** and **Panic City**, among others, contributed to club play for "Timber."

—Gordon Murray

ACTS WITH THE MOST CHARTED DANCE/ELECTRONIC ALBUMS



DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	7
4	2	HIGHER ELECTRONIC KINGDOM	Deborah Cox Feat. Paige	8
6	3	LOVED ME BACK TO LIFE COLUMBIA	Celine Dion	8
9	4	NEON LIGHTS HOLLYWOOD	Demi Lovato	6
5	5	UNCONDITIONALLY CAPITOL	Katy Perry	8
11	6	MAD AUDACIOUS	Vassy	9
13	7	TAKE IT LIKE A MAN WARNER BROS.	Cher	5
10	8	YOU MAKE ME PRMD/ISLAND/IDJMG	Avicii	9
2	9	SO CLOSE TO ME FLY AGAIN	Kristine W	9
8	10	THE SPARK WALL/PM-AM/ISLAND/IDJMG	Afrojack Feat. Spree Wilson	8
17	11	POMPEII VIRGIN/CAPITOL	Bastille	5
1	12	LIE TO ME TEKNICOLE/HOLLYWOOD	Cole Plante With Myon & Shane 54 Feat. Koko LaRoo	11
7	13	BOOYAH SPINNIN'/POLYDOR/INTERSCOPE	Showtek Feat. We Are Loud! & Sonny Wilson	11
14	14	MACARTHUR PARK 2013 VERVE	Donna Summer	10
16	15	LOVE ME AGAIN ISLAND/IDJMG	John Newman	8
20	16	GO F**K YOURSELF CAPITOL	My Crazy Girlfriend	5
19	17	THURSDAY X2	Pet Shop Boys Feat. Example	7
22	18	WHAT TO DO NOW JUICY	Robbie Rivera & The EKGs	6
21	19	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	4
15	20	WE OWN THE NIGHT GLOBAL TALENT/MERCURY/IDJMG	The Wanted	10
26	21	TSUNAMI DOORN/SPINNIN'/COLUMBIA	DVBBS & Borgeous	5
18	22	NIGHTLIFE AVITONE	Jody Watley	7
27	23	RIGHT THERE REPUBLIC	Ariana Grande Feat. Big Sean	3
30	24	SATURDAY NIGHT WILL.I.AM/CHERRYTREE/INTERSCOPE	Natalia Kills	4
23	25	INDESTRUCTIBLE DAUMAN	Veronica Jensen	12
31	26	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	4
37	27	FOR ONCE IN MY LIFE SBB	Mel B	3
35	28	CRUCIFIED 2013 STOCKHOLM	Army Of Lovers	4
12	29	ALL NIGHT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop	13
25	30	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	21
38	31	SOMEBODY LOVES YOU RCA	Betty Who	3
40	32	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii	2
24	33	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	13
HOT SHOT DEBUT	34	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	1
NEW	35	HANDS UP IN THE AIR SONY MUSIC CANADA	Audio Playground	1
29	36	ECHOES LE7ELS/PRMD/ASTRALWERKS/CAPITOL	Henrik B, Niklas Gustavsson & Peter Johansson	10
49	37	INCREDIBLE LAST QUARTER	Cary Nokey	2
46	38	GAUDETE MUTE	Erasure	2
32	39	INSOMNIAK CEG	Jade Starling Feat. Lee Dagger	7
36	40	SUCKFEST9001 MAUSTRAP/ASTRALWERKS/CAPITOL	deadmau5	6
47	41	SATELLITE AUDACIOUS	Justin Caruso & Aude Feat. Christina Novelli	2
41	42	VICIOUS INNOVATION	Kwanza Jones	6
39	43	KEEP ON MOVIN ICON WORLDWIDE	Noah	4
50	44	THUNDERGOD CARRILLO	Danny Howard & Futuristic Polar Bears	2
NEW	45	TAKE ME AWAY AUDACIOUS	Rokelle Feat. Dave Aude	1
43	46	EAT SLEEP RAVE REPEAT SKINT	Fatboy Slim & Riva Star Feat. Beardyman	10
NEW	47	WITH YOU DI	Kimberly Davis	1
NEW	48	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	1
34	49	BORN TO LOVE YOU COME TRUE	Clara Lofaro	10
42	50	WORK B**CH! RCA	Britney Spears	14

Hits of the World

January 18
2014

billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
4	2	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
2	3	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii	
3	4	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	
6	5	ANIMALS SPINNIN'/SILENT/CASABLANCA/POSITIVA/VIRGIN	Martin Garrix	
5	6	TRUMPETS BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	
7	7	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	
9	8	STORY OF MY LIFE SYCO	One Direction	
10	9	ROYALS VIRGIN/UNIVERSAL	Lorde	
14	10	HOW LONG WILL I LOVE YOU POLYDOR	Ellie Goulding	

UNITED KINGDOM				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
1	2	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
3	3	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii	
4	4	TRUMPETS BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	
7	5	HOW LONG WILL I LOVE YOU POLYDOR	Ellie Goulding	
5	6	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	
2	7	SKYSCRAPER FREMANTLE/SYCO	Sam Bailey	
RE	8	ANIMALS SPINNIN'/SILENT/CASABLANCA/POSITIVA/VIRGIN	Martin Garrix	
9	9	STORY OF MY LIFE SYCO	One Direction	
10	10	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	

FRANCE				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
2	2	TOUS LES MEMES MOSAERT	Stromae	
3	3	FORMIDABLE MOSAERT	Stromae	
5	4	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii	
4	5	PAPAOUTAI MOSAERT	Stromae	
7	6	ROYALS VIRGIN/UNIVERSAL	Lorde	
NEW	7	DERNIERE DANSE CAPITOL	Indila	
6	8	ZOMBIE WATLB	Maitre Gims	
10	9	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
RE	10	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	

AUSTRALIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
1	2	TRUMPETS BELUGA HEIGHTS/WARNER BROS.	Jason Derulo	
3	3	RUDE LATIUM/SONY MUSIC	MAGIC!	
5	4	ALL OF ME C.O.O.D./COLUMBIA	John Legend	
6	5	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
4	6	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	
7	7	LIKE A DRUM SONY MUSIC	Guy Sebastian	
NEW	8	SWING HUSSE/MINISTRY OF SOUND	Joel Fletcher & Savage	
RE	9	FREE BLACK BUTTER/ASYLUM	Rudimental Feat. Emeli Sande	
8	10	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	RIDE WITH ME J-STORM	Hey! Say! JUMP	
33	2	HYORI ITTAI SENHARCOMPANY	Yuzu	
1	3	SYARE OTSU VICTOR	SMAP	
5	4	ZUTTO UNIVERSAL	SPICY CHOCOLATE feat. HAN-KUN & TEE	
12	5	SHIRAYUKI HIME SONY	Flower	
7	6	ASHITA MO VICTOR	MUSH & Co.	
11	7	KOI SURU FORTUNE COOKIE KING	AKB48	
3	8	SUZUKAKE NO KI NO MICHİ DE ĀUKIMŌ KING	AKB48	
10	9	CHRISTMAS EVE WARNER	Tatsuro Yamashita	
6	10	TANA KARA BOTAMOCCHI AVEX J-MORE	Busaiku	

GERMANY				
SINGLES				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
3	2	CHANGES WE PLAY/CO. KG/FOUR/SONY MUSIC	Faul & Wad Ad vs. PNAU	
4	3	LIEDER VERTIGO/CAPITOL/UNIVERSAL	Adel Tawil	
5	4	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii	
10	5	ATEMLOS DURCH DIE NACHT JEAN FRANCK/FURTER/POLYDOR/ISLAND/UNIVERSAL	Helene Fischer	
7	6	JUBEL KLINGANDE/BIM!	Klingande	
9	7	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	
8	8	STOLEN DANCE LICHTDICHT	Milky Chance	
NEW	9	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell	
RE	10	I SEE FIRE WATERTOWER/DECCA	Ed Sheeran	

CANADA				
BILLBOARD CANADIAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	TIMBER MR. 305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. Ke\$ha	
3	2	COUNTING STARS MOSLEY/INTERSCOPE/UNIVERSAL	OneRepublic	
5	3	DO WHAT U WANT STREAMLINE/INTERSCOPE/UNIVERSAL	Lady Gaga Feat. R. Kelly	
2	4	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem Feat. Rihanna	
11	5	WAKE ME UP! PRMD/ISLAND/UNIVERSAL	Avicii	
6	6	ROAR CAPITOL/UNIVERSAL	Katy Perry	
4	7	DEMONS KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
8	8	ROYALS LAMA/REPUBLIC/UNIVERSAL	Lorde	
7	9	SAY SOMETHING EPIC/SONY MUSIC	A Great Big World & Christina Aguilera	
9	10	LET HER GO BLACK CROW/NETTWERK/SONY MUSIC	Passenger	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	WIND THAT BLOWS LOEN TREE	M.C. The Max	
2	2	MY DESTINY MUSIC & NEW	Lyn	
1	3	FRIDAY LOEN TREE	IU	
NEW	4	SOMETHING LOEN TREE	Girl's Day	
NEW	5	OUR PAST LOEN TREE	M.C. The Max	
NEW	6	WHITE NIGHT LOEN TREE	M.C. The Max	
5	7	YOU ARE SO BEAUTIFUL IN NEXT TREND	Brown Eyed Soul	
NEW	8	30 SEXY LOEN TREE	Rain	
NEW	9	WORD OF LIP LOEN TREE	M.C. The Max	
12	10	DESTINY CJ F&M	Kim Sung Kyun	

ITALY			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
	1	MONDOVISIONE ZOO APERTO/WARNER	Ligabue
3	2	MARIO CHRISTMAS COLUMBIA/SONY MUSIC	Mario Biondi
5	3	20: THE GREATEST HITS ATLANTIC/WARNER	Laura Pausini
2	4	MIDNIGHT MEMORIES SYCO/SONY MUSIC	One Direction
4	5	SONGBOOK VOL. 1 CASABLANCA/ISLAND/UNIVERSAL	MIKA
6	6	SENZA PAURA MICROFONICA/SONY MUSIC	Giorgia
10	7	L'ANIMA VOLA SUGAR/WARNER	Elisa
7	8	CHRISTMAS SONG BOOK OSU SA EDIZIONI MUSICALI	Mina
8	9	SCHIENA VS SCHIENA UNIVERSAL	Emma
NEW	10	GIOIA ...NON E MAI ABBASTANZA! ULTRASUONI	Moda

NETHERLANDS			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
5	1	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams
1	2	TSUNAMI DOORN/SPINNIN'	DVBBS & Borgeous
7	3	ALL OF ME G.O.O.D./COLUMBIA	John Legend
3	4	FORMIDABLE MOSAERT	Stromae
2	5	EAT SLEEP RAVE REPEAT SKIN/SPINNIN'	Fatboy Slim & Riva Star Feat. Beardyman
6	6	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii
RE	7	WAVES MR. PROBZ	Mr. Probz
9	8	J'ME TIRE WATJL	Maitre Gims
8	9	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha
RE	10	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii

NORWAY			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
1	1	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha
6	2	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic
2	3	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii
3	4	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly
NEW	5	I SEE FIRE WATERTOWER/DECCA	Ed Sheeran
4	6	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna
5	7	ROAR CAPITOL/VIRGIN	Katy Perry
RE	8	STORY OF MY LIFE SYCO	One Direction
9	9	ROYALS VIRGIN/UNIVERSAL	Lorde
8	10	GO GENTLE FARRELL/ISLAND	Robbie Williams

IRELAND			
DIGITAL SONGS			
LAST WEEK	THIS WEEK	TITLE	Artist
6	1	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams
7	2	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha
1	3	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii
3	4	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna
2	5	SOMEWHERE ONLY WE KNOW PARLOPHONE/WARNER	Lily Allen
8	6	TRUMPETS BELUGA HEIGHTS/WARNER BROS.	Jason Derulo
RE	7	HOW LONG WILL I LOVE YOU POLYDOR	Ellie Goulding
5	8	STORY OF MY LIFE SYCO	One Direction
RE	9	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
RE	10	TAKE ME TO CHURCH RUBYWORKS	Hozier

Boxscore

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CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$23,493,800 (2,354,126,500 YEN) \$164.67/\$54.89	PAUL MCCARTNEY TOKYO DOME, TOKYO NOV. 18-19, 21	146,845 THREE SELLOUTS	KYODO TOKYO
2	\$11,611,700 (1,150,582,000 YEN) \$166.52/\$126.15	PAUL MCCARTNEY KYOCERA DOME, OSAKA, JAPAN NOV. 11-12	71,320 74,974 TWO SHOWS ONE SELLOUT	KYODO TOKYO
3	\$6,748,371 (\$9,145,288 NEW ZEALAND) \$207.13/\$82.02	BEYONCÉ VECTOR ARENA, AUCKLAND, NEW ZEALAND OCT. 16-19	44,760 47,200 FOUR SHOWS	LIVE NATION GLOBAL TOURING
4	\$5,593,970 (557,920,500 YEN) \$165.44/\$125.33	PAUL MCCARTNEY FUKUOKA YAFUOKUJI DOME, FUKUOKA, JAPAN NOV. 15	34,525 SELLOUT	KYODO TOKYO
5	\$4,847,944 (62,704,280 PESOS) \$92.78/\$24.74	FOO FIGHTERS, THE NATIONAL FORO SOL, MEXICO CITY DEC. 11, 13	81,090 122,952 TWO SHOWS	OCESA-CIE
6	\$4,547,250 (\$5,087,605 AUSTRALIAN) \$122.90/\$63.91	TAYLOR SWIFT, GUY SEBASTIAN, NEON TREES ETIHAD STADIUM, MELBOURNE DEC. 14	47,257 SELLOUT	FRONTIER TOURING, AEG LIVE, THE MESSINA GROUP
7	\$4,096,060 (\$4,492,216 AUSTRALIAN) \$125.24/\$65.12	TAYLOR SWIFT, GUY SEBASTIAN, NEON TREES ALLIANZ STADIUM, SYDNEY DEC. 4	40,930 SELLOUT	FRONTIER TOURING, AEG LIVE, THE MESSINA GROUP
8	\$3,895,810 (\$4,296,220 AUSTRALIAN) \$124.69/\$64.84	TAYLOR SWIFT, GUY SEBASTIAN, NEON TREES SUNCORP STADIUM, BRISBANE, AUSTRALIA DEC. 7	38,907 SELLOUT	FRONTIER TOURING, AEG LIVE, THE MESSINA GROUP
9	\$3,695,080 \$250/\$45	BEYONCÉ, LUKE JAMES BARCLAYS CENTER, BROOKLYN, N.Y. DEC. 19, 22	27,760 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
10	\$3,674,665 \$545/\$445/\$195/\$125	PRINCE MOHEGAN SUN ARENA, UNICASVILLE, CONN. DEC. 27-29	20,219 21,714 THREE SHOWS	IN-HOUSE
11	\$3,504,748 \$250/\$150/\$125/\$55	SHANIA TWAIN THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS NOV. 30-DEC. 1, 3-4, 7-8, 10-11, 13-14	30,966 36,176 TEN SHOWS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
12	\$3,100,290 (\$3,805,669 NEW ZEALAND) \$117.11/\$58.25	TAYLOR SWIFT, NEON TREES VECTOR ARENA, AUCKLAND, NEW ZEALAND NOV. 29-DEC. 1	30,799 THREE SELLOUTS	FRONTIER TOURING, AEG LIVE, THE MESSINA GROUP
13	\$3,090,091 \$199.50/\$159.50/ \$89.50/\$49.50	KANYE WEST, KENDRICK LAMAR, A TRIBE CALLED QUEST MADISON SQUARE GARDEN, NEW YORK NOV. 23-24	28,919 TWO SELLOUTS	CONCERTS WEST/ATLANTA WORLDWIDE TOURING
14	\$2,951,864 (\$3,069,939 CANADIAN) \$191.83/\$37.98	KANYE WEST, KENDRICK LAMAR AIR CANADA CENTRE, TORONTO DEC. 22-23	31,386 TWO SELLOUTS	CONCERTS WEST/ATLANTA WORLDWIDE TOURING
15	\$2,946,530 (\$3,234,183 AUSTRALIAN) \$133.93/\$62.86	JUSTIN BIEBER, CODY SIMPSON ALLPHONES ARENA, SYDNEY NOV. 29-30	22,911 24,566 TWO SHOWS	FRONTIER TOURING, AEG LIVE
16	\$2,869,070 \$250/\$175/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS DEC. 30-31, JAN. 4-5	17,004 FOUR SELLOUTS	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
17	\$2,707,714 \$199.50/\$64.50	BILLY JOEL BARCLAYS CENTER, BROOKLYN, N.Y. DEC. 31	16,859 SELLOUT	IN-HOUSE, JAMES L. NEDERLANDER, RDN DELSENER
18	\$2,697,390 (\$2,843,258 AUSTRALIAN) \$237.04/\$94.76	BEYONCÉ ADELAIDE ENTERTAINMENT CENTRE, ADELAIDE, AUSTRALIA NOV. 5-6	15,330 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
19	\$2,687,476 \$199.50/\$150/ \$89.50/\$39.50	KANYE WEST, KENDRICK LAMAR UNITED CENTER, CHICAGO DEC. 17-18	30,010 TWO SELLOUTS	CONCERTS WEST/ATLANTA WORLDWIDE TOURING
20	\$2,455,660 (\$1,792,632) \$98.63/\$76.71	DEPECHE MODE O2 WORLD, BERLIN NOV. 25, 27	28,332 TWO SELLOUTS	MAREK LIEBERBERG KONZERTAGENTUR
21	\$2,364,080 (\$2,592,537 AUSTRALIAN) \$125.38/\$65.20	TAYLOR SWIFT, GUY SEBASTIAN, NEON TREES MIB STADIUM, PERTH, AUSTRALIA DEC. 11	21,827 SELLOUT	FRONTIER TOURING, AEG LIVE, THE MESSINA GROUP
22	\$2,349,202 \$199.50/\$159.50/ \$89.50/\$49.50	KANYE WEST, KENDRICK LAMAR, A TRIBE CALLED QUEST BARCLAYS CENTER, BROOKLYN, N.Y. NOV. 19-20	25,062 TWO SELLOUTS	CONCERTS WEST/ATLANTA WORLDWIDE TOURING
23	\$1,954,343 \$260/\$45	BEYONCÉ, LUKE JAMES STAPLES CENTER, LOS ANGELES DEC. 3	13,982 SELLOUT	LIVE NATION GLOBAL TOURING
24	\$1,906,954 (\$2,025,055 CANADIAN) \$235.42/\$42.38	BEYONCÉ, LUKE JAMES AIR CANADA CENTRE, TORONTO DEC. 16	14,785 SELLOUT	LIVE NATION GLOBAL TOURING
25	\$1,872,823 \$253/\$48	BEYONCÉ, LUKE JAMES MGM GRAND GARDEN, LAS VEGAS DEC. 6	12,811 SELLOUT	LIVE NATION GLOBAL TOURING
26	\$1,859,745 \$250/\$45	BEYONCÉ, LUKE JAMES UNITED CENTER, CHICAGO DEC. 13	14,005 SELLOUT	LIVE NATION GLOBAL TOURING
27	\$1,746,575 \$256/\$48	BEYONCÉ, LUKE JAMES KFC YUM! CENTER, LOUISVILLE, KY. DEC. 12	14,979 SELLOUT	LIVE NATION GLOBAL TOURING
28	\$1,737,268 \$378/\$78	ANDREA BOCELLI VERIZON CENTER, WASHINGTON, D.C. DEC. 12	10,286 13,235	GELB PROMOTIONS
29	\$1,721,804 (\$1,800,975 CANADIAN) \$239.01/\$43.02	BEYONCÉ, LUKE JAMES RODGERS ARENA, VANCOUVER NOV. 30	13,590 SELLOUT	LIVE NATION GLOBAL TOURING
30	\$1,686,370 \$250/\$25	BEYONCÉ, LUKE JAMES TD GARDEN, BOSTON DEC. 20	13,003 SELLOUT	LIVE NATION GLOBAL TOURING
31	\$1,605,612 \$253/\$48	BEYONCÉ, LUKE JAMES VERIZON CENTER, WASHINGTON, D.C. DEC. 18	14,074 SELLOUT	LIVE NATION GLOBAL TOURING
32	\$1,588,140 \$250/\$45	BEYONCÉ, LUKE JAMES SCOTTRADE CENTER, ST. LOUIS, MO. DEC. 14	14,079 SELLOUT	LIVE NATION GLOBAL TOURING
33	\$1,581,640 (\$1,756,267 AUSTRALIAN) \$117.52/\$62.95	MUSE, BIRDS OF TOKYO ALLPHONES ARENA, SYDNEY DEC. 13	16,106 16,317	FRONTIER TOURING
34	\$1,490,045 \$253/\$48	BEYONCÉ, LUKE JAMES SAP CENTER, SAN JOSE, CALIF. DEC. 2	11,972 12,618	LIVE NATION GLOBAL TOURING
35	\$1,453,121 (\$1,060,778) \$94.52/\$67.12	DEPECHE MODE ZIGGO DOME, AMSTERDAM DEC. 7	16,750 SELLOUT	MOJO CONCERTS



McCartney's Big In Japan

Paul McCartney (above) tops the Boxscore chart with ticket sales reported from a sold-out run of three stadium performances in Tokyo, the last of 25 cities on his Out There! world tour that wrapped in November. The final venue was the Tokyo Dome, with almost 50,000 tickets sold each night (Nov. 18-19, 21). The \$23.5 million in box-office revenue is the tour's top gross from a single stop.

The Tokyo engagement capped the tour's final leg that covered two other cities in Japan in November. Landing in second place on the chart is McCartney's two-show stint in Osaka that grossed \$11.6 million Nov. 11-12. The city's 50,000-seat baseball stadium, Kyocera Dome, drew more than 71,000 fans to kick off the Japanese trek. He also played to a sellout crowd on Nov. 15 in Fukuoka with \$5.6 million in sales (No. 4). The jaunt marked the rock legend's return to the country as a headliner for the first time in 11 years, having previously played the same venues in Osaka and Tokyo in 2002.

The Out There! tour launched May 4 in Brazil and included runs in North America, South America and Europe before the final shows in Japan. Altogether from May through November, the tour's ticket sales surpassed \$105.8 million worldwide. —*Bab Allen*

Percentage Of Music Sold During The Holiday Season

This week we look at the volume of annual music sales during the past five years—for albums and digital songs—and break out the percentage of sales during each year's holiday season (Thanksgiving week through the end of the year).

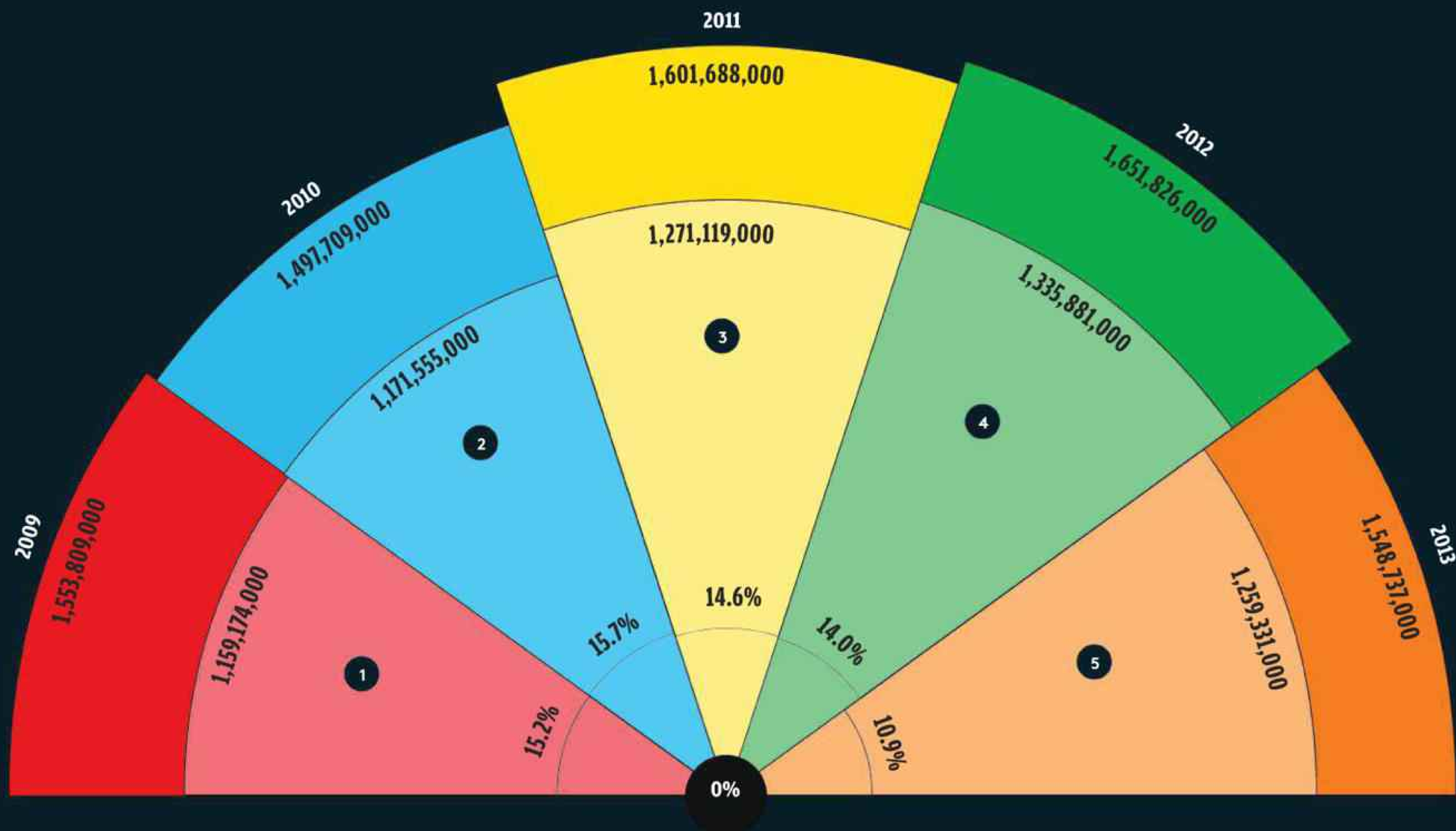
SOURCE: NIELSEN SOUNDSCAN

HOW TO READ THIS GRAPHIC

TOTAL ALBUM & TRACK SALES FOR THE YEAR

TOTAL TRACK SALES FOR THE YEAR

PERCENTAGE OF YEAR'S TOTAL ALBUM & TRACK SALES DURING HOLIDAY SEASON



1 Though album sales have been trending down for years now, the holiday season is still a very important time of year for music retailers. The six-week window (or, occasionally, a five-week frame, depending on what day Thanksgiving falls on) has accounted for 15%-20% of yearly album sales in each of the past five years.

2 Of the last five years, 2010 was the most robust, in terms of the holiday season's share of overall sales. That year, the holiday frame accounted for 15.7% of all sales (64.4 million of 326.2 million).

3 Since 2009, the best-selling album of any holiday season was Susan Boyle's *I Dreamed a Dream*, which bulldozed through 3.1 million in 2009. In second place is Michael Bublé's *Christmas*, which moved 1.9 million in 2011. The latter continued to be a solid seller in 2013, as it finished the year as the fourth-biggest-selling Christmas album (see page 51).

4 2012 was a blockbuster year for digital song sales, as a record 1.34 billion songs were sold. That number dipped in 2013—the first time digital song sales fell—to 1.26 billion. 2012's holiday season was bolstered also by the single-highest week on record for digital song sales: the SoundScan week ending Dec. 30, 2012, when 55.7 million songs were sold.

5 In 2013, the biggest-selling album of the holiday season was *Beyoncé*, which shifted 1.3 million. Had the diva's surprise effort not been released, One Direction's *Midnight Memories* would have owned the title, with 1.1 million. 2013's holiday sales were off compared with previous years, partly owed to the continued downward slide in album sales, but also because this year's holiday season lasted only five weeks. From 2009 through 2012, the frame was six weeks.

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