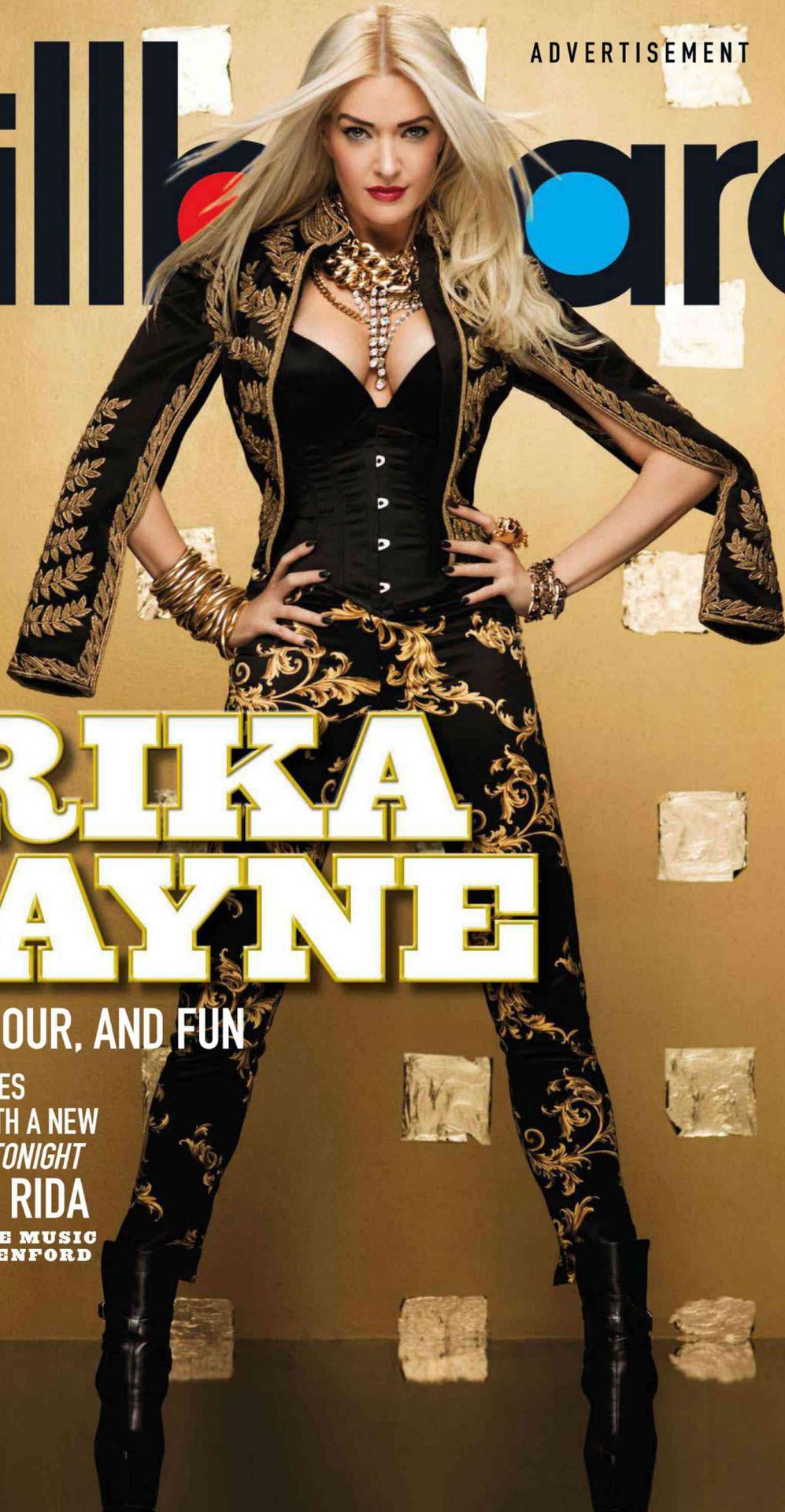


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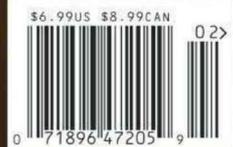
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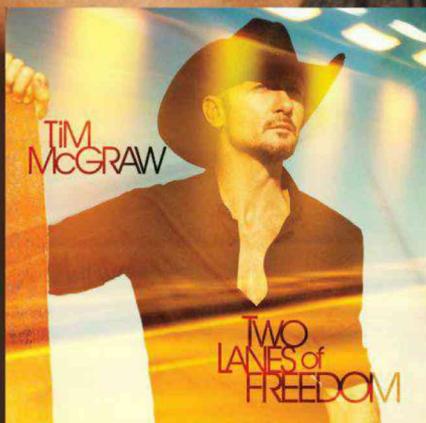
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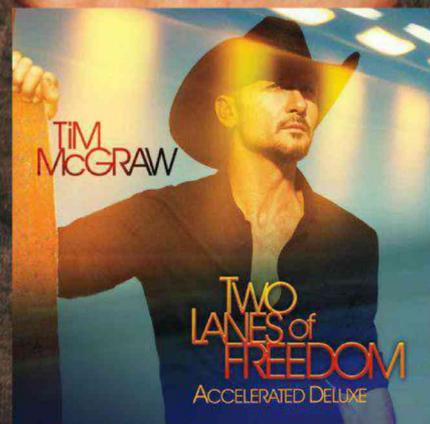
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K-POP
2013 FORECAST

NEW YEAR
NEW LABEL
NEW ALBUM

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McGRAW**
REBORN

ON BIG MACHINE,
HE'S MAKING THE MUSIC
HE'S ALWAYS WANTED

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360 DEGREES OF BILLBOARD

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No. 1

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UP FRONT

LABELS BY ED CHRISTMAN

Suitors At The Door

Prospective buyers ready their bids on EMI and UMG label assets

While a gaggle of suitors has been perusing the EMI and Universal Music Group assets that European Union (EU) regulators demanded UMG to divest, the next few weeks should pinpoint the true contenders.

So far, prospective buyers have signed non-disclosure agreements and have made preliminary non-binding bids based on a teaser with a brief description of the assets. But after they've spent weeks examining data, all serious interested parties are expected to tender informed bids.

Some suitor sources say, however, that the auction process has been slowed because data is in disarray, leaving suitors still waiting on necessary information.

According to some sources, 22 parties initially participated in the early stages of examining the assets, which consist of labels Parlophone, Chrysalis, Sanctuary, EMI Classics and German jazz imprint MPS, plus Co-operative Music, a marketing firm offering label services to independent labels and bands. They collectively account for about \$350 million-\$400 million in revenue.

Parlophone and Chrysalis are expected to be sold through an auction. But other assets, such as EMI Classics and Co-operative Music, might be sold without that process if a suitor steps forward and makes an acceptable offer to UMG. Those assets are each said to have revenue ranging from about \$10 billion to \$40 million, and a truncated sale process would reduce UMG investment banking fees

to Goldman Sachs and Bank of America, which are running the EMI auction.

That's how BMG Rights Management was able to strike a deal in December to buy the EMI-owned portion of the Mute Records catalog, which includes such acts as Depeche Mode, Erasure, Moby, Goldfrapp and Nick Cave, for slightly less than £7 million (\$11 million).

Likewise, sources say that PIAS, aka Play It Again Sam, is close to striking a deal to acquire Co-operative Music.

Warner Music Group (WGM), BMG and Sony Music Entertainment—with the latter two reportedly making a joint bid that, if successful, would divide the assets between them—are considered front-runners to buy the Parlophone assets, which include the Chrysalis catalog. If BMG and Sony win, sources suggest, BMG would most likely get the back catalog of artists no longer on the label, while Sony would get the front-line acts, including the label's current roster and their catalog.

Other suitors said to be interested in Parlophone, which has about \$275 million in annual revenue, include Simon Fuller and Chris Blackwell backed by RTI Capital; a partnership of former Bug Music CEO John Rudolph and Jason Flom, a former chairman and CEO at several labels including Atlantic and Virgin; MacAndrews & Forbes, Ronald Perelman's investment firm; and Platinum Entertainment, which generally tends to participate in music-asset auctions in partnership with Gores



Group. Daniel Glass' Glassnote Records is also said to be considering a bid for either Parlophone or the Chrysalis portion of Parlophone's catalog.

MacAndrews & Forbes and Platinum/Gores were also bidders for WGM in 2011, when Len Blavatnik won the auction to acquire the company, and Perelman's firm was also one of the three finalists for the EMI auction won by UMG at the same time.

The EU requires that whoever buys the assets must have label experience. Though MacAndrews & Forbes lacks that experience, it would qualify if it can also purchase Concord Music Group, which is seeking its independence from current owner Village Roadshow Entertainment.

Platinum and Gores already own Alliance Entertainment, a music wholesaler run by Mike

Davis, former GM of Universal Music Enterprises.

Since management of Concord Music Group believes that the time is ripe to grow through acquisition, and is interested in buying the Parlophone assets, it has hired Raine Group to shop the label to suitors that would back its play to invest in music assets. Suitors for Concord initially consisted primarily of such private equity firms as MacAndrews & Forbes and Platinum, and also the Fuller/Blackwell/RTI consortium. But some sources say the equity firms have been eliminated from the Concord auction, which could leave them unqualified to bid on Parlophone.

Suitors that have looked at either Parlophone or the smaller assets—such as Sanctuary,

which has about \$35 million in revenue; EMI Classics, which has about \$25 million in revenue; MPS and Co-operative—include Eagle Rock, Patrick Zelnick's Naïve Records, eOne Entertainment, Shout Factory, Tommy Boy Entertainment, Primary Wave and G2 Investment Group, where former Evergreen Copyrights principle David Schulhof now works as managing director, overseeing the private equity firm's media investments. But sources say that at least half of these suitors have decided not to bid.

Once bids are tendered and winners are chosen, the sale process has to be approved by the EU, which mandated that UMG sell off the assets in order to win regulatory approval for its acquisition of EMI. ...

>>> AMAZON INTRODUCES 'AUTORIP'

Amazon's AutoRip re-jump-starts the subscription cloud service business model by adding digital copies of CD purchases for its customers to their locker. Customers possessing a cloud account who already have MP3 purchases from the store automatically deposited in the cloud will enjoy the same service for CDs. What's more, AutoRip is not only for CDs going forward, but for any disc purchased since the Seattle-based retailer opened in 1998.

>>> SHIMMEL, OLESEN EXIT EPIC RECORDS

Epic Records has lost two recently appointed top-level executives, as COO Mark Shimmel and senior VP of promotion Erik Olesen exit. Shimmel was named COO nearly a year ago, while Olesen started his job last March, after being with the company since August 2011. Chairman/CEO Antonio "L.A." Reid's tenure at the label has been peppered with exits, including two previous No. 2s—Tom Carrabba and Kevin Lawrie—and former marketing executive VP Angelica Cob-Baehler.

>>> TOPSPIN'S ROGERS TO HEAD BEATS' DAISY SERVICE

Beats Electronics' new music service, Daisy, has tapped Topspin head Ian Rogers as CEO. Rogers will oversee the "direction, vision and strategy" for Daisy and the team developing the service. Simultaneously, Rogers will step into the leadership position at MOG, the streaming music service Beats acquired in 2012.

Reporting by Ed Christman, Phil Gallo, the Hollywood Reporter and Billboard staff.

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Fun

We Are Young
Some Nights

Alicia Keys

Girl On Fire

The Rolling Stones

Doom and Gloom

Bruno Mars

Locked Out of Heaven

Taylor Swift

Holy Ground
The Lucky One

Dido

Let Us Move On

Pink

Just Give Me a Reason

Lana Del Rey

Diet Mountain Dew
National Anthem

AND A HELL OF A CAREER

Kanye West

All of the Lights
Runaway
Love Lockdown
Amazing

Beyoncé

Party

Watch The Throne

Lift Off

Drake

Find Your Love

Jay Z

Run This Town
Swagger Like Us

Alicia Keys

Try Sleeping With a Broken Heart

The Game

The Documentary

LOOKING FORWARD TO 2013, NEIL JACOBSON AND MARTIN KIERSZENBAUM, MANAGEMENT.

GLOBAL BY BEN CARDEW

K-Pop Forecast Post-PSY: Collaborations, Crossover Dreams

As the world and U.S. market await PSY's first English-language single, will Western doors finally open to more K-pop?

As 2013 gets under way, the South Korean music industry—and the K-pop genre with which it is so tightly bound—are optimistically charting their future course.

2012 was the year of PSY and his monster global hit, "Gangnam Style," which took the sound of Seoul to No. 2 on the Billboard Hot 100 and proved a bona fide cultural phenomenon, bringing in its wake massive publicity for K-pop acts.

However in January, just one month after "Gangnam Style" became the first YouTube clip in history to pass 1 billion views, PSY—and the K-pop industry as a whole—faced an unlikely wake-up call in the form of London market trader Muhammad Shahid Nazir and his Warner-backed song, "One Pound Fish." Widely acclaimed as the new "Gangnam Style," the U.K. hit suggests that the mainstream Western media may be more interested in the next "Gangnam"-esque musical novelty than K-pop in general.

The music industry, then, will be watching eagerly to see whether PSY can prove himself to be another Ricky Martin—a foreign-born star whose breakout hit in the United States paves the way for a string of successes—or a "Macarena"-style one-hit wonder.

Jae Chong, a Korean producer/songwriter currently working with Korean-American R&B group Aziatic, is confident that PSY will land in the former camp. "He is different from just a one-hit wonder," Chong says. "PSY had a 10-year career before people ever heard of him in the U.S."

"He is a great entertainer and performer,"

adds Q Chung, managing director of Sony Music Entertainment Korea.

PSY does have considerable history: His debut album, *PSY From the PSYcho World!*, arrived in 2001, and he had a brush with international fame in 2002 thanks to his song "Champion," whose release coincided with South Korea hosting soccer's World Cup. And this year, during the Super Bowl, he'll show up in a commercial for Wonderful Pistachios—his first U.S. TV ad—the brand announced Jan. 9.

A follow-up to "Gangnam Style," though, would be a key to ongoing success. Scooter Braun, who signed PSY to his Universal-backed Schoolboy Records label in September, has yet to officially announce plans for PSY's next record, although rumors variously suggest an English-language track, a duet with fellow Braun charge Justin Bieber or a collaboration with U.S.-based DJ/producer Diplo and rapper 2 Chainz.

But though widening PSY's musical palate might make commercial sense, the rapper has expressed discomfort with switching languages. "I've tried writing in English, just for me, but it doesn't work," he told London's Observer newspaper in November. "I've got to know everything about a culture, and I don't."

Meanwhile, the clock is ticking. PSY recently claimed to have retired "Gangnam Style" after performing it on ABC's "Dick Clark's New Year's Rockin' Eve." "The song became too popular and so you start to have some concern about its life period," he told MTV. "I've got to write a new single."

Other music coming out of Korea in PSY's wake, though, could prove at least as intriguing—Sony Music, for instance, is making "a lot of plans for more K-pop expanding globally," Chung says, including U.S. album releases by NS Yoon-G and Yiruma this spring. Even before PSY's success, South Korea's musical exports were booming, up 111.9% year over year in 2011 to \$177.4 million, a success that came on the back of the Korean government cracking down on piracy, theoretically freeing up record company money to invest in A&R.

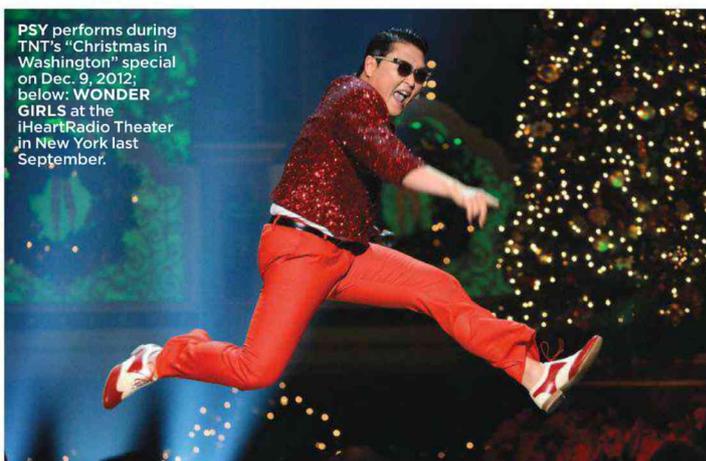
Nevertheless, most observers expected the Western breakthrough to come from a more traditional K-pop group like BIGBANG, rather than the slightly eccentric PSY. Korean labels may target the United States in 2013—a move that makes considerable financial sense, given that the average price of a download in South Korea was just 60 won (5.7 cents) in 2012—but don't expect to see a rush of PSY-alikes.

Producer Chong predicts that 2013 will instead bring more collaborations between Korean and U.S. artists—such as ones in recent years between Wonder Girls and Akon, and between Girls' Generation and Snoop Dogg—and more English-language K-pop tracks. Meanwhile, Bernie Cho, CEO of Seoul-based K-pop creative agency DFSB Collective, anticipates that U.S.-Korean collaboration will also extend to the business end.

"We will likely also see more business collaborations between Korean and American music executives looking to find, finesse and fine-tune success in the U.S. and other international markets," he says, pointing to what he predicts will be a record number of Korean acts at South by Southwest. Korean hip-hop duo Leessang makes its U.S. live debut this month, playing New York and Los Angeles on Jan. 24 and 26, respectively, promoted by AEG Live and Powerhouse.

"We'll see more business between Korean and American executives looking to find, finesse and fine-tune success in the U.S. and other markets."

—Jae Chong, producer/songwriter



PSY performs during TNT's "Christmas in Washington" special on Dec. 9, 2012; below: WONDER GIRLS at the iHeartRadio Theater in New York last September.



"In addition, major artists are reportedly planning massive tours that cover major cities of nearly all the continents," Universal Music Korea managing director B.J. Yang says. "It is expected that it will not only bring a possibility of a growth in the concert business area, but also increase opportunities around merchandise, membership fan clubs and multinational movie-making."

Collaborations could also help K-pop acts—especially more easily presented "groups and performers that emphasize theatrical choreography and performance"—overcome the language barrier, Yang says. "However, it can be done in a more local-friendly way by selecting Korean talents who have grown up in the U.S. or Korean-Americans, or by making a group composed of different nationalities."

The estimated 1.7 million Korean-Americans in the United States—and 18.2 million total Asian-Americans—could provide a consider-

able talent base. Asian-American group Far*East Movement had a No. 1 U.S. single with "Like a G6" and another top 10 with "Rockateer" in 2010, though the act has struggled since to match that success. And Aziatic, Chong says, is on the verge of announcing a U.S. label deal.

"PSY opened the door to K-pop to the U.S. mainstream. It was always a niche market before," Chong says. "What Korea needs to do now is introduce the U.S. to different types of K-pop to show diversity—like the Latin craze of Ricky Martin, Jennifer Lopez and Marc Anthony, it was not just one style of Latin music."

"I am trying to introduce 'A-pop,' rather than just K-pop—Asian pop. In the U.S. when they see artists like PSY they often don't know or care if he is Korean, Chinese or Japanese," Chong says. "It's like with Latin music: They don't categorize it as Mexican, South American or Puerto Rican."

What's Next For Sales?

U.S. sales of Latin music fell in 2012, and distribution was a key issue

While new revenue is flowing to Latin labels from streaming and mobile services, sales of Latin music continued to drop at an increasingly alarming rate. For the week ending Dec. 30, sales of Latin albums—defined as albums that are 51% in Spanish—added up to 9.8 million units, according to Nielsen SoundScan, a 21.2% drop from the 11.8 million tallied in 2011.

The number is particularly distressing when considering that overall album sales

across all genres fell only 4.4% in 2012. And in comparison to the prior year's numbers, the panorama is even more dismal. Then, overall album sales across all genres rose while Latin sales dropped, but by only 4.3%, the equivalent of 500,000 units. This time around, there were 2 million fewer albums sold in 2012 than in 2011.

The statistics are troublesome for Latin music, which, to add insult to injury, had only negligible improvements

on track sales. Sales of digital tracks grew by only half a million units to 21 million downloads, a paltry 2.1% rise from the 20.6 million sold in 2011. In contrast, digital track sales had an increase of nearly 9%, or 2 million downloads, from 2010 to 2011.

The year's top-selling album—**Romeo Santos' Formula, Vol. 1** (Sony)—arrived in 2010. It sold 126,000 copies, compared with the 157,000 it moved in 2011 when it came in

fourth place. The No. 2 album was **Prince Royce's** sophomore set, *Phase II* (Top Spot), which sold 111,000 copies, a drop from the 186,000 copies his self-titled debut sold in 2011, which made it that year's top-selling album.

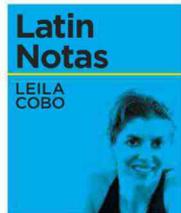
In the track realm, the top-selling song of the year was, for the second year in a row, **Don Omar & Lucenzo's** "Danza Kuduro" (Machete/Universal Music Latin Entertainment), followed by **Michel Teló's** "Ai Se Eu Te Pego" (Sony). They sold 542,000 and 305,000 copies, respectively.

While the continuing drop in Latin album sales is overwhelmingly due to a distribution issue—the points of sale for Latin music keep shrinking while digital sales grew at a maddeningly slow pace—the slowdown in track sales may point to something far more serious, namely repertoire and a marketing and promotion problem. How labels plan to tackle the sales issue in 2013 remains to be

seen. But, on the bright side, there are more big releases planned for this year than there were in 2012, including new albums by **Marc Anthony, Ricky Martin, Alejandro Fernandez, Juan Luis Guerra** and **Shakira**.

As for the distribution landscape, it remains predominantly a game between Universal Music Group Distribution and Sony Music Entertainment. In albums, UMGD is by far the leader, more so now with Universal Music Group's acquisition of EMI. Its market share for 2012 was 41.4%, up from 40.5% in 2011. Even without EMI's share, UMGD would still dwarf Sony's 28.5%, down from 29.7% in 2011.

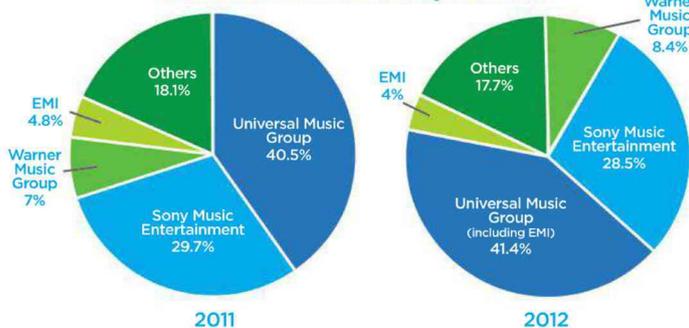
But with track sales, UMGD barely edged out Sony: 38.7% vs. 38.1%. Although Sony's market share dropped from the 41.4% it held in 2011, it would have come out ahead had UMG not acquired EMI.



Latin Notas

LEILA COBO

Latin Album Market Share By Distributor



SOURCE: NIELSEN SOUNDSCAN

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

THE BILLBOARD Q&A?

Edgar Cortazar's music has been recorded by some of Latin music's biggest names: Luis Miguel, Olga Tañón and Pedro Fernández are just some of the entertainers who have worked with the songwriter.

While these days the Latin

Grammy Award winner is in demand for songwriting, he's also attempting to create a business that adapts popular music from English to Spanish.

"Adapting music from English to Spanish is nothing new," Cortazar says. "The Beatles,

Elvis and Nat 'King' Cole have recorded in Spanish like so many others. But now that the Latino marketplace has matured and become more powerful, there's the potential for artists to expand and introduce their music to a much bigger audience."

In 2006, Cortazar won a Latin Grammy for co-writing a song with his brother Ernesto Cortazar and Conjunto Primavera frontman Tony Melendez. While he continues to collaborate, last year he launched website Make the Hits Spanish with business partner Mark Portmann. The model is simple: Adapt English-language songs into culturally attuned Spanish versions.

Thanks to Cortazar and Portmann's tenure in the music business, they've worked with such established names as Celine Dion, Josh Groban and Diane Warren. Most recently, the work has included collaborating with pop singers Demi Lovato and Selena Gomez.

In an interview, Cortazar discussed the business of making music, adapting hits and why working with the

new generation of artists is a revolution he sees becoming bigger—one song at a time.

What did winning a Latin Grammy do for your career?

A major award on your résumé makes people aware that you can create music, and when they know what you can do they are more likely to open the door. I like writing music for individual artists because everyone is different and has different needs. I'm kind of like a tailor, making a song to suit each person.

What was it like adapting music in Spanish for Selena Gomez, Demi Lovato, Ill Volo and others?

We take great care in adapting the music from having lyrics that best represent the theme of the song to finding the right rhythm for the song and for the voice of each artist. That makes all the difference in taking a hit and making a Spanish version.

What do you think about Gomez releasing a Spanish-

language album later this year, and what kind of impact do you think she'll have? Artists like Selena, Demi and Justin Bieber as well have many followers around the world and these fans follow their careers closely. They want to hear them sing in their language. Selena's album [on Hollywood Records] is going to be positioned to sell well and I feel fortunate to have worked on her project, which will be released around the world.

Why create a business around adapting music in Spanish?

I'm fortunate that my writing career is thriving, and adapting music in Spanish is a market that has yet to explode in a major way. It's a musical revolution that gives artists, whether they're Latin or not, the ability to reach more people. The Latino population in the U.S. and beyond has shown to be an influential one with a purchasing power that's undeniable. Latinos were very influential in the last election and that speaks volumes. —Justino Águila

EN BREVE

MUÑOZ SIGNS WITH SESAC LATINA

Ricky Muñoz, leader, founder, accordionist and vocalist of award-winning norteño group Intocable, has signed with SESAC Latina. The deal covers all territories worldwide except Mexico. Muñoz's agreement coincides with Intocable's recent new record deal with Universal Music Latin Entertainment, signed in November. Intocable, long signed to EMI Latin, spent a year as an indie act before going to UMLE. The first album to be released under both new deals is *Peligro de Extinción* (In Danger of Extinction), due in March. Muñoz's publishing is signed to Serca and Good-I Music. His catalog prior to *Peligro de Extinción* will remain under administration with BMI. —Judy Cantor-Navas and Justino Águila

JUDGE ORDERS ARREST IN JARA DEATH

A Chilean judge has ordered the arrest of eight former military officials for their involvement in the death of legendary folk singer Víctor Jara, who was murdered in 1973 in the Santiago soccer stadium that now bears his name. Six of the accused, army officials during the regime of Augusto Pinochet, surrendered after special judge Miguel Vasquez ordered their capture on Dec. 28. One of the other two suspects still at large is Pedro Barrientos Nuñez, who lives in Florida. The Jara family is pressing officials to have him extradited from the United States, according to news service EFE. Jara's legacy has lived on in numerous recordings of his songs, as well as in a current generation of young folk artists in Chile. —JCN

2012 A GOOD YEAR FOR GRUPO SALINAS

Grupo Salinas, a conglomerate that includes media entities under its umbrella, announced that 2012 was a big year of strategic advances and significant operational achievements by its companies. One such instance was the support that GS company Esperanza Azteca provided to youth programs that included a network of 54 youth orchestras and choirs with the participation of 12,000 underprivileged children, who were part of a campaign to promote values through music. —JÁ

EDGAR CORTAZAR



COURTESY OF EDGAR CORTAZAR

Barclays Center's First 90 Days

Diversity, intensity and fun were three bywords for the Brooklyn venue's first quarter

The honeymoon is over at the Barclays Center, Brooklyn's new \$1 billion arena showplace, but the party has just begun. "I dreamt of this opening, and it went off exactly the way I was hoping it would go off," says Sean Saadeh, VP of programming for the arena.

Since opening Sept. 28 with the first of eight sellouts from Jay-Z, part owner in the new home of the NBA's Brooklyn Nets, the building has hosted a little bit of everything. But Jay-Z out of the gate was a pressure-packed run of dates, on a lot of levels.

"Jay-Z was a great show to open with, [considering] the uniqueness of the stage and show, and the fact that Jay-Z is one of our owners," Saadeh says. "It was a special moment, but also a moment we had to get right."

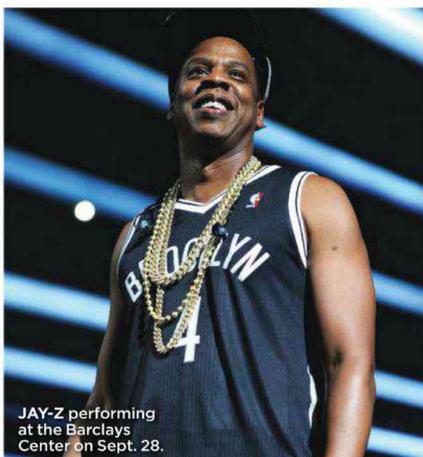
So far, 34 Barclays shows have been reported to Billboard Boxscore, grossing a total of more than \$45 million, with attendance of 373,828. The top five boxscores to date are Barbra Streisand (\$9.3 million), Jay-Z (\$7.4 million), the Rolling Stones (\$7.3 million), the Sensation EDM event (\$3.6 million) and Coldplay and Jay-Z's New Year's Eve show (\$2.8 million). The fact that five shows with such differing demographics did as well as they did bodes well for the future of the venue.

Other events booked to date include the Harlem Globetrotters, the King's Men gospel extravaganza, boxing, Rush, the Smashing Pumpkins, college basketball, comedian Russell Peters, the Who, gymnastics, Bob Dylan with Mark Knopfler, Juan Luis Guerra and Juanes, Disney on Ice, Neil Young, Sounds of Reggae, Leonard Cohen, the Caribbean Fever Festival, a WWE event, Dave Matthews Band and Coldplay.

"We reached our goals in our programming diversity," understates Saadeh, who adds that opening the building with an eight-show run from Jay-Z was instrumental in tuning up both the staff and the Local 4 Brooklyn stagehands union, which, until the Barclays Center opened, had limited arena experience and its own learning curve.

Saadeh says the Barclays team "learned what kind of building we are" during Jay-Z's run, including putting into practice some of the venue's unique features, like its "turntable" elevator load-in and its location at a transportation hub at the intersection of Atlantic and Flatbush.

"We found out that some of the concerns we had about the elevator load-in weren't an issue," Saadeh says. "It was easy to get trucks into the building, and it was easy to unload the trucks



JAY-Z performing at the Barclays Center on Sept. 28.

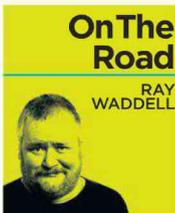
and get them to the location for rigging."

Perhaps the biggest concern going in was traffic and the building's accessibility. "Despite Flatbush and Atlantic being major arteries that intersect the arena, we didn't have any complaints about the traffic or not having a place to park," Saadeh says. "The accessibility of having nine subway lines underneath the building and two additional lines a block away in the Long Island Railroad, that all helps in getting people to the building."

Following Jay-Z, the building did a demographic about-face with two sellouts from fellow Brooklynite Streisand, followed by the EDM event Sensation, which also sold out. Sensation was not only new to the United States, but EDM

as a genre is relatively new to the arena level, so the Barclays staff went with general admission on the floor and lower bowl and closed off the upper level. "What we wanted to achieve with Sensation was to have a safe environment, but also to be the world's largest club event," Saadeh says.

According to Saadeh, Barclays' 90-day trial by fire also consisted of "a week where we had our first college basketball game in Kentucky vs. Maryland, then a Russell Peters comedy show the next night, the Nets, Justin Bieber, Nets, the Who, Nets, then two days of Coaches Vs. Cancer, gymnastics, two more days of college basketball and then Bob Dylan," he recalls. "I tell the guys often, 'If you can get through these first three months, you'll learn so much from it, and I guarantee you, you won't see something like this again in your facility management career.'"



On The Road

RAY WADDELL

biz For 24/7 touring news and analysis, see billboard.biz/touring.

BOXSCORE Concert Grosses

	GROSS/ Ticket Price(s)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$17,100,700 (\$10,670,345) \$961.58/\$152.25	THE ROLLING STONES O2 Arena, London, Nov. 25, 29	31,755 two sellouts	Virgin Live
2	\$14,288,750 \$750/\$450/ \$250/\$95	THE ROLLING STONES Prudential Center, Newark, N.J., Dec. 13, 15	27,476 two sellouts	Virgin Live
3	\$7,900,231 (\$4,961,365) \$199.04/\$79.62	ROBBIE WILLIAMS O2 Arena, London, Nov. 22-24	54,305 56,325 three shows	Killmanjaro Live/AEG Live
4	\$7,297,560 \$754.50/\$99.50	THE ROLLING STONES Barclays Center, Brooklyn, N.Y., Dec. 8	14,471 sellout	Virgin Live
5	\$4,210,365 \$250/\$175/ \$140/\$55	CELINE DION The Colosseum at Caesars Palace, Las Vegas, Dec. 28, 30-31, Jan. 3, 5-6	25,398 24,784 six shows, five sellouts	Concerts West/AEG Live, Caesars Entertainment
6	\$3,919,890 (\$3,169,223 Australian) \$311.89/\$114.40	ELTON JOHN Perth Arena, Perth, Australia, Nov. 10, 12	21,782 two sellouts	Chugg Entertainment
7	\$3,469,040 (\$3,292,212 Australian) \$836.84/\$108.44	JENNIFER LOPEZ, KATE ALEXA Allphones Arena, Sydney, Dec. 14-15	20,557 21,780 two shows	Frontier Touring
8	\$3,293,450 (\$2,074,485) \$190.51/\$71.44	ANDREA BOCELLI O2 Arena, London, Nov. 14-15	22,298 24,234 two shows	Killmanjaro Live/AEG Live
9	\$2,871,570 \$495/\$45	COLDPLAY & JAY-Z Barclays Center, Brooklyn, N.Y., Dec. 31	16,105 sellout	Live Nation
10	\$2,666,730 (\$2,561,455 Australian) \$156.06/\$104.01	NICKELBACK, JACKSON FIREBIRD Allphones Arena, Sydney, Nov. 24-25	20,475 21,596 two shows	Live Nation
11	\$2,524,390 (\$1,573,993) \$479.54/\$78.59	CAPITAL FM JINGLE BELL BALL: BRUNO MARS, CALVIN HARRIS & OTHERS O2 Arena, London, Dec. 8-9	26,223 30,211 two shows	AEG Live
12	\$2,422,570 (\$1,528,550) \$71.32/\$43.58	THE KILLERS, TEGAN & SARA O2 Arena, London, Nov. 16-17	34,445 35,474 two shows	SJM Concerts
13	\$1,934,872 \$175/\$45	COLDPLAY, NATURALLY 7 Barclays Center, Brooklyn, N.Y., Dec. 30	16,014 sellout	Live Nation
14	\$1,773,490 (\$1,650,000 Francs) \$241.84/\$59.12	VIVA VERDI Hallenstadion, Zurich, Dec. 13-15	16,500 34,400 four shows	Freddy Burger Management
15	\$1,767,660 (\$1,705,395 Australian) \$155.37/\$103.55	NICKELBACK, JACKSON FIREBIRD Brisbane Entertainment Centre, Brisbane, Australia, Nov. 22	12,552 12,685	Live Nation
16	\$1,760,320 (\$1,335,275) \$118.65/\$65.92	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL O2 World, Berlin, Dec. 19-20	17,650 23,640 two shows	Cirque du Soleil, Semmel Concerts
17	\$1,681,220 (\$1,042,335) \$76.61/\$47.58	MADNESS, MAN LIKE ME O2 Arena, London, Dec. 14, 22	25,243 27,473 two shows	SJM Concerts
18	\$1,612,470 (\$1,004,929) \$52.15/\$47.33	MUMFORD & SONS, POST WAR YEARS, MYSTERY JETS, DAWES O2 Arena, London, Dec. 11, 18	32,177 33,509 two shows	ITB
19	\$1,600,130 (\$993,767) \$47.50	FLORENCE & THE MACHINE, THE MACCABEES, HAIM O2 Arena, London, Dec. 5-6	33,687 34,960 two shows	Metropolis Music
20	\$1,597,787 \$185.25/\$85.25	KIIS JINGLE BALL: TAYLOR SWIFT, JUSTIN BIEBER, NE-YO & OTHERS Nokia Theatre L.A. Live, Los Angeles, Dec. 1, 3	14,000 two sellouts	Goldenvoice/AEG Live
21	\$1,580,030 (\$1,530,003 Australian) \$157.37/\$105.74	NICKELBACK, JACKSON FIREBIRD Perth Arena, Perth, Australia, Nov. 17	12,677 sellout	Live Nation
22	\$1,468,000 (\$1,409,720 Australian) \$135.37	RADIOHEAD, CONNAN MOCKASIN Brisbane Entertainment Centre, Brisbane, Australia, Nov. 9	10,844 10,877	Chugg Entertainment
23	\$1,434,499 (\$4,220,000 rubles) \$486.60/\$145.98	LADY GAGA, THE DARKNESS, LADY STARLIGHT SKK Arena, St. Petersburg, Russia, Dec. 9	11,127 sellout	Live Nation Global Touring, PMI Group
24	\$1,400,780 (\$1,338,126 Australian) \$315.62/\$110.28	JENNIFER LOPEZ, KATE ALEXA Perth Arena, Perth, Australia, Dec. 6	8,193 9,345	Frontier Touring
25	\$1,384,780 (\$860,783) \$48.26/\$44.24	THE BLACK KEYS, THE MACCABEES O2 Arena, London, Dec. 12-13	28,723 33,898 two shows	Metropolis Music
26	\$1,296,908 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE Madison Square Garden, New York, Dec. 5	13,217 sellout	AEG Live
27	\$1,296,360 (\$1,249,485 Australian) \$169.40/\$80.68	MATCHBOX 20, INXS, EVERMORE Perth Arena, Perth, Australia, Nov. 11	9,838 sellout	Live Nation
28	\$1,279,194 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND Honda Center, Anaheim, Calif., Dec. 4	13,743 13,800	AEG Live, Nederlander
29	\$1,279,110 \$129.50/\$39.50	THE WHO, VINTAGE TROUBLE Wells Fargo Center, Philadelphia, Dec. 8	13,460 sellout	AEG Live
30	\$1,239,398 (\$1,240,588 Canadian) \$182.82/\$47.45	NEIL YOUNG & CRAZY HORSE, LOS LOBOS, THE SADIES Rogers Arena, Vancouver, Nov. 11	13,470 sellout	Live Nation Global Touring
31	\$1,233,225 (\$6,252,549 pesos) \$63.64	ALEJANDRO FERNANDEZ Auditorio Nacional, Mexico City, Nov. 10-11	19,379 two sellouts	OCESA-CIE
32	\$1,231,750 (\$953,785) \$139.86/\$81.75	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL O2 World, Hamburg, Dec. 11-12	13,905 20,568 two shows	Cirque du Soleil, KPS Concertbüro
33	\$1,197,272 \$98/\$68	BRUCE SPRINGSTEEN & THE E STREET BAND Jobing.com Arena, Glendale, Ariz., Dec. 6	12,660 sellout	Jam Productions
34	\$1,188,604 \$70/\$60/\$50/ \$30	TRANS-SIBERIAN ORCHESTRA Wells Fargo Center, Philadelphia, Dec. 14	22,385 24,000 two shows	Live Nation
35	\$1,153,610 (\$118,848 Canadian) \$129.92/\$39.63	THE WHO, VINTAGE TROUBLE Air Canada Centre, Toronto, Nov. 23	12,334 12,974	AEG Live

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A Rocking Market Share

The combination of Universal and EMI is shaping the genre in interesting ways



The winner of the auction for Parlophone's assets will own the catalogs of rock acts like **BAT FOR LASHES**, **THE CHEMICAL BROTHERS** and **COLDPLAY** (clockwise from left).

Universal Music Group's acquisition of EMI solidifies its dominance in many music categories, according to Nielsen SoundScan's year-end numbers, but the upcoming sale of Parlophone is likely to have an impact on the rankings in rock and its alternative subgenre.

Warner Music Group had been the traditional leader in rock, coming in as the No. 1 album distributor between 2006, when SoundScan first started tracking the genre, and 2011, only to be displaced by Sony Music as the top-ranked distributor in 2012, driven by releases from **Jack White**, **Bruce Springsteen**, **John Mayer** and **Train**. In tracks, however, WMG came in third with 24.9% market share behind Sony's 25.1% and UMG's 30.7%, which includes three months of EMI share. EMI has another 6.5% in rock market share from the first nine months of 2012, and it remains to be seen how much of that it will retain and how much will go to whomever wins the Parlophone auction. In any event, that auction could determine the rock rankings going forward.

In alternative rock, WMG was the No. 1 distributor, with album market share standing at 36.8% in 2011 and 35.1% in 2012. Even with the pickup of EMI, UMG gets to move ahead of Sony by a tick in 2012—26.7% vs. 26.6%—but it still trails WMG. Even the full-year combined shares of EMI and UMG aren't enough to push the latter to No. 1 in alternative in albums.

EMI came in third in 2011 in alternative albums market share with 9.6%. How much of that will go to UMG and how much will be sold remains to be seen.

But since Parlophone seems to tilt alternative-heavy, with acts like **Coldplay**, **Blur**, **the Chemical Brothers** and **Bat for Lashes** on its roster, its sale will likely have an impact on the alternative market-share rankings.

If WMG wins the auction, it will ensure its dominance as the top distributor in the genre. If Sony gets some or all of it, it will likely take the label's front-line acts, which will make its race for the No. 2 spot with UMG even tighter. But just because Sony and WMG are considered the favorites—because they can afford to pay more due to the cost savings from merging Parlophone with their existing operations—doesn't mean they'll win. Others are also looking to buy those assets, including **Jason Flom** and **John Rudolph**, two music industry executives with all-rock expertise.

Moving to another rock subgenre, hard rock/metal, Sony and WMG have traded places at No. 1 for the last two years. Here, an-

other EMI asset on the auction block, Sanctuary, could be a factor if either of the majors goes after the label. But sources indicate that Sanctuary's catalog is also being eyed by multiple independent suitors, including Eagle Rock and eOne Entertainment.

The EMI deal makes UMG the king of the hill in Nashville. If UMG had owned EMI for all of 2012, their combined market share would have been 48.3%, versus Sony's 30.5%, while its combined track market share for the genre would have been 46.6%, versus Sony's 30.4%. As it was, UMG's three-month ownership of EMI helped bolster its country share to 38.1% for albums and 35.6% for tracks. Those totals were good enough to displace Sony as the No. 1 distributor in the genre, a distinction that Sony held in 2011 with shares of 33.2% in albums and 32.5% in tracks, versus UMG's respective 31.5% and 32%. Sony had been the No. 1 country distributor between 2004, right after its merger with BMG, and 2007. But in 2008, UMG's Nashville operation took over the top spot and held it through 2010.

Other genres like R&B and jazz aren't expected to be affected by the divested EMI assets that are up for sale. But catalog rankings may feel the impact, depending on who gets which assets.

UMG is by far the dominant album distributor in R&B and rap, with its market share in the mid-40s on a percentage basis, and in the 50% range for its rap subgenre. The EMI deal should only improve that.

The No. 1 ranking in album-catalog market share has been seesawing for most of the last decade between Sony and UMG. In 2004 and 2005, Sony was top-ranked, then from 2006 to 2008 UMG took over. But Sony returned to No. 1 in 2009-11. Last year, the EMI acquisition put UMG just over the top with a 30.8% share versus Sony's 29.8%. With a full year of EMI ownership under UMG's belt, the acquisition appears to make it the dominant catalog album distributor going forward, even if it loses some market share due to the sale of Parlophone, Mute and Sanctuary, each of which could wind up with different suitors. ●●●

FOR THE RECORD

In the Jan. 12 issue, a story on the branding partnership between Chrysler and "Motown: The Musical" miscredited the ad agency responsible. The firm was GlobalHue.

Groban Comes Alive

JOSH GROBAN TEAMS WITH GREEN DAY AND KID ROCK'S PRODUCER FOR AN ALBUM THAT GETS THE LED OUT—ZEPPELIN, THAT IS

BY ANDREW HAMPP

THE FIRST MEETING FOR JOSH GROBAN'S SIXTH STUDIO ALBUM OCCURRED NOT IN A RECORDING studio or at the offices of longtime label Warner Bros. Records. It was during a party at Kid Rock's house. Perhaps inspired by the setting or the host, Groban chatted up Rob Cavallo, longtime producer of Coldplay, Green Day and My Chemical Romance, and also Groban's boss. Cavallo had been appointed chairman of Warner Bros. just before the release of Groban's 2010 album, the Rick Rubin-helmed *Illuminations*, and he was curious about where the prince of classical crossover pop wanted to head next.

"He stressed to me that he loved his other records, but he said, 'I think there's something more,'" Cavallo recalls.

That missing piece was surprising. Groban had been listening to a lot of Led Zeppelin, Jethro Tull and Fleetwood Mac, and he'd begun to wonder what his music might sound like if it had some of the orchestral rock elements he heard on those records. "I was concerned that the music have a little pop or rock edge to it—whatever world I find myself in, it's just gotten really soft," Groban says candidly of his highly successful catalog, which has moved 21.5 million albums since his self-titled 2001 debut, according to Nielsen SoundScan. "This genre can rock a little bit. I'm not saying what I'm doing is Pearl Jam, but it can have the right energy. The intent can be the same."

The result is *All That Echoes*, a collaboration with Cavallo that indeed finds Groban embracing some of his most rocking arrangements to date on tracks like "False Alarms," "E Ti Promettero" (a duet with Italian singer Laura Pausini) and lead single "Brave," each festooned with dramatic strings and pounding drums that bring to mind latter-day Coldplay or the Cavallo-produced heyday of Goo Goo Dolls. Sweeping covers of "Falling Slowly" from "Once" and Stevie Wonder's "I Believe (When I Fall in Love It Will Be Forever)" rock a little bit harder than one would expect from a guy who got his big break as a Grammy Award rehearsal stand-in for Andrea Bocelli. Then there's his cover of Danish indie-rock group Choir of Young Believers' "Hollow Talk," which boasts an epic "Kashmir"-like strings-and-electric-guitar climax. And for the most-devoted Grobanites—as his hardcore fans have called themselves since Groban guest-starred on "Ally McBeal" in 2001—there's even a bonus interpretation of Dave Matthews Band's "Satellite" on the direct-to-fan and Target deluxe editions of the album.

"Any time I would say to Rob, 'I don't know if this in the rule book' or 'I don't know if I can get away with this,' he'd say, 'You got to get yourself out of that place. Stop holding yourself back and let's expand your wheelhouse.'" Groban says. He also co-penned all seven of the album's original tunes, with co-writers including Chantal Kreviazuk ("Brave"), Tawgs Salter ("Brave," "Happy in My Heartache"), Lester Mendez ("False Alarms," "Un Alma Mas"), Walter Afanasieff ("Sincera") and Marco Marinangeli ("E Ti Promettero").

But it was Cavallo's confidence in Groban's instinctive abilities as a vocalist and a musician that built up a trust that resulted in recording many of the songs live with a full orchestra, with many of Groban's first-take vocals ending up on the final cut.

"I thought it would be great to put a rock band in terms of the rhythm section behind him," Cavallo says, "but at the same time we'd get the best players in the world on drums, bass and guitar. Then we'd put with them the best harpist, cellist and violinist in the world. Then you'll hear the voice and you'd end up with some special kind of hybrid where it will still be classical but will also have a different kind of energy behind it."

Among the A-list musicians who appear on *All That Echoes* are drummers Matt Chamberlain (Pearl Jam) and Abe Laboriel Jr. (Paul McCartney), as well as legendary trumpeter Arturo Sandoval, who plays on Spanish-language love song "Un Alma Mas."

Having Groban's music show signs of edge could reverse the sales dip that *Illuminations* experienced—it was his first record to miss out on a platinum plaque. (The set has sold 894,000 copies, according to SoundScan.) But a little change of pace should come as little surprise to fans of Groban the performer, who's poked fun at and playfully distanced himself from his goody-two-shoes, boy-next-door image during the last two years. He memorably turned Kanye West's tweets into dramatic piano ballads on "Jimmy Kimmel Live!," took on comedic acting roles in 2011's "Crazy Stupid Love" and a pair of guest spots on NBC's "The Office," filled in for Regis Philbin on "Live With Kelly" (he was in serious consideration for the spot that went to Michael Strahan) and constantly peppers his own joke-laden Twitter feed (more than 529,000 followers) with punny bon mots like, "If I were in the mortuary business: 'Mo' Dignity: We Get To Bag You Up.'"

As a result of his Josh of all trades status, *All That Echoes* has a varied and ambitious promotional schedule that kicks off Jan. 18 with a 60-minute special on HSN to boost pre-orders of the album. Groban will swing by the New York Times' Times

Talk series (Feb. 1), "Good Morning America" (Feb. 6), "Live With Kelly and Michael" (Feb. 7) and even Bravo's "Watch What Happens Live" (Feb. 10), with Valentine's Day stops planned for "The Ellen DeGeneres Show" and a return to "Kimmel." Radio visits will include top 40 WHTZ (Z100) New York and a performance at Clear Channel's iHeartRadio Theater.

Also set for the eve of the album's release (Feb. 5) is an event hosted by National CineMedia's Fathom division in which Groban will perform an intimate live concert at New York's Allen Room at Lincoln Center and answer questions from fans both in the audience and at the more than 500 movie theaters watching the performance. Portions of the taping will be repurposed into a special for PBS later in the year.

But even beyond album cycles, "Josh has done an amazing job of talking to fans year-round," Warner Bros. VP of marketing Esther Somlo says. "His fans are so loyal and rabid and really supportive that they're really sort of mobilized when there's new content. There aren't long dormant periods. He's always doing something, whether it's touring, film or TV projects, and even when he's not he's good at communicating with them."

Still, Warner is doubling down on the retail push for *All That Echoes*. In addition to the Target and HSN promotions, the album will be sold at retailers like Starbucks, Hallmark and Rite Aid. "His fan base is still a physical-music buyer, so we're always looking for more and more outlets, nontraditional and otherwise, to sell his music," Somlo says. "We have such an advantage with him—so many of the doors that don't necessarily open to other artists are open to him."

"Josh Groban attracts a cross-section of fans, from people who love classical to those who prefer pop and everyone in between," Target divisional merchandise manager Anne Stanchfield says. "This is a perfect partnership for Target—Josh's widespread appeal captures our guests' broad spectrum of musical interests. We're thrilled to offer bonus tracks from his new album to Target guests."

Having a more radio-friendly sound could also help first single "Brave" fight for a place among tracks from acts like fun., Maroon 5 and Taylor Swift on adult contemporary and adult top 40 radio playlists as they become more rhythmic. AC WHUD Peekskill, N.Y., was the first station to play the song, according to Nielsen BDS, before the track is officially serviced to stations on Jan. 14.

"The song sounds different than stuff he's done, but it's still him, still the voice," WHUD PD Steve Petrone says. "It'll be interesting to see who takes a chance. Glancing at our power currents, some of the things we're playing right now compared

to when we've played him in the past have changed a bit." Still, Petrone did report happy phone calls from a few Grobanites who were thrilled to hear him when the station previewed the song during its New Music Monday segment on Jan. 7.

Touring behind *All That Echoes* should also find Groban re-creating the album's live sound in new ways, following 2011's Straight to You world tour that saw him performing with a mini-chamber orchestra and making live staples out of his covers of Neil Diamond's "Play Me" and Great Lake Swimmers' "Changing Colours" (both of which appear in studio form

on the Target edition of *All That Echoes*). An extensive U.S. tour is set for later this year, though he will likely be routed through Australia first. He'll also perform a trio of shows at the Hollywood Bowl, including the venue's annual July 4 Fireworks Spectacular.

Groban might spend more time in a few other territories, too. "I just came back from Japan and they're thinking they can really do some damage there," Cavallo says. "It's smaller than other places, but they were showing tremendous enthusiasm for this record—they think it can be the biggest one." ●●●

Team Groban

Album title: *All That Echoes*

Label: Reprise/Warner Bros.

Release date: Feb. 5

Management: Q Prime

Producer: Rob Cavallo

Touring: July 2-4, Hollywood Bowl; world tour TBD

Booking agent: Gayle Holcomb,

William Morris Endeavor

Upcoming TV: HSN (Jan. 18), "Good Morning

America" (Feb. 6), "Live With Kelly and

Michael" (Feb. 7), "Watch What Happens Live"

(Feb. 10), "The Ellen DeGeneres Show"

(Feb. 14), "Jimmy Kimmel Live!" (Feb. 14)

Publicity: Luke Burland, Warner Bros.

Attorney: Richard Lehr, Greenberg Traurig

Site: JoshGroban.com

Tweets: @joshgroban

JOSH GROBAN
will appear in a
one-hour HSN
special on Jan. 18.



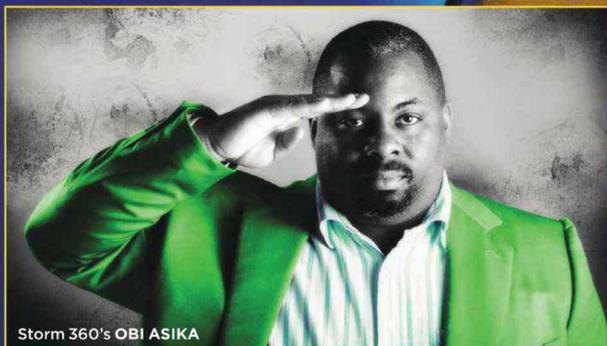
THE NEW AFRICA

A rising middle class, expanding youthful population and adventurous startups have encouraged majors to see big African cities as new growth opportunities

By GAIL MITCHELL & RICHARD SMIRKE



WIZKID performing at London's Hammersmith Apollo on June 4, 2012.



Storm 360's OBI ASIKA



Warner's TRACY FRASER



Universal's RANDALL ABRAHAMS

AFTER LONG-TERM CHALLENGES WITH widespread piracy and a widely disparate radio and record industry, a burgeoning legitimate music scene is fast emerging on the continent of Africa.

An expanding middle class, a fast-growing population with more than 65% under 35 and digital startups helping to leapfrog infrastructure weaknesses are making major African cities emerge as not only sources of great local talent that can go global in a meaningful way, but also markets and venues for U.S. and other global artists touring and selling their music.

"Africa is the last big secret in the music world, and it's just about to blow up," says Obi Asika, CEO of Lagos, Nigeria-based media and entertainment company Storm 360. "In South Africa and the associated regions around southern Africa, [the business and music industry infrastructure] are much more structured, more like the West."

Randall Abrahams, managing director of Universal Music South Africa and sub-Saharan Africa, adds, "The African industry is an extremely exciting and vibrant music marketplace right now."

Universal, the world's largest music company, encouraged by its French media and telecoms parent Vivendi, has been keeping an eye on the fast-evolving markets in Africa and is starting to make some moves there.

All of this portends good news—and visions of dollar signs—for a beleaguered industry on the prowl for new revenue resources. Africa is the world's second-largest and second-most-populated continent with more than 1 billion inhabitants.

With Apple's iTunes store due to launch in Nigeria, South Africa, Kenya and Ghana in 2013, Abrahams notes that the imminent arrival of such digital platforms aligned with ongoing advances "by continental collection agencies means that the sub-Saharan territory along with other emerging markets is a major source of growth for Universal."

Other digital services already have a small presence on computers and mobile devices, including French startup Deezer, German mobile music service Simfy and local Nigerian startup Spinlet.

One online standout is iROKING.com, founded in 2011 as a video music management business. It counts 120,000 registered users primarily in Nigeria. The site's NollywoodLove channel is the No. 1 movie channel globally on YouTube, averaging more than 25 million views per month. The company is currently rolling out a dedicated computer and mobile platform for music downloads and streams using the tag line "Nigerian music anytime anywhere"—representing 400 artists and containing more than 35,000 tracks in its catalog, according to CEO Michael Ugwu.

But the market is still nascent, so Universal, like it did in the

United States with Vevo, is leading the launch of a local digital music service called Kleek, according to sources familiar with its plans. The service should launch next year in key African markets South Africa, Nigeria, Ghana, Kenya, Angola and Cameroon. Universal declined to comment on the service.

"It's tough to measure the African market as there aren't many territories which quantify physical sales, and digital data collection is in its infancy," Abrahams says. "One of our key focuses at Universal is to invest in capturing higher levels of consumer/music data... We have to continue to develop platforms and content drivers in order to generate consumer interest and engagement."

A key to developing the market will be establishing not only collection agencies and stronger copyright legislation but also radio and sales measurement systems.

Colin Gayle, a former artist manager and head of international branding for 50 Cent's G Unit, founded Beyond the Music in 2004 to grow and bridge the music industry space across Africa locally and then move it into the mainstream domestically and internationally. His company—with offices in Nigeria and South Africa—has morphed into Billboard Africa after licensing the Billboard brand. Billboard Africa is in the midst of launching a BDS-type platform in 16 countries in Africa to create a music chart system and provide the data needed to pay performance-right fees for local and international artists.

"The question is how to build a great ecosystem in Africa as well as a robust domestic market—and engage the world with African music content," Gayle says. "Before, local markets were taking a lot of international content. Now in the last two years, I've watched the youth here begin to embrace their own local music and culture, wanting more of it. The opportunities are immense if we can start conversations between North America and Africa and build slowly."

A relative newcomer is South Africa-based Warner Music Gallo Africa. The joint venture between Warner Music Group and 87-year-old domestic label Gallo Africa was established in 2006 and is headed by GM Tracy Fraser.

Among Warner's biggest front-line acts in South Africa are Michael Bubl , Linkin Park, Josh Groban, Bruno Mars, fun, and Green Day. Catalog sales are also key. Warner "works with a number of digital music companies in the region," Fraser says, identifying a la carte digital download site Look and Listen, such streaming services as Simfy, mobile phone company Nokia and telcos Vodacom and MTN.

The majors are seeking their own breakout artists, which have mainly come from local indies dominated by a mix of Afrobeats hits from Nigeria and Azonto dance tunes out of Ghana. The breakout stars have included D'Banj (see story, below), Naeto C, Freshlyground (Sony), Bez, Wizkid, 2face and P-Square, whose "Beautiful Onyinye" (featuring Rick Ross) counts 8 million YouTube views.

"Our A&R department is actively involved in developing strong South African offerings," Universal's Abrahams says. "We've been working with a number of sub-Saharan artists including Bez and P-Square, with a view to both releasing in the South African market and developing young talent for international release."

other Afrobeats songs, mixes hip-hop, dancehall and EDM grooves with African rhythms and a catchy vocal hook. It has amassed more than 13 million YouTube views and millions of additional plays thanks to fan submissions of the "Oliver Twist" dance. Last fall, D'Banj inked a Pan-African multi-album deal with Sony Music Entertainment's RCA Africa label. The artist's deal with Sony also sees the major form a strategic partnership with D'Banj's Nigerian label, DB Records.

In the United States, D'Banj—who won



D'BANJ

best international act at the 2011 BET Awards and best African act at the 2012 MOBO Awards—had earlier signed with Kanye West's G.O.O.D. Music and appeared on the label's 2012 *Cruel Summer* compilation, guesting alongside Raekwon, Common and Kid Cudi on standout cut "The Morning." There hasn't been, however, any word on when D'Banj's first project for G.O.O.D. will be released.

Another act making waves on the global stage is X-rated South African rave-rap trio

The acts are supported by BET International, MTV Base Africa, Channel O, Soundcity and Trace Africa, which have all backed local music rather than acting simply as an outlet for U.S. acts. "In 1999, radio was 70%-80% foreign music, principally American. Today, it's very hard to hear international music in Lagos," Storm 360's Asika says. "Not because it's not available or acceptable. It's just that local artists have built up to a level that they're preferred now."

Africa's status in the touring industry for both local and international acts is also on the rise. Artists like Wizkid, D'Banj and P-Square have sold out theaters in London and New York. Meanwhile, Big Concerts, a South African-based touring and promotions company, brought Lady Gaga and Linkin Park to South Africa at the end of 2012 after previous turns with Bon Jovi and Lionel Richie. Another top touring artist is Senegalese-born Akon, who has also signed Wizkid and P-Square to his Convict label in alliance with Universal Music Group.

"There is a strong appetite for international repertoire and

good business is done across a number of genres including pop and urban, which is why acts like fun., Mars and Bubl  do so well in South Africa," Fraser says. "From a touring perspective, there has been steady growth on that circuit. While it's largely dominated by big names, there are growing opportunities for developing artists. We expect to see growth in certain territories over the next three to five years."

However, touring still presents logistical and practical challenges, according to Asika. A considerable stumbling block is the prevalence of sponsor-activated shows, which Asika says "makes it very hard to build a tour. If the resident telco has three of the hottest artists in the country and is doing a show for free, how are you going to come back next week and charge people?"

With 176 million subscribers, according to Gayle, Africa MTN is twice the size of AT&T, though it has an average revenue per user at about one-sixth of the U.S. operator. According to local estimates, mobile music sales in Nigeria alone last year amounted to \$150 million.

"Africa is one of the world's fastest-growing mobile markets," Fraser says. "The rising number of people with mobile handsets, combined with the increasing availability of [third-generation] services, has had a positive impact upon the uptake of digital music services and has become a growth area for the music industry."

Despite the rosy business potential beckoning in Africa, major obstacles still need to be addressed. Chief among them: piracy, securing government protection of intellectual property, building a sustainable infrastructure to monetize the home markets, increasing assets for investment capital and standardizing rules in regards to performing rights. Currently each country has its own performing rights system.

But things are improving. "Attitudes and business climates are changing," says Farai Msika, managing director of London-based entertainment firm Friday Arts and Media. "Technological innovations together with rising entrepreneurial efforts in entertainment, finance, partnership, policy and trade are creating a healthy environment in Africa."

D'Banj Leads Africa's Breakout Global Stars

ALREADY A MASSIVE STAR in his native Nigeria, D'Banj is one of the biggest names in the burgeoning Afrobeats movement and looks best-placed to now break out internationally. The 32-year-old singer/songwriter, born Dapo Daniel Oyebanjo, scored a top 10 hit in the United Kingdom last summer with "Oliver Twist" (Mercury/Universal). The track, like

Die Antwoord. The act will support the Red Hot Chili Peppers on their two-date South Africa stadium tour in February. U.S. sales for its 2011 studio debut, *\$O\$* (Interscope), and 2012 follow-up *Ten\$ion* (Zef Recordz) total 46,000 and 40,000, respectively, according to Nielsen SoundScan.

Also of note is veteran Cape Town-based DJ/producer Sibot, who has worked with some of South Africa's hottest EDM and hip-hop acts, including Die Antwoord. His three-track *Magnet Jam* EP arrived this month on U.S.-based DJ/producer Diplo's Mad Decent imprint Jeffrey's.

—RS



CHANGING

NEW YEAR, NEW LABEL,
NEW ALBUM. **TIM McGRAW**
CHARGES BACK WITH 'TWO
LANES OF FREEDOM' ON
BIG MACHINE

BY RAY WADDELL

LANES



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eated inconspicuously in a corner booth at Nashville's Sportsman's Grill less than a week before Christmas, Tim McGraw seems to have found a little peace on earth.

Professionally, at least (though he doesn't make that distinction), McGraw says that "the last five or six years have probably been the toughest years of my life." After an acrimonious split from Curb Records, his label home for the first 20 years of his career, McGraw will release his first record on Big Machine on Feb. 5, *Two Lanes of Freedom*. The title comes from an anthemic track on the record, and freedom—and acceleration—are prevailing themes on a set that finds McGraw and longtime producer Byron Gallimore delivering a sonically ambitious collection of songs that is equal parts fun, romance and big-picture vignettes.

The long and exhaustively covered legal wrangling between McGraw and Curb hit a milestone last September when the Court of Appeals of Tennessee in Nashville upheld an earlier ruling that denied Curb Records a preliminary injunction to prevent McGraw from signing with another record company. While certain legal issues are still to be determined regarding breach-of-contract suits and countersuits, Team McGraw is looking forward, though McGraw admits the scars of the split are still fresh. For example, he uses the term "cock-blocked" in describing his final years with the label, as he watched a bevy of young male country artists find success on a stylistic bedrock in many ways pioneered by McGraw, who was burning to take his music to new heights.

"They hurt my career," he says of his previous label. "I felt like I was at the top of my game, and to not be able to get to the places I wanted to be . . . it was really hard to sit back, with me being competitive. Nothing against any other artists—I love success for anybody. I always say, 'I want everybody to do great. I just want to do better.' Just watching all the things that are going on and to have to sit on the sidelines, it's been tough."

This pre-holiday conversation doesn't look back for long, but rather teems with optimism from McGraw about what this new era will hold. "It's like I put it in a different gear now," he says. "I really feel like I'm only about 35% into my career. There's so much more ahead of me, musically and everything else. It feels like the clouds have parted and now I can find my lane and press the gas."

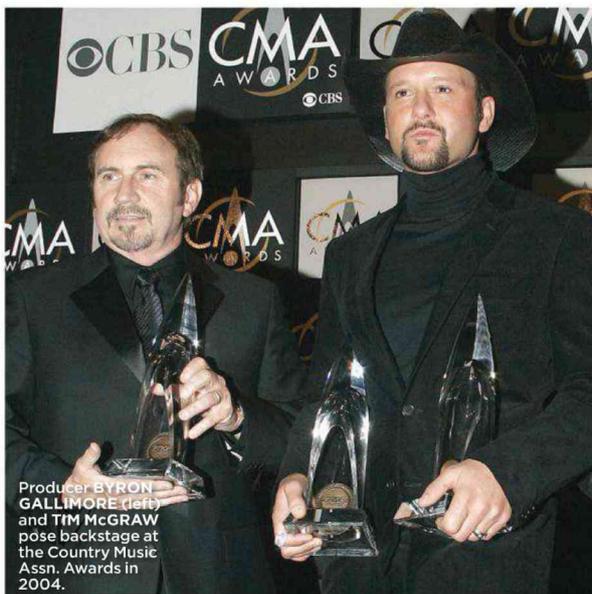
Consider gas pressed. The album, produced by McGraw and Gallimore, is loaded with the hallmarks of the pair's past successes while venturing into new sonic territory. McGraw's musical instincts have proved savvy. He's charted 68 hits on Billboard's Hot Country Songs tally, including 24 No. 1s. He has had 13 No. 1s on Top Country Albums and has sold 41 million albums in the United States, according to Nielsen SoundScan, eighth-most among all acts in the SoundScan era.

Such a track record made McGraw an appealing prospect as a free agent. "The marketplace was very open to Tim," says Coran Capshaw, McGraw's manager since 2009 and founder/owner of Red Light Management. "Tim was looking for a place he felt truly would be his partner, and the foundation of this business relationship [with Big Machine] is a partnership."

Big Machine head Scott Borchetta "leads a tight, smart, efficient, entrepreneurial operation," Capshaw says. "As we were approaching the launch of this album, we learned a lot about the strength of the team he has assembled over there. And great relationships at country radio are paramount to Tim, and Big Machine really offers that."

For his part, Borchetta says McGraw is perfectly positioned for another career uptick. "Here's a guy who's come through everything he's had to deal with who has an open lane, no pun on the title of *Two Lanes of Freedom*," he says. "The fans are going to absolutely freak out. He's fully engaged, and there's a ton of great music and live energy left in Tim McGraw, so it's a fantastic time to be working with him. There's times I sit back and think, 'Wow, Tim McGraw's on Big Machine. How cool is that?'"

Asked what was appealing about Big Machine and Borchetta's team, McGraw doesn't hesitate. "It's not a long answer," he says.



Producer BYRON GALLIMORE (left) and TIM MCGRAW pose backstage at the Country Music Assn. Awards in 2004.



TIM MCGRAW (left) and Big Machine's SCOTT BORCHETTA at the label's May 21 press conference announcing McGraw joining the Country Music Hall of Fame.

TEAM MCGRAW

ALBUM: *Two Lanes of Freedom*

LABEL: Big Machine

RELEASE DATE: Feb. 5

MANAGEMENT: Coran Capshaw, Red Light Management; Al Hagaman and O'Neil Hagaman (business)

PRODUCERS: Byron Gallimore, Tim McGraw

BIG DEALS: Pennzoil, Outback Steakhouse, Coty

TOURING: 2013 tour of arenas and amphitheatres produced by Live Nation

BOOKING AGENT: Creative Artists Agency

UPCOMING TV: "CBS Sunday Morning," "Good Morning America," "Austin City Limits," "The Ellen DeGeneres Show," "The Tonight Show With Jay Leno," "Jimmy Kimmel Live!," "Chelsea Lately"

PUBLICITY: Mary Hilliard Harrington, the GreenRoom

ATTORNEY: Rusty Jones

SITE: TimMcGraw.com

TWEETS: @thetimmcgraw

"I wanted to go someplace where there's a freshness and energy, and Scott's got that energy. Anything's possible, there's no rules, and I feel like I made my career that way. Had I known the rules, I wouldn't make records the way I make records. I've got all the freedom I want. It's a partnership."

LIFE IN THE NEW LANE

Big Machine has plenty to work with in the 11 songs that populate the standard edition of *Two Lanes of Freedom* (the

"Accelerated Deluxe Edition" has 15). McGraw is a master of balancing lighter fare and introspection, navigating the byways of pain and regret as skillfully as the more common themes of romance and free-wheeling good times.

The title track is a big, panoramic anthem with prominent guitars and a sonic feel that alternates between Gaelic and Middle Eastern; second single (after "Truck Yeah") "One of Those Nights" is a power-charged midtempo with U2-ish guitars and a mood of electric anticipation; "Friend of a Friend" is a wistful ballad with a spirited guitar solo and memorable coda; and "Book of John" is a cornerstone of the album, a big-themed take on mortality in a vein that has served McGraw so well in the past (think "Live Like You Were Dying"). Another standout is the regret-laden "Number 37405," a riveting take on consequences that finds McGraw again playing the omniscient narrator role to perfection.

Skillful sequencing keeps the set from being a downer, with songs like "Southern Girl," the R&B-flavored "It's Your World,"

the Beatles-esque "Mexicoma" and the backwoods rave-up "Truck Yeah" tapping into McGraw's more playful impulses. The lattermost track, debuted on McGraw's summer stadium mega-tour with Kenny Chesney and released as the leadoff single, proved an immediate hit with country fans, having already sold 593,000 digital downloads, according to SoundScan, and reaching No. 6 on the country singles chart.

Another song sure to explode beyond McGraw's core fans: an inspired pairing with Taylor Swift on "Highway Don't Care," a softly percolating carpet bomb, with Keith Urban adding tasty guitar licks. McGraw and Swift are linked by more than the label they now share. The single that introduced Swift to the world in 2006 was "Tim McGraw," a song about its namesake providing the soundtrack of a romance that has run its course. McGraw says he didn't know Swift—who he calls "the biggest artist in the world"—when her debut single was released. "The first thing I thought was, 'Have I gotten that old?'" he says with a laugh. "I didn't realize she was like 12 or 13 when she wrote it. It's a great song. Taylor is really special, and she's gotten exponentially better with every project. She owns her style now. Instead of searching for a style or trying to be something, she owns who she is."

The same could be said for McGraw, who finds songs that fit his style through listening to countless demos, at least 1,000 for this record. McGraw's partnership with Gallimore, who has produced or co-produced all 12 of McGraw's studio albums, and Gallimore's wife Missy on A&R, is arguably the most fruitful in country music. McGraw says the musical conversation among them is ongoing.

"I start saying things like, 'I'm thinking about this keyboard sound. Let's find a place to use it.' We start at that place and it always leads to other places," McGraw says, adding that he knows quickly if a song is right for him. "I can't overanalyze it. As a listener, I open myself up to a visceral attack, and my philosophy is, if I can't be impacted by it right off the bat, then I don't know how in the world I can bring anything out of it to make it hit somebody else through me. By the time it gets to the listener, they're a third-generation listener of that song."

McGraw says Nashville tunesmiths are writing killer songs these days. "I hear hits every day. I pass on songs all the time that I know are hits," he says. "But I don't want to just do hits." The artist has to reconcile himself with the fact that what he records he may well have to sing for the next 20 years, a thought that "shows up quite a bit" in the winnowing process, he says with a laugh. "I'll hear something and think, 'I just don't want to play that.' Byron and Missy, we've worked together for so long. She, in particular, narrows it down, but I still have to go through thousands of songs. I trust her ears to get close to what I'm looking for."

McGraw's interpretive skills have an uncanny way of reaching listeners, which he attributes to "lack of ability more than anything else," he says. "I never try to oversing. I try to be subtle in what I do. I like it to be dark in the studio when I'm doing vocals. I don't have

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Photo Credit: Nigel Parry

TIM McGRAW

CAA

any lyrics to look at, and I try to picture me sitting there on a bar stool right across from somebody, me just talking to them, trying to get a message across. There's a difference between singing at you and singing to you. A lot of what we do is telling you how we feel. But the real key, I think, is telling somebody else how they feel. Even better is if you can tell them how they feel and they didn't even know they felt that way until they heard that song."

McGraw says he views *Two Lanes of Freedom*, as he did his previous records, as "a watershed moment in my career. It's a time where I say, 'All right, let's see if I can go another step up. Let's see if I can find a deeper well in what I do artistically.'"

TWO INNOVATIVE TEAMS, ONE PLAN

The combination of the Big Machine and Red Light staffs in launching McGraw's record and subsequent 50-date summer headlining tour melds two of the most innovative and successful operations in music. *Two Lanes of Freedom* marks the first time the two companies have worked together.

"The trust factor came together really quickly, and once our teams started working together, really amazing things started to happen," Borchetta says. "They brought their corporate sponsors to the table, we brought our ideas and activation to the table and married a bunch of great creative things that are really going to explode this message out there about this great new record."

Borchetta describes a "great energy" around the project. "We brought Tim and his team into the label a few weeks back and unleashed all of our ideas on them, and they pretty much green-lit everything we threw at them," he says. "Even with the shows with Kenny over the summer, it was on. He has delivered a brilliant Tim McGraw record. If you go back to all his studio albums, he's never been a guy that phones it in."

The publicity machine is in full gear, with appearances around the release slated for "CBS Sunday Morning," "Good Morning America," "Austin City Limits," "The Ellen DeGe-

neres Show," "The Tonight Show With Jay Leno," "Jimmy Kimmel Live!" and "Chelsea Lately." McGraw's branding partners will also kick in the impressions (see story, below).

Much more is coming into play, including a digital strategy that Borchetta says his staff is currently "wrestling" with.

Borchetta says country radio is "thrilled" about the prospect of new McGraw music. "We got to play a handful of songs to a lot of programmers over the summer during the shows [with Chesney], and to see their response got [McGraw] so fired up," Borchetta says. "The reason we went with 'One of Those Nights' [as the second single] was at every stop, when we played that for our radio crews they just flipped out. They've heard some of the depth of the project already, so it was a pretty easy signoff [for programmers] to say, 'OK, this is going to be one of our big event records of the year.'"

For retail, "the beginning message is to scream that this is the first new studio album of all brand-new material in like three years," Borchetta says. Obviously, McGraw's issues at Curb are well-known to industry players and fans alike. "There has been some confusion in the marketplace, so from the beginning that's going to be really simple and clear: This is the first time in a long time he's going to be able to present it how he wants to present it, and that message will be out there clearly among the fans."

McGraw's live profile is high before his tour starts. He and wife Faith Hill are reprising their massively successful Soul2Soul production in a 10-weekend residency at the Venetian in Las Vegas, which began last month and runs into April. The shows have played to strong reviews and packed houses, attracting high-profile fans like Bruce Springsteen and Tom Hanks.

The residency balances professional demand with personal priorities. "We wanted to play together and our fans wanted us to play together," McGraw says. "We have teenage daughters we want to be around as much as possible, so, for better or for worse, we try to build our lives around our daughters, career-wise and otherwise. We always say

that with a caveat, because it sounds sort of grandiose to say that. Because of the position that we're in, we're allowed to do that financially."

That said, a tour together was out of the question. "Everybody [wanted] us to do a Soul2Soul tour, and we just couldn't do it," McGraw says. "This was a way we could play together and only be gone one or two nights a month. It's limited. It's a small theater, which is something totally interesting to us. We like that intimate connection."

Singing with one's wife, particularly if she's one of the most well-known and successful female artists in country music history, is more challenging than it sounds. "I'm biased, but she's one of the best singers out there. People sort of forget how awesome she is. She's got so much soul," McGraw says. "You can't get lazy singing with her. She'll just blow you off the stage. So any time I sing with her it makes me a better singer, because I can't just rely on being goofy or doing some kind of stupid thing with my arm if I'm having a bad night singing."

McGraw's hopes for the new record, commercially and artistically, are predictably high. "Like anybody, I want it to be hugely successful—I want it to be the biggest record of the year," he says. "If I can translate the acceleration of what I feel, what this album has created for me, if I can translate that to other people and they feel that same sort of acceleration and exhilaration and catharticism and all the adjectives that you can throw on it, that's what I would want out of it."

So if that means hits and platinum sales, fine, but there's more to McGraw's ambition. "I want all that, but what I really want is for my music to be looked at as the standard," he says. "It's painful to feel like somebody's throwing water on your fire. It's painful when you feel like you have to fight on so many fronts, not just to keep progressing but just to keep it in focus. Now I feel like I'm all past that and can accelerate. I feel like this next 10 years of my career I can do more than I've ever done." ■■■■



TIM MCGRAW and FAITH HILL perform during the Dec. 8 opening of their Soul2Soul residency in Las Vegas.

FREEDOM OF CHOICE

McGRAW'S MEASURED MOVES IN THE SPONSORSHIP GAME

BRANDING AND SPONSORSHIPS ARE an integral part of the contemporary music career, not only offering significant revenue but also playing a critical role in promotion. The challenge, and an area where Tim McGraw excels, is weighing opportunities against the prospect of an inauthentic fit or overexposure.

Choosing the right opportunities and fil-

tering through the myriad offers is "always a struggle," McGraw says. "It's never as simple as saying, 'That's what I'll do and that's what I won't do.' I've made bad choices, I've made good choices, I've made mediocre choices."

With current branding partners like Pennzoil, Outback Steakhouse, Coty and Operation Homefront on the philanthropic side, McGraw seems satisfied with his current

branding portfolio. "I try not to overplay anything," he says. "But at the same time it aggravates you, because you feel like some of your career has been under the radar when you don't want it to be. There's sort of a push/pull there."

One partnership that McGraw finds immensely rewarding is his Homefront initiative, which—in partnership with Chase and Operation Homefront—awarded mortgage-free homes to wounded military personnel in need at each concert on his summer tour with Kenny Chesney last year, and which will continue with his 2013 run. Homefront "was just a no-brainer," McGraw says. "I thought that was just a fantastic program—one of those programs I wish could have been around for the entire 20 years of my career, and for the next 20."

McGraw's high profile as both a musician and actor led him to the fragrance game and Coty, with whom he has a line that includes McGraw by Tim McGraw, Southern Blend, Silver and most recently the "duet" fragrance Soul2Soul with wife Faith Hill. His branding partnership with Outback also has a charitable component, and last year McGraw teamed with Pennzoil for a multifaceted, deeply integrated partnership that captured the Concert Marketing & Promotion Award at the 2012 Billboard Touring Awards.

McGraw and Pennzoil will up the ante significantly in 2013 with a partnership that extends beyond touring into the launch of McGraw's new album, *Two Lanes of Freedom*, due Feb. 5. "The Pennzoil agreement is comprehensive in that it ties into opportunities with the album, the tour, social media promotions [and traditional] media," says Bruce Eskowitz, COO for Red Light Management, McGraw's manage-

ment company. "It's a unique program in the fact that it involves everything. There are elements of media that promote the album and tour digitally and with radio, with content. Beyond that we're doing some national consumer promotions [and] retail promotions tied in with retailers that will also tie in with the album, [and] there's some on-site activation and other promotional things."

The Pennzoil deal, which also ties in with Homefront, has all the earmarks of the contemporary branding partnership that is activated on multiple levels. "Years ago sponsorship deals were about signs, tickets, things like that. Today the artists, as well as the companies, know that that's a given, that's where it starts," Eskowitz says. "Today it's about, 'How do we create things that take advantage of social media? How do you create promotions that work for both the artist and the company?' Because it's not a great deal unless it works for both. How do you drive sales of tickets, albums, singles, how it's all tied in together into a comprehensive program."

A key component of any successful deal gives fans what they want: access and content. "We don't want to do something that doesn't work, but we're also looking for added benefits that make sense for fans, and we always do everything with the fan in mind and how we can give them additional value," Eskowitz says. "Pennzoil gets it, they understand, they have a loyal fan base. We tie in with their NASCAR team. The idea of cars and music makes a lot of sense, and it just plays on so many levels. We can create consumer promotions, retail promotions at Walmart, tour activation opportunities, on-site things. And then programs with [McGraw's label] Big Machine as well, in terms of activation." —RW



BRIDGING THE GAP
Charlie Wilson reads another strong solo set



ON HIS OWN
Christopher Owens drops post-Girls debut



ICE COLD
The Joy Formidable preps wintry release



LET'S DANCE AGAIN
Bowie unveils single, announces new album



DANCE EVOLUTION
Adele scales new heights on Club chart

22

22

23

26

27

MUSIC

ROCK BY KERRI MASON

BEAT HAPPY

Tegan & Sara set their signature folk-rock to a pop pulse on irresistible new album

It's just a pop song: an uptempo ditty about fun-loving lust, with a chorus that would inspire as much pogoing as singing along. But for Tegan & Sara, "Closer," the first single from their seventh studio album, *Hearthrob* (Jan. 29, Warner Bros.), is a whole new world.

"When we first played the record for people, they were like, 'Oh, my God, are you terrified?'" says Tegan Quin, half of the twin-sister duo. "They called it a total departure, but it doesn't feel that wild to me anymore."

"Closer" has a driving kick drum and a twinkling synth breakdown, like many of the electro-infused songs on the radio. But it also has the smartly specific lyrics, catchy melody and impassioned delivery for which Tegan & Sara are known. *Hearthrob*—10 tracks of similarly shiny folk-pop bliss with an '80s-inspired edge—might be a conscious move to broaden their appeal beyond the act's dedicated fan base, but it's not a disavowal of their past.

"We're going to be playing festivals and big venues—it's not 2003," Sara Quin says. "I'm not interested in people standing staring at us. I want some other connection."

So far, it's working: "Closer" is Tegan & Sara's first career entry on Billboard's Alternative chart at No. 38. It's in rotation at KROQ and KYSR in Los Angeles, and the duo performed it on the Christmas episode of CW show "90210."

"It's still confessional and personal, but I feel there's more restraint," Sara says. "We wanted to make [the new music] as broad as possible, so people from all walks of life could connect to it."

Tegan & Sara self-released their first album, *Under Feet Like Ours*, in 1999, when the female singer/songwriter revolution was in full swing behind acts like Jewel and Paula Cole and such events as Sarah McLachlan's Lillith Fair. Elliot Roberts, Neil Young's manager, signed the duo to his Vapor Records in 2000, and the pair has stuck with the label since, weathering such changes as the dissolution of parent label Sanctuary and subsequent shift to Sire/Warner Bros. in 2007.

During their 13-year career, Tegan & Sara have been able to break from the folk pack thanks to synchs and collaborations that yielded big looks. Their 2004 album, *So Jealous*, benefited from song placements on "Veronica Mars," "One Tree

Hill" and "Grey's Anatomy"; a slot opening for the Killers on their North American tour; and a hit in "Walking With a Ghost," which was covered by the White Stripes in 2005. Follow-up *The Con* (2007) was co-produced by Death Cab for Cutie's Chris Walla and featured guest appearances by his bandmate Jason McGerr, Weezer's Matt Sharp and AFI's Hunter Burgan. Its title track appeared in videogame "Rock Band 3," helping the album move 216,000 units, according to Nielsen SoundScan.

The result, says Nick Blasko of Amelia Artists—who co-manages the duo with Piers Henwood—has been a consistently diversifying and growing audience. "They have their base, but when you look at the makeup of the audience at their shows, you have teenagers, 20-somethings, people who bring their small children, people in their 40s who say, 'I saw them for the first time 11 years ago.'"

Since their last studio album, 2009's *Sainthood*, Tegan & Sara have collaborated with artists even further outside of their lane, providing toplines and vocals for leading EDM names. "Feel It in My Bones," off Tiësto's 2009 album *Kaleidoscope* (Musical Freedom), became a regular part of the mega-DJ's pyrotechnical set. The duo sang and appeared in the video for Grammy Award-nominated DJ/producer Morgan Page's "Body Work," off his 2012 set *In the Air* (Nettwerk). And "Every Chance We Get We Run" with David Guetta was featured on *Nothing But the Beat 2.0* (Astralwerks/EMI), the 2012 deluxe edition of his 2011 disc.

In addition to introducing Tegan & Sara to new fans, "some of those collaborations paved the way for the sound of *Hearthrob*," Blasko says.

"The girls were focused on evolution," says Warner Bros. co-president/COO Livia Tortella, who's directly involved with the album campaign. "They were starting to break out through those very cool collaborations, and in their own way they were looking to dance music."

To roll out *Hearthrob*, Tegan & Sara hit the road in September—"way earlier than usual," Blasko says—with headlining dates and a stint opening for the Black Keys. They're also visiting radio and even performing at ad agencies, looking for relevant synchs.



TEGAN & SARA have been signed to Vapor Records since 2000.

"Our job is to make sure the traditional elements of their campaign get serviced," Tortella says. "Get the music to TV and film, make sure our radio setup is good, and take advantage of the wonderful touring. It's a treat to work with artists who know themselves, their brand and their fans as well as they do."

The admiration is mutual. "I feel loyal to the Vapor and Warner family," Sara says. "I under-

stand the argument against major labels, but that hasn't been my experience. I don't want to say it's luck. It was about making smart business decisions, evaluating what our band was worth, spending responsibly and creating a relationship with a company that respected that thinking. Our budgets have gotten bigger as we have, and we make money for our label and for ourselves. It's mutually beneficial."

Let freedom ring: Fresh off the release of single "Get Free," featuring **Dirty Projectors' Amber Coffman**, **Major Lazer** has announced a **Free the Universe** world tour that includes dates with **Dragonette**, **Angel Haze** and **Lunice**. Booked by the **Windish Agency**, the tour kicks off in Toronto at the **Danforth Music Hall** (Feb. 28), before making stops including **House of Blues** in Cleveland (March 3) and **Pageant** in St. Louis (March 21). Jumping the pond, Major Lazer will hit **Roundhouse** in London (May 4), **Link** in Bologna, Italy (May 10) and elsewhere before closing at **Berghain** in Berlin (May 16)... World party: Celebrated "dhol and brass" band **Red Baraat** has announced a slew of U.S. dates, following an opening slot with **Antibalas** last month in Brooklyn. Booked by **James Carter of Kirkland Associates**, the tour will begin at **9:30 Club** in Washington, D.C. (Jan. 24) and play **8X10** in Baltimore (Jan. 25) and **Annenberg Center** in Philadelphia (Jan. 26) before an album-release show at **Bowery Ballroom** in New York (Feb. 1). Afterward, the act will play **Slims** in San Francisco (Feb. 14), **Bootleg Theatre** in Los Angeles (Feb. 16) and **Grey Eagle** in Asheville, N.C. (March 1)... Lock and load: Hardcore group **Stick to Your Guns** has announced a joint tour with the **Acacia Strain**, **Hatebreed** and **H2O** in Europe following its confirmation for this year's **Vans Warped Tour**. Overseen by **Nanouk De Meijre of Avocado Booking**, the trek will land at **Astra** in Berlin (Jan. 10); make stops at **Bataclan** in Paris (Jan. 13), **Docks** in Hamburg, Germany (Jan. 16) and elsewhere; and then wrap at **O13** in Tiburg, Netherlands (Jan. 20)... In exile: British new wave group **Hurts** has announced a 12-date U.K./European headlining tour for February through April. Booked by **Alex Hardy** at the **Coda Agency**, the run sets off at **Heaven** in London (Feb. 7), makes stops including **Strand** in Stockholm (March 18) and **Arena** in Vienna (March 27), then closes at **Garage** in Glasgow, Scotland (April 2).

—Nick Williams

MUSIC

R&B BY GAIL MITCHELL

Aim For The Heart

R&B legend Charlie Wilson hits sweet spot with love-themed fourth solo set

Charlie Wilson could have chosen the easy way. He could've kept traveling down the hit-filled road he paved as frontman of R&B/funk trio the Gap Band. Or kept adding to a noteworthy list of artist/producer collaborations that includes Kanye West, Snoop Dogg and Justin Timberlake. Instead, Wilson has achieved an elusive goal: a second career as a chart-topping, Grammy Award-nominated solo artist.

"Charlie doesn't take the Gap Band's earlier influence for granted," RCA Records senior VP of marketing Lisa Cambridge-Mitchell says. "But he doesn't attempt to recapture his past. He has the amazing ability to look forward, making music that's current yet true to his roots."

That skill set is helping Wilson close in on another potential No. 1 on Billboard's Adult R&B chart with "My Love Is All I Have." Now at No. 3 for a third week, the ballad is the lead single from Wilson's fourth RCA album, *Love, Charlie*, due on the R&B icon's birthday, Jan. 29. Available

for preorder at iTunes, Amazon and other retailers since Dec. 11, the set perpetuates Wilson's tradition of self-titled albums. First up was *Charlie, Last Name Wilson*, his 2005 gold-certified solo debut. *Uncle Charlie* followed in 2009 with the single "There Goes My Baby," which spent nine weeks atop the Adult R&B tally, and *Just Charlie* arrived in 2010, yielding the singer's biggest solo hit to date, "You Are," which ruled at No. 1 for 13 consecutive weeks on Adult R&B and earned two Grammy nods.

The name-themed titles are in keeping with Wilson's adoption of a popular contemporary viewpoint: the artist as a brand. "I could have called this album 'What the Hell Am I Doing Here?'" he says with a laugh. "But I'm a brand, like Pepsi or Coca-Cola. I'm not going away."

Or swerving out of his lane. "Though I've worked with younger artists, trying to do what's working for the kids would be the biggest hammer to fall on my foot," says Wilson, who co-wrote and



CHARLIE WILSON'S "My Love Is All I Have" is No. 3 on Billboard's Adult R&B chart.

co-produced all of the album's tracks. "I have to think adult. I've been able to stay current because I straddle the fence. Some of the songs I do might have a fresher, younger flavor. But it's more about relying on my vocal ability and writing feel-good music."

Wilson's satisfying *Love, Charlie* delivers 12 songs that address the heart from all angles, be it the euphoria of new feelings (the doo-wop-vibed "I Think I'm in Love"), the durability of long-term love (the potential standard "Our Anniversary") or even spiritual love (album opener "If I Believe").

The initial marketing strategy behind *Love, Charlie* hinges on another Wilson strong suit: live performance. Averaging 75-100 shows per year, the singer has upcoming concerts in St. Louis, Houston, Dallas, Los Angeles and New York through February, and a major national tour is planned for the third quarter.

Also in the mix: a national Valentine's

Day Weekend contest with Clear Channel. Meanwhile, a series of faith-based listening events, tied to his successful battles against alcohol/drug addiction and prostate cancer, is slated for Atlanta and New York. And due next year is a memoir, "If I Believe."

Although radio and touring are Wilson win-wins, TV remains a challenge. "The few shows we get, it always works," says manager Michael Paran, president/CEO of P Music Group. "When Charlie did 'The View,' sales spiked 40% for 'You Are.' There's a whole other audience out there watching [mainstream] shows who are being paid a disservice."

That obstacle notwithstanding, Paran has high hopes for the Wilson brand. "Here was a guy who was counted out, and then he began winning," he says. "Going into the new album, I know we're solid. This could be the year of Charlie Wilson."

ROCK BY JUSTIN JACOBS

The Great Escape

Former Girls frontman Christopher Owens strikes out on his own

In 2009, Christopher Owens opened his debut album with former band Girls singing, "Oh, I wish I had a boyfriend/I wish I had a loving man in my life/I wish I had a father/Maybe then I would've turned out right." From the beginning, it was apparent he wasn't another indie-rock poster boy mentioning vague platitudes or obscure references. He really wanted to connect.

Four years and a career's worth of tumult later, Owens has disbanded Girls and will release his first solo album, *Lysandre*, on Jan. 15 on Fat Possum. This time around, he's crystallized his lyrical approach to one line, a mission statement, from lead single "Here We Go": "If your heart is broken, you will find fellowship with me/If your ears are open, you will hear honestly from me."

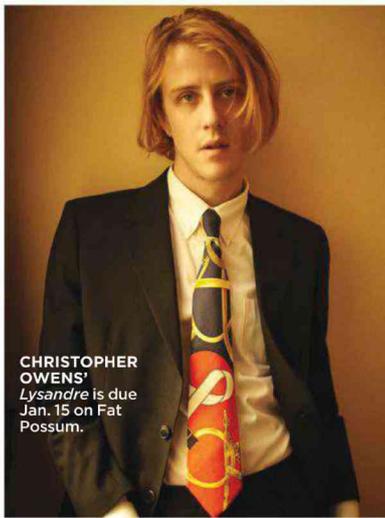
The album is an ode to Owens' short and sweet relationship with a girl he met at a music festival in 2008, and it's the latest example of his penchant for story-based songwriting. When he surfaced with Girls, the scrappy rock band Owens formed with musical partner Chet "JR" White, his own story was the headline: Brought up in the religious cult Children of God, Owens escaped as a teenager and ended up a down-and-out musician in San Francisco, where Girls took shape. But after 2009's breakthrough *Album*, 2010 EP *Broken Dreams Club* and 2011's *Father, Son, Holy Ghost* (which have sold 52,000, 21,000 and 51,000 units, respectively, according to Nielsen SoundScan), it became

apparent that Girls couldn't last.

"Almost 30 people came and left the band," Owens says. "If we'd all been together from the beginning, the whole band would've felt like JR and I did. We were happy to tour and record. For all the others, the moment they had a bad time, they felt fine about walking out."

"*Lysandre* could have been the third Girls album," Owens says, but he was tired of the band's revolving-door policy. A series of tweets last summer revealed that Girls was over, and Owens was reborn as a solo act.

While Fat Possum founder Matthew Johnson is excited



CHRISTOPHER OWENS' *Lysandre* is due Jan. 15 on Fat Possum.

to introduce the world to Owens the solo artist, he knows that Owens the Girls frontman may linger. "It's going to be a year-long process of educating people that this isn't something he's doing before the next Girls record," he says of the push behind *Lysandre*. "Girls is done."

Owens sees the transition as the first of an inevitable many, in what he plans to be a long, winding career. The ambition isn't unfounded, as Owens has been hailed as one of his generation's best songwriters more than a few times. "I don't want to be frivolous," he says. "I want to be a songwriter who goes deeper and gives more, and it feels like I'm doing something unique... I have certain role models, songwriters like Paul Simon, Elliott Smith, Randy Newman, Lou Reed—people who find the motivation to stick to it. That's [a class] I want to be a part of."

His angle? Truth, honesty and detail. "When people can relate, the whole thing seems worth it," he says. "If songwriting didn't have that affect, it wouldn't be as powerful. So I balance telling my own story and also touch on universal feelings, making something accessible to everyone."

With *Lysandre*, that balance is only bolstered by warm, beautiful arrangements featuring saxophones, acoustic guitars and flutes, revolving around a central, recurring musical theme. It's a quieter, more delicate record than anything he wrote with Girls, and lacks his old band's darker edges. Fans and critics alike have already embraced first single "Here We Go," and several new videos are in the works.

But for Johnson, one of the most exciting things about Owens' career is the unknown. "He could go in 100 directions, and each direction could work," he says. "He doesn't have all the answers yet. He doesn't need to."

ROCK BY FRANCES CAPELL

THE BIG CHILL

The Joy Formidable embraces icy ambience on enchanting new album recorded in Maine cabin

There's a distinctly frosty aesthetic to *Wolf's Law*, the lush sophomore album by Welsh alt-rock trio the Joy Formidable, out Jan. 22 on Atlantic imprint Canvasback Records. In addition to the inventive guitar tones and thunderous percussion the band is known for, the disc features chilly orchestral scores and the actual crunch of feet walking through snow outside of the isolated cabin near Portland, Maine, where it was recorded.

"I don't know if it's because we're from North Wales, but we're definitely the sort of band that prefers wintry pines," lead vocalist/guitarist Ritzy Bryan says. "We're probably distracted if there's too much sunshine and comfortability." Itching to record the songs she and bassist Rhyddan Dafydd had written while on tour promoting their 2011 full-length debut, *The Big Roar*, the band retreated to the secluded studio in January 2012, feverishly tracking vocals and guitars and "losing all sense of daylight."

Orchestral and choral arrangements were later recorded in London along with drummer Matt Thomas' percussion. The self-produced album was mixed by Grammy Award-winning engineer Andy Wallace. "We knew that we wanted quite a bit of intricacy in the sound of the drums," Bryan recalls. "That was the initial pull to Andy Wallace—albums like [Jeff Buckley's] *Grace* and Portugal. The Man's [*In the Mountain in the Cloud*]. We were big fans of the drum sounds, which we're probably quite finicky about."

After recording *Wolf's Law*, the band was tasked with adapting its complex and ambitious arrangements to its acclaimed live shows. "I've spent the last three months building a completely new rig," Bryan says. "We'd given [Thomas] so much drum percussion, he was actually questioning whether or not he needed to build himself a robotic arm."



THE JOY FORMIDABLE'S debut album, *The Big Roar*, has sold 50,000 copies.

It was the Joy Formidable's epic 2009 performance supporting Passion Pit in New York that initially won over Canvasback director of marketing Jack Hedges. "It was a total shock," Hedges recalls. "You just couldn't poke any holes in it. They were all such fantastic performers."

The band played to its strengths after signing with the label the following year: To promote *The Big Roar*, the act played more than 200 shows in

America alone, snagging a supporting slot with Foo Fighters after Dave Grohl called their track "Whirring" the "song of the year" on Twitter. According to Hedges, the band's explosive live performances—which helped *The Big Roar* sell 50,000 units, according to Nielsen SoundScan—had a huge impact on the creation of *Wolf's Law*.

"What really challenged the band is that they had to make a second album that was sonically as

impressive as they are live," Hedges says. "They've really stepped it up and delivered."

Building off the success of the band's debut, Canvasback has been teasing fans with singles and interstitial online content promoting *Wolf's Law* since August. Current single "The Ladder Is Ours" has spent 13 weeks on Billboard's Alternative chart, so far reaching No. 24.

The new album's title comes from a scientific theory that describes how bones adapt to stress. The set's lyrics—partially inspired by Native American mythology—deal with nature, healing and hope. In that vein, the band took unprecedented strides in packaging its vinyl boxed set: For each purchase, a tree will be planted in a reserve. "Even with all the elements of the modern world that we live with," Bryan says, "I don't think we should lose our connection with the natural world."

Following the album's release, the trio will tour extensively in the United Kingdom and stateside, including dates at South by Southwest.

For the band, the touring lifestyle is artistic fuel. For Canvasback, it's a quintessential marketing strategy.

"The band [members] are their own best salesmen," Hedges says. "Having them out on the road, selling out shows and blowing people's minds is the best thing that you can have out there to sell your album. People want to re-create that experience when they get home." ●●●

6 QUESTIONS

with CARA SALIMANDO

by ANDREW HAMPP

Even as Glassnote continues to beef up its recording roster with albums from Mumford & Sons and Phoenix, its publishing arm, Four Song Night, has artists making waves of their own. Singer/songwriter Cara Salimando, one of the company's first signings, is coming off a busy 2012 where she self-released 12 EPs—one for each month—after a recording contract with Universal Motown fell through when the label restructured in 2011. The EP project was partly the result of her collaborations with dance artists Frankmusik and Fred Falke and songwriters and producers ranging from Dan Wilson (Adele, Dixie Chicks) to David Katz (Katy Perry, Train). One of those songs—"Telescope," co-written with Dave Munday (Bryan Adams, Melanie C) and co-published by Four Song Night—was recorded by U.K.

pop singer Cheryl Cole for her album *A Million Lights*. Billboard caught up with Salimando, 20, to learn more about her nonstop work ethic and strong social-media presence.

1 You signed with Four Song Night while you still had a recording deal with Universal Motown. How did that relationship come about?

I first met Maureen Lloren, [head of international] of Glassnote, in 2010. She asked me about auditioning for [founder/CEO] Daniel Glass. I had written a fairly large amount of songs while I was under contract recording for Universal Motown, so I played Daniel and Maureen and Brandon [Haas], who's now the head of publishing, pretty much every song I thought was worthy. When they presented me with a deal I was



like, Yes, yes, yes—I absolutely want to be affiliated with them. Since Motown went under and I got dropped it was pretty sad, but the publishing has kept me going, and writing, and I'm really happy. I've just been busy every day.

2 You wrote, recorded and released 12 EPs' worth of material in 2012 in addition to your Glassnote work. Was that a lot to juggle?

The EPs were just a project for myself to keep me stimulated as a writer, though Glassnote was very supportive and encouraged it. Unfortunately it became

pretty difficult to keep up with releasing completely new material. I ended up releasing a lot of the songs I had written as a teenager, and people seemed to really like that.

3 As if that wasn't enough, you also recorded an album's worth of material in London last summer. Would you want to shop it around to another label, given your past experience?

I'm going to just self-release it. There's a lot of work to be done that goes into being signed by a label. After you get dropped you realize why it didn't work out: I didn't have a large fan base, I was just starting out, was just talking about touring. There's more than just "you're good." You have to be good and be ready to take it from point B to point C.

4 Speaking of building a fan base, what role has social media played in getting your music out there?

For the EP project, I've been doing the releases mostly through my Tumblr and Facebook. But what's great is when you post a song on Tumblr and people can reblog it. I had a song from my monthly May EP called "Anthem" that's been reblogged 600 times now, which is a pretty big deal for me. People are really responding to the music.

5 You had your first artist placement last spring when your song "Telescope" was chosen for Cheryl Cole's album. How did you respond to the news?

I freaked out. Perez Hilton posted the leaked track because it was the B-side to [Cole's single] "Call My Name." I was celebrating in my apartment with my cat and two roommates.

6 You'd been with Four Song Night for slightly more than a year by that point. Were you expecting to have a song placed so quickly?

It felt like it was taking so long, and when I told them that they said, "It takes time. It's all about timing." It's definitely about churning out the songs, working at making the songs great. The rest is up to luck, I guess. ●●●

ALBUMS

POP

RA RA RIOT

Beta Love

Producer: Dennis Herring
Barsuk Records

Release Date: Jan. 22

Those who embraced Ra Ra Riot's first two albums will undoubtedly scratch their heads while listening to the band's third release, *Beta Love*—and then start dancing. Ra Ra Riot has moved from thoughtful, baroque-style pop into more uptempo, kinetic song forms where the energy is mostly high, brevity is key, and melody is stringently outlined by the newly spare arrangement sensibility. The jagged gait of "Dance With Me" sets the tone with frontman Wes Miles' playful declaration of "I wanna be your toy," while "Binary Mind," "Angel, Please," "I Shut Off" and the title track are propulsive blasts of joyfully catchy pop. And "That Much" references the blue-eyed soul of Hall & Oates. Balancing the euphoria are the vibey R&B leanings of "What I Do for U," "When I Dream" and the airy, spectral ambience of "Wilderness." Rebecca Zeller's violin is more carefully and episodically deployed for earthy counterpoints on "Is It Too Much" and "For



BEN HARPER WITH CHARLIE MUSSELWHITE

Get Up!

Producer: Ben Harper
Stax Records

Release Date: Jan. 29

Ben Harper has covered a lot of ground in recent years, recording with two bands

of his own (the Innocent Criminals, Relentless7), introducing the all-star Fistful of Mercy, collaborating with Brazilian singer Vanessa da Mata and even doing a bit of acting in David Lynch's "Inland Empire." For his latest new creative adventure, Harper gets down, dirty and raw with harmonica virtuoso Charlie Musselwhite. *Get Up!* is a rural blues tutorial, 10 stark and stripped-down songs ranging from gut-bucket laments (perhaps exorcising Harper's split from actress Laura Dern) to gospel-tinged tracks like "We Can't End This Way" and "Don't Look Twice." "I Don't Believe a Word You Say," "Blood Side



Out" and the expansive title track let Harper and Musselwhite rock a little harder and heavier, while the front-porch folk-blues of "You Found Another Lover (I Lost Another Friend)" is rendered in an affecting duo arrangement that won't leave a dry eye in the house. Harper's singing and playing—particularly his slide-guitar work—are sharp throughout the album, while Musselwhite proves an effective foil, subtle but decidedly present as an ensemble player more than a soloist. We certainly will not complain if the adventurous Harper opts to explore this partnership further.—GG

Once." *Beta Love* is a bold sea change for Ra Ra Riot, brimming with confidence and a hint of uncertainty that lends an agreeable edge to the proceedings.—GG

ROCK

BAD RELIGION

True North

Producers: Joe Barresi,
Bad Religion
Epitaph Records

Release Date: Jan. 22

Veteran punk band Bad Religion is still breathing fire on its 16th album, *True North*, with the same core personnel as the group's 1982 debut, *How Could Hell Be Any Worse?* The Southern California outfit has been just as influential as '80s hardcore peers like Black Flag and Social Distortion, and if anything, Bad Religion's latest outing finds the act intensifying its approach and impact. The husky growl of Greg Guffin and the barbed-wire guitar riffs of Brett Gurewitz remain at the forefront, and the pair's sharply pointed, hyper-literate sociopolitical punk plaints ("Robin Hood in Reverse," "Land of Endless Greed") are as relevant as ever—righteous anger never goes out of style. The band—hardly the sort to mellow with age—even takes a stab at stealing Cee Lo Green's crown with its own tune titled "Fuck You," devising something much more vitriolic than Green's hit. And in terms of stamina, the breakneck pace of "My Head Is Full of Ghosts" sounds like it could precipitate physical injury in groups half the age of these punk pioneers.—JA

YO LA TENGO

Fade

Producer: John McEntire
Matador Records

Release Date: Jan. 15

The lambent, often luxurious textures of Yo La Tengo's new *Fade* will inevitably draw comparisons to the lush, almost ambient atmospheres of the indie rock-

ers' transitional 1997 gem, *I Can Hear the Heart Beating As One*, and 2000 sequel *And Then Nothing Turned Itself Inside-Out*. And while the warm, fuzzy textures of those acclaimed efforts undeniably find their equivalent in such *Fade* tracks as "Two Trains" and "Cornelia and Jane," there's a lot more to



HATEBREED

The Divinity of Purpose

Producers: Hatebreed, Zeuss,
Josh Wilbur
Razor & Tie

Release Date: Jan. 29

"All pit, no shit," Hatebreed frontman Jamey Jasta says early on to characterize the group's sixth studio album, *The Divinity of Purpose*. He isn't kidding. The quintet follows the experimentation of 2009's *Hatebreed* by returning to its ferocious best, tearing through 37 minutes of blitzkrieg dynamics, galloping rhythms and muscular riffery. Throughout, Jasta barks out righteous slogans and affirmations ("I'd rather suffer for the truth than prosper from the lies!") and leads call-and-response choruses like a drill sergeant. With a noticeably fuller sound, *The Divinity of Purpose* gets rolling with an explosion of guitars launching "Put It to the Torch" and propulsive militaristic precision driving "Own Your World" and "The Language." The title track, an ode to solidarity and brotherhood, boasts the album's most dramatic sturm und drang, nearly equaled by "Before the Fight Ends You," while the generational battle cry "Indivisible" and "Bitter Truth" lean toward warp-speed punk. "Nothing Scars Me," meanwhile, tears through a swirling metallic attack. Jasta's trademark, chin-out defiance is a bit more pronounced here as well, resulting in a "purpose" that's proudly and loudly fulfilled.—GG



BLUE SKY RIDERS

Finally Home

Producers: Peter Asher,
Blue Sky Riders
3Dream Records

Release Date: Jan. 29

Blue Sky Riders' Georgia Middleman, Gary Burr and Kenny Loggins each boast impressive résumés. Middleman has penned hits for Keith Urban, Kenny Chesney and Reba McEntire, while Burr has written for Ringo Starr, Randy Travis and Carole King. Teaming with pop icon Loggins, the trio follows its 2011 EP, *Live at the Rutledge*, with a satisfying 15-track set filled with the kind of literate, engaging songs one would expect from writers of this caliber. The vocals are equally impressive as the musicians take turns on lead and combine their distinctive voices for captivating harmonies. Middleman's beautifully textured vocals shine on "Little Victories," a tender ballad of heartbreak and survival, while "Another Spring" is a gem about the healing power of time. "Dream" is a buoyant country pop anthem with shimmering harmonies, and "A Thousand Wild Horses" is a poignant, confessional look at a man battling his demons. Elsewhere, "I Get It" is an upbeat look at love, laced with harmonica and an undeniably catchy chorus. Middleman, Burr and Loggins have a creative chemistry that makes *Finally Home* a breath of fresh air.—DEP

the story. Whichever end of the sonic spectrum the New Jersey trio is attacking, Ira Kaplan's guitar plays a crucial role, whether he's doling out Nick Drake-like acoustic fingerpicking patterns on "I'll Be Around," ripping out some startling post-punk-gone-psychedelic guitar leads on "Ohm" or nodding to his nearly 30-year-old band's origins with the scrappy garage-rock rumblings of "Paddle Forward." By the time the proceedings wind to a close with six minutes of Phil Spector-meets-Spiritualized orchestral-pop grandeur on "Before We Run," the album—produced by John McEntire of Chicago post-rock act Tortoise—has traversed a deceptively wide sonic and stylistic expanse without ever letting the seams show.—JA

CHRISTIAN

MEREDITH ANDREWS

Worth It All

Producer: Paul Mabry
Word Worship

Release Date: Jan. 22

With two studio albums and a pair of Dove Awards under her belt, Meredith Andrews has established herself as an impressive new voice in the Christian community. On *Worth It All*, she solidifies her reputation as one of her generation's most gifted worship leaders. The collection includes such expansive anthems as "Open Up the Heavens," a buoyant number sure to become a congregational favorite. And lead single "Not for a Moment" is a gorgeous ballad about God's unwavering faithfulness. Andrews is equally adept at sweeping numbers like "Your Kingdom Reigns" and such intimate songs as the pensive and beautifully vulnerable "All I Ask." Elsewhere, "Start With Me" is a thoughtful prayer. The finely crafted tune "The Gospel Changes Everything" encapsulates the central theme of this poignant set. With a sweet, earnest voice that resonates with passion, Andrews serves up a collection of songs that transcends mere entertainment and offer listeners a slice of heaven on earth.—DEP

REVIEWS

SINGLES



REDFOO

Bring Out the Bottles (3:59)

Producer: RedFoo

Writers: A. Smith, B. Garcia, S. Gordy

Publishers: RedFoo LLC dba

Yeah Baby Music/RedFoo LLC dba Chebra Music (ASCAP)

Interscope

For his first single sans bandmate (and nephew) Sky Blu, LMFAO's RedFoo takes an "if it ain't broke don't fix it" approach on "Bring Out the Bottles." Released just before New Year's Eve to capitalize on holiday celebrations, the single is a mish-mash of RedFoo's rap cadence from past hits like "Sexy and I Know It," heavily Auto-Tuned singing, a swollen synth hook seemingly recycled from his production work on Carly Rae Jepsen's "This Kiss" and easy puns like "It's gon' be poppin' tonight." While the ingredients seem to be in place for another quick hit, the most crucial component—a hook—is desperately missing, leaving a sloppy would-be party song in its wake. Even though Sky Blu largely took a back seat to his uncle's work on LMFAO's hits, one can only blame his absence here for the song's lack of appeal. Perhaps a hasty reunion is in order?—AH

POP

MAROON 5

Daylight (3:46)

Producers: Adam Levine,

MdL, Max Martin

Writers: A. Levine, M. Martin, M. Levy, S. Martin

Publishers: various

A&M/Octone/Interscope

Following the No. 1 run of "One More Night" on the Billboard Hot 100, Adam Levine and company are back with "Daylight," a mid-tempo ballad that sounds a lot like Bruno Mars' "Just

the Way You Are." The Maroon 5 songbook has struck this chord before, on "Payphone" (minus the awkward Wiz Khalifa rap) and "Never Gonna Leave This Bed" (only with a more tepid chorus). On "Daylight," Levine sings about a last night with a lover, kind of like "One More Night" minus the guilt: "When the daylight comes I'll have to go/But tonight I

need to hold you so close." The track drags a bit before reaching a crowning bridge, which provides some much needed momentum for Levine's emoting in the final chorus. Maroon 5 has certainly sounded punkier and sexier before, so will pop fans want another sad song about saying goodbye? Fortunately, the answer is almost always "yes."—CP

COUNTRY

DUSTIN LYNCH

She Cranks My Tractor (3:09)

Producers: Brett Beavers,

Luke Wooten

Writers: D. Lynch,

B. Beavers, T. Nichols

Publishers: various

Broken Bow Records

If the innuendo isn't obvious enough in the song title alone, Dustin Lynch's "She Cranks My Tractor" offers double-entendre upon double-entendre, after the song kicks off with—what else?—a tractor engine revving. Although the affair feels a little heavy-handed, Lynch's cheeky tune is all in good fun. "She's 10 pounds of sugar in a 5-pound sack/A Hollywood looker in a John Deere cap," he dishes. Brett Beavers and Tim Nichols,



CHIEF KEEF

Love Sosa (4:07)

Producer: Young

Chop

Writers: K. Cozart, T.

Pittman

Publishers: Chief

Keef Music, Warner/

Chappell Publishing

(ASCAP)

Interscope

Chief Keef, the divisive

18-year-old Chicago MC

who popped up on the

hip-hop radar in 2012,

could strike hip-hop fans

as a younger, more violent

Waka Flocka Flame at first. But listen again: Keef's flow may be crawling, but as evidenced

on the mumbling, maniacally catchy "Love Sosa," the opening single from Keef's debut album,

Finally Rich, the rapper definitely knows his way around an inescapable turn of phrase. Keef

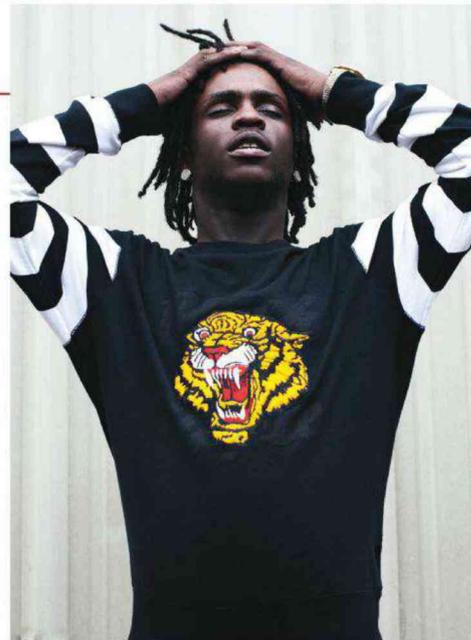
first flashed the skill on his breakout mixtape hit, "I Don't Like," but it's with "Sosa" that Keef

jump-starts one of the most insatiable party-rap albums in months. While Sosa (as Keef is

nicknamed) isn't out to prove much lyrically beyond his newfound wealth and dangerous

streak ("Raris and Rovers/These hoes love Chief Sosa/Hit him with that cobra, now that boy

slumped over"), music this addictive need not be sophisticated.—DH



CHURCHILL

Change (3:17)

Producer: Joe Richmond

Writer: T. Bruns

Publisher: Churchill

the Band Publishing

(ASCAP)

A&M/Octone Records

Denver newcomer Churchill

doesn't overthink its first major bid at radio success, as "Change" is the sort of brilliantly simple chunk of alternative rock that becomes frozen in a listener's memory after a single spin. Like Of Monsters & Men's "Little Talks," the song (off the five-piece's *Change EP*) possesses an arresting hook built around a transitional yelp. Meanwhile, singer Bethany Kelly's vocals are delivered with such conviction that one could be



forgiven for overlooking the platitudes and repetition running rampant through the lyrics. But Mike Morter's mandolin whittling is the song's real prize, creating a conversation with Kelly's voice by answering her cries with unexpected pizzazz. Although "Change" doesn't try to reach beyond Churchill's respective boundaries, the arrangement hints at a tempered creativity that could serve the group well in the future.—JL

who previously teamed as the respective co-producer and co-writer of Lynch's hit "Cowboys and Angels," have crafted a freewheeling ditty

sure to lighten up the dreary winter months at country radio. After all, a song with the line "I got the rifle, she's got the rack" triumphs over any January freeze.—JM

ROCK

EELS

New Alphabet (4:08)

Producer: Mark Oliver

Everett

Writers: E. the Chet,

Koolhaas, G. Murder

Publishers: various

Vagrant

Eels frontman Mark Oliver

Everett (better-known as

"E") knows his way around

a warped pop-rock hook,

but he's never exactly been

known for his cheery world

view. "You know what? I'm

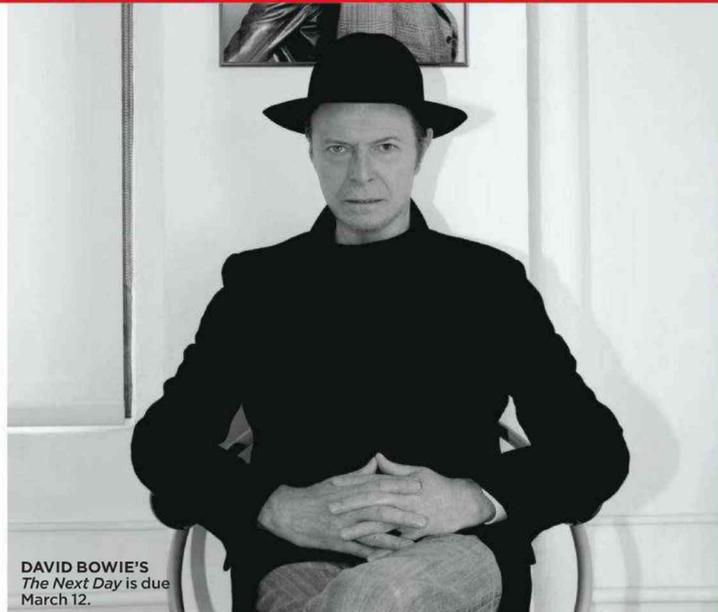
in a good mood today," he sings on "New Alphabet," the spaced-out, groovy new single from Eels' upcoming full-length, *Wonderful, Glorious*. The lyric would be a shocking blast of optimism had Everett not finished his own sentence: "I'm so happy it's not yesterday," he mutters through a megaphone of fuzz. Everett sounds like he's trudging through his day-to-day life just to see, out of morbid curiosity, if he can make it to the finish line: "Man, it was so brutal/But it's all in the past," he sings over a Paul McCartney-esque bassline, trashy drum-kit blasts and sizzling orchestral movements. "New Alphabet" may be a bummer, but it's a tuneful one.—RR

LEGEND & CREDITS

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DAVID BOWIE'S *The Next Day* is due March 12.

POP BY GARY GRAFF

Resurrection

David Bowie releases new single, readies first album in a decade

In 2003, extolling the virtues of the deal between his then-new ISO label and Columbia Records, David Bowie cautioned that fans shouldn't hold their breath waiting for new music.

"I made it clear when I signed with them that I expected to put out an album whenever I wanted, and they had no problem with that," Bowie said.

He wasn't kidding. In the nine years since an emergency angioplasty in 2004 cut short his last tour, promoting the previous year's *Reality*, Bowie has been out of the public eye. So he caught the world by surprise when he released a new single and video, "Where Are We Now?," on Jan. 8, his 66th birthday. He also announced the March 12 release of new album *The Next Day*, which he's been working on quietly with frequent producer Tony Visconti.

"He seemed to be amused by the world thinking he was retired or in ill health," Visconti says. "He was tired of having to make an album because it was in his contract. He wanted to have a private life, and figured, 'I'll make a record when I'm ready, when I really have something to say.'"

Visconti says Bowie contacted him about two years ago to start making demos. Six months later they were at New York's Magic Shop studios with Bowie regulars including guitarist Earl Slick and drummer Sterling Campbell. All involved, including studio staff, signed non-disclosure agreements to keep the proceedings secret.

Visconti says the gentle, spacey "Where Are We Now?" is "the only song like that on the album," which he says consists of mostly "uptempo rock songs, with some innovative new styles" and "pretty far out" tracks like "Dirty Boys," "If You Could See Me" and "How Does the Grass Grow." Bowie and company worked on about 29 songs total, according to Visconti, with 14 making the standard version of *The Next Day* and another three for a deluxe edition.

Reaction has been instantaneous and positive. The album topped iTunes charts in 17 countries

on pre-orders following the announcement, while "Where Are We Now?" hit No. 1 on the singles tally in less than 12 hours. Radio might be a harder sell, however, according to Fred Jacobs of consultancy Jacobs Media.

"He's a rocker of a certain age, which means that in the world of radio he has fallen through the demographic crack, and mainstream rock stations aren't focused on his catalog anymore," Jacobs says. But he notes that Bowie's innovative nature makes it likely he'll use social media to his advantage.

"A project like this can end up bypassing radio and going directly to fans," Jacobs says.

Indeed, the announcement netted Bowie 13,000 new Facebook fans on Jan. 8, according to Next Big Sound (up from 2,500 the day before). Traffic on his Vevo channel grew more than 77% following the video's release.

Bowie may have been out of sight during his hiatus, but he wasn't out of mind with fans. Since *Reality* (which has sold 152,000 copies, according to Nielsen SoundScan) and the *Reality* tour (which drew nearly 750,000 fans to 85 shows, according to Billboard Boxscore), the action has been in catalog, with EMI's Virgin releasing anniversary editions of several albums, as well as compilations and vault material. All told, Bowie sold 152,000 catalog albums last year, along with 672,000 digital tracks.

Visconti sounds optimistic that *The Next Day* won't be the last we hear of Bowie. "I'm not booked to do another," he says, "but we ended the album on such a high. He said, 'I can't wait to get back in the studio.' But that's a long way off, I'm sure."

What we won't see is Bowie on the road, however. "He said, 'No, absolutely not,'" Visconti says. "He said to me, 'I've played live for 30-odd years and given interviews, and I don't want to do either of them anymore.' He just wants to make records. He feels like that's what he's entitled to do now."

MUSE INSPIRES ALTERNATIVE

Band's current hit becomes one of the 10 long-leading Alt No. 1s

With a 14th week atop the Nielsen BDS-based Alternative airplay chart, Muse's "Madness" becomes one of the 10 longest-commanding songs in the survey's 24-year history. Of those 10, two belong to the British trio: The band spent 17 weeks at No. 1 with "Uprising" in 2009-10.

"Madness" appears on Muse's sixth studio album, *The 2nd Law*, which became its highest-charting set on the Billboard 200 when it debuted at No. 2 the week of Oct. 20, 2012. It has sold 256,000 copies, according to Nielsen SoundScan.

Notably, of the 10 tracks to log the longest

Alternative reigns, eight belong to the Warner Bros. family (see graph, below): Six have been released by the label, while the related Reprise and Elektra imprints yielded one each. "Many factors have contributed to our success at alternative radio," Warner Bros. VP of alternative promotion Rob Goldklang says, citing the hit-packed histories of acts including Linkin Park and Red Hot Chili Peppers, in addition to Muse. "We believe in artist vision and have an unwavering commitment to artist development." —Gary Trust



MUSE'S "Madness" has amassed 14 weeks atop the Alternative tally.

ROCK RULERS

Here's a look at the songs that have spent the most time atop the Alternative airplay chart.

Weeks At No. 1	Title	Artist	Label	Peak Date
18	"The Pretender"	Foo Fighters	RMG	Sept. 1, 2007
17	"Uprising"	Muse	Warner Bros.	Sept. 26, 2009
16	"Boulevard of Broken Dreams"	Green Day	Reprise	Dec. 11, 2004
16	"It's Been Awhile"	Staind	Elektra	April 28, 2001
16	"Scar Tissue"	Red Hot Chili Peppers	Warner Bros.	June 26, 1999
15	"What I've Done"	Linkin Park	Warner Bros.	April 21, 2007
15	"Sex and Candy"	Marcy Playground	Capitol	Dec. 27, 1997
14	"Madness"	Muse	Warner Bros.	Oct. 13, 2012
14	"Dani California"	Red Hot Chili Peppers	Warner Bros.	April 22, 2006
14	"By the Way"	Red Hot Chili Peppers	Warner Bros.	June 29, 2002

BOWIE: JIMMY KING; MUSE: GAVIN BOND

ESTER DEAN sings Kelly Clarkson's "Since U Been Gone" on the "Pitch Perfect" soundtrack.



Dancing Queen

Adele hits new peak on the Dance Club Songs chart with 'Skyfall'

Multiple Grammy Award winner. Global platinum seller. Now Adele can add one more title to her esteemed list: electronic dance diva.

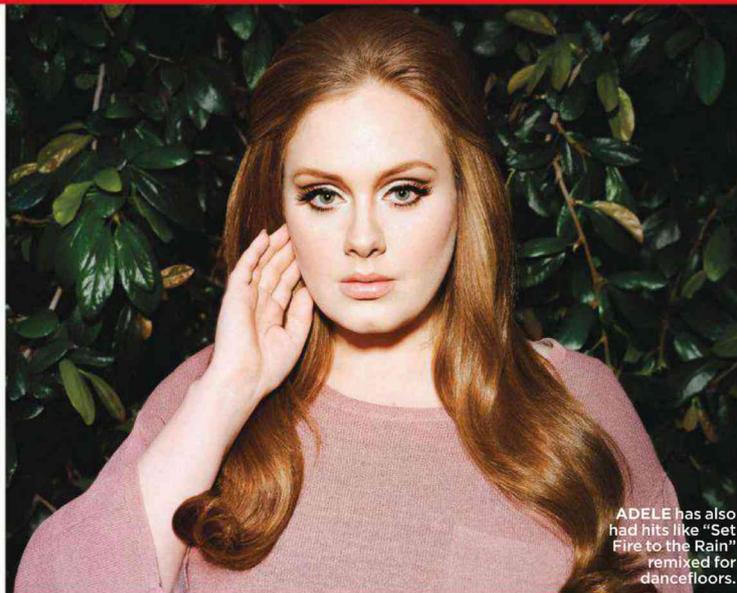
The songstress reaches her highest mark on Billboard's Dance Club Songs chart with "Skyfall," which jumps 16-13. That bests her previous peak on the chart, "Rolling in the Deep," which hit No. 14 in May 2011.

"Skyfall," the platinum-selling title song from the James Bond film soundtrack, is a torchy, minor-key ballad—not the stuff that dancefloor hits are made of. And it doesn't have any official remixes, at least not stateside: XL Recordings released a set in Germany only. But that didn't stop Billboard's DJ panel. Many reporting members created their own club-ready versions, driving it up the chart.

It's not the first time Adele has seduced remixers with her powerful alto and singalong songcraft—far from it. During the last few years, she's become one of dance music's most prominent voices, thanks to a flood of remixes in every conceivable genre, from dubstep to downtempo. As with "Skyfall," many are unofficial projects, although some were commissioned through XL and released only overseas.

"Adele has that once-in-a-generation sound that fits perfectly with nearly all genres of music," says Geronimo, director of electronic/dance programming for SiriusXM. "Most of today's EDM producers are great musicians, so with the right beat behind it, it creates almost an entirely new song as compared to the original."

Take German DJ/producer Thomas Gold's remix of Adele's "Set Fire to the Rain," which ups the song's original pathos to rave level, adding massive synth chords and breakdowns. The remix helped fuel the



ADELE has also had hits like "Set Fire to the Rain" remixed for dancefloors.

song's 11-week run on Dance Club Songs, where it peaked at No. 18.

"XL requested it via my management," Gold says. "I was up for it immediately, as I loved the original track so much. Even Adele herself approved it."

The mix was so omnipresent on the EDM festival circuit last summer that it could frequently be heard coming from multiple stages at the same time, from Electric Daisy Carnival to Ultra Music Festival. It was even a hit on SiriusXM station BPM.

"Our listeners don't embrace every dance mix of pop songs," Geronimo says. "However, the Thomas Gold [remix] is one that stands out and was a huge success for BPM."

But Gold's mix was never released stateside, nor was any remix, commissioned or otherwise, of any Adele track after her 2007 debut album, *19*. Gold's "Fire" was released in the United Kingdom, along with another version by venerable British house outfit Moto Blanco and a quirky breakbeat take on "Rolling in the Deep" by Jamie xx (of the xx). Adele's team seems loathe to link her with the young, neon-donning ravers who typify the American EDM audience, preferring instead to stick with European fans whose

take on dance might be considered more mature, and therefore more in tune with her elegant brand.

But it doesn't really matter. "Fire" set fire to Gold's career in the States, with or without an official release.

"It was one of the most important remixes I've done so far and marked a breakthrough in my career, especially in North America, after it gained over [14 million] views on YouTube," he says. "It is still one of my signature tracks in all my DJ sets."

And whether it's "Fire," "Skyfall" or any of Adele's future works, DJs will still find a way to get her voice radiating across a field of thousands, or a dancefloor of 50, during their sets.

"There are artists whose music just fits," Geronimo says. "How many EDM DJs squeeze Red Hot Chili Peppers into their set? It's those vocals from Anthony Kiedis, much like Adele's, that work perfectly with a tight EDM production."

"Adele's voice is unique and simply magical," Gold says. "One of the reasons it works well in EDM is that it's a perfect contrast to artificial sounds and beats. Her voice always adds so much life and soul to a track." ■■■

TIME TO SHINE

Hit songwriter Ester Dean relaunches singing career with film debut, new video

Ester Dean has spent the past few years penning hits for everyone but herself. Since 2006, the singer/songwriter has built a résumé packed with chart-topping singles including Rihanna's "Where Have You Been," Nicki Minaj's "Super Bass" and Katy Perry's "Firework." But after a few false starts to her singing career, the 26-year-old is ready to take the spotlight.

Following her big-screen debut in movie musical "Pitch Perfect," the Muskogee, Okla., native is prepping her studio debut, *Story Never Told* (Interscope), which is currently without a street date, though it was completed five months ago. The disc will be led by the single "How You Love It," featuring Missy Elliott, but Dean drummed up buzz by closing 2012 with a self-financed video for slow jam "Baby Making Love." She's also prepping a mixtape for later this winter. She's flirted with solo success before—2009 single "Drop It Low" with Chris Brown peaked at

No. 38 on the Billboard Hot 100—but now, she's prepared to go full swing.

"I'm more than a songwriter. I'm a creative person," Dean says. "Some people you just always see. I won't allow you to see me unless it makes sense. There's a reason to see me."

Dean is scoring on the charts with the "Pitch Perfect" soundtrack, which features her singing on several songs alongside the ensemble cast (most notably her rendition of Kelly Clarkson's "Since U Been Gone"). The album has skyrocketed in the past three weeks, rising 45-10-7 on the Billboard 200 and selling 142,000 copies—a whopping 54% of its sales since its September release. The success surprised even Dean.

"It's crazy because I tried to pause the songwriting part to do the movie, even though I wrote songs while I was there," says Dean, who penned "Where Have You Been" and Machine Gun Kelly's "Invincible" on the set. "For me to

put a hold on it and it still ends up on the charts? It's so funny."

Dean aims to continue acting (though she doesn't yet have any roles lined up) and plans to launch an animation company to build on her Hollywood breakthrough. She also recently started her own production company and hit the studio with Britney Spears for her upcoming album, though she's mum on details. It's all part of Dean's master plan to succeed on her own terms.

"I see what other people do and what songwriters don't. They don't get out and take care of themselves," she says. "Producers turn themselves into a massive brand. Songwriters tend to be under someone else's umbrella. If you're building your own legacy, it can't be under an umbrella. I'm not looking to be an artist to make money. I'm looking to be an artist."

—Steven J. Horowitz

BUBBLING UNDER

>>>'CHANGE' IS ON THE AIR

After reaching No. 8 on the Triple A airplay chart two weeks ago with the jangly "Change," Churchill is prepping to release its debut full-length, due this spring on A&M/Octone/Interscope. Last week, iTunes featured the band's breakout song as its free single of the week. The spotlight helped prompt a 37% sales gain for the act's EP of the same name, according to Nielsen SoundScan; the set jumps 30-9 on Heatseekers Albums. Next up for Churchill is its first headlining tour, which launches Jan. 15 in St. Louis.

>>>EMERALD SHINES

After scoring European success, Dutch singer Caro Emerald's "Back It Up" (Grandmono) is earning support at U.S. adult top 40 radio. KWYE Fresno, Calif., leads with 154 plays for the song through Jan. 6, according to Nielsen BDS. The track originally appeared on Emerald's debut album, *Deleted Scenes From the Cutting Room Floor*, which reached No. 4 on the Official U.K. Albums chart in 2011. Emerald will play industry showcases in Los Angeles on Jan. 22 and New York on Jan. 24.

>>>COUNTRY SPINNING WEBB

With airplay at 15 of the 126 stations monitored by BDS for the Country Airplay chart, Greenville, S.C., native Austin Webb's "It's All Good" simmers just beneath the ranking. Webb is signed to new label Streamsound, launched by producer Byron Gallimore (Tim McGraw, Sugarland, Faith Hill); a full-length album is due later this year. The singer/songwriter cites influences as diverse as Kris Kristofferson, Otis Redding and Bill Withers.

>>>R&B MAKES 'ROOM' FOR JARVIS

Jarvis is approaching Mainstream R&B/Hip-Hop with "Make a Little Room" (Capitol). Though just 22, the crooner from Tulsa, Okla., is no rookie to the music business. A short stint at So So Def produced the single "Radio," which reached No. 82 on Hot R&B/Hip-Hop Songs in 2004, followed by a stretch at Disturbing Tha Peace. WBFA Columbus, Ga., is championing "Room," having played it 35 times in the Dec. 31-Jan. 6 BDS tracking week.

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

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THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GENRE-HOPPING

>> Britt Nicole, who has charted seven entries on the Christian Songs chart in her career, now posts her first hit on the Mainstream Top 40 tally with "Gold" (a debut at No. 40). It's the title track from her 2012 Sparrow set, which debuted at No. 1 on Christian Albums.

PROMISES KEPT...

>> Could new year's resolutions involving fitness and health have sparked the No. 115 debut of *Now That's What I Call a Workout!*? The high-energy, digital-only compilation bows with 5,000 copies sold, according to Nielsen SoundScan.



DANCE OF 'DOOM'

>> Almost seven years after the Rolling Stones last debuted on the Dance Club Songs chart with "Rain Fall Down" (Jan. 14, 2006), the rock legends are back with "Doom and Gloom" (No. 44). It's the act's ninth Club hit in total.

CHART BEAT

>> With an 11-10 lift for "Try" on Mainstream Top 40, P!nk scores her 16th top 10, tying Usher for the third-most top 10s in the chart's 20-year history. Only Rihanna (22) and Mariah Carey (17) boast more. Of P!nk's last 10 chart entries, nine have reached the top 10.

>> Anna Kendrick's "Cups," from the movie "Pitch Perfect," rises 93-81 on the Billboard Hot 100. At just one minute, 14 seconds long, the song is the second-shortest in the Hot 100's 54-year archives. Only the Womenfolk's "Little Boxes," which reached No. 83 in 1964, is briefer, clocking in at just 1:02. Despite the latter title's succinct run time, it has logged a lengthy life, serving as the theme to Showtime's "Weeds" (2005-12).

Read Chart Beat every week at billboard.com/chartbeat.

NICOLE: ARI MICHAELSON; ROLLING STONES: RAINN

Billboard

CHARTS

'Les Miz' A Rare No. 1 For Musical Soundtracks

The "Les Misérables" soundtrack album jumps to No. 1 on the Billboard 200 this week with 92,000 copies sold, according to Nielsen SoundScan, becoming the first soundtrack to top the tally since *The Hunger Games: Songs From District 12 and Beyond* opened atop the chart on April 7, 2012.



The last musical film soundtrack to lead the chart was *Hannah Montana: The Movie* on May 2, 2009. "Les Misérables" is only the ninth stage musical-turned-movie whose companion film soundtrack hit No. 1. ("Les Miz" is based on the same-named 1985 stage musical.) It follows "Mamma Mia!" (2008), "Dreamgirls" (2007), "Grease" (1978), "The Sound of Music" (1965), "West Side Story" (1962), "South Pacific" (1958), "The King and I" (1956) and "Oklahoma" (1956).

"Les Misérables" declined 32% in sales in the week ending Jan. 6, but

that didn't prevent it from beating a surging *Babel* from Mumford & Sons, which zooms 8-2 with 91,000 sold (a 34% leap). The latter was sale-priced for \$6.99 in the iTunes store last week for a limited time and received major promotion from the retailer. It touted *Babel* on the front page of its overall store and featured the album in its "new release" section (even though it's been out for months). Of its sales last week, 83% were downloads.

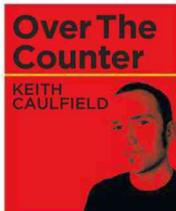
With slightly more than 1,000 copies separating the top two titles on the chart, it's the smallest gap between Nos. 1 and 2 since July 14, 2012. That week, Linkin Park's debuting *Living Things* beat Maroon 5's also-debuting *Overexposed* by just a bit more than 1,000 as well.

When rounding sales figures to the nearest thousand—as Billboard does with SoundScan figures—it sometimes renders the difference between very small numbers indistinguishable. That said, the gap between Linkin Park and Maroon 5 was a few hundred units smaller than that of *Les Misérables* and Mumford & Sons.

This week also marks the first frame where no title sold more than 100,000 since the chart dated Oct. 27, 2012, when *Babel* shifted 96,000 in its third week at No. 1. The 92,000 that *Les*

Misérables sold is the weakest week at No. 1 since the Sept. 15 chart, when **tobyMac's** *Eye on It* bowed atop the list with 69,000.

The soft sales at No. 1 this week are owed to the lack of major new releases and the usual post-Christmas slowdown in the marketplace. Overall album sales are down by 36% when compared with the previous frame. Sales will continue to be less than robust next issue, when **Chris Tomlin's** *Burning Lights* should be the top debut, with as much as 65,000-70,000 sold, according to industry forecasters. The album also has a chance of debuting at No. 1, marking just the fourth Christian set to lead the list.



SOUNDTRACKING THE HITS: *Les Misérables* is the latest in a line of soundtrack albums that have shaken up the top of the Billboard 200 in January and February. Titles ranging from *Evita* and *Dreamgirls* to *Chicago* and *Romeo + Juliet* all raced to the top two in the early part of the year, making waves during a traditionally boring period on the chart.

The key, usually, is to have a companion film that opens in theaters in late December or early January. Therefore, its soundtrack will arrive at retail around the same time—a time when

there are few new album releases. Thus, with so few new sets to compete against, these soundtracks usually get a lot of visible promotion in the storefronts of digital retailers and on shelves and endcaps at brick-and-mortar stores.

Even if the album doesn't come out during that period, it can still reap the benefits of a buzzed-about film. Take **Madonna's** *Evita*, for example. It debuted at No. 6 on Nov. 30, 1996, then immediately fell out of the top 10 for the next four weeks. Then, on Feb. 1, 1997, it vaulted from No. 7 to its peak of No. 2, where it spent two weeks in total. The Golden Globe- and Academy Award-nominated film had opened in limited release on Dec. 25 and then went wide on Jan. 10.

The same sort of release pattern helped *Dreamgirls* jump to No. 1 on Jan. 20, 2007—after debuting at No. 20 on Dec. 23, 2006.

Other soundtracks that scaled to new heights in January and February include *Save the Last Dance* (peaking at No. 2 on Feb. 3, 2001, after debuting at No. 76 three weeks earlier) and *Alvin and the Chipmunks: The Squeakquel* (peaking at No. 6 on Jan. 23, 2010, after debuting at No. 28 five weeks earlier).

Generally, the growth spurts are short-lived. Once a soundtrack's corresponding film begins to cool at the box office and competition becomes tighter on the chart, they usually start to slide down the tally.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	6,255,000	3,065,000	34,528,000
Last Week	9,767,000	4,519,000	55,738,000
Change	-36.0%	-32.2%	-38.1%
This Week Last Year	5,799,000	2,441,000	32,765,000
Change	7.9%	25.6%	5.4%

* Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2012	2013	CHANGE
OVERALL UNIT SALES			
Albums	5,799,000	6,255,000	7.9%
Digital Tracks	32,765,000	34,528,000	5.4%
Store Singles	53,000	75,000	41.5%
Total	38,617,000	40,858,000	5.8%
Albums w/TEA*	9,075,500	9,707,800	7.0%

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

ALBUM SALES

'12	5.8 million
'13	6.3 million

SALES BY ALBUM FORMAT

CD	3,268,000	3,062,000	-6.3%
Digital	2,441,000	3,065,000	25.6%
Vinyl	89,000	115,000	29.2%
Other	2,000	14,000	600.0%

For week ending Jan. 6, 2013. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2012	2013	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	2,744,000	3,265,000	19.0%
Catalog	3,055,000	2,990,000	-2.1%
Deep Catalog	2,449,000	2,351,000	-4.0%

CURRENT ALBUM SALES

'12	2.7 million
'13	3.3 million

CATALOG ALBUM SALES

'12	3.1 million
'13	3.0 million

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	33	#1 SOUNDTRACK Les Miserables: Highlights From The Motion Picture Soundtrack			1
2	8	8	GREATEST HITS MUMFORD & SONS (SEEKING A MAN OF THE ROAD 01309*/GLASSNOTE (14.98))	Babel		1
3	1	11	TAYLOR SWIFT BIG MACHINE 31400A*/BMLG (18.98)	Red		1
4	11	7	PHILIP PHILLIPS 19/INTERSCOPE 017766/IGA (13.98)	The World From The Side Of The Moon		4
5	3	4	ONE DIRECTION SYCO 43872/COLUMBIA (10.98)	Take Me Home		1
6	4	3	BRUNO MARS ATLANTIC 531747/AG (19.98)	Unorthodox Jukebox		2
7	10	45	SOUNDTRACK UME 017531 (14.98)	Pitch Perfect		7
8	9	24	THE LUMINEERS DJALSTONE 16097 (13.98)	The Lumineers		8
9	18	12	ALICIA KEYS RCA 94182* (17.98)	Girl On Fire		1
10	14	14	PINK RCA 45242 (11.98)	The Truth About Love		1
11	12	13	JUSTIN BIEBER SCHOOLBOY/RAYMOND BRAUN/ISLAND 016834/IDJMG (13.98) ⊕	Believe		1
12	6	46	IMAGINE DRAGONS KIDINA/KORNER/INTERSCOPE 017324*/IGA (10.98)	Night Visions		2
13	28	56	OF MONSTERS AND MEN REPUBLIC 016959* (11.98)	My Head Is An Animal		6
14	17	41	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE 017534*/IGA (13.98)	good kid, m.A.A.d city		2
15	5	2	T.I. GRAND HUSTLE/ATLANTIC 531304/AG (19.98)	Trouble Man: Heavy Is The Head		2
16	13	10	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 63539/CAPITOL (18.98)	NOW 44		1
17	19	28	MAROON 5 A&M/OCTONE 016896/IGA (14.98)	Overexposed		2
18	16	17	ADELE XL 44899*/COLUMBIA (11.98)	21		10
19	7	19	RIHANNA RYKO/DEF JAM 017811/IDJMG (13.98) ⊕	Unapologetic		1
20	29	39	FUN FUELED BY RAMEN 52804* (11.98)	Some Nights		3
21	52	83	MACKLEMORE & RYAN LEWIS MACKLEMORE 152229 (13.98)	The Heist		2
22	22	22	CARRIE UNDERWOOD 19/ARISTA NASHVILLE 89094/SMN (11.98)	Blown Away		1
23	15	21	ONE DIRECTION SYCO 92491/COLUMBIA (11.98)	Up All Night		1
24	25	59	ED SHEERAN ELECTRA 53033 (9.98)	+ 5		5
25	30	31	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE 017723/BMLG (13.98)	Here's To The Good Times		10
26	20	18	JASON ALDEAN BROKEN BOW 7617 (18.98)	Night Train		1
27	33	30	LUKE BRYAN CAPITOL NASHVILLE 70412/UMGN (16.98)	Tailgates & Tanlines		2
28	48	34	SOUNDTRACK ABC STUDIOS/LIONS GATE/BIG MACHINE NVD100A/BMLG (17.98)	Nashville: The Music Of Nashville: Season 1: Volume 1		14
29	46	49	KESHA KEMOSABE 48271/RCA (11.98)	Warrior		6
30	31	15	LITTLE BIG TOWN SOUTHERN NASHVILLE 44288/UMGN (16.98)	Tornado		2
31	47	36	ERIC CHURCH EMI NASHVILLE 94256*/UMGN (16.98)	Chief		1
32	39	35	HUNTER HAYES ATLANTIC NASHVILLE 52889/WMN (18.98)	Hunter Hayes		18
33	24	4	WIZ KHALIFA ROSTRUM/ATLANTIC 530677/AG (18.98)	O.N.I.F.C.		2
34	74	61	PITBULL MR. 305/PLOD GROUNDS 45524/RCA (10.98)	Global Warming		14
35	62	40	KELLY CLARKSON 19 48694/RCA (11.98)	Greatest Hits: Chapter One		11
36	51	79	FRANK OCEAN DEF JAM 017397/IDJMG (13.98)	Channel Orange		2
37	49	52	MUMFORD & SONS GENTLEMAN OF THE ROAD 01059*/GLASSNOTE (12.98) ⊕	Sigh No More		2
38	32	20	LED ZEPPELIN SWAN SONG 532631*/ATLANTIC (19.98) ⊕	Celebration Day		9
39	53	74	2 CHAINZ DEF JAM 017299*/IDJMG (12.98)	Based On A.T.R.U. Story		1
40	37	26	KID ROCK TOP DDD/ATLANTIC 532556/AG (18.98)	Rebel Soul		5
41	58	48	ZAC BROWN BAND SOUTHERN NASHVILLE 44290/ATLANTIC 530382/AG (18.98)	Uncaged		1
42	57	51	KEYSHIA COLE JEFFEN 017723/IGA (13.98)	Woman To Woman		10
43	41	38	JENNI RIVERA FONOVISA 354669/UMLE (13.98)	La Misma Gran Senora		38
44	44	37	THE GAME REZERVOR/DIG 017790/IGA (17.98)	Jesus Piece		6
45	60	97	LANA DEL REY POLYDOR/INTERSCOPE 016425/IGA (11.98)	Born To Die		1
46	55	47	SOUNDTRACK WATERDOWER 35372 (18.98)	The Hobbit: An Unexpected Journey		30
47	34	23	BLINK-182 BLINK-182 DIGITAL EX (1)	Dogs Eating Dogs (EP)		23
48	69	100	MIGUEL BYSTORM/BLACK ICE 47203*/RCA (11.98)	Kaleidoscope Dream		3
49	35	29	CHIEF KEEF GLORY BOYZ/INTERSCOPE 017838/IGA (14.98)	Finally Rich		29
50	71	81	THE BLACK KEYS NONESUCH 529099*/WARNER BROS. (18.98)	El Camino		2

7 & 8
Despite their respective sales declines of 10% and 17%, both albums hit new chart highs yet again after claiming new peaks last week.

34
The album was featured in Best Buy's circular for \$6.99 and climbs to its best rank since its second week (Dec. 15, No. 38) with 16,000 and an 8% gain.



72
The New Jersey band benefits from a slow week, notching the chart's highest debut with 7,000. The bulk of its first week (91%) came from nontraditional sales, likely mostly from the act's own website.

75
Ironically, thanks to post-Christmas clearance sales at big-box mass merchants, this holiday-themed album has its best sales week (7,000; up 19%) since last January.



87
The act's 1% sales decline is actually a triumph in a week where overall album sales dip 36%. Thus, with a small drop, it jumps into the top 100, earning Heatseekers Graduate honors.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	38	112	ELLIE GOULDING CHERRYTREE/INTERSCOPE 017556/IGA (14.98)	Halcyon		4
52	54	76	THE WEEKND XO 017732/REPUBLIC (13.98)	Trilogy		9
53	99	—	SOUNDTRACK VISIONA ROMANTICA/LANA VISTA/SEVEN FOUR 017950/REPUBLIC (18.98)	Django Unchained		53
54	80	77	KIDZ BOP KIDS RAZOR & TIE 89283 (18.98)	Kidz Bop 22		3
55	97	71	JENNI RIVERA FONOVISA 354669/UMLE (13.98) ⊕	Joyas Prestadas: Pop		55
56	33	197	VARIOUS ARTISTS G.O.D./DEF JAM 017291/IDJMG (13.98)	Kanye West Presents GOOD Music Cruel Summer		2
57	89	144	FLO RIDA POE BOY/ATLANTIC 526672/AG (9.98)	Wild Ones		14
58	77	128	BRIDGET MENDLER HOLLYWOOD 013389 (10.98)	Hello My Name Is...		30
59	76	75	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC 63536/CAPITOL (18.98)	NOW 43		1
60	59	132	LANA DEL REY POLYDOR/INTERSCOPE 017667*/IGA (14.98)	Paradise (EP)		10
61	83	84	MUSE HELIUM 3 532065*/WARNER BROS. (18.98) ⊕	The 2nd Law		2
62	86	150	MEEK MILL MAYBACH 530451/WARNER BROS. (18.98)	Dreams And Nightmares		2
63	98	80	CHRISTINA AGUILERA KENNY (11.98)	Lotus		7
64	92	69	KENNY CHESNEY BLUE CHARCOLE/MCA NASHVILLE 94866/SMN (11.98)	Welcome To The Fishbowl		2
65	123	110	LADY ANTEBELLUM CAPITOL NASHVILLE 94431/UMGN (18.98)	Own The Night		1
66	128	—	DAVID GUETTA WHAT A MUSIC/CASTRALVERKS 78830/CAPITOL (18.98)	Nothing But The Beat		1
67	56	112	NE-YO MOTOWN 017312/IDJMG (13.98)	R.E.D		4
68	42	92	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE 017363/IGA (13.98)	Kiss		6
69	68	68	BRUNO MARS BLUE CHARTER/ATLANTIC 530382/AG (18.98) ⊕	Doo-Wops & Hoofigans		3
70	79	57	GREEN DAY REPRIZE 531978/WARNER BROS. (19.98)	Tre!		13
71	103	121	ALABAMA SHAKES ATD 0142* (11.98)	Boys & Girls		8
72	—	—	ACTION ITEM ACTION ITEM 4 EX (9.98)	Resolution		72
73	106	119	TRAIN COLUMBIA 95222* (11.98)	California 37		4
74	81	101	NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98) ⊕	Pink Friday: Roman Reloaded		1
75	177	—	SETBACK TIS THE SEASON: KIDS CHRISTMAS SING-ALONG (9.98)	Tis The Season: Kids Christmas Sing-Along		75
76	90	137	LINKIN PARK MACHINE SHOP 531345*/WARNER BROS. (18.98)	Living Things		1
77	72	161	CHER LLOYD SYCO 42758/EPIC (10.98)	Sticks & Stones		9
78	117	167	JACK WHITE THIRD MAN 95993*/COLUMBIA (11.98)	Blunderbuss		1
79	70	9	VARIOUS ARTISTS 12-12-The Concert For Sandy Relief: To Benefit The Robin Hood Relief Fund	COLUMBIA DIGITAL EX (12.98)		9
80	104	70	TOBY KEITH SHOW DOGS/REPUBLIC 017059 (7.98)	Hope On The Rocks		6
81	107	53	VARIOUS ARTISTS PROVIDENT/WORLDCURB 01616/EMI CMG (17.98)	WOW Hits 2013		35
82	88	78	THE KILLERS ISLAND 017294*/IDJMG (13.98)	Battle Born		3
83	100	86	ADELE XL 31859*/COLUMBIA (12.98)	19		2
84	186	—	JEREMY CAMP BEC 07915/EMI CMG (13.98) ⊕	We Cry Out: The Worship Project		15
85	111	103	DAVE MATTHEWS BAND BAMA RAGS 43527*/RCA (11.98) ⊕	Away From The World		1
86	82	64	SOUNDTRACK INFECTIOUS/CANVASBACK/ATLANTIC 531756/AG (12.98)	The Twilight Saga: Breaking Dawn: Part 2		3
87	166	—	HEATSEEKER ALT-J GRADUATE (INFECTIOUS/CANVASBACK/ATLANTIC 531756/AG (12.98))	An Awesome Wave		87
88	95	117	THE BEATLES APPLE 29325/CAPITOL (18.98)	1		1
89	73	50	THE ROLLING STONES THE ROLLING STONES/ABKCO/INTERSCOPE 017661/UMI (18.98)	GRRR!		19
90	115	143	FLORENCE + THE MACHINE REPUBLIC 016297* (13.98)	Ceremonials		6
91	122	124	LEE BRICE CURB 79519 (13.98)	Hard 2 Love		5
92	113	145	THE AVY BROTHERS AMERICAN 017239*/REPUBLIC (13.98)	The Carpenter		4
93	135	108	JENNI RIVERA FONOVISA 354669/UMLE (13.98)	Joyas Prestadas: Banda		74
94	108	171	THREE DAYS GRACE RCA 44974 (10.98)	Transit Of Venus		5
95	149	—	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION 85922*/COLUMBIA (12.98)	18 Months		19
96	94	95	KATY PERRY CAPITOL 94601* (18.98)	Teenage Dream		2
97	134	—	FUTURE A.I. PRESSE/NO2 38257/EPIC (9.98)	Pluto		8
98	109	58	SUSAN BOYLE SYCO 45572/COLUMBIA (11.98)	Standing Ovation: The Greatest Songs from the Stage		12
99	125	99	WHITNEY HOUSTON ARISTA 47223/RCA (10.98)	I Will Always Love You: The Best Of Whitney Houston		14
100	180	—	JOHN MAYER COLUMBIA 97606* (11.98)	Born And Raised		1

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DAVID GUETTA	66	GUINYS N ROSES	187, 195	KID CUDI	183
FIVE FINGER DEATH	189	MICHAEL JACKSON	194	KID ROCK	40
FLORENCE + THE MACHINE	90	CARLY RAE JEPSEN	68	LIFEHOUSE	126
FUN	129, 170	HALESTORM	148	LU WATKINS	54
FUTURE	97	NORAH JONES	121, 190	KIDZ BOP KIDS	152
G	148	JOURNEY	181	THE KILLERS	82
H	29	LADY ANTEBELLUM	85	LINKIN PARK	76
I	148	THE LUMINEERS	30	LITTLE BIG TOWN	30
J	182	THE MUMFORD & SONS	139	M	8
K	103	MIRANDA LAMBERT	136	M	8
L	57	MACKLEMORE & RYAN LEWIS	21		



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	153	—	COLDPLAY CAPITOL (18.98)	Mylo Xyloto		1
102	105	—	SKRILLEX BIG BEAT/OWSLA/ATLANTIC 529521/AG (9.98)	Bangarang (EP)		14
103	118	151	DEFTONES REPRISE 533409/WARNER BROS. (18.98)	Koi No Yokan		11
104	171	—	ORIGINAL BROADWAY CAST RECORDING Geffen 424151/UMe (35.98)	Les Miserables	4	104
105	40	73	BLAKE SHELTON WARNER BROS. NASHVILLE 527370/WMN (18.98)	Red River Blue		1
106	96	157	ROSS LYNCH WALT DISNEY 014067 (14.98)	Austin & Ally (Soundtrack)		27
107	131	—	THE XX YOUNG TURKS 089* (14.98)	Coexist		5
108	172	—	SWEDISH HOUSE MAFIA ASTRALwerks 41851/CAPITOL (16.98)	Until Now		14
109	139	154	KIP MOORE MCA NASHVILLE 018432/UMGN (10.98)	Up All Night		6
110	173	—	RICK ROSS MAYBACH/SUP-N-SLIDE/DEF JAM 016343*/IDJMG (18.98)	God Forgives, I Don't		1
111	75	90	TAYLOR SWIFT BIG MACHINE 130300A/BMLG (18.98) ⊕	Speak Now	4	1
112	159	—	TAME IMPALA MODULAR 157* (12.98)	Lonerism		34
113	101	102	SOUNDGARDEN SEVEN FOUR 017863*/REPUBLIC (18.98)	King Animal		5
114	121	126	BRANTLEY GILBERT WALTON 550100/BMLG (14.98)	Halfway To Heaven		4
115	NEW	1	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC DIGITAL EX/CAPITOL (7.98)	NOW That's What I Call A Workout		115
116	120	96	GREEN DAY REPRISE 533420*/WARNER BROS. (18.98)	Dos!		9
117	110	115	JASON ALDEAN BROKEN BOW 7697 (18.98)	My Kinda Party	2	2
118	112	91	GREEN DAY REPRISE 531937*/WARNER BROS. (18.98)	Uno!		2
119	165	—	PASSION PIT FRENCHMANS 41851/COLUMBIA (11.98)	Gossamer		4
120	RE-ENTRY	102	PAUL SIMON LEGACY 84250* (18.98) ⊕	Graceland	5	3
121	NEW	1	NORAH JONES BLUE NOTE 35022 EX (11.98)	Covers		121
122	84	105	TAYLOR SWIFT BIG MACHINE 0200/BMLG (18.98) ⊕	Fearless	5	1
123	119	—	MGK EST/1902/BAD BOY/INTERSCOPE 017510/IGA (14.98)	Lace Up		4
124	138	92	TOBYMAC FOREFRONT 06732/EMI CMG (14.98)	Eye On It		1
125	RE-ENTRY	8	BRANDY REPUBLIC 02205/RCA (10.98)	Two Eleven		3
126	RE-ENTRY	3	LIFEHOUSE Geffen 017784*/IGA (17.98)	Almería		55
127	132	—	DRAKE YOUNG MONEY/CASH MONEY 016135*/REPUBLIC (17.98)	Take Care		1
128	152	170	GARY CLARK JR. WARNER BROS. 531981* (12.98)	Blak And Blu		6
129	133	—	EMINEM YWB/SHADY/AFTERMATH/INTERSCOPE 014411*/IGA (13.98)	Recovery	3	1
130	129	181	CHRIS BROWN RCA 36955 (11.98)	Fortune		1
131	126	60	CASTING CROWNS BEACH STREET/REUNION 10162/PLG (11.98)	Come To The Well		2
132	124	—	SKRILLEX BIG BEAT/ATLANTIC 526918/AG (5.98)	Scary Monsters And Nice Sprites (EP)		49
133	161	—	AWOLNATION RED BULL 1086 (9.98)	Megalithic Symphony		87
134	78	—	NO DOUBT INTERSCOPE 017311*/IGA (13.98)	Push And Shove		3
135	140	188	LED ZEPPELIN SWAN SONG 313148*/ATLANTIC (19.98) ⊕	Motherhip	2	7
136	137	106	MIRANDA LAMBERT COLUMBIA 69289/SMN (11.98) ⊕	Four The Record		3
137	174	—	STONE SOUR ROADRUNNER 017663 (18.98)	House Of Gold & Bones: Part 1		7
138	102	149	TAYLOR SWIFT BIG MACHINE 079012/BMLG (18.98) ⊕	Taylor Swift	5	5
139	147	113	BIG BOI DEF JAM 017918/IDJMG (17.98)	Vicious Lies And Dangerous Rumors		34
140	169	135	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC 516931/AG (13.98)	The Foundation	3	9
141	143	120	MAROON 5 J&R/CAPITOL 015980/IGA (15.98)	Hands All Over		2
142	RE-ENTRY	4	JENNI RIVERA FONDVEISA 34508/UMe (13.98)	La Gran Senora		142
143	154	134	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND 005289/UMe (13.98)	The Legend Of Johnny Cash	2	5
144	91	42	TRANS-SIBERIAN ORCHESTRA REPUBLIC 017650 (4.98)	Dreams Of Fireflies (On A Christmas Night) (EP)		9
145	RE-ENTRY	39	ELLIE GOULDING CHERRYTREE/INTERSCOPE 015328/IGA (10.98)	Lights		21
146	183	128	FLORENCE + THE MACHINE REPUBLIC 013170* (13.98)	Lungs		14
147	191	—	LINDSEY STIRLING BRIDGESTONE 0114 (9.98)	Lindsey Stirling		81
148	RE-ENTRY	27	HALESTORM ATLANTIC 529552*/AG (13.98)	The Strange Case Of...		15
149	182	—	SOUNDTRACK WATERTOWER 35284 (12.98)	Project X		12
150	162	178	LECRÉA REACH 8234/INFINITY (12.98)	Gravity		3



120
The debut of PBS' "Great Performances: Paul Simon's Graceland" on Jan. 4 helps spark a 239% sales gain for the classic album. It moves from 1,000 to 5,000 sold.



121
The Target-exclusive covers compilation (5,000) was previously included as a bonus disc in U.S. vinyl and SACD editions of 2012's "The Norah Jones Collection."

154
Rockin' Rod's cumulative SoundScan-era (1991-present) album sales total surpasses 30 million this week. His best seller in that span of time is 1993's "Unplugged... and Seated (3.4 million)."

163
After being absent from the tally since the Nov. 17 chart, the album returns (4,000; down 15%). So far, of its total 98,000 sold, 48% are downloads.

168
A former exclusive title to Target, it would seem the retailer is blowing out the 2011 release after the holidays. In the last two weeks, it has moved 8,000—about what it sold in the four weeks leading up to Christmas.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	194	—	AARON LEWIS BLASTER 531696*/WMN (13.98)	The Road		30
152	RE-ENTRY	6	THE SCRIPT PHONOGENIC 41547/EPIC (11.98)	#3		13
153	151	172	THE BEATLES APPLE 52987/CAPITOL (18.98)	Abbey Road	◆	48
154	26	6	ROD STEWART VERVE 017190/VG (18.98)	Merry Christmas, Baby		3
155	127	98	RASCAL FLATTS BIG MACHINE RF0200A/BMLG (13.98)	Changed		3
156	160	146	BLAKE SHELTON REPRISE (NASHVILLE) 525092/WMN (18.98)	Loaded: The Best Of Blake Shelton		18
157	198	—	THE CIVIL WARS SENSIBILITY 017* (11.98)	Barton Hollow		10
158	RE-ENTRY	30	ALEX CLARE REPUBLIC 018983 (11.98)	The Lateness Of The Hour		48
159	142	—	DEADMAU5 MAUISTRAP 7841/ULTRA (16.98)	Album Title Goes Here		6
160	RE-ENTRY	16	ORIGINAL LONDON CAST RECORDING RELATIVITY 7336/IMPORTANT (24.98)	Les Miserables		106
161	RE-ENTRY	15	IN THIS MOMENT CENTURY MEDIA 8874* (15.98)	Blood		15
162	190	—	SOUNDTRACK WATERTOWER 35281 (14.98)	Rock Of Ages		5
163	RE-ENTRY	7	GRIZZLY BEAR WARP 10229* (15.98)	Shields		7
164	24	—	BOB MARLEY AND THE WAILERS TUFF 0013/ISLAND 346300*/UMe (13.98) ⊕	Legend: The Best Of Bob Marley And The Wailers	◆	18
165	184	—	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC 527788/AG (18.98)	Strange Clouds		5
166	188	—	TREY SONGZ SONGBOOK/ATLANTIC 523404/AG (18.98)	Chapter V		1
167	164	133	MATCHBOX TWENTY EMBLEM/ATLANTIC 531746/AG (18.98)	North		1
168	RE-ENTRY	3	JIM BRICKMAN SOMERSET 56341 EX/MOOD (9.98)	All Is Calm: Peaceful Christmas Hymns		84
169	RE-ENTRY	86	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY 001682/DECCA (16.98)	Wicked	2	71
170	158	—	EMINEM SHADY/AFTERMATH/INTERSCOPE 005881*/IGA (11.98)	Curtain Call: The Hits	2	1
171	148	—	AC/DC COLUMBIA 80207*/LEGACY (13.98)	Back In Black	◆	4
172	189	194	PINK LAFACE/JIVE 80657/RCA (13.98)	Greatest Hits... So Far!!!		5
173	136	87	AEROSMITH COLUMBIA 44281* (10.98)	Music From Another Dimension!		5
174	145	136	THE BAND PERRY REPUBLIC NASHVILLE 014833/BMLG (10.98)	The Band Perry		4
175	RE-ENTRY	17	BEЕ GEES REPRISE 533257/WARNER STRATEGIC MARKETING (19.98) ⊕	The Ultimate Bee Gees		49
176	RE-ENTRY	25	SHINEDOWN ATLANTIC 528523*/AG (18.98)	Amoryliis		4
177	178	94	THIRD DAY ESSENTIAL 10945/PLG (11.98)	Miracle		10
178	RE-ENTRY	17	TAMELA MANN TILLYMANN 004 (12.98)	Best Days		14
179	196	166	ZAC BROWN BAND YOUNG GROUND/ROAR/BIGGER PICTURE/ATLANTIC 524722/AG (18.98) ⊕	You Get What You Give		1
180	170	184	WILLIE NELSON COLUMBIA 64194/LEGACY (5.98)	Super Hits	2	98
181	RE-ENTRY	242	JOURNEY COLUMBIA 69888/LEGACY (13.98) ⊕	Journey's Greatest Hits	◆	10
182	RE-ENTRY	56	FIVE FINGER DEATH PUNCH PROSPECT PARK 50104 (15.98)	American Capitalist		3
183	185	—	KID CUDI DREAM ON/G.O.D. 013195*/REPUBLIC (13.98) ⊕	Man On The Moon: The End Of Day		4
184	RE-ENTRY	65	MICHAEL JACKSON EPIC 84287/LEGACY (19.98)	The Essential Michael Jackson	2	53
185	RE-ENTRY	75	TIM MCGRAW CURB 76295 (13.98)	Number One Hits		27
186	RE-ENTRY	4	FLYLEAF A&M 33956 (10.98)	New Horizons		16
187	RE-ENTRY	152	GUNS N' ROSES Geffen 42414*/UMe (11.98)	Appetite For Destruction	◆	1
188	RE-ENTRY	128	THE BLACK KEYS NONE SUCH 520066*/WARNER BROS. (15.98)	Brothers		3
189	RE-ENTRY	167	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY 2*/CONCORD (18.98)	Chronicle The 20 Greatest Hits	8	52
190	67	—	NORAH JONES BLUE NOTE 31548* (18.98)	...Little Broken Hearts		2
191	193	148	NEIL YOUNG & CRAZY HORSE REPRISE 501960*/WARNER BROS. (19.98)	Psychedelic Pill		8
192	156	—	LIL WAYNE YOUNG MONEY/CASH MONEY 015548*/REPUBLIC (13.98)	The Carter IV	2	1
193	RE-ENTRY	4	VARIOUS ARTISTS WALT DISNEY 018095 (14.98)	Make Your Mark: Ultimate Playlist		144
194	RE-ENTRY	15	FIONA APPLE CLEAN SLATE 97863*/EPIC (11.98) ⊕	The Idler Wheel Is Wiser Than...		3
195	RE-ENTRY	258	GUNS N' ROSES Geffen 001714/UMe (16.98)	Greatest Hits	5	3
196	RE-ENTRY	3	3 DOORS DOWN REPUBLIC 017757 (14.98)	The Greatest Hits		100
197	116	111	TONY BENNETT RPM 42332/UMe (14.98)	Viva Duets		5
198	197	193	JUSTIN MOORE VALORY_JM0200A/BMLG (10.98)	Outlaws Like Me		5
199	RE-ENTRY	819	PINK FLOYD CAPITOL 28955* (18.98) ⊕	Dark Side Of The Moon	◆	1
200	199	130	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/WALT DISNEY 19242/CAPITOL (18.98)	NOW That's What I Call Disney		34

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	TAMELA MANN	Best Days		14
2	2	2	BOB MARLEY AND THE WAILERS	Legend: The Best Of Bob Marley And The Wailers	◆	18
3	3	3	MAROON 5	Hands All Over		2
4	4	4	BRUNO MARS	It Will Be Good For You		11
5	5	5	DAVE MATTHEWS BAND	Room For Squares		27
6	6	6	JOHN MAYER	Worlds Align		10
7	7	7	TIM MCGRAW	Number One Hits		27
8	8	8	MEEK MILL	Dreamchasers 2		10
9	9	9	BRIDGIT MENDLER	The Sound of Music Live!		1
10	10	10	WILLIE NELSON	Super Hits	2	98
11	11	11	LES MISERABLES	Les Miserables		106
12	12	12	NICKI MINAJ	Pink Friday: Roman Reloaded		1
13	13	13	JUSTIN MOORE	Outlaws Like Me		5
14	14	14	KIP MOORE	Up All Night		6
15	15	15	MUMFORD & SONS	Wild on the Loose		1
16	16	16	JOHN MAYER	Worlds Align		10
17	17	17	MUSE	The Resistance		1
18	18	18	ONE DIRECTION	Take a Step Back		1
19	19	19	THE SCRIPT	#3		13
20	20	20	ED SHEERAN	Autumn		1
21	21	21	BLAKE SHELTON	Loaded: The Best Of Blake Shelton		18
22	22	22	RHIANNA	Rated R		1
23	23	23	JENNI RIVERA	La Gran Senora		142
24	24	24	PAUL SIMON	Graceland	5	3
25	25	25	DIANED UNHAWNE	Unplugged... and Seated		1
26	26	26	SKRILLEX	Bangarang		14
27	27	27	THE HOBBIT AN	The Hobbit: The Desolation of Smaug		1
28	28	28	ROD STEWART	Merry Christmas, Baby		3
29	29	29	LINDSEY STIRLING	Lindsey Stirling		81
30	30	30	STONE SOUR	House Of Gold & Bones: Part 1		7
31	31	31	SWEDISH HOUSE MAFIA	Until Now		14
32	32	32	TAYLOR SWIFT	Speak Now	4	

HEATSEEKERS ALBUMS™				HEATSEEKERS ALBUMS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (PRICE)	TITLE
1	3	97	#1 VOLBEAT VERTIGO 016814/REPUBLIC (13.98)	Beyond Hell/Above Heaven	26	39	17	DELTA RAE S131381/WARNER BROS. (13.98)	Carry The Fire
2	HOT START DEBUT		GIRLS' GENERATION S.M. DIGITAL EX (11.98)	I Got A Boy	27	34	4	WILL REAGAN AND UNITED PURSUIT UNITED PURSUIT 18321 (14.98)	Endless Years
3	1	3	CASSADEE POPE REPUBLIC DIGITAL EX (9.98)	The Voice: The Complete Season 3 Collection	28	31	21	OTHERWISE CENTURY MEDIA 8876 (15.98)	True Love Never Dies
4	13	13	LORD HURON JAMSOUND 0957 (11.98)	Lonesome Dreams	29	26	9	TWO STEPS FROM HELL TWO STEPS FROM HELL DIGITAL EX (11.98)	Skyworld
5	18	9	TIG NOTARO SECRETLY CANADIAN DIGITAL EX (4.98)	Live (EP)	30	29	8	DANIEL HOPE/KONZERTHAUS KAMMERORCHESTER BERLIN (DE RIDDER) DG 017486/DECCA CLASSICS (18.98)	Recomposed By Max Richter: Vivaldi's Four Seasons
6	32	22	GREATEST ALLEN STONE GAINER STICKYSTONES 0161*/ATO (11.98)	Allen Stone	31	37	20	JD MCPHERSON FEATURING JIMMY SUTTON AND ALEX HALL HISTYLE/ROUNDER 619138/CONCORD (14.98)	Signs & Signifiers
7	15	8	PASSENGER BLACK CROW 30965/NETTWERK (12.98)	All The Little Lights	32	RE-ENTRY		AZELIA BANKS POLYDOR/INTERSCOPE 017001*/IGA (7.98)	1991 (EP)
8	12	28	FATHER JOHN MISTY SUB POP 970* (13.98)	Fear Fun	33	NEW		THE MENZINGERS EPITAPH 87252* EX (15.98 VINYL)	On The Possible Past (EP)
9	30	2	CHURCHILL ARMADILLO 371855/EXIGA (4.98)	Change (EP)	34	36	12	LIANNE LA HAVAS NONESUCH 531819/WARNER BROS. (12.98)	Is Your Love Big Enough?
10	6	7	CROWN THE EMPIRE RISE 179 (12.98)	The Fallout	35	RE-ENTRY		HJ LIM EMI CLASSICS 64852 (38.98)	Beethoven: Complete Piano Sonatas
11	19	4	KREWELLA KREWELLA DIGITAL EX (4.98)	Play Hard (EP)	36	42	3	CHRIS WALLACE THINKSAY DIGITAL EX (7.98)	Push Rewind
12	16	38	BEN HOWARD UNIVERSAL ISLAND 016588/REPUBLIC (11.98)	Every Kingdom	37	RE-ENTRY		DALEY DALEYMUSIC/POLYDOR 017810/REPUBLIC (7.98 001781002)	Alone Together (EP)
13	23	6	DJANGO DJANGO RIBBON 021* (12.98)	Django Django	38	40	10	JONATHAN & CHARLOTTE SYCO 40257/COLUMBIA (14.98)	Together
14	RE-ENTRY		WALK OFF THE EARTH COLUMBIA 46994 EX (5.98)	R.E.V.O. (EP)	39	7	3	CAPTURE THE CROWN SUMERIAN 115 EX (11.98)	'Til Death
15	8	10	CHRIS MANN FABRICAT 013344/REPUBLIC (14.98)	Roads	40	NEW		THE NEIGHBOURHOOD BUENA VISTA 41215* EX/COLUMBIA (9.98 VINYL)	I'm Sorry... (EP)
16	22	9	WILD NOTHING CAPTURED TRACKS 162* (12.98)	Nocturne	41	24	19	KNIFE PARTY EARSTORM DIGITAL EX (2.98)	100% No Modern Talking (EP)
17	14	64	NERO MTA/MERCURY/CHERRYTREE/INTERSCOPE 016371*/IGA (9.98)	Welcome Reality	42	RE-ENTRY		YOUNGBLOOD HAWKE REPUBLIC DIGITAL EX (2.98)	Youngblood Hawke (EP)
18	20	15	THOMAS RHETT VALORY DIGITAL EX/BMLG (5.98)	Thomas Rhett (EP)	43	43	24	DIE ANTWOOD ZEF RECORDZ 70312*/DOWNTOWN (13.98)	TenSion
19	33	12	SHOVELS AND ROPE SHRIMP 1619*/DUALTONE (12.98)	O' Be Joyful	44	47	3	CHASE RICE DACK JANIELS 978 EX (14.98)	Dirt Road Communion
20	21	5	PALOMA FAITH EPIC 80721 (9.98)	Fall To Grace	45	RE-ENTRY		SWANS YOUNG 500 45* (17.98)	The Seer
21	11	7	WOE IS ME VELOCITY 140/RISE (12.98)	Genesis[s]	46	38	3	GREMAL MALDONADO UNIVERSAL MUSIC LATIN 017967/UMLE (11.98)	Yo
22	9	14	IRIS DEMENT FLARIELLA 1005* (15.98)	Sing The Delta	47	35	10	CLOUD NOTHINGS CARPARK 70070* (13.98)	Attack On Memory
23	5	3	TERRY MCDERMOTT REPUBLIC DIGITAL EX (9.98)	The Voice: The Complete Season 3 Collection	48	RE-ENTRY		THE HEAVY COUNTER 046*/NINJA TUNE (15.98)	The Glorious Dead.
24	4	3	NICHOLAS DAVID REPUBLIC DIGITAL EX (9.98)	The Voice: The Complete Season 3 Collection	49	41	6	TITUS ANDRONICUS XL 575* (14.98)	Local Business
25	28	4	TRINIDAD JAMES THINKITSAGAME DIGITAL EX (9.98)	Don't Be S.A.F.E.	50	NEW		URBANA 12 INTERVARSITY CHRISTIAN FELLOWSHIP 42178 EX (11.98)	Come To The Table: Worship From Urbana 12



The album logs its second-highest sales week (1,000-plus with a 50% gain) after Stone made his daytime TV debut on "The Ellen DeGeneres Show" (Jan. 3).

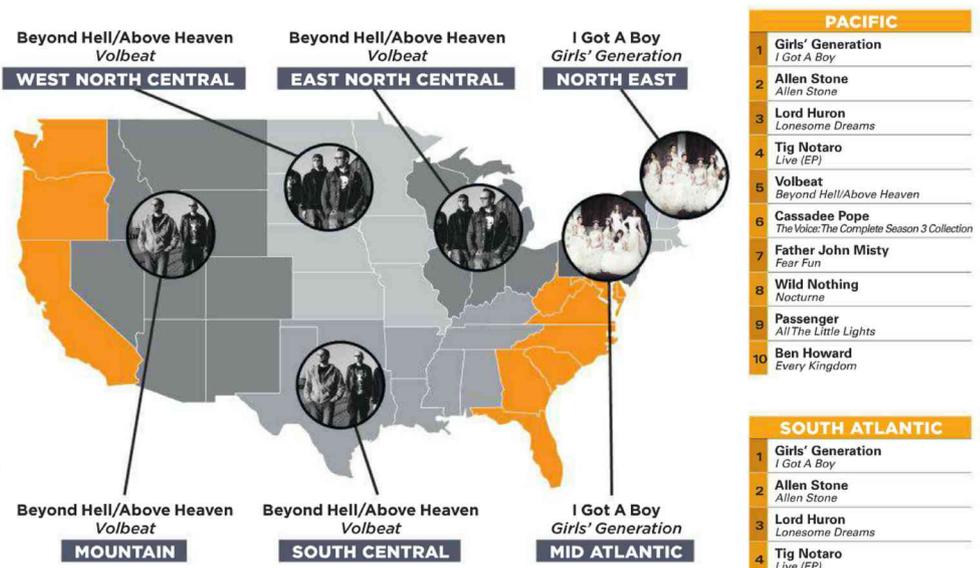


The group's cover of Taylor Swift's "I Knew You Were Trouble" went viral last week, sparking a 103% gain for the set (which doesn't feature the song).

The eight-song vinyl set (limited to 1,000 green LPs) of demo recordings was originally included as a bonus piece in its *On The Impossible Past* album.

HEATSEEKERS SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST / IMPRINT/PROMOTION LABEL
1	1	18	#1 HOW COUNTRY FEELS RANDY HOUSER / STONEY CREEK
2	3	11	WICKED GAMES THE WICKED XI / JERICHO
3	6	5	ALL GOLD EVERYTHING TRINIDAD JAMES / THINKITSAGAME/DEF JAM/IDJMG
4	2	7	LOVE SOSA CHIEF KEEF / GLORY BOYZ/INTERSCOPE
5	4	2	I DREAMED A DREAM ANNE HATHAWAY / POLYDOR/REPUBLIC
6	5	12	MERRY GO 'ROUND KACEY MUSGRAVES / MERCURY
7	10	3	CUPS ANNA KENDRICK / UME
8	11	9	WHO BOOTY JOHN HART FEATURING JAMSU COOL / KID CARTEL/EPIC
9	12	4	BELLAS FINALS: PRICE TAG / DON'T YOU (FORGET ABOUT ME)... THE BARDEN BELLAS / UME
10	9	18	CRYING ON A SUITCASE CASEY JAMES 19 / COLUMBIA / NASHVILLE
11	15	2	RIFF OFF: MICKEY/LIKE A VIRGIN/HIT ME WITH YOUR BEST SHOT... THE BARDEN BELLAS, THE TREBLEMAKERS & THE BU HARMONICS / UME
12	14	24	TAKE A WALK PASSION PIT / FRENCHKISS / COLUMBIA
13	7	14	YOUNG & GETTIN' IT MEEK MILL FEATURING KIRKO ROXAS / BANGZ / MAYBACH / WARNER BROS.
14	8	21	DID IT FOR THE GIRL GREG BATES / REPUBLIC / NASHVILLE
15	16	2	ON MY OWN SAMANTHA BARKS / REPUBLIC
16	13	14	BEER WITH JESUS THOMAS RHETT / VALORY
17	21	5	LOVE AND WAR TAMAR BRAXTON / STREAMLINE
18	18	16	LITTLE BLACK SUBMARINES THE BLACK KEYS / NONESUCH / WARNER BROS.
19	17	3	HATE BEIN' SOBER CHIEF KEEF FEATURING 99 CENT & VIZ KHALIFA / GLORY BOYZ/INTERSCOPE
20	NEW		ONE DAY MORE! LES MISERABLES CAST / POLYDOR/REPUBLIC
21	22	2	POOL MASHUP: JUST THE WAY YOU ARE/JUST A DREAM THE BARDEN BELLAS / UME
22	25	2	TREBELS FINALS: BRIGHT LIGHTS BIGGER CITY/MAGIC THE TREBLEMAKERS / UME
23	19	3	REMEMBER WHEN (PUSH REWIND) CHRIS WALLACE / THINKSAY
24	24	6	TROJANS ATLAS GENIUS / FROGS / HEAD/WARNER BROS.
25	RE-ENTRY		10,000 REASONS (BLESS THE LORD) MATT REDMAN / SIXTEPS/SPARROW/EMI CMG

REGIONAL HEATSEEKERS #1 ALBUMS



PROGRESS REPORT

Azealia Banks, 1997

The ongoing beef between Azealia Banks and Angel Haze (which then morphed into a larger spat between Banks and Perez Hilton) has sparked an 18% sales gain for Bank's 1997 EP. It re-enters Heatseekers Albums at No. 32, selling nearly 1,000 copies.

HOT 100 AIRPLAY™				HOT 100 AIRPLAY™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	14	#1 LOCKED OUT OF HEAVEN	BRUNO MARS ATLANTIC	26	21	15	TIL MY LAST DAY	JUSTIN BIEBER
2	2	15	DIAMONDS	Rihanna SRP/DEF JAM/JDJMG	27	25	15	BEER MONEY	KIP MOORE MCA NASHVILLE
3	3	13	HO HEY	THE LUMINEERS DUALTONE	28	24	48	SOMEBODY THAT I USED TO KNOW	GYOFE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
4	4	24	ONE MORE NIGHT	MARON 5 A&M/OCTONE/INTERSCOPE	29	28	14	CRUISE	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
5	5	14	I CRY	FLO RIDA P.O.F. BOY/ATLANTIC	30	30	16	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF. JAM/JDJMG
6	8	10	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ/SCHOOLBOY/RANDOM BRAUNLS/ANDJMG	31	38	6	SWEET NOTHING	CAIN WARRIOR FEAT. RICHIE MCGHEE/RECONSTRUCTION BY FELT/AT&T/NATION/COLUMBIA
7	12	6	I KNEW YOU WERE TROUBLE.	TAYLOR SWIFT BIG MACHINE/REPUBLIC	32	41	8	EVERY STORM (RUNS OUT OF RAIN)	GARY ALLAN MCA NASHVILLE
8	6	20	HOME	PHILIP PHILLIPS 19/INTERSCOPE	33	40	5	DAYLIGHT	MARON 5 A&M/OCTONE/INTERSCOPE
9	10	9	TRY	PINK RCA	34	33	13	SOUTHERN COMFORT ZONE	BRAD PAISLEY ARISTA NASHVILLE
10	9	15	DIE YOUNG	KESHA KEMOSABER/CA	35	31	26	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/WMN/RRP
11	7	21	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTOOWN/JDJMG	36	44	7	THE ONLY WAY I KNOW	JASON ALDEAN WITH LUKE BRYAN & ERIC CHURCH BROKEN BOW
12	13	17	THE A TEAM	ED SHEERAN ELEKTRA/ATLANTIC	37	45	5	F**KIN PROBLEMS	ASAP ROCKY ASAP WORLDWIDE/POLLO GROUNDS/RCA
13	11	26	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	38	51	4	THRIFT SHOP	MACLEOD & RYAN LEWIS FEAT. WANZ MACKLEOD/REDA
14	15	14	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA	39	35	22	DON'T WAKE ME UP	CHRIS BROWN
15	16	9	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN A&M/AT&T/REPUBLIC	40	34	11	VA VA VOOM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
16	14	23	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA	41	42	14	THINKIN BOUT YOU	FRANK OCEAN DEF. JAM/JDJMG
17	17	25	TOO CLOSE	ALEX CLARE REPUBLIC	42	39	12	NO WORRIES	LI WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
18	19	13	GOODBYE IN HER EYES	ZAC BROWN BAND ATLANTIC/SOUTHERN GROUND	43	46	7	BETTER DIG TWO	THE BAND PERRY REPUBLIC NASHVILLE
19	20	13	SWIMMING POOLS (DRANK)	KENDRICK LAMAR AFTERMATH/INTERSCOPE	44	32	37	LIGHTS	ELIE GULDING CHERRYTREE/INTERSCOPE
20	22	11	DON'T STOP THE PARTY	PITBULL FEAT. TJR MR. 305/POLLO GROUNDS/RCA	45	43	17	BANDZ A MAKE HER DANCE	JUICY J FEAT. LI WAYNE & 2 CHAINZ KEMOSABER/COLUMBIA
21	27	5	SCREAM & SHOUT	WILLIAM FEAT. BRITNEY SPEARS INTERSCOPE	46	37	25	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RANDOM BRAUNLS/ANDJMG
22	23	11	IT'S TIME	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	47	21	14	BEGIN AGAIN	TAYLOR SWIFT BIG MACHINE
23	18	27	BLOW ME (ONE LAST KISS)	PINK RCA	48	48	13	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED GLASSNOTE
24	26	12	HOW COUNTRY FEELS	RANDY HOUSER STONEY CREEK	49	36	41	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
25	29	8	CATCH MY BREATH	KELLY CLARKSON 19/RCA	50	52	7	LITTLE TALKS	OF MONSTERS AND MEN REPUBLIC

HOT DIGITAL SONGS™				HOT DIGITAL SONGS™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	12	#1 I KNEW YOU WERE TROUBLE.	TAYLOR SWIFT BIG MACHINE	26	39	9	CATCH MY BREATH	KELLY CLARKSON 19/RCA
2	7	14	THRIFT SHOP	MACLEOD & RYAN LEWIS FEAT. WANZ MACKLEOD/REDA	27	27	8	LITTLE THINGS	ONE DIRECTION SYCOLO/COLUMBIA
3	2	14	LOCKED OUT OF HEAVEN	BRUNO MARS ATLANTIC	28	56	8	SWEET NOTHING	CAIN WARRIOR FEAT. RICHIE MCGHEE/RECONSTRUCTION BY FELT/AT&T/NATION/COLUMBIA
4	9	7	SCREAM & SHOUT	WILLIAM & BRITNEY SPEARS INTERSCOPE	29	38	10	BETTER DIG TWO	THE BAND PERRY REPUBLIC NASHVILLE
5	10	29	HOME	PHILIP PHILLIPS 19/INTERSCOPE	30	22	37	WANTED	HUNTER HAYES ATLANTIC NASHVILLE/WMN
6	3	20	GANGNAM STYLE	PSY SCHOOLBOY/REPUBLIC	31	24	6	I'M DIFFERENT	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF. JAM/JDJMG
7	6	31	HO HEY	THE LUMINEERS DUALTONE	32	21	18	SWIMMING POOLS (DRANK)	KENDRICK LAMAR AFTERMATH/INTERSCOPE
8	4	13	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ/SCHOOLBOY/RANDOM BRAUNLS/ANDJMG	33	44	4	DAYLIGHT	MARON 5 A&M/OCTONE/INTERSCOPE
9	5	15	DIAMONDS	Rihanna SRP/DEF JAM/JDJMG	34	47	34	TITANIUM	DAVID GUETTA FEAT. SIA WHAT A MUSIC/AT&T/REPUBLIC
10	16	15	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN A&M/AT&T/REPUBLIC	35	23	18	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF. JAM/JDJMG
11	33	9	DON'T STOP THE PARTY	PITBULL FEAT. TJR MR. 305/POLLO GROUNDS/RCA	36	62	22	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED GLASSNOTE
12	13	18	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA	37	42	14	EVERY STORM (RUNS OUT OF RAIN)	GARY ALLAN MCA NASHVILLE
13	14	14	I CRY	FLO RIDA P.O.F. BOY/ATLANTIC	38	31	10	VA VA VOOM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
14	8	15	DIE YOUNG	KESHA KEMOSABER/CA	39	25	27	AS LONG AS YOU LOVE ME	JUSTIN BIEBER FEAT. BIG SEAN SCHOOLBOY/RANDOM BRAUNLS/ANDJMG
15	11	27	ONE MORE NIGHT	MARON 5 A&M/OCTONE/INTERSCOPE	40	52	13	ANYTHING COULD HAPPEN	ELIE GULDING CHERRYTREE/INTERSCOPE
16	18	10	TRY	PINK RCA	41	53	2	I DREAMED A DREAM	ANNE HATHAWAY POLYDOR/REPUBLIC
17	17	38	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP	42	36	34	WHISTLE	FLO RIDA P.O.F. BOY/ATLANTIC
18	15	22	CRUISE	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	43	34	7	READY OR NOT	BRIDGIT MENDLER HOLLYWOOD
19	28	11	F**KIN PROBLEMS	ASAP ROCKY ASAP WORLDWIDE/POLLO GROUNDS/RCA	44	35	28	BLOWN AWAY	CARIE UNDERWOOD 19/ARISTA NASHVILLE
20	12	20	WE ARE NEVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE/REPUBLIC	45	75	19	FEEL AGAIN	ONEREPUBLIC MOSLEY/INTERSCOPE
21	26	23	IT'S TIME	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	46	30	16	NO WORRIES	LI WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
22	20	14	HALL OF FAME	THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC	47	47	20	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTOOWN/JDJMG
23	19	14	THE A TEAM	ED SHEERAN ELEKTRA/ATLANTIC	48	35	42	TOO CLOSE	ALEX CLARE REPUBLIC
24	46	26	LITTLE TALKS	OF MONSTERS AND MEN REPUBLIC	49	54	9	RADIOACTIVE	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
25	29	46	CALL ME MAYBE	CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE	50	51	14	SKYFALL	ADELE XL/COLUMBIA

ROCK™				ROCK™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	33	#1 HOME	PHILIP PHILLIPS 19/INTERSCOPE	2	1	20	CRUISE	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE
2	1	35	HO HEY	THE LUMINEERS DUALTONE	3	3	46	SOME NIGHTS	FUN. FUELED BY RAMEN/RRP
3	3	46	IT'S TIME	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	4	5	38	THE A TEAM	ALEX CLARE REPUBLIC
4	4	34	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ/SCHOOLBOY/RANDOM BRAUNLS/ANDJMG	5	4	34	LITTLE TALKS	OF MONSTERS AND MEN REPUBLIC
5	7	49	I WILL WAIT	MUMFORD & SONS GENTLEMAN OF THE ROAD/RED GLASSNOTE	6	7	49	TOO CLOSE	ALEX CLARE REPUBLIC
6	10	22	TOO CLOSE	ALEX CLARE REPUBLIC	7	10	22	RADIOACTIVE	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
7	10	22	RADIOACTIVE	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE	8	6	25	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP
8	6	25	WE ARE YOUNG	FUN. FEAT. JANELLE MONAE FUELED BY RAMEN/RRP	9	8	24	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP
9	8	24	I WON'T GIVE UP	JASON MRAZ ATLANTIC/RRP	10	9	47	SOMEBODY THAT I USED TO KNOW	GYOFE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
10	9	47	SOMEBODY THAT I USED TO KNOW	GYOFE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	11	11	58	SAIL	AWOLNATION RED BULL
11	11	58	SAIL	AWOLNATION RED BULL	12	12	53	MADNESS	MUSE HELIUM-3/WARNER BROS.
12	12	53	MADNESS	MUSE HELIUM-3/WARNER BROS.	13	13	57	SOMEBODY THAT I USED TO KNOW	GYOFE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC
13	13	57	SOMEBODY THAT I USED TO KNOW	GYOFE FEAT. KIMBRA SAMPLES 'N' SECONDS/FAIRFAX/REPUBLIC	14	14	92	NO WORRIES	LI WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
14	14	92	NO WORRIES	LI WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC	15	15	20	BETTER DIG TWO	THE BAND PERRY REPUBLIC NASHVILLE
15	15	20	BETTER DIG TWO	THE BAND PERRY REPUBLIC NASHVILLE					

COUNTRY™				COUNTRY™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	30	#1 CRUISE	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	2	1	20	WE ARE NEVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE
2	1	20	WE ARE NEVER GETTING BACK TOGETHER	TAYLOR SWIFT BIG MACHINE	3	5	10	BETTER DIG TWO	THE BAND PERRY REPUBLIC NASHVILLE
3	5	10	BETTER DIG TWO	THE BAND PERRY REPUBLIC NASHVILLE	4	3	41	WANTED	HUNTER HAYES ATLANTIC/WMN
4	3	41	WANTED	HUNTER HAYES ATLANTIC/WMN	5	6	14	EVERY STORM (RUNS OUT OF RAIN)	GARY ALLAN MCA NASHVILLE
5	6	14	EVERY STORM (RUNS OUT OF RAIN)	GARY ALLAN MCA NASHVILLE	6	4	33	BLOWN AWAY	CARRIE UNDERWOOD 19/ARISTA NASHVILLE
6	4	33	BLOWN AWAY	CARRIE UNDERWOOD 19/ARISTA NASHVILLE	7	8	12	THE ONLY WAY I KNOW	JASON ALDEAN WITH LUKE BRYAN & ERIC CHURCH BROKEN BOW
7	8	12	THE ONLY WAY I KNOW	JASON ALDEAN WITH LUKE BRYAN & ERIC CHURCH BROKEN BOW	8	12	13	TORNADO	LITTLE BIG TOWN CAPITOL NASHVILLE
8	12	13	TORNADO	LITTLE BIG TOWN CAPITOL NASHVILLE	9	7	9	SOMEBODY'S HEARTBREAK	HUNTER HAYES ATLANTIC/WMN
9	7	9	SOMEBODY'S HEARTBREAK	HUNTER HAYES ATLANTIC/WMN	10	10	33	PONTOON	LITTLE BIG TOWN CAPITOL NASHVILLE
10	10	33	PONTOON	LITTLE BIG TOWN CAPITOL NASHVILLE	11	14	19	HOW COUNTRY FEELS	RANDY HOUSER STONEY CREEK
11	14	19	HOW COUNTRY FEELS	RANDY HOUSER STONEY CREEK	12	19	14	MERRY GO 'ROUND	KACEY MUSGRAVES MERCURY
12	19	14	MERRY GO 'ROUND	KACEY MUSGRAVES MERCURY	13	21	14	GOODBYE IN HER EYES	ZAC BROWN BAND SOUTHERN GROUND BIGGER PICTURE
13	21	14	GOODBYE IN HER EYES	ZAC BROWN BAND SOUTHERN GROUND BIGGER PICTURE	14	13	38	HARD TO LOVE	LEE BRICE CUBS
14	13	38	HARD TO LOVE	LEE BRICE CUBS	15	22	5	TWO BLACK CADILLACS	CARRIE UNDERWOOD 19/ARISTA NASHVILLE
15	22	5	TWO BLACK CADILLACS	CARRIE UNDERWOOD 19/ARISTA NASHVILLE					

R&B/HIP-HOP™				R&B/HIP-HOP™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	19	#1 THRIFT SHOP	MACLEOD & RYAN LEWIS FEAT. WANZ MACKLEOD/REDA	2	1	14	DIAMONDS	RIHANNA SRP/DEF. JAM/JDJMG
2	1	14	DIAMONDS	RIHANNA SRP/DEF. JAM/JDJMG	3	3	18	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA
3	3	18	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ RCA	4	7	11	F**KIN PROBLEMS	ASAP ROCKY FEAT. DRAKE, JEMINA JENKINS, LAMAR SP-1977/INTERSCOPE
4	7	11	F**KIN PROBLEMS	ASAP ROCKY FEAT. DRAKE, JEMINA JENKINS, LAMAR SP-1977/INTERSCOPE	5	6	14	I'M DIFFERENT	Z CHAINZ DEF. JAM/JDJMG
5	6	14	I'M DIFFERENT	Z CHAINZ DEF. JAM/JDJMG	6	4	23	SWIMMING POOLS (DRANK)	KENDRICK LAMAR AFTERMATH/INTERSCOPE
6	4	23	SWIMMING POOLS (DRANK)	KENDRICK LAMAR AFTERMATH/INTERSCOPE	7	5	18	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF. JAM/JDJMG
7	5	18	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF. JAM/JDJMG	8	8	18	NO WORRIES	LI WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
8	8	18	NO WORRIES	LI WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC	9	9	17	BANDZ A MAKE HER DANCE	JUICY J FEAT. LI WAYNE & 2 CHAINZ KEMOSABER/COLUMBIA
9	9	17	BANDZ A MAKE HER DANCE	JUICY J FEAT. LI WAYNE & 2 CHAINZ KEMOSABER/COLUMBIA	10	12	7	LOVE SOSA	CHIEF KEEF GLORY BOYZ/INTERSCOPE
10	12	7	LOVE SOSA	CHIEF KEEF GLORY BOYZ/INTERSCOPE	11	14	30	THINKIN BOUT YOU	FRANK OCEAN DEF. JAM/JDJMG
11	14	30	THINKIN BOUT YOU	FRANK OCEAN DEF. JAM/JDJMG	12	11	40	MERCY	KANYE WEST, BIG SEAN, PUSHA T & 2 CHAINZ G.O.O.D./DEF. JAM/JDJMG
12	11	40	MERCY	KANYE WEST, BIG SEAN, PUSHA T & 2 CHAINZ G.O.O.D./DEF. JAM/JDJMG	13	4	5	ALL GOLD EVERYTHING	TRINIDAD JAMES THINKTASAGAME
13	4	5	ALL GOLD EVERYTHING	TRINIDAD JAMES THINKTASAGAME	14	17	11	GUAP	BIG SEAN G.O.O.D./DEF. JAM/JDJMG
14	17	11	GUAP	BIG SEAN G.O.O.D./DEF. JAM/JDJMG	15	16	30	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LI WAYNE, BIG BOY/INTERSCOPE
15	16	30	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LI WAYNE, BIG BOY/INTERSCOPE					

LATIN™				LATIN™					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	2	125	#1 DANZA KUDURO	DON OMAR & LUCIANO VANS ORFANATO/MACHETE/UMLE	2	1	157	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN
2	1	157	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN EPIC/SONY MUSIC LATIN	3	6	13	LIMBO	DADDY Yankee E. CARTEL/CAPITOL LATIN

MAINSTREAM TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	14	#1 LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
2	3	13	HO HEY THE LUMINEERS DUALTONE
3	2	15	DIAMONDS RIHANNA SRP/DEF. JAM10/JMG
4	4	15	I CRY FLO RIDA POF. BOY/ATLANTIC
5	6	7	GREATEST I KNEW YOU WERE TROUBLE. GAINER TAYLOR SWIFT BIG MACHINE/REPUBLIC
6	5	10	BEAUTY AND A BEAT JUSTIN BIEBER FEAT. NICKI MINAJ SCHOOLBOY/ATLANTIC
7	10	25	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
8	9	21	HOME PHILIP PHILLIPS 19/INTERSCOPE
9	8	21	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTO/OWN/JMG
10	11	9	TRY PINK RCA
11	12	19	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
12	13	13	DON'T YOU WORRY CHILD SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN A&M/ATLANTIC
13	7	15	DIE YOUNG KESHA KEMOSABE/RCA
14	14	29	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
15	15	8	GIRL ON FIRE ALICIA KEYS FEAT. NICKI MINAJ RCA
16	16	11	DON'T STOP THE PARTY PITBULL FEAT. T.I. & KYLE ROSS/GOOD MUSIC/RCA
17	17	5	SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE
18	19	6	DAYLIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
19	18	6	LITTLE THINGS ONE DIRECTION SYCO/COLUMBIA
20	20	7	SWEET NOTHING CANTINERO FEAT. RICHIE MCGUIRE/CONTOUR/ATLANTIC
21	22	10	CATCH MY BREATH KELLY CLARKSON 19/RCA
22	21	15	HALL OF FAME THE SCRIPT FEAT. WILLIAM PHONOGENIC/EPIC
23	23	12	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
24	24	3	C'MON KESHA KEMOSABE/RCA
25	27	4	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
26	25	11	VA VA VOOM NICKI MINAJ FEAT. YOUNG MONEY/CASH MONEY/REPUBLIC
27	26	7	REST OF MY LIFE LUDACRIS FEAT. USHER & DAVID GUETTA DTP/DEF. JAM10/JMG
28	29	8	WANTED HUNTER HAYES ATLANTIC NASHVILLE/RRP
29	30	16	REMEMBER WHEN (PUSH REWIND) CHRIS WALLACE THINKSAY
30	32	4	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
31	31	8	GIVE ME YOUR HAND (BEST SONG EVER) THE READY SET SET/DECADE/DANCE/WARNER BROS.
32	33	18	FEEL AGAIN ONE REPUBLIC MOSLEY/INTERSCOPE
33	34	17	GANGNAM STYLE PSY SCHOOLBOY/REPUBLIC
34	36	4	TURN AROUND CONOR MAYNARD FEAT. NE-YO CAPITOL
35	38	2	TROUBLEMAKER OLLY MURS FEAT. FLO RIDA SYCO/COLUMBIA
36	37	7	ADORN MIGUEL BYSTORM/BLACK ICE/RCA
37	40	2	WHO BOOTY JOHN MARY FEAT. JAMSU COOL KID CARTEL/EPIC
38	35	13	ANYTHING COULD HAPPEN ELLIE GOULDING CHERRYTREE/INTERSCOPE
39	RE-ENTRY		READY OR NOT BRIGIT MENDLER HOLLYWOOD
40	NEW		GOLD BRITT NICOLE SPARROW/CAPITOL

Despite the Lumineers' "Ho Hey" (No. 2) and Phillip Phillips' "Home" (No. 8) ranking in the Mainstream Top 40 top 10 and Ed Sheeran's "The A Team" at No. 11, pop PDs don't seem concerned about playing too much folk rock in heavy rotation.

"What's awesome about our format is that we aren't tied to a certain genre of music. We play all the hits, whatever is most popular at any moment. It has and will always have cycles," WFZZ Tampa, Fla., PD Tommy Chuck says. The station leads all Mainstream Top 40 reporters with 1,537 plays for "Team" through Jan. 6, according to Nielsen BDS. "Plus, there are great songs out now from Ke\$ha, Flo Rida, Bruno Mars, Taylor Swift, Swedish House Mafia and others that provide plenty of balance."

"I grew up with top 40 stations that played Def Leppard next to Michael Jackson next to the Pet Shop Boys," KDWB Minneapolis PD Rich Davis adds. "That's what top 40 is and should be, in my opinion."



ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	34	#1 66 SOMEBODY THAT I USED TO KNOW GOTTE FEAT. KIMBRA SAMPLES 12 RECORDS/ATLANTIC
2	2	25	WIDE AWAKE KATY PERRY CAPITOL
3	3	37	I WON'T GIVE UP JASON MRAZ ATLANTIC/RRP
4	6	19	HOME PHILIP PHILLIPS 19/INTERSCOPE
5	5	45	STRONGER (WHAT DOESN'T KILL YOU) KELLY CLARKSON 19/RCA
6	4	31	PAYPHONE MAROON 5 A&M/OCTONE/INTERSCOPE
7	7	44	DRIVE BY TRAIN COLUMBIA
8	8	28	CALL ME MAYBE CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE
9	9	38	ROMJOUR HAS IT ADELE XL/COLUMBIA
10	10	28	WHAT MAKES YOU BEAUTIFUL ONE DIRECTION SYCO/COLUMBIA
11	11	17	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
12	13	22	BLOW ME (ONE LAST KISS) PINK RCA
13	12	21	WE ARE NEVER EVER GETTING BACK TOGETHER TAYLOR SWIFT BIG MACHINE/REPUBLIC
14	14	14	SKYFALL ADELE XL/COLUMBIA
15	16	21	50 WAYS TO SAY GOODBYE TRAIN COLUMBIA
16	17	15	GOOD TIME OWL CITY & CARLY RAE JEPSEN 604/SCHOOLBOY/INTERSCOPE/REPUBLIC
17	19	19	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
18	15	14	GOOD MORNING BEAUTIFUL JIM BRICKMAN FEAT. LUKE MCMASTER MOOD/BRICKHOUSE/EKUL
19	20	13	MY OH MY TRISTAN PRETTYMAN CAPITOL
20	22	21	LIGHTS ELLIE GOULDING CHERRYTREE/INTERSCOPE
21	27	2	CATCH MY BREATH KELLY CLARKSON 19/RCA
22	NEW		TRY PINK RCA
23	30	2	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
24	NEW		LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
25	RE-ENTRY		TOO CLOSE ALEX CLARE REPUBLIC

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	15	#1 HO HEY THE LUMINEERS DUALTONE
2	2	14	LOCKED OUT OF HEAVEN BRUNO MARS ATLANTIC
3	3	30	HOME PHILIP PHILLIPS 19/INTERSCOPE
4	4	11	GREATEST TRY GAINER PINK RCA
5	5	24	ONE MORE NIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
6	6	29	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
7	7	37	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
8	8	25	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
9	9	24	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
10	9	29	TOO CLOSE ALEX CLARE REPUBLIC
11	11	19	FEEL AGAIN ONE REPUBLIC MOSLEY/INTERSCOPE
12	12	12	CATCH MY BREATH KELLY CLARKSON 19/RCA
13	13	14	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
14	14	6	I KNEW YOU WERE TROUBLE. TAYLOR SWIFT BIG MACHINE/REPUBLIC
15	16	13	DIAMONDS RIHANNA SRP/DEF. JAM10/JMG
16	17	10	WANTED HUNTER HAYES ATLANTIC NASHVILLE/RRP
17	18	7	DAYLIGHT MAROON 5 A&M/OCTONE/INTERSCOPE
18	20	10	OVERJOYED MATCHBOX TWENTY EMBLEM/ATLANTIC
19	25	5	MERMAID TRAIN COLUMBIA
20	24	8	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF) NE-YO MOTO/OWN/JMG
21	23	9	MADNESS MUZE HELIUM-3/WARNER BROS.
22	27	14	DIE YOUNG KESHA KEMOSABE/RCA
23	26	14	BETWEEN THE RAINDROPS LIFEHOUSE FEAT. NATASHA BEDINGFIELD GEFEN/INTERSCOPE
24	28	8	LESSONS IN LOVE (ALL DAY, ALL NIGHT) NEON TREES FEAT. KASKADE MERCURY/IDJMG
25	30	11	93 MILLION MILES JASON MRAZ ATLANTIC/RRP

HOT ROCK SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	38	#1 HO HEY THE LUMINEERS DUALTONE
2	2	16	HOME PHILIP PHILLIPS 19/INTERSCOPE
3	3	36	SOME NIGHTS FUN. FUELED BY RAMEN/RRP
4	4	21	THE A TEAM ED SHEERAN ELEKTRA/ATLANTIC
5	5	44	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
6	7	43	LITTLE TALKS OF MONSTERS AND MEN REPUBLIC
7	6	34	TOO CLOSE ALEX CLARE REPUBLIC
8	8	22	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
9	9	15	RADIOACTIVE PASSION PIT FRENCH/ISS/COLUMBIA
10	10	20	MADNESS MUZE HELIUM-3/WARNER BROS.
11	11	14	STUBBORN LOVE THE LUMINEERS DUALTONE
12	12	32	TAKE A WALK PASSION PIT FRENCH/ISS/COLUMBIA
13	13	33	CARRY ON FUN. FUELED BY RAMEN/RRP
14	14	16	MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC
15	17	26	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
16	15	14	DEMONS IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
17	19	20	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
18	16	21	CHALK OUTLINE THREE DAYS GRACE RCA
19	21	14	ON TOP OF THE WORLD IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
20	23	14	BABEL MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
21	27	14	FLOWERS IN YOUR HAIR THE LUMINEERS DUALTONE
22	28	7	GONE, GONE, GONE PHILIP PHILLIPS 19/INTERSCOPE
23	18	5	YEAH YEAH WILLY MOON UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE
24	20	9	CARRY ON AVENGED SEVENFOLD WARNER BROS.
25	36	10	SLOW IT DOWN THE LUMINEERS DUALTONE
26	24	7	GIVE ME LOVE ED SHEERAN ELEKTRA/ATLANTIC
27	40	9	CLASSY GIRLS THE LUMINEERS DUALTONE
28	22	11	LEGO HOUSE ED SHEERAN ELEKTRA/ATLANTIC
29	38	14	LOVER OF THE LIGHT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
30	25	6	KISS ME ED SHEERAN ELEKTRA/ATLANTIC
31	29	11	ENEMIES SHINEDOWN ATLANTIC
32	41	2	LESSONS IN LOVE (ALL DAY, ALL NIGHT) NEON TREES FEATURING KASKADE MERCURY/IDJMG
33	32	15	BEEN AWAY TOO LONG SOUNDGARDEN SEVEN FOUR/REPUBLIC
34	26	9	DRUNK ED SHEERAN ELEKTRA/ATLANTIC
35	37	7	STARS GRACE POTTER & THE NOCTURNALS RAGGED COMPAN/HOLLYWOOD
36	33	18	ABSOLUTE ZERO STONE SOUR ROADRUNNER/RRP
37	RE-ENTRY		DEAD SEA THE LUMINEERS DUALTONE
38	31	20	LOST IN THE ECHO LINKIN PARK MACHINE SHOP/WARNER BROS.
39	RE-ENTRY		SUBMARINES THE LUMINEERS DUALTONE
40	HOT SHOT DEBUT		BECAUSE WE CAN BON JOVI ISLAND/IDJMG
41	34	14	RIDE LANA DEL REY POLYDOR/INTERSCOPE
42	48	12	SPECTRUM (SAY MY NAME) FLORENCE + THE MACHINE REPUBLIC
43	RE-ENTRY		WHISPERS IN THE DARK MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
44	35	6	HEAVEN NOR HELL VOLBEAT VERTIGO/REPUBLIC
45	46	2	TEMPEST DEFONES REPRISE/WARNER BROS.
46	NEW		KING & LIONHEART OF MONSTERS AND MEN REPUBLIC
47	RE-ENTRY		BIG PARADE THE LUMINEERS DUALTONE
48	NEW		FITZPLEASURE ALT-J/INFERNO/CANVASBACK/ATLANTIC
49	RE-ENTRY		GHOSTS THAT WE KNEW MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
50	NEW		DIRTY PAWS OF MONSTERS AND MEN REPUBLIC

Fueled by hourly plays at several Clear Channel AC and adult top 40 stations on the track's first day of availability (Jan. 7), Bon Jovi's "Because We Can" debuts on Hot Rock Songs at No. 40. The song previews the band's 12th studio album, *What About Now*, due March 26.



ALTERNATIVE™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	20	#1 MADNESS MUZE HELIUM-3/WARNER BROS.
2	3	22	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
3	2	27	LITTLE BLACK SUBMARINES THE BLACK KEYS NONESUCH/WARNER BROS.
4	4	36	HO HEY THE LUMINEERS DUALTONE
5	5	34	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
6	6	19	RADIOACTIVE IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
7	7	19	MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC
8	9	13	CARRY ON FUN. FUELED BY RAMEN/RRP
9	8	35	TAKE A WALK PASSION PIT FRENCH/ISS/COLUMBIA
10	10	17	THE PIT SILVERSN PICKUPS DANGERBIRD
11	11	46	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
12	12	31	KILL YOUR HEROES AWOLNATION RED BULL
13	13	22	WE COME RUNNING YOUNGBLOOD HAWKE REPUBLIC
14	14	35	GREATEST TRY GAINER TOO CLOSE ALEX CLARE REPUBLIC
15	15	15	BREATHING UNDERWATER METRIC PRICEDOWN & POP
16	18	15	BEEN AWAY TOO LONG SOUNDGARDEN SEVEN FOUR/REPUBLIC
17	17	10	THRIFT SHOP MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA
18	19	16	LET YOURSELF GO GREEN DAY REPRISE/WARNER BROS.
19	24	6	STUBBORN LOVE THE LUMINEERS DUALTONE
20	20	14	TIGHTROPE WALK THE MOON RCA
21	21	15	CHANGE CHURCHILL A&M/OCTONE/INTERSCOPE
22	22	10	TEMPEST DEFONES REPRISE/WARNER BROS.
23	23	11	LET'S GO MATT AND KIM FADER LABEL
24	25	10	MISS ATOMIC BOMB THE KILLERS ISLAND/IDJMG
25	26	13	THIS LADDER IS OURS THE JOY FORMIDABLE CANVASBACK/ATLANTIC

TRIPLE A™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST IMPRINT/PROMOTION LABEL
1	1	14	#1 STUBBORN LOVE THE LUMINEERS DUALTONE
2	3	14	MOUNTAIN SOUND OF MONSTERS AND MEN REPUBLIC
3	2	20	HOME PHILIP PHILLIPS 19/INTERSCOPE
4	4	20	MADNESS MUZE HELIUM-3/WARNER BROS.
5	7	7	CARRY ON FUN. FUELED BY RAMEN/RRP
6	5	22	I WILL WAIT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
7	6	23	ONLY LOVE BEN HOWARD UNIVERSAL ISLAND/REPUBLIC
8	8	9	CHANGE CHURCHILL A&M/OCTONE/INTERSCOPE
9	9	42	IT'S TIME IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE
10	10	23	TOO CLOSE ALEX CLARE REPUBLIC
11	15	6	GREATEST LOVE IS A COUNTRY GAINER THE WALLFLOWERS COLUMBIA
12	11	8	HERO FAMILY OF THE YEAR NETWORK
13	12	9	TROJANS ATLAS GENIUS FROGS HEAD/WARNER BROS.
14	17	12	IF ONLY DAVE MATTHEWS BAND BAMA RAGS/RCA
15	14	22	MY OH MY TRISTAN PRETTYMAN CAPITOL
16	18	11	93 MILLION MILES JASON MRAZ ATLANTIC/RRP
17	13	13	LEGO HOUSE ED SHEERAN ELEKTRA/ATLANTIC
18	19	4	LOVER OF THE LIGHT MUMFORD & SONS GENTLEMAN OF THE ROAD/RED/GLASSNOTE
19	16	13	SKYFALL ADELE XL/COLUMBIA
20	20	12	DOON AND GLOOM THE ROLLING STONES THE ROLLING STONES/UM/INTERSCOPE
21	21	19	SLEEP ALLEN STONE STICKY/STONES/ATO/RED
22	25	17	PUT THE GUN DOWN ZZ WARD HOLLYWOOD
23	22	9	AIN'T MESSIN' AROUND GARY CLARK JR. WARNER BROS.
24	24	6	WE ARE THE TIDE BLIND PILOT EXPUNGED/ATO/RED
25	23	9	FEEL AGAIN ONE REPUBLIC MOSLEY/INTERSCOPE

MAINSTREAM TOP 40, ADULT CONTEMPORARY, ADULT TOP 40, ALTERNATIVE, TRIPLE A, 157, 77, 50 and 24 stations, respectively, are electronically monitored 24 hours a day, 7 days a week by Nielsen Broadcast Data Systems. TRACKING OF AIRPLAY MONITORED BY NIelsen BDS. SALES DATA COMPILED BY NIelsen SoundScan. © 2013 Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved. BON JOVI, KEVIN WESTERBERG

HOT COUNTRY SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	1	#1 CRUISE J.MOI (B. KELLEY/HUBBARD/J. MOI/C.RICE/J. PRICE)	Florida Georgia Line @ REPUBLIC NASHVILLE	1	1
2	1	2	GREATEST GAINER/STREAMING WE ARE NEVER EVER GETTING BACK TOGETHER MAX MARTIN, SHELLBACK, D. HUFF (T. SWIFT/MAX MARTIN, SHELLBACK)	Taylor Swift @ BIG MACHINE	3	1
3	3	46	WANTED D. HUFF/HAYES (T. VERGES, H. HAYES)	Hunter Hayes @ ATLANTIC/WMN	2	1
4	5	10	BETTER DIG TWO D. HUFF/K. CLARK/S. MCANALLY/T. ROSEN	The Band Perry @ REPUBLIC NASHVILLE	4	4
5	6	19	EVERY STORM (RUNS OUT OF RAIN) G. ALLAN, G. DROMAN (G. ALLAN, M. WARREN, H. LINDSEY)	Gary Allan @ MCA NASHVILLE	5	5
6	10	6	GOODBYE IN HER EYES K. STEGALL Z. BROWN (Z. BROWN, W. DUJRETT, S. LEIGH, J. D. HOPKINS)	Zac Brown Band @ ATLANTIC/SOUTHERN GROUND	5	5
7	8	37	HOW COUNTRY FEELS D. GEORGE (M. CGHEHE/W. MOBLEY/N. THRASHER)	Randy Houser @ STONEY CREEK	7	7
8	7	10	GREATEST GAINER/AIRPLAY THE ONLY WAY I KNOW MAX NOX (D.L. MURPHY/B. HAYS/SLIP)	Jason Aldean With Luke Bryan & Eric Church @ BROKEN BOW	7	7
9	4	11	BLOWN AWAY M. BRIGHT/L. KEAR/C. TOMPKINS	Carrie Underwood @ 19/ARISTA NASHVILLE	2	2
10	12	9	BEER MONEY B. JAMES (K. MOORE, B. DALY, T. VERGES)	Kip Moore @ MCA NASHVILLE	7	7
11	15	13	TORNADO J. JOYCE (N. HEMBY, D. MAID)	Little Big Town @ CAPITOL NASHVILLE	11	11
12	11	7	TIL MY LAST DAY J. STOVER (B. D. MAHER, J. MOORE, J. S. STOVER)	Justin Moore @ VALORY	9	9
13	9	15	SOMEBODY'S HEARTBREAK D. HUFF/HAYES (A. DORFF/L. AIRD, H. HAYES)	Hunter Hayes @ ATLANTIC/WMN	9	9
14	18	16	SOUTHERN COMFORT ZONE B. PAISLEY (B. PAISLEY, C. DUBOIS, J. K. LOVE/ACE)	Brad Paisley @ ARISTA NASHVILLE	14	14
15	21	17	ONE OF THOSE NIGHTS B. S. ALBARETT/MCGRAW (J. LARRO, R. CLAWSON, C. TOMPKINS)	Tim McGraw @ BIG MACHINE	15	15
16	20	22	TWO BLACK CADDILACS M. BRIGHT (L. UNDERWOOD, J. KEAR, H. LINDSEY)	Carrie Underwood @ 19/ARISTA NASHVILLE	16	16
17	14	12	KISS TOMORROW GOODBYE J. STEVENS (L. BRYAN, J. STEVENS, S. MCANALLY)	Luke Bryan @ CAPITOL NASHVILLE	3	3
18	13	19	BEGIN AGAIN D. HUFF/N. CHAPMAN/T. SWIFT (T. SWIFT)	Taylor Swift @ BIG MACHINE	10	10
19	16	18	HARD TO LOVE K. JACOBS, M. MCCLURE, L. BRICE (B. MONTANA, J. OZIER, B. GLOVER)	Lee Brice @ CURB	4	4
20	19	24	MERRY GO ROUND L. AIRD, S. MCANALLY, M. MUSGRAVES (K. MUSGRAVES, J. OSBORNE, S. MCANALLY)	Kacey Musgraves @ MERCURY	19	19
21	17	14	CREEPIN' J. JOYCE (E. CHURCH, M. GREEN)	Eric Church @ EM NASHVILLE	10	10
22	25	26	TIP IT ON BACK B. BEAVERS, L. WOOTEN (T. KENEDY/R. COPPERMAN, J. M. NITE)	Dierks Bentley @ CAPITOL NASHVILLE	22	22
23	24	20	EL CERRITO PLACE B. CANNON/K. CHESNEY (K. GATTIS)	Kenny Chesney @ BLUE CHAIR/COLUMBIA NASHVILLE	17	17
24	23	25	THE ONE THAT GOT AWAY J. MOIR, R. CLAWSON (D. DAVIDSON, A. OWEN, J. RITCHIE)	Jake Owen @ RCA NASHVILLE	7	7
25	27	30	I DRIVE YOUR TRUCK K. JACOBS, M. MCCLURE, L. BRICE (J. ALEXANDER, C. HARRINGTON, J. YEARY)	Lee Brice @ CURB	25	25



Singers log a third week inside the top 10 with the Greatest Gainer nod for the biggest overall radio audience spike (up 5.6 million impressions). Song is the second of Aldean's 23 charted titles to feature another artist, following "Don't You Wanna Stay" with Kelly Clarkson two years ago.



Fourth track from *Four the Record* cracks the top 40 in its second chart week, picking up the Greatest Gainer trophy for a modest post-holiday digital increase (up 8%).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
26	26	27	BEER WITH JESUS J. JOYCE (THOMAS RHETT, HUCKABY, MILLER)	Thomas Rhett @ VALORY	26	26
27	29	10	IF I DIDN'T HAVE YOU N. V. THOMPSON, K. THOMPSON, J. SELLERS, P. JENKINS	Thompson Square @ STONEY CREEK	26	26
28	30	28	GIVE IT ALL WE GOT TONIGHT T. BROWN, G. STRAIT (M. BRIGHT/D. DONNELL, T. JAMES)	George Strait @ MCA NASHVILLE	25	25
29	28	31	LET THERE BE COWGIRLS K. STEGALL (C. CADOGAN, T. RIBBLE)	Chris Cagle @ BIG PICTURE	28	28
30	31	34	GET YOUR SHINE ON J. MOI (H. HUBBARD, B. KELLEY/R. CLAWSON, C. TOMPKINS)	Florida Georgia Line @ REPUBLIC NASHVILLE	30	30
31	35	39	I CAN TAKE IT FROM THERE J. STROUD (C. YOUNG, R. AKINS, B. HAYS/SLIP)	Chris Young @ RCA NASHVILLE	31	31
32	32	33	SAY GOODNIGHT M. WURCKE (K. GLAMM, M. PERICE, J. P. WHITE)	Eli Young Band @ REPUBLIC NASHVILLE	32	32
33	22	40	RED D. HUFF/N. CHAPMAN/T. SWIFT (T. SWIFT)	Taylor Swift @ BIG MACHINE	2	2
34	33	41	SHE CRANKS MY TRACTOR B. BEAVERS, L. WOOTEN (D. KNICK, B. BEAVERS, T. NICHOLS)	Dustin Lynch @ BROKEN BOW	33	33
35	38	44	AMERICAN HEART B. GALLUM/ROE FILL (L. SINGLETON, J. BEAVERS)	Faith Hill @ WARNER BROS. WAR	35	35
36	42	49	MORE THAN MILES D. HUFF (J. EDDIE, B. GILBERT)	Brantley Gilbert @ VALORY	36	36
37	39	46	HOPE ON THE ROCKS T. KEITH	Toby Keith @ SHOW DOG-UNIVERSAL	37	37
38	40	48	TELESCOPE D. HUFF (C. R. BARLOWE, H. LINDSEY)	Hayden Panettiere @ ABC STUDIOS/LIONS GATE/BIG MACHINE	36	36
39	41	45	CAN'T SHAKE YOU M. BRIGHT (T. GOSSIN, S. BENTLEY, L. SLATER)	Gloriana @ EMBLEM WARNER BROS. WAR	39	39
40	46	—	GREATEST GAINER/DIGITAL MAMA'S BROKEN HEART J. STEGALL (C. CARLSON, J. G. WOFF (B. CLARK, S. MCANALLY, K. MUSGRAVES)	Miranda Lambert @ RCA NASHVILLE	40	40
41	43	47	I AIN'T YOUR MAMA J. STROUD (L. SPENCE, C. CAMERON)	Maggie Rose @ RPM	38	38
42	48	50	MOONSHINE ROAD K. BROOKS (K. BROOKS, L. SATCHER)	Kix Brooks @ ARISTA NASHVILLE	42	42
43	47	—	DON'T RUSH D. HUFF (B. SANDERS, N. HEMBY/L. D. CHAPMAN)	Kelly Clarkson Featuring Vince Gill @ 19/RCA/COLUMBIA NASHVILLE	23	23
44	HOT SHOT DEBUT	1	WHISKEY S. HENDRICKS (C. GRAVITTS, M. ZELLE)	Jana Kramer @ ELEKTRA NASHVILLE/WMN	44	44
45	NEW	1	SURE BE COOL IF YOU DID S. HENDRICKS (R. CLAWSON, C. TOMPKINS, J. ROBBINS)	Blake Shelton @ WARNER BROS. WMN	45	45
46	RE-ENTRY	9	IF I DIDN'T KNOW BETTER B. MILLER (R. WALKER, N. P. WHITE)	Sam Palladio & Clare Bowen @ ABC STUDIOS/LIONS GATE/BIG MACHINE	27	27
47	37	38	TRUE BELIEVERS F. ROGERS (R. RUCKER, J. KEAR)	Darius Rucker @ CAPITOL NASHVILLE	24	24
48	RE-ENTRY	3	WHEN THE RIGHT ONE COMES ALONG T. BONE BURNETT (E. MIDDLEMAN, J. DAVIS, S. ZIMMERMAN)	Sam Palladio @ ABC STUDIOS/LIONS GATE/BIG MACHINE	35	35
49	NEW	1	ONLY GOD COULD LOVE YOU MORE D. BRANARD, J. L. NIEMAN (J. L. NIEMAN, L. BRICE, J. STONE)	Jerrold Niemann @ SEA GAY/ARISTA NASHVILLE	49	49
50	49	—	FADE INTO YOU T. BONE BURNETT & MILLER (M. JENKINS, S. MCANALLY, T. ROSEN)	Sam Palladio & Clare Bowen @ ABC STUDIOS/LIONS GATE/BIG MACHINE	25	25

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	11	#1 TAYLOR SWIFT BIG MACHINE (316000)* (BMLG) (18.98)	Red	3	1
2	3	36	CARRIE UNDERWOOD MERCURY (145000)* (SMN) (11.98)	Blown Away	1	1
3	4	8	FLORIDA GEORGIA LINE Here's To The Good Times REPUBLIC NASHVILLE 01773 (BMLG) (13.98)	Night Train	1	3
4	2	5	JASON ALDEAN BROKEN BOW 7617 (18.98)	Night Train	1	3
5	6	7	LUKE BRYAN CAPITOL NASHVILLE 70412 (UMGN) (16.98)	Tailgates & Tanlines	1	5
6	10	4	SOUNDTRACK Nashville: The Music Of Nashville: Season 1 ABC STUDIOS/LIONS GATE/BIG MACHINE NVO100A (BMLG) (17.98)	Tornado	1	4
7	5	3	LITTLE BIG TOWN CAPITOL NASHVILLE 62396 (UMGN) (16.98)	Tornado	1	5
8	9	12	ERIC CHURCH EMI NASHVILLE 94256 (UMGN) (16.98)	Chief	1	8
9	7	11	HUNTER HAYES ATLANTIC 528890 (WMN) (18.98)	Hunter Hayes	4	4
10	12	28	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC 530382 (AG) (18.98)	Uncaged	1	10
11	15	24	KENNY CHESNEY Welcome To The Fishbowl BLUE CHAIR/COLUMBIA NASHVILLE 94866 (SMN) (11.98)	Own The Night	1	11
12	19	68	LADY ANTEBELLUM CAPITOL NASHVILLE 94431 (UMGN) (18.98)	Own The Night	1	12
13	16	15	TOBY KEITH SHOW DOG-UNIVERSAL 017059 (7.98)	Hope On The Rocks	3	13
14	18	20	LEE BRICE CURB 73616 (13.98)	Hard 2 Love	2	14
15	8	16	BLAKE SHELTON WARNER BROS. 527370 (WMN) (18.98)	Red River Blue	1	15
16	22	37	KIP MOORE MCA NASHVILLE 016432 (UMGN) (10.98)	Up All Night	3	16
17	17	149	BRANTLEY GILBERT VALORY 869100 (BMLG) (14.98)	Halfway To Heaven	2	17
18	21	62	MIRANDA LAMBERT RCA NASHVILLE 92659 (SMN) (11.98) ♠	Four The Record	1	18
19	23	26	AARON LEWIS BLASTER 531696 (WMN) (13.98)	The Road	7	19
20	20	17	RASCAL FLATTS BIG MACHINE RF0200A (BMLG) (13.98)	Changed	1	20
21	24	25	JUSTIN MOORE VALORY JM0200A (BMLG) (10.98)	Outlaws Like Me	1	21
22	33	12	JAMEY JOHNSON Living For A Song: A Tribute to Hank Cochran MERCURY 017161 (UMGN) (14.98)	Living For A Song	3	22
23	27	21	DUSTIN LYNCH BROKEN BOW 7277 (12.98)	Dustin Lynch	3	23
24	30	27	GEORGE STRAIT RCA NASHVILLE 016020 (UMG) (7.98)	Icon: George Strait	14	24
25	28	30	PISTOL ANNIES RCA NASHVILLE 94919 (SMN) (11.98)	Hell On Heels	1	25

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	25	23	VARIOUS ARTISTS NOW That's What I Call Country: Volume 5 EMI/SONY MUSIC/UNIVERSAL 016661 (UMG) (18.98)	Tuskegee	1	4
27	29	29	LIANEL RICHIÉ MERCURY 016090 (UMGN) (15.98) ♠	Tuskegee	1	27
28	34	37	EASTON CORBIN MERCURY 016705 (UMGN) (14.98)	All Over The Road	2	28
29	31	36	JAKE OWEN RCA NASHVILLE 85447 (SMN) (10.98)	Barefoot Blue Jean Night	1	29
30	41	58	JANA KRAMER ELEKTRA NASHVILLE 530370 (WMN) (13.98)	Jana Kramer	1	30
31	32	34	DIERKS BENTLEY CAPITOL NASHVILLE 94714 (UMGN) (16.98)	Home	1	31
32	35	33	DWIGHT YOAKAM CAPITOL NASHVILLE 528895 (WMN) (13.98)	3 Pears	3	32
33	11	2	LADY ANTEBELLUM On This Winter's Night CAPITOL NASHVILLE 04818 (UMGN) (16.98)	On This Winter's Night	2	33
34	36	33	COLT FORD Declaration Of Independence AVERAGE JOES 239 (14.98)	Declaration Of Independence	1	34
35	38	44	CHRIS JOYNG RCA 85497 (SMN) (10.98)	Neon	2	35
36	26	24	SCOTTY MCCREERY 19/MERCURY/INTERSCOPE 016022 (UMGN) (13.98)	Clear As Day	1	36
37	48	72	SOUNDTRACK Footloose (2011) ATLANTIC 528895 (WMN) (18.98)	Footloose (2011)	4	37
38	46	45	JOSH TURNER Live Across America CRAICER BARRIE/MCA NASHVILLE 017194 (UMGN) (11.98)	Live Across America	1	38
39	44	56	CHRIS CAGLE BIGGER PICTURE 529297 (14.98)	Back In The Saddle	6	39
40	49	57	GLORIANA A Thousand Miles Left Behind WARNER BROS. 527042 (WMN) (18.98)	A Thousand Miles Left Behind	2	40
41	39	47	ELI YOUNG BAND Life At Best REPUBLIC NASHVILLE 015856 (BMLG) (10.98)	Life At Best	3	41
42	42	40	ALAN JACKSON Playlist: The Very Best Of Alan Jackson ARISTA NASHVILLE 47606 (LEGACY) (9.98)	Playlist: The Very Best Of Alan Jackson	19	42
43	62	68	GREATEST GAINER BLACKBERRY SMOKE SOUTHERN GROUND 012* (12.98)	The Whippoorwill	8	43
44	50	60	LOVE AND THEFT RCA NASHVILLE 80191 (SMN) (9.98)	Love And Theft	4	44
45	52	49	TRACE ADKINS 10 Great Songs CAPITOL NASHVILLE 44318 (X/CAPITOL) (7.98)	10 Great Songs	38	45
46	51	55	OLD CROW MEDICINE SHOW Carry Me Back ATO 0156* (12.98)	Carry Me Back	4	46
47	47	42	JOHNNY CASH The Greatest: The Number Ones COLUMBIA NASHVILLE 80333 (LEGACY) (9.98) ♠	The Greatest: The Number Ones	2	47
48	13	4	BLAKE SHELTON Cheers, It's Christmas WARNER BROS. 527162 (WMN) (12.98)	Cheers, It's Christmas	2	48
49	37	35	JOSH TURNER Punching Bag MCA NASHVILLE 016020 (UMGN) (10.98)	Punching Bag	1	49
50	64	64	PAGE SETTER UNCLE KRACKER SUGAR HILL 4062 (WELK) (15.98)	Midnight Special	33	50

BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	26	#1 OLD CROW MEDICINE SHOW ATO 0156*	Carry Me Back	1	1
2	2	39	TRAMPLED BY TURTLES WARNER BROS.	Stars And Satellites	1	2
3	4	47	PUNCH BROTHERS NONESUCH 529777/WARNER BROS.	Who's Feeling Young Now?	1	3
4	3	63	YO-YO/M. STUART DUNCAN/EDGAR MEYER/CHRIS THILE The Goat Rodeo Sessions SONY CLASSICAL 84118/SONY MASTERWORKS	The Goat Rodeo Sessions	1	4
5	5	11	STEVE IVY Best Of Bluegrass: Collector's Edition IMI 0617/SOONOMIA	Best Of Bluegrass: Collector's Edition	1	5
6	8	52	DAILEY & VINCENT The Gospel Side Of Dailey & Vincent ROUNDER 018912 (X/CRAICER BARRER)	The Gospel Side Of Dailey & Vincent	1	6
7	7	8	PUNCH BROTHERS NONESUCH 533294/WARNER BROS.	Ahoy! (EP)	1	7
8	9	13	VANDUSCH ARTISTS Foggy Mountain Special: A Bluegrass Tribute To Earl Scruggs ROUNDER 016038	Foggy Mountain Special: A Bluegrass Tribute To Earl Scruggs	1	8
9	6	45	CAROLINA CHOCOLATE DROPS NONESUCH 529809/WARNER BROS.	Leaving Eden	1	9
10	11	14	BLACK PRAIRIE A Tear In The Eye Is A Wound In The Heart SUGAR HILL 4084*/WELK	A Tear In The Eye Is A Wound In The Heart	1	10

BETWEEN THE BULLETS
A 'COOL' DEBUT



Blake Shelton welcomed the new year by releasing a brand-new song on Jan. 1, "Sure Be Cool If You Did," which bows at No. 45 on Hot Country Songs and narrowly misses his career-best start on Country Airplay (No. 32, 4.2 million in audience, according to Nielsen BDS). At press time, there's no official announcement regarding a new Shelton album, however. The singer achieved his highest debut on the Nielsen BDS-driven Country Airplay tally (see Billboard.biz.com/charts) when "Honey Bee" arrived at No. 31 on the chart dated April 23, 2011.

—Wade Jensen

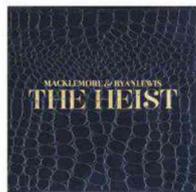
THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	14	14	14	14	#1 DIAMONDS	RIHANNA SRP/DEF JAM/ID/JMG
2	2	14	14	14	14	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ/RCA
3	3	14	14	14	14	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
4	4	14	14	14	14	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/ID/JMG
5	5	12	12	12	12	WICKED GAMES	THE WEEKND X0/REPUBLIC
6	6	14	14	14	14	DON'T JUDGE ME	CHRIS BROWN/RCA
7	7	12	12	12	12	WHO BOOTY	JOHN HART FEAT. IAMSU COOL KID CARTEL/EPIC
8	8	7	7	7	7	POUR IT UP	RIHANNA SRP/DEF JAM/ID/JMG
9	9	8	8	8	8	TRUST AND BELIEVE	KEYSHIA COLE GEFEN/INTERSCOPE
10	10	5	5	5	5	LOVE AND WAR	TAMARA BRAXTON STREAMLINE
11	11	13	13	13	13	DO YOU...	MIGUEL BYSTORM/BLACK ICE/RCA
12	12	6	6	6	6	BRAND NEW ME	ALICIA KEYS/RCA
13	13	7	7	7	7	LOVEEEEEEE SONG	RIHANNA FEAT. FUTURE SRP/DEF JAM/ID/JMG
14	14	15	15	15	15	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
15	15	16	16	16	16	MY LOVE IS ALL I HAVE	CHARLIE WILSON/RCA
16	16	17	17	17	17	LATELY	AMITIA BAKER BLUE NOTE/CAPITOL
17	17	14	14	14	14	SORRY	CIARA/EPIC
18	18	20	20	20	20	M.I.A.	OMARION & WALE MAYBACH/WARNER BROS.
19	19	6	6	6	6	NOBODYS BUSINESS	RIHANNA FEAT. CHRIS BROWN SRP/DEF JAM/ID/JMG
20	20	21	21	21	21	TEARS OF JOY	FAITH EVANS PROLIFIC/EONE
21	21	18	18	18	18	COCKINESS (LOVE IT)	RIHANNA FEAT. ASAP ROCKY SRP/DEF JAM/ID/JMG
22	22	24	24	24	24	PYRAMIDS	FRANK OCEAN DEF JAM/ID/JMG
23	23	8	8	8	8	SUPER RICH KIDS	FRANK OCEAN FEAT. EARL SWATSHIRT DEF JAM/ID/JMG
24	24	5	5	5	5	DOING IT WRONG	DRAKE FEAT. STEVE WONDER YOUNG MONEY/CASH MONEY/REPUBLIC
25	NEW					LOST	FRANK OCEAN DEF JAM/ID/JMG

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	14	14	14	14	#1 THRIFT SHOP	MACLEMORE & RYAN LEWIS FEAT. WANZ/MACKLEMORE&DA
2	3	15	15	15	15	I CRY	FLO RIDA PDE BOY/ATLANTIC
3	1	15	15	15	15	CANGAM STYLE	PSY SCHOOL/REPUBLIC
4	9	14	14	14	14	DON'T STOP THE PARTY	PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA
5	4	19	19	19	19	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
6	6	10	10	10	10	F**KIN PROBLEMS	ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA
7	5	17	17	17	17	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/ID/JMG
8	8	13	13	13	13	I'M DIFFERENT	2 CHAINZ DEF JAM/ID/JMG
9	7	16	16	16	16	NO WORRIES	LI WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
10	10	20	20	20	20	BANDZ A MAKE HER DANCE	JUICY J FEAT. LI WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
11	16	12	12	12	12	BALL	T.I. FEAT. LI WAYNE GRAND HUSTLE/ATLANTIC
12	14	25	25	25	25	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LI WAYNE BAD BOY/INTERSCOPE
13	13	39	39	39	39	MERCY	KANYE WEST, BIG SEAN, PUSHA T, 2 CHAINZ G.O.O.D./RCA/RELA/DEF JAM/ID/JMG
14	20	4	4	4	4	ALL GOLD EVERYTHING	TRINIDAD JAMES THINKTASGAME/DEF JAM/ID/JMG
15	11	21	21	21	21	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/ID/JMG
16	19	11	11	11	11	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
17	15	4	4	4	4	LOVE SOSA	CHIEF KEEF GLORY BOYZ/INTERSCOPE
18	17	10	10	10	10	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC/RRP
19	13	32	32	32	32	NO LIE	2 CHAINZ FEAT. DRAKE DEF JAM/ID/JMG
20	18	6	6	6	6	GUAP	BIG SEAN G.O.O.D./DEF JAM/ID/JMG
21	24	6	6	6	6	NEVA END	FUTURE A-1/FREEBANDZ/EPIC
22	21	15	15	15	15	CELEBRATION	GAME REZERV/OIR/DGC/INTERSCOPE
23	23	13	13	13	13	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
24	NEW					BATTLE SCARS	LUPE FIASCO & GUY SEBASTIAN 1ST & 15TH/ATLANTIC
25	RE-ENTRY					BITCH, DON'T KILL MY VIBE	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	29	29	29	29	#1 ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
2	2	21	21	21	21	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
3	3	18	18	18	18	NO WORRIES	LI WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
4	4	41	41	41	41	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/ID/JMG
5	5	19	19	19	19	DON'T JUDGE ME	CHRIS BROWN/RCA
6	6	13	13	13	13	I'M DIFFERENT	JOHN HART FEAT. IAMSU COOL KID CARTEL/EPIC
7	7	6	6	6	6	BANDZ A MAKE HER DANCE	JUICY J FEAT. LI WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
8	8	12	12	12	12	BALL	T.I. FEAT. LI WAYNE GRAND HUSTLE/ATLANTIC
9	9	14	14	14	14	F**KIN PROBLEMS	ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA
10	10	11	11	11	11	ALL GOLD EVERYTHING	TRINIDAD JAMES THINKTASGAME/DEF JAM/ID/JMG
11	11	9	9	9	9	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/ID/JMG
12	12	15	15	15	15	DIAMONDS	RIHANNA SRP/DEF JAM/ID/JMG
13	13	15	15	15	15	WICKED GAMES	THE WEEKND X0/REPUBLIC
14	10	21	21	21	21	DICED PINEAPPLES	RICK ROSS FEAT. WALE & DRAKE MAYBACH/SLIP-N-SLOPE/DEF JAM/ID/JMG
15	15	11	11	11	11	NEVA END	FUTURE A-1/FREEBANDZ/EPIC
16	16	13	13	13	13	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
17	17	41	41	41	41	DANCE FOR YOU	BEYONCE PARKWOOD/COLUMBIA
18	18	30	30	30	30	POP THAT	FRENCH MONTANA FEAT. RICK ROSS, DRAKE, LI WAYNE BAD BOY/INTERSCOPE
19	19	24	24	24	24	DIVE IN	TREY SONGZ SONGBOOK/ATLANTIC
20	20	19	19	19	19	ICE	KELLY ROWLAND FEAT. LI WAYNE REPUBLIC
21	21	23	23	23	23	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/ID/JMG
22	22	11	11	11	11	TRUST AND BELIEVE	KEYSHIA COLE GEFEN/INTERSCOPE
23	23	19	19	19	19	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ/RCA
24	24	12	12	12	12	MY LOVE IS ALL I HAVE	CHARLIE WILSON/RCA
25	31	3	3	3	3	POUR IT UP	RIHANNA SRP/DEF JAM/ID/JMG
26	29	10	10	10	10	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
27	26	17	17	17	17	YOU & I	AVANT FEAT. KEKE WYATT MO-B/CAPITOL
28	25	15	15	15	15	REPRESENTIN'	LUDACRIS FEAT. KELLY ROWLAND DTP/DEF JAM/ID/JMG
29	30	12	12	12	12	DO YOU...	MIGUEL BYSTORM/BLACK ICE/RCA
30	28	9	9	9	9	GUAP	BIG SEAN G.O.O.D./DEF JAM/ID/JMG
31	34	7	7	7	7	BRAND NEW ME	ALICIA KEYS/RCA
32	32	14	14	14	14	TEARS OF JOY	FAITH EVANS PROLIFIC/EONE
33	33	14	14	14	14	CELEBRATION	GAME REZERV/OIR/DGC/INTERSCOPE
34	36	16	16	16	16	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
35	38	17	17	17	17	ALONE TOGETHER	DALEY FEAT. MARSHA AMBROSIOUS DALEMUSIC/POLO/DR/REPUBLIC
36	35	10	10	10	10	LOVE SOSA	CHIEF KEEF GLORY BOYZ/INTERSCOPE
37	41	4	4	4	4	LOVE AND WAR	TAMARA BRAXTON STREAMLINE
38	37	15	15	15	15	SORRY	CIARA/EPIC
39	44	3	3	3	3	LOVEEEEEEE SONG	RIHANNA FEAT. FUTURE SRP/DEF JAM/ID/JMG
40	42	6	6	6	6	NEWS FOR YOU	ERIC BENET PRIMARY WAVE/JORDAN HOUSE/CAPITOL

BETWEEN THE BULLETS

'FIRE,' 'HEIST' BACK ON THE RISE



Despite decreased album sales across the board, two albums managed to improve in sales and positions on Top R&B/Hip-Hop Albums (see opposite page). Alicia Keys' *Girl on Fire* returns to No. 1 for a second week with 44,000 copies sold, up 6%, according to Nielsen SoundScan. The increase is partly attributable to discounted sale pricing at major retailers, including Best Buy, which was selling the set for \$6.99.

MacLemore & Ryan Lewis' *The Heist* also rises 9-5 against the odds with a 7% increase to 23,000 copies, its best sales week since its 78,000-unit debut in October. In addition to its iTunes sale price (\$9.99), the increase corresponds with the duo's breakout single, "Thrift Shop," stepping 2-1 on both Rap Songs and R&B/Hip-Hop Digital Songs (see page 35). The song was downloaded 236,000 times during the tracking week.

—Raully Ramirez

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	15	15	15	15	#1 DIAMONDS	RIHANNA SRP/DEF JAM/ID/JMG
2	2	16	16	16	16	I CRY	FLO RIDA PDE BOY/ATLANTIC
3	3	12	12	12	12	LOCKED OUT OF HEAVEN	BRUNO MARS ATLANTIC
4	6	19	19	19	19	SWIMMING POOLS (DRANK)	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE
5	5	17	17	17	17	CLIQUE	KANYE WEST, JAY-Z, BIG SEAN G.O.O.D./DEF JAM/ID/JMG
6	8	12	12	12	12	WHO BOOTY	JOHN HART FEAT. IAMSU COOL KID CARTEL/EPIC
7	4	22	22	22	22	LET ME LOVE YOU (UNTIL YOU LEARN TO LOVE YOURSELF)	NE-YO MOTO/WID/JMG
8	9	10	10	10	10	NI VA VA VOOM	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC
9	7	22	22	22	22	ADORN	MIGUEL BYSTORM/BLACK ICE/RCA
10	10	10	10	10	10	BEAUTY AND A BEAT	JUSTIN BIEBER FEAT. NICKI MINAJ/300/RS&M/D/BRUNO MARS/ATLANTIC
11	12	12	12	12	12	THINKIN BOUT YOU	FRANK OCEAN DEF JAM/ID/JMG
12	11	13	13	13	13	BANDZ A MAKE HER DANCE	JUICY J FEAT. LI WAYNE & 2 CHAINZ KEMOSABE/COLUMBIA
13	13	13	13	13	13	DON'T STOP THE PARTY	PITBULL FEAT. TJR MR. 305/POLO GROUNDS/RCA
14	18	6	6	6	6	GREATEST THRIFT SHOP GAINER	MACLEMORE & RYAN LEWIS FEAT. WANZ/MACKLEMORE&DA
15	15	6	6	6	6	F**KIN PROBLEMS	ASAP ROCKY ASAP WORLDWIDE/POLO GROUNDS/RCA
16	16	13	13	13	13	NO WORRIES	LI WAYNE FEAT. DETAIL YOUNG MONEY/CASH MONEY/REPUBLIC
17	17	11	11	11	11	WICKED GAMES	THE WEEKND X0/REPUBLIC
18	21	7	7	7	7	I'M DIFFERENT	2 CHAINZ DEF JAM/ID/JMG
19	20	16	16	16	16	GIRL ON FIRE	ALICIA KEYS FEAT. NICKI MINAJ/RCA
20	19	17	17	17	17	ONE MORE NIGHT	MARION 5 A.M./OCTONE/INTERSCOPE
21	22	8	8	8	8	BALL	T.I. FEAT. LI WAYNE GRAND HUSTLE/ATLANTIC
22	24	16	16	16	16	CELEBRATION	GAME REZERV/OIR/DGC/INTERSCOPE
23	25	8	8	8	8	REST OF MY LIFE	LUDACRIS FEAT. USHER & DAVID GUETTA DTP/DEF JAM/ID/JMG
24	26	5	5	5	5	DON'T YOU WORRY CHILD	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN ASTRALWERKS/CAPITOL
25	23	14	14	14	14	DIE YOUNG	KESHA KEMOSABE/RCA
26	28	4	4	4	4	SCREAM & SHOUT	WILL I AM & BRITNEY SPEARS INTERSCOPE
27	27	9	9	9	9	REMEMBER YOU	WIZ KHALIFA FEAT. THE WEEKND ROSTRUM/ATLANTIC
28	29	5	5	5	5	MY LIFE	50 CENT FEAT. EMINEM & ADAM LEVINE G UNITS/DGC/AFTERMATH/INTERSCOPE
29	30	7	7	7	7	BATTLE SCARS	LUPE FIASCO & GUY SEBASTIAN 1ST & 15TH/ATLANTIC
30	32	5	5	5	5	POETIC JUSTICE	KENDRICK LAMAR FEAT. DRAKE TOP DAWG/AFTERMATH/INTERSCOPE
31	35	3	3	3	3	ALL GOLD EVERYTHING	TRINIDAD JAMES THINKTASGAME/DEF JAM/ID/JMG
32	34	8	8	8	8	GUAP	BIG SEAN G.O.O.D./DEF JAM/ID/JMG
33	36	3	3	3	3	SWEET NOTHING	CAM'RON FEAT. RUMOR NEAR/300/RS&M/D/BRUNO MARS/ATLANTIC
34	31	11	11	11	11	YOUNG & GETTIN' IT	MEEK MILL FEAT. KIRKO BANGZ MAYBACH/WARNER BROS.
35	37	4	4	4	4	NEVA END	FUTURE A-1/FREEBANDZ/EPIC
36	39	3	3	3	3	SHE DON'T PUT IT DOWN	JUY BLODDEN FEAT. LI WAYNE & TANK EONE
37	38	13	13	13	13	TOO CLOSE	ALEX CLARE REPUBLIC
38	40	17	17	17	17	BIRTHDAY SONG	2 CHAINZ FEAT. KANYE WEST DEF JAM/ID/JMG
39	RE-ENTRY					MY MOMENT	DJ DRAMA, 2 CHAINZ, MEEK MILL, JEREMH APHILLATES/EONE
40	NEW					LOVE SOSA	CHIEF KEEF GLORY BOYZ/INTERSCOPE

THIS WEEK		LAST WEEK		WEEKS ON CHART		TITLE	ARTIST/IMP/INT/PROMOTION LABEL
1	1	18	18	18			

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	15	#1 DIAMONDS STARGATE, BENNY BLANCO (S. FURLER, B. LEVIN, M.S. ERIKSEN, T.E. HERMANSEN)	Rihanna	SRP/DEF JAM/IDJMG	1	1
2	2	14	GREATEST GAINER/ AIRPLAY + STREAMING R.LEWIS (B. HAGGERTY/R.LEWIS)	Macklemore & Ryan Lewis Featuring Wiz	MACKLEMORE/ADA	2	1
3	3	19	GIRL ON FIRE ALICIA KEYS, J. BHASKER, S. REMI (ALICIA KEYS, J. BHASKER, S. REMI, W. SOUIER)	Alicia Keys Featuring Nicki Minaj	RCA	2	2
4	4	22	SWIMMING POOLS (DRANK) KENDRICK LAMAR (K. DUCKWORTH, M. WILLIAMS, N. SEETHARAM)	Kendrick Lamar	ROSTRUM/ATLANTIC	3	3
5	6	11	F**K YOUR PROBLEMS ASAP Rocky Featuring Drake, 2 Chainz & Kendrick Lamar N.SHEBIB (R. MAYER'S, N.SHEBIB, S. GARRET, A. GRAHAM, T. PEPPS, K. DUCKWORTH)	ASAP Rocky	ASAP WORLDWIDE/POLO GROUNDS/RCA	5	5
6	5	18	CLIQUE Kanye West, Jay-Z, Big Sean HIT-BOY, K.WEST (C. HOLLIS, S.M. ANDERSON, K.D. WEST, S.C. CARTER, J.E. FAUNTLEROY II)	Kanye West, Jay-Z, Big Sean	G.O.D./DEF JAM/IDJMG	2	2
7	8	18	I'M DIFFERENT DJ MUSTARD (T.E.P.P.S., D. MCFARLANE)	2 Chainz	DEF JAM/IDJMG	7	7
8	10	7	ADORN MIGUEL (M.J. PIMENTEL)	Miguel	BYSTORM/BLACK ICE/RCA	10	10
9	7	9	NO WORRIES Lil Wayne Featuring Detail DETAIL (D. CARTER, N.C. FISHER, B. WILLIAMS, J.A. PREYAN, R. DIAZ)	Lil Wayne Featuring Detail	YOUNG MONEY/CASH MONEY/REPUBLIC	7	7
10	9	10	BANDZ A MAKE HER DANCE Juicy J Featuring Lil Wayne & 2 Chainz MIKE WILL MADE-IT (M.L. WILLIAMS, J. HOUSTON, D. CARTER, T.E.P.P.S.)	Juicy J Featuring Lil Wayne & 2 Chainz	KEM50/BLACK COLUMBIA	6	6
11	11	11	THINKIN BOUT YOU FRANK OCEAN (F. OCEAN, S. TAYLOR)	Frank Ocean	DEF JAM/IDJMG	7	7
12	17	15	BALL T.I. Featuring Lil Wayne RICO LOVE, EARL AND E. (C.J. HARRIS, JR., RICO LOVE, E. HOOD, E. GOUDY II, D. CARTER)	T.I. Featuring Lil Wayne	GRAND HUSTLE/ATLANTIC	11	11
13	15	10	POP THAT French Montana Featuring Rick Ross, Drake, Lil Wayne LEE OF THE AMAZINZ (K.KHARBOUCH, W.L. ROBERTS II, A.GRAHAM, D.CARTER, A.L. NORRIS, L.CAMPBELL)	French Montana	BAD BOY/INTERSCOPE	2	2
14	19	13	WICKED GAMES DOCC, MONTAGNESE, THE WEEKND (A.TESFAYE, C.MONTAGNESE, D.MCKINNEY)	The Weeknd	XO/REPUBLIC	13	13
15	13	17	MERCY Kanye West, Big Sean, Pusha T, 2 Chainz L.P.R.E.S. (K. WEST, S.M. ANDERSON, T. THORNTON, T.E.P.P.S., T. GALLAGHER, B. LEVIN, R. WILSON)	Kanye West, Big Sean, Pusha T, 2 Chainz	G.O.D./RCA	2	1
16	23	6	ALL GOLD EVERYTHING TRINIDAD JAMES (N. WILLIAMS)	Trinidad James	DEF JAM/IDJMG	16	16
17	12	14	BIRTHDAY SONG 2 Chainz Featuring Kanye West SONY DIGITAL, K.WEST, B. WHEEZY (T.E.P.P.S., K.D. WEST, S.C. UJAE, K. DUCKWORTH)	2 Chainz Featuring Kanye West	DEF JAM/IDJMG	10	10
18	22	11	POETIC JUSTICE Kendrick Lamar Featuring Drake S.D.E.V.I.L.S. (K. DUCKWORTH, H. MOLINA, A. GRAHAM, J.S. HARRIS, III, J. JACKSON, T.S. LEWIS)	Kendrick Lamar Featuring Drake	TOP DAWG/AFTERMATH/INTERSCOPE	18	18
19	16	20	LOVE SOPA YOUNG CHOP (K. COZART, T. PITTMAN)	Chief Keef	GLORY BOYZ/INTERSCOPE	16	16
20	18	15	REMEMBER YOU Wiz Khalifa Featuring The Weeknd C.MONTAGNESE, D.P.R.I.T. (C.J. THOMAZ, A.TESFAYE, C.MONTAGNESE, A. BALSH, J. D. GUNN, J. LUMPKIN)	Wiz Khalifa Featuring The Weeknd	ROSTRUM/ATLANTIC	15	15
21	14	18	NO LIE 2 Chainz Featuring Drake MIKE WILL MADE-IT (T.E.P.P.S., A. GRAHAM, M.L. WILLIAMS)	2 Chainz Featuring Drake	DEF JAM/IDJMG	1	1
22	20	19	DON'T JUDGE ME THE MESS'NGERS (C.M. BROWN, N. ATWEH, A. MESSINGER, M. PELLIZZARI)	Chris Brown	RCA	19	19
23	21	23	GUAP Big Sean KEY WAVE, YOUNG CHOP (S.M. ANDERSON, D. WILSON, T. PITTMAN, A. OZBURN, D. CAMPER, JR., K. WEST, A. MARRIOTT, K. S. GOLDSTEIN)	Big Sean	G.O.D./DEF JAM/IDJMG	21	21
24	25	7	NEVA END MIKE WILL MADE-IT (N. WILBURN, M.L. WILLIAMS, P.R. SLAUGHTER)	Future	A-1/FREEBANDZ/EPIC	25	25
25	27	10	WHO BOOTY JOHN HART FEATURING IAMSU RAW SMOOV (D.J. GRIZZELL, S.A. WILLIAMS, K. KHARBOUCH)	John Hart Featuring iamSU	COOL KID/CARTL/EPIC	24	24



After a No. 18 bow in the Nov. 10 issue, the second single from good kid, m.A.A.d city returns to the top 20 (and its peak to date). Despite 11 chart appearances, with only one in a featured role, the Compton, Calif., MC marks just his second top 20 as a lead.



Bay Area singer's debut single breaks into the top half of this list and the top 10 of R&B Songs (14-10, see opposite page). Hometown station KHEL San Francisco helped break the song in May 2012 and remains its biggest supporter, playing it 89 times in the Dec. 31-Jan. 6 Nielsen BDS tracking week.

TOP R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	4	2	#1 GREATEST GAINER ALICIA KEYS RCA 94182* (17.98)	Girl On Fire		1	1
2	3	7	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE 017534* (13.98)	good kid, m.A.A.d city		1	1
3	1	1	T.I. GRAND HUSTLE/ATLANTIC 531304/AG (19.98)	Trouble Man: Heavy Is The Head		1	1
4	2	3	RIHANNA SRP/DEF JAM 017811/IDJMG (13.98)	Unapologetic		1	1
5	9	13	PACE SETTER MACKLEMORE & RYAN LEWIS MACKLEMORE 15229 (13.98)	The Heist		1	1
6	5	8	WIZ KHALIFA ROSTRUM/ATLANTIC 530677/AG (18.98)	O.N.I.F.C.		1	1
7	8	12	FRANK OCEAN DEF JAM 015789/IDJMG (13.98)	Channel Orange		1	1
8	10	11	2 CHAINZ DEF JAM 017297/IDJMG (12.98)	Based On A.T.R.U. Story		1	1
9	13	9	KEYSHIA COLE GFEFFEN 017723/IGA (13.98)	Woman To Woman		2	2
10	7	6	THE GAME REZERV0IR/DGC 017790/IGA (17.98)	Jesus Piece		1	1
11	15	14	MIGUEL BYSTORM/BLACK ICE 47203*/RCA (11.98)	Kaleidoscope Dream		1	1
12	6	5	CHIEF KEEF GLORY BOYZ/INTERSCOPE 017838/IGA (14.98)	Finally Rich		5	5
13	11	8	THE WEEKND XO 01772/REPUBLIC (17.98)	Trilogy		1	1
14	18	22	VARIOUS ARTISTS Kanye West Presents GOOD Music Cruel Summer G.O.D./DEF JAM 017291/IDJMG (13.98)	GOOD Music Cruel Summer		1	1
15	17	20	MEEK MILL MAYBACH 53051/WARNER BROS. (18.98)	Dreams And Nightmares		1	1
16	12	18	NE-YO MOTOWN 017312/IDJMG (13.98)	R.E.D.		1	1
17	16	17	NICKI MINAJ YOUNG MONEY/CASH MONEY 016530/REPUBLIC (13.98)	Pink Friday: Roman Reloaded		1	1
18	23	23	FUTURE A-1/FREEBANDZ 98357/EPIC (9.98)	Pluto		2	2
19	20	15	WHITNEY HOUSTON ARISTA 4723/RCA (10.98)	I Will Always Love You: The Best Of Whitney Houston		2	2
20	26	23	RICK ROSS MAYBACH 5311P-SLIDE/DEF JAM 016343/IDJMG (18.98)	God Forgives, I Don't		1	1
21	19	13	MIGUEL EST19X/BLACK BOY/INTERSCOPE 017510/IGA (14.98)	Two Eleven		2	2
22	32	12	BRANDY CHAMELEON 92305/RCA (10.98)	Take Care		1	1
23	22	28	DRAKE YOUNG MONEY/CASH MONEY 016135*/REPUBLIC (17.98)	Take Care		1	1
24	21	27	CHRIS BROWN RCA 96055 (11.98)	Fortune		1	1
25	24	19	BIG BOI VICIOUS LIES AND DANGEROUS RUMORS DEF JAM 017318/IDJMG (17.98)	Vicious Lies And Dangerous Rumors		6	6

RAP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	IMPRINT / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION
1	2	11	#1 KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE 017534* (13.98)	good kid, m.A.A.d city		3	3
2	1	3	T.I. GRAND HUSTLE/ATLANTIC 531304/AG	Trouble Man: Heavy Is The Head		1	1
3	6	13	MACKLEMORE & RYAN LEWIS MACKLEMORE 15229	The Heist		1	1
4	3	5	WIZ KHALIFA ROSTRUM/ATLANTIC 530677/AG	O.N.I.F.C.		1	1
5	8	7	PITBULL MR. 305/POLO GROUNDS 45524/RCA	Global Warming		1	1
6	7	21	2 CHAINZ DEF JAM 017299/IDJMG	Based On A.T.R.U. Story		1	1
7	5	4	THE GAME REZERV0IR/DGC 017790/IGA	Jesus Piece		1	1
8	4	3	CHIEF KEEF GLORY BOYZ/INTERSCOPE 017838/IGA	Finally Rich		2	2
9	12	16	VARIOUS ARTISTS Kanye West Presents GOOD Music Cruel Summer G.O.D./DEF JAM 017291/IDJMG	GOOD Music Cruel Summer		1	1
10	11	27	FLO RIDA PGE BOY/ATLANTIC 526672/AG	Wild Ones		1	1

BETWEEN THE BULLETS

JAMES GOES FOR THE 'GOLD'

With "All Gold Everything" continuing to pick up steam across R&B/hip-hop airplay formats, Trinidad James cracks the top 10 of R&B/Hip-Hop Airplay for the first time (see opposite page). The Atlanta newcomer's breakout single skips 11-10 on the list with 17.3 million listener impressions, up 8%, according to Nielsen BDS. On Hot R&B/Hip-Hop Songs, 34,000 downloads help "All Gold Everything" break into the top 20 (jumping 23-16). The ode to the precious metal has now sold 124,000 copies in the five weeks it has been available for purchase.

—Rauly Ramirez

CHRISTIAN SONGS™ chart with columns for rank, title, artist, and album. Top entry: REDEEMED by Big Daddy Weave.

CHRISTIAN ALBUMS™ chart with columns for rank, artist, album, and certification. Top entry: Various Artists.

CHRISTIAN AC SONGS™ chart with columns for rank, title, artist, and album. Top entry: Greatest Gainer: REDEEMED by Big Daddy Weave.

CHRISTIAN HOT AC/CHR™ chart with columns for rank, title, artist, and album. Top entry: YOUR LOVE NEVER FAILS by Newsboys.

GOSPEL ALBUMS™ chart with columns for rank, artist, album, and certification. Top entry: Lecrae.

GOSPEL SONGS™ chart with columns for rank, title, artist, and album. Top entry: Greatest Gainer: TAKE ME TO THE KING by Tameala Mann.

Newsboys' sixth No. 1 on the Christian Hot AC/CHR chart...



Veteran artist Bishop Paul S. Morton claims his first top 10 on the Nielsen BDS-chaired Gospel Songs chart...



See Charts Legend on billboard.biz for CHRISTIAN ALBUMS and GOSPEL ALBUMS rules and explanations...

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	2	11	#1 POR QUE LES MIENTES?	TITO EL BAMBINO - EL PETAÑO FEAT. MARC ANTHONY ON PRESENTE	
2	1	23	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN	MACHETE/UMLE
3	3	12	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
4	4	15	VOLVI A NACER	CARLOS VIVES GARRA/WK/SONY MUSIC LATIN	
5	5	12	SOLO VINE A DESPEDIRME	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	
6	6	20	MI PROMESA	PESADO DISA/UMLE	
7	8	24	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
8	9	25	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
9	10	10	ZUMBA	DON OMAR OFRANATO/MACHETE/UMLE	
10	12	12	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
11	7	36	INCONDICIONAL	PRINCE ROYCE TOP STOP	
12	16	17	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
13	17	14	PEGAITO SUAVECITO	EBUS OSES FEAT. RITO BLANCO/ASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC	
14	13	9	LA MISMA GRAN SENORA	JENNI RIVERA FONOVISA/UMLE	
15	15	23	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)	GUSTAVO UMA PANTANAL/RGE/SOM LIVRE/SONY MUSIC LATIN	
16	14	14	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC LATIN	
17	11	33	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
18	19	7	LLORAR	JESSE & JOY FEAT. MARIO DOMM WARNER LATINA	
19	18	15	SAN LUNES	BANDA LA TRAKALOSA DISCOS SABINAS	
20	20	35	SIN RESPIRACION	BANDA EL RECCODO DE CRUZ LIZARRAGA FONOVISA/UMLE	
21	22	9	ADIVINA	NOEL TORRES DEL/SONY MUSIC LATIN	
22	21	50	AMOR CONFUSO	GERARDO ORTIZ DEL/SONY MUSIC LATIN	
23	25	5	SE VENDE	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	
24	23	16	VACIANDO BOTELLAS	FIDEL RUEDA DISA/UMLE	
25	24	18	EN RESUMEN	BANDA LOS RECCODOS DISA/UMLE	
26	31	8	AMOR EXPRESS	BANDA SINALOENSE MS DE SERGIO LIZARRAGA ASI/DISA/UMLE	
27	29	9	LA PREGUNTA	J ALVAREZ NERFLOW	
28	27	20	NO SIGUE MODAS A.K.A. ELLA NO SIGUE MODAS	DON OMAR FEAT. JUAN MAGAN OFRANATO/MACHETE/UMLE	
29	30	11	NUBE BLANCA	EL TRONO DE MEXICO FONOVISA/UMLE	
30	26	16	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
31	28	17	DETRAS DE MI VENTANA	JENNI RIVERA FONOVISA/UMLE	
32	35	10	MENTIROSA	EL DASA DISA/UMLE	
33	33	11	SIN TI (I DON'T WANT TO MISS A THING)	DYLAND & LENNY FEAT. PITBULL & BEATRIZ LUEGGO SONY MUSIC LATIN	
34	36	6	LA MEJOR DE TODAS	BANDA EL RECCODO DE CRUZ LIZARRAGA FONOVISA/UMLE	
35	40	6	SIN TI NO VIVO	TERRA CALI VICTORIA/VEVEMUSIC	
36	32	14	BESOS AL AIRE	3BALLEYS T. AMERICA SIERRA & SMOKEY FONOVISA/UMLE	
37	34	15	MIENTRAS TANTO	TOMMY TORRES FEAT. RICARDO ARJONA WARNER LATINA	
38	38	14	ADICTO	DUELO FONOVISA/UMLE	
39	39	7	MANIAS	THALIA SONY MUSIC LATIN	
40	37	5	TE DESEO	WISIN & YANDEL WY	
41	41	8	REGALAME UN MUACK	KEN-Y & ZION PINA	
42	42	2	TU NO TIENES LA CULPA	JULION ALVAREZ SUI NORTEO BANDA ASI/DISA/UMLE	
43	46	2	ME GUSTABAS	HMS. VEGA JR. DISCOS SABINAS	
44	RE-ENTRY		NECESITA UN HOMBRE	CHUY LIZARRAGA Y SU BANDA TIERRA SINALOENSE DISA/UMLE	
45	RE-ENTRY		DEBATE DE 4	ROMEO SANTOS, ANTHONY "EL MAYMIBE" SANTOS SONY MUSIC LATIN	
46	HOT SHOT DEBUT		DAY 1	LESUE GRACE TOP STOP	
47	NEW		A DONDE AVIENTO EL CORAZON	MONTY DE MANDO WVA/SONY MUSIC LATIN	
48	NEW		CUANDO SE VA EL AMOR	KANY GARCIA SONY MUSIC LATIN	
49	44	6	ME LLAMARE TUYO	VICTOR MANUELLE KIVAVI/SONY MUSIC LATIN	
50	45	3	COMO LE HAGO	LOS HURACANES DEL NORTE GAR MEX/CS/NEROS/VEVEMUSIC	

Banda La Trakalosa is the first act to break into the Latin Airplay top 10 in 2013 with a debut entry as a lead, as "San Lunes" skips 12-10. The group first charted as a featured act on El Peton del Mikrophone & DJ Morphius' "La Cumbia Tribalera," which peaked at No. 36 last June.



LATIN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL
1	1	11	#1 POR QUE LES MIENTES?	TITO EL BAMBINO - EL PETAÑO FEAT. MARC ANTHONY ON PRESENTE	
2	2	20	SOLO VINE A DESPEDIRME	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	
3	3	4	MI PROMESA	PESADO DISA/UMLE	
4	3	15	VOLVI A NACER	CARLOS VIVES GARRA/WK/SONY MUSIC LATIN	
5	5	25	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
6	7	17	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
7	9	12	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
8	6	33	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
9	8	10	LA MISMA GRAN SENORA	JENNI RIVERA FONOVISA/UMLE	
10	12	15	SAN LUNES	BANDA LA TRAKALOSA DISCOS SABINAS	
11	14	23	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN	MACHETE/UMLE
12	10	12	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
13	11	7	ZUMBA	DON OMAR OFRANATO/MACHETE/UMLE	
14	13	7	LLORAR	JESSE & JOY FEAT. MARIO DOMM WARNER LATINA	
15	16	13	PEGAITO SUAVECITO	EBUS OSES FEAT. RITO BLANCO/ASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC	
16	17	35	SIN RESPIRACION	BANDA EL RECCODO DE CRUZ LIZARRAGA FONOVISA/UMLE	
17	15	24	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
18	20	16	VACIANDO BOTELLAS	FIDEL RUEDA DISA/UMLE	
19	18	13	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC LATIN	
20	21	8	ADIVINA	NOEL TORRES DEL/SONY MUSIC LATIN	
21	22	5	SE VENDE	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	
22	23	19	EN RESUMEN	BANDA LOS RECCODOS DISA/UMLE	
23	19	9	DIAMONDS	RHANNIA SPR/DEF JAM/UMLE	
24	28	7	GG AMOR EXPRESS	BANDA SINALOENSE MS DE SERGIO LIZARRAGA ASI/DISA/UMLE	
25	27	11	NUBE BLANCA	EL TRONO DE MEXICO FONOVISA/UMLE	

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/DISTRIBUTING LABEL	CERT.
1	1	4	#1 JENNI RIVERA	JENNI RIVERA LA MISMA GRAN SENORA FONOVISA 017911/UMLE		
2	2	45	JENNI RIVERA	JENNI RIVERA JOVES PRESTADAS POP FONOVISA 254690/UMLE		
3	3	59	JENNI RIVERA	JENNI RIVERA JOVES PRESTADAS BANDA FONOVISA 254690/UMLE		
4	4	6	VOZ DE MANDO	Y AHORA RESULTA DISA 017899/UMLE		
5	4	15	ALEJANDRO SANZ	LA MUSICA NO SE TOCA UNIVERSAL MUSIC LATINO 017299/UMLE		
6	5	9	ROMEO SANTOS	THE KING STAYS KING SONY MUSIC LATIN 44275		
7	10	7	TITO "EL BAMBINO"	INVICTO UN PRESENTE UNIVERSAL MUSIC LATINO 65517/UMLE		
8	13	27	WISIN & YANDEL	LIBRES & MACHETE 018950/UMLE		
9	7	7	PRINCE ROYCE	#1'S TOP STOP 33021/SONY MUSIC LATIN		
10	8	19	MANA	EXILIADOS ES LA BAHIA WARNER LATINA 522125		
11	14	12	VARIOUS ARTISTS	RADIO EXOTOS: EL DISCO DEL ANO 2012 FONOVISA 017564/UMLE		
12	12	47	JESSE & JOY	CON QUIEN SE QUEDA EL PERRITO? WARNER LATINA 529227		
13	20	36	DON OMAR	MIXED NEW GENERATION OFRANATO/MACHETE/018628/UMLE		
14	18	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	REGRESA EL REY FREDIE 3001		
15	15	61	ROMEO SANTOS	FORMULA VOL. 1 SONY MUSIC LATIN 82046		2
16	17	3	SIGGNO	EL MUNDO SE ACABO FREDDIE 3108		
17	19	17	DADDY YANKEE	PRESTIGE EL CARTEL 19194/CAPITOL LATIN		
18	9	7	VARIOUS ARTISTS	HECHO CON SABOR A PUERTO RICO POPULAR 1230		
19	11	39	PRINCE ROYCE	PHASE II TOP STOP 330071/AG		
20	16	7	THALIA	HABITAME SIEMPRE SONY MUSIC LATIN 49144		
21	22	8	VARIOUS ARTISTS	BANDA #1'S 2012 DISA 017705/EX/UMLE		
22	21	8	VARIOUS ARTISTS	LATINO #1'S 2012 UNIVERSAL MUSIC LATINO 017755/EX/UMLE		
23	24	15	GERARDO ORTIZ	EL PRIMER MINISTRO BAD SIN/DEL 42701/SONY MUSIC LATIN		
24	26	20	VARIOUS ARTISTS	LA FORMULA: THE COMPANY FINA 70209/SONY MUSIC LATIN		
25	23	3	GREMAL MALDONADO	VO UNIVERSAL MUSIC LATINO 017870/UMLE		

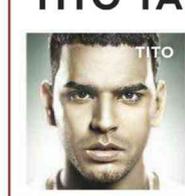
REGIONAL MEXICAN AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	21	#1 SOLO VINE A DESPEDIRME	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	
2	2	29	MI PROMESA	PESADO DISA/UMLE	
3	3	30	CABECITA DURA	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	
4	5	20	EL PRIMER LUGAR	LA ORIGINAL BANDA EL LIMON DE SALVADOR LIZARRAGA FONOVISA/UMLE	
5	7	16	Y AHORA RESULTA	VOZ DE MANDO DISA/UMLE	
6	4	36	MIRANDO AL CIELO	ROBERTO TAPIA FONOVISA/UMLE	
7	6	10	LA MISMA GRAN SENORA	JENNI RIVERA FONOVISA/UMLE	
8	8	23	SAN LUNES	BANDA LA TRAKALOSA DISCOS SABINAS	
9	9	45	SIN RESPIRACION	BANDA EL RECCODO DE CRUZ LIZARRAGA FONOVISA/UMLE	
10	10	26	VACIANDO BOTELLAS	FIDEL RUEDA DISA/UMLE	
11	11	11	ADIVINA	NOEL TORRES DEL/SONY MUSIC LATIN	
12	12	24	EN RESUMEN	BANDA LOS RECCODOS DISA/UMLE	
13	14	10	GG AMOR EXPRESS	BANDA SINALOENSE MS DE SERGIO LIZARRAGA ASI/DISA/UMLE	
14	13	18	NUBE BLANCA	EL TRONO DE MEXICO FONOVISA/UMLE	
15	15	30	GENTE BATALLOSA	CALIBRE 50 FEAT. BANDA CARNAVAL DISA/UMLE	
16	16	17	MENTIROSA	EL DASA DISA/UMLE	
17	17	10	SIN TI NO VIVO	TERRA CALI VICTORIA/VEVEMUSIC	
18	18	8	LA MEJOR DE TODAS	BANDA EL RECCODO DE CRUZ LIZARRAGA FONOVISA/UMLE	
19	19	6	ME GUSTABAS	HMS. VEGA JR. DISCOS SABINAS	
20	24	7	TU NO TIENES LA CULPA	JULION ALVAREZ SUI NORTEO BANDA ASI/DISA/UMLE	

TROPICAL AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	11	#1 POR QUE LES MIENTES?	TITO EL BAMBINO - EL PETAÑO FEAT. MARC ANTHONY ON PRESENTE	
2	2	15	VOLVI A NACER	DADDY YANKEE GARRA/WK/SONY MUSIC LATIN	
3	5	5	QUE SEAS FELIZ	TITO NIEVES TOP STOP	
4	4	11	BUM, BUM, BUM	JUAN ESTEBAN HARTMAN/ASA	
5	7	18	DEJAME CAMBIARTE LA VIDA	CHARLIE CRUZ PAL RUFF/PAQ	
6	3	15	ESTAS AHÍ	GILBERTO SANTA ROSA SONY MUSIC LATIN	
7	8	8	INFIEL	KARLOS ROSE CACA/UMLE	
8	6	17	PEGAITO SUAVECITO	EBUS OSES FEAT. RITO BLANCO/ASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC	
9	16	18	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC LATIN	
10	9	12	LIMBO	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
11	12	11	REGALAME UN MUACK	CHINO & NAGHA MACHETE/UMLE	
12	11	6	SE VENDE	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	
13	10	23	LA PREGUNTA	J ALVAREZ NERFLOW	
14	17	4	DAY 1	LESUE GRACE TOP STOP	
15	18	8	DESDE QUE NO ESTAS	FONCECA HANNOY SONY MUSIC LATIN	
16	14	15	POR TI LO TENGO TODO	LA REPUBLICA WARNER LATINA	
17	19	7	HISTORIA DE UN AMOR	ARTHUR HANLON FEAT. NATALIA JIMENEZ UNIVERSAL MUSIC LATINO/UMLE	
18	23	5	COMO AGUA DEL CIELO	H.O.M. CLAP/LATIN HITS	
19	22	11	ME LLAMARE TUYO	VICTOR MANUELLE KIVAVI/SONY MUSIC LATIN	
20	24	8	BABY BABY	WIDY VLVN	

BETWEEN THE BULLETS



TITO TAKES OVER AT NO. 1
Tito "El Bambino" scores his second Hot Latin Songs chart-topper as "Por Que Les Mientes," featuring Marc Anthony, steps 2-1 in its 11th week. The move displaces Wisin & Yandel's "Algo Me Gusta de Ti," featuring Chris Brown and T-Pain, which had reigned for 13 weeks since Oct. 20, 2012, when the chart was modified to include digital sales and streaming data. Tito's other leader was 2009's "El Amor," while Anthony notches his seventh No. 1. —Raully Ramirez

LATIN POP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT/PROMOTION LABEL
1	1	15	#1 VOLVI A NACER	CARLOS VIVES GARRA/WK/SONY MUSIC LATIN	
2	2	11	POR QUE LES MIENTES?	WISIN & YANDEL FEAT. MARC ANTHONY ON PRESENTE	
3	3	23	ALGO ME GUSTA DE TI	WISIN & YANDEL FEAT. CHRIS BROWN & T-PAIN	MACHETE/UMLE
4	5	7	LLORAR	JESSE & JOY FEAT. MARIO DOMM WARNER LATINA	
5	4	17	FINALLY FOUND YOU	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS REPUBLIC	
6	7	11	GG LIMBO	DADDY YANKEE EL CARTEL/CAPITOL LATIN	
7	8	7	ZUMBA	DON OMAR OFRANATO/MACHETE/UMLE	
8	6	15	GANGNAM STYLE	PSY CHORUS THE ALBUM/VEVEMUSIC	
9	9	29	BALADA (TCHÉ TCHERERE TCHÉ TCHÉ)	GUSTAVO UMA PANTANAL/RGE/SOM LIVRE/SONY MUSIC LATIN	
10	12	11	PEGAITO SUAVECITO	EBUS OSES FEAT. RITO BLANCO/ASH/FAMOUS ARTIST/SUMMA/VEVEMUSIC	
11	14	10	SE VENDE	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	
12	11	14	DON'T STOP THE PARTY	PITBULL FEAT. T.I. MR. 305/POLO GROUNDS/RCA	
13	13	25	ECHA PA'LLA (MANOS PA'RRIBA)	PITBULL MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	
14	10	14	LLEVAME CONTIGO	ROMEO SANTOS SONY MUSIC LATIN	
15	15	9	DIAMONDS	RHANNIA SPR/DEF JAM/UMLE	
16	17	16	AMOR REAL	GOCHO FEAT. YANDEL & WAYNE WONDER NEW ERA/SUMMA	
17	16	16	MIENTRAS TANTO	TOMMY TORRES FEAT. RICARDO ARJONA WARNER LATINA	
18	19	11	SIN TI (I		

EURO		DIGITAL SONGS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	2	NIelsen SOUNDSCAN INTERNATIONAL	SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE	1	1
2	1	PSY YG/SCHOOLBOY/REPUBLIC	GANGNAM STYLE	2	1
3	4	RIHANNA SRP	DIAMONDS	3	4
4	5	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	4	5
5	3	JAMES ARTHUR SYCO	IMPOSSIBLE	5	3
6	9	TAYLOR SWIFT BIG MACHINE	I KNEW YOU WERE TROUBLE.	6	9
7	6	OLLY MURS FT. FLO RIDA SYCO	TROUBLEMAKER	7	6
8	8	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	DON'T YOU WORRY CHILD	8	8
9	14	PINK RCA	TRY	9	14
10	10	ADELE XL	SKYFALL	10	10

JAPAN		BILLBOARD JAPAN HOT 100		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	NEW	(HANSHIN/SOUNDSCAN JAPAN/PLANTECH)	DANCE MY GENERATION GOLDEN BOMBER ZANY ZAP	1	NEW
2	39	GOLDEN BOMBER ZANY ZAP	MEMESHKUTE	2	39
3	34	IKONOMAGABARI EPIC	KAZE GA FUITEIRU	3	34
4	23	MOMOIRO CLOVER Z KING	SARABA, ITOSHIKI KANASHIMI TACHYO	4	23
5	1	NOGIZAKA 50N	SEIFUKU NO MANNEQUIN	5	1
6	27	UTADA HIKARU EMI	SAKURANAGASHI	6	27
7	37	ERENA ONO WARNER	SAY!! IPPAI	7	37
8	45	KUMI KODA RHYTHMZONE	KOISHIKUTE	8	45
9	41	CARLY RAE JEPSEN UNIVERSAL	CALL ME MAYBE	9	41
10	NEW	EVERWORLD SONY	REVERSI	10	NEW

GERMANY		ALBUMS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	2	(MEDIA CONTROL)	FUER EINEN TAG: LIVE 2012 HELENE FISCHER CAPITOL	1	2
2	1	MRS. GREENBIRD	MRS. GREENBIRD SONY MUSIC	2	1
3	4	LED ZEPPELIN SWAN SONS/ATLANTIC	CELEBRATION DAY	3	4
4	8	UNHEILIG INTERSTAR/FANSATION	LICHTER DER STADT	4	8
5	7	DIE TOTEN HOSEN JKP	BALLAST DER REPUBLIK	5	7
6	9	PINK RCA	THE TRUTH ABOUT LOVE	6	9
7	5	DAVID GARRETT DECCA	MUSIC	7	5
8	RE	RIHANNA SRP/DEF JAM	UNAPOLOGETIC	8	RE
9	10	SEEDS	SEEDS DOWNBEAT	9	10
10	RE	CRU CHIMPERATOR	RAOP	10	RE

UNITED KINGDOM		ALBUMS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	7	(THE OFFICIAL UK CHARTS CO.)	18 MONTHS CALVIN HARRIS FLY EYE/COLUMBIA	1	7
2	1	EMELI SANDE VIRGIN	OUR VERSION OF EVENTS	2	1
3	RE	ED SHEERAN ASYLUM	4	3	RE
4	RE	JAKE BUGG	JAKE BUGG MERCURY	4	RE
5	5	BRUNO MARS ATLANTIC	UNORTHODOX JUKEBOX	5	5
6	8	RITA ORA ROC NATION/COLUMBIA	ORA	6	8
7	3	RIHANNA SRP/DEF JAM	UNAPOLOGETIC	7	3
8	6	OLLY MURS SYCO/EPIC	TAKE ME HOME	8	6
9	2	OLLY MURS SYCO/EPIC	RIGHT PLACE RIGHT TIME	9	2
10	RE	RUN FUELED BY RAMEN	SOME NIGHTS	10	RE

FRANCE		DIGITAL SONGS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	1	NIelsen SOUNDSCAN INTERNATIONAL	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	1	1
2	2	WILLIAM & BRITNEY SPEARS INTERSCOPE	SCREAM & SHOUT	2	2
3	3	RIHANNA SRP	DIAMONDS	3	3
4	4	BRUNO MARS ATLANTIC	SKYFALL	4	4
5	6	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	5	6
6	5	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	ONE DAY/RECKONING SONG	6	5
7	8	BIRDY 14TH FLOOR	PEOPLE HELP THE PEOPLE	7	8
8	7	ALICIA KEYS FT. NICKI MINAJ RCA	GIRL ON FIRE	8	7
9	9	EMELI SANDE VIRGIN	READ ALL ABOUT IT, PT. III	9	9
10	NEW	SEKON D'ASSAUT WATI B	PROBLEMES D'ADULTES	10	NEW

CANADA		BILLBOARD CANADIAN HOT 100		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	1	NIelsen SOUNDSCAN/BDS	SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE	1	1
2	3	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	2	3
3	2	TAYLOR SWIFT BIG MACHINE	I KNEW YOU WERE TROUBLE.	3	2
4	4	RIHANNA SRP/DEF JAM	DIAMONDS	4	4
5	10	THE LUMINEERS DINE ALONE	HO HEY	5	10
6	6	MACKLEMORE & RYAN LEWIS FT. WANZ/MACKLEMORE	THRIFT SHOP	6	6
7	14	PHILIP PHILLIPS 19/INTERSCOPE	HOME	7	14
8	8	PINK RCA	TRY	8	8
9	5	PSY YG/SCHOOLBOY/REPUBLIC	GANGNAM STYLE	9	5
10	7	JUSTIN BIEBER WORMS MUSIC/SOLARWIND/SONY/ATLANTIC	BEAUTY AND A BEAT	10	7

KOREA		BILLBOARD KOREA K-POP HOT 100		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	36	(BILLBOARD KOREA)	I GOT A BOY GIRLS' GENERATION SM ENTERTAINMENT	1	36
2	NEW	BAEK YOUNG WS ENTERTAINMENT	I HATE IT	2	NEW
3	1	LEE SEUNG GI HOOK ENTERTAINMENT	RETURN	3	1
4	2	GIRLS' GENERATION SM ENTERTAINMENT	DANCING QUEEN	4	2
5	NEW	JUNG HYUNG DON MBC	GANGBUK FANCY PANTS	5	NEW
6	4	CUBE ENTERTAINMENT	CAFFEINE	6	4
7	7	SHIN HILL DEN ENTERTAINMENT	GOODBYE TO ROMANCE	7	7
8	3	SBS CONTENTS/SHUB	YOU ARE ATTRACTIVE	8	3
9	NEW	YOO JAE SEOK MBC	GRASSHOPPER WORLD	9	NEW
10	6	SBS CONTENTS/SHUB	THIS PERSON	10	6

AUSTRALIA		ALBUMS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	2	(ARIA)	THE TRUTH ABOUT LOVE PINK RCA	1	2
2	9	ED SHEERAN ASYLUM	+	2	9
3	7	BRUNO MARS ATLANTIC	UNORTHODOX JUKEBOX	3	7
4	3	ARMAGEDDON	ARMAGEDDON SONY MUSIC	4	3
5	NEW	POLYDOR/REPUBLIC	LES MISERABLES: HIGHLIGHTS	5	NEW
6	5	TAYLOR SWIFT BIG MACHINE/MERCURY	RED	6	5
7	8	BEE GEES REPRISE/RIND/WARNER STRATEGIC MARKETING	MYTHOLOGY	7	8
8	NEW	MACKLEMORE & RYAN LEWIS MACKLEMORE	THE HEIST	8	NEW
9	6	ONE DIRECTION SYCO	TAKE ME HOME	9	6
10	10	MUNFORD & SONS GENTLEMAN OF THE ROAD/ISLAND	BABEL	10	10

NETHERLANDS		DIGITAL SONGS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	1	NIelsen SOUNDSCAN INTERNATIONAL	SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE	1	1
2	2	PASSANGER BLACK CROW	LET HER GO	2	2
3	3	WILDSYLEZ FT. NIELS GEUSEBROEK D-DANCE	YEAR OF SUMMER	3	3
4	4	RIHANNA SRP	DIAMONDS	4	4
5	5	PSY YG/SCHOOLBOY/REPUBLIC	GANGNAM STYLE	5	5
6	RE	SHOWTEK & JUSTIN PRIME SPINNIN'	CANNONBALL	6	RE
7	7	ADELE XL	SKYFALL	7	7
8	RE	MAGNETRON/VDF	WALLPAPER	8	RE
9	8	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	9	8
10	9	DE KRAAIEN EMI	IK VIND JE LEKKER	10	9

ITALY		DIGITAL SONGS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	1	NIelsen SOUNDSCAN INTERNATIONAL	SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE	1	1
2	2	PSY YG/SCHOOLBOY/REPUBLIC	GANGNAM STYLE	2	2
3	4	PINK RCA	TRY	3	4
4	3	RIHANNA SRP	DIAMONDS	4	3
5	6	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	5	6
6	5	CHIARA SONO MUSIC	DUE RESPIRI	6	5
7	7	ASAF AVIDAN & THE MOJOS TELMAVAR/FOUR	ONE DAY/RECKONING SONG	7	7
8	8	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	DON'T YOU WORRY CHILD	8	8
9	8	ADELE XL	SKYFALL	9	8
10	RE	THE LUMINEERS DUALTONE	HO HEY	10	RE

NORWAY		DIGITAL SONGS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	1	NIelsen SOUNDSCAN INTERNATIONAL	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	1	1
2	2	WILLIAM & BRITNEY SPEARS INTERSCOPE	SCREAM & SHOUT	2	2
3	3	RIHANNA SRP	DIAMONDS	3	3
4	NEW	KURT NILSEN TV2/MASTIFF	ADIEU	4	NEW
5	8	TAYLOR SWIFT BIG MACHINE	I KNEW YOU WERE TROUBLE.	5	8
6	5	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	6	5
7	4	DJ BROILER	AFTERSKI	7	4
8	RE	PINK RCA	TRY	8	RE
9	RE	DOG TRIUMPH	RUNNING TO THE SEA	9	RE
10	NEW	LENE MARLIN TV2/MASTIFF	IS IT TRUE	10	NEW

SPAIN		DIGITAL SONGS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	1	NIelsen SOUNDSCAN INTERNATIONAL	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	1	1
2	2	JUAN MAGAN FT. BELINDA SONY MUSIC	TE VOY A ESPERAR	2	2
3	4	PABLO ALBORAN TRIMECA	TANTO	3	4
4	4	MELENDI WARNER	LAGRIMAS DESORDENADAS	4	4
5	6	YANDARA & YOSTIN FT. ANDY RIVERA	TE PINTARON PAJARITOS	5	6
6	5	RIHANNA SRP	DIAMONDS	6	5
7	7	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	7	7
8	9	OLLY MURS SYCO/EPIC	CALL ME MAYBE	8	9
9	8	WILLIAM & BRITNEY SPEARS INTERSCOPE	SCREAM & SHOUT	9	8
10	NEW	JAY SANTOS ROSTER	NOCHE DE ESTRELLAS	10	NEW

SWITZERLAND		DIGITAL SONGS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	1	NIelsen SOUNDSCAN INTERNATIONAL	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	1	1
2	2	RIHANNA SRP	DIAMONDS	2	2
3	3	WILLIAM & BRITNEY SPEARS INTERSCOPE	SCREAM & SHOUT	3	3
4	6	KLANKARUSSELL VERTIGO	SONNENTANZ	4	6
5	5	PINK RCA	TRY	5	5
6	4	ADELE XL	SKYFALL	6	4
7	8	BIRDY 14TH FLOOR	PEOPLE HELP THE PEOPLE	7	8
8	NEW	PROFORMEDIA	GOOD TIME	8	NEW
9	RE	JOHN MARTIN SHM	DON'T YOU WORRY CHILD	9	RE
10	10	PHONOGENIC	HALL OF FAME	10	10

BELGIUM		DIGITAL SONGS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	1	NIelsen SOUNDSCAN INTERNATIONAL	SCREAM & SHOUT WILLIAM & BRITNEY SPEARS INTERSCOPE	1	1
2	2	INFINITY INK CROSSTOWN	INFINITY	2	2
3	3	PSY YG/SCHOOLBOY/REPUBLIC	GANGNAM STYLE	3	3
4	3	PASSANGER BLACK CROW/EMBASSY OF MUSIC	LET HER GO	4	3
5	7	ADELE XL	SKYFALL	5	7
6	5	RIHANNA SRP	DIAMONDS	6	5
7	6	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	7	6
8	RE	KHALED AZ	C'EST LA VIE	8	RE
9	9	MUSIQUE FAIT LA FORCE	WE CAN ONLY LIVE TODAY (PUPPY)	9	9
10	8	ALICIA KEYS FT. NICKI MINAJ RCA	GIRL ON FIRE	10	8

SWEDEN		DIGITAL SONGS		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	NEW	NIelsen SOUNDSCAN INTERNATIONAL	INGEN KUNDE RORA OSS	1	NEW
2	1	DARIN EVA	EN APA SOM LIKNAR DIG	2	1
3	2	PSY YG/SCHOOLBOY/REPUBLIC	GANGNAM STYLE	3	2
4	3	DARIN EVA	ASTROLOGEN	4	3
5	5	SWEDISH HOUSE MAFIA FT. JOHN MARTIN SHM	DON'T YOU WORRY CHILD	5	5
6	6	PETRA MARKLUND RASZA	HANDERNA MOT HIMLEN	6	6
7	9	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	7	9
8	4	MAGNUS UGGLA EVA	JAG OCH MIN FAR	8	4
9	7	RIHANNA SRP	DIAMONDS	9	7
10	RE	MANDO DIA MUSICA DE LA SANTA	STROVATT I HEMBYGDEN	10	RE

MEXICO		AIRPLAY		JANUARY 19, 2013	
THIS WEEK	LAST WEEK	ARTIST	SONG	WEEKS ON CHART	PEAK
1	1	(NIelsen BDS)	GANGNAM STYLE PSY YG/SCHOOLBOY/REPUBLIC	1	1
2	2	THE GROUNDS/RCA	DON'T STOP THE PARTY	2	2
3	4	BRUNO MARS ATLANTIC	LOCKED OUT OF HEAVEN	3	4
4	3	SONY MUSIC	MANIAS	4	3
5	5	JESSE & JOY WARNER	CON QUIEN SE OQUELA EL PERRO?	5	5
6	6	MARDOON 5 A&M/OCTONE	ONE MORE NIGHT	6	6
7	8	COLUMBIA	LIVE WHILE WE'RE YOUNG	7	8
8	7	JENNI RIVERA FONOVISIA	LA MIS		

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Columbia Records names **Justin Eshak** VP of A&R. He was an artist manager at Mick Management.

UMG Nashville promotes **Dawn Gates** to VP of digital marketing. She was senior director of new media at Capitol Records Nashville.

Verity Gospel Music Group promotes **Stanley Brown** to head of A&R and **Cheryl Marks** to VP of marketing. Brown was senior director, and Marks was senior director.



Geffen Records chairman **Gee Roberson** will transition to create and own **Blueprint**, a full-service record company to be distributed by **Interscope Geffen A&M**. Several artists on the Geffen roster are expected to join Roberson at the New York-based label, including rapper/producer Hit-Boy and Chicago hardcore rappers LEP Bogus Boys. He will remain co-CEO of development company **Blueprint Group**.

BBR Music Group names **Mary Forest Findley** director of national syndication and radio strategy. She was VP of sales and marketing at **Country Aircheck**.

PUBLISHING: Reach Music Publishing appoints **Michael Cusimano** director of royalties. He was a music royalty software consultant at **Counterpoint Systems**.

TOURING: The City of San Antonio taps **Nicholas A. Langella** as GM of the Alamodome, effective Jan. 14. He was senior VP/GM of Americas Center Complex in St. Louis.

RELATED FIELDS: Arbitron's board of directors appoints **Sean R. Creamer** president/CEO. He was executive VP/COO.
—Edited by Mitchell Peters

GOODWORKS

MUSICARES AIDS SYMPHONIES, ORCHESTRAS

At a time when many symphonies and orchestras across America are facing financial hardship from dwindling audiences, MusiCares has stepped in to help three classical organizations disperse funds to musicians in need.

MusiCares recently managed and distributed funds given individually by the Honolulu Symphony, Louisville (Ky.) Orchestra and Atlanta Symphony Orchestra to musicians of the respective organizations who are struggling financially in light of their employment being in jeopardy.

The symphonies and orchestras "recognized us as a vehicle that had the structure in place to be able to deal with musicians in financial need," says Kristen Madsen, senior VP of the Grammy Foundation and MusiCares. "The classical community is one where we haven't had a lot of visibility and exposure, so it's been a positive for us to let folks know that MusiCares isn't just a popular music organization."

The money came from existing emergency funds for musicians or through fund-raising concerts and other activities. Symphony and orchestra members were asked to fill out a MusiCares application, and funds were distributed based on the organization's policies and eligibility requirements.

"For some it might be rent and for others it could be a medical issue," Madsen says. "The kinds of needs we're serving are very comparable to the kinds of needs that MusiCares serves for any of our music clients."

MusiCares provided a detailed report to each symphony and orchestra describing how funds were distributed and to which members. Madsen says MusiCares is open to working with other symphonies and orchestras that require assistance, as well as struggling classical musicians.
—Mitchell Peters

MUSICAL TOUCHDOWN

Arista Nashville's **KRISTEN KELLY** was the musical guest for the Pittsburgh Steelers' Immaculate Reception 40th-anniversary game on Dec. 23. Huddling together after a performance in front of more than 65,000 football fans are (from left) band members **JOHN SHAW** and **AARON ESHUIS**, Kelly and Sony Music Entertainment marketing specialist **BOB FOGLIA**. PHOTO: BOB FOGLIA



1 **EMMY- AND GRAMMY AWARD-WINNING** songwriter/producer **NARADA MICHAEL WALDEN** (right) adds author to his list of accomplishments with "Whitney Houston: The Voice, the Music, the Inspiration." Joining Walden during a Dec. 5 discussion/book signing/live performance at the Grammy Museum is the book's publisher, **RAOUL GOFF** of Insight Editions. PHOTO: M. SULLIVAN/WIREIMAGE.COM

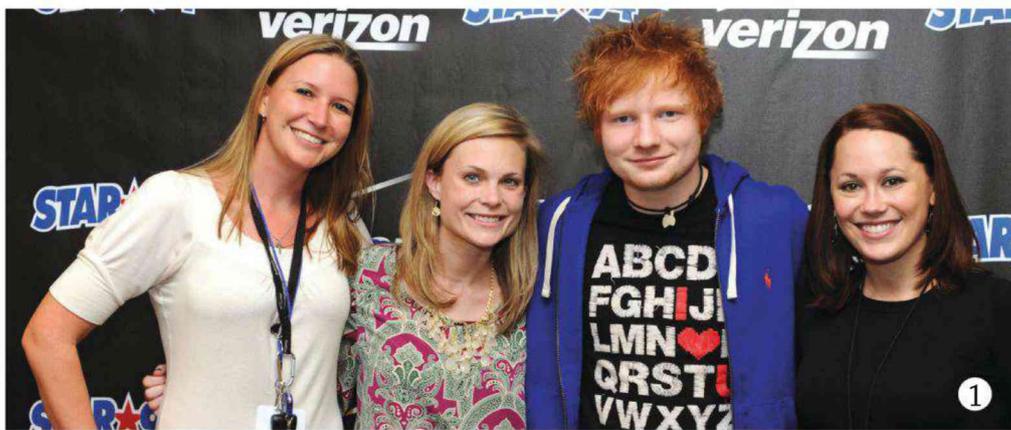
2 **IT WAS MONKEES BUSINESS** at Los Angeles' Greek Theatre when the '60s pop group was recently presented with RIAA gold plaques for *The Best of the Monkees*, originally released by Rhino in 2003. From left are Rhino senior director of online marketing **JOHN HUGHES**, the group's **MICHAEL NESMITH**, **PETER TORK** and **MICKY DOLZEN** (fourth member Davy Jones died last February) and Rhino president/CEO **KEVIN GORE**. PHOTO: LESTER COHEN



.biz Additional photos online this week at billboard.biz. To submit your photos for consideration, please send images to backbeat@billboard.com.

TOWERING PRESENCE

Before Christmas, **CEE LO GREEN** dropped by NASDAQ in Times Square to discuss his partnership as brand ambassador for eDiets. Checking out the singer/rapper/"Voice" coach's towering presence are (from left) National Securities senior investment specialist **GLENN HECHLER**, Green's makeup artist **SHAWN JANIFER**, Primary Wave Music director of PR **ANNE WATKINS** and founder/CEO **LARRY MESTEL**, Green, As Seen on TV chairman **KEVIN HARRINGTON** and Primary Wave Music/BrightShop Digital head of digital marketing **ROBERT DIPPOLD**. PHOTO: ROHINI SHAHRIAR/NASDAQ OMX



1 HIT SINGER/SONGWRITER ED SHEERAN showed he's also a hit with the ladies during a backstage respite at WSTR-FM Atlanta's Star 94 Jingle Jam. The Dec. 13 concert also featured Jason Mraz, Phillip Phillips and Grace Potter. Hanging out at the Arena at Gwinnett Center with England's hot export are (from left) the venue's booking coordinator **KATIE LOFTUS**, marketing coordinator **MEREDITH MARTIN** and marketing/PR manager **JACLYN MILLER**. PHOTO: MATT ALEXANDRE

2 SONGWRITER/PRODUCER MATT SQUIRE (One Direction, Katy Perry, Selena Gomez) has signed with Disney Music Group. Marking the moment are (from left) DMG senior VP/GM **CATHLEEN TAFF** and executive VP **KEN BUNT**, Squire, DMG senior VP of A&R/head of creative **MIO VUKOVIC** and Disney Music Publishing VP of creative **BARBARA VANDER LINDE**. PHOTO: LESTER COHEN



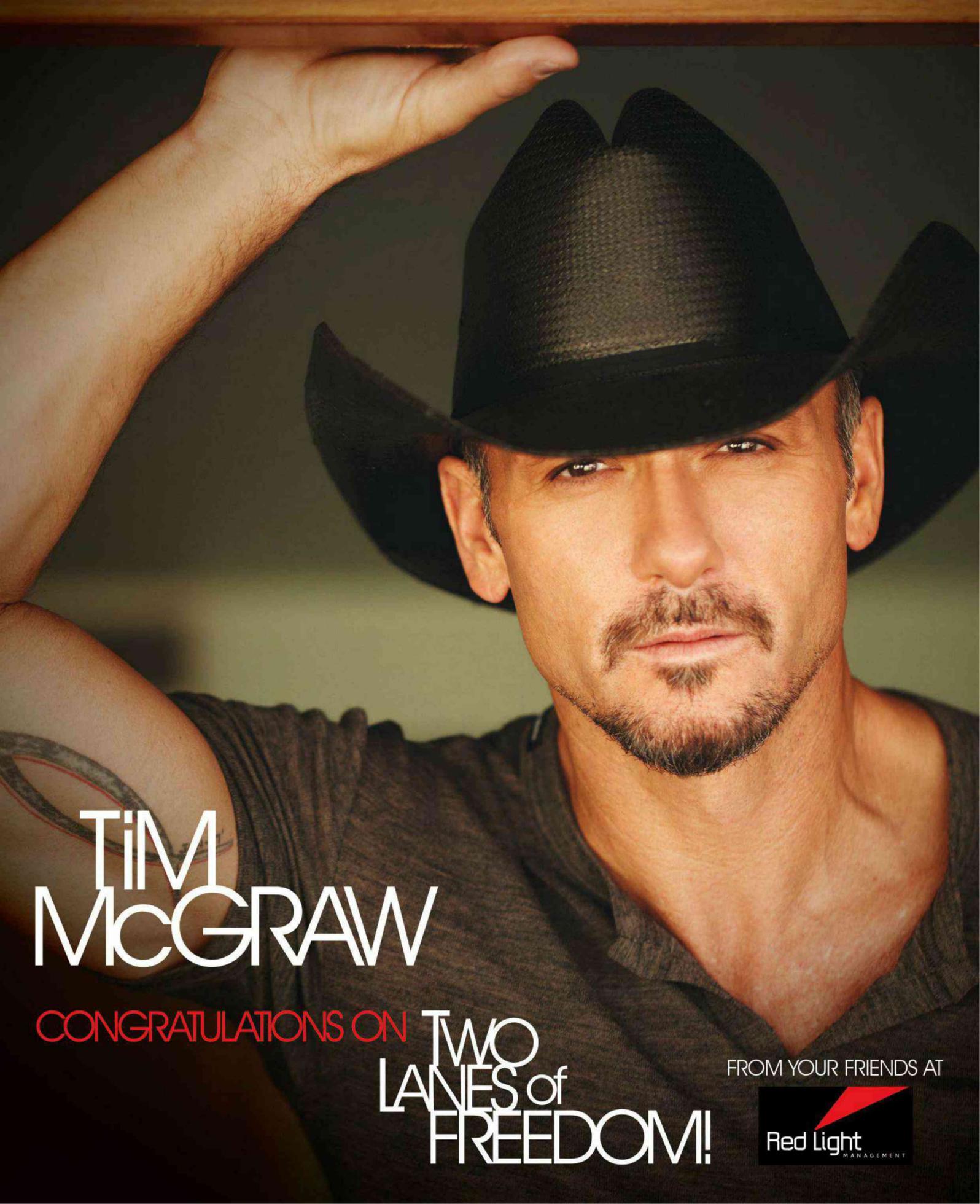
3 JOSH TURNER, singer of Billboard's No. 1 Hot Country Song of 2012, "Time Is Love," teamed with CMT One Country and Habitat for Humanity of Greater Nashville to deliver handmade wreaths to several families. Spreading holiday cheer at the home of Nashville resident **AMELIA GRISWOULD** (second from right) are (from left) Habitat for Humanity director of major gifts **LAUREN LANE**, Turner and CMT One Country manager of public affairs **SARAH GAFFNEY**.



4 COINCIDING WITH THE JAN. 22 RELEASE of his Blue Note debut, *No Beginning No End*, **JOSÉ JAMES** (kneeling) performed for KCRW Santa Monica, Calif.'s Berkeley Street Sessions. The recorded live set airs Jan. 24 on the station's "Morning Becomes Eclectic" program. Standing, from left: band members **NATE SMITH**, **KRIS BOWERS** and **TAKUYA KORODA**; Street Sessions host **TOM SCHNABEL**; and band members **SOLOMON DORSEY** and **COREY KING**. PHOTO: LARRY HIRSHOWITZ



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