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WE WERE KINGS Label execs reunite!



# THE POWER 100

BEYONCÉ & JAY Z'S GAME-CHANGING  
MOVES TOP THE ANNUAL LIST OF THE MUSIC  
BIZ'S MOST INFLUENTIAL PLAYERS

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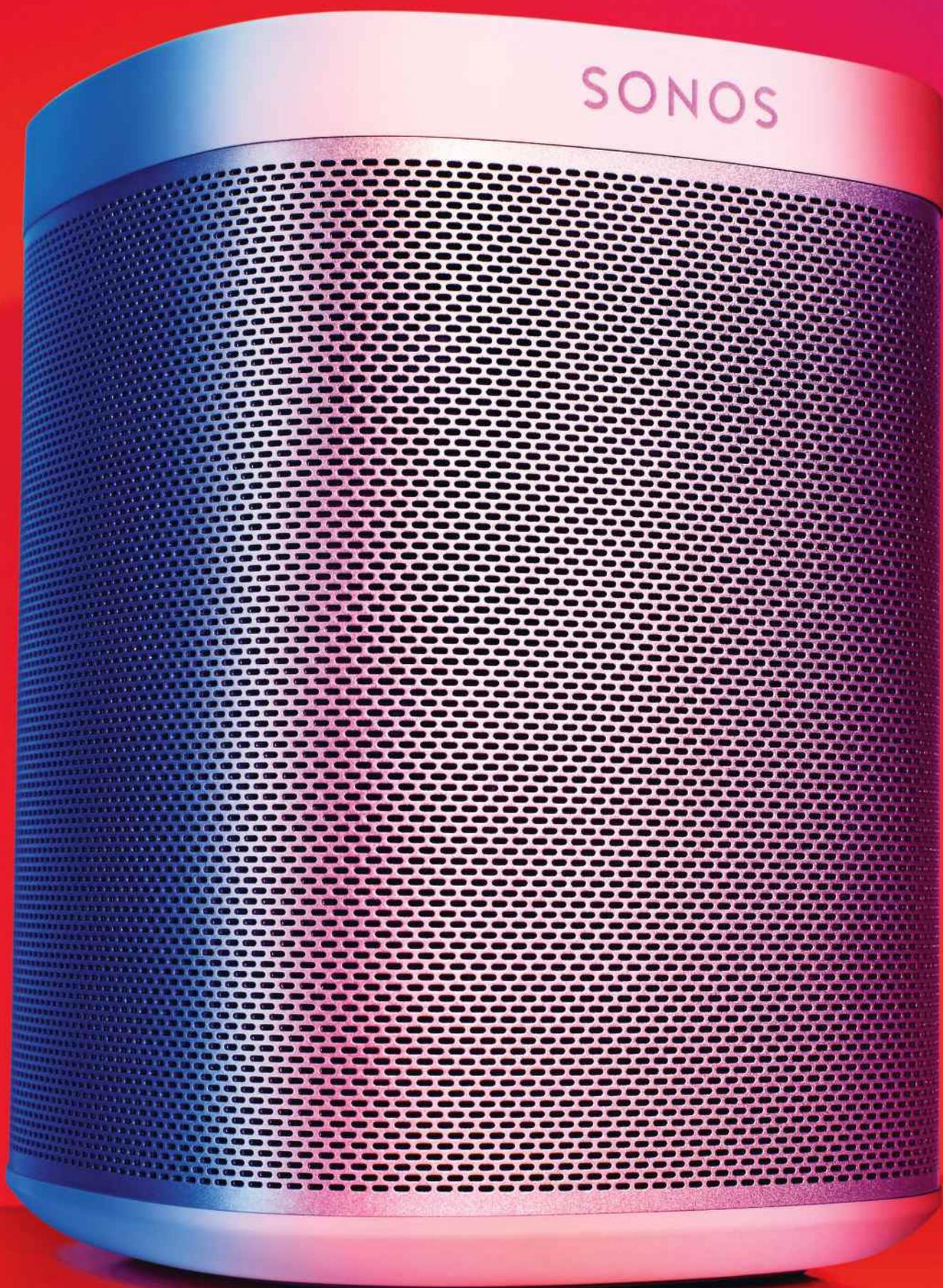


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# VIEWPOINT

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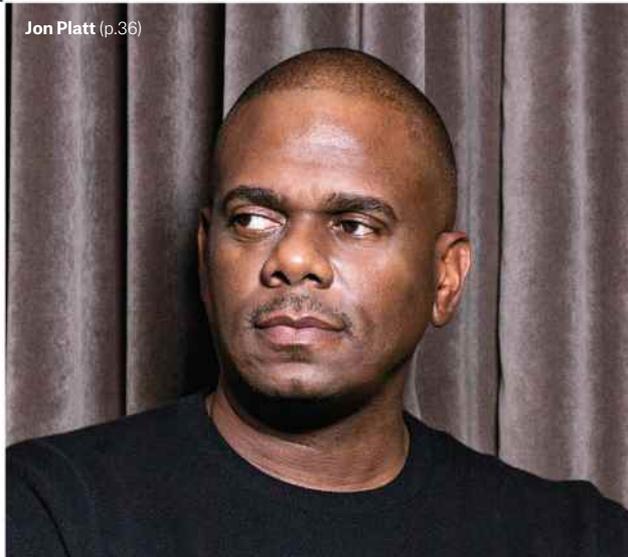
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**P.8** “Every morning when I wake up I realize the consumer has total choice. We don’t have the divine right to expect them to buy our product.”

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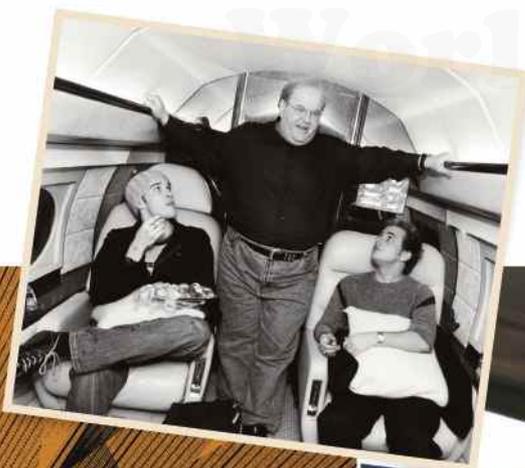


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Illustration by Sean McCabe. Beyoncé: Kevin Mazur/WireImage; Jay Z: Tawni Bannister/Billboard

# Jay Z & Beyoncé

**W**hat is power? At its base, it's the ability to reshape the world around you according to your vision. And who in the music industry did so better in the last year than this power couple?

Leveraging their star power to release new albums in unprecedented ways—Jay Z through Samsung and Beyoncé through iTunes—they instantly changed how the industry and fans thought about interacting with music. He gave his album away; she charged a premium price for hers. But they both used the element of surprise to restore the excitement that used to accompany a new release, before that impact was dulled by the endless thunder of carefully plotted promotion.

In short, they proved that content truly is king. Or, in this case, king and queen.

For years, Jay Z has been building the most powerful artist-driven empire in music, ever since he founded Roc-a-Fella Records in 1996 to bypass a music industry uninterested in his debut album, *Reasonable Doubt*. By 2004, he'd become president/CEO of Roc-a-Fella distributor Def Jam, and his concert stage would feature an Oval Office set (in a few years, his friendship with Barack Obama would get him much closer to the real thing). A major investor in Steve Stoute's Translation Advertising, he left Def Jam and founded the multifaceted entertainment group Roc Nation in 2008, in partnership with Live Nation. The company oversees a varied roster that includes Rihanna, Shakira, Stargate, Calvin Harris, Timbaland and Deadmau5, and, in partnership with Creative Artists Agency, has added sports to its oversight. And though he's cashed out his stake in NBA team the Brooklyn Nets, Jay Z remains an influential presence at Brooklyn's Barclays Center, which he helped open in 2012 with a series of concerts.

Since parting ways with father Mathew Knowles as her longtime manager in 2011, Beyoncé has proved through her Parkwood Entertainment just how powerful—and productive—a self-managed artist can be with *Beyoncé*. When the album arrived just before year-end 2013, it silenced months of whispers about delays, scrapped songs and missed deadlines, and it did so with 14 critically acclaimed songs accompanied by 17 jaw-dropping videos, all meticulously curated and co-edited by Beyoncé herself.

"Artists have always had the power but courage is in short supply. It's just that the hip-hop generation be-

lieves in the possibilities," says Lyor Cohen (No. 74), a longtime associate of Jay Z's from his days running Def Jam in the mid-'90s, and founder of new music venture 300. "Jay and Beyoncé don't listen to the noise—they make the noise."

The decision to release Jay Z's *Magna Carta... Holy Grail* for free exclusively for five days to 1 million Samsung customers was hailed as a major coup for Samsung to build buzz against rival Apple as it launched its Galaxy S4 smartphone. But the deal wouldn't have happened had Jay and a Roc Nation team led by business managers John Meneilly and Desiree Perez not been actively seeking a partner to help them forge "#newrules," as the rapper famously tweeted from his rarely used Twitter account on June 17.

"We've got to continue to find ways to put music in the hands of the fans, and I think this is a great way to do it," Big Machine Label Group CEO Scott Borchetta (No. 41) told Billboard at the time of the Jay Z announcement. "You've got to have cutting-edge ideas with cutting-edge companies who are ready, willing and able to reach a mass audience. It's great Jay Z is forcing all of us to think this way."

Then there's *Beyoncé*, Queen Bey's Dec. 13 midnight surprise, which arrived through a one-week exclusive, album-only release on iTunes. Like Jay Z's everything-at-once-release with Samsung, it shut out streaming, retail and individual track sales, forcing listeners to focus on the album as a cohesive work. The result seemed to transform everyone—industry executives, journalists, Twitter cynics, casual listeners—back into a fan.

"She took a high risk and was highly rewarded for it," says Guy Oseary (No. 38), who manages Madonna and U2 at his Untitled Entertainment. "I love what she did. Thank you, Beyoncé—it brings much-needed excitement and buzz to our industry."

Though there was great discussion of the game-changing implications of both releases—and whether they can ever be re-created—perhaps what's most important is that Jay Z and Beyoncé found ways to focus attention on music itself. For years label bosses have said that audiences will pay for music if they're excited, and that turns out to be true: *Magna Carta... Holy Grail* sold 528,000 in its first week, which beat Jay's previous recent releases, according to Nielsen SoundScan. In

total, the album sold 1.1 million copies in 2013, one of only three rap releases to go platinum last year. *Beyoncé* moved even quicker with the singer's surprise blitz—in the first three hours of release the album sold 80,000 copies through iTunes and, sources say, 850,000 in the first week. In its four weeks of release it sold 1.3 million. That total was enough to make it the eighth-biggest-selling album of 2013 in less than a month.

"The release of Beyoncé's album was a great way to finish the year, and a chief reminder for me that artists, songwriters and producers have really good ideas," says Warner/Chappell Music president of creative for North America Jon Platt (No. 51), who brought both Beyoncé and Jay Z to the powerful publisher. "We're supposed to help them nurture and realize those dreams, not kill them. At times, experienced company executives can be so smart at outlining every reason why an idea can't work instead of focusing on how it can work. In the case of Beyoncé's album, her team focused on how it could work."

Island Def Jam and Columbia, Jay Z and Beyoncé's respective labels, worked closely with the artists and their management teams to execute these disruptive deals, but other label heads remain most impressed by the artists' take-charge approach. "Just watching [the *Beyoncé*] phenomenon happen was really exciting—and admittedly more enjoyable watching it from the sideline than being

in the midst of it," says Republic Records president/COO Avery Lipman (No. 17). "It said, 'Look what a certain type of artist can do with the press of a button.'"

And RCA Music Group president/COO Tom Corson and CEO Peter Edge (No. 21) see the moves as part of a shift toward social media and partners outside the traditional label system. "The dynamic of social media moving the needle is now at the center of any smart campaign," Corson says. But more than ever, Edge argues, "finding [new] opportunities has become more significant—Jay Z with Samsung, Justin [Timberlake] with Target and Budweiser. It's not terribly new, but it seems like this is the new dynamic of the business—to find partners. We see ourselves as partners not only with the artists and their camps but with other companies and aligned businesses."

—Andrew Hampp



With two groundbreaking releases they focused fans on music and the business on radical new ways of delivering it



# Lucian Grainge

CHAIRMAN/CEO, UNIVERSAL MUSIC GROUP

He gambled everything for EMI and now looks set to win bigger than previously imagined

2

If anyone in the music business still has any doubt about the wisdom of Lucian Grainge's career-defining decision to risk his stellar reputation by bidding for EMI in 2012, consider this: Just 10 months after the deal closed, Universal Music Group (UMG) parent Vivendi received a whopping bid of \$8.5 billion to buy the music behemoth and was able to turn it down. Media assets are typically valued at around six to seven times operating profits. By that valuation metric the bid was about \$2 billion higher than would typically be expected.

But that was the bet Grainge was making all along. Like anyone else in this business he is acutely aware of the struggles the industry has faced for the last decade in a state of seemingly permanent decline—perhaps more so, as you would be if you were responsible for the livelihoods of 7,500 employees and more than 3,000 artists. But as a true music man to his core, he has never stopped believing in the return to growth for the industry, and others are starting to believe.

“Every morning when I wake up I realize the consumer has total choice,” Grainge says. “We don’t have the divine right to expect consumers to buy our product. Yet after all is said and done, I believe the industry will return to the level of growth that we’ve hoped for and have been fighting for for the last 10 years.” Grainge isn’t interested in specifying what that level of growth is—his point is that the last 10 years have been the opposite of growth. And for him, there are many reasons for optimism.

As music business revenue opportunities continue to diversify away from a reliance on retail to areas more beloved by investors—subscription services, digital platforms with access to youth and high-margin brand partnerships—the value of music assets will at worst hold steady, but more than likely appreciate.

Grainge has almost guaranteed that UMG, as an all-dominant market leader, will benefit disproportionately from the rebound. It’s a key reason why the July bid from Japan’s Softbank was so high. It’s also the reason why even some of those who publicly objected to the bid at the time now privately admit Grainge made the right move.

When thinking about Grainge’s vision—and the determination and power it took to realize it—it’s important to remember just how controversial UMG’s offer for EMI was. It drew strong objections from several quarters of the business, which balked at a company that already possessed more than 30% market share being allowed to take another 10%. Grainge had to make his case before a congressional committee in a testy performance that some felt might derail the deal. It was such a risky bid that Grainge was under intense pressure that spilled over into his press encounters even after the deal was approved. But talking to Grainge a year later is revealing. Success seems to have humbled him as he marvels at how well his team has integrated the main EMI assets (Capitol and Virgin) that they retained in such a short period of time.

“The biggest challenge I had was the integration of the EMI assets we bought, and that went well both commercially and creatively. I was thrilled with the speed and seamless nature of it,” Grainge says. That seamless integration has cost tens of millions of dollars, and by all accounts the focus has been on A&R, something he promised in September 2012 right after the acquisition closed.

The British-born, no-nonsense executive is determined to be true to his word at all times but no time more so than with EMI, a business whose recent history is littered with smooth-talking music executives failing to deliver on their promises.

“I made it clear to the markets, our shareholders, my team here and at EMI and to the wider music industry, what our beliefs and motives are for EMI and the direction we wanted to go: It was about believing in people, creating more choice, more music, revitalizing Capitol and Virgin. What I say is what I intend to do, and that is important to me.”

A theme that’s often repeated in conversation with Grainge, aside from talking about music itself, is his strong belief in entrepreneurship and it being as vital to the industry’s future as it has been in the past. “I’m a great historian of the business and admire the many great entrepreneurs who helped build it, from the likes of Berry Gordy, Russell Simmons, David Geffen and newer ones like Scooter Braun and the Williams brothers from Cash Money. I enjoy being around entrepreneurs.”

This may help explain why UMG has become one of the most diversified early-stage corporate venture investors, from exchanging music licensing for equity in pure music startups to investing in companies like car service Uber (it has since exited) and headphone maker Beats Electronics (recently valued at around \$2 billion).

Beats is run by Jimmy Iovine, chairman of UMG-owned Interscope Geffen A&M and a great example of Grainge’s philosophy of allowing his executives to “captain their own ships.” Grainge compares running UMG to leading a flotilla of ships with all the captains constantly communicating with each other to stay focused on their message.

And what is that message? “I care deeply about this business and this company,” Grainge says. “I want us to work hard to ensure that in the next 10 years the business we’re in is full of entrepreneurs, great music, and is creative, vibrant and healthy.”

—Yinka Adegoke



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**Lucian  
Grainge**  
photographed  
at his UMG  
office in Los  
Angeles.



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3

## Coran Capshaw

FOUNDER/OWNER, RED LIGHT MANAGEMENT, STARR HILL PRESENTS; PARTNER, ATO RECORDS, TBD RECORDS

He shuns the spotlight, which means you may not see the full scope of his empire: management, festivals, venues and branding—for a start

If most in the music industry are unaware of the true scope of Coran Capshaw's influence, that is by design, as the manager/entrepreneur remains one of the industry's most private and enigmatic figures. His influence is deep and broad, and he continues to be on the leading edge of the industry's shifting power dynamic from labels to artists and, by extension, managers.

The management division's growth during the past few years has been nothing short of remarkable. Capshaw now employs more than 60 managers overseeing the careers of nearly 200 artists, with offices in seven cities and a roster that includes Dave Matthews Band, Phish, Tim McGraw, R. Kelly, Alicia Keys, Interpol, Luke Bryan, Tiësto and Lionel Richie, as well as the estate of Jerry Garcia.

Capshaw's powers of persuasion are perhaps most evident in Nashville, where he broke through in the traditionally insular town to now be the most prominent management company in the uber-hot mainstream country music market. Across the board, Red Light has accumulated artistic, management and executive talent through internal development and key people coming onboard from existing firms, eager to be part of the Red Light model and the synergies within it. "I don't chase people," Capshaw says. "Managers join us because they believe in what we're doing together."

While management is the driving force, what truly makes Capshaw a power player is the diversity of his interests. Red Light sister company Starr Hill Presents operates the nTelos Wireless Pavilion in Charlottesville, W.Va., and Capshaw has significantly boosted his festival portfolio with equity positions in Bonnaroo, Outside Lands, Wanderlust, Forecastle and Houston's Free Press—a group with grosses that easily top \$50 million.

Labels ATO and TBD have respected artists both within and outside the Red Light family, including Alabama Shakes, Drive-By Truckers, My Morning Jacket, Okkervil River, Primus and Radiohead. Capshaw's branding/sponsorship divisions Greenlight and New Era are creating innovative partnerships for events, bands and brands, recently closing a three-year partnership between 7-Up and EDM stalwart Insomniac Events. Dave Matthews' Dreaming Tree wine is the most successful artist-branded wine in music (selling more than 400,000 cases per year, according to industry sources), and additional such projects will emerge in the coming months. The founder of MusicToday, Capshaw remains enamored with direct-to-fan and says he'll likely re-engage in that space soon.

—Ray Waddell



Coran Capshaw

## Michael Rapino

CEO, LIVE NATION ENTERTAINMENT

People talk about Big Data. He makes it pay off: With concert attendance up 27% to 55 million, Live Nation Entertainment's stock price more than doubled, adding \$2 billion to its market cap

4

"We had an epic, record year for ticket sales, and that in itself is the big overall takeaway picture of 2013," Live Nation Entertainment CEO Michael Rapino says. "Every country, every genre of music, every size of venue had strong year-over-year growth, which testifies to consumer demand and the supply of great artists."

That growth in concert attendance also speaks to another area where Live Nation and its Ticketmaster operation are on the leading edge: digital and mobile marketing. By Rapino's mandate, the company has doubled down on gathering and analyzing consumer data, an opportunity afforded by the massive scale of Ticketmaster and Live Nation, and 2013 was the year where digital and mobile marketing moved the needle in generating consumer awareness and stimulating ticket sales. Sales on mobile devices grew from 6% to 10% in 2013.

"To be a great concert marketer, we are shifting our focus from traditional media to online and mobile as direct ways to reach consumers," Rapino says, adding that social engagement empowers fans and artists. "When you have Rihanna with 100 million followers on Twitter and Facebook, she has the media and the relationship with fans, so she becomes the best channel to advertise and talk about the tour."

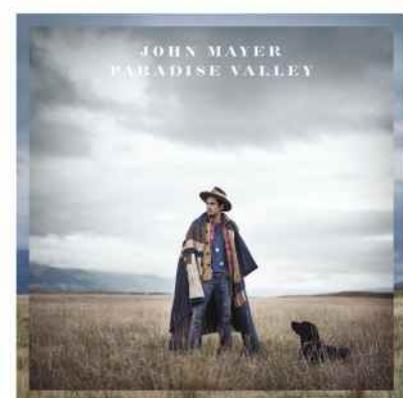
While the company has evolved significantly during his 12-year tenure, the overall vision remains fundamentally the same, and it's very much Rapino's vision. In simplistic terms, Live Nation's business model is based on utilizing the relatively low-margin concert business as the "flywheel," as he puts it, to drive lucrative ancillary revenue like concessions, merchandising, e-commerce, ticketing and sponsorships.

Following the exit of Irving Azoff (No. 7), the company made a huge statement in bringing U2 and Madonna manager Guy Oseary into the Artist Nation fold. Rapino himself now oversees that division, which manages more than 230 artists. "Following Irving's departure, there may have been some questions as to our ability to renew, and we're very proud that we renewed 15 of our management companies to long-term deals," Rapino says.

Ticketmaster was an established behemoth when it merged with Live Nation, but was already challenged by the most competitive environment it had faced since rising to the top two decades earlier. Despite a wealth of smart solutions seeking to steal market share, Ticketmaster is dominating both market share and innovation, powered by 500 engineers. —Ray Waddell



Michael Rapino  
photographed at  
Live Nation in Los  
Angeles.



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# Martin Bandier

CHAIRMAN/CEO, SONY/ATV MUSIC PUBLISHING

He has market power, and he's using it to win better rates in an increasingly digital world

5

Martin Bandier has been in music publishing for more than 30 years and leads the world's largest catalog holder, so when he describes the last year as "probably the most interesting year in my business life in publishing," it's a good idea to pay attention.

Bandier, a lawyer by training and a music man by choice, is referring to the unfolding legal ramifications around the move by publishers—which he led—to pull digital rights for songs from collection societies ASCAP and BMI in order to negotiate directly with digital services like Pandora and iTunes Radio for higher rates.

Bandier's plan, embraced by some of his fellow publishers, appeared to work quite well until rate court judges for ASCAP and BMI handed down separate rulings saying the publishers can't pull just their digital rights—they have to be all in or all out. While the ASCAP judge disallowed the withdrawals, saying the publishers were all in, the BMI judge said the digital withdrawals meant they were all out.

The BMI ruling came in mid-December. "It was the first holiday period I had been so busy," Bandier says. "My biggest concern since day one of withdrawing our digital rights is we wanted a fair price, that the words and music were equally as important as the recording. The only way to achieve parity was to withdraw our rights and to seek arms-length deals with the digital partners. Performance revenue has become a more important revenue source for publishers as sales decline."

Bandier has market dominance—his company's share soared to 33% after he engineered Sony/ATV becoming the administrator for EMI's publishing catalog in 2012. It would have been easy to sit back and enjoy it. Instead, he wants to use the company's market power to benefit songwriters and one day soon to get paid at a rate similar to performers.

"My job is to maximize value for our owners and our songwriters. It's not the superstar writers I worry about the most, it's really the writer with one or two hits that needs to meet his monthly mortgage."

—Yinka Adegoke



Irving Azoff  
photographed  
at the Forum in  
Los Angeles.

# Irving Azoff

CHAIRMAN/CEO, AZOFF MSG ENTERTAINMENT

He's back and he's ready to change the game again, with the new Azoff MSG Entertainment buying up companies and readying a challenge to ASCAP and BMI

7

Irving Azoff is one of the few on this list whose influence is measured not by the company he's associated with but by the charisma, savvy and sheer chutzpah of the man himself. Azoff's well-earned reputation for changing the game precedes him to such a degree that, whatever his current gig, the music industry always wonders what his next move will be.

A year after he resigned as chairman of Live Nation Entertainment, Azoff's influence remains pervasive, even as the direct impact of Azoff MSG Entertainment (AMSGE) unfolds. As this new era generates headlines, when asked about recent highlights Azoff leads with the Eagles, a band he has managed for 40 years. Neither shows signs of diminishing returns.

Azoff estimates the first 52 shows of the Eagles' current tour have yielded more than \$100 million in grosses, and the group continues blowing out multiple dates in arenas across North America. "Their grosses have been their biggest ever," he says, "without even trying to be."

He maintains that the primary reason he left Live Nation was a distaste for working at a public company. "We're fiercely private at this point," Azoff says of AMSGE, which is underwritten by the publicly traded Madison Square Garden Co. to the tune of \$300 million.

Even with decades of industry-altering moves, Azoff still says, "In my opinion, I had my most powerful year ever [in 2013], between the MSG deal, the opening of the Forum [an MSGC venue in Los Angeles that underwent a \$100 million renovation], the opening of [performing rights organization Global Music Rights], the success of the management business, the start of the expansion into comedy," he says. "I made some investments in a bunch of marketing companies and brought Lawrence Randall over from the NFL [where he was manager of programming] to run that, plus we bought six or seven little companies, too."

Perhaps the most intriguing component of Azoff's new venture with MSGC is on the publishing side, with the aforementioned PRO. Azoff believes he has built a better mousetrap and is on a mission to take on the leaders in that space, primarily ASCAP and BMI. "We've opened almost like a private club in the performance rights business for a certain kind of act," he says, adding that several content creators are already onboard, including "music and television writers representing significant market share." —Ray Waddell

6

## Doug Morris

CHAIRMAN/CEO, SONY MUSIC ENTERTAINMENT

The CEO continues to wheel and deal, setting up new joint-venture creative centers to fuel Sony's market share

In a year when its two biggest competitors gained market share through EMI acquisitions, Sony Music Entertainment (SME) still managed to gain share the old-fashioned way: through organic growth.

"We had an extraordinary year," chairman/CEO Doug Morris says. "Without buying anything we raised our market share."

For the year ending Dec. 29, Sony's share rose to 29.5%, up from 29.1%, according to Nielsen SoundScan. While Sony Corp. provides some music results, SME's numbers are combined with Sony Music Japan and Sony/ATV. That unit's revenue, according to Sony Corp.'s annual report for the year ending March 31, 2013, was basically flat.

Since joining SME in 2011 Morris has revamped senior management and changed the label's corporate culture, with everyone working as a team instead of the Sony-BMG infighting that was occurring when he arrived. "I believe the culture is very important," Morris says. "Other than getting the culture correct and the people right, the other challenge is getting hits, and last year we had a great year."

Sony's big albums in 2013 were the first volume of Justin Timberlake's *The 20/20 Experience*, which scanned 2.4 million units (according to Nielsen SoundScan), Beyoncé's self-titled album (1.3 million), One Direction's *Midnight Memories* (1.1 million), Daft Punk's *Random Access Memories* (870,000), Kelly Clarkson's *Wrapped in Red* (763,000) and Miley Cyrus' *Bangerz* (745,000).

As for the industry's challenges, Morris notes that the continued decline of physical is troubling, but adds that the "ascension of streaming services" is producing a lot of money. He's betting that streams from Vevo and YouTube will replace the decline in other formats.

"We are beginning to see these various streams of income turning into a river," he says. "There is huge consumer demand for our video clips." —Ed Christman



Doug Morris



Len Blavatnik

8

## Len Blavatnik

VICE CHAIRMAN/OWNER, WARNER MUSIC GROUP  
FOUNDER/CHAIRMAN, ACCESS INDUSTRIES

With no board to answer to, he's able to place big bets on Parlophone and across the streaming market

Few other music kingpins can count an ownership stake in a chemical refinery among their business interests. But along with Warner Music Group—the world's third-largest music company—Len Blavatnik owns Access Industries, which has stakes in LyondellBasell, a Netherlands-based refining business with a market value of \$64 billion, and Clal Industries, an Israeli holding company valued at \$2.6 billion.

Yet with his personal fortune and ownership of WMG—the only stand-alone major music company—Blavatnik may have more individual control than anyone else in the music biz. Because he doesn't answer to shareholders—although investors do hold Warner debt—or a corporate parent, Blavatnik is able to reshape Warner behind a wall of privacy and without the pressures of quarterly earnings targets.

The Blavatnik footprint grew bigger in 2013 when Warner acquired Parlophone Label Group. The \$765 million deal stemmed from the European Union's requirement that UMG unload some assets to win approval of its EMI Music acquisition. Some felt he overpaid for Parlophone, especially given that UMG had carved out Parlophone's most valuable asset: the Beatles. But Blavatnik sees the big picture, according to those close to him, and even when his advisers were uncertain of raising their bid, once he made up his mind to buy Parlophone there was never any doubt.

Blavatnik, who is known for his reticence with the press, has also made significant bets on the future of the music business. In 2012, Access invested \$130 million in music subscription service Deezer. Based in France, Deezer is second only to Spotify worldwide. But why bet on one horse when you can bet on two? Last year, Access put \$60 million into the recently launched Beats Music. With Deezer and Beats Music the two most likely candidates to rival Spotify, Blavatnik is well-positioned to capitalize on the market's shift to streaming. And given WMG's small equity stake in Spotify, Blavatnik could be hugely influential in how the fledgling market shapes up.

Though a private man, Blavatnik is said to enjoy the profile associated with owning a major media company. He's now widely seen within the music industry as a long-term owner. —Glenn Peoples



**Rob Light**  
photographed  
at the CAA  
offices in Los  
Angeles.

## Rob Light

MANAGING PARTNER/HEAD OF MUSIC, CREATIVE ARTISTS AGENCY

While building the next generation of headliners, he saw his clients generate more than \$1.8 billion in touring revenue in 2013



Along with the overall touring industry, CAA thrived in 2013, booking an estimated 27,650 shows worldwide. Among the elite tours, the agency reps twice as many artists as its closest competitor on Billboard Boxscore's Top 25 Tours chart for 2013. CAA, which has nearly 1,200 music clients overseen by 101 agents and executives, was named top agency at the Billboard Touring Awards, and built its roster in 2013 by signing Lorde, Jeff Foxworthy and Kylie Minogue, with Lionel Richie and LeAnn Rimes returning to the agency.

When much of the industry's stakeholders were lamenting the dearth in developing new headliners, Light was one of the few confident in regeneration, and for good reason. Among the clients that CAA has developed from supporting acts and club tours to the arena level are Tim McGraw, Shania Twain, Radiohead, Arcade Fire, Zac Brown Band, Katy Perry, Justin Bieber and One Direction, among others.

"Everyone views agents in a different light [today], because live music is such an integral part of marketing a record, an artist. Touring is so critical to the linear timeline you have to create around a release," he says. "The industry respects how important the live part of the business is, so those people who bring an expertise to it, and a passion and understanding and a point of view, have a real place at the table. And the better you do, the more important you become to the process."

Light is a bridge between the pioneering deal brokers of yore and the new, tech-savvy young guns tapping into an ever-growing digital toolbox. While he embraces statesman status, he's more than clued in to the opportunities of digital and mobile platforms, and any perception that a pioneer like CAA has been less than innovative rankles him.

In a sense, the ability to build touring careers is the essence of Light's power. "There's nothing more exciting than being there when an artist has gone from playing a 50-seat club for \$100 to headlining an arena," he says. "And, respectfully to all my competitors, I don't think anybody does it better than us. Great agents do that, and that's the thrill of it." —Ray Waddell



## Jimmy Iovine

CHAIRMAN, INTERSCOPE GEFEN A&M;  
CO-FOUNDER/CEO, BEATS ELECTRONICS

He's got the market covered—from the music you hear to the way you hear it—and wants it all to be one thing: great

Power is not a word Jimmy Iovine will use. He prefers "great." To back up his point, he quotes Bruce Springsteen's statements in 2010 documentary "The Promise: The Darkness on the Edge of Town Story." "I never say someone is powerful. I think of what Bruce said: 'I wasn't looking to be famous, I wasn't looking to be rich. I was looking to be great.' To me, it's all about being really good. All I ever really work for is to be a really good engineer, a good producer, a good executive, good in the world of Beats. That's power to me."

Iovine's 2013 included hits from Imagine Dragons, Eminem, Lady Gaga, Robin Thicke and Maroon 5. Beats Electronics continued to dominate the headphones business and its "Project Daisy" subscription service—now called Beats Music—was one of the year's most discussed projects. It launched in January.

"I know what labels and artists need, along with the consumer," Iovine says of the service. "We built something that works for us, for me, our friends, Dr. Dre. We enjoy using it. It's what we would like to have and we built it to where we felt it could help others. It's really built to make people's lives more interesting."

At Interscope, he handed over the day-to-day reins to John Janick (No. 19). "Most people have not planned for succession, and I wanted a real successor," he says. Iovine continues to review potential signings and all music that the label is issuing. He's also hands-on with certain records, the new U2 album being his current key project.

In talking about music, Iovine can't compliment Lana Del Rey enough, saying she was the artist who impressed him the most in 2013, even noting he also saw great shows from Springsteen and Leonard Cohen. He remains further impressed by the effect of Beats advertising on sales, noting Aloe Blacc's "The Man" and Max Frost's "White Lies."

"It's more fun for me with all these platforms," he says, refuting the notion that he has diversified his industry activities. "Diversifying to me is the product of having an idea and knowing to say, 'Let's do it.' I'm so proud of Beats. When I went to [the recent Consumer Electronics Show] I saw that the audio business is exploding. I'm thrilled Dre and I have been able to get a generation that was lost to bad audio hearing music the way it should feel and sound." —Phil Gallo



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# CONGRATULATIONS

TO THE ONE AND ONLY

## FRANK COOPER III



IF WE COULD ONLY  
BOTTLE HIS TALENT!



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### LIVE FOR NOW®

## The most important book I read last year

"Mike Tyson's autobiography. I love the part about Don King meeting with Mike in my office."

—Irving Azoff, chairman/CEO, Azoff MSG Entertainment (No. 7)

"Digital Radio for Dummies."

—Bob Pittman, chairman/CEO, Clear Channel (No. 11)

"The Empathic Civilization' by Jeremy Rifkin. It's a great perspective on what he thinks is the untold story of the evolution of human beings, from the hunter-gatherer beginnings through the Industrial Revolution to where we are today."

—Frank Cooper, chief marketing officer of global consumer engagement, PepsiCo (No. 15)

"Johnny Carson' by Henry Bushkin. I thought it was fascinating because if you grew up in the pre-Internet, pre-Wikipedia age, you basically saw what you thought you saw in the character of Johnny Carson. But it was really just a snapshot of that era—a lot of hard drinking and partying—and of a reclusive superstar."

—Monte Lipman, chairman/CEO, Republic Records (No. 17)

"How Music Works' by David Byrne. It's an outstanding book that I encourage everyone involved in music to read."

—Peter Edge, CEO, RCA Music Group (No. 21)

"Patti Smith's 'Just Kids.' It's a beautiful read that reaffirmed why I do what I do: Find incredible, unique artists who have a purpose. I'm here to champion great art."

—Julie Greenwald, chairman/COO, Atlantic Records Group (No. 22)

"Life' by Keith Richards. Probably because we were in the middle of the Rolling Stones tour. For me it was the biggest education of anything I read last year."

—Jennifer Breithaupt, senior VP of entertainment marketing, Citi (No. 24)

"Behind the Cloud' by Marc Benioff. He tells the story of creating and building Salesforce into a multibillion-dollar company. Marc's spirituality plays a big role in how he makes many of his important business decisions, and I appreciate that."

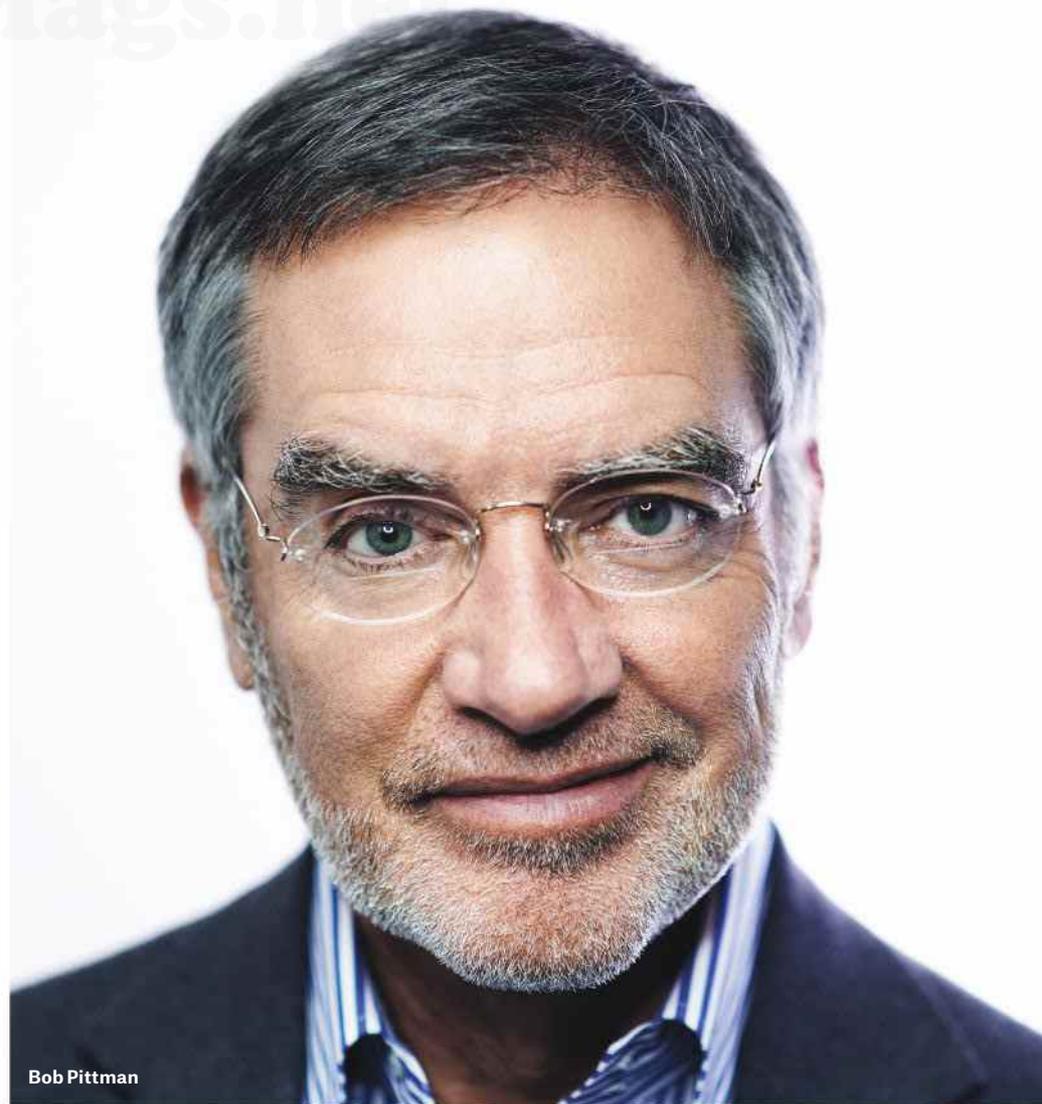
—Guy Oseary, partner, Untitled Entertainment; co-founder, A-Grade Investments (No. 38)

"I reread 'Stumbling on Happiness,' a great reminder of how important it is to be present, given how little we know about the future."

—Tim Westergren, co-founder/chief strategy officer, Pandora (No. 55)

"Oh, the Places You'll Go!' by Dr. Seuss. I read it every once in a while. Because it reminds me that life gives you good things and challenges, and then good things and more challenges. It's in my office."

—Jose Valle, president, Univision Radio (No. 99)



Bob Pittman

### 11 Bob Pittman

CHAIRMAN/CEO, CLEAR CHANNEL

An MTV veteran, he's ready to upend the music game again—this time with iHeartRadio and royalty deals that could reshape broadcasting

Bob Pittman pulled off the deal that many said couldn't be done, snagging the first of the major labels, Warner Music Group, to take part in a radio royalty share initiative he's been championing for the last two years. As the nation's largest radio group looks to its digital initiative iHeartRadio for growth, it wants to avoid the per-user royalty unpredictability that has plagued webcasters, and Pittman was ready to put performance royalties for terrestrial radio airplay on the table to help accomplish that. WMG, perhaps the most nimble of the majors, got not just payment, but broadcast promotional opportunities as well.

For Pittman, a media veteran whose career spans Warner Communications, AOL and MTV, among others, the push to regularize radio's relationship with labels was essential to moving both businesses forward. "It's now possible to develop a contractual relationship with the music business that allows us both to predict what the other will do and plan ahead," he says. The focus is on not only developing new artists but also helping give more intelligent support to established acts. "The stronger we can make the music business the better it is for us."

Pittman has been a champion of the iHeartRadio app, which now has 70 million users—"as many as Pandora," he says. He sees it as a game-changer. "The power is now always with the consumer. If we think other-

wise, it will make us complacent and we'll get disrupted. The music business in particular is more driven by the consumer than any other business I've been in." —Yinka Adegoke

### 12 Eddy Cue

SENIOR VP OF INTERNET SOFTWARE AND SERVICES

### Robert Kondrk

VP OF ITUNES CONTENT  
APPLE

Running the country's biggest music retailer, they helped steady Apple's stock

Apple's Eddy Cue and Robert Kondrk have served as officers of a ship that navigated rough waters in 2013 as investors wavered in their faith in CEO Tim Cook, driving the company's stock down a stomach-churning 29.5% between its Jan. 2 opening price of \$553.82 to a low of \$390.53 on April 19.

But thanks in part to the continued double-digit growth in the revenue of iTunes, Apple ended the year in solid shape—its stock up a hair at 1.3% to close at \$561.02 on Dec. 31. The iTunes Store generated \$9.3 billion in net sales during its 2013 fiscal year that ended Sept. 28, up 24% from \$7.5 billion in 2012.

Both Cue and his lieutenant Kondrk have steered a steady course for iTunes' business amid the uncertainty that followed the death of Apple founder Steve Jobs. Cue, who helped set up Apple's online store in 1998 and retailer iTunes in 2003, continues to oversee the latter in his current role heading up the company's Internet software and services, including iAd,



iCloud and Siri. Since Cue's promotion under Cook, Kondrk ended up with much of the day-to-day duties of running iTunes.

Throughout the year, Apple maintained its iron grip as the country's largest music retailer. The best display of its power is its exclusive arrangement to sell Beyoncé's self-titled hit album late last year. Even though *Beyoncé* was available exclusively on iTunes its first week—at a premium price of \$15.99, no less—it still sold 850,000 copies, according to sources, outpacing most other major releases that relied on multiple retailers.

But as sales of digital music downloads show signs of maturing and even declining, Apple has begun to look elsewhere to leverage its stake in music. In June, the company launched iTunes Radio, an advertising-based streaming service. The company said it garnered 11 million listeners who tried out the service in its first five days. The company hasn't since updated its figure. Whatever the current number, it's bound to grow as Apple plans to expand iTunes Radio's distribution to additional countries this year. —Alex Pham

## 14 Paul Chibe

VP OF U.S. MARKETING/U.S. CHIEF MARKETING OFFICER, ANHEUSER-BUSCH INBEV

Anchored by the Budweiser Made in America festival, he made Anheuser-Busch the biggest spending brand in music.

Brand sponsorship of U.S. live music and events reached a record high of \$1.3 billion

in 2013, according to analytics firm IEG, further cementing the importance of marketing dollars as a crucial revenue stream for artists, promoters and labels. Not only was Anheuser-Busch InBev the highest-ranked brand in terms of dollars spent—bypassing Pepsi and Coca-Cola for the first time with upwards of \$200 million spent on events and venue sponsorships—it was also the most diverse in its approach.

Not just any company could pull off a sold-out music festival for 120,000 fans (Budweiser Made in America, which grew 50% in its second year), throw 50 concerts in 50 states on one day (Bud Light's 50-50-1 Music First program with Live Nation) and partner its portfolio of brands with acts like Justin Timberlake (Bud Light Platinum), Zac Brown Band (Landshark Lager) and Kenny Chesney (Corona). A-B brands were also key underwriters of music and entertainment events like the Super Bowl, Grammy Awards, Lollapalooza, iHeartRadio Festival and even Record Store Day in 2013, while Ron Howard's "Made in America" film premiered at the Toronto Film Festival and aired on Showtime in October.

A-B InBev U.S. chief marketing officer Paul Chibe cites the growing importance of creating owned events as the driver of the beer behemoth's music strategy. "With something like Budweiser Made in America, when you have success in the first year what often happens is people drift away from the original idea that made it a success," he says, "which is bringing a diversity of music to a diversity of fans to show how music brings cultural barriers down. If there was another festival with more point of view, then I might as well sponsor someone else's festival."

A-B InBev will continue its momentum with music for next month's Super Bowl in



Eddy Cue



Robert Kondrk

New York, where its 5,000-room Bud Light Hotel will host exclusive performances from acts like Foo Fighters, Zac Brown Band, the Roots and Imagine Dragons. Chibe will step down after the Super Bowl, handing the U.S. marketing reins to Canadian A-B InBev vet Jorn Socquet and looking for new opportunities outside of his company's St. Louis headquarters. —Andrew Hampp

## 15 Frank Cooper

CHIEF MARKETING OFFICER OF GLOBAL CONSUMER ENGAGEMENT, PEPSICO

Led the *Beyoncé* album cycle buzz months before the singer herself ever confirmed it with Pepsi-exclusive video for "Grown Woman"

Pepsi has been battling it out with rival Coca-Cola (see No. 79) for decades for market share and brand awareness. But when it comes to an industry-leading music strategy, Pepsi's Frank Cooper has his sights set on a much broader spectrum of companies. "For me it's any non-endemic consumer products company in the music space, whether you're coming from the electronics business, the beverage business or the car industry," he says. "We're in this amazing period where the right consumer-products brand can really add value to an artist as well as their products, without the artist having to sacrifice their integrity or artistry in any way."

In 2013 Pepsi's sparkling beverages portfolio embarked on a series of partnerships with artists big and small to become a more

sustainable part of their careers, and gain a healthy share of buzz in return. Brand Pepsi teamed with Beyoncé for a multiyear sponsorship of her Mrs. Carter Show World Tour and an original content collaboration, the first fruits of which came through *Beyoncé* bonus cut "Grown Woman" and will continue later this year in an original video series. Mountain Dew expanded its music imprint Green Label Sound beyond hip-hop and indie to country, aligning with rising star Brantley Gilbert and 10 emerging acts through CMT's "Concrete Country" series. Aquafina tapped pop star Austin Mahone as its first digital and brand strategist. And Pepsi leveraged its existing sponsorships of the CMT Awards, Super Bowl and Grammy Awards to shine a light on Hunter Hayes, Bruno Mars and this year's best new artist nominees, respectively.

"We've decided the only way you can differentiate yourself in this environment is to really pick your fight and then go deep," Cooper says. "We've identified a few areas where we think we have the right play, and music happens to be one of those spaces."

The coming months will see the launch of what Cooper has dubbed the Pepsi Music Accelerator, through which the company will build on its tech relationships with companies like Twitter, iTunes Radio, YouTube, Next Big Sound and BigChampagne, and align it with upcoming artists for original content. A label vet himself, having held senior roles at Tommy Boy Gospel and Def Jam in the '90s, Cooper doesn't want Pepsi to become a label in the traditional sense. "No one can go it alone in this new music ecosystem," Cooper says, "so a collection of the right partners is necessary for all of us to go forward effectively." —Andrew Hampp

# Marc Geiger

HEAD OF MUSIC, WILLIAM MORRIS ENDEAVOR

Believes we're in "the age of the big boy," and ready to reap those rewards through WME's acquisition of sports powerhouse IMG

**13** William Morris Endeavor's recent acquisition of sports agency IMG boosted it ahead of rival Creative Artists Agency to become the largest in the industry. Head of music Marc Geiger should eventually reap the benefits of a more powerful firm.

Geiger leads 85-plus agents booking more than 29,000 dates from five offices worldwide for names like Bruno Mars, Nine Inch Nails, the Killers, Drake, Rihanna, Lady Gaga and Barry Manilow in 2013. Those tours alone represent a combined gross of \$570 million, according to Billboard Boxscore.

WME also strategically built its music roster last year, with signings like Justin Timberlake, Florence & the Machine, PSY, Foster the People and James Blake.

So Geiger is bullish on live, with good reason. "New superstars are being created, subgenres are still growing, globalization is still happening, a lot of the new technology in ticketing has not hit yet, but it's coming," he says. "We had a good year—a lot of people had a good year."

Geiger saw the potential of new media before most, co-founding music e-commerce pioneer ArtistDirect in 1996. He remains a passionate and informed predictor.

"The next five years will be the age of the subscription model, and [we're] finally going to come to the end of the era of downloading and into the era of streaming," he says. "Corresponding changes in interface preference [and] playlisting, it cannot be understated how big that is. The tying together of everything so you have a different way to get to a consumer to let them know about stuff, including shows, right there is \$100 billion in new revenue the business never saw, along with the continuation of revenue share from advertising to the music industry. Those things are massive."

Though he's not alone in his views of a market in deep transition, Geiger does have a unique terminology. "This is the age of the big boy," he says. "The new big players are anybody with 500 million customers. That's the new benchmark to me: Facebook, Google, Amazon, iTunes. It's ironic—the big players are really the people that are innovating right now. People are looking at what they're going to do." —Ray Waddell



Marc Geiger photographed at WME's offices in Los Angeles.





# Jay Marciano

CHAIRMAN, AEG LIVE

Named chairman of AEG Live as the global promoter posts its first billion-dollar year



Jay Marciano, who was named chairman of AEG Live in the wake of the departure of president/CEO Randy Phillips in November, is a veteran of the concert promotion wars. But 2013 was a wild ride, even for him. He had only been COO of AEG seven months following the exit of AEG founding CEO Tim Leiweke. Marciano had been CEO of AEG's European operation, a position he took in 2011 after a six-year run as president of Madison Square Garden Entertainment.

The AEG model melds real estate in the form of theaters, arenas and stadiums with revenue-producing content in sports teams and live events, with added fringe businesses like ticketing, media deals, merchandising and sponsorships. The entire venue portfolio of arenas, theaters, stadiums and clubs on five continents exceeds 100 buildings, with more than 40 million fans visiting annually, according to AEG. In Marciano's view, great venues build and sustain artists' careers.

Joining a team that just posted its best numbers ever, driven by tours including Bon Jovi, Justin Bieber, Taylor Swift, Kenny Chesney, George Strait and a burgeoning one-off business, is a double-edged sword, and Marciano is looking forward with good reason.

"What intrigues me today is what marketing people refer to as the 'customer journey,'" he says of AEG's ticketing business, axs. "If we can deliver to the fan and also convince the artists that we're in contact with their fans, that's going to grow the pie, as opposed to taking a bigger slice of an existing pie. What we have to do is get people to go out more often, and delivering a better experience is what is going to do that." —Ray Waddell



Jay Marciano photographed at LA Live in Los Angeles.

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## Stephen Cooper

CEO, WARNER MUSIC GROUP

Convinced WMG owner to pull the trigger on Parlophone—the largest music industry acquisition in 2013

Stephen Cooper—who many initially saw as a caretaker for then-relatively new Warner Music Group owner Len Blavatnik—is the billionaire's right-hand man, restructuring the major's business significantly in the last 18 months.

In 2013 he oversaw the acquisition of Parlophone Records for \$765 million, the biggest deal of the year. This was an important acquisition for WMG because it showed Blavatnik would be a long-term player and not just a financial owner looking to cut costs and flip the company like its previous private-equity owners did.

Executives in and around WMG privately say Cooper himself, a longtime corporate restructuring specialist without any previous music industry experience, now looks like he has settled in for the long haul and enjoys his job.

These insiders say Cooper gives the leaders of the company's various divisions the tools they need to do their jobs and lets them get on with it. So at Atlantic Music Group, chairman/CEO Craig Kallman and chairman/COO Julie Greenwald (both No. 22) have a free hand in running the label as they see fit, while over at Warner Bros. Records, chairman/CEO Cameron Strang (No. 31)—who also oversees Warner/Chappell Music—is getting whatever resources he needs to revitalize the label, sources say.

On the other hand, when it comes to financials, Cooper is known as a micro-manager, scrutinizing every number and demanding explanations for every move. Blavatnik's tenure promised less red tape than previous owners, but it also comes with less discretion with regard to spending decisions. So while WMG executives may still get quicker answers that give them the resources they need, they also have to get approval on a lot more deals because their discretion to make dollar commitments has seen thresholds lowered.

—Ed Christman

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## Monte Lipman

CHAIRMAN/CEO

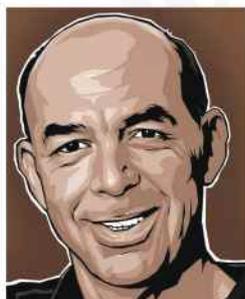
## Avery Lipman

PRESIDENT/COO  
REPUBLIC RECORDS

Broke Lorde and became "Royals" of their own by becoming the No. 1 label by current plus TEA market share

Avery Lipman can best encapsulate Republic's 2013 in the month of September. "We had an album of major consequence for six weeks straight," he says of the time period that had new releases from Ariana Grande, Jack Johnson, the Weeknd, Drake, Lorde, Cassadee Pope and Pearl Jam. "I can't say you necessarily plan like that, but it represented a combination of a lot of hard work over the last couple years. It was a nice moment."

In a challenging year for music, current album sales were still up 3.5% year over year across all formats, according to Nielsen SoundScan, to 63.3 million units from 60.2 million. Republic outperformed the industry in current album and track-equivalent album sales with a 9.9% market share and 20.9 million in sales, nearly two full points ahead of Interscope.



Stephen Cooper

How'd the Lipman brothers pull it off? By breaking more new acts than any other major (Lorde, Grande, Florida Georgia Line, and star-making sets from the Weeknd and James Blake), scoring soundtrack hits ("Les Misérables," "Pitch Perfect," "The Hunger Games: Catching Fire") and making stars out of "The Voice" alums Cassadee Pope and Danielle Bradbery. (Up next: fall 2013 winner Tessanne Chin.)

Further enhancing Republic's power structure are joint ventures with Big Machine, Lava and Cash Money, as well as the label's early-2013 addition of executive VP Charlie Walk, and A&R heads Tom Mackay on the West Coast and Rob Stevenson on the East Coast. "I would put these guys against anyone in the business—they're that good," Monte Lipman says. "We embrace the entrepreneurial spirit, which really starts with [Universal Music Group chairman/CEO] Lucian Grainge, and we take tremendous pride in the way our company is set up versus the traditional model. We really encourage these iconic record people to join forces with us and create these strategic alliances that can really empower the whole team."

Looking to the coming months, Avery is banking on Grande, Austin Mahone and Jessie J as they ready new music—including Grande's follow-up to *Yours Truly*, just released last September, and the highly anticipated debut from Mahone.

—Andrew Hampp

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## John Janick

PRESIDENT/COO, INTERSCOPE GEFLEN A&amp;M

Piloting IGA to No. 1 in total album market share with Robin Thicke, Kendrick Lamar and Imagine Dragons

This time last year, John Janick of Fueled by Ramen and Elektra fame was just four months into his new role as president of Interscope Geffen A&M, and the company had ended 2012 in second place with a 7.5% market share.

Asked to assess Janick's impact after nine months in the post, IGA chairman/CEO Jimmy Iovine summed it up in one word: clarity. "Efficiency is a real talent," he said. "John knows how to read everyone's instincts, and mine. It's a better company than it was before he got here."

And the ensuing months bore that out. Thanks to a global song-of-summer smash (Robin Thicke's "Blurred Lines") as well as additional wins on the singles and albums fronts (Kendrick Lamar, Imagine Dragons, Eminem)—Interscope wrapped up 2013 as the No. 1 label in total albums plus TEA market share with 7.7%. Also capping the year: a bumper crop of Grammy Award nomina-

tions. The list includes record of the year nods for both Thicke and Imagine Dragons plus seven nods for rapper Lamar, hinging on album of the year and best new artist.

"It's about trying to make sure you're nimble, and that you're able to do things differently than the way business was done in the past," Janick says.

And therein lies the challenge, he adds. "Things are shifting," he says. "It's a completely different world: retail, branding, the delivery and monetizing of music. You saw that this year with Macklemore & Ryan Lewis and Beyoncé. The shift into streaming and online radio is also interesting. Streaming is gaining traction, but how does that balance out with downloading and physical? It all morphs into what's still the biggest challenge yet: figuring out how it all shakes out."

In 2014 Janick says the label will continue to make inroads with breakthrough acts Lamar, Imagine Dragons and the 1975.

—Gail Mitchell

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## Rob Stringer

CHAIRMAN/CEO, COLUMBIA RECORDS

Created big buzz (and bigger sales) by taking the stealth approach with David Bowie, Daft Punk and Beyoncé

Rob Stringer knew he had finally built something at Columbia when he signed T.I. to a contract to release the rapper's upcoming ninth album—not based on his own influence, but because of Pharrell Williams, who's also prepping a new release for the label in 2014. "He said to T.I., 'Look, you should take a chance on these guys because they're treating me the way I expect to be treated,'" Stringer recalls. "Pharrell has an understanding that he can come in here and talk about anything he wants, and I'm not sure I would have been able to do that a few years ago. The ability to have artists feel comfortable in that environment is exciting."

Columbia's roster found particular success in taking the stealth approach to unveiling highly anticipated new albums, from David Bowie's surprise comeback *The Next Day* to the subtle viral marketing campaign for Daft Punk's *Random Access Memories* to Beyoncé's out-of-nowhere self-titled set, the lattermost becoming the year's eighth-biggest seller after just three weeks of sales. Those titles were highlights in a year that also had Billboard 200 chart-toppers from J. Cole and One Direction, the return of Nine Inch Nails and Celine Dion, and breakouts from Haim and Krewella.

"The challenge to be more innovative is to assess what you have," Stringer says of letting artists do the bulk of their own marketing. "The most important thing is to get the art right. Part of the mantra for my staff has been to believe earlier."

For the fourth year running, Columbia is No. 1 in total album share, though 2013 did mark the end of Columbia's three-year streak as the No. 1 label in total albums plus track-equivalent albums market share, led by Adele's diamond-selling 21 in 2011-12. Though Stringer looks forward to Adele's upcoming third effort, currently being recorded, he values the shared trust he has with the singer even more. "She gets 100 phone calls, and 99 of those are 'no's.' Because of our relationship with her, we don't presume that we can tell her what to do. But when we do have the opportunity to discuss, we're taken seriously, as we were with 'Skyfall.' And that's how I want our record label to be." —Andrew Hampp

John Janick photographed at the Interscope Geffen A&M offices in Los Angeles.





Jennifer Breithaupt photographed at the Citi offices in New York.



## 24 Jennifer Breithaupt

SENIOR VP OF ENTERTAINMENT MARKETING, CITI

Under her watch, ticket sales for Citi's tour sponsorships had a 22% jump

Through the years, music has scared off some major marketers from making deep investments because the industry's planning cycles aren't as fixed as, say, broadcast TV or national sports leagues. How has Citi responded to the challenge? By building a team dedicated to music partnerships and tour experiences for its card holders under the banner of Citi Private Pass. The initiative has helped sell millions of concert tickets along the way, as part of a long-term deal with Live Nation. "We have an enormous customer base with a finger on the pulse," says Jennifer Breithaupt, who oversees Citi's music and entertainment strategy.

Citi offered access to more than 60 of the top 100 tours (according to Billboard Boxscore), with a 22% increase in overall ticket sales. Among the top tours were One Direction, with \$32 million in revenue on 370,000 tickets to card holders, and the Rolling Stones, with \$22 million. "We survey fans coming out of every concert, both with and without a Citi card, and a high percentage are saying, 'Citi offers the most access,'" Breithaupt says.

In 2014, Citi will ramp up a new focus on branded content, which recently began with Web series "Culinary Beats" (co-created with Columbia Records) and "Huff Post Live." "We've been moving away from 'experienced by few' and toward 'witnessed by many,' and branded content helps with that," Breithaupt says. "We want to amplify everything we do with artists." —Andrew Hampp

nominee, continued his career momentum by selling out three nights at New York's Madison Square Garden.

Atlantic continued to ramp up its presence outside of pop in 2013 as well. In R&B, reality-TV star K. Michelle had a surprise No. 2 bow on the Billboard 200—the highest debut album for a female R&B singer since 2001. New comer Sevyn Streeter's "It Won't Stop" was a Hot 100 hit, and Janelle Monáe was named rising star at Billboard's Women in Music event. Rapper Wiz Khalifa and country up-and-comer Hunter Hayes both earned Grammy nominations, and Brett Eldredge's debut landed at No. 2 on Top Country Albums. EDM-focused Big Beat lived up to its name with Icona Pop's hit "I Love It." All told, Atlantic finished 2013 with a market share of 6.3%.

"The No. 1 job is to keep raising the bar," Craig Kallman says. "That's why we continue to shift as much energy, time, resources and manpower to the recording studio—to be as great a partner as we can be to the artist and help them realize their creative vision."

Greenwald says the label is also focused on adapting to the growing power of such services as Beats Music and iTunes Radio. "We used to measure success by the one-time purchase of an album or single. Now it's based on how many times they've been played over and over again. The whole industry has to think and act differently now to keep artists connected with their fans." —Gail Mitchell

## 23 Arthur Fogel

CHAIRMAN OF GLOBAL MUSIC/CEO OF GLOBAL TOURING, LIVE NATION ENTERTAINMENT

Tour icon raked in \$420 million—and helped pave the way for U2 and Madonna's new deals

With mega-clients U2 and Madonna not on the road, 2013 was supposed to be a relatively quiet year for Arthur Fogel, but it didn't work out that way. Live Nation's global touring division, led by Fogel, produced tours by such acts as Rihanna, Beyoncé, Rush, Jay Z and Justin Timberlake, a powerhouse lineup that generated more than \$420 million in gross revenue, according to Billboard Boxscore.

Fogel's status as the "King of the Mega-Tour" is unequaled. His tours with Live Nation alone have grossed more than \$3 billion combined in the past eight years. Tops among them is U2's 360°, which grossed more than \$736 million, while his work with Madonna has generated more than \$1 billion in revenue.

So, when searching for a link between U2 and Madonna (both years into multirights deals with Live Nation) in the wake of Live Nation taking on both acts' management last year, Fogel is the obvious answer, though the press-shy executive would never take credit for it. As former U2 manager Paul McGuinness—who handed the reins to Guy Oseary, longtime manager of Madonna, at Live Nation—recently told Billboard, "People don't realize that [Live Nation Entertainment CEO Michael Rapino] and Arthur are hand-in-glove. Arthur's very modest, but he's my hero."

In 2014, as the Web provides worldwide exposure for all levels of artists, Fogel's history of breaking open international markets with acts like U2 gives him unique insight. But he's keenly aware of the risks involved too. "In some of the developing territories, there's only so much money to go to shows, and there's a lot more shows than there used to be," he says. "That's a good thing, but it can start to be problematic if there's too much." —Ray Waddell

recently released her first RCA single, "Can't Remember to Forget You" (featuring Rihanna). Edge says, "This will be a huge project for us in the first quarter, and a whole new musical pocket for Shakira."

Also coming up: Sia, newcomer Tinashe and the rebuilding of RCA's rock roster, highlighted by Bleachers, a new project helmed by Jack Antonoff of fun. —Gail Mitchell

## 22 Julie Greenwald

CHAIRMAN/COO

### Craig Kallman

CHAIRMAN/CEO ATLANTIC RECORDS GROUP

From Bruno's big wins to K. Michelle's R&B breakthrough, Atlantic stayed ahead of the curve

"Nothing is tried and true anymore," Atlantic's Julie Greenwald says, reflecting on the past year. "What we think worked before isn't necessarily moving the needle. So the challenge is to remain mindful of the changing landscape while staying true to Atlantic's mantra: breaking artists and building careers—and not getting caught up in just breaking a song."

Among the Atlantic acts personifying that mantra is Bruno Mars. He ended 2013 with Billboard's artist of the year honors, the coveted halftime slot at the upcoming Super Bowl and several Grammy nods, including record and song of the year for "Locked Out of Heaven." Meanwhile, Ed Sheeran, a best new artist

## 21 Peter Edge

CEO, RCA MUSIC GROUP

### Tom Corson

PRESIDENT/COO, RCA MUSIC GROUP

Backed by two blockbuster surprises, RCA's top two gave the label a new look

A rebranded RCA Records' 2013 comeback was bookended by two seismic occurrences: Justin Timberlake's return and the reinvention of teen star Miley Cyrus. Those and other projects helped Peter Edge and Tom Corson deliver on their early 2013 pledge: to boost RCA's 2012 6.4% market share of total albums with TEA. And the pair did just that, vaulting the label from sixth to third place with 7.3%.

"Justin selling 1 million in one week in today's record business, Miley game-changing the culture and becoming a Time Person of the Year finalist—you want things like that but never expect it," Edge says.

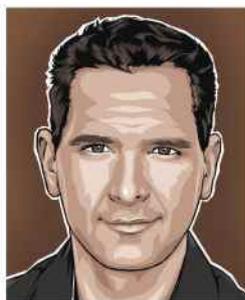
"It was an exciting year," Corson adds. "Everyone worked hard to evolve RCA into something different than what it's been in the past."

The fruits of that hard work began blooming early last year with rap phenom A\$AP Rocky's No. 1 Billboard 200 bow. Next came Timberlake's hit single "Suit & Tie" and his million-selling *The 20/20 Experience* in March, followed by its sequel in the fall. In between, P!nk, Billboard's Woman of the Year, continued her onslaught on the charts and on tour. Then came Miley 2.0, of whom Edge correctly predicted in 2013: "She will surprise people."

For RCA in the coming year, new surprises include projects from Usher and Shakira, who



Julie Greenwald



Craig Kallman



Arthur Fogel

# We just heard.

Congratulations to Daniel for making the Power 100!



# Allen Shapiro

CEO, DICK CLARK PRODUCTIONS

# Michael Mahan

PRESIDENT, DICK CLARK PRODUCTIONS

Putting more music on TV than anyone else—and proving there's a growing audience for it

26

In 2013, shows produced by Dick Clark Productions had more than 50 musical performances on prime-time TV. This year, that number is expected to jump beyond 80—a level no other production entity touches.

“There is not another company like ours,” says Allen Shapiro, who took over DCP in October 2012. “Not only do we have these shows, we own these shows. We are not only responsible for production, but marketing and sponsorship arrangement, and we have far more of these shows than anyone else. I do think it affects our place in the [music] business and the ability to accomplish things.”

Shapiro, along with DCP president Michael Mahan, was first involved in DCP when Mosaic Media Group owned the company but departed after it was sold in 2007.

In 2014, DCP will be adding the Billboard Music Awards to its lineup in May (Guggenheim Partners owns both DCP and Billboard's parent Prometheus Global Media), the Hollywood Film Awards in October and, later in the year, the People Magazine Awards, all of which will feature musical performances. In the summer, it will launch the U.S. edition of “Rising Star,” a singing competition imported from Israel that features real-time voting and had more than half the TV viewing audience watching live when it debuted.

Those shows join DCP properties the Golden Globe Awards, the Academy of Country Music Awards, the American Music Awards and the series “So You Think You Can Dance,” which will have an expanded live music presence this year. Shapiro says it's perfect for EDM artists.

“We're able to talk to a sponsor and can create a platform that has a complete calendar-year basis, from New Year's Eve to the ACMs to the Billboard Music Awards, this summer's ‘Rising Star’ and the AMAs,” he says. “The shows are in spots that are strategically planned. For the movie companies, the AMAs come out right before Thanksgiving, and the BBMs are right before Memorial Day for the summer releases.”

DCP president Mahan works in tandem with Shapiro. Formerly president of the TV Guide Network, he, too, is in his second run with the company, having previously been senior VP of corporate development.

Beyond having a bevy of shows, most had ratings growth in 2013. Last year's AMAs were up 36% overall and 86% among teenagers from 2012. The ACMs were up 39%, and “Dick Clark's New Year's Rockin' Eve” attracted its third-largest audience in its 14-year history.

“Everything is bigger—the audiences, the performances,” Mahan says. “Live television, especially variety television, is no different than movies and their massive productions. The public's demanding more, so our productions are bigger. Part of that is the change in the music. Ten years ago, when it was all bands, there were no dancers, but with [Lady] Gaga and Taylor [Swift] and Justin Timberlake, that's changed.” —Phil Gallo

Allen Shapiro  
(left) and  
Michael Mahan  
photographed  
at Dick Clark  
Productions in  
Los Angeles.



27

**Rio Caraeff**

PRESIDENT/CEO, VEVO

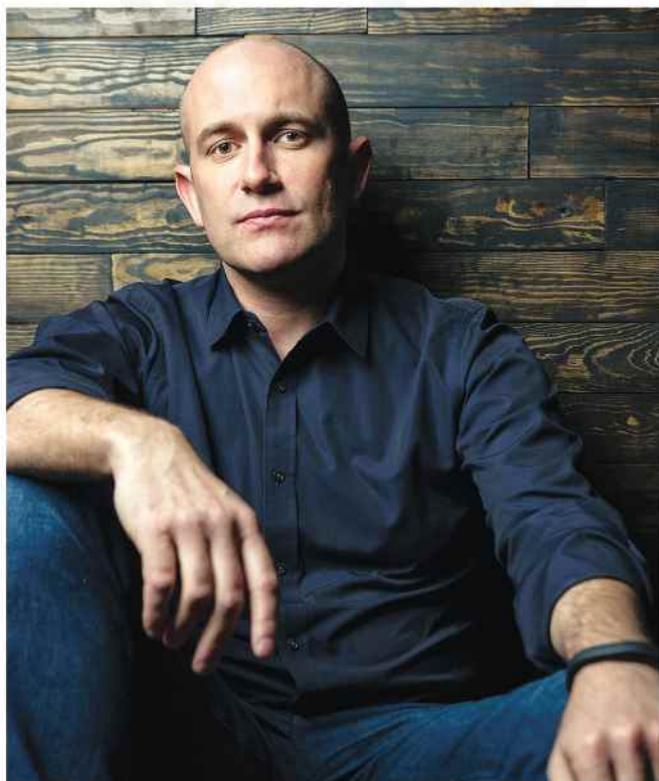
Inked multiyear deal with YouTube, while also persuading Google to invest nearly \$50 million for a 7% stake in Vevo

Within five years of launch, Vevo's views have grown to 5.5 billion per month in 2013, up from 4 billion in 2012. Much of that has been driven by Vevo's international push. It's now available in 13 countries, up from four in 2012. About 80% of its monthly views come from outside the United States, up from 75% in 2012.

Those views have translated into hundreds of millions in advertising revenue. Industry estimates put that figure at around \$300 million in 2012. The privately held company didn't disclose its 2013 revenue.

This year, Rio Caraeff plans to bring the music video business full circle with a greater push toward linear, cable TV-style programming—an initiative that Vevo began last year by launching several original video series that now run on three separate Vevo TV channels in the United States and Canada. As a result, Vevo is now in the business of building both a stream of high-quality original content and the services to distribute it.

Keeping up with the changing ways audiences access their entertainment is no trivial matter, and it will be a source of challenge for Caraeff and Vevo in 2014. "Power ultimately lies with the end user, the viewer or listener who always has the final word when it comes to how they will vote with their money, time and attention," Caraeff says. "This has been true for a long time, but the shift in awareness and importance of this fact fortifies the message that the customer is king." —Alex Pham



Rio Caraeff  
photographed  
at Vevo in New  
York.

28

**Charles Attal, Charlie Jones & Charlie Walker**

PARTNERS, C3 PRESENTS

Expanded Austin City Limits festival to two weekends, resulting in a No. 2 ranking on Billboard's top festivals tally of 2013

Under the leadership and guidance of the "three C's"—Charles Attal, Charlie Jones and

Charlie Walker—C3 Presents has enjoyed a steady rise on Billboard's year-end chart of the top 25 highest-grossing promoters in the world. In 2013, the Austin-based independent concert promotion, event production and artist management company ranked fifth on the top 25 promoters list, earning \$124.3 million from 818 shows, according to Billboard Boxscore. That was a three-spot jump from the prior year, when C3 grossed \$79 million from a reported 564 shows.

In addition to booking and promoting concerts in arenas, theaters, casinos and clubs across the United States, C3 has a stake in about 20 festivals around the world. Two of those events—the Austin City Limits Music Festival in Texas and Lollapalooza in Chicago—ranked second and third, respectively, on Billboard's top-grossing festivals chart in 2013. The two-weekend ACL fest pulled in \$32.1 million across five days (the sixth day was canceled following heavy rains) and the three-day Lollapalooza event grossed \$26.5 million.

C3 partner Walker cites the first-time expansion of ACL to two weekends in October as a highlight of 2013. "It was selling out so quickly and there so many disgruntled people, particularly in Austin, who couldn't get tickets," he says. "The scalpers were selling tickets at such ridiculous prices and we wanted to alleviate all of that."

Another highlight, he says, was C3's partnership with Latin-American promoter Fenix Entertainment Group to expand Lollapalooza into Buenos Aires later this year. Lollapalooza first landed in South America in 2011 in Santiago, Chile, and the following year expanded to São Paulo. C3 partners on Lolla with Time 4 Fun in Brazil and Lotus Producciones in Chile.

Walker says C3 is looking to expand the Lolla brand into other parts of the world as well. —Mitchell Peters

29

**Dan Mason**

PRESIDENT/CEO, CBS RADIO

Strengthened the bond between artists and fans by combining broadcast radio with live events, tie-ins and multimedia content

Dan Mason believes in the power of radio, especially when it comes to connecting with listeners through music. "No other vehicle sells music better than a highly rated station with an enormous weekly audience," he says.

Mason should know, seeing as CBS Radio boasts ratings-rich stations in 27 major U.S. markets. Its cross-format dominance spans all the way from legendary Los Angeles alternative KROQ to New York's 40-year classic hits outlet WCBS-FM.

While for many owners on-air exposure represents the extent of the commitment between stations and artists, Mason and CBS Radio went the extra mile and then some this past year. Katy Perry fans got to "Roar" louder at October's We Can Survive concert at the Hollywood Bowl to benefit breast cancer survivors: "A company-wide effort that resulted in a great experience for our listeners," Mason says. On Feb. 1, CBS Radio sports leader WFAN New York will host a Red Hot Chili Peppers show at Brooklyn's Barclays Center the night before Super Bowl XLVIII.

Challenged by the ever-expanding menu of music platforms available to consumers, CBS Radio further tied artists to appropriate formats using interviews and video content to reach millions of listeners, through terrestrial radio or station streaming on Radio.com.

—Rich Appel

**Zach Horowitz**

CHAIRMAN/CEO, UNIVERSAL MUSIC PUBLISHING GROUP

Emerged as unheralded key player in growing digital royalties for songwriters in changing landscape

30

Since assuming the helm of Universal Music Publishing Group, chairman/CEO Zach Horowitz has not only improved profitability and grown revenue but also emerged as a key player in shaping the changing music publishing business model.

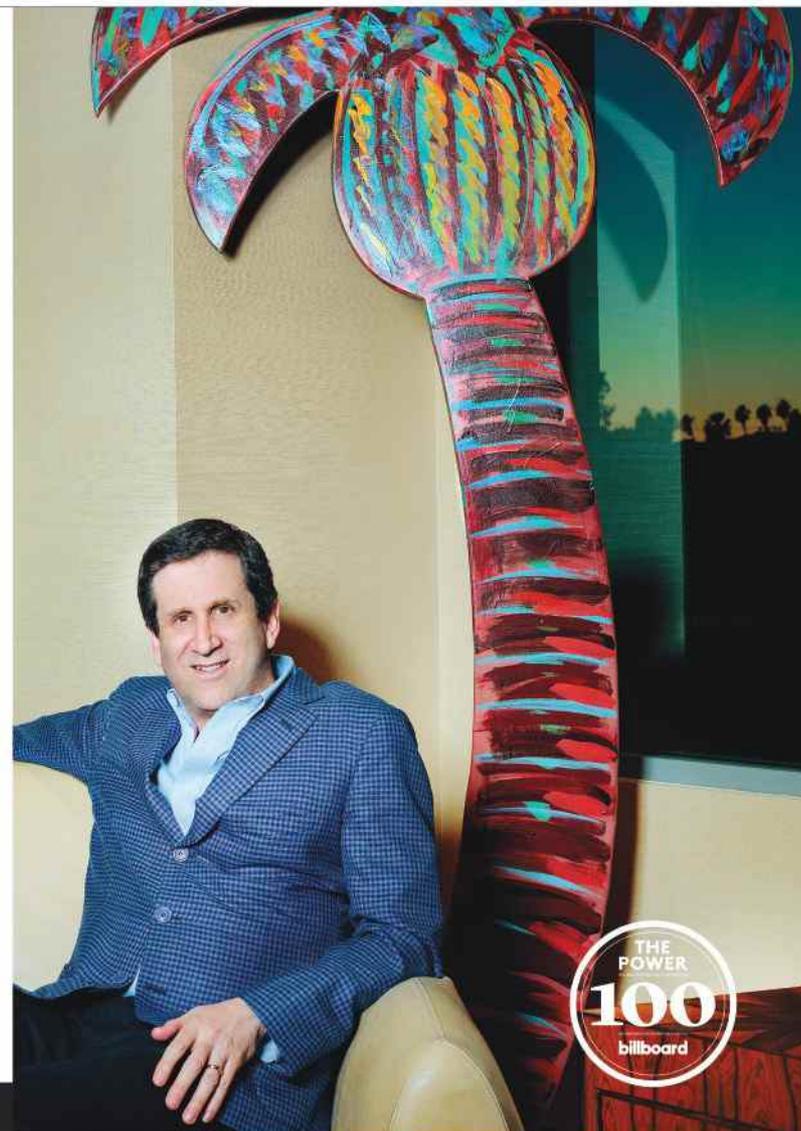
During the year, UMPG made two significant acquisitions: the BBC's music catalog, which includes material from British TV programs like "Dr. Who" and "Planet Earth," and the Criterion catalog, which includes Lee Hazlewood classics like "These Boots Are Made for Walking"; Jackson Browne songs like "Doctor My Eyes"; and tunes from Charlie Parker, Rosanne Cash and Rodney Crowell.

Beyond that, the company handled the publishing for the year's biggest-selling artists, including Mumford & Sons, Adele, Eminem, Robin Thicke and Miley Cyrus, while also handling it for breakout acts like Imagine Dragons, Miguel and Carly Rae Jepsen, and such classic songwriters as Paul Simon and Billy Joel. In a year-end note to UMPG staffers obtained by Billboard, Horowitz noted that the company had tripled Joel's historical average from synchs in TV, film and commercials.

But beyond his leadership at the world's second-largest publisher, Horowitz has been front and center standing alongside Sony/ATV chairman/CEO Martin Bandier (No. 5) in maneuvering for higher royalty payments from digital services. During the year, he cut deals with iTunes Radio and Pandora that supposedly allotted UMPG its pro forma share of more than the 4.3% of revenue that Pandora paid all publishers in its most recently reported fiscal year to as much as 10% of revenue.

Like Bandier and Sony/ATV, UMPG has also withdrawn its digital rights from BMI and ASCAP and now, due to rulings by the rate-court judges, is contemplating a complete withdrawal from the performing rights organizations if the U.S. Department of Justice doesn't agree to amend the consent decrees under which the U.S. collection societies operate.

In fact, Horowitz cites this issue as the biggest challenge of the year, and says it will get even bigger going forward. "With digital sales declining and paid subscription services growing, this is a very dramatic situation for publishers because the PROs are saddled with the consent decrees," he says. Regardless of the outcome, Horowitz will play a key role in shaping the dialogue surrounding the issue. —Ed Christman



Zach Horowitz  
photographed  
at the UMPG  
offices in Los  
Angeles.

# Cameron Strang

CHAIRMAN/CEO, WARNER/CHAPPELL MUSIC,  
WARNER BROS. RECORDS

Publishing, label—does it all, grows it all

31

Cameron Strang says the chief lesson for him and the music industry in general last year was a simple one: “Be prepared to embrace change and find opportunities in that change.” Initially tasked with revitalizing Warner/Chappell Music, and from there also rebuilding the iconic Warner Bros. Records and overseeing Rhino Entertainment, Strang wrapped 2013 with a string of notable accomplishments.

On the publishing side, Warner/Chappell—under the stewardship of senior executive Jon Platt, who joined in 2012—further bolstered its roster with such signings as Jay Z, Beyoncé, Aloe Blacc, Megadeth’s Dave Mustaine and in-demand producer Mike Will Made It. Warner/Chappell’s Nashville division, which boasts talents like Kacey Musgraves and Ben Hayslip, was named ASCAP publisher of the year.

Michael Bublé, as well as Josh Groban and Avenged Sevenfold, were among the acts that helped Warner Bros. Records stake out some chart-topping territory. It was a year in which the legendary Cher returned and critically acclaimed newcomer Gary Clarke Jr. earned a Grammy nod. Complementing that action was Warner Music Group’s acquisition of Parlophone in July, with the majority of its roster (including Kylie Minogue, Lily Allen and catalog titles from Pink Floyd and Radiohead) assigned to Warner Bros.

Strang says of the additions, “Working closer with those incredible artists and the Parlophone team, we’re taking a global approach to Warner Bros. Records.”

Helping Strang put his stamp on Warner Bros. moving forward will be his handpicked executive management team, headed by new label president Dan McCarroll. Moving over from the same post at Capitol, McCarroll joined fellow recent appointees Brian Frank, executive VP of marketing and strategy, and Dion Singer, executive VP of creative marketing. The label’s market share of total albums plus TEA rose to 4.9% from 4.7% in 2012.

As for who possesses power in the music industry, Strang singles out music fans. “Look at the amount of choices consumers now have to listen to and experience music plus connect with artists,” he says. “That’s a major shift from where it was a few years ago.” —Gail Mitchell

Cameron Strang  
photographed at  
his residence in  
Los Angeles.



## 32

### Steve Barnett

CHAIRMAN/CEO, CAPITOL RECORDS GROUP

Honoring Capitol’s past with classic artists like Elton John, and staking out its future with new acts like Arcade Fire

Jan. 8 marked the one-year anniversary of Steve Barnett settling into his office at the Capitol Tower and establishing the Capitol Records Group that would include Capitol, Virgin, Blue Note and IRS in Nashville and Harvest in the United Kingdom. The anniversary arrived just as Katy Perry’s *PRISM* hit the 1 million sold mark.

“What I really wanted to do was transform the culture of the company,” Barnett says. “I wanted people to be proud to work here, to embrace iconic artists. I wanted to pay proper respect to the company, but I didn’t want to be burdened by it.”

Barnett, who helped oversee the rise of Adele, Beyoncé, John Mayer and others at Columbia Records, has the Capitol labels positioned as artist development imprints. Capitol’s power lies in its unique structure—multiple-genre labels with an independent distributor (Caroline) attached that offers a global reach, all of it separate from the other

Universal Music Group operations. “There’s no point in us being exactly the same as them,” he says of the rest of UMG, “and that’s how we’re going to put our stake in the ground—with a sense of aspiration and commitment.”

Barnett sees the music world free of cookie-cutter plans and gatekeepers and believes different routes need to be taken territory by territory to achieve success. As he details plans for 2014—new signings like Sam Smith and Banks out of the United Kingdom, Don Was working with Van Morrison on a duets album, Beck’s next record and a continued push for 2013 releases from Bastille and Arcade Fire—Barnett also includes the names of producers the company is associated with: T Bone Burnett, RedOne, Tricky and The-Dream.

“They want to work in an environment with creative freedom and good relationships with the rest of the company,” he says.

In his year in the tower, which has included Elton John performing songs from *The Diving Board* in a studio and Arcade Fire playing on the roof, he has come to feel the music community is hoping Capitol will succeed. All of the offices have been refurbished and work has begun on the tower’s legendary studios. He knows he has an advantage over other labels when he brings in a potential signing as well.

“Everybody knows the company had suffered from a lack of investment, bad leader-



Steve Barnett



ship and bad decisions,” he says. “It’s been a long time since there was a major-label startup in L.A., and we all have a tremendous responsibility to succeed.” —Phil Gallo

## 33

### Scooter Braun

ARTIST MANAGER; OWNER, SB PROJECTS

The “Young Irving Azoff” raised funds to make him one of the music business’ most powerful managers for years to come

There’s more to Scooter Braun than Justin Bieber, whom Braun signed in 2009 when the YouTube child star was barely 15 years old and helped turn him into a global superstar. Then, in 2012, he snagged the Wanted, Carly Rae Jepsen and K-pop phenom PSY. And last year Braun showed that he could work his mojo on other stars, breaking Ariana Grande, Martin Garrix and Tori Kelly.

Grande’s debut album, *Yours Truly*, debuted at No. 1 on the Billboard 200 in September, selling 138,000 copies (according to Nielsen SoundScan), while Kelly’s second EP, *Forward*, bowed at No. 16 in November with sales of 16,000. That same month, Garrix’s EDM track “Animals” hit No. 1 on the

U.K. chart during its first week of release.

But Braun’s biggest move last year may have been his dealmaking rather than his talent-spotting. He teamed with Overland Park, Kan.-based money manager Waddell & Reed, which took a stake in his business for around \$90 million, according to people familiar with the deal. They then raised a cash fund valued at \$120 million-\$150 million that Braun will use to acquire stakes in other artist management firms including Troy Carter’s Atom Factory (which recently lost Lady Gaga but now has John Mayer, Miguel and John Legend) and Nashville manager Jason Owen’s Sandbox Management (Shania Twain, Little Big Town).

The deal has earned him the moniker “Young Irving Azoff” in music circles in reference to one of the business’ most powerful and charismatic artist managers, who built his power base by rolling up a big group of fellow managers.

If Braun has faced one challenge this year, it’s handling the drama around the hyped media interest in every move of his global teenage superstar Bieber. Most recently Braun masterfully managed speculation about whether the 19-year-old would “retire” from music after releasing a collection of songs called *Journals*. Braun, who often fondly refers to Bieber as his “younger brother,” defused stories stemming from Bieber’s own Twitter comments.

—Alex Pham

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**I N T H E**

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100!**



**Brian O'Connell**PRESIDENT OF COUNTRY MUSIC TOURING,  
LIVE NATION

Growing the country touring market—and adding days to the week—with an expanding festival slate

“The one thing I have the ability to do is create more Saturdays,” Brian O’Connell says, referring to his power in the live entertainment business. “It’s a mantra I have. Anyone who talks to me long enough will hear me say it.”

As country music’s top talent buyer, Nashville-based O’Connell not only handles some of the genre’s top-grossing tours, but he’s also created two successful multiple-day festivals: Watershed at the Gorge in George, Wash., launched in 2012, and Faster Horses in Brooklyn, Mich., debuted last year. The new festivals provide artists with a nontraditional play and help expose developing acts to thousands of potential new fans, O’Connell says.

“That’s what I call creating another Saturday,” he says. “To go 35 acts deep in a market and expose fans to some of these bands that may or may not be on a major tour. If there’s any power involved, it’s that the guys who I work for give me the ability to create new properties to break more bands.”

O’Connell intends to create many more Saturdays in years to come. Live Nation has 17 other country festivals in development, one of which O’Connell is “optimistic” about debuting later this year.

He also kept busy in 2013 overseeing tours by top country performers, which included Jason Aldean, Luke Bryan, Rascal Flatts, Brad Paisley, Miranda Lambert, Blake Shelton, Tim McGraw, Keith Urban and Toby Keith. Two of those artists—Aldean and Bryan—landed among the top 25 tours of 2013, grossing a combined \$93.3 million, according to Billboard Boxscore. The nine acts collectively pulled in \$229.2 million.

Part of O’Connell’s success comes from being on the road 46 weeks a year. “As I’m routing a tour and talking to the manager and agent, and I suggest a certain building, I have to know what I’m talking about logistically,” O’Connell says. —**Mitchell Peters**

## 35

**Barry Weiss**CHAIRMAN/CEO, UNIVERSAL MUSIC GROUP  
EAST COAST LABEL GROUP

Leading Island Def Jam’s revamp, and poised for a big move in 2014

Barry Weiss’ biggest problem in 2013 is about to deliver him a golden year in 2014. Everything that didn’t come out last year will finally arrive this year. On the Island Def Jam side, expect albums from Mariah Carey, Ludacris, Rick Ross and, maybe, Kanye West. Meanwhile, the red-hot Republic looks to maintain its groove with big Cash Money artists delivering big albums. Lil Wayne’s fifth installment of his multiplatinum *Tha Carter* series is hotly anticipated, while Nicki Minaj is expected to deliver her next album, sources say.

And that’s before taking into account all the new artists poised to break in the new year.

The way things are shaping up, on paper, Weiss will have a great year, thus substantiating a record industry axiom that it generally takes at least three years before one can judge the effectiveness of a new label head.



Lewis W. Dickey Jr. photographed at Cumulus Media in Atlanta.



Barry Weiss



This will be the fourth year of Weiss’ regime since he exited Sony Music Entertainment, where he headed up Jive and RCA Records, for Universal Music Group to lead its East Coast label operations, overseeing Island Def Jam and Republic.

From the get-go Republic was doing fine, but IDJ wasn’t when Weiss arrived because the trains didn’t run on time and the A&R vision couldn’t match the marketing expenditures—i.e., it was losing money. By the end of 2012, Weiss, aided by IDJ president/COO Steve Bartels (No. 54), had restored it to a label that was efficient, functioning and, most important, profitable. But after flirting with a 5% market share in albums plus track-equivalent albums in 2010-12—which was reminiscent of the 5%-6% range the label consistently achieved in 2000-06—last year IDJ fell back to 4%.

“Republic had a stellar year in 2013, hitting the ball out of the park again,” Weiss says. He notes that besides the fine performance of Republic itself, its two distributed labels, Cash Money and Big Machine, continue to be “power players that go from strength to strength.”

On the other hand, Weiss concedes that IDJ “had a more challenging year. It was not one of our best. But the most exciting thing is it’s set up a lot of acts that are poised to break.”

—**Ed Christman**

## 36

**Lewis W. Dickey Jr.**CHAIRMAN/CEO/PRESIDENT,  
CUMULUS MEDIA

The big got bigger, sweeping up syndicator Westwood One and taking a significant stake in streaming service Rdio

How do you follow a year when your radio company more than doubled its size? For Cumulus’ Lew Dickey, after completing the acquisition of Citadel Broadcasting in 2012, it was business as usual, starting with another acquisition: syndicator Westwood One. Add the launch of the Nash-FM country brand, a partnership with digital music service Rdio, and, just as 2014 began, the purchase of Merlin Media’s two Chicago stations, and one can understand why Dickey’s excited about what lies ahead.

“We’re focused on creating a large platform for content creation and distribution across broadcast and digital,” he says. “As consumers ultimately are becoming more distribution-agnostic, we like how we are positioned to move forward as platforms shift and evolve.”

A year after WNSH, Cumulus’ first Nash-FM station, signed on in New York—giving the No. 1 radio market its first country outlet since

1996—Dickey’s multimedia plan for the brand is taking shape, with a goal of 85 stations under the Nash banner plus an additional 1,200 through Westwood One’s network, along with print, video and digital elements to be rolled out through 2014. “Think ESPN for country,” Dickey says, “a touchstone for 90 million fans across the U.S. to relate to their passion.”

Westwood One and Rdio were missing puzzle pieces in Cumulus’ plan to offer broadcast and digital distribution of original content, including custom curated channels online that, Dickey says, “will draw upon the expertise of [our] radio programmers to create a unique digital streaming experience for listeners.”

It’s no surprise that making radio a more efficient advertising medium is the intended upside of all of Cumulus’ moving and shaking, and it’s something Dickey feels works in its favor in a potentially up economy. “As the media world continues to evolve, advertisers are looking for integrated solutions and ease of access and execution. Radio is emerging as a powerful reach medium with high targetability, particularly on a local level, for advertisers to get their message across.” —**Rich Appel**

## 37

**Boyd Muir**

EXECUTIVE VP/CFO

**Michele Anthony**EXECUTIVE VP OF U.S. RECORDED MUSIC  
UNIVERSAL MUSIC GROUP

Leading UMG’s corporate discipline as the only major to post both a sales gain and improved profitability indicators

When Lucian Grainge assumed command of Universal Music Group in 2011, from day one he brought his own senior management team, notably Boyd Muir and Max Hole.

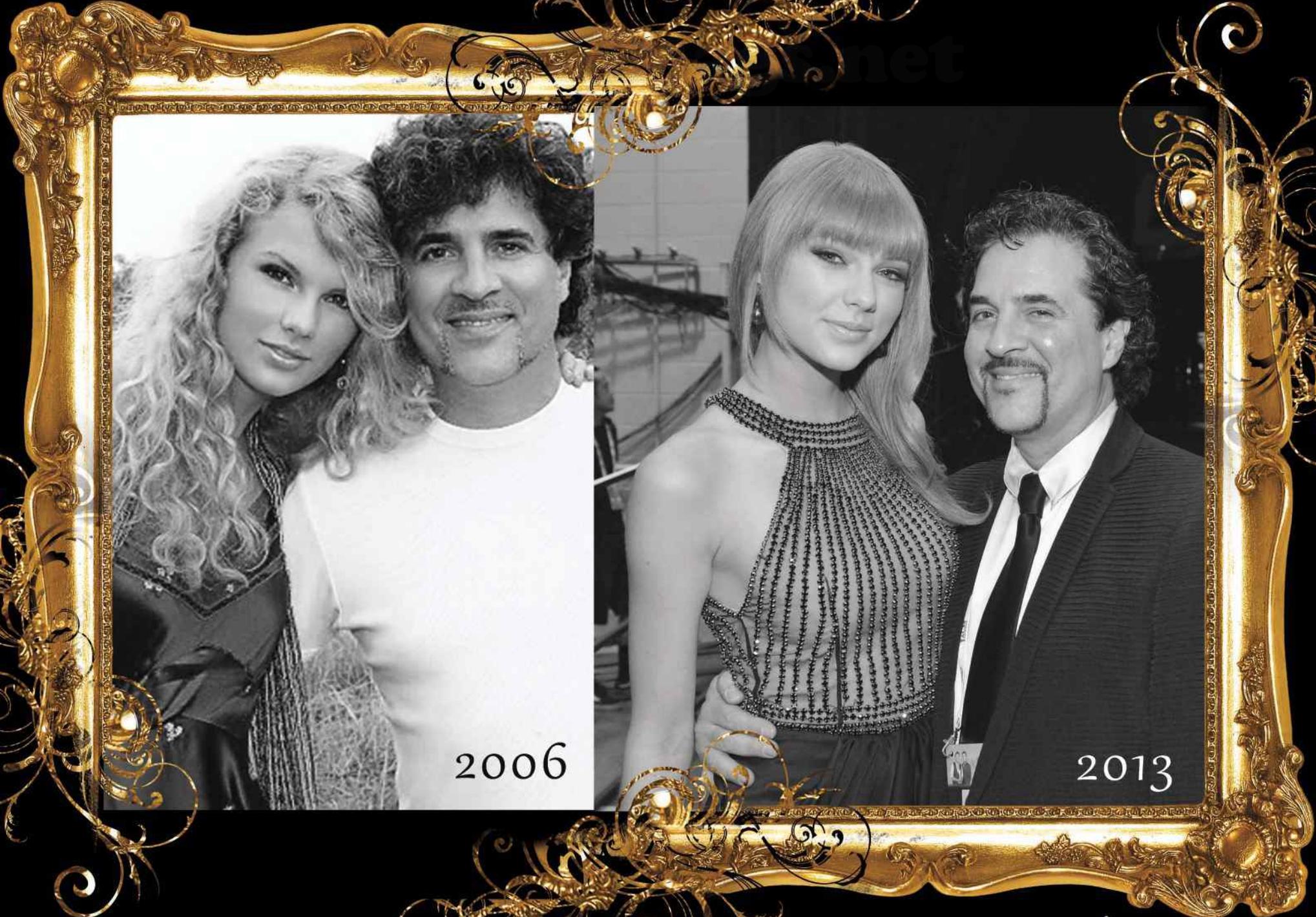
Since then, UMG has made some bold moves, not the least of which was the acquisition of EMI’s recorded-music operation and subsequent investment in revitalizing Capitol Music Group. Muir has emerged as more than the executive VP and CFO with influence that goes far beyond laying out the financial parameters of the deal. UMG insiders say Muir influences how the company operates.

At the end of September, Grainge further buttressed senior management by bringing in Michele Anthony, a consummate industry insider, as executive VP of U.S. recorded music to work closely with Muir and the senior management of the U.S. label teams and help maximize commercial and strategic opportunities. Anthony headed up her own consulting and management firm, 7H Entertainment, two of whose clients, Pearl Jam and Black Sabbath, released albums in 2013 that hit No. 1 on global charts including the Billboard 200.

Previously, Anthony worked at Sony Music Entertainment for 15 years, rising to one of its top three executives despite regime changes.

Looking at how the industry has shifted, she says there’s “a common denominator to what we learn every year: No matter the platform or the media, it’s still about great artists making great music that we see rising to the top.”

For Muir, 2013 was all about the “successful integration of EMI into [UMG], which required a lot of work.” Going forward, he says the challenges for his company and the industry will remain the evolution from the CD to digital and subscriptions. It represents a difficult path to navigate, he says, because industry executives have to acquire new skill sets to maximize the opportunities presented by the subscription model while maintaining the infrastructure to support the legacy distribution channels. —**Ed Christman**



Scott,

A lot has changed since 2006, but we haven't...ok, maybe our style and hair has changed a little :) Seven years and four albums later, you're still the one I can't wait to play a new song for! Congratulations on this wonderful Billboard honor.

Love,





Big Town, among others. On top of all that, he's helping take the Grammy brand outside the United States with a U.K. TV show partnership to be revealed later this year.

"The lesson of 2013 is that all the big music companies are going to face competition from nimble boutique firms that are built as 360-degree businesses from the ground up," Katz says, adding that this is one of the music sectors where he'd invest money—his own or a client's. One example would be Irving Azoff's new venture with James Dolan's Madison Square Garden Co. to create Azoff MSG Entertainment. "Some of these businesses run by smart experienced entrepreneurs will eventually be bought in three to five years by the big businesses who realize they need to restructure their companies in a similar fashion."

—Yinka Adegoke

## 40 Scott Borchetta

PRESIDENT/CEO, BIG MACHINE LABEL GROUP

Says Nashville can compete on every level—"and that goes for the executive level"

"Florida Georgia Line—all caps," Scott Borchetta replies to a question about the highlight of 2013. "Such a fantastic year for them. We never take that for granted. The guys reacted so well to moving up the ladder so quickly and became headliners by the end of the year.

"Look at the whole label group. Tim McGraw went from mid-pack to leading man in the format with three [top five country] singles. Taylor [Swift] never wavered. It was one of those watershed years where just about everything worked."

The charismatic leader of Big Machine considers the results for Florida Georgia Line and the development of such acts as Thomas Rhett, the Cadillac Three and Brantley Gilbert as owing to relentless touring and getting records to resemble an act's live sound.

"The live element is so important and it can't be replicated by a handheld device," he says. "You have to keep serving the fan base, and keep an eye on the street level."

Naturally, Borchetta is bullish on Nashville. "More and more, we've just become a more dominant music center. There is a place here for real musicians, which L.A. and New York can't claim anymore. Through a long string of people investing, we have the best studios, musicians and songwriters. We can compete on any level and that goes for the executive level as well."

Corporations and executives from other fields are noticing, which has helped as Big Machine and others look for help to bridge the income gap created as consumers switch from buying albums to streaming singles. The company's involvement with General Mills in the Outnumber Hunger program is resulting in Florida Georgia Line appearing on more than 30 million boxes of General Mills products beginning in April, for example. Borchetta has at least three other sponsorship activities brewing as well.

"It's real interesting when you sit down with these big marketing players and you start connecting dots. It gets exciting what we can do," he says. "No one has fallen out of love with music—they're finding new ways to use it. And if we can show a great return on investment, they'll stick with us. That's why I love multiyear deals with great corporations like General Mills and Diageo that are continuing to build. It's not just about getting the check. It's them calling up and saying, 'That was great. We want more.' That's our goal."

—Phil Gallo

## 38 Guy Oseary

PARTNER, UNTITLED ENTERTAINMENT; CO-FOUNDER, A-GRADE INVESTMENTS

Adds U2 to his management portfolio in a \$30 million deal with Live Nation, while his tech investments are valued at \$100 million

How do you top a 2012 that saw oversight of the year's biggest tour (Madonna) and a portfolio of investments that included hot startups like SoundCloud, Shazam, Uber, Airbnb and Spotify? If you're Guy Oseary, you add the other record-setting touring act (U2) to your roster, and earn a valuation for your investment fund with Ashton Kutcher (A-Grade) estimated at \$100 million—oh, and a deal with Live Nation and Paul McGuinness' Principle Management worth \$30 million to combine the two companies and manage U2's future dealings. "I've been a big fan of theirs since their start," Oseary says. "I'm honored and humbled to have been welcomed into the U2 family."

On the investment front, Oseary and Kutcher amped up their involvement with companies like Fab, Fancy, Box, Nextdoor, Houzz, Duolingo and Path, adding to a roster that includes three music companies

(SoundCloud, Spotify and Shazam). It's a pioneering model that inspired his colleagues Troy Carter and Scooter Braun, who are each raising funds of their own after years of building portfolios parallel to Oseary's. "There are many disconnects between [Silicon] Valley and our industry, but that has allowed a big opportunity for Ashton and I to bridge that gap," Oseary says. "I find challenges to be opportunities."

Oseary's personal investments outside of A-Grade also made some noise in 2013—like INDmusic, a YouTube multichannel network he co-founded with Machinima's Allen Debevoise and former digital agent Brandon Martinez. The company helped monetize the meme of the year with Baauer's "Harlem Shake," and Oseary and Madonna also have stakes in another YouTube MCN, DanceOn, which has amassed 2.9 million subscribers and more than 577 million views since 2011.

As U2 readies a new album for late spring/early summer and a reunion with longtime label Island Records, Madonna is preparing a return to the studio for the follow-up to 2012's MDNA ("She's eager to get started," Oseary says), while he's poised to take on an even broader role with Live Nation under Michael Rapino (No. 4). "We have a lot of great ideas and plans for the future. I'm excited for us to get started soon." —Andrew Hampp

## 39 Joe Katz

CHAIRMAN, MEDIA AND ENTERTAINMENT GROUP, GREENBERG TRAURIG

The dealmaker who thinks outside the box

Joel Katz is a lawyer who loves the music industry—which is a good thing, because he's using his decades of music experience and insight to play a key role in helping reshape facets of the business by counseling a string of ground-breaking deals.

A leading lawyer for both artist talent (Justin Timberlake, Kenny Chesney, Jimmy Buffett) and top executives, as well as industry groups like the Recording Academy, Katz pulled together the pact in which Scooter Braun sold a stake in his management business and created a new \$150 million fund to roll up other artist management firms. As general counsel to the Michael Jackson estate, in partnership with Shot Tower Capital, he worked on the \$300 million refinancing of its stake in Sony/ATV. He also negotiated Troy Carter's Atom Factory deal with Universal Music/Capitol and completed multi-year recording contract deals for Julio Iglesias, George Strait, the Civil Wars and Little

Scott Borchetta photographed at Big Machine Label Group in Nashville.



Guy Oseary



Chip Hooper  
photographed  
at Paradigm  
in Monterey,  
Calif.

## 41 Mike Dungan

CHAIRMAN/CEO, UNIVERSAL MUSIC  
NASHVILLE ENTERTAINMENT

Drove his label to top country market share, and threw country radio a curve ball

“First of all, 2013 in general was a highlight for me,” says Mike Dungan, chairman/CEO of Universal Music Group Nashville. It was

Mike Dungan  
photographed  
at Universal  
Music  
Nashville in  
Nashville.

the first full year after UMG Nashville’s 2012 merger with Capitol Records Nashville, where Dungan spent 12 years and developed such acts as Keith Urban, Lady Antebellum, Dierks Bentley and Darius Rucker.

Dungan started last year with a No. 1 album, Gary Allan’s *Set You Free*, and ended 2013 with the year’s top country album, Luke Bryan’s *Crash My Party*, which sold 1.5 million, according to Nielsen SoundScan.

When the smoke cleared, UMG Nashville’s share of album and track sales for 2013 stood at 4.7%, up from 3.3% in 2012 and more than dou-

ble Sony Music Nashville’s 2.0%. Even though country represents just 13.5% of music sales, UMG Nashville now commands a market share akin to that of pop and R&B label groups.

Although UMG Nashville is on top and the genre is strong, Dungan is concerned by the lack of ballads on country radio. He lays the blame squarely on Mscore, a measure that lets stations know if listenership rises or falls during a particular song. In effect, he says, slow songs are being squeezed out of playlists by fans’ love of party-ready, upbeat fare.

UMG Nashville chose “Drink a Beer,” a ballad, as Bryan’s latest single. Dungan told Bryan that it “throws exactly the right curve ball that your career could use right now, and you may be the only artist in the format that could pull this off.” His instincts were right. The song rose to No. 9 on the Country Airplay chart in just 10 weeks. —Glenn Peoples

time with head of music Marty Diamond, who runs the East Coast, and AM Only partner Paul Morris and his growing team. In total, Hooper oversees more than 40 agents and 700-plus artists. But despite the extra miles and longer hours on both coasts, “everyone’s having fun,” he says. “If we’re not having fun, there’s no point doing it. It was a really positive, fun year.”

Fun, indeed. “We Are Young” trio fun. finished its biggest year yet on the road with a long run of headlining amphitheater dates. Other emerging acts that had a stellar 2013 included the Lumineers, Janelle Monáe and Ed Sheeran, the lattermost of whom had his first headlining date at New York’s Madison Square Garden sell out in three minutes. AM Only thrived with a booming festival season for dozens of its artists, while acts like Disclosure, Zedd, Rudimental and AlunaGeorge came into their own on headlining U.S. tours. “It was great to see some of our young agents grow in an accelerated way and see their clients have breakout years,” Hooper says.

Many of Paradigm’s stalwart acts had active years, too. Dave Matthews Band delivered the 19th-highest-grossing tour of 2013, with \$52.9 million in Billboard Boxscore receipts from 61 shows and total attendance of 882,000. Phish, Toby Keith and the National all had solid bookings, while Coldplay and the Black Eyed Peas plotted returns for later in 2014. AM Only also has superstars like David Guetta, Skrillex and Tiësto. Hooper will look for more international growth opportunities in the year ahead, and continue to “support and invest in people we really believe in,” he says. “We’re never going to stop doing that, in a selective manner.” —Andrew Hopp

## 42 Chip Hooper

WORLDWIDE HEAD OF MUSIC, PARADIGM  
TALENT & LITERARY AGENCY

Made breakouts of fun., the Lumineers, Janelle Monáe and Ed Sheeran on the road

Chip Hooper spent a lot more time shuttling between New York and his Beverly Hills office than ever before this past year to oversee the integration of EDM agency AM Only into Paradigm’s already thriving roster of alternative, rock and pop. That included spending more



# Robert Kyncl

HEAD OF CONTENT AND BUSINESS OPERATIONS,  
GOOGLE/YOUTUBE

Riding the mobile wave to offering an expanded music offering

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With Robert Kyncl at the helm of content and business operations, Google's online video juggernaut YouTube continued to gather momentum in 2013, joining the rarified Billion User Club alongside Facebook, just three months into the year. Six billion hours of video are viewed every month on YouTube, up from 4 billion in the spring of 2012. That resulted in a "corresponding increase in revenue for our creators," Kyncl says.

Much of that growth has come from increased views on mobile devices. Four out of every 10 YouTube videos are watched on mobile devices, up from one of four in 2012. YouTube's international growth also added fuel. The vast majority of views—80%—come from outside the United States, up from 70% a year earlier. It's a statistic that Kyncl, who emigrated to the States from the Czech Republic in 1992 at the age of 20, is very proud of. "Our international growth is also a huge opportunity for YouTube," Kyncl says. In addition to that 80%, "60% of a creator's views comes from outside their country."

Still, there are challenges ahead, Kyncl says. "The costs involved in switching from Pandora to Spotify to YouTube to find music have disappeared. That means no platform can take their fans for granted. We have to constantly innovate to provide fans the best music experience to keep them engaged."

For YouTube that means introducing a paid music service, quite apart from Google Play's existing All Access subscription service. Kyncl has already helped secure the licenses needed to launch the service, so it's now up to the company's developers to create something that viewers will pay for. —Alex Pham

Robert Kyncl  
photographed  
at YouTube in  
Los Angeles.



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## Jay Brown

CO-FOUNDER/PRESIDENT, ROC NATION

Touching everything from the NBA to the silver screen, and helping write #newrules

Roc Nation started 2013 with a bang: signing Timbaland to its management roster. Soon after, the songwriter/producer added another milestone with his contributions to Justin Timberlake's *The 20/20 Experience*, which debuted at No. 1 on the Billboard 200 with more than 900,000 copies, according to Nielsen SoundScan.

That was just the first in a series of "things we're working on for this year and next," Jay Brown told Billboard this time last year. Since then, Roc Nation has welcomed Kylie Minogue, producer DJ Mustard (also signed to the label, his credits include Tyga's "Rack City" and 2 Chainz' "I'm Different"), Capital Cities and Haim as management clients. That burgeoning and diverse division already boasts Rihanna, Shakira, Melanie Fiona, Meek Mill, Wale and Elijah Blake; producers Stargate and No ID; and songwriter Andrea Martin.

After signing a multiyear worldwide partnership with Universal Music Group in April and appointing Jason Iley president of its label division, Roc Nation boldly upended the music industry in July when Jay Z partnered with Samsung to deliver the rapper's *Magna Carta... Holy Grail*. The album's ensuing No. 1 debut was preceded by another No. 1 bow from a Roc Nation artist: J. Cole's *Born Sinner*.

And while Roc Nation also operates a music publishing division, its purview isn't limited to music. The company—established in 2008—launched Roc Nation Sports in 2013. First signees include Kevin Durant of the NBA's Oklahoma City Thunder and Robinson Cano

of MLB's Seattle Mariners. Last summer, filming began on a previously announced remake of Broadway's "Annie." The new adaptation stars Quvenzhané Wallis ("Beasts of the Southern Wild"), Jamie Foxx and Cameron Diaz. It's slated for release in December.

Kicking off 2014 is Shakira, who recently debuted new single "Can't Remember to Forget You," featuring her Roc Nation colleague Rihanna. It's the prelude to Shakira's first album for RCA coming later this year.

—Gail Mitchell



Jody Gerson

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## Jody Gerson

CO-PRESIDENT, SONY/ATV  
MUSIC PUBLISHING

Hits are the heart of her business, but non-traditional opportunities are the lifeblood

During a year marked by the continued integration of EMI Music Publishing within its ranks, Sony/ATV scored phenomenal success with songs by Pharrell Williams ("Blurred Lines," "Get Lucky" and "Happy"), A\$AP Rocky ("F\*\*\*in' Problems"), Mozella (Miley Cyrus' "Wrecking Ball"), Drake ("I'm Coming Home") and Pitbull ("Timber"). Plus, "90% of the songs on Billboard's Hot 100 list last year were written by writers other than—or in addition to—the artist who performed the song," co-president Jody Gerson says. "That's a great thing for songwriters."

Hand in hand with those highlights came what Gerson calls hers and the industry's biggest lesson of the past year: that every crazy deal out there isn't worth making. "I looked at a lot of insane deals with artists and writers," she recalls. "Had I made those deals, I would have been sitting on mounds

of unrecovered balances. We sign from the gut. But I want to sign writers who want to be with us, who recognize that we really do add value."

Moving forward, Gerson notes that this added value is tied to the opportunities as technology marches forward from digital to streaming. "Streaming is the present and the future," Gerson says. "Until it reaches critical mass, there's not a lot of money. Making deals that benefit songwriters is an enormous challenge that's not clearly defined yet."

What is defined is the need to take a holistic point of view beyond scoring a hit song. "While that's fine, we have to think and work harder outside of the box," Gerson says. Aside from several Broadway shows, Sony/ATV is partnering with Sony Pictures Television and Sam and Dan Weisman to develop a non-scripted series about songwriters.

"In case you haven't gotten the memo, the business has changed," Gerson says. "It's about taking advantage of synergies, looking outside the traditional ways we've made money. I see growth in creating opportunities through film, TV, apps and other media, because songs are the fabric of our lives."

—Gail Mitchell

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## Hartwig Masuch

CEO, BMG RIGHTS MANAGEMENT

After sweeping up publishers, ready to grow to major status with recorded music

Since late 2008, Hartwig Masuch has built Bertelsmann Rights Management into the fifth-largest music company in the world, with annual revenue expected to exceed \$400 million. Most of that comes from mu-

sic publishing—after making multiple acquisitions of midsize independent publishing companies—but revenue is expected to grow exponentially now that the company is rolling heavy into recorded music.

While it agreed in December 2012 to acquire Sanctuary and Mute's catalogs, those deals, which gave it about 2,000 master album recordings, didn't close until the company received regulatory approval in 2013.

The company began with about 150 master recordings held back from the sale of Bertelsmann's share of the Sony-BMG merger to Sony.

Last year, BMG Artist Services started making big moves as well, issuing 30 releases, including Backstreet Boys' *In a World Like This* and *The Jazz Age* by Bryan Ferry, whose remake of "Love Is the Drug" was picked for the soundtrack to "The Great Gatsby." The company says it will issue more than 50 albums in 2014.

"Our mission is to put BMG on the map for recorded music in the same way it is for music publishing," Masuch says.

BMG continues to be on the prowl for music publishing assets, acquiring most of Primary Wave for about \$130 million, sources say.

Since it opened its doors, BMG has done a rollup of music publishing companies, buying out one large indie publisher after another, including Cherry Lane, Bug Music and Stage Three. Meanwhile, BMG is also pursuing organic growth through signings, a point that Masuch makes in every conversation.

Bertelsmann ended its joint venture with private equity firm KKR in 2013 and now solely owns BMG. With revenue heading toward \$450 million, BMG may not yet be large enough to be considered in the same breath as one of the majors, but in three to five years' time, the major music industry players may once again reach a four count.

—Ed Christman



# Congratulations

Greenberg Traurig joins in honoring all of *Billboard's* Power 100 honorees, especially our friend and colleague, Joel A. Katz

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## The secret to my productivity

"An hour run to clear my head and plan for my day."

—**Michael Rapino, CEO, Live Nation Entertainment (No. 4)**

"Don't get behind on phone calls or emails."

—**Irving Azoff, chairman/CEO, Azoff MSG Entertainment (No. 7)**

"Lay out your to-do list the night before and tackle the toughest issue of the day first."

—**Rob Light, managing partner/head of music, Creative Artists Agency (No. 9)**

"Urgency wins. Do everything faster than anyone can imagine possible."

—**Bob Pittman, chairman/CEO, Clear Channel (No. 11)**

"Intense daily calendar review and internal office meeting every morning."

—**Marc Geiger, head of music, William Morris Endeavor (No. 13)**

"Spending time with my child in the morning and being there to put him down at night, whether or not I have to go out later that evening. That gives me a recharge and a balance in my life. It's important to have that on/off switch."

—**John Janick, president/COO, Interscope Geffen A&M (No. 19)**

"I try to rehearse the day. The concept of preparing and visualizing the day during a morning walk or exercise helps put you in a positive, elevated state. It gets your mind and body humming; you're emotionally prepared. It makes the tougher days a little less tough and brings positivity to your day and the people around you."

—**Tom Corson, president/COO, RCA Music Group (No. 21)**

"Be on time. When people run late it just backs up the whole day and it creates a snowball effect. And have an agenda."

—**Jennifer Breithaupt, senior VP of entertainment marketing, Citi (No. 24)**

"Get up early and work late."

—**Cameron Strang, chairman/CEO, Warner/Chappell Music, Warner Bros. Records (No. 31)**

"I make notes on everything, keep it all in one book, and each night I use it to make plans for the next day. Now how often am I able to stick to that plan? Never."

—**Mike Dungan, chairman/CEO, Universal Music Nashville Entertainment (No. 41)**

"What helps me is keeping this Ernest Hemingway quote top of mind: 'There is nothing noble in being superior to your fellow man. True nobility is being superior to your former self.' It's about working first to become the best you can be for yourself."

—**Jody Gerson, co-president, Sony/ATV Music Publishing (No. 44)**

"Stay motivated by the irrational fear that it could all end at any moment."

—**Lukasz "Dr. Luke" Gottwald, songwriter/producer; owner, Kemosabe Records; owner, Prescription Songs (No. 63)**

"End the day with zero emails in the inbox."

—**Joe Belliotti, director of global music marketing, Coca-Cola (No. 79)**

"Waking up early. The only way to be productive the rest of your day is to clear that extra time in the morning."

—**Emmanuel Seuge, VP of global alliances and ventures, Coca-Cola (No. 79)**

"Be awake and sleep little."

—**Afo Verde, chairman/CEO of the Latin region, Spain and Portugal, Sony Music Entertainment (No. 83)**

"Get to the office at 5 a.m."

—**Jose Valle, president, Univision Radio (No. 99)**



Tom Poleman



Bryan "Birdman" Williams



Ronald "Slim" Williams

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### John Branca

PARTNER, ZIFFREN BRITTENHAM

Staged Michael Jackson's second posthumous comeback with the debut of "Michael Jackson One," a permanent Cirque du Soleil residency in Las Vegas

It's been a busy year for John Branca. The music super-lawyer, best-known as the co-executor of the Michael Jackson estate, negotiated the sale of Elvis Presley's intellectual property to Authentic Brands in November and helped Carlos Santana extend his residency at the Mandalay Bay Hotel in Las Vegas through the end of 2014.

As head of the music practice at Ziffren Brittenham, Branca also oversees a cadre of lawyers who represent such acts as Justin Timberlake, Alicia Keys, Shakira, Linkin Park, Selena Gomez, Rick Rubin, Trent Reznor, David Guetta and numerous other A-listers.

Branca also wears a second hat: executive producer. Last year, he produced "Michael Jackson One," a Cirque du Soleil residency at Mandalay Bay that opened in May. The show, staged in a custom-built theater, complements Branca's other Cirque du Soleil production, "Michael Jackson: The Immortal World Tour," which just ended its third year of touring to become the ninth-top-grossing tour in history, earning \$325.1 million from 407 performances worldwide since its debut in October 2011, according to Billboard Boxscore. "With music's ongoing shift to digital, economic power continues to reside in live touring, artist brands and delivery systems." For Branca, that means a transition from straight contract deals to becoming a producer who consistently orchestrates new entertainment experiences. —**Alex Pham**

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### Tom Poleman

PRESIDENT OF NATIONAL PROGRAMMING PLATFORMS, CLEAR CHANNEL MEDIA & ENTERTAINMENT

Developed more ways to leverage the radio giant's multimedia platform (read: iHeartEverything)

Tom Poleman made iHeartRadio one of the most recognizable brands of 2013, slapping the name of the company's streaming and listener-created station service on album previews and release parties for such acts as One Direction and Lady Gaga, the opening of the iHeartRadio Theater in Los Angeles and the iHeartRadio Music Festival, which ran the performer gamut from Justin Timberlake and Drake to Paul McCartney and Queen.

"Music is the heart and soul of our business, so I'm determined to continue to build programs that foster artist development while creating great content for our stations and listeners," Poleman says.

Poleman made certain that listeners unable to attend live events could still enjoy them at home through streaming and live TV specials.

Poleman also spearheaded syndicated programming like "The Bobby Bones Show," "The Breakfast Club" and "Evolution With Pete Tong." There was also a groundbreaking rights partnership with Warner Music. "Increasingly, those with unique, compelling content—songwriters, marquee artists and air personalities—and those with the tightest relationship with consumers have the power."

—**Rich Appel**

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### Allen Grubman

SENIOR PARTNER

### Kenny Meiselas

NAMED PARTNER

GRUBMAN SHIRE & MEISELAS

They represent the industry's biggest artists, most powerful executives, the old-guard companies and the new innovators

If there's a pie out there related to the music industry that Grubman Shire & Meiselas doesn't have its finger in, Billboard couldn't find it.

The firm's superstar portfolio includes Bruce Springsteen, Madonna, Rod Stewart, U2, the Eagles, Kiss, Lady Gaga, Nicki Minaj, Usher and Maroon 5.

Grubman Shire & Meiselas also represents some of the industry's biggest deals, companies and most powerful executives.

Grubman and Meiselas don't just handle music-specific deals: They have diversified ahead of the industry, representing their clients in branding deals, strategic partnerships and licensing. They also help their clients move beyond the industry—say, into Broadway or movies. The firm represented U2 with the "Spider-Man" musical, Sting as the songwriter/producer for Broadway-bound musical "The Last Ship" and both Usher's actor agreement to play Sugar Ray Leonard in "Hands of Stone" and his coach deal for "The Voice."

The firm also represented Madonna in her Iconix deal to develop a designer collection.

"Diversification is the name of the game," Grubman says. —**Ed Christman**

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### Bryan "Birdman" Williams

### Ronald "Slim" Williams

CO-FOUNDERS/CO-CEOs, CASH MONEY RECORDS

Notched third-biggest sales week for an album in 2013 with Drake's *Nothing Was the Same*. Cash Money artists had 1.3% U.S. market share

Cash Money Records, the hip-hop heavy-weight that minted crossover superstars in Lil Wayne, Drake and Nicki Minaj, deftly expanded beyond that triumvirate in 2013 with a pair of breakout newcomers. Ace Hood, the 25-year-old rapper from Florida, had a platinum single in "Bugatti" (featuring Future and Rick Ross), while 17-year-old pop singer Austin Mahone took home the Artist to Watch honor at the MTV Video Music Awards.

"The music business is like fashion—it switches," says Bryan "Birdman" Williams, co-founder/co-CEO of Cash Money with his brother Ronald, aka "Slim." "You either got to switch with it or be the one to switch it."

Even as the breakthrough players entered the spotlight, the label's marquee artists continued to deliver. Drake's third album, *Nothing Was the Same*, was the third-biggest debut of 2013 with 658,000 copies sold in its first week, according to Nielsen SoundScan. "You have to compete to do what we do," Williams says. Next up for Cash Money is expansion into lifestyle arenas, including fashion and fragrance. Lil Wayne's Trukfit apparel line, which is carried by department stores including Macy's and Dillard's, launched its first women's collection last year. —**Reggie Ugwu**

# The Agency Group Ltd



**MACKLEMORE & RYAN LEWIS**  
Album Of The Year, Song Of The Year, Best New Artist, Best Rap Performance, Best Rap Song, Best Rap Album, Best Music Video



**WIZ KHALIFA**  
Best Rap/Song Collaboration "Remember You"  
Featuring The Weeknd



**A\$AP ROCKY**  
Best Rap Song "F\*\*\*in Problems"



**KILLSWITCH ENGAGE**  
Best Metal Performance "In Due Time"



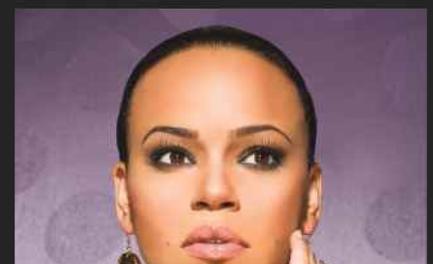
**HERB ALPERT & LANI HALL**  
Best Pop Instrumental Album "Steppin' Out"



**DOLLY PARTON** (with Kenny Rogers)  
Best Country Duo/Group Performance "You Can't Make Old Friends"



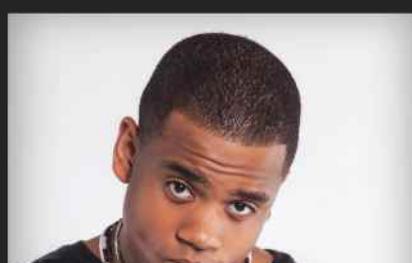
**SNARKY PUPPY**  
Best R&B Performance "Something" Featuring Lalah Hathaway



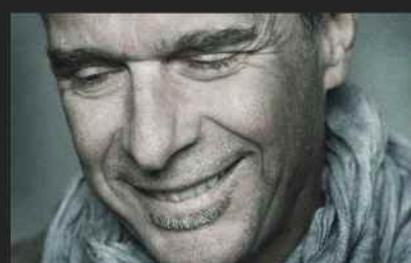
**FAITH EVANS**  
Best R&B Album "R&B Divas"



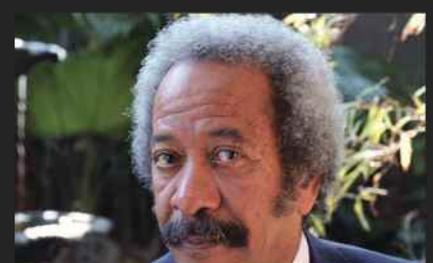
**DERIC RUTTAN** (Songwriter)  
Best Country Song "Mine Would Be You"



**MACK WILDS**  
Best Urban Contemporary Album "New York: A Love Story"



**ZACHARY RICHARD**  
Best Regional Roots Music Album "Le Fou"



**ALLEN TOUSSAINT**  
Best American Roots Song "Shrimp Po-Boy, Dressed"  
Best Americana Album "Songbook"

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# When We Were K

IT HASN'T BEEN A PRETTY PICTURE for the record companies the past 15 years. In that time, the U.S. music business has shrunk in half, from revenue of \$14.6 billion in 1999 to \$7.1 billion in 2012, and that's been reflected in job losses, consolidation of seven music giants into three and a general feeling of malaise that says the industry's glory days are an irretrievable thing of the past. Indeed, the landscape is littered with former executives bemoaning the loss of expense accounts and cocaine- and hooker-fueled days, but not these spry veterans, who have survived this brave new digital world to tell their tales.

## Jerry Greenberg

Atlantic Records president (1974-80),  
MJJ Music president/COO (1993-2000)

**THEN** Signed ABBA, Chic and Sister Sledge; connected producer Mutt Lange with AC/DC; broke Led Zeppelin at U.S. radio.

**NOW** Founder of Ibiza-based label Pacific Electronic Music; spearheading documentary about his career.

**WORDS OF WISDOM** "This is as great a time to be a small, independent label as it was in the '60s."

## Mike Bone

Island Records president (1990-91),  
Mercury co-president (1991),  
Def American (1992-94)

**THEN** Broke Thin Lizzy in the United States.

**NOW** Graduated Loyola Marymount with an MBA in marketing; owns homes in Santa Monica and Encino, Calif., a condo in Atlanta and a 215-acre Georgia tree farm; planning to divest real estate and move to Hawaii.

**WORDS OF WISDOM** "I saved my money. I didn't put it up my nose or get divorced three times. My vices are now my kids."

## Joe Smith

Warner Bros. Records president (1970-75),  
Elektra/Asylum (1975-82), Capitol (1987-93)

**THEN** Built Warner Bros. with Mo Ostin; signed the Grateful Dead; helped break Garth Brooks; wrote "Off the Record," a collection of more than 200 artist interviews now archived in the Library of Congress.

**NOW** Los Angeles Lakers season ticket-holder; avid wine and art collector.

**WORDS OF WISDOM** "There was room for everybody then. With today's rules, I couldn't sign the Grateful Dead."

## Phil Quartararo

Virgin Records president/CEO (1992-97), Warner Bros. president (1997-2002), EMI North America executive VP (2005-06)

**THEN** Helped break U2, signed Linkin Park and Josh Groban.

**NOW** Managing Arturo Sandoval and Yoshiki at the Collective; connecting artists and brands.

**WORDS OF WISDOM** "The time for new opportunity in the music industry has never been better."

## Jeff Gold

A&M VP of marketing/creative services, Warner Bros. Records executive VP/GM (1996-98)

**THEN** Helped break Bryan Adams; won a Grammy Award for art direction for Suzanne Vega's third album.

**NOW** Founder of Recordmecca, collecting and selling rare memorabilia; author of "101 Essential Rock Records: The Golden Age of Vinyl."

**WORDS OF WISDOM** "The record business missed the boat on the Internet. It's a real lack of vision."



"I can still tell a hit when I hear it. I want to find the next Lady Gaga and Justin Timberlake," says **Jerry Greenberg**, 71 (far left), with **Mike Bone**, 64; **Joe Smith**, 86; **Phil Quartararo**, 57; and **Jeff Gold**, 57. The executives were photographed Jan. 10 in Beverly Hills. **1** Smith and **Donna Summer** at the NARM convention in 1978. **2** Greenberg with the **Blues Brothers** in 1976.

GROOMING BY ERIKA PARSONS FOR CHANEL AT CELESTINE AGENCY AND HELEN ROBERTSON FOR EMI THERMALE AVENUE AT CELESTINE AGENCY; J. JAMES FORTUNE/REX USA; 2, COURTESY OF JERRY GREENBERG

# ings

Way back when Pandora was just a lady from Greek mythology and Apple was something you ate, these five legends—reunited here—were part of the recording industry's ruling class that turned rock'n'roll into a booming business, selling hundreds of millions of albums between them **BY ROY TRAKIN**



## Jon Platt

PRESIDENT OF CREATIVE FOR NORTH AMERICA, WARNER/CHAPPELL MUSIC

His song placements are tomorrow's hit singles

Jon Platt's first move as Warner/Chappell Music's president of creative for North America in September 2012 was signing songwriter/producer Mike Will Made It. At the time, Platt predicted several more game-changing signings would follow in 2013. They certainly did.

Jay Z. Beyoncé. Roc Nation's publishing roster. Aloe Blacc. Drake's OVO Sounds label. Megadeth's Dave Mustaine. Slash. Liz Rose. These and other newcomers joined a Warner/Chappell roster that includes such current Grammy Award nominees as Katy Perry, Kendrick Lamar and fun. lead singer Nate Ruess (who co-wrote Pink's song of the year-nominated "Just Give Me a Reason"). All helped push Warner/Chappell to No. 3 in market share in third-quarter 2013.

Along with an ear for talent, Platt possesses a knack for fostering creative relationships. He secured Jay Z for Lamar's "Bitch Don't Kill My Vibe" remix. Production crew the Order brought a song to Platt in December 2012 that it had written with a male artist in mind. After hearing the track, he sent it to Beyoncé, who turned it into her latest hit, "Drunk in Love."

Platt says personal achievements take a back seat to mentoring young executives at Warner/Chappell, who include VP of urban A&R Ryan Press (who helped Platt sign Mike Will), Katie Donovan, Alicia Pruitt, BJ Hill, Marc Wilson and Julius Petersson. Platt further strengthened the A&R set, appointing Ben Vaughn executive VP in Nashville and Jake Ottman senior VP of A&R in New York.

"Watching the Nashville office cap a flourishing year by winning ASCAP publisher of the year for the first time in 17 years was a joy, as is watching talented young executives play a key role in the company," Platt says. "I will always do what I do, signing and giving songs to people. But the new rush for me is helping these kids grow." —Gail Mitchell

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## Robert F.X. Sillerman

FOUNDER/CEO, SFX ENTERTAINMENT

Turning an EDM conglomerate into a one-stop shop for global youth culture

In 2013, Robert F.X. Sillerman closed pivotal deals that made his revived SFX not only the world's most powerful EDM conglomerate but also a one-stop shop for global youth culture, including festivals, nightclubs, music websites and a social media agency. He took the company public in October, raising \$260 million. He announced InBev as SFX's first international media partner in December, and a partnership with Clear Channel in January that will give recently acquired Beatport a top 20 countdown show alongside Ryan Seacrest.

That's a banner year for a project that started in June 2012 through a handshake with a single Midwest promoter, "Disco Donnie" Es-topinal. But none of those moments are what Sillerman identifies as his highlight of 2013.

"It's somewhat strange," he says. "I love to dance and I also love words, and as a reader I was almost judgmental about dance music. Although I always understood its appeal—voting with my time and my pocketbook—I was actually very surprised to find myself listening



Jon Platt photographed at Warner/Chappell Music in Los Angeles.

to it for personal reasons, and enjoying it."

The devoted fan of disco and Elvis Presley getting into dubstep may seem amusing (or a good idea for a viral YouTube clip), but there's nothing funny about Sillerman's vision, or his fearlessness in acting on it. He's spent nearly half a billion dollars buying up formerly competitive EDM entities and tying them up in a nice bow for both sponsors and patrons. His first go at this type of arrangement, with rock promoters and venues in the '90s, birthed the company that is now one of SFX's biggest competitors—Live Nation—and a fierce one at that, which is probably just the way Sillerman likes it. —Kerri Mason

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## Paul Tollett

PRESIDENT/CEO, GOLDENVOICE

The inventor of the world's top-grossing festival is ready to try a Coachella-like event for the Latin market

If you're an artist looking to secure a slot at the Coachella Valley Music & Arts Festival, booker Paul Tollett is the guy to impress.

Tollett, who was officially named president/CEO of Goldenvoice following a restructuring at AEG Live in November, founded Coachella in 1999. Since then, the two-weekend event at the Empire Polo Club in Indio, Calif., has become the top-grossing festival in the world, according to Billboard Boxscore. In 2013, Coachella grossed \$62.7 million and drew 180,000 fans—a \$15.4 million increase from 2012.

"That festival naturally gets better and bigger each year," Tollett says, noting that Coachella's ongoing success wouldn't be possible without his trusted team at Los Angeles-based Goldenvoice, which includes VP Skip Paige and festival director/producer Bill Fold. "We want to maintain cautious growth."

Tollett says his talent decisions are always based on what best serves the festival and the fan. "I try not to think about how the decisions I make affect the industry. I try and think about how it affects the festival," he says. "If everyone thought like that, it would be healthier out there." Coachella recently announced its 2014 lineup—as impressive as always, and including headliners OutKast, Arcade Fire and Muse.

Tollett's success with music festivals doesn't end with Coachella. Goldenvoice/AEG Live also produces the annual Stagecoach country music fest, which last year featured headliners Eric Church, Jason Aldean and Luke Bryan and ranked fifth on Billboard's top 10 festivals of 2013, grossing \$11.9 million and drawing 45,000 fans over three days. The 2014 edition was nearly sold out at press time.

Outside of Coachella and Stagecoach, Tollett keeps plenty busy overseeing Goldenvoice's 130-person staff, which was involved with promoting approximately 700 concerts in 2013. At the end of last year, Goldenvoice announced new partnerships with EDM promoter LED to produce events in California, and with Latin Alternative Music Conference founder Tomas Cookman for a one-day festival in Los Angeles dubbed Supersonico. —Mitchell Peters

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## Steve Bartels

PRESIDENT/COO, ISLAND DEF JAM MUSIC GROUP

Playing a transition game with both new artists like Avicii and superstars like Kanye

Steve Bartels has been the glue holding together Island Def Jam Music Group. Calming both budgets and staff during a transition period after Antonio "L.A." Reid's departure in 2011, he's helped return the label to stability

and laid the groundwork in establishing Island Def Jam (IDJ) as a home for new artists, as well as a place where established artists can pursue their vision. "In 2013, the energy of the company was about repopulating the roster and establishing ourselves as an artist development company," Bartels says. "During the year we saw the resurgence of Fall Out Boy, we worked with the Jay Z album, and we have a great cross-section of developing artists."

Fall Out Boy's *Save Rock and Roll* was a No. 1 Billboard 200 debut and has sold 514,000 copies (according to Nielsen SoundScan), but chief among those developing artists was Avicii, the superstar DJ brought in through David Massey's Island. His first album, *True*, yielded two massive singles out of the gate, "Wake Me Up!" and "Hey Brother," both top five Billboard Hot 100 hits that crosswire EDM and country for maximum exposure. *True* has sold 177,000 copies, good enough to be the No. 152nd best-selling title of 2013, but track sales powered it to No. 63 on the 2013 tally for track-equivalent albums (557,000).

That's a starting point for what Bartels thinks IDJ can accomplish. "We are going to have real stories to talk about this year," he says. That would mean one (or more) of the other IDJ artists who are bubbling under—Jhené Aiko, Jake Bugg, YG and American Authors—blowing up in order to cement IDJ's stake in new artists. "Artist development takes much longer," Bartels says. "The marketplace used to be much faster to react, but now it's about patience and strategy and then the delivery."

And it takes patience and dedication with established artists as well. Kanye West's *Yeezus* arrived with almost no setup and no lead-up single, but built steadily as both a critical and commercial success, selling 633,000 copies in 2013. "We supported Kanye West's vision to do *Yeezus*," Bartels says. "We want to be perceived as a destination for artist development, and this project shows the artists that they can achieve what they want." —Ed Christman



Robert Sillerman



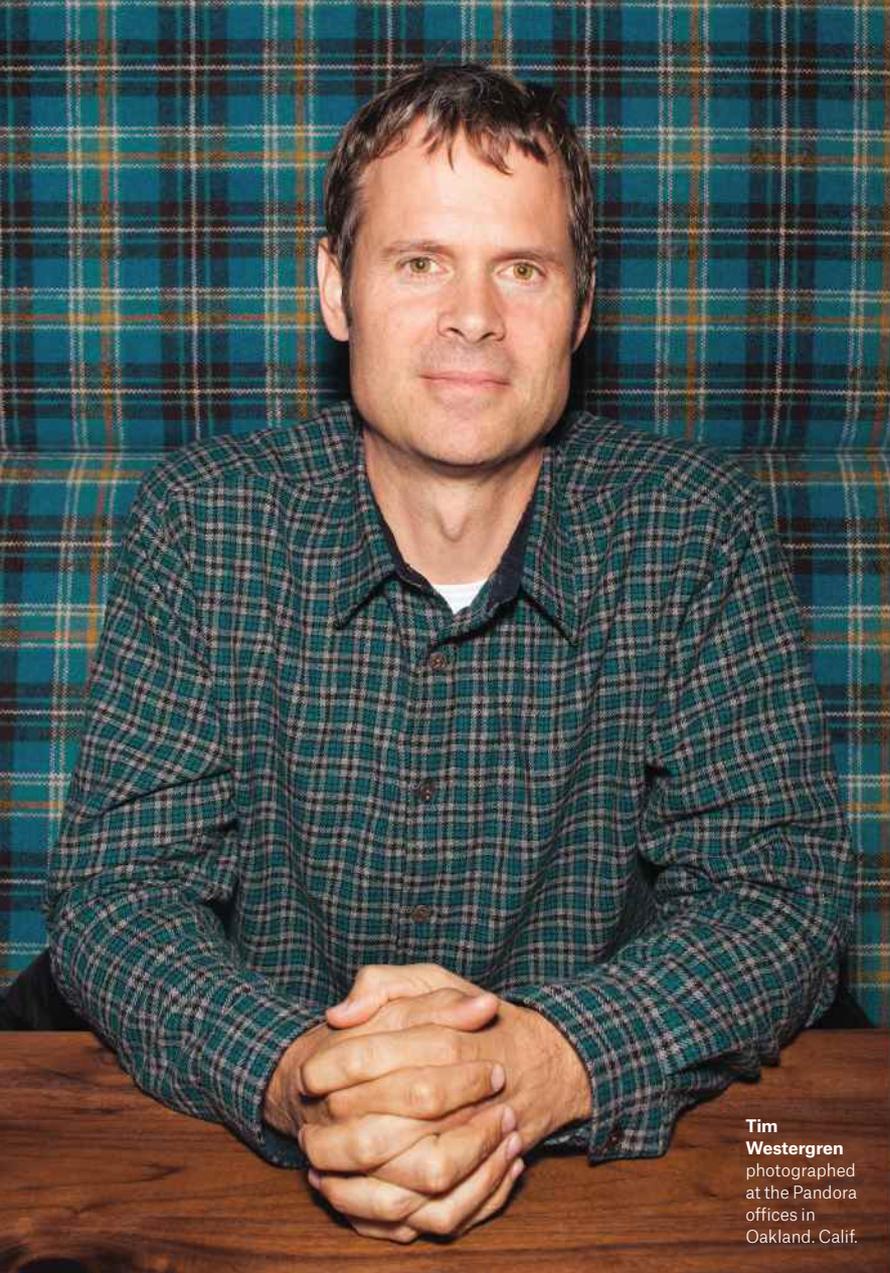
Steve Bartels

# Another year of inspiring performances.

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*Sony Music proudly salutes  
our talented executives  
on Billboard's Power 100 list.*





Tim Westergren photographed at the Pandora offices in Oakland, Calif.

## Tim Westergren

CO-FOUNDER/CHIEF STRATEGY OFFICER, PANDORA

Mr. Internet Radio has built a company now valued at more than \$6 billion

55

Tim Westergren's most memorable moment of 2013 came when the name of the 8-year-old Internet radio service he co-founded went up on the building that houses its offices in Oakland, Calif. "I was really moved," says Pandora's chief strategy officer and public face of the country's largest Internet radio service. "There's something about a physical manifestation of what's essentially a virtual business."

Pandora's name was certainly visible in 2013. Its monthly listener hours grew 13.7% to 1.6 billion in December. Monthly listeners grew 13.6% to 76.2 million—in spite of iTunes Radio, Apple's foray into Internet radio, as well as improved products from Spotify and Slacker. Investors have taken note of its growth and improvements in mobile advertising. Shares of Pandora rose 189.7% and now value the company at more than \$6.3 billion—more than three times the price that Universal Music Group paid for EMI Music.

Westergren's name is basically synonymous with Internet radio. He has hosted town-hall meetings around the country to hear from listeners. His name is attached to emails asking listeners to support its efforts to change its statutory royalty structure—and is also attached to much of the criticism aimed at the company. The last two years have been filled with public rancor over Pandora's payments to rights holders, artists and songwriters. Last year, Pandora's purchase of a small broadcast radio station, ostensibly to pay lower ASCAP and BMI fees, attracted controversy from rights holders. The year ended with Pandora in court over the fees it pays songwriters and publishers through BMI and ASCAP. "It was not a pretty year for communication," he says.

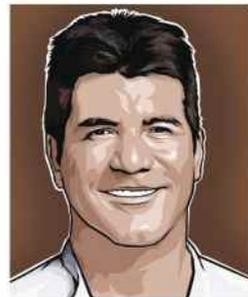
Westergren hopes for better discourse in 2014. Upcoming features will let artists control their identity and connect with fans on the platform. Westergren hopes these functions, collectively called Pandora for Artists, will change the conversation about the fees paid by streaming services. "Artists will get a window into the value of the platform," he says, "and the discussion will be about growing the platform."

—Glenn Peoples

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Antonio "L.A." Reid



Simon Cowell

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## Antonio "L.A." Reid

CHAIRMAN/CEO, EPIC RECORDS

His rebuilding year caught fire with A Great Big World, Tamar Braxton and Sara Bareilles

No longer juggling dual roles as Epic chairman and "X Factor" judge, Antonio "L.A." Reid presided over a year of rebuilding that included artist breakthroughs, notable releases by established acts and key Grammy Award nominations.

On the breakthrough front, Epic formally introduced girl group Fifth Harmony. Discovered through Fox's "The X Factor," the act released its *Better Together* EP, which debuted at No. 6 on the Billboard 200. Then A Great Big World scored a platinum Billboard Hot 100 top 10 hit with "Say Something" (featuring Christina Aguilera). "I love working with established artists," Reid says, "but I'm also thrilled by and live for the idea of breaking new artists."

Epic additionally rolled out notable releases by such established acts as Avril Lavigne, Ciara, Yo Gotti and Sara Bareilles. Bareilles' *The Blessed Unrest* brought Epic a year-end highlight: a Grammy nod for album of the year. That joined Tamar Braxton's three Grammy nominations for best R&B performance, best R&B song and best urban contemporary album. The nods stemmed from her Streamline/Epic debut *Love and War*, which bowed at No. 2 on the Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums.

Looking back on the past year, Reid says, "We're redefining ourselves as an industry in the digital era and haven't figured ourselves out yet. But the streaming business, with the debut of Beats Music, will be a great fixture and help to our business. Another 2013 standout for me was the overall improvement of music and artistry. Macklemore & Ryan Lewis and Kendrick Lamar stood out, as did Lorde, who probably had the song of the year. This was a year of great music that will continue into 2014."

Epic—which closed 2013 with a market share of 2.5% in albums plus track-equivalent albums, according to Nielsen SoundScan—remains focused on breaking new and developing acts. Its 2014 slate includes projects by Future, R&B newcomer Kesington Kross, Kat Dahlia (on Sylvia Rhone's Epic-distributed *Vested in Culture*), Karmin's full-length debut *Pulses* and Paloma Faith's forthcoming third set *A Perfect Contradiction*.

"For whatever reason, things began coming together in the last few months of 2013," Reid says. "I'm very excited about the music that's coming. Folks better watch out. We're cooking." —Gail Mitchell

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## Willard Ahdriz

FOUNDER/CEO, KOBALT MUSIC GROUP

A key buyer for publishing assets looks to build out label services on a global scale

As a disruptor of the traditional music publishing business model, Kobalt Music Group and its leader Willard Ahdriz still get on the nerves of the old-guard industry players. They like to complain that Kobalt picks up clients by giving away services and by charging a below-market-rate 5% administration fee. But according to the company's most recent annual

financial statement for the year ended June 30, 2012, Kobalt's gross profit percentage is 11.6%, which can be translated as its average administration fee.

Kobalt's core strength is its flexibility in offering various publishing models in an evolving music business, from established artists who own their catalogs to those looking to handle their own recordings.

Its acquisition of AWAL also allows the company to provide digital distribution, for, as the acronym implies, artists without a label. The bottom line is, if you're an artist or manager who doesn't want to be signed to a label or a publisher, Kobalt has a division that can provide whatever services you require.

So, as Ahdriz points out, Kobalt is building "different tiers" of services for artists, and expanding its operations globally on a market-by-market basis. "We are rolling out our distribution service to Australia and expanding AWAL into the U.S.," he says. In other words, just as Kobalt's music publishing operation was designed for direct integration into the global marketplace, look for the company to build out its other capabilities in the same way.

But that's not all that Kobalt is planning. Affiliate company Kobalt Capital launched recently to begin buying music publishing, while parent Kobalt Music Group serves as adviser on the acquisitions and manages the assets. In the last year, that arrangement has acquired the publishing or a stake in the catalogs of Steve Winwood, Lindsey Buckingham and the B-52s. —Ed Christman

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## Simon Cowell

CO-OWNER, SYCO ENTERTAINMENT

Guided Alex & Sierra to victory on the third season of the U.S. "X Factor"

Simon Cowell's recent visibility in the United States has sat squarely with "The X Factor"—the label head's reality singing competition that airs on Fox and has yet to command the audience he once predicted. Out of public view, though, his Syco Entertainment had a significant year thanks to One Direction.

Syco produced the concert-biography film "One Direction: This Is Us," grossing \$28.9 million stateside, according to Box Office Mojo. The band of U.K. "X Factor" contestants had their third consecutive No. 1 debut on the Billboard Top 200 last year with *Midnight Memories*, which has sold 1.2 million copies, according to Nielsen SoundScan.

His empire continues to expand in the United Kingdom with scripted films and a stage production in addition to his "X Factor" and "Got Talent" franchises that air in more than 70 countries. In March, Syco joined with YouTube to launch the You Generation channel, described as "the world's first global audition," which is available in 26 countries.

With Columbia Records, Syco hopes to break recent U.K. "X Factor" winner Matt Cardle in both the United Kingdom and the States. The test for the U.S. version of the show, which has yet to be picked up for a fourth season, will be whether season three winners Alex & Sierra can spur sales when they release their debut album.

"The most important thing is that I believe in the 'X Factor' brand," Cowell told Billboard prior to last season's finale, "what it stands for and what it has done for artists' careers."

—Phil Gallo



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We Salute Our  
**GRAMMY® Award Nominees**

**RECORD OF THE YEAR**

"Radioactive"  
**Imagine Dragons**

**RECORD OF THE YEAR**

"Locked Out Of Heaven"  
 (Bruno Mars)  
**Mark Ronson**  
 co-producer/co-engineer

**ALBUM OF THE YEAR**

The Blessed Unrest  
**Sara Bareilles**

**ALBUM OF THE YEAR**

Red  
 (Taylor Swift)  
**Gary Lightbody**  
 featured artist

**ALBUM OF THE YEAR**

Red  
 (Taylor Swift)  
**Ed Sheeran**  
 featured artist

**SONG OF THE YEAR**

"Just Give Me A Reason"  
 (Pink)  
**Nate Ruess**  
 songwriter/featured artist

**BEST NEW ARTIST**

**Ed Sheeran**

**BEST POP SOLO PERFORMANCE**

"Brave"  
**Sara Bareilles**

**BEST POP DUO/GROUP PERFORMANCE**

"Just Give Me A Reason"  
 (Pink)  
**Nate Ruess**  
 songwriter/featured artist

**BEST SONG WRITTEN FOR VISUAL MEDIA**

"Atlas" from  
 The Hunger Games: Catching Fire  
**Coldplay**

**BEST MUSIC FILM**

Live 2012  
**Coldplay**

**BEST POP DUO/GROUP PERFORMANCE**

"Stay" (Rihanna)  
**Micky Ekko**  
 featured artist

**BEST DANCE/ELECTRONICA ALBUM**

Settle  
**Disclosure**

**BEST DANCE RECORDING**

"Clarity"  
**Zedd**  
 featuring  
**Foxes**

**BEST ROCK PERFORMANCE**

"Radioactive"  
**Imagine Dragons**

**BEST ALTERNATIVE MUSIC ALBUM**

Lonerism  
**Tame Impala**

**BEST REMIXED RECORDING, NON-CLASSICAL**

"Locked Out Of Heaven"  
 (Sultan + Ned Shepard Remix)  
**Sultan + Ned Shepard**

**BEST ALTERNATIVE MUSIC ALBUM**

Trouble Will Find Me  
**The National**

**BEST AMERICAN ROOTS SONG**

"Build Me Up From Bones"  
**Sarah Jarosz**

**BEST FOLK ALBUM**

Build Me Up From Bones  
**Sarah Jarosz**

**BEST FOLK ALBUM**

The Ash & Clay  
**The Milk Carton Kids**

**BEST COMEDY ALBUM**

That's What I'm Talkin' About  
**Bob Saget**

**BEST REMIXED RECORDING, NON-CLASSICAL**

"Summertime Sadness"  
 (Cedric Gervais Remix)  
**Cedric Gervais**

**BEST URBAN CONTEMPORARY ALBUM**

One:  
 In The Chamber  
**Salaam Remi**



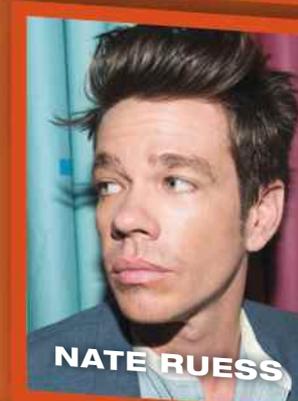
**COLDPLAY**



**MARK RONSON**



**ED SHEERAN**



**NATE RUESS**



**TAME IMPALA**



**MIKKY EKKO**



**FOXES**



**THE MILK CARTON KIDS**



**ZEDD**



**SARA BAREILLES**



**DISCLOSURE**



**THE NATIONAL**



**SALAAM REMI**



**CEDRIC GERVAIS**



**BOB SAGET**



**SARAH JAROSZ**



**GARY LIGHTBODY**



**SULTAN + NED SHEPARD**



**IMAGINE DRAGONS**



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**Russell Wallach**

PRESIDENT OF ALLIANCES, LIVE NATION

Steering one of Live Nation's biggest profit centers with broad-based brand deals to become "the NFL of music"

With Live Nation's concert attendance at an all-time high in the first three quarters of 2013, up a whopping 27% year over year, what's the company's next biggest growth area beyond ticket sales? Sponsorships, and hundreds of them, under Russell Wallach and his team at Live Nation's in-house music ad agency—what CEO Michael Rapino (No. 4) has referred to as "the NFL of music." Long-term deals with Citi, Starwood, Hertz, Anheuser-Busch, Coca-Cola and UPS all expanded, while new clients included Ford, Bose and Motorola. All that activity amounted to \$221.6 million in sponsorship revenue during the first three quarters, a 15% increase from the same time period in 2012, and also helped drive \$500 million in revenue for its brand clients' businesses, Wallach says.

"When you think about the hotel rooms we sell across our sites for Starwood to the ticket sales from presale programs we do with Citi and Live Nation to ticket transactions we do with AmEx on Ticketmaster to all the car rentals we do for Hertz to all of the shipping we do through UPS and all the beverage products in our venues, we're actually driving business results, and we're really proud of that," he says.

Live Nation had an active role in Bud Light's 50-50-1 program and the Budweiser Made in America Festival, and inked new deals with Ford, Toyota and Jeep that have doubled the company's auto business in the last three years. Wallach is also bringing brands into the expanding EDM festival market, following Live Nation's bundling of EDM promoters like Made and Insomniac.

As for challenges, they rarely include getting artists to say "yes" to working with sponsors anymore. Now it's more about boundary pushing. "We're being challenged by the brands to come up with never-been-done-before marketing ideas and programs," he says, "so that's requiring us to find new talent to hire. We need to expand our resources to be able to address their needs." —**Andrew Hampp**

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**Cliff Burnstein & Peter Mensch**

OWNERS, Q PRIME

As labels have cut back, Q Prime has stepped up to champion its artists with a range of services and financing options

"I don't have any influence or power if my records aren't any good," says Peter Mensch, who co-owns artist management firm Q Prime with Cliff Burnstein. "It's all about the music for us."

That simple approach has helped grow Q Prime into one of the strongest independent management firms since being founded in 1982. With offices in New York, London and Nashville, the company's 22-act roster includes Metallica, Red Hot Chili Peppers, Muse, the Black Keys, Snow Patrol and Eric Church.

Q Prime is "highly selective" about the artists it works with, Mensch says, adding that the company doesn't "trade out favors" or "pimp our acts out." To ensure the firm's roster is getting the proper exposure in the marketplace, the duo has focused on staffing up Q Prime with all the amenities one would find at a la-

bel, including more than a dozen in-house radio promotion people and others who focus on digital, marketing and sales. "More and more, record companies become less helpful," Mensch says. "We feel we have to step up."

The strategy has proved beneficial. The firm's acts reigned atop Billboard's Alternative chart with two No. 1s in 2013: Muse's record 19-week No. 1 "Madness" and Cage the Elephant's "Come a Little Closer."

The company has also started financing new albums from clients that are coming off label deals, beginning last year with Los Angeles folk-rock band Dawes. After a two-album deal with ATO Records, Dawes decided to partner with Q Prime on third album *Stories Don't End*. —**Mitchell Peters**

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**Neil Portnow**

PRESIDENT/CEO, THE RECORDING ACADEMY

**Ken Ehrlich**

EXECUTIVE PRODUCER, GRAMMY AWARDS; CO-OWNER, KEN EHRLICH PRODUCTIONS

**Jack Sussman**

EXECUTIVE VP OF SPECIALS, MUSIC AND LIVE EVENTS, CBS ENTERTAINMENT

The team that connects the Grammys with over 25 million viewers is growing their music TV stragey

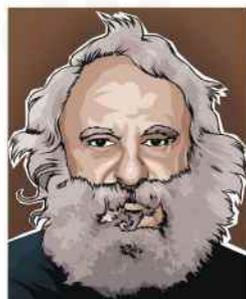
The Grammy Awards were seen by 28.4 million viewers in 2013, the fourth year in a row the show's audience has exceeded 25 million viewers, according to Nielsen.

Performances and wins on the show immediately propelled sales as 18 albums in the top 50 of the Billboard 200 immediately posted sales spikes after the telecast. Newer acts like Bruno Mars, Mumford & Sons and the Civil Wars have had the telecast play a crucial role in introducing them to a mass audience.

"It's the mandate of this show," Ken Ehrlich says. "It's really important to celebrate artists who are very visible and multinominated, but it's an obligation to expose some artists who don't have that profile yet."

Beyond the awards show, Neil Portnow oversees the Recording Academy's involvement in educational, government and charitable efforts. Ehrlich, who last year produced the Emmy Awards and a Rolling Stones pay-per-view show, produces the Grammy nominations show and an annual special, which this year celebrates the 50th anniversary of the Beatles' stateside arrival. TV is central to the Academy's growth plan.

CBS, which has aired the Grammys since the early '70s, has had significant ratings success with music programs under the watch of Jack Sussman. Beyond the Grammys, his schedule includes seven specials that will involve music, among them the Academy of Country Music Awards in April. Last year's slate included a Garth Brooks special that pulled in 8.8 million viewers. —**Phil Gallo**



Cliff Burnstein



Peter Mensch



Lukasz "Dr. Luke" Gottwald

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**Ryan Seacrest**

FOUNDER/CHAIRMAN, RYAN SEACREST PRODUCTIONS

The host of pretty much everything grows his power as a producer and investor

Arguably the best-known host in America, Ryan Seacrest's business empire includes investment in music-themed cable network axs and producing duties across the NBC and E! networks that last year resulted in E! specials on the Wanted and Selena Gomez.

His syndicated radio show, "On Air With Ryan Seacrest," remains one of his favorite jobs. "It's fun to be at the center of popular culture and interact with audiences daily," he says.

His production company, created in 2006 and known for "Keeping Up With the Kardashians," continues to expand with "How I Rock It" on Esquire, "Go Viral" on Nickelodeon and docu-series "Girls in the Game" on VH1. The lattermost show, he says, "is about white female rappers, and offers viewers a fascinating insight into the ambitions of these young artists and their quest for recognition."

Seacrest has extended his deal to host and executive-produce "Dick Clark's New Year's Rockin' Eve," annually one of the highest-rated music programs. And he continues to be the host of "American Idol." While ratings for its two-night premiere in January had double-digit drops from 2013, the show was still the top-rated program on Jan. 15 (with 15.2 million viewers) and Jan. 16 (13.4 million).

"On television, storytelling and characters are key," Seacrest says. "Music is such a core part of American culture, there will always be interest in music and the people involved in creating it." —**Phil Gallo**

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**Lukasz "Dr. Luke" Gottwald**

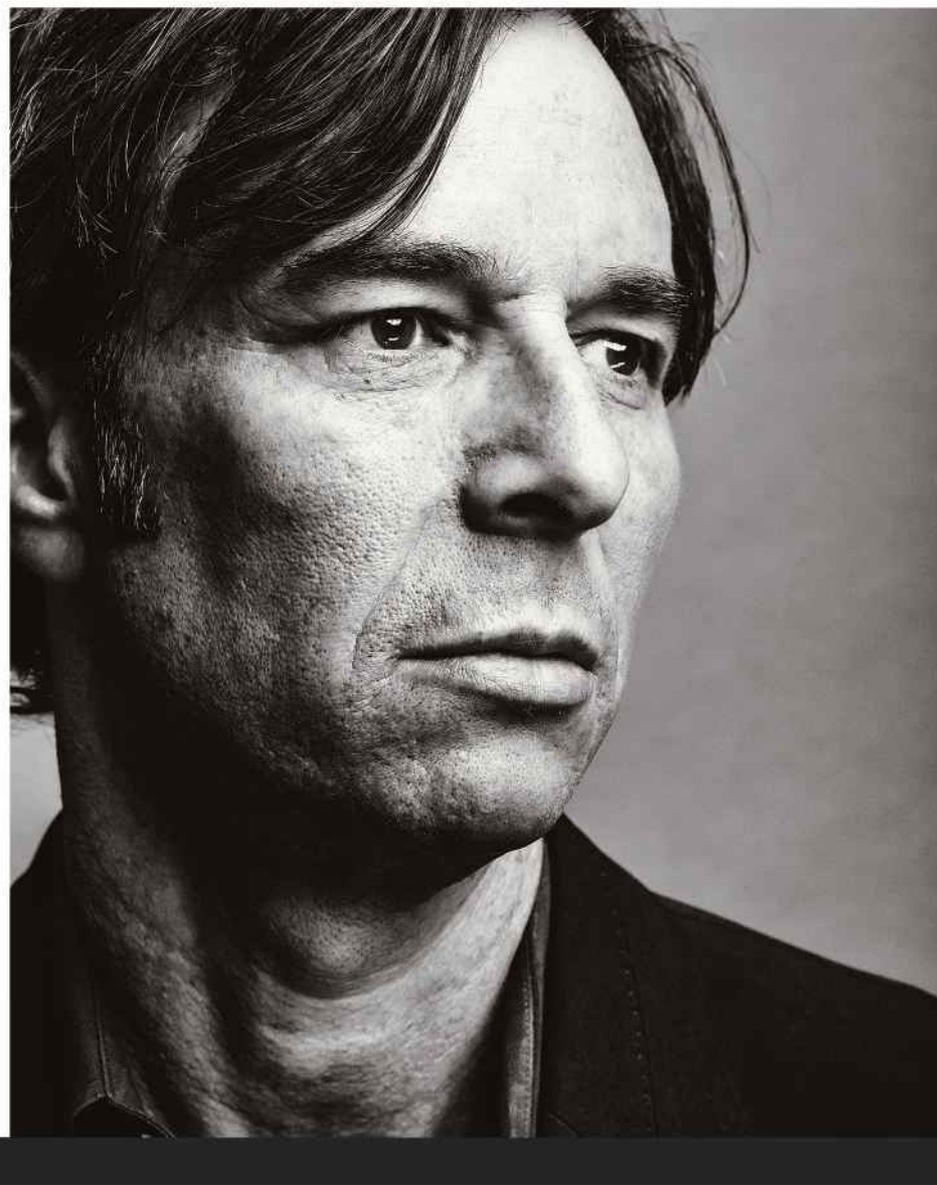
SONGWRITER/PRODUCER; OWNER, KEMOSABE RECORDS; OWNER, PRESCRIPTION SONGS

Expanding his empire beyond the top of the Billboard Hot 100 to publishing and TV (and bottled water, if you're thirsty)

It might be easier to list the sectors of the music industry that Dr. Luke doesn't touch than the ones he does. An in-demand songwriter/producer (Katy Perry's "Roar," Miley Cyrus' "Wrecking Ball" and Pitbull's "Timber" featuring Ke\$ha are his three latest Hot 100 chart-toppers), he's also a label owner (Kemosabe Records, a joint venture with Sony Music), a publishing executive (Prescription Songs, which inked deals with Big Machine and Mad Decent last April) and a TV producer (MTV's Ke\$ha docu-series "My Crazy Beautiful Life," renewed for a second season).

Even for the songs he doesn't have a direct hand in, Luke's presence is felt through the Kemosabe/Prescription family—whether it's singer/songwriter Bonnie McKee (co-writer of "Roar"), Benny Blanco (OneRepublic's "If I Lose Myself") and Cirkut (who co-produced and co-wrote on Perry's *PRISM* with Luke).

Beyond music, Luke has investments in bottled water (Core Natural), a private business conference (Summit Series) and real estate: Under the guidance of Sony boss Doug Morris, he's purchased four buildings in Los Angeles on Hollywood Boulevard, including the iconic Kress Building, for studio spaces and offices. "Last year I did a lot of moving around. It'll be exciting to be more in one place," Dr. Luke says. —**Andrew Hampp**



Russell Wallach photographed in New York.

# APPLAUSE

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**Daniel Glass**

FOUNDER/CEO, GLASSNOTE RECORDS

Grammys? Check. Chart-toppers? Check. Next up: global

One of the high notes of 2013 for Daniel Glass was opening a Glassnote office in London. “The labels that I admired coming up—A&M, Chrysalis, EMI—I loved the fact that they had offices in London, New York and L.A.,” he says. “For us to now be at that point was a significant highlight for me.”

European expansion isn't the only reason Glass is in a good mood. The former Universal Records president-turned-independent label owner is fresh off a year of accolades, including the Grammy Award for album of the year for Mumford & Sons' *Babel* and a peer-approved trophy for indie label of the year, care of the American Assn. of Independent Music.

But it's more than shiny hardware that makes Glass one of the industry's most closely watched executives. Last year, three new Glassnote albums landed in the top 15 of the Billboard 200 (Phoenix's *Bankrupt!*, Childish Gambino's *Because the Internet* and Chvrches' *The Bones of What You Believe*), while the runaway sensation that was *Babel* galloped on, selling an additional 2.5 million copies in the year following its release, according to Nielsen SoundScan.

That kind of performance from a roster of fewer than 20 artists is a testament to Glass' “long game” approach, in which a handful of promising acts are developed over years, not months.

“I learned as a parent with three kids that patience is a virtue, patience is a strength,” Glass says. “I'm critical of the cycle of media in some markets around the world, including the U.K. Songs there are masticated and spit out so quickly without being allowed to mature and be nurtured.”

In 2014 Glassnote looks to establish itself as an international force. With most of its artists signed for the world, the label won't rest on its laurels in London. —Reggie Ugwu

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**Dennis Arfa**

PRESIDENT/COO, ARTIST GROUP INTERNATIONAL

Negotiated a unique monthly residency for Billy Joel at Madison Square Garden in 2014

Dennis Arfa, a veteran agent who oversees a roster of nearly 70 acts, has proudly called legendary singer/songwriter Billy Joel a client for the past 37 years.

So it's no surprise that Arfa's professional highlight of 2013 was helping secure a unique residency that will find the Piano Man returning to New York's recently revamped Madison Square Garden for monthly concerts in 2014. “Madison Square Garden made Billy Joel a franchise in the tradition of the New York Knicks and Rangers,” says Arfa, who started Artist Group International (AGI) in New York as QBQ Entertainment in 1986. “Billy is celebrating that by playing at the Garden once a month as long as there's a demand. We've already sold out the first nine through September.”

Since 2012, AGI-booked tours by clients Rod Stewart, Rush, Linkin Park, Incubus, Yes, Def Leppard, Megadeth, Metallica, Mötley Crüe, Volbeat and Joel have collectively grossed about \$170 million, according to Billboard Boxscore.

AGI was acquired two years ago by Y Entertainment Group, part of Ron Burkle's investment firm Yucaipa. Arfa says to expect new developments at the talent agency in the next 12 months.

“Hopefully the association with [Burkle] and his resources and relationships can help enhance our business.”

With more than 40 years of experience in the music business, Arfa says his role as a booking agent is still evolving every day.

“The complexities of touring are much greater, especially deal-making—it can be much more sophisticated,” he says. “You have to be an expert in the touring business, not just the booking business.” —Mitchell Peters



Daniel Glass photographed at Glassnote's offices in New York.

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**Martin Mills**

FOUNDER/CHAIRMAN, BEGGARS GROUP

Landed four independent albums in the top three of the Billboard 200, including No. 1s by Vampire Weekend and Queens of the Stone Age

Tropical Storm Adele made Martin Mills' Beggars Group an undeniable force in 2012, but in 2013 the collective of venerable independent labels (including XL, 4AD, Matador and Rough Trade) proved it was never a one-trick pony. Beggars' labels placed four albums in the top three of the Billboard 200 last year, with two of them—Vampire Weekend's *Modern Vampires of the City* (XL) and Queens of the Stone Age's... *Like Clockwork* (Matador)—reaching No. 1.

Mills, Billboard's 2013 Industry Icon hon-

oree and a label owner since 1977, is regarded as an elder statesman of the indie-label community at large. His leadership reverberates among peers and competitors alike.

“I've been surprised over the years to see some executives say streaming won't be used as a substitute for sales, when of course it's bound to, to a certain extent, just as indeed it will encourage sales to a different extent,” Mills says. “There are ways people will listen to and pay for music that we still haven't nailed down yet. The challenge is to intuit shifts and try to stay on top of them.”

Mills, an investor in the Rough Trade Retail Group, played an advisory role in the storied London retailer's ambitious and closely watched expansion to the United States with a 15,000-square-foot mega-store and concert venue that launched in November.

“I see independent retail growing stronger and stronger,” Mills says. “Historically, the mid-market merchants like Best Buy and HMV and Tower made life difficult for independents. But now that they're largely not there, there's a really big and bright future for independent record stores.” —Reggie Ugwu

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**John Sykes**

PRESIDENT, CLEAR CHANNEL ENTERTAINMENT ENTERPRISES

A music TV gatekeeper driving Clear Channel deeper into live events and TV

He began at MTV in the early '80s, and John Sykes is once again working at the intersection of music and TV. Paul McCartney and Elton John sharing the same stage as Katy Perry and Justin Timberlake brought the heat to the iHeartRadio Festival in September. Scaling the two-day Las Vegas concert is where Sykes came in, cutting carriage deals with the CW Network, Yahoo Music and PlayStation 3, in addition to Clear Channel airing the show on its own platform of 840 local radio stations.

Sykes is on the hunt for larger-than-life events that “stay true to the iHeartRadio brand of supporting new music,” as he puts it. “Not only can we create it but we have this giant company that reaches 240 million people a month to promote it.”

Under Sykes, look for Clear Channel to step that up a notch this year. To fill a spring-time hole on its concert calendar, the company will stage its first country festival on March 29 in Austin with Luke Bryan, Jason Aldean, Eric Church, Carrie Underwood, Lady Antebellum and Florida Georgia Line among the headliners. It will be followed by a trio of growing benchmark events: summer's Ultimate Pool Party in Miami, September's mega-shebang in Vegas and December's multiple-city Jingle Ball package tour. Clear Channel expects to produce 18 TV shows this year.

Sykes has been on a tear recently inking new partnerships: a live EDM event series and a weekly top 20 countdown broadcast with SFX Entertainment, a simulcast of Clear Channel's syndicated “Breakfast Club” on Sean “Diddy” Combs' Revolt TV and a partnership with CMT to develop programming across radio, TV and digital platforms.

Clear Channel's strategy is to make iHeartRadio more than just a digital radio platform. “Every day you walk in the door, there's another content opportunity that comes over a transmitter or comes up in a brainstorming session. We can use them to create once-in-a-lifetime events that will continue to make music larger than life in the eyes of the audience.” —Paul Heine

Dennis Arfa photographed at his residence in Miami.



# Rich Lehrfeld

Since 1996



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**Congratulations to Rich Lehrfeld on being named to Billboard Magazine's Power 100. Here's to many more years of running the show.**



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## Todd Pendleton

CHIEF MARKETING OFFICER, SAMSUNG  
NORTH AMERICA

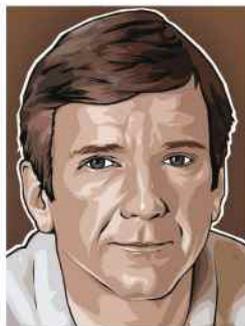
Ringling in new ways of delivering music, powered by a \$1 billion budget

Even if Todd Pendleton hadn't orchestrated the deal for the exclusive five-day premiere of Jay Z's *Magna Carta... Holy Grail* on 1 million Samsung Galaxy devices, he would still be one of 2013's power players. Pendleton is rethinking the way sponsors work with the music industry, and keeping artists, media partners and agents on their toes with a U.S. marketing budget that was to exceed \$1 billion in 2013.

Samsung spent big and acted fast, becoming an official partner of South by Southwest, the Billboard Music Awards, Lollapalooza and others, often nailing down strategies just days before their activation. "It's crazy, if you think about how we launch a product," Pendleton said in December. With product details held secret until the last minute, Samsung, its agencies and their partners have a three- to six-week window to get plans executed.

The Jay Z deal was a win from the start. Pendleton sees the album app as the latest step in "the evolution of technology and its role in music and how people are going to digest it."

It seems to be helping Samsung sell products like its Galaxy S4 and Note III, too, as the company's share of smartphone subscribers



John Dickey



rose from 24.1% in July, the month of the Jay Z promotion, to 25.4% in October, according to comScore MobiLens. What's next? "Anything that could be happening as early as January or February is still in the works," Pendleton said. "I don't have anything I could share with you."

—Andrew Hampp

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## John Dickey

EXECUTIVE VP/CO-COO, CUMULUS MEDIA NETWORKS

Brought country music radio back to the New York market for the first time in 17 years

Cumulus Media began 2014 with an expanded radio network and a new digital play, cementing its position as a major platform company with scale. A former programmer and the brother of Cumulus CEO Lew Dickey (see No. 36), John Dickey heads programming, marketing, promotion, sales and engineering for what is now radio's most acquisitive company.

Late last year it closed a \$260 million all-cash deal to buy the Dial Global radio network, which it merged with its own syndication company and renamed Westwood One, creating a network radio powerhouse that does business with 10,000 stations. In September it took a 15% equity stake in Rdio, enabling Cumulus to promote and program new national channels and sell advertising for it.

As a result, it increased its reach to 130 mil-

lion monthly listeners, ahead of CBS Radio but trailing industry leader Clear Channel.

The Dickey brothers are primed to exploit Americans' unquenchable thirst for country. Last year Cumulus brought the format back to the New York for the first time in 17 years, flipping a religious-formatted FM to WNSH (Nash FM 94.7) and turning it into a springboard for a new multimedia national country brand. "We'll create a lot of content . . . while branching out to live events and print," Dickey says. With roughly 85 country stations and Westwood One's nationally syndicated country format, Cumulus delivers nearly 30 million country listeners per week, putting it at an advantage. "It will change the way artists are brought to market by making it a more efficient process," he says. —Paul Heine

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## Anne Stanchfield

DIVISIONAL MERCHANDISE MANAGER FOR ENTERTAINMENT/LEAD MUSIC BUYER, TARGET

Leveraging retail marketing power to support music

Since coming in as the lead music executive at Target, Anne Stanchfield has differentiated herself by becoming more engaged with the industry than her two predecessors, according

to label sales and distribution executives.

While she may not be an expert yet in music buying, her appreciation and participation in big releases heartens the industry at a time when physical sales continue to decline.

Last year Target's market share was 5.5%, and while 2013 numbers aren't yet available, the discount department store's music market share is expected to pick up steam. Earlier this year, a sales executive said the company "still has a very aggressive music stance. When they focus on an artist, they win big for that artist." For the last three years, Target has become the dominant player in obtaining exclusive versions of albums—if not exclusive windows, which had been the domain of iTunes.

In an effort to counteract the labels giving iTunes exclusives, Target took a public stand on Beyoncé's recent self-titled album, refusing to carry it because iTunes had a first-week exclusive on the release. Other music merchants estimate that Target's stance has hurt *Beyoncé* to the tune of 50,000-100,000 in lost sales.

On the other hand, when Target gets an album exclusive, the merchant has been known to build TV campaigns around the release that benefit both the artist and the brand. Such campaigns typically result in spends of \$6 million-\$8 million.

But its everyday marketing is also a boon to the industry, be it key in-store placements for big titles or the halo effect from the Target circular, which helps inform consumers of new releases. —Ed Christman



Rich Lehrfeld  
photographed  
at American  
Express in  
New York.

## Rich Lehrfeld

VP OF GLOBAL SPONSORSHIP, MARKETING AND ACCESS, AMERICAN EXPRESS

Partnership has its privileges, including driving chart-toppers for Vampire Weekend, Kings of Leon and Janelle Monáe

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As an important mover of top-dollar presale and card member-exclusive concert tickets, Rich Lehrfeld has long understood the importance of maintaining relationships with promoters, venues and agents. But 2013 was the year AmEx embraced the "whole value chain," he says, which begins increasingly with artists and their management.

"Artists are taking more and more control of their future and destiny," Lehrfeld says. "So it's about being able to talk to them in new ways to understand what they're trying to do, and have them listen to our goals. Then you can take those conversations to managers, agents, promoters, venues and ticketing [companies] to deliver the best service and value for customers at the highest level. If any of those pieces are broken, it's hard to deliver the quality, given the size of magnitude of what we do."

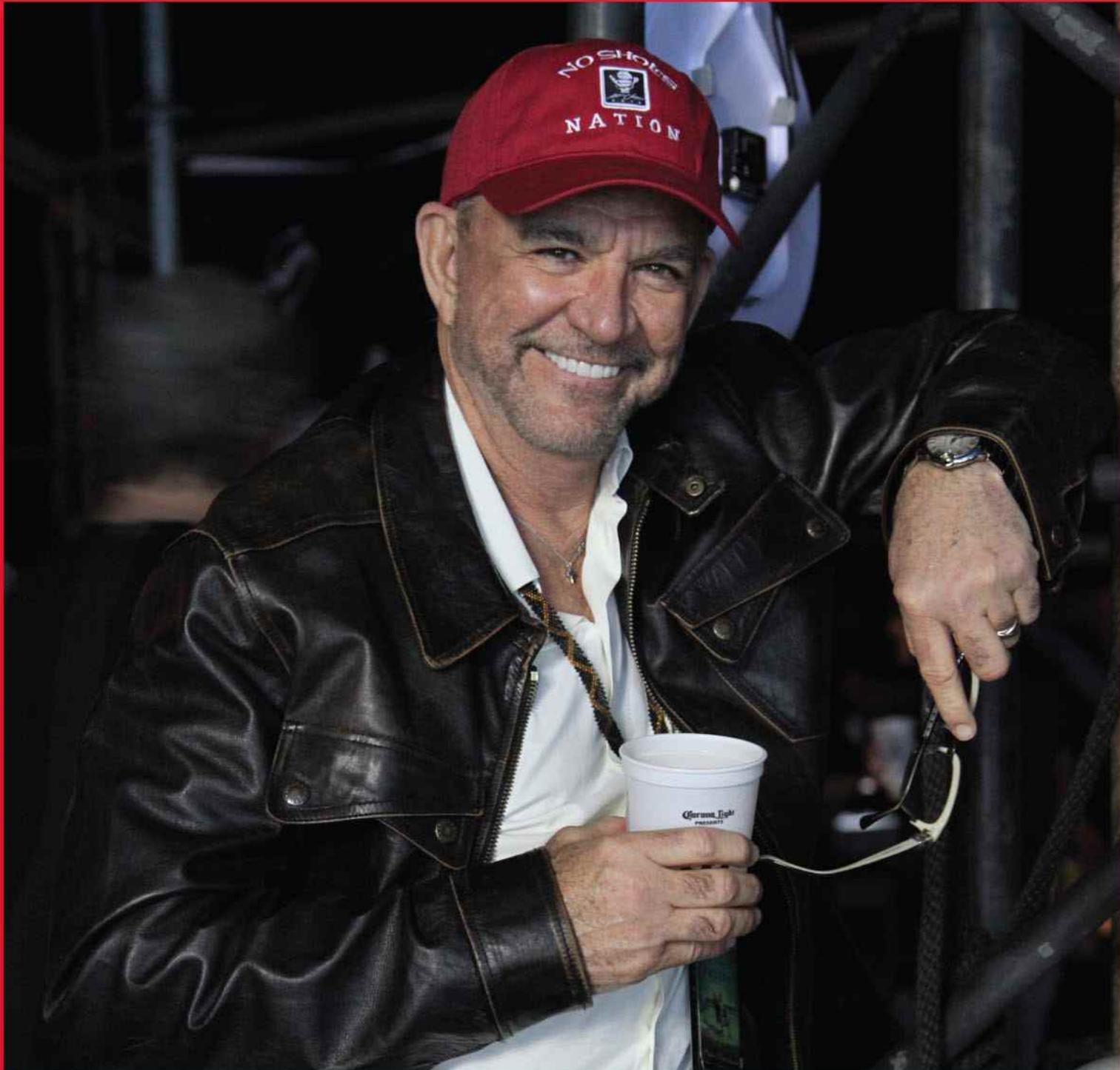
A common thread for AmEx in 2013 was merging its existing sponsorships with music for first-of-its-kind opportunities. At the Tribeca Film Festival in April, it teamed with the National for the premiere of the band's documentary "Mistaken for Strangers" as well as Vampire Weekend for AmEx's long-running "Unstaged" concert series. The latter band didn't just score its second No. 1 debut on the Billboard 200, *Modern Vampires of the City*—it also sold a career-best 134,000 in the first week, 10,000 more than the group's previous album.

Other 2013 highlights included a pair of exclusive concerts with the Bowery Presents featuring the Lumineers and Soundgarden, the latter of which was the first to feature AmEx's Sync technology to sell tickets; a special performance from Janelle Monáe during New York Fashion Week in September; and exclusive presales for hot tours from P!nk, the Eagles, Fleetwood Mac, George Strait and One Direction, as well as venues like New York's Barclays Center. In total, AmEx sold a record 1.8 million-plus tickets to card members, including seven of the year's top 20 highest-grossing tours, and sellouts of allotments as high as 270,000 tickets per tour.

Next, Lehrfeld wants AmEx to take a deeper dive into predictive analytics. "We're starting to take a look at data from companies like Next Big Sound that tells you which artists are going to take off, new platforms and ways to reach new artists," he says.

—Andrew Hampp

TO THE **M** IN TMG



THE PROMOTER WHO SOLD OVER  
**3,000,000**  
TICKETS IN 2013

WITH LOVE, FROM THE

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## The restaurant I pick when I'm doing business

"Craig's. The deal closes with a chocolate pizza."

—Irving Azoff, chairman/CEO, Azoff MSG Entertainment (No. 7)

"Gray's Papaya and their world famous hot dog and papaya shake. It's quick and we can all get back to work quickly."

—Bob Pittman, chairman/CEO, Clear Channel (No. 11)

"Carbone. It's comfortable, the food's great, it's not too loud, you can talk and you can have a private conversation without having to shout or yell. It also happens to be directly across the street from where I met my wife."

—Avery Lipman, president/COO, Republic Records (No. 17)

"Charlie Bird. It's a cool downtown spot. I can close any deal there."

—Julie Greenwald, chairman/COO, Atlantic Records Group (No. 22)

"I love Locanda Verde in Tribeca, so much that I think some of my colleagues are bored with it. I was just there last night."

—Jennifer Breithaupt, senior VP of entertainment marketing, Citi (No. 24)

"Breakfast meetings are my favorites at Sweet Maple in San Francisco."

—Tim Westergren, co-founder/chief strategy officer, Pandora (No. 55)

"ABC Kitchen because they do a great job of making sure I'm the boss. They boss me up really well."

—Antonio "L.A." Reid, chairman/CEO, Epic Records (No. 56)

"I try to take clients to places they have not been that have a buzz, but also conducive for great conversation. In New York, the NoMad, Eveleigh in L.A. or Le Diplomate in D.C."

—Russell Wallach, president of alliances, Live Nation (No. 59)

"On either coast I'm usually trying to take meetings at the Grand Havana Room, which is a private cigar bar. I smoke cigars and it's a good way to mix business and pleasure, which is what I'm all about these days."

—Paul Rosenberg, founder/CEO, Goliath Artists Management (No. 85)

Julie Greenwald's cool downtown spot, Charlie Bird in New York.



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## Pasquale Rotella

FOUNDER/CEO, INSOMNIAC EVENTS

Sold half his business to the world's largest live entertainment player to help open new EDM markets

No one person is more emblematic of EDM's speedy, bumpy rise than Pasquale Rotella. After an extended courtship with several suitors, the founder/CEO of Insomniac Events sold the company to Live Nation this year (reportedly 50% of the business for \$50 million), becoming the linchpin of its dance music strategy—and guardian of its now-biggest event franchise in any genre, Electric Daisy Carnival (EDC).

"It's working great. We really have their support as partners and investors," he says of Live Nation. "Every day we find more resources they have that can help strengthen our company. We don't have enough hours in the day to do everything that we want."

The 39-year-old started as a rave promoter, throwing parties in Los Angeles warehouses with an emphasis on décor and fantasy rather than chin-scratching music appreciation. As the subculture mainstreamed and the venues got bigger, he bore the brunt of the growing pains, getting socked with lawsuits and bad press following the 2010 EDC at Los Angeles Coliseum, at which a 15-year-old girl died from a drug overdose. (All Insomniac events went 18-plus after that.)

But that 2010 EDC was also what many consider to be the spark that set off the EDM explosion, attended by 185,000 and establishing Rotella as a visionary with an innate sense of what moved the new American dance fan. This was re-established on an even bigger stage in June 2013, before 300,000 at EDC's new home at the Las Vegas Motor Speedway, with a production that trumped previous years and impressed even a visiting Michael Eisner, former CEO of Disney (and current venture capitalist). That same week, Rotella announced a deal with Dick Clark Productions to produce EDM's first awards show and a partnership with Magical Elves to create an EDC documentary, which was selected for the Sundance Film Festival.

Rotella has had much success in his career to date but with the added might of a \$4 billion multinational giant like Live Nation behind him, he looks set to take EDM to the even bigger leagues. His transformation from savvy promoter into storied mogul is nearly complete. —Kerri Mason

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## Melissa Ormond

PRESIDENT, MADISON SQUARE GARDEN ENTERTAINMENT

The Queen of Live goes bicoastal, with renovations of historic arenas in New York and Los Angeles

What's the difference between this February and last for Melissa Ormond? This year, she'll likely be breathing a little easier, having unveiled two of the most important arena rebuilds in the history of the live business in two of the most competitive markets in the world: the \$1 billion transformation of Madison Square Garden in New York and the \$100 million renovation of the Forum in Los Angeles.

In 2014, Ormond oversees all aspects of the Madison Square Garden Co.'s enter-

tainment division, including its day-to-day operations, strategic planning and new business development, venue acquisitions, financial planning and divisional initiatives. Madison Square Garden Entertainment is methodically growing its portfolio and Ormond's role, specifically on the content side, is critical.

Ormond's track record shows she's up to the task. She joined MSGE as executive VP of bookings in 2005 and had an immediate impact, as the Garden was the highest-grossing arena in the world in 2005-07, with concert grosses of about \$300 million combined, according to Billboard Boxscore. In 2008, she was named the division's COO, and today MSGE venues include the Garden and the Theater at Madison Square Garden, the Beacon Theatre and Radio City Music Hall in New York (grossing a combined \$200 million-plus in 2013), plus the Chicago Theater and the Wang Theatre in Boston, and now the Forum in Los Angeles.

As it returns to year-round availability, the Garden is now positioned to reclaim its former status as the world's highest-grossing arena. "We're going to return to doing 400-plus events annually [and] having over 4 million fans coming into the building," she says.

And the stakes are just as high on the West Coast, where the Forum faces a different challenge in an arena market that has been dominated by AEG's mammoth Staples Center. The Forum is being positioned as a music-only venue, unencumbered by sports tenants, and targeting artists. Early bookings by the Eagles, Justin Timberlake, Imagine Dragons, Sting & Paul Simon and Kings of Leon show that agents and promoters are buying in, and having Irving Azoff (No. 7) in the new Azoff MSG Entertainment venture publicly makes the venue a priority, and a potential model to further develop. —Ray Waddell

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## Clint Higham

PRESIDENT, MORRIS HIGHAM MANAGEMENT

Expanding from championship touring into branding, and reclaiming his independence

Clint Higham is in the business of "building champions," he says. Indeed, Higham has coached a country music heavyweight with Kenny Chesney, who he began managing in 1993. Chesney's last 10 tours have each sold more than 1 million tickets and the singer has notched seven No. 1 albums on the Billboard 200. In 2013, Chesney ranked 10th on Billboard's top 25 highest-grossing tours, pulling in \$90.9 million from 44 shows, according to Billboard Boxscore.

In 2013, Higham saw branding as a priority. "If we don't do it, then the artist doesn't do it and a lot of times it doesn't happen," he says. Higham and his company's in-house marketing team spent much of the last year growing Chesney's brand with the launch of the artist's Blue Chair Bay Rum. Since hitting shelves last May, the liquor—in which Chesney invested \$20 million—has sold nearly 60,000 cases and can be found in 43 states and the Virgin Islands. Higham expects the rum to be in all 50 states and Canada by the second quarter.

Through the years Higham has helped build a multifaceted management company that comprises operations in marketing, promotion and booking. "It's not about the next quarter for us, it's about careers," he says. "I like to be able to see the full scope and have all steps of the career. I don't know of any other manager that does it in-house in Nashville."

Earlier this year, Morris Management Group became independent from Live Nation's Artist Nation division. The company has been renamed Morris Higham Management, a 50/50 venture with management veteran Dale Morris.

"We've always been a fiercely private company and also so non-corporate that we're used to making decisions as we go along. Anything corporate ties your hands," Higham says, noting that his company will retain its entire client roster.

"When the [Live Nation-Ticketmaster] merger took place we saw a lot of changes coming. You lose some of your independence by that," he says. "Irving Azoff [No. 7] brought a very entrepreneurial spirit to that, but it changed when it went public. We like being an independent private company where we're able to call our own shots." —Mitchell Peters

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## Louis Messina

PRESIDENT/CEO, TMG/AEG LIVE

Artist-driven promoter sees his stadium-fillers Kenny Chesney and Taylor Swift help usher in a new chapter with Eric Church and Ed Sheeran

One of the most intriguing second acts in the live business is that of Louis Messina, a pioneering rock promoter at PACE Concerts who was on the leading edge of the '90s shed boom before briefly being part of the consolidated promoter conglomerate that is now Live Nation. Messina formed the Messina Group after setting out on his own in 2002, and thereafter aligned with AEG to create TMG/AEG Live.

Having created the groundbreaking George Strait Country Music Fest tours in the late '90s, Messina further entrenched himself in country by forging partnerships with Kenny Chesney and Taylor Swift. In 2013, tours through amphitheaters, arenas and stadiums by those three clients grossed a combined \$265 million, playing to a remarkable 97% capacity, according to Billboard Boxscore.

The secret to Messina's business—and his power—is in the relationships he forges with artists. Having worked under volume-based models for most of his career, by necessity in programming amphitheaters, "I've learned volume is not the answer," he says. "It's a personalized business. When I'm able to concentrate on one artist at a time, it makes all the difference in the world. When an artist puts their career in your hands, instead of them being one of 100 or 300, they're one of one. You're able to help fulfill an artist's dream, and they're very loyal to you in return."

That loyalty plays out both in repeat business with his clients and them bringing new artists into the fold. Messina credits Chesney and Swift for helping him partner with Eric Church and Ed Sheeran, respectively, as both supported those artists on Messina-produced tours in 2013.

Chesney will take 2014 off and Strait's last-ever tour wraps in June at AT&T Stadium in Dallas (the final show sold out "basically in presale," Messina says, moving 100,000 tickets for a nearly \$14 million gross). Calling it "a new chapter in TMG world," Messina replenishes with Church, Sheeran and Jake Owen.

TMG/AEG Live now has a lean-and-mean staff of 11, including Messina. "I'd rather have one person do the job of three than three doing the job of one," he says. "But I need to grow a bit, because my whole strategy is one team dedicated to one artist—that's what works."

—Ray Waddell

# Lyor Cohen

FOUNDER, 300

Back in startup mode for the music business' next reboot

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Emerging after a 14-month stint as a uniquely connected industry outsider, Lyor Cohen returns to the

spotlight with a new label, a new mission and a new mandate. With 300, the Warner Music Group-distributed label and management company he launched in November with former WMG executives Todd Moscovitz and Kevin Liles, the Def Jam pioneer and former WMG recorded-music chairman has carte blanche to reimagine the way a label should think and operate in a digital-first world.

"We don't see artists as recording for us—we see us as working for artists," Cohen says. "We want more intimate, immersive relationships with artists, managers, agents and promoters, all of whom are empowered to participate actively in the artist development process—that's the key proposition."

Cohen relishes the opportunity to helm what is essentially a startup, touting the benefits of what he calls a "boutique approach" to the music business. With a planned staff size of about 25, 300 is in a targeted talent-acquisition phase, recently luring Razor & Tie's Pete Giberga to serve as head of A&R.

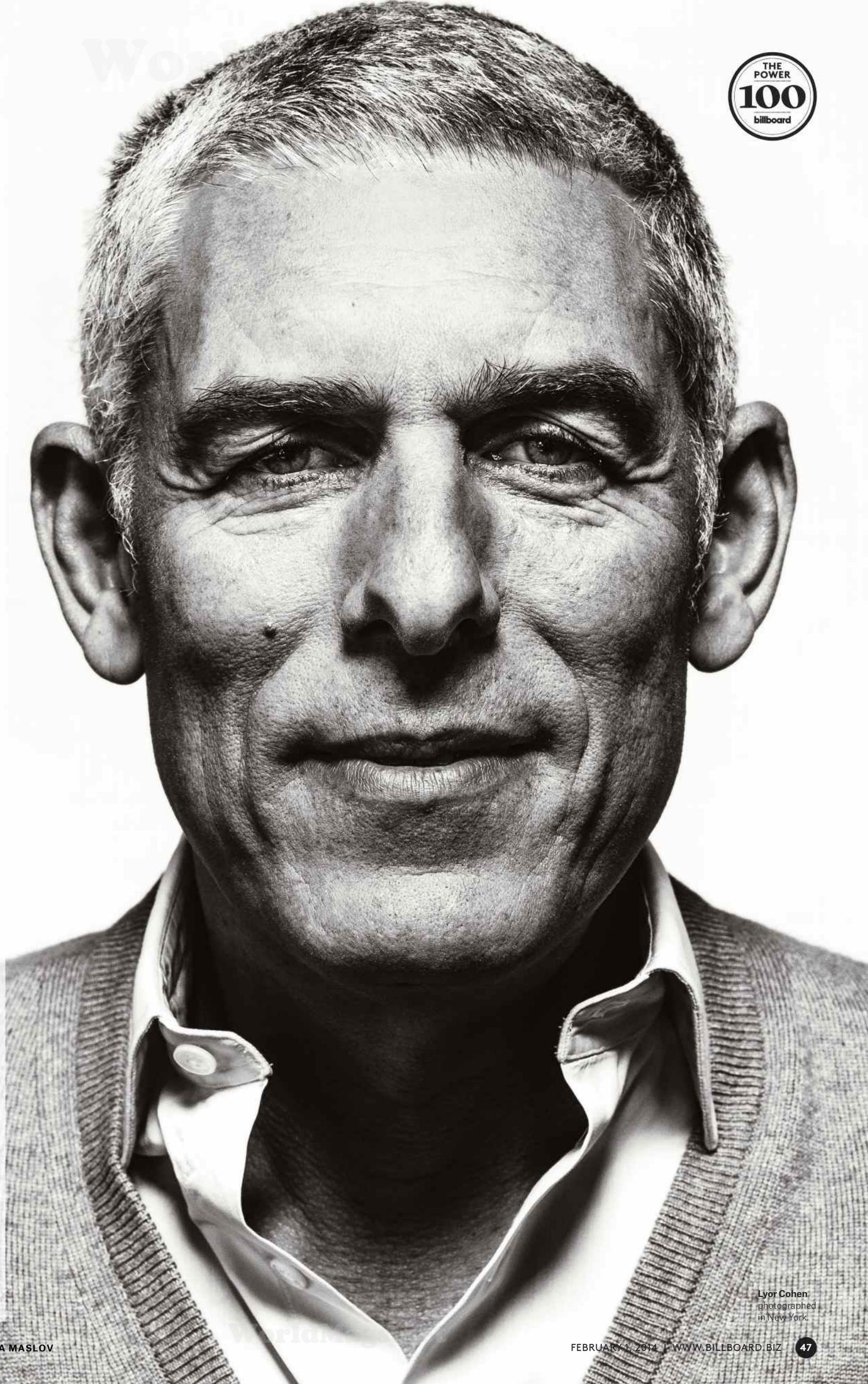
"We're not interested in being the biggest, but we want to be the best," Cohen says. "We're going to leverage the transition to digital to yield bigger and better results from a much smaller capsule."

With investment backing from Google, technology is integral to 300's "more with less" ethos. Cohen is bullish on streaming, which he cites as the industry's biggest opportunity for a return to growth. After leaving WMG, he spent time embedded with an array of digital music platforms, an experience that gave him a taste in particular for big data and the insight it can provide into consumer demographics and behavior.

The last time he was building an underdog young label, Cohen helped turn Def Jam into a household name. Then, as now, he's slipped into the mind frame of an insurgent with a point to prove.

"Unless you had a certain point of view, there used to be all these barriers to entry for people trying to do anything in this business," he says. "I think we can all agree that those barriers have dramatically come down."

—Reggie Ugwu



Lyor Cohen  
photographed  
in New York

**Raul Alarcon Jr.**

CHAIRMAN/PRESIDENT/CEO, SPANISH BROADCASTING SYSTEM

A radio kingpin with the independence to make his multiplatform dreams come true

What makes Spanish Broadcasting System a crucial partner for Latin artists? A multiplatform approach that uses the strength of its 20 stations in the top U.S. Hispanic markets to power radio, touring, TV and digital. "Exciting opportunities continue to abound in music entertainment if you can leverage multiple platforms that simultaneously serve audiences and advertisers," Raul Alarcon Jr. says.

As head of the company and majority shareholder, Alarcon has the ability to quickly implement new strategies. This month SBS will launch AIRE National Networks, which will sell and syndicate Spanish-language entertainment to more than 90 affiliated stations. And SBS' new LaMusica.com digital platform will include an artist development component.

SBS Entertainment, the company's live entertainment division, had a 120% year-over-year increase in ticket sales in 2013 to 284,000. The division undertook tour production and promotion for Carlos Vives and Ricardo Arjona—respectively the second and fifth highest-grossing U.S. Latin tours of 2013, according to Billboard Boxscore.

"I believe significant opportunities for the music industry are to be found in Latin America," Alarcon says when asked about investing outside of his core business. "I'm equally convinced there's a profusion of new talent waiting to be discovered and exploited. Certainly, audiences are clamoring for it." —**Leila Cobo**

## 78

**Jesus Lopez**

CHAIRMAN/CEO, UNIVERSAL MUSIC LATIN AMERICA &amp; IBERIAN PENINSULA

The King of the Latin album market had nine of last year's top 10 sellers

Aside from his oversight of Universal's operations in Latin America, Spain and Portugal, Jesus Lopez presides over the biggest Latin music company in the United States, with an impressive 46.3% share of the Latin album market in 2013, according to Nielsen SoundScan. That's a 5% year-over-year increase, and the growth outstrips gains from the acquisition of EMI.

A major factor was the late Jenni Rivera: Six of her titles were among the top 10 best-selling Latin albums of 2013. In fact, nine of those 10 were Universal Music Group releases, including Alejandro Fernandez's *Confidencias* and Andrea Bocelli's Spanish-language *Pasion*.

Beyond sales, Universal's focus has increasingly shifted to diversifying revenue from a global perspective, with special emphasis on sponsorships and management, and booking through in-house firm GTS, which booked more than 150 shows last year, including a 40-date Latin-American tour with Il Volo.

Significant gains were also made in neighboring rights negotiations, which have long been a sore point in Latin America.

"We reached agreements in places like Brazil with Globo Sky after negotiating for many years," Lopez says. "We are moving toward normalizing the use of music, and establishing agreements that lead to rights that are respected and produce economic benefit for producers, authors and performers." —**Leila Cobo**

## 79

**Emmanuel Seuge**

VP OF GLOBAL ALLIANCES AND VENTURES

**Joe Belliotti**

DIRECTOR OF GLOBAL MUSIC MARKETING COCA-COLA

Global thinkers who see Spotify as a World Cup of music

Though Coca-Cola's power as a global force in music continues to grow with deeply integrated sponsorships of the Olympics and the World Cup, in North America, Coke had a relatively quiet year beyond its ongoing relationship with "American Idol," and Diet Coke's new pact with Taylor Swift.

But Emmanuel Seuge, who this past year became Coke's new VP of global alliances and ventures, is overseeing a tech-venture strategy that has included investments in Spotify, music-licensing company Music Dealers and Troy Carter's social hub Backplane. "This year was a defining year to find a way to work with those products, and for those relationships to work for a big corporation like us requires a lot of time, attention and flexibility," he says. "I have a ton more ambition with Spotify, and we want to make it the FIFA World Cup of music."

The 2014 World Cup will indeed be a driving force for Coke's 2014 music strategy, featuring localized versions of the Brazilian-themed anthem "The World Is Ours" from artists like Carlos Vives and "X Factor" finalist David Correy. Coke's investment in Music Dealers, which has already poured \$3 million into 150-plus projects with emerging artists since 2011, will also be a priority. "We've helped them open offices in Mexico City, London and L.A.," director of global music marketing Joe Belliotti says. "It's a great opportunity for Coke to help independent artists, and to have a longer-term growth plan for next year."

Seuge also hopes to apply Coke's newly nimble structure as a marketer to more individual artist partnerships. "We've got to continue to push Coca-Cola as a brand that the music industry and artists want to work with and create something special they can't do anywhere else," he says. —**Andrew Hampp**



**Emmanuel Seuge** (left) and **Joe Belliotti** photographed at Coca-Cola in Atlanta.



**Lia Vollack** photographed at Sony Pictures in Los Angeles.

## 80

**Lia Vollack**

PRESIDENT OF WORLDWIDE MUSIC/ EXECUTIVE VP OF THEATRICAL, SONY PICTURES

Able to pull together super session teams—Pharrell Williams and Johnny Marr, Sia and Greg Kurstin—for her soundtracks

Heading the music department at the last studio with a pipeline to a major label and music publisher is proving beneficial for Lia Vollack. Following Adele's Academy Award-winning turn with "Skyfall," she connected Britney Spears with Dr. Luke and "The Smurfs," coordinated the music for One Direction's concert film and partnered Sia with Greg Kurstin for the forthcoming "Annie."

"People deride synergy all the time, but I have had it work over and over again and by choice," she says, referring to partners at Sony/ATV, RCA and Columbia Records. "The reason anyone lasts as an executive is you try to find all the places where [all parties'] interests are common. It's the artist, the publisher, their label. When you can fulfill all of their needs, that's the deal you want to make."

Sony had a 10% market share in 2013, raking in \$1.1 billion at the box office, according to Box Office Mojo. The company released 17

films in 2013, and it's looking to do close to 20 again this year, but two are expected to have far greater musical components than anything on last year's schedule: "The Amazing Spider-Man 2" and "Annie." Music for both of those films were significant projects for Vollack in 2013.

Sia and Kurstin wrote and produced new songs performed on-camera for "Annie" and are working on additional material for the film. The team of Hans Zimmer, Johnny Marr and Pharrell Williams is creating music for "Spider-Man 2" that may ultimately yield songs in addition to a score.

Beyond One Direction, whose "This Is Us" film grossed \$68.5 million worldwide (according to Box Office Mojo), Vollack's major project of 2013 involved Spears, Dr. Luke and "The Smurfs 2." The single "Ooh La La" struggled to find an audience—the film grossed \$349.5 million worldwide—but it represented the sort of work that goes into finding the right singer and song for a film these days.

"You have to come up with ideas that do a lot of things," Vollack says. "You want to find a song that, when you put it up against a picture and in TV ads, resonates with people. When you're looking to find the artist for the single they need to have the right profile for the movie, be relevant on a worldwide basis, have a big Twitter following and be active with their social media." —**Phil Gallo**

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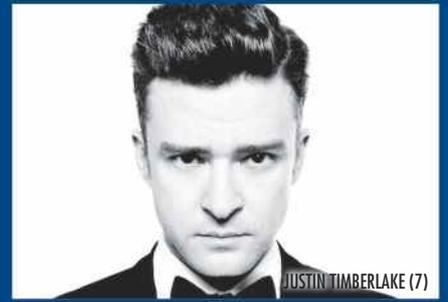
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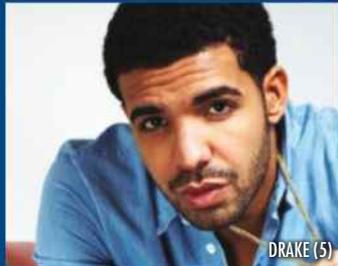
KENDRICK LAMAR (7)



PHARRELL (7)



JUSTIN TIMBERLAKE (7)



DRAKE (5)



LORDE (APRA) (4)



BRUNO MARS (4)



BLACK SABBATH (3)



PETER FRANCO (3)



DANIEL LERNER (PRS) (3)



ESA-PEKKA SALONEN (TEOSTO) (3)



ROBIN THICKE (3)



TYE TRIBBETT (3)



JESSI ALEXANDER (2)



SARA BAREILLES (2)



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EDIE BRICKELL (2)



TASHA COBBS (2)



COLDPLAY (PRS) (2)



LANA DEL REY (2)



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GORDON GOODWIN (2)



LUKASZ "DR. LUKE" GOTTWALD (2)



BEN HARPER (2)



CALVIN HARRIS (2)



MARY LAMBERT (2)



PHILIP LAWRENCE (2)



LED ZEPPELIN (2)



ARI LEVINE (2)



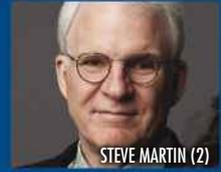
JOEL LITTLE (APRA) (2)



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STEVE MARTIN (2)



SHANE MCANALLY (2)



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MIGUEL (2)



CHUCK OWEN (2)



KATY PERRY (2)



GREGORY PORTER (2)



QUEENS OF THE STONE AGE (2)



NATE RUESS (2)



NOAH "40" SHEBIB (2)



T.I. (2)



TIMBALAND (2)

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 JACKNIFE LEE (PRS) • GARY LIGHTBODY (PRS) • MAGNUS LINDBERG (TEOSTO) • ANDREW LOOG OLDHAM (PRS) • JEFF LORBER FUSION • LOS AMIGOS INVISIBLES • LOS ANGELES AZULES (SACM) • DELLA MAE • ZIGGY MARLEY  
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# Where The Biz Burns



**Big gyms are out and boutique studios are in, as Spotify, Big Machine, Republic and MTV execs spin, box, dance and hit their stride in New York, Nashville, Miami and Los Angeles**

**BY MARISA FOX**



Clockwise, from top: The interior of Flywheel's studio, Spotify's **Jeff Leveck** and the interior of AKT Studio

**H**ow do music's movers and shakers keep moving? They put the same drive and determination that they show at the office into their morning runs, spin classes and boot camp sessions.

"About 28 years ago, I caught the end of the New York City Marathon and said, 'I'm doing that next year,'" says Glassnote Records founder/CEO Daniel Glass (No. 64), who has run a marathon every year since, whether in his hometown of New York, Paris, Rome or wherever work takes him.

Glass' daily runs in Central Park are a vital part of his workday. "I leave my head-phones at home and use that time to organize my thoughts," he says. "I get my best ideas then." He's also made fitness part of Glassnote's culture, forming a company team for Race to Deliver and going for networking runs with business associates. And he's hardly alone. From BandPage in San Francisco to Big Machine in Nashville, many music companies are on a health kick.

It's a far cry from the days of booze, drugs and rock'n'roll. And Glass laments it—a little. "Was it more fun?" the soon-to-be 58-year-old asks. "Yes. People were more entertaining. But music is so infused with exercise these days—every instructor is a DJ, everyone works out. It's a healthy change." Call it survival of the fittest.

## NEW YORK



Power publicist Jill Fritzo of PMK-BNC, who reps Selena Gomez and the Kardashians, heads to Warrior Fitness Boot Camp (29 W. 35th St.), where military-style workouts got her in fighting shape for Tough Mudder. "My job is insane. This is a really good outlet for me," she says. "I get to scream, pound the pavement, climb ropes. It's real stress relief." At spinning mecca Flywheel (various locations in New York and New Jersey), riders like Spotify's Jeff Leveck and Republic Records senior VP David Nathan report a similar endorphin rush. It's also where Glassnote creative consultant Deborah Glass hosted a Phoenix-themed media ride, inviting executives from MTV, VH1, Fuse and Vevo. "The Mumford & Sons wives are big fans," she says. The two studios of AKT in Motion, run by celebrity trainer/choreographer Anna Kaiser, counts Def Jam

execs and Shakira manager Nadine Eliya as regulars. Track Marketing Group VP Stacy Pillersdorf, who works on SouthWest, finds the high-intensity group sessions at Fitting Room (1166 Lexington Ave.) get her in peak condition. While DJ Hannah Bronfman and manager Brendan Fallis groove to the intense cardio dance routines at Body by Simone (606 W. 26th St.), where Sandra Bullock's trainer Simone de la Rue has a cult following.

## MIAMI

Staying in beach shape and moving to Latin music define this city's fitness scene. While many studios claim to be tops, none can rival zumba at B.A.S.S. (Brickell Art & Soul Studio; 801 SW 3rd Ave.), where the genre's founder Alberto "Beto" Perez teaches. Enrique Iglesias publicist Joe Bonilla calls owner Betsy Dopico's class a challenge. Yoga's anything but crunchy at Ayama Yoga (2250 NE 163rd St., North Miami Beach; 305-932-7755), where adventurous souls like Paulina Rubio hang upside down and try rigorous aerial vinyasa sequences using hammocks—the studio calls it flying yoga. "It's amazing. Like Cirque du Soleil," says publicist Susan Stipcianos (Natalia Jimenez, Victoria's Secret). Others prefer the great outdoors, and there's no more scenic spot than Key Biscayne, located just 10 minutes from downtown Miami. Enrique Iglesias likes surfing and windsurfing here, Carlos Vives is a regular on the bike paths, and Oscar Quijano of Spanish group Cafe Quijano and pianist Arthur Hanlon are often seen jogging on the beach. "To the lighthouse and back is four miles, and it's the best," says Vives, who calls the vistas breathtaking.



**Susan Stipcianos** (above) and Miami's Key Biscayne

## LOS ANGELES

Los Angelenos are racing to SoulCycle's various locations—Capitol execs head to West Hollywood, Sony staffers prefer Beverly Hills and Universal, MTV, Pandora and Hulu represent at the Santa Monica branch. Even Britney Spears, Lady Gaga and Christina Perri have been known to slip in for a spin. Windish Agency founder/CEO Tom Windish swears by CrossFit at the Rec Center CrossFit (588 Mateo St.) and even held a class on the beach in Tulum, Mexico, when his act the xx played label Young Turks' New Year's Eve party. Lorde manager Alexandra Baker joined in. Moda Yoga in Hancock Park, co-founded by Arcade Fire violinist Sarah Neufeld, is a hotbed of music types like LipSync's Mollie Moore and Warner Music Group's James Lockwood.



Windish Agency's **Tom Windish** (above) and Moda Yoga



**Brittany Perlin** (top) and KB Fitness' **Kenton Boutwell** with a client. Below: G Major Management's **Virginia Davis**

## NASHVILLE



There's nothing old school about the way Music City professionals tackle fitness. Oprea's Personal Fitness is a trainer-based studio run by Erin Oprea. Carrie Underwood says she was so taken by Oprea that she took her on the road for her *Blown Away* tour instead of a hair stylist and makeup artist. Oprea also got Jennifer Nettles into post-baby shape.

Jake Basden of Big Machine goes to Kenton Boutwell of KB Fitness, a trainer who specializes in kettlebell workouts. "It's the one hour in my day that allows me to escape the madness and get mentally focused," he says. "You can't keep up if you're not physically fit and in the right state of mind." Another fitness hot spot is the YMCA, both in downtown Nashville and at Green Hills, across from Whole Foods, which attracts musicians and industry execs. Hot Box Fitness, a gym that offers kickboxing in a hot room and a class called "The Ring"—a hybrid of kettlebell, rope and cardio—is where Brittany Perlin of Dashboard Media works out. "Although I'm not a morning person, I know there's usually a showcase or some industry event after work, so I try to hit the 7:30 a.m. class," says Perlin, whose clients include Parmalee and Dustin Lynch. Shakti Yoga is where Virginia Davis of G Major Management (Jewel, Thomas Rhett, Danielle Bradbery) strikes her poses. "It's on Music Row, literally across from my office—so no excuses," she says. "And I always see industry folks in our classes." ●

## Scott Greenstein

PRESIDENT/CHIEF CONTENT OFFICER,  
SIRIUSXM RADIO

Satellite radio content czar oversees a programming team of actual tastemakers

Amid an onslaught of new digital competition, SiriusXM Radio stands out as a music discovery vehicle not just for listeners but also labels. Last May, “Chillin’ It,” from then-unsigned artist Cole Swindell, received its first airplay on SiriusXM’s country channel the Highway, which led to a bidding war and a deal with Warner Music Nashville. It was a similar story one year earlier when Florida Georgia Line’s “Cruise” led to a signing with Republic Nashville and an eventual record for the top-selling country digital song of all time, at last count topping 6.4 million downloads, according to Nielsen SoundScan.

Satellite radio’s subscription-driven model doesn’t live or die by audience ratings like broadcast, affording Scott Greenstein’s programmers more latitude to take chances on unproven acts. “We’re able to break new bands and be aggressive,” he says. In addition to the country coups, Alt Nation programmer Jeff Regan has been praised by label executives for spotting groups like Atlas Genius and Capital Cities early and backing his instincts with airplay.

Once a staple of FM rock radio, live concert broadcasts now frequently air on SiriusXM, including recent sets from Arcade Fire, Vampire Weekend, the National, Cage the Elephant, Mumford & Sons, Phoenix and Metallica. Starting with Bruce Springsteen and Eminem, the satcaster pioneered the artist-branded channel concept and has since doled out channels to roughly 15 other major acts that possess a vast body of work, a hardcore following and

a willingness to collaborate with the company to offer content not heard elsewhere. For example, Pearl Jam aired multiple shows from its U.S. Lightning Bolt tour on the channel that bares its name.

The company has nearly 26 million subscribers, a credit card-carrying crowd that Greenstein characterizes as “a more valuable audience to the artist and the music community.” And as consumption shifts to mobile devices, the company has made around 50 of its music channels customizable for subscribers to its My SiriusXM offering. With the trend in digital music moving from algorithms to human curation, Greenstein is betting that carefully crafted, commercial-free music channels programmed and hosted by music experts will continue to set it apart. “It’s a pretty special group when you have Marky Ramone curating punk rock and Eminem and his team putting together Shade 45,” he says. “The challenge is keeping our content relevant, special and evolving while maximizing awareness.”

—Paul Heine

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### Robert Greenblatt

CHAIRMAN, NBC ENTERTAINMENT

Drawing viewers with music both brand-new and a half-century old

With “The Voice” powering not just NBC’s ratings but sales of breakout tracks, Robert Greenblatt took a risk with another music project: the first live TV staging of a Broadway musical in more than 50 years with “The Sound of Music Live!” starring Carrie Underwood. The experiment, which cost an estimated \$9 million and pulled in 18.6 million viewers on Dec. 5, generated revenue beyond advertising through a sponsorship deal with Walmart,

a DVD and a soundtrack through Sony. The soundtrack has sold 108,000 copies, according to Nielsen SoundScan. NBCUniversal has the option to repeat the musical (it already has once) and sell it internationally.

As a follow-up, NBC will broadcast a live performance of James M. Barrie’s “Peter Pan” on Dec. 4. The lead role will be played by a male rather than a woman, as is standard. (Mary Martin and Cathy Rigby are best-known for playing Pan.) NBC famously staged a live broadcast of the Broadway production in 1955 with Martin and Cyril Richard that attracted a then-record 65 million viewers.

Greenblatt announced the musical selection on Jan. 19, saying, “In the hopes that lightning strikes twice, we think we’ve landed on another great Broadway musical—which ironically also starred Mary Martin—that is a timeless classic for all audiences, young and old, who just never want to grow up.”

Meanwhile, getting NBC to its second consecutive fall season at No. 1 among the coveted 18-49 demographic owed a fair amount to the ratings success of “The Voice,” which consistently won Monday’s 8 p.m.-10 p.m. slot. The season-five premiere had an audience of nearly 15 million viewers and the finale was watched by 14 million, according to Nielsen data.

And it also launched another million-selling single, this time “Say Something” by A Great Big World and Christina Aguilera. The song peaked at No. 4 on the Billboard Hot 100 and has sold 2.3 million million downloads.

Responsible for all aspects of prime-time, late-night and scripted daytime programming, Greenblatt will be part of the transition of “The Tonight Show” from Jay Leno and Burbank, Calif., to Jimmy Fallon and New York. If Fallon’s edition remains as music-centric in the 11:30 p.m. slot as it was at 12:30 a.m., “The Tonight Show” will offer formidable opportunities for new and established artists. —Phil Gallo



## Afo Verde

CHAIRMAN/CEO OF THE LATIN REGION,  
SPAIN AND PORTUGAL; SONY MUSIC  
ENTERTAINMENT

Former musician builds strong ties with artists—and Sony’s mainstream labels

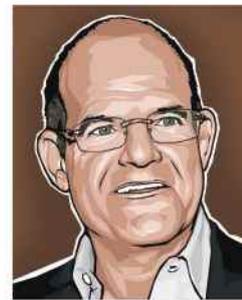
In its fourth year under Afo Verde’s leadership, Sony Music took a leap in the U.S. Latin digital track market, jumping from 38.8% in market share in 2012 to 44.6%, and outpacing Universal. Sony’s Latin album share grew from 28.5% to 30.5%, powered in part by Marc Anthony’s 3.0, the top-selling Latin album of the year, according to Nielsen SoundScan.

Expect more in 2014. Verde’s recent signings include Prince Royce and Carlos Vives. (Artists praise the A&R acumen of Verde, who cut his teeth as guitarist of Argentine reggae band La Zimbabwe and won a Grammy in 1998 producing for Fabulosos Cadillacs.) And his strategy of working with Sony’s mainstream labels will open doors for those artists. Royce, Pitbull and Romeo Santos are joint signings with RCA, and the alliance also includes Shakira’s new LP in March, as well as Carlos Santana’s first all-Spanish-language set.

Another big 2014 focus is the World Cup. Sony has exclusive rights to the official album and is working on the official theme as well.

“There are a thousand ways to generate opportunities,” Verde says. “The industry will continue to shift. What will never change is a great song. That’s our flag: Great artists recording great songs.” —Leila Cobo

Scott Greenstein



## 84

### Gary Overton

CHAIRMAN/CEO, SONY MUSIC NASHVILLE

Balancing music and business goals, and winning at both

“In country music, if you don’t have a hit on the radio, you don’t exist,” says Gary Overton, leader of the second-largest label in Nashville, Sony Music Nashville. Overton prides himself on being an artist-first executive who understands priorities. “I got into this industry because of the music, but it is a business, and that is my job at Sony.”

On the business side, Sony Music Nashville ended 2013 with a 2.0% market share of track-equivalent albums, a 1.8% share of track downloads and 2.1% of album purchases. Although Sony lost relative strength after the Universal Music South-Capitol Nashville merger, it still has one of the top 10 label market shares in the United States.

On the music side, Sony star Carrie Underwood sold another 428,000 copies of and 2.8 million tracks from 2012’s *Blown Away*, according to Nielsen SoundScan. Breakout artist Jake Owen had a No. 4 debut on Billboard’s Top Country Albums chart with *Days of Gold*, while his previous album, 2011’s *Barefoot Blue Jean Night*, sold 1.3 million of its 4.7 million tracks last year. Newcomer Tyler Farr’s “Redneck Crazy” reached No. 3 on the Country Airplay chart and sold more than 1 million copies.

While Overton appreciates what size means in Nashville, he sees opportunity in the startup labels and service companies that he calls the “real innovators” in Music City. Overton believes Sony can hire them, employ them and, possibly, acquire them—although he says no deals are forthcoming. “They are the instigators of change and formulators of new ways to do business.” —Glenn Peoples



Robert Greenblatt photographed at NBC in Los Angeles.



# ELTON JOHN

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## Where I go to unwind

"Italy. Just throw a dart."

—Avery Lipman, President/COO, Republic Records (No. 17)

"Any golf course with great friends or skiing with my wife and children."

—Rob Light, managing partner/head of music, Creative Artists Agency (No. 9)

"Every year I go to the same place—St. Barths—for over a decade. There's a beautiful island that's only eight square miles, with beautiful beaches and great space. It's hard to beat."

—Frank Cooper, chief marketing officer of global consumer engagement, PepsiCo (No. 15)

"I go to my 'man room,' which is a room in my house that has a bar with a couple of TVs. It's sequestered from the rest of the house and I can go there and get things done on my computer, watch movies and sports or whatever I need to do, and make sure that my head is on straight. It's a therapy room as much as it is anything else."

—Paul Rosenberg, co-founder/CEO, Goliath Artist Management (No. 85)

"Get on my bike and ride 60 miles."

—Steve Bartels, president/COO, Island Def Jam Music Group (No. 54)

"Attached to a recording studio at my home is a beautiful listening room with tons of memorabilia. I take out my vinyl collection and unwind."

—Craig Kallman, chairman/CEO, Atlantic Records Group (No. 22)

"My favorite place to get away is on a boat somewhere surrounded with family, friends, warm water, good food and good music—with absolutely no plans and no decisions to be made. The name of that boat? The Rising Sun."

—Guy Oseary, partner, Untitled Entertainment; co-founder, A-Grade Investments (No. 38)

"The studio is my relaxation in life, period. The music gives me peace to get through the days of life. Besides that, I like to spend time with my kids, my godchild, family. We might go to the park with [Lil] Wayne and watch him skate. But it's straight music if it ain't family."

—Bryan "Birdman" Williams, co-founder/co-CEO, Cash Money Records (No. 50)

"The gym, golf course or poker table."

—David Israelite, president/CEO, National Music Publishers' Assn. (No. 94)

"I lay on the floor of my living room."

—Jose Valle, president, Univision Radio (No. 99)



PepsiCo's Frank Cooper hits the beaches of St. Barths for some unwind time.

## 85

### Paul Rosenberg

CEO, GOLIATH ARTISTS MANAGEMENT

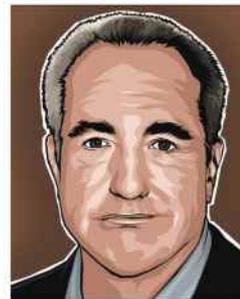
Eminem's manager spearheaded Activision deal and 2013's second-best-selling album

Paul Rosenberg—the founder of Goliath Artists Management, whose clients include Eminem, Danny Brown and Action Bronson—has learned to love saying "no."

"I've never felt bad about turning something down that wasn't right for my clients," Rosenberg says. "It's important to make sure you're doing the right deals, not just a lot of deals."

In 2013, the right deals included a landmark partnership with videogame giant Activision Blizzard for Eminem's *The Marshall Mathers LP 2*, which was sold at a discount to buyers of "Call of Duty: Ghosts" game—a gambit that helped propel the album to 792,000 first-week sales (according to Nielsen SoundScan).

Rosenberg will stay busy in 2014 with the businesses he and Eminem have built, including Shady Records, which will release new LPs from Yelawolf and Slaughterhouse—meaning he'll have occasion to say "yes," if the situation calls. "Jimmy Iovine taught me that artists are like a magic wand with a finite amount of magic," Rosenberg says. "If you keep waving the wand, it runs out." —Reggie Ugwu



From top: Paul Rosenberg, Brett Helleman, Lorne Michaels and Ken Bunt

## 86

### Bill Carr

VP OF DIGITAL, MUSIC AND VIDEO, AMAZON

After overseeing years of growth, Amazon's music guru looks for new opportunities

In the last five years, Amazon has doubled its music retail market share to more than 8%. Most of that growth has come from downloads, but as stores close or reduce space devoted to physical product, Amazon remains a place where CD shoppers can find both current titles and deep catalog.

But with the industry facing its first downturn in digital sales, Bill Carr, who heads up Amazon's music and video efforts, says the company will look for "new ways to build the customer experience and re-ignite growth." Industry label sources speculate that Amazon will launch an interactive service tied to its Prime service, or get into the Web radio space alongside Pandora and iTunes Radio. Amazon could also look to expand its Cloud Player offerings, as it did with a BMW deal.

Whatever Amazon does, Carr says it will be customer-driven. "It is up to us to do the hard work that delivers what they want."

—Ed Christman

## 87

### Brett Helleman

CEO/CHIEF INVESTMENT OFFICER, WOOD CREEK CAPITAL MANAGEMENT

### Steve Smith

CHAIRMAN; BICYCLE MUSIC, CONCORD MUSIC GROUP

This power duo invested \$160 million in the music industry in 2013

After placing an estimated quarter of a billion dollars in music business bets since its 2006 acquisition of publisher Bicycle Music, Brett Helleman's private-equity firm Wood Creek stepped up its investment in the industry in a

big way in 2013. First, Wood Creek closed on its acquisition of Concord Music Group—for approximately \$123 million, sources say—the third-largest independent label in the United States. Then, in November, Wood Creek paid about \$23 million through Bicycle Music for Wind-up Records' master recordings catalog, which will be marketed and distributed by Concord. Including the purchase of Music Publishing Co. of America for about \$12 million, Wood Creek spent about \$160 million on music assets in 2013, Billboard estimates.

"Wood Creek ran into the building at a time when people were crying 'fire' in the music business," says Bicycle Music chairman Steve Smith, who has been appointed chairman of Concord. "We easily doubled the size of our investment last year, and right now we are out raising money with the intention of doubling it again in the new year." —Ed Christman

## 88

### Lorne Michaels

OWNER, BROADWAY VIDEO; CREATOR/EXECUTIVE PRODUCER, 'SATURDAY NIGHT LIVE'

The King of Late Night's music-friendly empire will even expand further in 2014

The late-night NBC series that Lorne Michaels produces are the two most important TV shows for an act to perform on, according to Billboard's most recent Maximum Exposure poll—and he's adding a third.

"Saturday Night Live" continues to be the premier TV series on the poll, voted No. 3 last year, with "Late Night With Jimmy Fallon" ranked at No. 13. This season, "SNL" performances provided a launch pad for new material from Miley Cyrus and Lady Gaga, and helped Vampire Weekend's *Modern Vampires of the City* sell a career-best 134,000 its first week, according to Nielsen SoundScan. "Fallon," meanwhile, is a music magnet, as likely to launch a viral video with Mariah Carey as it is to break new acts like Capital Cities or land a superstar residency with the Rolling Stones.

Michaels' power will grow this year as Fallon takes over "The Tonight Show." Michaels will also executive-produce "Late Night With Seth Meyers." In total, he'll control 12 hours of NBC programming per week. —Phil Gallo

## 89

### Ken Bunt

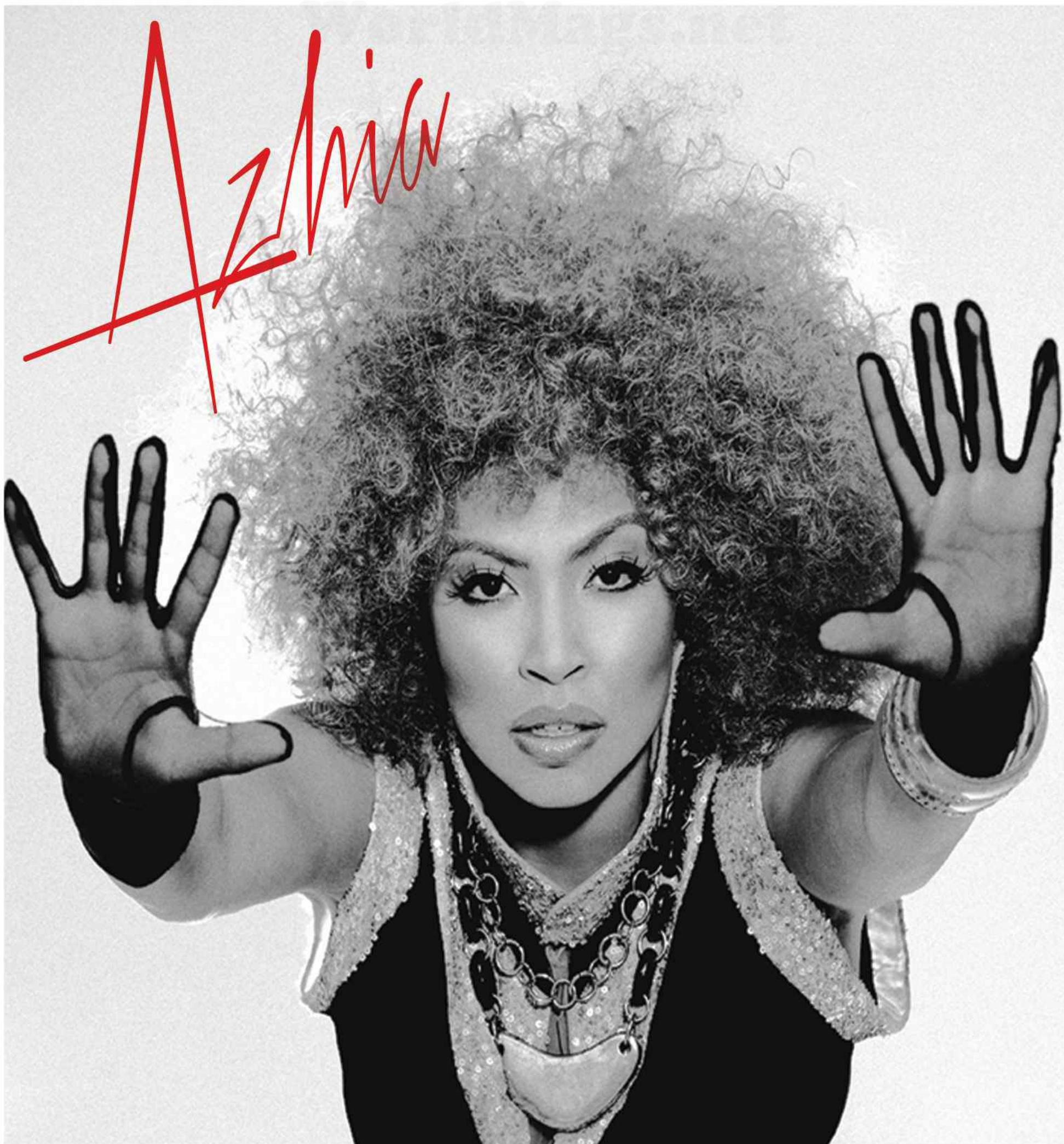
PRESIDENT, DISNEY MUSIC GROUP

Bunt's focus on youth and new trends took the "Frozen" soundtrack to No. 1

Working in the youth market, Ken Bunt says Hollywood and Walt Disney Records see consumption trends early on. "We have a generation growing up with accessing music," Bunt says. "There's real business for us [with] streaming and nontraditional touring."

But with top 10 debuts from Selena Gomez, Demi Lovato and "Teen Beach Musical," Disney's 2013 album sales were strong too. In 2014, the company will push country singer/actress Lucy Hale, and the soundtrack business looks promising with chart-topper *Frozen*.

Bunt also sees potential in Disney's publishing business, recently signing six songwriters. "We're a home for writers who are not just writing for other artists, but film, TV, videogames and scores," he says. "Being part of a studio, we're able to offer a lot of opportunities to talent." —Phil Gallo



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## Tifanie Van Laar-Frever

SENIOR MUSIC BUYER, WALMART

Despite market changes, Walmart is still the No. 1 U.S. seller of CDs

No matter which way you slice it, Walmart continues to be a force in the music business. When the merchant makes a request, labels jump to attention. In its latest twist to differentiate itself, during the year-end holidays Walmart experimented with including download cards with hit physical CDs, and the labels were mostly accommodating. It remains to be seen where the gambit goes, but whether the store is continuing with download cards or using the ZinePak to differentiate its music business, the labels generally play ball with the top seller of physical music product.

Tifanie Van Laar-Frever heads up Walmart's music efforts, working closely with rackjobber Anderson Merchandisers to ensure music is properly merchandised in the store.

In a day and age where big merchants are either abandoning or downsizing their music presence, Van Laar-Frever continues to be "an incredible advocate for the music industry," Anderson executive VP/GM Steve McClanahan told *Billboard* earlier this year. In fact, in another move that has labels excited, Walmart has begun placing some CDs outside the music department, particularly in food aisles, when it makes promotional sense.

Clearly Walmart isn't resting on its laurels, and that's a good thing. It's the No. 2 account, far behind iTunes' 40% market share, with 8%-10% of music sales, *Billboard* estimates, making it the largest seller of CDs. But according to sources in label sales and distribution, its main competitor on the physical side, Target, has been gaining at Walmart's expense.

—Ed Christman

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## Molly Peck

DIRECTOR OF U.S. ADVERTISING, SALES AND PROMOTION, CHEVROLET

When you commission a song for your new ad and it becomes a hit, you've cemented your status as the biggest brand in country music

Chevrolet is the most active automotive sponsor of music, though if you consider all the recent songs that name-check the brand, maybe it doesn't need to be. There's Florida Georgia Line's "Cruise" ("This brand new Chevy with a lift kit/Would look a hell lot better with you in it"), Jason Aldean's "Take a Little Ride" ("Well I'm just ready to ride this Chevy down a little back road") and even Rick Ross' "Box Chevy" ("I started with the box Chevy then I got the blue Lexus").

So by the time Chevrolet teamed with Warner/Chappell Music for a new campaign, designed to continue the legacy of the Silverado truck ads featuring Bob Seger's "Like a Rock," the automaker had more than earned its right to commission an original song. And proving its understanding of the market, "Strong," from rising country singer Will Hoge, went on to become a hit on its own merits, peaking at No. 42 on *Billboard*'s Hot Country Songs chart in October.

"Whenever we're creating a piece of communication, we always have to look at what we can do with music," Peck says. "Will it help tell the story? Can the music help create the



Tom Windish photographed at the Windish Agency in Los Angeles.

world? And can the music better connect with our consumer?" In 2013, that meant licensing four songs for an ad that debuted during last year's Grammy Awards, enlisting John Legend to be the face and voice of its summer Impala campaign and continuing to be an aggressive sponsor at South by Southwest and the Country Music Assn. Awards. —Andrew Hampp

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## Debra Lee

CHAIRMAN/CEO, BET NETWORKS

After close to a decade as CEO, Lee leveraged BET's music power to launch a three-day festival

To maintain BET's status as a top 20 cable network and No. 1 network across all key demos for African-Americans, Debra Lee upped the ante in 2013 with the inaugural BET Experience. The three-day music and lifestyle festival, presented in association with AEG, drew

75,000 to Los Angeles last June and culminated with the 13th annual BET Awards, which logged a four-year ratings high of 7.6 million, making it the No. 1 awards show among its 18-49 demo, according to Nielsen.

Music remains a strong driver for BET. The BET Hip Hop Awards in the fall drew nearly 9 million viewers, and was the No. 1 social TV program on cable during its Oct. 15 airing, with more than 2.5 million tweets using the hashtag #HipHopAwards. And "Black Girls Rock!"—the network's annual female-empowerment special, featuring salutes to Queen Latifah and Patti LaBelle—racked up its best ratings, with close to 3 million viewers. BET's other music programming includes the Soul Train Awards; its new artist marketing campaign, "Music Matters"; and countdown stalwart "106 & Park."

With BET since 1986 in various executive posts before being appointed CEO in 2005, Lee says music remains an important part of what BET does every day. "BET Networks continues to be the place where viewers turn to find what's hot, what's next and what matters." —Gail Mitchell

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## Tom Windish

FOUNDER/PRESIDENT, THE WINDISH AGENCY

His agency signed 270 artists in the past year—including Lorde—and he's ready to help them with more than concert bookings

During the past decade, Tom Windish has grown the Windish Agency into one of the most powerful and forward-thinking independent concert booking firms around. "We take risks based on music we believe in and it's paying off in a variety of ways," says Windish, who opened the agency's Chicago headquarters in 2004.

The Windish Agency boasts a roster of more than 700 clients—270 of which were signed in 2013. Windish cites signing 17-year-old New Zealand singer Lorde for North and South America—and selling out 60,000 tickets to her March tour in 30 minutes—as a 2013 highlight.

While he continues to hire new agents across the country, Windish has expanded the scope of his agency to offer more than concert bookings. In 2012, the firm teamed with Hidden Track Music to unveil a licensing division, and also started a tour marketing division.

In January, the agency hired former Silva Artist Management manager Michele Fleischli as creative consultant, and will soon add a digital strategist. "If our artists want to do something unique, like build their own festival or do a partnership with a brand to launch an album, she's going to help us figure out ideas and bring them to fruition," he says, noting that artists are receiving less help from labels when it comes to coordinating tour, video and album announcements. "We're going to be a bigger part of those conversations." —Mitchell Peters

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## David Israelite

PRESIDENT/CEO, NATIONAL MUSIC PUBLISHERS' ASSN.

A believer in a constantly shifting future that creates new freedom for songwriters and publishers

Power comes from leverage, and music publishers are gaining leverage in the new marketplace. Music publishing used to be known for collecting pennies from royalties overseen by Congress and the courts. Now its growth comes from royalties that have been established through market negotiations.

To David Israelite, this leverage equals freedom. When the NMPA isn't providing licensing solutions for digital companies, it's pushing a philosophy of greater freedom for songwriters and publishers.

The NMPA has shown its ability to affect the marketplace by acting as a licensing bridge for the publishing industry. It helps smaller publishers reach licensing deals with digital services by creating a sort of one-stop shop. It also negotiates settlements with digital services that have operated without licensing agreements.

Israelite wants publishers to prepare for the future. He doesn't get caught up in the pros and cons of particular business models. He understands shifts in consumer habits are inevitable. He doesn't focus on how much a service pays out for each stream. Instead, he wants publishers to set themselves up for success when a young business model takes over.

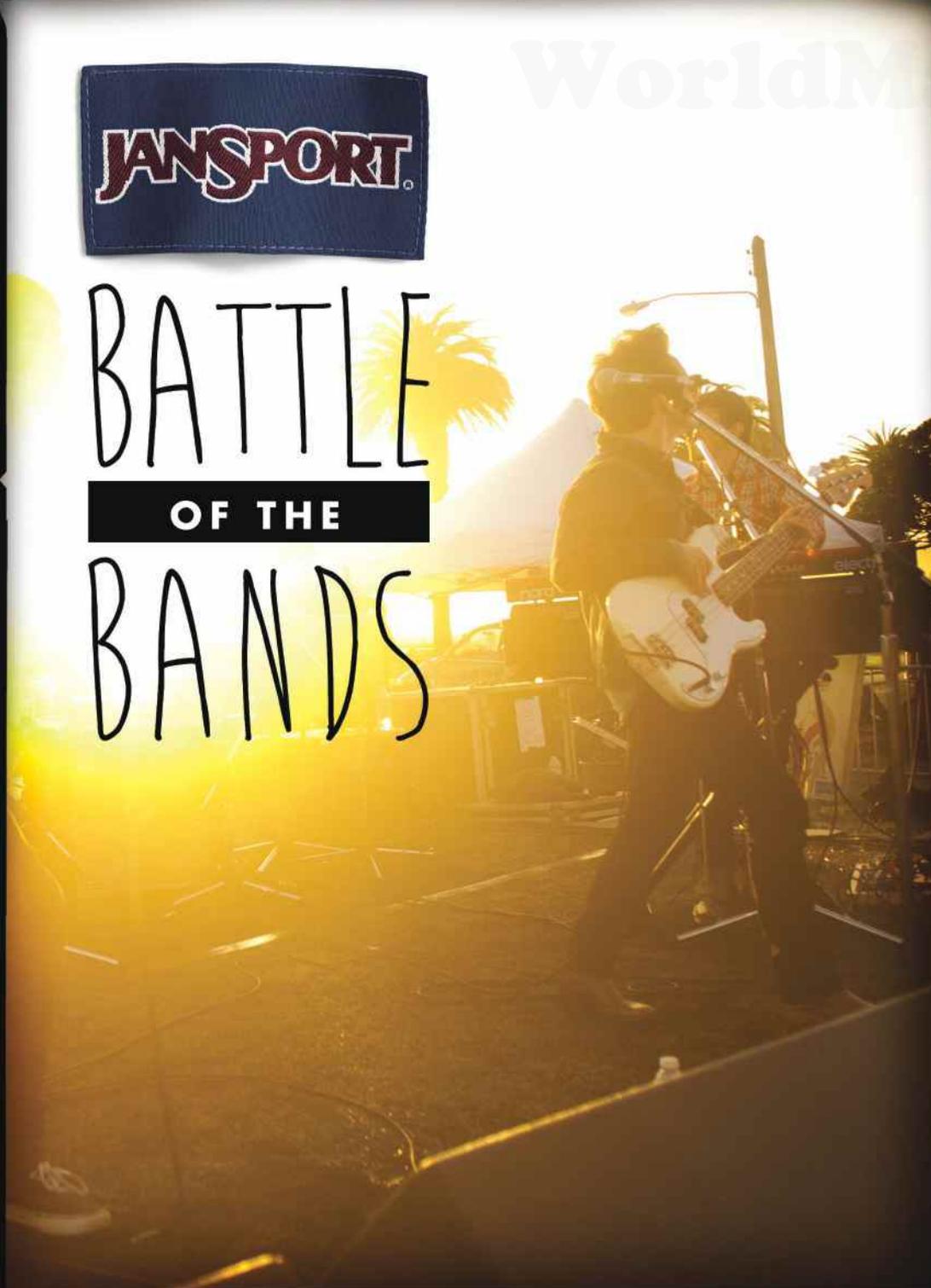
—Glenn Peoples





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Roland



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**Julie Swidler**

EXECUTIVE VP OF BUSINESS AFFAIRS/  
GENERAL COUNSEL, SONY MUSIC  
ENTERTAINMENT

Greasing the wheels and deals that keep the Sony juggernaut moving forward

As befits her position, Julie Swidler has her fingerprints on practically every deal going on inside Sony Music Entertainment. But the area she pays heightened attention to is working with the company's joint ventures to help them get the most out of Sony resources. "I try to be as supportive as possible and work with [joint-venture partners] to come up with ideas and who else they should be working with," she says. "I also help them navigate our system so that they can concentrate on the creative."

Swidler cites Dr. Luke, Jolene Cherry, Sa-laam Remi, Patrick Moxey and Judy McGrath as joint-venture partners making things happen. Producer Remi has signed a few artists to Sony's Masterworks label in addition to inking acts like Mack Wilds to his own Louder Than Life imprint. She also notes that it's fun to watch someone with the stature of former MTV Networks chairman/CEO McGrath starting her own venture, Astronauts Wanted: No Experience Necessary. As for Ultra founder Moxey, in whose label Sony made an undisclosed investment, he was named Sony president of electronic music.

"He has been working his butt off with all of our international companies," Swidler says of Moxey, "getting them to focus on what they need" to compete in the genre.

—Ed Christman

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**Mark Campana & Bob Roux**

CO-PRESIDENTS OF NORTH AMERICAN  
CONCERTS, LIVE NATION ENTERTAINMENT

More than 20 million concert tickets sold in North America—a rise of 15%

Mark Campana and Bob Roux were elevated from regional presidents to their current status running North American concerts in what was essentially a battlefield promotion following the industry's great slump of 2009-10. If for no other reason than its size, Live Nation bore much of the brunt—and, fairly or not, the blame—for a dismal year when a generally weak economy came to bear as fans were disillusioned by a distorted value proposition. Revisiting those painful days serves only to highlight the impact of Roux and Campana—well-liked veterans who energized disenfranchised local and regional offices and executed the mandate of CEO Michael Rapino (No. 4) to package, price, market and book more prudently, all while focusing on customer service. Show counts went down but grosses and attendance went up—a trend that has gained momentum.

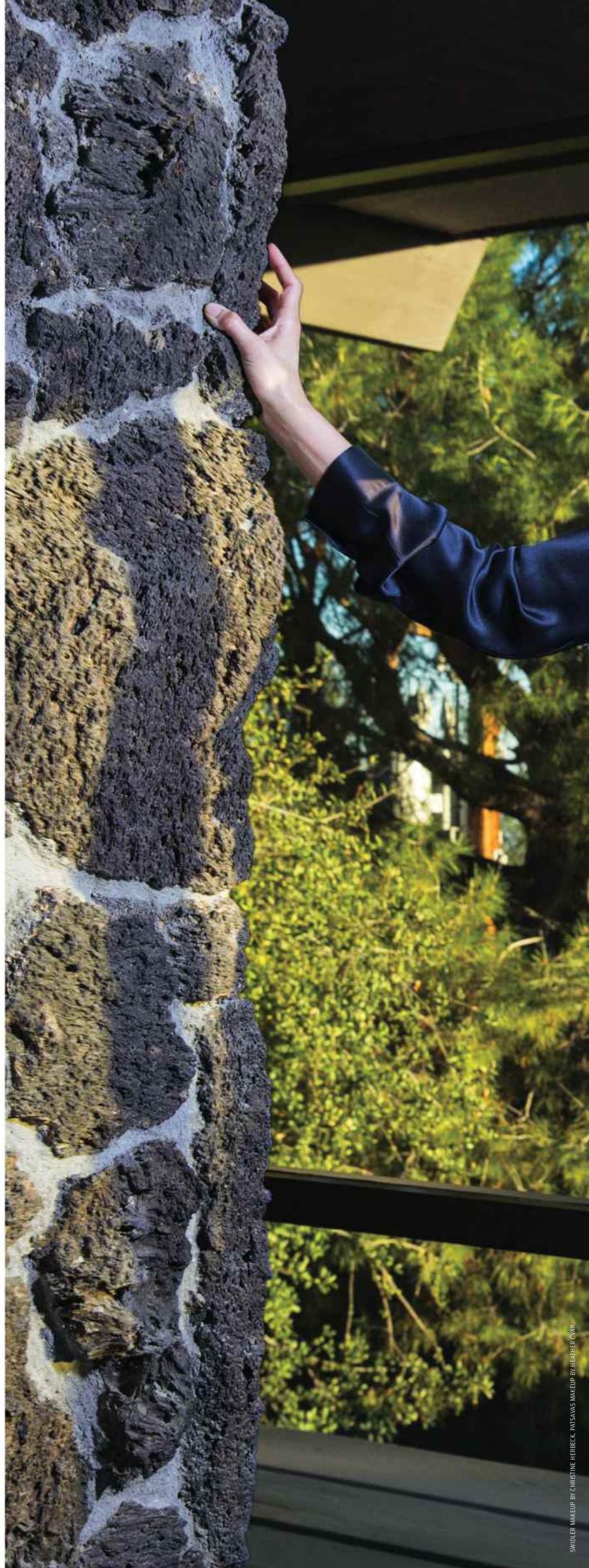
Facing competition from the growing festival scene, Live Nation's amphitheaters are now appealing to all types of fans. Shed attendance grew by 2.5 million fans in 2013, adding juice to ancillaries in the form of concessions, parking, ticket fees and sponsorships.

An industry in need of new headliners is now fielding a wealth of younger artists, the majority of them playing for Live Nation in both arenas and sheds across North America.

—Ray Waddell



**Julie Swidler**  
photographed  
at Sony Music  
Entertainment  
in New York.



SWIDLER MAKEUP BY CHRISTINE HERBECK, PATSAVAS MAKEUP BY HEATHER CURR

**Alexandra Patsavas** photographed at her residence in Pasadena, Calif.

## Alexandra Patsavas

OWNER, CHOP SHOP MUSIC GROUP

If your TV is rocking, she's probably the reason why

97

Having produced soundtracks and worked in film and TV since the mid-'90s, Alexandra Patsavas remains a leading force among music supervisors. In 2013 she oversaw her first "inspired by" album, the Republic Records soundtrack to "The Hunger Games: Catching Fire." The film was the No. 1 movie of 2013 at the U.S. box office, earning \$414 million, according to Box Office Mojo.

The soundtrack debuted and peaked at No. 5 on the Billboard 200, selling 162,000 copies (according to Nielsen SoundScan) and earning a Golden Globe nomination for its end-credits track, Coldplay's "Atlas." While she hasn't begun work on the third edition of the franchise, Patsavas will return as music supervisor.

"We will continue to find music fans in nontraditional places," she says. "The accidental fan can be the most enthusiastic one. It's music in hotel lobbies and restaurants, [branded] compilations and something as ordinary as television . . . There's an immediacy in TV that really helps with new releases."

Having a full slate of TV series, among them "Scandal," "Hart of Dixie," "Hostages," "Mad Men," "The Carrie Diaries," "Supernatural" and, of course, "Grey's Anatomy," means Patsavas and her five-person team are licensing music from contemporary indie rock and '60s period pieces to country music and '80s pop. "Being able to use music across all genres is exciting to me," she says.

Last year, Patsavas moved her Chop Shop label to Universal Music Group and the four artists she has signed are expected to release music in 2014. One of them, Lonely Forest, will go through Republic while Island has the other three—We Are Empires, Mackintosh Braun and Neulore, which had a song placed in "Grey's Anatomy." —Phil Gallo

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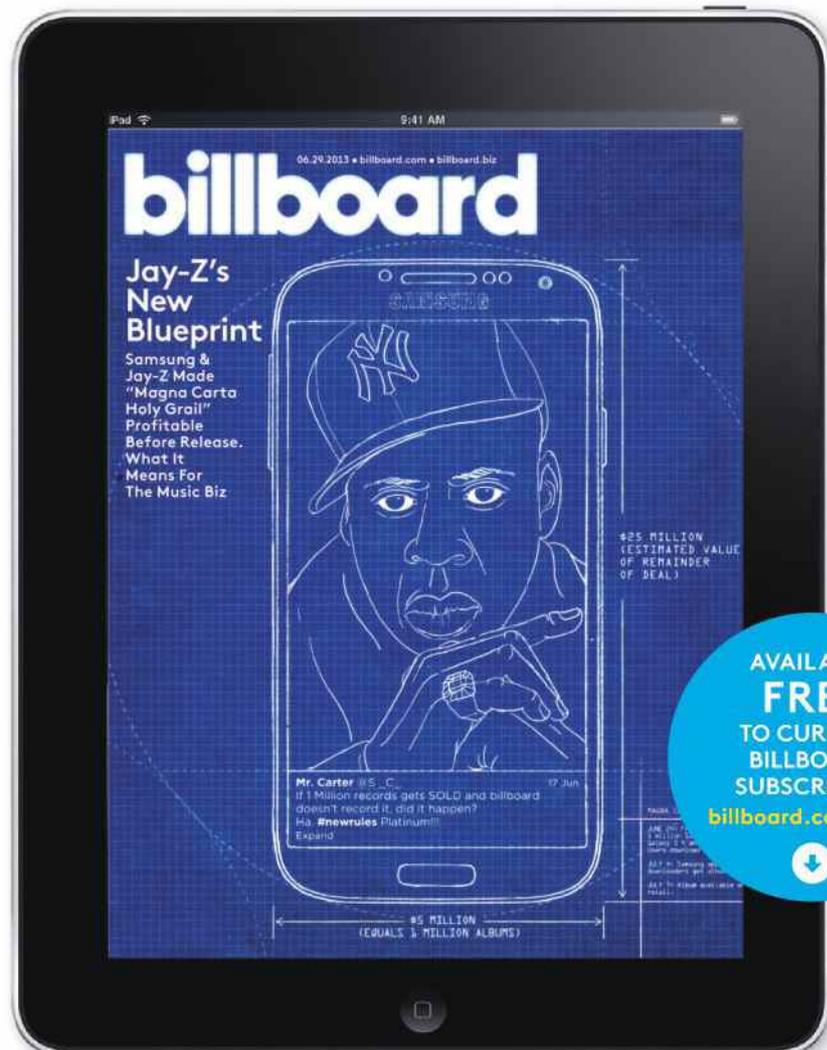
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## Tracy Perlman

VP OF ENTERTAINMENT MARKETING AND PROMOTIONS

## Sarah Moll

DIRECTOR OF ENTERTAINMENT AND TV PROGRAMMING  
NFL

Booked Beyoncé and Bruno Mars for the year's most-watched TV event

The NFL was responsible for nine of 2013's 10 most-watched events, and dozens more of its telecasts are routinely watched by upwards of 25 million viewers a night. Increasingly, music has been a part of those games.

That begins with the Moll-booked Pepsi Super Bowl Halftime Show, which Beyoncé headlined in 2013 and became the second-most-watched halftime show of all time with 104 million viewers, second only to Madonna's in 2012, according to Nielsen. She also recruited Keith Urban for the NFL Kickoff Concert in September and added superstars Jennifer Hudson and Alicia Keys to its season-long bookings of acts performing "America the Beautiful" and the national anthem.

Even more music is in store for Super Bowl XLVIII and the whopping six days of concerts that will precede it as the game comes to the New York/New Jersey area for the first time.

But the biggest look of all, of course, goes to this year's halftime headliner Bruno Mars, whom Moll chose through a combination of catching his unstoppable performance during last year's Grammy Awards and several dates of his Moonshine Jungle tour last summer. "He's kind of out of the box for us—we've always gone for older, more established [artists]. We're changing with the times. Our fans want a halftime show that's fan-generated, and what's popular right now." —Andrew Hampp

## Jose Valle

PRESIDENT, UNIVISION RADIO

Leveraging Latin music relationships beyond radio across media platforms

Univision Radio's Jose Valle heads the biggest Spanish-language radio group in the United States, with 69 stations stateside and in Puerto Rico, including No. 1 stations in seven of the top 10 Hispanic markets in fourth-quarter 2013, according to Nielsen.

But Valle's real strength lies in how he continues to leverage those stations across multiple Univision platforms and in his working relationships with labels and artists.

"Univision is no longer this dark organization," Valle says. "We sit now with artists and with labels and we say, 'What are you doing for the next two years? What are your touring priorities? How can we help?' We're actually partnering with the industry."

This has translated to multiple single premieres on Univision Radio for acts both big and small, from Becky G to Marc Anthony.

Valle also has attempted to multiply his network's efforts across all Univision platforms.

The cherry on top came in April with the launch of Univision's Uforia music service, which provides streaming and access to Univision radio stations through the Uforia app.

Univision also launched its rebranded Uforia music festival (formerly H2o), which featured 18 acts including Pitbull, A Tribe Called Quest and Prince Royce.



Sarah Moll (left) and Tracy Perlman photographed at the NFL offices in New York.



Jose Valle

Valle says 2014 opportunities lie in the young, millennial, multicultural community—which Univision invested in with its new Fusion and El Rey TV networks—and expansion of his multiplatform strategy. —Leila Cobo

## Rob Wiesenthal

CORPORATE COO, WARNER MUSIC GROUP

Deal veteran starts pulling the strings for WMG

Consummate deal-maker Rob Wiesenthal has brought his Rolodex to Warner Music Group after 13 years at Sony Corp. of America, where he was executive VP/CFO and chief strategy officer for Sony Entertainment.

In his first deal at WMG, he worked with CEO Stephen Cooper (No. 16) to hammer out a deal with Clear Channel's Bob Pittman (No. 11) to pay WMG artists performance terrestrial revenue—a deal that all the major labels coveted but had turned down because they didn't like the rate that the radio network was offering and were afraid to set a precedent that the royalty board would consider. Somehow, Wiesenthal and Cooper got around those issues and got Pittman to sweeten the pot, with other bells and whistles thrown in.

Now, Wiesenthal is on the prowl for other deals and alliances that could bring new revenue opportunities to WMG, including navigating the complicated EDM space.

While at Sony, he pulled off his biggest coup: assembling a Sony-led consortium to acquire EMI Music Publishing for \$2.1 billion.

Looking ahead, Wiesenthal says, "The biggest challenge we have is navigating the rapid increase in streaming in the face of slowing growth in the download market. We are evaluating numerous opportunities to help mitigate the economic impact of this transition over the next three years." —Ed Christman

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# Lou Pearlman

## THE PRISON INTERVIEW

He insists he'll find the next Justin Timberlake when he's released in 2029, that he never molested any boys and that 'I deeply regret what happened' as the 'N Sync and Backstreet Boys impresario speaks for the first time from the federal penitentiary where he is serving a 25-year sentence for the Ponzi scheme that stole half a billion dollars from 1,700 investors

BY SETH ABRAMOVITCH

**"WELL, BERNIE, I MEAN,** he didn't have anything that really made money," says Lou Pearlman by phone about Wall Street pariah Bernie Madoff, sounding level-headed and upbeat in his first prison interview since his 2009 incarceration in Texas at the low-security Federal Correctional Institution (FCI) Texarkana. Pearlman, who launched Justin Timberlake's recording career with '90s pop sensation 'N Sync and is serving a 25-year prison sentence for masterminding a half-billion-dollar Ponzi scheme, wants to make it clear he's not the same type of criminal. (Madoff is serving a 150-year sentence for a Ponzi scheme worth \$18 billion, the costliest in U.S. history.)

"He didn't have any real way to make money," Pearlman repeats, "but I had the music. The Backstreet Boys each made well over \$50 million apiece. I, of course, got my piece, and it was very nice and very substantial." But in fact a knowledgeable source confirms that the band members never received more than \$300,000 each while the former head of Trans Continental Records walked away with tens of millions. Furthermore, to fuel his extravagant Orlando, Fla.-based entertainment empire, Pearlman persuaded trusting investors—what one former employee calls the "South Florida retiree yarmulke gang"—to sink their life savings into a fleet of charter airplanes that turned out to exist only in brochures.

Pearlman continues talking about Madoff: "He was just a scamster. I don't think it was right, what he did. But I had my way to make it all right. I just didn't have my chance to do it."

How did he plan to "make it all right" to his 1,700 victims, whose combined losses have been estimated as high as \$500 million? By bottling boy-band magic again—if only Pearlman was given the freedom to conduct business in prison. "I think I could have," he says. "If I was given a chance to put another band together, that would have paid everybody back. But I never had that opportunity, and that's what was very upsetting."

Since authorities caught up with him at a Bali resort in June 2007 (following a yearlong independent investigation that led to an FBI raid on his house and offices in February of that year), Pearlman, now 59, has clung tenaciously to the notion that he can conquer the charts once more. Five days before his May 2008 sentencing, Pearlman, who will be 74 when he gets out, issued a formal request to be permitted

to develop bands while behind bars—all he would require was a telephone and an Internet connection two days a week. Prosecutors objected strongly, as did Judge G. Kendall Sharp, who instead ordered Pearlman to 300 months in jail—one month per \$1 million he admitted to stealing—with the stipulation that his sentence could be reduced one month per \$1 million he repaid.

Four years have been knocked off Pearlman's release date, now projected for 2029, but those were for good behavior. "My sentence has not changed at the moment" from repayment of funds, he says. "But it's ongoing, and monies have been recovered—close to \$40 million, I believe." According to Soneet Kapila, the Chapter 11 trustee appointed to Pearlman's case, that's not far from the truth: Recovered funds total in the high \$30 millions, of which about 4% has been returned to victims. "But this has nothing to do with him," Kapila emphasizes. "It's recoveries made by my efforts combined with the professionals I hired. It's not like he wrote me a check."

When not pining for his former life, Pearlman says he "walks the track, Monday through Friday, if the weather is nice. I'm also taking a blood thinner, which helps me with my stroke situation." Pearlman suffered a stroke in 2010. Prison staff got him to a hospital in time to save his life. He claims to have lost 75 pounds from walking, down to 250 after

maxing out at 325. "If I would have kept on going with my lovely steaks and onion rings and fries, I'd probably be dead right now from a heart attack," says the former mogul, who at the height of his excess eschewed booze and drugs in favor of artery-clogging comfort food. "It was definitely a wake-up call," he adds. "I also help out

on a separate unit where we have movies show when they come out on DVD. I also did the little Christmas choir. I helped organize that for two years."

Pearlman generally gets along with fellow prisoners, a majority of whom he characterizes as white-collar criminals and corrupt public officials. He says the inmates with whom he has the best rapport are "the intelligent ones," while he makes sure to keep his distance from "drug dealers and crazies."

Internet access is limited to emailing contacts on a preapproved list. He is permitted use of an MP3 player and may download published music. So yes, he is well aware of record-breaking pop juggernaut One Direction and boasts, "I know if I was out there, we'd give One Direction a run for their money." He reminisces about his "friendly rivalry" in the '90s with that band's puppeteer,

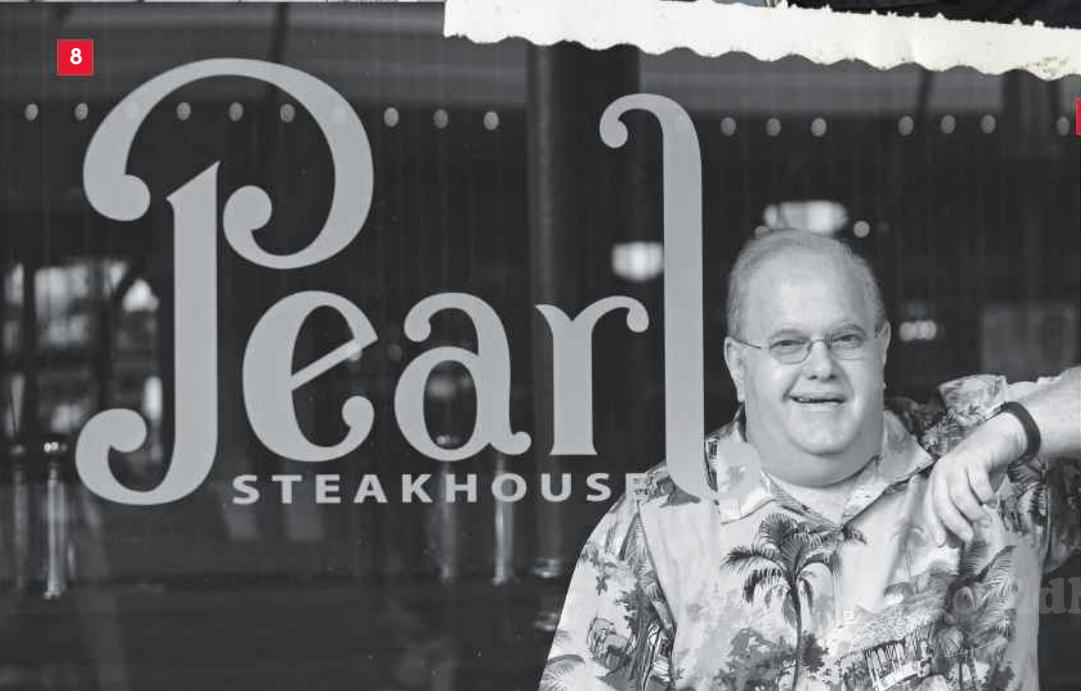
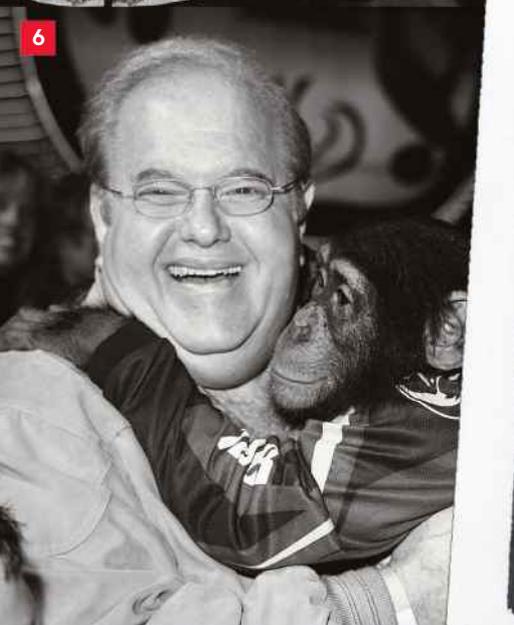
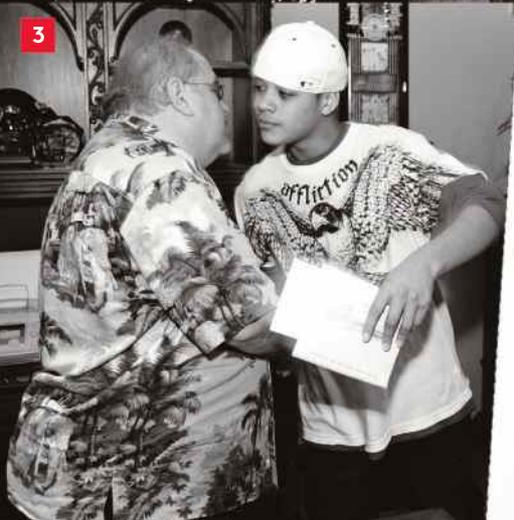
Simon Cowell. (A spokesperson for Cowell says, "Simon hardly knows him. They were only ever introduced once, and there wasn't any kind of friendly rivalry.")

The imprisoned pop impresario says his former musical charges have tried to visit: "The Backstreet Boys were planning on coming here to film me for their new

### Pearlman's Wall Of Shame

**1** With (from left) 'N Sync's Chris Kirkpatrick, JC Chasez, Lance Bass, Joey Fatone and Justin Timberlake at Miami's N.Y.P.D. Pizza, one of Pearlman's 84 businesses.

**2** En route to Atlanta on his private plane in 2003. **3** With Jonathan Lopez of Latin boy band C-Note. **4** Arriving at an Orlando, Fla., court, where he faced multiple fraud charges in 2007. **5** With Nick Lachey of 98° (not a Trans Continental act) at a 2004 benefit. **6** With a chimpanzee at an Orlando premiere. **7** Flanked by businessman Fred Khalilian and Nicky Hilton at the opening of Club Paris. **8** Inside his Pearl Steakhouse. **9** In the Gulfstream with members of boy band Natural.

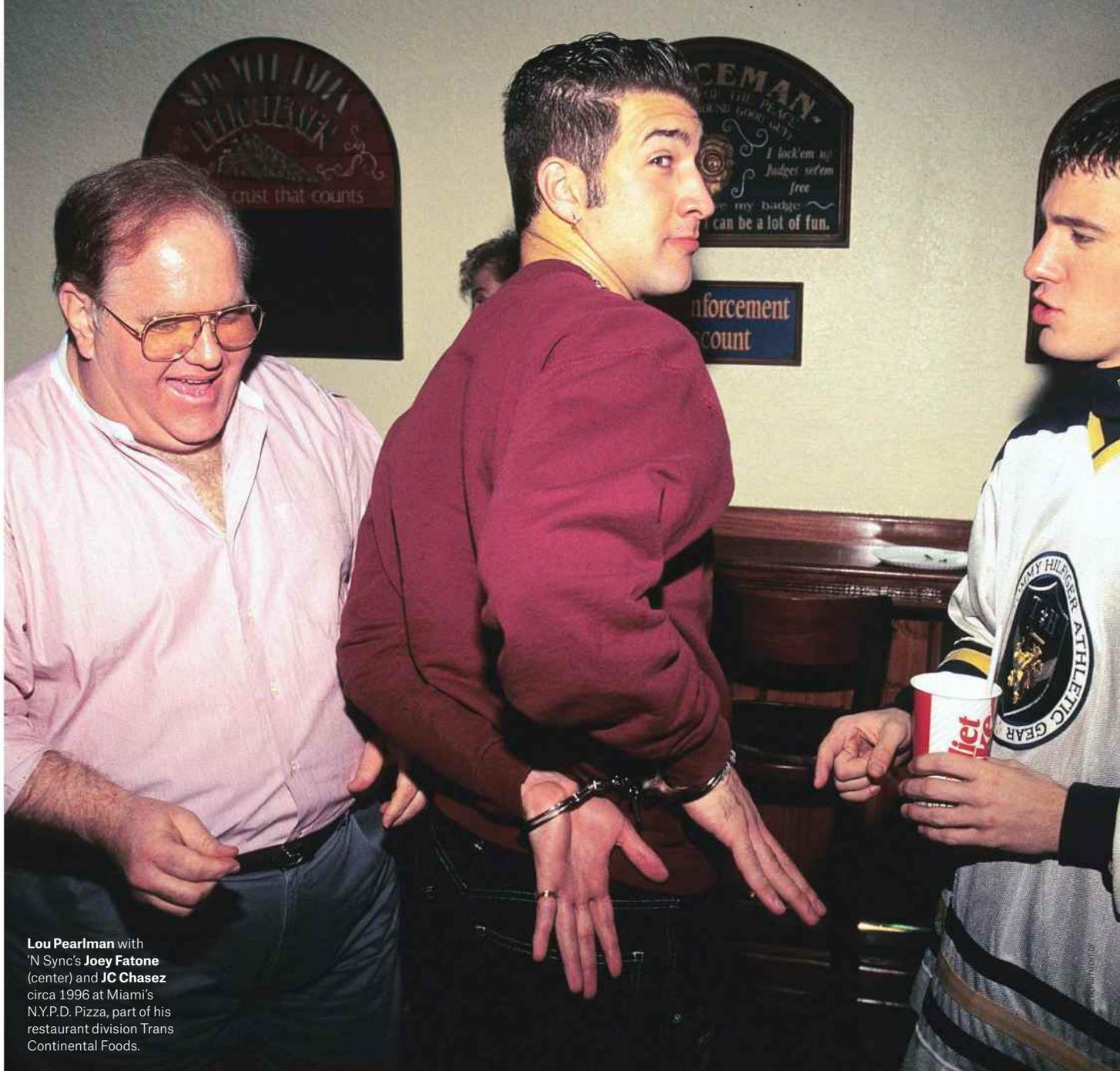


movie. We were going to interact, but unfortunately the warden didn't approve it." Pearlman managed to catch 'N Sync performing during a Timberlake tribute at the MTV Video Music Awards in August. "It was really nice, very touching," he says. "Justin, he matured, and some of the other guys just got a little older," Pearlman says with a laugh. "Brings back great memories."

One of those "older guys" is Lance Bass. Bass was only 16 in 1995 when he was summoned to Orlando by Lynn Harless, mother of Timberlake (who shared Bass' vocal coach). Now 34 and host of the SiriusXM talk show "Dirty Pop With Lance Bass," Bass vividly recalls being picked up at the Orlando airport by a cornflower blue Rolls-Royce, in the back of which sat the plump 41-year-old mogul and a 14-year-old Timberlake. "I immediately just really fell in love with Lou," Bass says. "He was such a nice guy and fun to talk to. He immediately became family—he was our 'Papa Lou.'"

The fun-loving Pearlman had a knack for charming anyone who toured his Orlando hit factory, a 200,000-square-foot complex where every spare inch of wall was covered in framed gold records (most of them forgeries containing blank CDs one could buy at Staples) and well-muscled boys strolled the halls, earnestly practicing dance moves and harmonies. Pearlman welcomed them into his house, a 16,000-square-foot, \$12 million manse that was a stone's throw from estates belonging to Shaquille O'Neal and Tiger Woods. Like a postpubescent Neverland Ranch, the house was appointed to appeal to a late-teen boy, with a life-size "Star Wars" Stormtrooper standing guard in the foyer and a pimped-out game room as the residence's focal point.

Rumors ran rampant of Pearlman's predilection for the buff, blond boys in his entourage, even as he dated nurse-turned-girlfriend Tammie Hilton, never consummating the relationship in 10 years. ("He was very religious," Hilton has said.) Bass remembers being warned to keep his distance. "We would hear things, for sure," he says. "He would always have young boy limo drivers for Trans Continental Records. Those limo drivers would always be put into different boy bands. Then I'd hear rumors that he would molest the boys before they would even get into the groups. I



Lou Pearlman with 'N Sync's **Joey Fatone** (center) and **JC Chasez** (right) circa 1996 at Miami's N.Y.P.D. Pizza, part of his restaurant division Trans Continental Foods.

## Poisonous Words For Lou Pearlman



"Looking back at those days . . . I was being monetarily raped by Svengali."

—**JUSTIN TIMBERLAKE**, the six-time Grammy Award winner, on living on a \$35 per diem while Pearlman reaped millions in revenue from 'N Sync.



"Lou spelled it out one day. He lost his temper on the phone and told me what he wanted: He told me he wanted to touch my dick."

—**RICH CRONIN**, the late LFO singer, in a revealing 2009 interview with Howard Stern about Pearlman's penchant for sexual harassment. Cronin died of leukemia in 2010 at age 36.



"Certain things happened, and it almost destroyed our family. I tried to warn everyone. I tried to warn all the mothers."

—**JANE CARTER**, mother of pop stars Nick and Aaron Carter, hinting in a 2007 interview that Pearlman made "improper overtures" to her sons, which neither has acknowledged.



"We didn't understand how he made his money. He had this company, that company—now he owns the Goodyear Blimp. You blindly trusted him because you saw that he was well off, with tons of employees around him—it made it very legit. I believed him."

—**LANCE BASS**, 'N Sync



"Brian [Littrell] and I started singing Justin [Timberlake]'s 'What Goes Around . . . Comes Around.' You can't run from these things forever. You know if you're doing something bad from the very get-go, it's going to come back around and bite you in the ass."

—**A.J. MCLEAN**, Backstreet Boys



don't know how much of that is true, but to me, where there's smoke, there's fire."

The members of 'N Sync would crack one another up by imitating Pearlman's habit of manhandling them. "He'd always grab our arms and feel our muscles and go: 'Hey, boys, you working out? Yeahhhh!'" Bass says, affecting Pearlman's playfully gruff intonation. But he says Pearlman never crossed that line with him, adding that he felt sympathy for a man with whom he suspected he shared a deep secret. "Even as a young guy, I assumed that Lou probably was gay," Bass says. "It didn't really bother me. I knew then that I was gay, so I kind of related to him in a way."

The allegations were the focus of the 2007 Vanity Fair exposé "Mad About the Boys," which relied on innuendo and hearsay but contained no first-person accounts of sexual misconduct. A high-ranking former Trans Continental staffer (who asked to remain anonymous to avoid being drawn into any legal disputes) recalls an incident from 2000 involving Ikaika Kahoano, a finalist on Pearlman's hit ABC reality show "Making the Band." "Lou picked him as the 'chosen one' to live in the house," the source recounts. "He said, 'I'll be like a father to you—me and you against the world. We have a secret. I'll take care of you. You'll be my guy.'" In time, Kahoano grew visibly uncomfortable in Pearlman's presence and "completely freaked out," the source says, whenever the label head tried to touch him. Kahoano's brother flew in from Hawaii soon after and never left his side, a fact that didn't make it to air. Kahoano, who declined to comment for this story, abruptly quit the show, and the band O-Town, midseason.

Today, Pearlman flatly dismisses the rumors. "The accusations that came out in that article, none of it was substantiated," he says. "Nobody who I've made a success has ever accused me of anything negative like that. The Vanity Fair piece interviewed only people that had a grudge." He adds that fellow inmates have come to know the real Pearlman through the years and never hassle him about the molestation charges: "They realize that none of that can be true."

**T HAS BEEN** a bizarre odyssey for a seemingly mild-mannered guy born in Flushing, N.Y., in 1954, the only child of a Jewish dry-cleaner owner named Hy and his homemaker wife, Reenie. Pearlman grew into a socially awkward and pudgy adolescent, taking great pains to leverage his one claim to fame: His first cousin was Art Garfunkel. The curly-haired half of folk singing sensation Simon & Garfunkel attended Pearlman's bar mitzvah in June 1967, giving him his first taste of music stardom. (Pearlman says Garfunkel's 23-year-old son, James, was among the few relatives to stand by him through his legal difficulties and that he occasionally is visited by him in prison. Art and James Garfunkel declined comment for this article.)

Pearlman got his entrepreneurial start in the late '70s, after graduating from Queens College with a degree in accounting, by founding a helicopter taxi service in Manhattan. He later moved into blimp leasing. After the maiden voyage of the newly minted Airship International crashed in New Jersey in 1980, Pearlman aligned himself with a shady penny-stock operation, not unlike the one depicted in "The Wolf of Wall Street." An initial public offering in 1985 for Airship International raised \$3 million in a widely suspected "pump and dump" scheme. By 1989, he was traveling in a private jet and had relocated to temperate Orlando.

All the while, Pearlman quietly was convincing would-be investors to get in on the ground floor of a flourishing fleet of planes. In reality, the jumbo jet pictured in the Trans Continental Airlines brochure was a toy airplane that once adorned his dresser. Trans Continental would become the cornerstone of Pearlman's Ponzi scheme of 84 businesses of varying degrees of legitimacy, in which investors contributed to the company's Employee Investment Savings Accounts (EISA) program. Every dollar went directly into his deepening pockets.

After a string of blimp accidents in the early '90s, Pearlman soured on the airship business, remembering the time he chartered a plane in the late '80s for

money-minting New Kids on the Block. He placed a classified ad for teen male vocalists in the Orlando Sentinel in 1992 and fondly recalls "the days when we had the auditioning process, when we put it all together, trying to get a record deal."

The Backstreet Boys weren't an overnight hit, but Pearlman proceeded to sink millions into the group. Success came with the 1997 hit "Quit Playing Games (With My Heart)," which helped fuel album sales of ultimately 10 million copies of the group's self-titled debut album, according to Nielsen SoundScan. Through it all, he continued to push his phony EISA program, giving him a never-ending source of capital to blow on his show business endeavors.

"I wished I wasn't involved in the airline business to begin with," Pearlman says. "Because it's very capital-intensive and caused a lot of headaches for me." Asked how he could have lied to his elderly victims, many of whom angrily testified at his sentencing hearing, Pearlman turns to metaphor: "When things build up over time, it's kind of like the dam that keeps springing holes in it and you just got to keep plugging the holes, and you don't realize that you need a new dam."

Might he actually have a shot at a comeback? When music executives were informally polled about whether Pearlman has a genuine ear and eye for talent, all but one said "no." But Bass reasons: "I don't think it's far-fetched at all. Of course, why not? He obviously has the attention—you're writing a story about him. All it takes is a talented group and boom, they could blow up."

The problem, which Bass knows all too well, is that Pearlman has a well-documented track record of robbing his artists blind. He was sued for fraud by all but one of his groups, whose members objected to signing ridiculously lopsided contracts. (All the lawsuits were either won by the plaintiffs or settled out of court.) One of his final signings, a dancer named Sean van der Wilt, whom Pearlman approached backstage in 2001 at a Chippendales Male Revue (where he was a part-owner), reveals how he'd regularly find mysterious expenditures slipped onto his artist's ledger, otherwise known as the recoup. "He would go out to dinners with business people and put it on my recoup," van der Wilt says.

Bass still bristles when he thinks back to 'N Sync's early days, when his only compensation was a \$35 per diem: "After three years of doing this, having a No. 1 album, being the biggest band in the world, we weren't seeing any paychecks." He describes a pivotal moment in late 1998 when the group was finally going to receive its first payment. "We were all trying to guess what it would be, because we knew how much merch and how many records and how many tours we sold out." The band expected something in the six figures. Instead, the check read \$25,000, which Bass promptly tore up. 'N Sync broke free from Trans Continental's clutches the following year, taking advantage of a contractual loophole to sign with Jive Records.

"The sad thing is, Lou could have had it all," Bass says with a sigh. "He could have had the new Motown in Orlando. But that's where greed comes in. He was just a really greedy person."

Despite nearly six years behind bars, Pearlman



### Homes Sweet Homes

- 1 Lou Pearlman's former 16,000-square-foot, \$12 million Italianate manse in Orlando, Fla. At its center was a huge teen-boy-friendly arcade.
- 2 Federal Correctional Institution Texarkana, a low-security men's prison located 170 miles east of the Dallas-Fort Worth area, where supportive ex-girlfriend Tammie Hilton has visited.

insists he's doing fine. "I'm feeling good. I'm OK," he says. With 15 years left, he clings to his boy-band dreams to keep sane, along with the promise of finding the next 14-year-old Timberlake outside the walls of FCI Texarkana.

Asked what he hopes this piece might relay to the world he left behind, Pearlman considers for a moment, then replies: "That I deeply regret what happened. And I'll be back." ●

**"We were working for years as slaves. I wanted to at least be able to buy a Toyota 4Runner. Then we got the check."**

**—LANCE BASS ON 'N SYNC MANAGER LOU PEARLMAN'S MEASLY FIRST PAYMENT OF \$25,000.**

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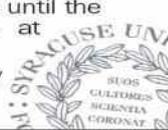
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OVER THE COUNTER KEITH CAULFIELD

## Springsteen Nets 11th No. 1 Album

The Boss' 'High Hopes' debuts with 99,000 copies, powered by Amazon's exclusive version



**B**ruce Springsteen earns his 11th No. 1 album on the Billboard 200 with the arrival of *High Hopes*.

The Columbia Records set, released Jan. 14, sold 99,000 copies through the week ending Jan. 19, according to Nielsen SoundScan.

With the No. 1 debut, Springsteen pulls ahead of **Elvis Presley** to stand alone as the artist with the third-most No. 1s in the history of the Billboard 200. Ahead of both acts on the all-time list are **the Beatles** (with 19 No. 1s) and **Jay Z** (13) (see story, page 71).

Having already claimed a No. 1 in the 2010s (with *Wrecking Ball* in 2012), Springsteen remains the only artist to have achieved No. 1 albums in each of the last four decades. (His first was *The River* in 1980.)

*High Hopes* is Springsteen's first studio album to debut with fewer than 100,000 copies since SoundScan started tracking data in 1991. His last album, *Wrecking Ball*, bowed with 196,000. Before that, the No. 1 *Working on a Dream* (2009) debuted with 224,000, *Magic* (2007) with 335,000, *We Shall Overcome: The Seeger Sessions* (2006) with 149,000 and *Devils & Dust* (2005) with 222,000.

Before *Devils & Dust*, Springsteen's SoundScan-era high occurred in 2002 when *The Rising* powered through 525,000 copies in its first frame, easily debuting at No. 1.

*The Rising's* sales were encouraged by two major factors. First, it was Springsteen's first album with his famed **E Street Band** since their 1984 blockbuster No. 1 *Born in the U.S.A.* Second, Springsteen wrote *The Rising* in the wake of Sept. 11, 2001, so the set effectively turned into a 9/11-themed effort. Thus, with the dual impact of nostalgia for the E Street Band and *Born in the U.S.A.* and post-9/11 patriotism, a huge first week for *The Rising* wasn't surprising.



It also didn't hurt that the album was led by the rousing title track, which garnered Springsteen and the E Street Band the opening performance slot at the 2002 MTV Video Music Awards. ("The Rising" was also his last track to be widely embraced by radio, peaking at No. 72 on the Radio Songs chart on Aug. 24, 2002. He hasn't placed a song on the list since.)

As for *High Hopes*, it's likely its sales were soft partly because the release is half studio album, half archival release, thus making it less of an urgent purchase for consumers. The set contains cover songs, reworkings of previously released material and outtakes from earlier sessions. On Springsteen's official website, he wrote that the tracks "were among the best of my writing and deserved a proper studio recording," adding, "This is music I always felt needed to be released."

*High Hopes* sold particularly well at Internet retailers, thanks largely to Amazon, which had the only retailer-exclusive version of the album. The store carried a limited-edition CD/DVD version of the album, with the DVD containing a full-length concert of Springsteen and the E Street Band in 2013 performing *Born in the U.S.A.* in its entirety.

Through Internet retailers, the physical version of *High Hopes* sold nearly 37,000 copies for the week—the largest frame for an album sold online in eight months. As a result, *High Hopes* also debuts at No. 1 on the Internet Albums chart.

**Daft Punk's** *Random Access Memories* was the last album to post a bigger week through Web sales when it sold 38,000 in its debut frame in May 2013 (as reflected on the June 8 chart). That sum was largely due to Web-based orders of the vinyl LP version of the album. The vinyl set accounted for 12,000 copies of its online total.

As for the vinyl version of *High Hopes*, it sold a little more than 2,000 copies in its first week, placing it at No. 1 on the Vinyl Albums chart.

In total, *High Hopes* sold 74,000 physical copies, easily making it the week's top-selling physical album. On the digital side, the album sold 26,000 downloads, the fourth-largest-selling digital release of the week. On the Digital Albums chart, it lags behind Disney's "Frozen" soundtrack (50,000 downloads), **Beyoncé's** self-titled album (30,000) and **Switchfoot's** new *Fading West* (29,000).

Last week's No. 1 on the Billboard 200, the soundtrack to "Frozen," slips to No. 2 with 87,000 sold (though it's up 2% in sales). The album is in its eighth week on the list, and has spent the past three weeks in the top two rungs. In turn, it's the first soundtrack (of any kind, be it film or TV) to spend three weeks in the top two since May 2009, when "Hannah Montana: The Movie" notched seven non-consecutive frames in the region. 📍



**Soundtrack Of Her Life**  
 Mary Chapin Carpenter celebrates nearly 25 years on the Billboard charts, as her album *Songs From the Movie* debuts on the Billboard 200 at No. 75 and Folk Albums at No. 6. Carpenter first debuted on a Billboard chart when "How Do" became her first of 27 entries on Hot Country Songs the week of April 15, 1989. Recorded with a 63-piece orchestra, her new album offers lush interpretations of previously released ballads. "Singing with an orchestra is definitely something I've never done before," Carpenter says. "Vince Mendoza, the wonderful composer and arranger, did the arrangements. It was a wonderful experience."  
 —Gary Trust and Chuck Dauphin

### THE BIG NUMBER



The *Kidz Bop* series collects its 18th top 10 album on the Billboard 200 as *Kidz Bop 25* bows at No. 3. On the Kid Albums chart (see Billboard.com), it's the *Kidz'* 27th chart-topper.



Read more Chart Beat at [billboard.com/chartbeat](http://billboard.com/chartbeat).

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,440,000	2,057,000	24,104,000
Last Week	4,252,000	2,033,000	25,624,000
Change	4.4%	1.2%	-5.9%
This Week Last Year	4,968,000	2,401,000	27,816,000
Change	-10.6%	-14.3%	-13.3%

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



### YEAR-TO-DATE

Overall Unit Sales			
	2013	2014	CHANGE
Albums	16,318,000	14,072,000	-13.8%
Digital Tracks	91,171,000	80,295,000	-11.9%
Store Singles	211,000	127,000	-39.8%
Total	107,700,000	94,494,000	-12.3%
Album w/TEA*	25,435,100	22,101,500	-13.1%

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

### Album Sales

2013	16.3 Million
2014	14.1 Million

### Sales by Album Format

	2013	2014	CHANGE
CD	8,118,000	6,817,000	-16.0%
Digital	7,856,000	6,814,000	-13.3%
Vinyl	311,000	420,000	35.0%
Other	33,000	21,000	-36.4%

### Sales by Album Category

	2013	2014	CHANGE
Current	8,127,000	6,792,000	-16.4%
Catalog	8,191,000	7,280,000	-11.1%
Deep Catalog	6,470,000	5,892,000	-8.9%

### Current Album Sales

2013	8.1 Million
2014	6.8 Million

### Catalog Album Sales

2013	8.2 Million
2014	7.3 Million

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

For week ending Jan. 19, 2014. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected by Nielsen SoundScan.

# Hot 100

February 1  
2014  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	1	1	<b>#1 3 WKS</b> <b>TIMBER</b> DR. LUKE, CIRKUT, SERMISTYLE (A.C. PEREZ, K. SEBERT, L. GOTTWALD, P.R. HAMILTON, J. SANDERSON, B.S. ISAAC, H. WALTER, L. OSKAR, K. OSKAR, G. ERICCO) MR. 305/POLO GROUNDS/RCA	Pitbull Featuring Ke\$ha		1	15
6	4	2	<b>AG</b> <b>DARK HORSE</b> DR. LUKE, MAX MARTIN, CIRKUT (J. HOUSTON, L. GOTTWALD, S.T. HUDSON, MAX MARTIN, H. WALTER)	Katy Perry Feat. Juicy J		2	18
2	2	3	<b>COUNTING STARS</b> R.B. TEDDER, N. ZANCANELLA (R.B. TEDDER)	OneRepublic	●	2	31
			 <p>The band earns its first No. 1 on Radio Songs (2-1) with 142 million all-format audience impressions. On Adult Top 40, it ties Timbaland's "Apologize" (on which OneRepublic is featured) for the group's longest reign: six weeks.</p>				
5	5	4	<b>SAY SOMETHING</b> D. ROMER (I. AXEL, C. VACCARINO, M. CAMPBELL)	A Great Big World & Christina Aguilera	●	4	11
3	3	5	<b>THE MONSTER</b> FREQUENCY AALIAS (M. MATHERS III, B. FRYZEL, A. KLEINSTUB, M. ATHANASIOU, R. FENTY, J. BELLION, B. REXHA)	Eminem Featuring Rihanna		1	12
7	6	6	<b>LET HER GO</b> C. VALLEJO, M. ROSENBERG (M.D. ROSENBERG)	Passenger	▲	6	25
4	7	7	<b>ROYALS</b> J. LITTLE (E.V.O'CONNOR, J. LITTLE)	Lorde	▲	1	29
14	11	8	<b>TEAM</b> J. LITTLE (E.V.O'CONNOR, J. LITTLE)	Lorde		8	17
			 <p>Lorde lands her second top 10 after "Royals" ruled for nine weeks last year. "Team" makes cross-the-board gains, bulleting for a second week at No. 8 on Digital Songs (133,000 downloads sold, up 7%) and rising 13-12 on Radio Songs (77 million, up 13%) and 19-18 on Streaming Songs (2.6 million U.S. streams, up 1%).</p>				
12	10	9	<b>STORY OF MY LIFE</b> J. BUNETTA, J. RYAN (J. SCOTT, J. BUNETTA, J. RYAN, H. STYLES, N. HORAN, Z. MALIK, L. TOMLINSON, L. PAYNE)	One Direction	●	6	12
18	12	10	<b>POMPEII</b> M. CREW, D. SMITH (D. SMITH)	Bastille		10	23
8	8	11	<b>WAKE ME UP!</b> AVICII (T. BERGLING, ALOE BLACC, M. EINZIGER)	Avicii	▲	4	30
15	16	12	<b>DRUNK IN LOVE</b> DETAIL, B. KNOWLES (B. KNOWLES, N.C. FISHER, S.C. CARTER, A.E. PROCTOR, R. DIAZ, B. SOKO, T.V. MOSLEY, J. HARMON)	Beyonce Featuring Jay Z		12	5
10	9	13	<b>DEMONS</b> ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons		6	39
13	15	14	<b>BURN</b> G. KURSTIN (R.B. TEDDER, E. GOULDING, G. KURSTIN, N. ZANCANELLA, B. KUTZLE)	Ellie Goulding		13	20
49	29	15	<b>DG SG TALK DIRTY</b> R. REED (J. DESROUILLEUX, T. EPPS, E. FREDERIC, J. EVIGAN, S. DOUGLAS, O. KAPLAN, T. MUSKAT, Y. JOSEF)	Jason Derulo Feat. 2 Chainz		15	5
11	13	16	<b>ROAR</b> DR. LUKE, MAX MARTIN, CIRKUT (K. PERRY, L. GOTTWALD, MAX MARTIN, B. MCKEE, H. WALTER)	Katy Perry	▲	1	24
79	24	17	<b>THE MAN</b> DJ KHALIL, ALOE BLACC (ALOE BLACC, K. ABDUL-RAHMAN, S. BARSH, D. SEEFF, E. JOHN, B. TAUPIN)	Aloe Blacc		17	4
			 <p>Thanks to its sample of Elton John's "Your Song" (a No. 8 Hot 100 hit in 1971), John and writing partner Bernie Taupin notch their first top 20 placements as writers since the former's "Candle in the Wind 1997"/"Something About the Way You Look Tonight" spent 14 weeks at No. 1 in 1997-98.</p>				
9	14	18	<b>WRECKING BALL</b> DR. LUKE, CIRKUT (L. GOTTWALD, M. MCDONALD, S.R. MOCCIO, S. SKARBEK, H. WALTER)	Miley Cyrus		1	22
17	19	19	<b>DO WHAT U WANT</b> DJ WHITE SHADOW, LADY GAGA (S. GERMANOTTA, P. BLAIR, M. BRESSO, W. GRIGAHINE, R.S. KELLY)	Lady Gaga Feat. R. Kelly		13	13

## LEGEND

Bullets indicate titles with greatest weekly gains.

## Album Charts

● Recording Industry Assn. of America (RIAA) certification for physical shipments & digital downloads of 500,000 albums (Gold).

▲ RIAA certification for physical shipments & digital downloads of 1 million units (Platinum). Numeral noted with Platinum symbol indicates album's multi-platinum level.

◆ RIAA certification for physical shipments & digital downloads of 10 million units (Diamond). Numeral noted with Diamond symbol indicates album's multi-platinum level.

○ Latin albums certification for physical shipments & digital downloads of 50,000 units (Oro).

△ Latin albums certification for physical shipments & digital downloads of 100,000 units (Platino). Numeral noted with Platinum symbol indicates album's multi-platinum level.

## Digital Songs Charts

● RIAA certification for 500,000 paid downloads (Gold).

▲ RIAA certification for 1 million paid downloads (Platinum). Numeral noted with platinum symbol indicates song's multi-platinum level.

## Awards

HG (Heatseeker Graduate)

PS (PaceSetter for largest % album sales gain)

GG (Greatest Gainer for largest volume gain)

DG (Digital Sales Gainer)

AG (Airplay Gainer)

SG (Streaming Gainer)

Publishing song index available on [billboard.com/biz](http://billboard.com/biz).

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

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
16	17	20	<b>HOLD ON, WE'RE GOING HOME</b> MAJID JORDAN, NINETEEN85, N. SHEBIB (A. GRAHAM, M. MASKATI, J.K. COOKE, ULLMAN, P. JEFFERIES, N. SHEBIB)	Drake Feat. Majid Jordan	▲	2	4
20	20	21	<b>SWEATER WEATHER</b> J. PILBROW, E. HAYNIE (J.J. RUTHERFORD, Z. ABELS, J. FREEDMAN)	The Neighbourhood	▲	14	32
23	18	22	<b>STAY THE NIGHT</b> ZEDD (A. ZASLAVSKI, B.E. HANNAH, H. WILLIAMS, C. FAYE)	Zedd Feat. Hayley Williams		18	18
21	22	23	<b>WHITE WALLS</b> R. LEWIS (B. HAGGERTY, R. LEWIS, M. HANLEY, H. WEAR)	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		15	18
31	21	24	<b>SHOW ME</b> DJ MUSTARD (B.T. COLLINS, D. MCFARLANE, C. JONES, J. FELTON, C.M. BROWN, A. GEORGE, C. MCFARLANE)	Kid Ink Featuring Chris Brown		21	11
98	56	25	<b>HAPPY</b> P.L. WILLIAMS (P.L. WILLIAMS)	Pharrell Williams		25	3
27	25	26	<b>LET IT GO</b> K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ)	Idina Menzel		25	8
25	27	27	<b>MY HITTA</b> DJ MUSTARD, M. LEE (K.D.R. JACKSON, D. MCFARLANE, J.W. JENKINS, D. LAMAR, C.C. BROADUS JR., A. JOHNSON, C. LAWSON, C. MILLER)	YG Feat. Jeezy & Rich Homie Quan	●	19	16
			<b>HOT SHOT DEBUT</b>				
22	23	28	<b>CAN'T REMEMBER TO FORGET YOU</b> J. HILL, KID HARPOON, S.I. MEBARAK RIPOPL (J. HILL, T. HULL, D. ALEXANDER, E. HASSLE, R. FENTY)	Shakira Feat. Rihanna		28	1
			 <p>Shakira scores her highest Hot 100 debut, besting the No. 34 start of "She Wolf" in 2009. The new duet roars onto Digital Songs at No. 16 (82,000) and Streaming Songs at No. 27 (2.1 million). It also enters the Mainstream Top 40 airplay chart at No. 31 (see page 77).</p>				
22	23	29	<b>23</b> <b>MIKE WILL MADE-IT</b> MIKE WILL MADE-IT, P-NASTY (M.L. WILLIAMS, P.R. SLAGHTER, T. THOMAS, T. THOMAS, C. THOMAZ, J. HOUSTON)	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J		11	18
32	34	30	<b>ADORE YOU</b> O. VOEL (S. BARTHE, O. VOEL)	Miley Cyrus		22	6
30	26	31	<b>BRAVE</b> M. ENDERT (S. BAREILLES, J. ANTONOFF)	Sara Bareilles	▲	26	32
40	38	32	<b>BEST DAY OF MY LIFE</b> S. GOODMAN, A. ACCETTA (Z. BARNETT, J. SHELLEY, D. RUBIN, M. SANCHEZ, M. GOODMAN, S. ACCETTA)	American Authors		32	10
19	28	33	<b>BLURRED LINES</b> P.L. WILLIAMS (P.L. WILLIAMS, R. THICKE)	Robin Thicke Feat. T.I. + Pharrell	▲	1	40
36	33	34	<b>DRINK A BEER</b> J. STEVENS (J. BEAVERS, C. STAPLETON)	Luke Bryan		33	11
59	36	35	<b>LOVE ME AGAIN</b> S. BOOKER, J. NEWMAN, M. SPENCER (J. NEWMAN, S. BOOKER)	John Newman		35	9
28	30	36	<b>SAFE AND SOUND</b> R. MERCHANT, S. SIMONIAN (R. MERCHANT, S. SIMONIAN)	Capital Cities		8	38
53	44	37	<b>HEY BROTHER</b> AVICII (T. BERGLING, A. POURNOURI, V. PONTARE, S. AL FAKIR)	Avicii		37	7
48	48	38	<b>CHILLIN' IT</b> J. STEVENS (C. SWINDELL, S. MINOR)	Cole Swindell	●	38	14
43	39	39	<b>WHATEVER SHE'S GOT</b> C. AINLAY, F. LIDDELL, G. WOLF (J. ROBBINS, J.M. NITE)	David Nail	●	39	16
34	35	40	<b>STAY</b> J. MOI (J.K. MOL, J.F. YOUNG, C. ROBERTSON, J. LAWHON, B. WELLS)	Florida Georgia Line	●	28	14
24	31	41	<b>RADIOACTIVE</b> ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons	▲	3	73
37	51	42	<b>TURN DOWN FOR WHAT</b> DJ SNAKE, J. SMITH (J.H. SMITH, W. GRIGAHINE, M. BRESSO)	DJ Snake & Lil Jon		37	4
29	32	43	<b>UNCONDITIONALLY</b> DR. LUKE, MAX MARTIN, CIRKUT (K. PERRY, L. GOTTWALD, MAX MARTIN, H. WALTER)	Katy Perry		14	13
44	42	44	<b>ALL ME</b> KEY WANE (A. GRAHAM, A. PALMAN, S.M. ANDERSON, T.EPPS, D.M. WEIR, I.L. WILLEMETZ, J. CHARLES, M. VAIN)	Drake Feat. 2 Chainz & Big Sean	●	20	17
54	50	45	<b>XO</b> R.B. TEDDER, T. NASH, B. KNOWLES (R.B. TEDDER, T. NASH, B. KNOWLES)	Beyonce		45	5

ONLINE PUBLIC: LEANNI MUELLER; LORDE: JAMES K. LOWE; BLACC: REED ROLLS; SHAKIRA: GOMILLON & LEUPOLO  
THE WEEK'S MOST POPULAR CURRENT SONGS ACROSS ALL GENRES, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN BDS, SALES DATA AS COMPILED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. SEE CHARTS LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2014 PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
41	40	46	<b>LOVE MORE</b> FRESHM3N III (D.EVERSOLEY,H.EVERSOLEY,S.SPEARMAN, C.M.BROWN,E.BELLINGER,M.N.SIMMONDS,O.T.MARAJ)	Chris Brown Feat. Nicki Minaj RCA		23	26
35	41	47	<b>SAIL</b> A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	17	72
26	37	48	<b>APPLAUSE</b> M.BRESSO,LADY GAGA,DJ WHITE SHADOW,D.ZISIS,N. MONSON (S.GERMANOTTA,P.BLAIR,D. ZISIS,N. MONSON,M. BRESSO)	Lady Gaga STREAMLINE/INTERSCOPE		4	23
60	54	49	<b>ALL OF ME</b> D.TOZER,JOHN LEGEND (JOHN LEGEND,T.GAD)	John Legend G.O.O.D./COLUMBIA		49	15
47	49	50	<b>IT WON'T STOP</b> PICARD BROTHERS,DIPLO,FREE SCHOOL (A.STREETER, M.PICARD,C.PICARD,M.HENRY,R.BUENIDA,J.BAPTISTE,M.POWELL)	Sevyn Streeter Feat. Chris Brown CBE/ATLANTIC/RRP		30	16
46	46	51	<b>RAP GOD</b> D.V.P.FILTHY (M.MATHERS III,B.ZAYAS, JR.,M.DELGIORNO,S.HACKER, D.L.DAVIS,L.WALTERS,D.M.BIRKS,J.M.BURNS,J.LEE,F.SHAHEED,K.NAZEL)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE		7	14
56	53	52	<b>WHEN SHE SAYS BABY</b> M.KNOX (T.R.AKINS,B.HAYSLIP)	Jason Aldean BROKEN BOW		52	8
51	59	53	<b>ANIMALS</b> M.GARRIX (M.GARRIX)	Martin Garrix SPINNIN'/SILENT/CASABLANCA/REPUBLIC		51	18
57	55	54	<b>SWEET ANNIE</b> K.STEGALL,Z.BROWN (Z.BROWN, W.DURRETTE,C.BOWLES,S.LEIGH,J.PIERCE)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		47	14
-	95	55	<b>GIVE ME BACK MY HOMETOWN</b> J.JOYCE (E.CHURCH,L.LAIRD)	Eric Church EMI NASHVILLE		55	2
69	64	56	<b>UP ALL NIGHT</b> B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.BEAVERS)	Jon Pardi CAPITOL NASHVILLE		56	10
38	52	57	<b>LET IT GO</b> E.KIRIAKOU,A.GOLDSTEIN (K.ANDERSON-LOPEZ,R. LOPEZ)	Demi Lovato WALT DISNEY		38	8
50	57	58	<b>WASTING ALL THESE TEARS</b> D.HUFF,N.CHAPMAN (R.GAALS,WYK,C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE	●	37	20
62	62	59	<b>FRIDAY NIGHT</b> M.ALTMAN (E.PASLAY,R.FALCON,R.CROSBY)	Eric Paslay EMI NASHVILLE		59	14
61	61	60	<b>DON'T LET ME BE LONELY</b> D.HUFF (S.BUXTON,R.CLAWSON,C.TOMPKINS)	The Band Perry REPUBLIC NASHVILLE		59	14
64	60	61	<b>DO YOU WANT TO BUILD A SNOWMAN?</b> K.ANDERSON-LOPEZ,R. LOPEZ (K.ANDERSON-LOPEZ,R. LOPEZ)	Kristen Bell, Agatha Lee Monn & Katie Lopez WALT DISNEY		60	4
63	63	62	<b>COMPASS</b> N.CHAPMAN,LADY ANTEBELLUM (T.E.HERMANSEN, M.S.ERIKSEN,A.MALIK,R.GOLAN,D.OMELIO,E.HAYNIE)	Lady Antebellum CAPITOL NASHVILLE		62	11
52	58	63	<b>DRUNK LAST NIGHT</b> F.LIDDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	●	41	20
71	65	64	<b>FOR THE FIRST TIME IN FOREVER</b> K.ANDERSON-LOPEZ,R. LOPEZ (K.ANDERSON-LOPEZ,R. LOPEZ)	Kristen Bell & Idina Menzel WALT DISNEY		64	4
87	75	65	<b>PARANOID</b> DJ MUSTARD (T.GRIFFIN JR.,D.MCFARLANE,B.R.SIMMONS, JR.)	Ty Dolla \$ign Featuring B.o.B ATLANTIC/RRP		65	5
78	69	66	<b>UP DOWN (DO THIS ALL DAY)</b> DJ MUSTARD,M.ADAM (T.PAIN,D.MCFARLANE,M.ADAM,J.M.COHEN,B.R.SIMMONS, JR.)	T-Pain Featuring B.o.B KONVICT/NAPPY BOY/RCA		66	9
91	77	67	<b>BOTTOMS UP</b> D.HUFF (B.GILBERT,B.JAMES,J.WEAVER)	Brantley Gilbert VALORY		58	5
94	76	68	<b>YOUNG GIRLS</b> THE SMEEZINGTONS (BRUNO MARS,P.LAWRENCE II,A.LEVINE,J.BHASKER,E.HAYNIE)	Bruno Mars ATLANTIC		68	3
68	68	69	<b>THE LANGUAGE</b> BOI-IDA (A.GRAHAM,A.PALMAN,M.SAMUELS, A.RITTER,A.HERNANDEZ,B.WILLIAMS,N.C.FISHER)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		51	13
88	78	70	<b>NEON LIGHTS</b> R.B.TEDDER,N.ZANCANELLA (M.MARCHETTI, T.VARTANYAN,R.B.TEDDER,N.ZANCANELLA,D.LOVATO)	Demi Lovato HOLLYWOOD		70	4
65	66	71	<b>RADIO</b> F.ROGERS (D.RUCKER,L.LAIRD,A.GORLEY)	Darius Rucker CAPITOL NASHVILLE		65	14
81	82	72	<b>LOVE DON'T DIE</b> S.PRICE,R.B.TEDDER (THE FRAY,R.B.TEDDER)	The Fray EPIC		72	3
72	72	73	<b>I LUV THIS SH*T</b> KNUCKLEHEAD (A.ALSINA,S.MCMILLION, R.JEANTY,S.IRVING III,C.MASSA,N.WILLIAMS)	August Alsina Feat. Trinidad James NNTME MUCO/RADIO KILLA/DEF JAM/IDJMG		48	20
66	73	74	<b>WAITING FOR SUPERMAN</b> M.JOHNSON (C.DAUGHTRY,M.JOHNSON,S.HOLLANDER)	Daughtry 19/RCA		66	10
82	84	75	<b>SEE YOU TONIGHT</b> F.ROGERS (S.MCCREERY,A.GORLEY,Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY NASHVILLE		75	8

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
73	70	76	<b>HELLUVA LIFE</b> M.ALTMAN,S.HENDRICKS (R.CLAWSON,C.TOMPKINS,J.KEAR)	Frankie Ballard WARNER BROS. NASHVILLE/WAR		70	7
83	83	77	<b>I HOLD ON</b> R. COPPERMAN (B.JAMES,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		77	5
90	87	78	<b>DRINK TO THAT ALL NIGHT</b> J.L.NIEMANN,J.L.SLOAS (D.GEORGE, L.MILLER,B.WARREN,B.WARREN)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		78	3
84	85	79	<b>DO I WANNA KNOW?</b> J.FORD (A.TURNER)	Arctic Monkeys DOMINO/ADA		79	7
58	67	80	<b>CAROLINA</b> NV (PARMALEE,R.BEATO)	Parmalee STONE CREEK	●	36	18
96	81	81	<b>19 YOU + ME</b> DAN + SHAY,S.HENDRICKS (D.SMYERS,S.MOONEY,D.ORTON)	Dan + Shay WARNER BROS. NASHVILLE/WMN		81	3
NEW		82	<b>LOYAL</b> NIC NAC (N.BALDING,M.KRAGEN,C.M.BROWN,T.GRIFFIN JR.,R.BRACKINS,D.CARTER, K.KHARBOUCH,S.COX,O.AKINLOLU,M.BETHA,S.COMBS,C.WALLACE,T.A.SHAH,A.PUTHLI)	Chris Brown Feat. Lil Wayne & French Montana Or & Too \$hort RCA		82	1
NEW		83	<b>REWIND</b> J.DEMARCUS,RASCAL FLATTS (C. DESTEFANO,A.GORLEY,E.PASLAY)	Rascal Flatts BIG MACHINE		83	1
NEW		84	<b>DOIN' WHAT SHE LIKES</b> S.HENDRICKS (P.O'DONNELL,W.KIRBY)	Blake Shelton WARNER BROS. NASHVILLE/WMN		84	1
55	71	85	<b>MARRY ME</b> J.JEBERG (J.DESROULEAUX, J.JEBERG,M.BONDS,A.MARVEL)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.		26	16
-	90	86	<b>PARTITION</b> TIMBALAND,JROC,J.TIMBERLAKE,B.KNOWLES,KEY WANE (B.KNOWLES, T.NASH,J.TIMBERLAKE,T.V.MOSLEY,J.HARMON,D.M.WEIR II,M.DEAN)	Beyonce PARKWOOD/COLUMBIA		86	2
89	89	87	<b>THE HEART OF DIXIE</b> B.JAMES (C.SMITH,B.JAMES,T.VERGESE)	Danielle Bradbery REPUBLIC NASHVILLE/BIG MACHINE		58	7
70	80	88	<b>WE WERE US</b> N.CHAPMAN,K.URBAN (J.ROBBINS,N.GALYON,J.M.NITE)	Keith Urban And Miranda Lambert HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE		26	19
-	100	89	<b>RIDE</b> C.TARPLEY,M.SCHULTZ (J.SOMERS-MORALES,D.C.TARPLEY JR.)	SoMo REPUBLIC		89	2
-	94	90	<b>GET ME SOME OF THAT</b> L.LAIRD (C.SWINDELL,M.CARTER,T.R.AKINS)	Thomas Rhett VALORY		90	2
-	93	91	<b>GOODNIGHT KISS</b> D.GEORGE (R.HOUSER,R.HATCH,J.SELLERS)	Randy Houser STONE CREEK		91	2
-	96	92	<b>SHE KNOWS</b> J.L.COLE (J.COLE,R.MATTOS ,M.FOLLIN MCKENNA,R.GILMORE,P.WHITFIELD)	J. Cole Feat. Amber Coffman & The Cults ROC NATION/COLUMBIA		92	2
NEW		93	<b>THINKING ABOUT YOU</b> C.HARRIS (C.HARRIS,A.MARAR)DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar ROC NATION/COLUMBIA		93	1
NEW		94	<b>TAKE ME HOME</b> CASH CASH (J.P.MAKHLOUF,S.W.FRISCH,A.L.MAKHLOUF,B.REXHA,B.LOWRY)	Cash Cash Feat. Bebe Rexha BIG BEAT/RRP		94	1
 <p>The New Jersey act makes its first Hot 100 appearance after remixing for artists including Kelly Clarkson and Bruno Mars. The cut rises to a new peak on Hot Dance/Electronic Songs (10-9) with Airplay Gainer honors.</p>							
NEW		95	<b>EVERYTHING I SHOULDN'T BE THINKING ABOUT</b> NV (K.THOMPSON,D.L.MURPHY,B.JAMES)	Thompson Square STONE CREEK		95	1
-	98	96	<b>HOW I FEEL</b> SERMSTYLE,DJ FRANK E (T.DILLARD, J.SANDERSON,J.FRANKS,B.S.ISAAC,L.BRISCUSSA,A.NEWLEY)	Flo Rida POE BOY/ATLANTIC		96	2
76	86	97	<b>ALONE TOGETHER</b> B.WALKER (FALL OUT BOY)	Fall Out Boy DECAYDANCE/ISLAND/IDJMG		71	8
99	99	98	<b>WORST BEHAVIOR</b> DJ DAHI (A.GRAHAM,A.PALMAN,D.NATCHE)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		89	6
NEW		99	<b>OCEANS (WHERE FEET MAY FAIL)</b> M.G.CHISLETT (M.CROCKER,J.HOUSTON,S.LIGTHELM)	Hillsong United HILLSONG/SPARROW/CAPITOL CMG		99	1
 <p>The worship song, enjoying popularity in mega-churches, tops Hot Christian Songs for a ninth week and makes history: It's the first No. 1 hit in the genre chart's 10-year archives to reach the Hot 100. —Gary Trust</p>							
80	92	100	<b>ALL THAT MATTERS</b> A.HARRIS,D.K. THE PUNISHER (J.BIEBER,A.HARRIS,J.BOYD,D.KNIGHT)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		24	8

**Q&A**

# DJ Snake



**You co-produced Lady Gaga's "Applause" and "Do What You Want," but your first hit as an artist, "Turn Down for What," which is No. 42 on the Billboard Hot 100, features Lil Jon. How did that come about?**

The original version of "Turn Down for What" had a Redman vocal sample and was called "Bang the Underground." We wanted to get Redman to redo the sample, but unfortunately he wasn't down with the project, so I hit up big homie Jon. He heard the beat and was instantly down with the vision. What he sent me back, though, absolutely blew my mind. I knew Jon was one of the best to do it when it comes to hooks, but he absolutely killed it on this.

**The track went viral online, with fans posting videos of themselves dancing to it.**

Vine and Instagram videos were very instrumental in getting word out. It's one of the factors that got the track so much attention. I was really impressed with fans' creativity and humor. It was important that the fans embraced and took full ownership of the track in order for it to succeed and not fade away like a lot of songs do these days. I'm just grateful that this movement keeps on growing every day and that the people who listen to my music still want to hear more.

**Was pushing the track on Vine an intentional strategy by you and your team?**

To be honest, there was no real strategy in getting the track buzzing. We were just so confident that the music itself would do the work for us, that we decided that a word-of-mouth approach would be the most successful.

—Matt Medved

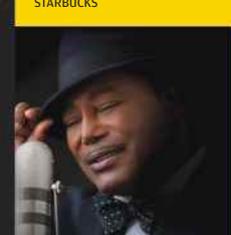
# The Billboard 200

February 1  
2014  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
		<b>1</b>	<b>#1 1 WK</b> <b>BRUCE SPRINGSTEEN</b> COLUMBIA	High Hopes		1	1
<b>1</b>	<b>1</b>	<b>2</b>	<b>SOUNDTRACK</b> WALT DISNEY	Frozen		1	8
	<b>NEW</b>	<b>3</b>	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 25		3	1
<b>2</b>	<b>2</b>	<b>4</b>	<b>BEYONCE</b> PARKWOOD/COLUMBIA	Beyonce		1	6
	<b>NEW</b>	<b>5</b>	<b>JENNIFER NETTLES</b> MERCURY NASHVILLE/UMGN	That Girl		5	1
	<b>NEW</b>	<b>6</b>	<b>SWITCHFOOT</b> LOWER CASE PEOPLE/ATLANTIC/AG	Fading West		6	1
<b>5</b>	<b>5</b>	<b>7</b>	<b>LORDE</b> LAVA/REPUBLIC	Pure Heroine		3	16
<p>After 16 weeks, the album has yet to sell less than 30,000 in a week, nor has it dropped below No. 18. This week it moves another 31,000 copies (down 7%) as its cumulative total rises to 797,000.</p>							
	<b>3</b>	<b>4</b>	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2		1	11
	<b>4</b>	<b>7</b>	<b>KATY PERRY</b> CAPITOL	PRISM		1	13
	<b>10</b>	<b>9</b>	<b>IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	Night Visions		2	72
	<b>NEW</b>	<b>11</b>	<b>ROSANNE CASH</b> BLUE NOTE	The River & The Thread		11	1
<b>31</b>	<b>21</b>	<b>12</b>	<b>GG</b> <b>BASTILLE</b> VIRGIN/CAPITOL	Bad Blood		11	20
<b>6</b>	<b>6</b>	<b>13</b>	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Midnight Memories		1	8
	<b>NEW</b>	<b>14</b>	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN	Write You A Song		14	1
<b>13</b>	<b>8</b>	<b>15</b>	<b>MILEY CYRUS</b> RCA	Bangerz		1	15
<b>16</b>	<b>12</b>	<b>16</b>	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG	Here's To The Good Times		4	59
<b>11</b>	<b>10</b>	<b>17</b>	<b>R. KELLY</b> RCA	Black Panties		4	6
<b>15</b>	<b>11</b>	<b>18</b>	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same		1	17
<b>7</b>	<b>13</b>	<b>19</b>	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Crash My Party		1	23
<b>23</b>	<b>14</b>	<b>20</b>	<b>SOUNDTRACK</b> STUDIOCANAL/MIKE ZOISS PRODUCTIONS/NONESUCH/WARNER BROS.	Inside Llewyn Davis: Original Soundtrack Recording		14	8
		<b>21</b>	<b>KID INK</b> THA ALUMNI GROUP/88 CLASSIC/RCA	My Own Lane		3	2
	<b>NEW</b>	<b>22</b>	<b>SHARON JONES AND THE DAP-KINGS</b> DAPTONE	Give The People What They Want		22	1
<p>It's the second top 40 set for Jones and her band, following the No. 15 debut and peak of 2010's <i>I Learned the Hard Way</i> (23,000 in its first week). The new album bows with 14,000 and also struts in at No. 3 on R&amp;B Albums.</p>							
	<b>NEW</b>	<b>23</b>	<b>ELEVATION WORSHIP</b> ELEVATION CHURCH/ESSENTIAL/PLG	Only King Forever		23	1
<b>21</b>	<b>25</b>	<b>24</b>	<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	The Heist		2	67

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
<b>9</b>	<b>15</b>	<b>25</b>	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME	NOW 48		3	10
<b>17</b>	<b>16</b>	<b>26</b>	<b>JUSTIN TIMBERLAKE</b> RCA	The 20/20 Experience (2 Of 2)		1	16
<b>27</b>	<b>27</b>	<b>27</b>	<b>BRUNO MARS</b> ATLANTIC/AG	Unorthodox Jukebox		1	58
<b>14</b>	<b>18</b>	<b>28</b>	<b>GARTH BROOKS</b> PEARL	Blame It All On My Roots: Five Decades Of Influences		1	8
<b>8</b>	<b>17</b>	<b>29</b>	<b>ONEREPUBLIC</b> MOSLEY/INTERSCOPE/IGA	Native		4	43
<b>18</b>	<b>20</b>	<b>30</b>	<b>CHILDISH GAMBINO</b> GLASSNOTE	Because The Internet		7	6
<b>20</b>	<b>23</b>	<b>31</b>	<b>ARCTIC MONKEYS</b> DOMINO	AM		6	19
<b>26</b>	<b>26</b>	<b>32</b>	<b>PASSENGER</b> BLACK CROW/NETTWERK	All The Little Lights		26	25
	<b>NEW</b>	<b>33</b>	<b>CODY JOHNSON</b> COJO	Cowboy Like Me		33	1
<b>49</b>	<b>30</b>	<b>34</b>	<b>JHENE AIKO</b> ARTCLUB/ARTIUM/DEF JAM/IDJMG	Sail Out (EP)		8	9
<b>12</b>	<b>22</b>	<b>35</b>	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	ARTPOP		1	10
	<b>RE-ENTRY</b>	<b>36</b>	<b>CHER</b> WARNER BROS.	Closer To The Truth		3	15
<b>33</b>	<b>19</b>	<b>37</b>	<b>BILLIE JOE + NORAH</b> REPRISE/WARNER BROS.	Foreverly		19	8
<b>37</b>	<b>35</b>	<b>38</b>	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Born To Die		2	103
	<b>NEW</b>	<b>39</b>	<b>LUCINDA WILLIAMS</b> LUCINDA WILLIAMS	Lucinda Williams		39	1
<p>A 25th-anniversary reissue of her third album pushes it onto the list for the first time, giving the singer her sixth top 40 effort. First released in 1988, it bows on the tally with 6,000 sold. Williams made her chart debut in 1992 with fourth album <i>Sweet Old World</i>, which reached No. 25 on Heatseekers Albums.</p>							
	<b>NEW</b>	<b>40</b>	<b>HOME FREE</b> MADISON GATE/COLUMBIA	Crazy Life		40	1
<b>60</b>	<b>41</b>	<b>41</b>	<b>JASON ALDEAN</b> BROKEN BOW/BMG	Night Train		1	66
<b>22</b>	<b>34</b>	<b>42</b>	<b>AVICII</b> PRMD/ISLAND/IDJMG	True		5	18
<b>51</b>	<b>48</b>	<b>43</b>	<b>P!NK</b> RCA	The Truth About Love		1	70
<b>50</b>	<b>38</b>	<b>44</b>	<b>BLAKE SHELTON</b> WARNER BROS. NASHVILLE/WMN	Based On A True Story ...		3	43
<b>44</b>	<b>28</b>	<b>45</b>	<b>SARA BAREILLES</b> EPIC	The Blessed Unrest		2	24
<b>54</b>	<b>46</b>	<b>46</b>	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC	Love And War		2	20
<b>19</b>	<b>29</b>	<b>47</b>	<b>BRITNEY SPEARS</b> RCA	Britney Jean		4	7
<b>34</b>	<b>36</b>	<b>48</b>	<b>FALL OUT BOY</b> DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll		1	40
<b>62</b>	<b>61</b>	<b>49</b>	<b>VARIOUS ARTISTS</b> PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014		25	17
<b>41</b>	<b>49</b>	<b>50</b>	<b>YO GOTTI</b> COCAINE MUZIK/EPIC	I Am		7	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
52	56	51	<b>SOUNDTRACK</b> UME	Pitch Perfect	▲	3	65
79	54	52	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA	Love In The Future		4	20
36	31	53	<b>B.O.B</b> REBELROCK/GRAND HUSTLE/ATLANTIC/AG	Underground Luxury		22	5
25	33	54	<b>THE NEIGHBOURHOOD</b> [R]EVOLVE/COLUMBIA	I Love You.		25	39
65	45	55	<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	▲	2	65
<b>NEW</b>		56	<b>THE CRYSTAL METHOD</b> TINY E	The Crystal Method		56	1
39	53	57	<b>JUSTIN TIMBERLAKE</b> RCA	The 20/20 Experience	▲	1	44
56	60	58	<b>AVENGED SEVENFOLD</b> WARNER BROS.	Hail To The King		1	21
45	44	59	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE/IGA	Blurred Lines		1	25
195	32	60	<b>ALOE BLACC</b> ALOE BLACC/XIX/INTERSCOPE/IGA	Wake Me Up (EP)		32	3
87	64	61	<b>LINDSEY STIRLING</b> LINDSEYSTOMP	Lindsey Stirling		23	60
40	51	62	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 2		2	9
<b>NEW</b>		63	<b>FLORIDA GEORGIA LINE</b> REPUBLIC NASHVILLE/BMLG	iTunes Session (EP)		63	1
				The duo's <i>iTunes Sessions</i> release enters with 5,000 sold, marking the third charting effort for the act since its 2012 debut. The seven-song set boasts a cover of Garth Brooks' classic "Friends in Low Places," which bows on Hot Country Songs at No. 40. Brooks' original spent four weeks at No. 1 in 1990.			
71	58	64	<b>ADELE</b> XL/COLUMBIA		21	10	152
107	74	65	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	56
32	43	66	<b>ARIANA GRANDE</b> REPUBLIC	Yours Truly		1	20
118	90	67	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		1	19
48	47	68	<b>THE LUMINEERS</b> DUALTONE	The Lumineers	▲	2	94
93	93	69	<b>ZAC BROWN BAND</b> ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	▲	1	79
38	42	70	<b>DAUGHTRY</b> 19/RCA	Baptized		6	9
63	55	71	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	1	69
24	37	72	<b>ARCADE FIRE</b> MERGE/CAPITOL	Reflektor		1	12
46	50	73	<b>A DAY TO REMEMBER</b> ADTR	Common Courtesy		37	7
82	89	74	<b>ED SHEERAN</b> ELEKTRA		+	5	80
<b>NEW</b>		75	<b>MARY CHAPIN CARPENTER</b> ZOE/ROUNDER/CONCORD	Songs From The Movie		75	1
<b>NEW</b>		76	<b>JAMES VINCENT MCMORROW</b> VAGRANT	Post Tropical		76	1

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
73	65	77	<b>SOUNDTRACK</b> MADISON GATE/LEGACY	American Hustle		65	4
68	66	78	<b>LADY ANTEBELLUM</b> CAPITOL NASHVILLE/UMGN	Golden	●	1	37
42	52	79	<b>HAIM</b> COLUMBIA	Days Are Gone		6	16
<b>RE-ENTRY</b>		80	<b>TGT</b> ATLANTIC/AG	Three Kings		3	16
74	78	81	<b>KACEY MUSGRAVES</b> MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	37
76	67	82	<b>JAY Z</b> ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	▲	1	28
67	59	83	<b>DAFT PUNK</b> DAFT LIFE/COLUMBIA	Random Access Memories		1	35
61	63	84	<b>TAYLOR SWIFT</b> BIG MACHINE/BMLG	Red	▲	1	65
55	57	85	<b>VAMPIRE WEEKEND</b> XL	Modern Vampires Of The City		1	33
114	163	86	<b>PS SKILLET</b> ATLANTIC/AG	Rise		4	23
			The album takes home the Pacesetter trophy for the chart's largest percentage gain (up 71%), thanks to venue sales of the album along the band's recent tour stops. It was also sale-priced in the iTunes store, which led to a 19% gain at all digital retail.				
165	100	87	<b>BRUNO MARS</b> ELEKTRA	Doo-Wops & Hooligans	▲	3	169
<b>NEW</b>		88	<b>VARIOUS ARTISTS</b> STARBUCKS	When Jazz Meets Guitar		88	1
				The guitar-focused Starbucks compilation features such names as Pat Metheny, George Benson (left), Kenny Burrell and Les Paul. On the Traditional Jazz Albums chart, the set bounds in at No. 1. It's the sixth Starbucks-exclusive compilation to lead the list.			
105	75	89	<b>THOMAS RHETT</b> VALORY/BMLG	It Goes Like This		6	12
47	76	90	<b>PANIC! AT THE DISCO</b> DECAYDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!		2	15
115	98	91	<b>ORIGINAL BROADWAY CAST RECORDING</b> DECCA BROADWAY/DECCA	Wicked	▲	2	96
104	99	92	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	◆	1	148
72	71	93	<b>OF MONSTERS AND MEN</b> REPUBLIC	My Head Is An Animal	●	6	94
28	72	94	<b>PEARL JAM</b> MONKEYWRENCH/REPUBLIC	Lightning Bolt		1	14
59	62	95	<b>CELINE DION</b> COLUMBIA	Loved Me Back To Life		2	11
108	88	96	<b>JUSTIN MOORE</b> VALORY/BMLG	Off The Beaten Path		2	18
101	70	97	<b>KINGS OF LEON</b> RCA	Mechanical Bull		2	17
-	185	98	<b>NEWSBOYS</b> SPARROW/CAPITOL CMG	Restart		38	7
110	97	99	<b>MICHAEL BUBLE</b> REPRISE/WARNER BROS.	To Be Loved		1	39
96	118	100	<b>HUNTER HAYES</b> ATLANTIC/WMN	Hunter Hayes	▲	7	101



## Bruce Nears Beatles

**Bruce Springsteen** pulls ahead of **Elvis Presley** to stand alone as the act with the third-most No. 1s in the history of the Billboard 200.

Springsteen's *High Hopes* opens atop the Billboard 200 (see story, page 69), giving the Boss his 11th No. 1. His first leader came with 1980's *The River*, followed by chart-toppers throughout the '80s, '90s, '00s and '10s.

Considering Springsteen released four consecutive No. 1 studio albums since 2007, it would seem likely that he could soon raise his tally of chart-toppers.

But can he catch up to **the Beatles** (above) and **Jay Z**, who lead on the all-time list (see below) with 19 and 13 No. 1s, respectively? Much like Jay Z, most everything Springsteen releases tends to debut high on the chart, if not at No. 1. And, Jay Z and Springsteen have both accumulated four No. 1s since 2007.

But both Springsteen and Jay Z are a ways off from the Beatles, who have 19 No. 1 albums. The first 14 of those charted in just six years' time, between 1964 and 1970, while Nos. 15-19—retrospectives and archival sets—appeared in 1973, 1995, 1996 and 2000. The lattermost year brought the mega-selling *1*, which spent eight weeks at No. 1 from late 2000 through early 2001. —Keith Caulfield

### ACTS WITH MOST NO. 1 ALBUMS ON BILLBOARD 200





# Bastille's 'Bad' Bounds

Nearly a year after Billboard first tipped **Bastille** (above) as an act to watch (April 27, 2013), the band makes a big leap up the Billboard 200 with *Bad Blood*.

The set was reissued last week with an array of bonus tracks, B-sides and stray songs. All versions of the album are combined for tracking purposes, thus it shoots up the list 21-12 with 18,000 copies sold for the week ending Jan. 19 (up 74%), according to Nielsen SoundScan. It almost surpasses the album's No. 11 debut and peak on Sept. 21, 2013.

*Bad Blood* should sustain some of that momentum going into next week, following the band's performance on NBC's "Saturday Night Live" (Jan. 25). Bastille also recently garnered four BRIT Award nominations, including British album of the year and British single ("Pompeii").

"Pompeii," the first single from *Bad Blood*, spent four weeks atop the Alternative chart last year and has since crossed over to pop radio. It rises to the top 10 of the Billboard Hot 100 (12-10), while it holds steady at No. 16 on the Mainstream Top 40 tally for another week. Meanwhile, follow-up single "Bad Blood" rises 37-33 in its second week on the Alternative chart. ("Pompeii" is still riding high, dipping 3-4 in its 30th week on the list.)

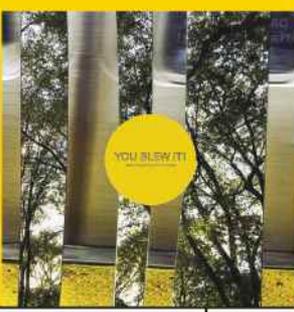
On the horizon for Bastille: a European tour that starts Feb. 26, followed by a U.S. and Canadian trek beginning March 31. Bastille is also scheduled to play Coachella in Indio, Calif., on April 11 and April 18. —Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
98	79	101	<b>CHVRCHES</b> GOODBYE/GLASSNOTE	Bones Of What You Believe		12	14
30	39	102	<b>SOUNDTRACK</b> FOX/BRUSHFIRE/REPUBLIC	The Secret Life Of Walter Mitty		30	4
RE-ENTRY	103		<b>VARIOUS ARTISTS</b> PROVIDENT/CAPITOL CMG/WORD-CURB/WARNER-CURB	WOW Christmas (Blue)		49	10
<p>It's still the most wonderful time of the year for this album, even though Christmas was a month ago. Discount pricing on the set returns it to the list with a 144% jump in sales, selling 3,000 copies for the week.</p>							
RE-ENTRY	104		<b>THE PIANO GUYS</b> MASTERWORKS/SONY MASTERWORKS	The Piano Guys		44	24
99	87	105	<b>THE 1975</b> DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975		28	10
57	77	106	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Take Me Home	▲	1	62
91	82	107	<b>NICKELBACK</b> ROADRUNNER	The Best Of Nickelback: Volume 1		21	9
-	101	108	<b>LECRAE</b> REACH/INFINITY	Church Clothes: Vol. 2		21	5
129	113	109	<b>AWOLNATION</b> RED BULL	Megalithic Symphony		84	108
-	24	110	<b>JOHN NEWMAN</b> UNIVERSAL ISLAND/REPUBLIC	Tribute		24	2
156	133	111	<b>TAMELA MANN</b> TILLYMANN	Best Days		14	71
103	91	112	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	▲	2	198
29	83	113	<b>JAKE OWEN</b> RCA NASHVILLE/SMN	Days Of Gold		15	7
155	73	114	<b>NEIL YOUNG</b> REPRISE/WARNER BROS.	Live At The Cellar Door		28	6
132	114	115	<b>PITBULL</b> MR. 305/POLO GROUNDS/RCA	Global Warming		14	42
100	102	116	<b>ZEDD</b> INTERSCOPE/IGA	Clarity		38	20
145	96	117	<b>BOB MARLEY AND THE WAILERS</b> TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	◆	18	296
150	129	118	<b>TASHA COBBS</b> MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	34
157	153	119	<b>LUKE BRYAN</b> CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	128
95	85	120	<b>SCOTTY MCCREERY</b> 19/INTERSCOPE/MERCURY/UMGN	See You Tonight		6	14
RE-ENTRY	121		<b>BLACK SABBATH</b> WARNER BROS.	Paranoid	▲	12	71
<p>A chunk of the band's catalog of albums made its digital debut on Jan. 14, thus sparking a return to the chart for this 1970 album (3,000; up 183%) and the title at No. 184 (up 229%). Of the lot, nine of the albums were released between 1970 and 1978 while a greatest-hits set first arrived in 2006.</p>							
53	68	122	<b>SOUNDTRACK</b> LIONS GATE/REPUBLIC	The Hunger Games: Catching Fire		5	9
134	112	123	<b>PARMALEE</b> STONEY CREEK/BBMG	Feels Like Carolina		46	6

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	124		<b>SOUNDTRACK</b> ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: The Music Of Nashville: Season 2 / Volume 1		34	5
140	125	125	<b>JOHNNY CASH</b> LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	▲	5	149
135	116	126	<b>JASON ISBELL</b> SOUTHEASTERN/THIRTY TIGERS	Southeastern		23	12
83	122	127	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲	1	165
133	128	128	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE/UMGN	True Believers		2	35
86	80	129	<b>DANIELLE BRADBERRY</b> REPUBLIC NASHVILLE/BMLG	Danielle Bradbery		19	8
90	69	130	<b>JOURNEY</b> COLUMBIA/LEGACY	Journey's Greatest Hits	◆	10	288
-	166	131	<b>NEWSBOYS</b> INPOP/CAPITOL CMG	God's Not Dead		45	48
94	110	132	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	25
RE-ENTRY	133		<b>THE ROBERTSONS</b> 4 BEARDS/EMI NASHVILLE/UMGN	Duck The Halls: A Robertson Family Christmas	▲	3	11
<p>Like the <i>WOW</i> title at No. 103, the Christmas effort from the "Duck Dynasty" family benefits from post-holidays discount pricing. Additionally, the fifth-season premiere of the A&amp;E show (Jan. 15)—which garnered 8.5 million viewers, according to Nielsen—certainly helped goose sales.</p>							
97	106	134	<b>JUICY J</b> KEMOSABE/COLUMBIA	Stay Trippy		4	17
70	92	135	<b>ONE DIRECTION</b> SYCO/COLUMBIA	Up All Night	▲	1	94
RE-ENTRY	136		<b>THIRD DAY</b> ESSENTIAL/PLG	Miracle		10	36
<p>Purchases of the album at venues where the band is playing (as part of the Roadshow tour alongside Skillet—see No. 86) help drive a 142% jump in sales. <i>Miracle</i> was also sale-priced in the Amazon MP3 store for \$5.</p>							
177	161	137	<b>PINK FLOYD</b> CAPITOL	The Dark Side Of The Moon	◆	12	853
124	146	138	<b>KATY PERRY</b> CAPITOL	Teenage Dream	▲	1	167
119	119	139	<b>ALT-J</b> INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	52
35	95	140	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/UME	NOW 47		2	24
159	141	141	<b>LINKIN PARK</b> WARNER BROS.	[Hybrid Theory]	◆	2	120
153	142	142	<b>FOO FIGHTERS</b> ROSWELL/RCA	Greatest Hits		11	66
RE-ENTRY	143		<b>THE BLACK KEYS</b> NONESUCH/WARNER BROS.	El Camino	▲	2	92
131	140	144	<b>PIERCE THE VEIL</b> FEARLESS	Collide With The Sky		12	15
160	148	145	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}		35	12
102	111	146	<b>EMINEM</b> SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲	1	209
166	154	147	<b>SEVYN STREETER</b> CBE/ATLANTIC/AG	Call Me Crazy, But... (EP)		30	5

BASTILLE: COURTESY OF THE FUN STAR; PINKES: MICHAEL HALSBAND; NETTLES: JAMES MINCHIN  
 SALES DATA COMPILED BY nielsen SoundScan  
 The week's top-selling albums across all genres, ranked by sales data as compiled by Nielsen SoundScan. See Charts Legend on billboard.com/biz for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
198	120	148	<b>VOLBEAT</b> VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	27
174	135	149	<b>THE BEATLES</b> APPLE/CAPITOL		1	11	157
117	109	150	<b>THE HEAD AND THE HEART</b> SUB POP	Let's Be Still		10	10
151	156	151	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	41
109	117	152	<b>SOUNDTRACK</b> WALT DISNEY	Austin & Ally: Turn It Up		89	5
188	136	153	<b>MICHAEL JACKSON</b> EPIC/LEGACY	Thriller		29	199
85	94	154	<b>SOUNDTRACK</b> WATERTOWER	The Hobbit: The Desolation of Smaug		39	6
152	138	155	<b>J. COLE</b> ROC NATION/COLUMBIA	Born Sinner		1	25
-	174	156	<b>AMERICAN AUTHORS</b> ISLAND/IDJMG	American Authors (EP)		156	2
116	139	157	<b>EMINEM</b> WEB/AFTERMATH/INTERSCOPE/UME	The Marshall Mathers LP		10	146
RE-ENTRY	158	158	<b>ERIC CHURCH</b> EMI NASHVILLE/UMGN	Chief		1	119
112	86	159	<b>KIDZ BOP KIDS</b> RAZOR & TIE	Kidz Bop 24		3	27
NEW	160	160	<b>PIXIES</b> PIXIES	EP2		160	1
<p>The famed alternative act returns to the list for the first time since 2004, as its new EP enters with slightly more than 2,000 sold. The band last charted with <i>Wave of Mutilation: Best of Pixies</i>, which topped out at No. 161 on May 22, 2004.</p> 							
127	164	161	<b>BRING ME THE HORIZON</b> EPITAPH	Sempiternal		11	28
139	149	162	<b>CHRIS TOMLIN</b> SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection		40	43
171	168	163	<b>ZAC BROWN BAND</b> SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give		1	144
162	147	164	<b>THE BAND PERRY</b> REPUBLIC NASHVILLE/BMLG	Pioneer		2	42
-	173	165	<b>CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY</b> FANTASY/CONCORD	Chronicle The 20 Greatest Hits		8	22
167	165	166	<b>BEASTIE BOYS</b> DEF JAM/UME	Licensed To Ill		9	123
123	151	167	<b>MAROON 5</b> A&M/OCTONE/IGA	Overexposed		2	79
189	181	168	<b>TYLER FARR</b> COLUMBIA NASHVILLE/SMN	Redneck Crazy		5	11
169	152	169	<b>NICKELBACK</b> ROADRUNNER	All The Right Reasons		8	176
179	169	170	<b>LED ZEPPELIN</b> SWAN SONG/ATLANTIC	Mothership		2	169
-	40	171	<b>STEPHEN MALKMUS AND THE JICKS</b> MATADOR	Wig Out At Jagbags		40	2
84	107	172	<b>JOHN MAYER</b> COLUMBIA	Paradise Valley		2	22
-	178	173	<b>METALLICA</b> BLACKENED/WARNER BROS.	Metallica		16	289
106	121	174	<b>JACK JOHNSON</b> BRUSHFIRE/REPUBLIC	From Here To Now To You		1	18

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
88	81	175	<b>PENTATONIX</b> MADISON GATE	PTX: Vol. II		10	8
199	171	176	<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Unapologetic		1	55
143	176	177	<b>JANELLE MONAE</b> WONDALAND/BAD BOY/ATLANTIC/AG	The Electric Lady		5	14
120	131	178	<b>CASSADEE POPE</b> REPUBLIC NASHVILLE/BMLG	Frame By Frame		9	15
77	103	179	<b>SOUNDTRACK</b> WALT DISNEY	Teen Beach Movie		3	27
-	177	180	<b>JUSTIN TIMBERLAKE</b> JIVE/RCA	FutureSex/LoveSounds		4	101
-	193	181	<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG	Zion		5	14
69	108	182	<b>KANYE WEST</b> G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus		1	31
NEW	183	183	<b>RYAN STAR</b> RSTAR LTD	ANGELS + ANIMALS		183	1
RE-ENTRY	184	184	<b>BLACK SABBATH</b> WARNER BROS.	Black Sabbath		23	66
RE-ENTRY	185	185	<b>IN THIS MOMENT</b> CENTURY MEDIA	Blood		15	26
89	115	186	<b>AVRIL LAVIGNE</b> EPIC	Avril Lavigne		5	11
200	180	187	<b>ZAC BROWN BAND</b> ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation		9	257
161	150	188	<b>BLAKE SHELTON</b> REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton		18	125
-	132	189	<b>COLTON DIXON</b> 19/SPARROW/CAPITOL CMG	A Messenger		15	16
113	167	190	<b>M.I.A.</b> N.E.E.T./XL/INTERSCOPE/IGA	Matangi		23	7
-	186	191	<b>SIMON &amp; GARFUNKEL</b> COLUMBIA	Simon & Garfunkel's Greatest Hits		42	130
149	172	192	<b>2 CHAINZ</b> DEF JAM/IDJMG	B.O.A.T.S. II #METIME		3	19
122	182	193	<b>PARAMORE</b> FUELED BY RAMEN	Paramore		1	39
136	162	194	<b>SOUNDTRACK</b> WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	31
168	160	195	<b>GEORGE STRAIT</b> MCA NASHVILLE/UMGN	Love Is Everything		2	33
66	126	196	<b>DEMI LOVATO</b> HOLLYWOOD	Demi		3	30
141	123	197	<b>THE BEATLES</b> BBC/APPLE/CAPITOL/UME	On Air: Live At The BBC Volume 2		7	10
NEW	198	198	<b>YOU BLEW IT!</b> TOPSHELF	Keep Doing What You're Doing		198	1
<p>The Florida band makes its chart debut with its second album, which also lands at No. 2 on Heatseekers Albums. The bow was powered by vinyl sales, which accounted for 54% of its first week. It also debuts at No. 3 on Vinyl Albums behind Bruce Springsteen and Sharon Jones &amp; the Dap-Kings. —Keith Caulfield</p> 							
175	197	199	<b>TWENTY ONE PILOTS</b> FUELED BY RAMEN	Vessel		58	5
RE-ENTRY	200	200	<b>FLEETWOOD MAC</b> WARNER BROS.	Rumours		19	170



**Q&A**

# Jennifer Nettles

**That Girl**, which debuts at No. 5 on the **Billboard 200**, is your first solo LP after the success of Sugarland. Why did you decide to do a solo album?

I let art lead the way. Four years ago, I got that itch. When you have an organization as large as Sugarland had gotten, which is a wonderful thing, you can't turn the Titanic on a dime. It takes time, so I'm glad I started those conversations so early, not just artistically but logistically, so plans could be made. When you throw success onto art, suddenly you can become a caricature of yourself. Everything can get grossly distorted. I wanted to shake things up and keep things fresh, not stagnate.

**Rick Rubin produced the album. What was it like working with him?**

It was a dream come true. I was intimidated at first, as he's such a legendary producer. Yet when I got in there, he was super-warm, open and just a great man all around. I was clear in the beginning that I wanted there to be space and breath and nuance, and that's the sweet spot for him. He's so good at getting rid of all the waste and getting down to the distilled kernel of what's needed to get the right emotion out of the song.

**What's the state of Sugarland?**

Right now we've left it open-ended. You can't put a time factor on art, and I feel like I haven't said everything that I want to say. This being a debut, it implies that this is the first. Artistically and emotionally, I would love to dig into this solo venture a bit more, with the knowledge that as [Sugarland bandmate] Kristian [Bush] and I do get together to create again, that we'll be better for it, and have something new to offer each other. —Nick Williams

# Hot 100 Breakout

February 1  
2014  
billboard

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

DIGITAL SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	CERT.	WKS. ON CHART
1	1	<b>#1</b> <b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J		17
3	2	<b>SAY SOMETHING</b> BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	●	11
2	3	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha		15
7	4	<b>THE MAN</b> ALOE BLACC/XIX/INTERSCOPE/IGA	Aloe Blacc		3
4	5	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE/IGA	OneRepublic	●	32
18	6	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz		2
5	7	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Rihanna		12
8	8	<b>TEAM</b> LAVA/REPUBLIC	Lorde		14
6	9	<b>LET HER GO</b> BLACK CROW/NETTWERK	Passenger	▲	25
9	10	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille		16
26	11	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams		2
10	12	<b>LET IT GO</b> WALT DISNEY	Idina Menzel		8
11	13	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA	One Direction	●	11
12	14	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	▲	29
15	15	<b>BURN</b> CHERRYTREE/INTERSCOPE/IGA	Ellie Goulding		18
NEW	16	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna		1
20	17	<b>TURN DOWN FOR WHAT</b> COLUMBIA	DJ Snake & Lil Jon		5
13	18	<b>ROAR</b> CAPITOL	Katy Perry	▲	23
14	19	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons		37
17	20	<b>WHITE WALLS</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		15
16	21	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	▲	30
19	22	<b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z		5
37	23	<b>BEST DAY OF MY LIFE</b> ISLAND/IDJMG	American Authors		6
29	24	<b>HEY BROTHER</b> PRMD/ISLAND/IDJMG	Avicii		5
30	25	<b>ADORE YOU</b> RCA	Miley Cyrus		5
22	26	<b>DO WHAT U WANT</b> STREAMLINE/INTERSCOPE/IGA	Lady Gaga Feat. R. Kelly		12
NEW	27	<b>GIVE ME BACK MY HOMETOWN</b> EMI NASHVILLE/UMGN	Eric Church		1
27	28	<b>DO YOU WANT TO BUILD A SNOWMAN?</b> WALT DISNEY	Kristen Bell, Agatha Lee Monn & Katie Lopez		4
25	29	<b>SWEATER WEATHER</b> [R]EVOLVE/COLUMBIA	The Neighbourhood	▲	20
35	30	<b>SHOW ME</b> THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown		8
34	31	<b>LOVE ME AGAIN</b> UNIVERSAL ISLAND/REPUBLIC	John Newman		2
31	32	<b>DRINK A BEER</b> CAPITOL NASHVILLE/UMGN	Luke Bryan		11
21	33	<b>BRAVE</b> EPIC	Sara Bareilles	▲	29
23	34	<b>WRECKING BALL</b> RCA	Miley Cyrus		22
24	35	<b>STAY THE NIGHT</b> INTERSCOPE/IGA	Zedd Feat. Hayley Williams		17
32	36	<b>23</b> MIKE WILL MADE-IT FEAT. MILEY CYRUS, WIZ KHALIFA & JUICY J EARDRUMMERS/INTERSCOPE/IGA	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J		18
28	37	<b>REPLAY</b> HOLLYWOOD	Zendaya		13
36	38	<b>LET IT GO</b> WALT DISNEY	Demi Lovato		8
RE	39	<b>CHILLIN' IT</b> WARNER BROS. NASHVILLE/WMN	Cole Swindell	●	6
39	40	<b>FOR THE FIRST TIME IN FOREVER</b> WALT DISNEY	Kristen Bell & Idina Menzel		3
40	41	<b>MY HITTA</b> CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	●	16
33	42	<b>UNCONDITIONALLY</b> CAPITOL	Katy Perry		13
44	43	<b>WHATEVER SHE'S GOT</b> MCA NASHVILLE/UMGN	David Nail	●	15
RE	44	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend		6
48	45	<b>STAY</b> REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	●	14
38	46	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	▲	63
NEW	47	<b>REWIND</b> BIG MACHINE/BMLG	Rascal Flatts		1
RE	48	<b>ANIMALS</b> SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix		2
41	49	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE/IGA	Robin Thicke Feat. T.I. + Pharrell	▲	40
RE	50	<b>BOTTOMS UP</b> VALORY/BMLG	Brantley Gilbert		2

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	5
3	2	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	12
5	3	<b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	13
4	4	<b>SAY SOMETHING</b> BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	9
1	5	<b>WRECKING BALL</b> RCA	Miley Cyrus	21
7	6	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	20
6	7	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	25
9	8	<b>LET HER GO</b> BLACK CROW/NETTWERK/WARNER BROS.	Passenger	17
8	9	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	12
11	10	<b>ROAR</b> CAPITOL	Katy Perry	23
10	11	<b>23</b> MIKE WILL MADE-IT FEAT. MILEY CYRUS, WIZ KHALIFA & JUICY J EARDRUMMERS/INTERSCOPE	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	17
12	12	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA	One Direction	12
14	13	<b>RAP GOD</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	14
15	14	<b>MY HITTA</b> CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	16
13	15	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	28
16	16	<b>SAIL</b> RED BULL	AWOLNATION	54
28	17	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	4
19	18	<b>TEAM</b> LAVA/REPUBLIC	Lorde	7
21	19	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	7
17	20	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	28
18	21	<b>BURN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	13
20	22	<b>ADORE YOU</b> RCA	Miley Cyrus	4
22	23	<b>SHOW ME</b> THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	7
23	24	<b>SWEATER WEATHER</b> [R]EVOLVE/COLUMBIA	The Neighbourhood	13
25	25	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	54
26	26	<b>CAN'T HOLD US</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	47
NEW	27	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna	1
24	28	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	23
29	29	<b>GAS PEDAL</b> BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	26
30	30	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	36
27	31	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	33
32	32	<b>LET IT GO</b> WALT DISNEY	Idina Menzel	2
39	33	<b>ANIMALS</b> SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	10
34	34	<b>IT WON'T STOP</b> CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	12
35	35	<b>WHITE WALLS</b> MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	8
31	36	<b>LET IT GO</b> WALT DISNEY	Demi Lovato	7
37	37	<b>THRIFT SHOP</b> MACKLEMORE & RYAN LEWIS FEAT. WANZ MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	54
40	38	<b>UNCONDITIONALLY</b> CAPITOL	Katy Perry	9
38	39	<b>DO WHAT U WANT</b> STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	10
44	40	<b>HEY BROTHER</b> PRMD/ISLAND/IDJMG	Avicii	2
45	41	<b>XO</b> PARKWOOD/COLUMBIA	Beyonce	4
33	42	<b>ALL ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	17
41	43	<b>STAY THE NIGHT</b> INTERSCOPE	Zedd Feat. Hayley Williams	8
42	44	<b>LOVE MORE</b> RCA	Chris Brown Feat. Nicki Minaj	22
36	45	<b>BEST SONG EVER</b> SYCO/COLUMBIA	One Direction	24
50	46	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	2
48	47	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	22
43	48	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	23
RE	49	<b>HARLEM SHAKE</b> JEFFREE'S/MAD DECENT/WARNER BROS.	Baauer	38
49	50	<b>REPLAY</b> HOLLYWOOD	Zendaya	10

RADIO SONGS: The week's most popular current songs across all genres, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly released titles, or songs receiving widespread airplay and/or sales activity for the first time. 1,234 stations encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed songs and on-demand songs and videos on leading online music services: Hot 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Charts Legend on billboard.com for complete rules and explanations. All rights reserved. SALES DATA COMPILED BY nielsen SoundScan. BDS

# Beyoncé's 'Drunk'; Derulo's 'Dirty'

There's a new No. 1 on the Streaming Songs chart, as **Beyoncé's** "Drunk in Love" (featuring **Jay Z**) ascends 2-1. It bumps the previous week's champ, **Miley Cyrus'** "Wrecking Ball," to No. 5. "Drunk in Love" is from Beyoncé's new self-titled album and one of only two songs from the set that are available across on-demand services like Spotify and Muve Music. Plays from such services account for more than 30% of the song's 5.4 million U.S. streams. The other song, "XO," comes in at No. 41 with 1.5 million. They're also the only two videos (of the album's 14 total) that were released to Beyoncé's Vevo channel.

Meanwhile, "Talk Dirty" by **Jason Derulo** (below), featuring **2 Chainz**, continues its steady march up the chart (29-18) to a new peak with 2.5 million U.S. streams.

Of those streams, 69% come from the track's official music video on YouTube, which had received a sizable 105 million global views at press time. Also factoring into that large percentage of views coming from YouTube are user-generated plays coming from fans recording themselves dancing over the track's catchy trap beat.

"Talk Dirty" is already his highest-charting single on Streaming Songs, surpassing the No. 39 peak of "Marry Me" in December 2013.

—William Gruger



# Social/Streaming

February 1  
2014  
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 10 WKS <b>CAKED UP</b>	12
2	2	<b>KYGO</b>	11
RE	3	<b>AUTOEROTIQUE</b>	3
6	4	<b>DJ CARNAGE</b>	12
4	5	<b>VICETONE</b>	11
RE	6	<b>THE WHITEST BOY ALIVE</b>	7
3	7	<b>MARC KINCHEN</b>	12
9	8	<b>THE CHAINSMOKERS</b>	10
8	9	<b>5 SECONDS OF SUMMER</b>	12
5	10	<b>MAYA JANE COLES</b>	60
7	11	<b>BONDAX</b>	12
11	12	<b>CHLOE HOWL</b>	12
46	13	<b>CLEAN BANDIT</b>	2
36	14	<b>BLASTERJAXX</b>	10
RE	15	<b>DJ CANDYLAND</b>	4
21	16	<b>DJ TAJ</b>	6
15	17	<b>WILL SPARKS</b>	12
RE	18	<b>STWO</b>	2
14	19	<b>WHAT SO NOT</b>	11
10	20	<b>NOISIA</b>	156
27	21	<b>ZOSYL</b>	3
18	22	<b>ROBIN SCHULZ</b>	12
RE	23	<b>TINASHE</b>	2
13	24	<b>GRAMATIK</b>	111
NEW	25	<b>KEYS N KRATES</b>	1
19	26	<b>KAYTRANADA</b>	11
20	27	<b>JUICY M</b>	2
25	28	<b>KIDNAP KID</b>	12
29	29	<b>HUCCI</b>	12
48	30	<b>OLIVER HELDENS</b>	5
12	31	<b>GOLD PANDA</b>	99
22	32	<b>FLICFLAC</b>	11
24	33	<b>DUBMATIX</b>	12
NEW	34	<b>THE MAGICIAN</b>	1
16	35	<b>DNTST</b>	5
32	36	<b>T. WILLIAMS</b>	12
37	37	<b>DJ BL3ND</b>	157
23	38	<b>ANNA CALVI</b>	29
35	39	<b>DEORRO</b>	12
NEW	40	<b>LETS BE FRIENDS</b>	1
38	41	<b>CRIZZLY</b>	9
31	42	<b>THE WHITE PANDA</b>	12
28	43	<b>BENGA</b>	30
40	44	<b>FLATBUSH ZOMBIES</b>	4
30	45	<b>SOHN</b>	10
RE	46	<b>ODESZA</b>	3
34	47	<b>TA-KU</b>	12
41	48	<b>GILLES PETERSON</b>	10
NEW	49	<b>PEGBOARD NERDS</b>	1
17	50	<b>SOULECTION</b>	9

SOCIAL 50®			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 10 WKS <b>MILEY CYRUS</b>	93
3	2	<b>SELENA GOMEZ</b>	163
4	3	<b>RIHANNA</b>	165
2	4	<b>JUSTIN BIEBER</b>	165
15	5	<b>SHAKIRA</b>	164
6	6	<b>ARIANA GRANDE</b>	61
7	7	<b>ONE DIRECTION</b>	114
9	8	<b>KATY PERRY</b>	165
11	9	<b>BEYONCE</b>	164
10	10	<b>EMINEM</b>	164
19	11	<b>PITBULL</b>	162
14	12	<b>TAYLOR SWIFT</b>	165
5	13	<b>DEMI LOVATO</b>	155
13	14	<b>JUSTIN TIMBERLAKE</b>	136
17	15	<b>BRUNO MARS</b>	154
18	16	<b>BRITNEY SPEARS</b>	162
39	17	<b>JENNIFER LOPEZ</b>	151
21	18	<b>AVICII</b>	26
30	19	<b>MARIAH CAREY</b>	57
16	20	<b>TYRESE</b>	5
8	21	<b>AVRIL LAVIGNE</b>	162
28	22	<b>PRINCE ROYCE</b>	15
22	23	<b>MICHAEL JACKSON</b>	155
34	24	<b>ENRIQUE IGLESIAS</b>	107
23	25	<b>WIZ KHALIFA</b>	152
38	26	<b>SKRILLEX</b>	120
25	27	<b>P!NK</b>	129
24	28	<b>NICKI MINAJ</b>	165
31	29	<b>PRIYANKA CHOPRA</b>	11
RE	30	<b>CIARA</b>	10
27	31	<b>ELLIE GOULDING</b>	21
36	32	<b>BOB MARLEY</b>	106
46	33	<b>ROMEO SANTOS</b>	15
35	34	<b>LUDACRIS</b>	36
20	35	<b>LADY GAGA</b>	165
37	36	<b>LITTLE MIX</b>	20
12	37	<b>CHRISTINA AGUILERA</b>	67
33	38	<b>KE\$HA</b>	76
29	39	<b>LIL WAYNE</b>	164
32	40	<b>LORDE</b>	17
41	41	<b>LINKIN PARK</b>	164
RE	42	<b>CALVIN HARRIS</b>	2
NEW	43	<b>PHARRELL</b>	1
45	44	<b>CHRIS BROWN</b>	149
40	45	<b>DAVID GUETTA</b>	164
44	46	<b>IMAGINE DRAGONS</b>	9
RE	47	<b>AUSTIN MAHONE</b>	35
47	48	<b>ADELE</b>	148
49	49	<b>MAROON 5</b>	101
48	50	<b>DRAKE</b>	152



## Pharrell Debuts; Lopez Rises

**Pharrell Williams** (above) debuts on the Social 50 at No. 43 thanks to the surging popularity of his single "Happy" from the film "Despicable Me 2." The track, which flies 26-11 on Digital Songs, got an extra boost of publicity during the chart week that ended Jan. 19: It was nominated for the Academy Award for best original song. The cut, which is gaining traction at top 40 radio, also previews the artist's forthcoming album.

The flurry of activity around the announcement resulted in more than 237,000 new fans for Pharrell across Facebook, Twitter and Instagram—a 65% increase over the previous week. It also spurred a jump in conversation about the artist, evidenced by a 43% rise in Twitter mentions. Plus, more than 10 million conversations were started on Facebook throughout the week about Pharrell.

Elsewhere on the Social 50, **Jennifer Lopez** rises 39-17 following her return as a judge on "American Idol" on Jan. 15. Lopez's ascent is also due to the debut of the official teaser video for new single "Same Girl," which bowed on her YouTube channel (Jan. 12). The clip has received 1.2 million views since its release, helping her overall channel views to climb by 1,030% over the previous week. The teaser and "Idol" return helped Lopez accumulate 92,000 new fans on Twitter (an 11% increase) and 324,000 fans on Facebook (up 85%).

—William Gruger

UNCHARTED: THE WEEK'S TOP NEW AND DEVELOPING ARTISTS WHO HAVE YET TO APPEAR ON A MAJOR BILLBOARD CHART, REGARDLESS OF COUNTRY OF ORIGIN. RANKING IS BASED ON A FORMULA INCORPORATING STREAMED SONGS, PAGE VIEWS AND FANS ACCORDING TO MYSPACE, AS WELL AS SOURCES TRACKED BY ONLINE AGGREGATOR NEXT BIG SOUND, INCLUDING YOUTUBE, FACEBOOK, TWITTER, LAST.FM, SOUND.CLOUD AND WIKIPEDIA, AMONG OTHERS. IN ORDER TO APPEAR ON UNCHARTED, ACTS MUST BE REGISTERED MYSPACE MUSIC ARTISTS AND HAVE NOT APPEARED ON SPECIFICALLY OUTLINED BILLBOARD CHARTS (MORE THAN 80 OVERALL). SOCIAL 50: THE WEEK'S MOST ACTIVE ARTISTS ON SOCIAL NETWORKING SITES YOUTUBE, VEVO, FACEBOOK, TWITTER, SOUND.CLOUD, WIKIPEDIA, MYSPACE AND INSTAGRAM. ARTIST'S POPULARITY IS DETERMINED BY WEEKLY ADDITIONS OF FRIENDS/FANS/FOLLOWERS ALONG WITH PAGE VIEWS AND WEEKLY SONG PLAYS. AS MEASURED BY NEXT BIG SOUND. SEE CHARTS.LEGEND@BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. ALL CHARTS © 2014. PROMOTED BY GLOBAL MEDIA, LLC AND NELSON SOUNDSCAN, INC. ALL RIGHTS RESERVED.

SOCIAL 50 DATA COMPILED BY NEXT BIG SOUND. UNCHARTED DATA COMPILED BY NEXT BIG SOUND.

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>2 WKS</b> <b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	13
2	2	<b>SAY SOMETHING</b> BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	8
3	3	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	27
4	4	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	12
6	5	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	25
5	6	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	12
7	7	<b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	4
9	8	<b>TEAM</b> LAVA/REPUBLIC	Lorde	16
11	9	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	24
8	10	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	23
10	11	<b>LET HER GO</b> BLACK CROW/NETTWERK/WARNER BROS.	Passenger	21
12	12	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	28
13	13	<b>BURN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	20
14	14	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	54
15	15	<b>SWEATER WEATHER</b> [RE]VOLVE/COLUMBIA	The Neighbourhood	23
18	16	<b>ROAR</b> CAPITOL	Katy Perry	23
16	17	<b>WRECKING BALL</b> RCA	Miley Cyrus	21
21	18	<b>LET IT GO</b> WALT DISNEY	Idina Menzel	6
17	19	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA	One Direction	11
19	20	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	72
20	21	<b>ALL ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	17
22	22	<b>MY HITTA</b> CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	14
23	23	<b>23</b> Mike WiLL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE	16	
24	24	<b>RAP GOD</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	14
39	25	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	3
27	26	<b>FOR THE FIRST TIME IN FOREVER</b> WALT DISNEY	Kristen Bell & Idina Menzel	3
30	27	<b>SHOW ME</b> THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	2
25	28	<b>DO WHAT U WANT</b> STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	10
26	29	<b>HOLY GRAIL</b> ROCA-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	28
28	30	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	35
31	31	<b>WHITE WALLS</b> MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	8
32	32	<b>SAIL</b> RED BULL	AWOLNATION	93
37	33	<b>XO</b> PARKWOOD/COLUMBIA	Beyonce	4
35	34	<b>HEY BROTHER</b> PRMD/ISLAND/IDJMG	Avicii	7
33	35	<b>CAN'T HOLD US</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	51
29	36	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	26
34	37	<b>STAY THE NIGHT</b> INTERSCOPE	Zedd Feat. Hayley Williams	10
NEW	38	<b>THE MAN</b> ALOE BLACC/XIX/INTERSCOPE	Aloe Blacc	1
36	39	<b>TENNIS COURT</b> LAVA/REPUBLIC	Lorde	17
38	40	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	32
40	41	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	29
42	42	<b>GAS PEDAL</b> BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	9
44	43	<b>ADORE YOU</b> RCA	Miley Cyrus	6
41	44	<b>THE LANGUAGE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	17
48	45	<b>DO YOU WANT TO BUILD A SNOWMAN?</b> WALT DISNEY	Kristen Bell, Agatha Lee Monn & Katie Lopez	2
45	46	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	40
NEW	47	<b>LOVE ME AGAIN</b> UNIVERSAL ISLAND/REPUBLIC	John Newman	1
43	48	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	23
46	49	<b>UNCONDITIONALLY</b> CAPITOL	Katy Perry	9
47	50	<b>BERZERK</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	20

R&B/HIP-HOP STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>4 WKS</b> <b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	5
2	2	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	12
3	3	<b>23</b> Mike WiLL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE	17	
4	4	<b>RAP GOD</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	14
5	5	<b>MY HITTA</b> CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	16
9	6	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	5
6	7	<b>SHOW ME</b> THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	10
8	8	<b>CAN'T HOLD US</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	42
7	9	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	23
10	10	<b>GAS PEDAL</b> BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	26
11	11	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	36
13	12	<b>IT WON'T STOP</b> CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	13
14	13	<b>WHITE WALLS</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	9
15	14	<b>THRIFT SHOP</b> MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	42
17	15	<b>XO</b> PARKWOOD/COLUMBIA	Beyonce	5

DANCE/ELECTRONIC STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>9 WKS</b> <b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	29
2	2	<b>ANIMALS</b> SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	19
5	3	<b>HEY BROTHER</b> PRMD/ISLAND/IDJMG	Avicii	10
3	4	<b>STAY THE NIGHT</b> INTERSCOPE	Zedd Feat. Hayley Williams	17
4	5	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE	Lady Gaga	23
7	6	<b>HARLEM SHAKE</b> JEFFREES/MAD DECENT/WARNER BROS.	Baauer	42
6	7	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	40
8	8	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	25
9	9	<b>CLARITY</b> INTERSCOPE	Zedd Feat. Foxes	42
14	10	<b>CINEMA</b> ULTRA	Benny Benassi Feat. Gary Go	42
16	11	<b>TURN DOWN FOR WHAT</b> COLUMBIA	DJ Snake & Lil Jon	4
10	12	<b>WORK B**CH!</b> RCA	Britney Spears	18
13	13	<b>I NEED YOUR LOVE</b> CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/INTERSCOPE/COLUMBIA	Calvin Harris Feat. Ellie Goulding	40
11	14	<b>GENTLEMAN</b> SILENT/SCHOOLBOY/REPUBLIC	PSY	41
17	15	<b>BANGARANG</b> BIG BEAT/OWSLA/ATLANTIC/RRP	Skrillex Feat. Sirah	33

For all genre streaming charts, visit [billboard.com/biz](http://billboard.com/biz).

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	ASGEIR
2	LETS BE FRIENDS
3	PARIS BLOHM
4	AMANDA CORONHA
5	MATTHIAS TANZMANN
6	ESTIVA
7	AUDIOFREQ
8	JETTA
9	RAWAYANA
10	WHIIITE
11	AME
12	ZONE FAM
13	ALVARO DIAZ
14	MASKAVO
15	SLICE N DICE

# Radio Airplay

February 1  
2014  
billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>1 WK</b> <b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	14
1	2	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	14
3	3	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	12
5	4	<b>BURN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	14
11	5	<b>GG</b> <b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	7
8	6	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA	One Direction	11
6	7	<b>STAY THE NIGHT</b> INTERSCOPE	Zedd Feat. Hayley Williams	15
7	8	<b>DO WHAT U WANT</b> STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	12
9	9	<b>LET HER GO</b> BLACK CROW/NETTWERK/WARNER BROS.	Passenger	15
4	10	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	19
13	11	<b>TEAM</b> LAVA/REPUBLIC	Lorde	8
15	12	<b>SAY SOMETHING</b> BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	9
10	13	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	24
12	14	<b>SWEATER WEATHER</b> [RE]VOLVE/COLUMBIA	The Neighbourhood	26
14	15	<b>WHITE WALLS</b> MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	16
16	16	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	10
18	17	<b>LOVE ME AGAIN</b> UNIVERSAL ISLAND/REPUBLIC	John Newman	12
20	18	<b>YOUNG GIRLS</b> ATLANTIC	Bruno Mars	5
19	19	<b>XO</b> PARKWOOD/COLUMBIA	Beyonce	4
17	20	<b>WRECKING BALL</b> RCA	Miley Cyrus	19
27	21	<b>ADORE YOU</b> RCA	Miley Cyrus	3
21	22	<b>REPLAY</b> HOLLYWOOD	Zendaya	13
35	23	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	2
24	24	<b>NEON LIGHTS</b> HOLLYWOOD	Demi Lovato	6
22	25	<b>BRAVE</b> EPIC	Sara Bareilles	16

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>9 WKS</b> <b>ROAR</b> CAPITOL	Katy Perry	22
2	2	<b>BRAVE</b> EPIC	Sara Bareilles	30
3	3	<b>LOVE SOMEBODY</b> A&M/OCTONE/INTERSCOPE	Maroon 5	30
6	4	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	17
5	5	<b>MIRRORS</b> RCA	Justin Timberlake	32
4	6	<b>GONE, GONE, GONE</b> 19/INTERSCOPE	Phillip Phillips	38
7	7	<b>JUST GIVE ME A REASON</b> RCA	P!nk Feat. Nate Ruess	37
8	8	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	15
11	9	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	18
10	10	<b>CUPS (PITCH PERFECT'S WHEN I'M GONE)</b> UME/REPUBLIC	Anna Kendrick	27
13	11	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	24
12	12	<b>LET HER GO</b> BLACK CROW/NETTWERK/WARNER BROS.	Passenger	16
14	13	<b>EVERYTHING HAS CHANGED</b> BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	23
15	14	<b>TRUE LOVE</b> RCA	P!nk Feat. Lily Allen	21
16	15	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	12
17	16	<b>CLOSE YOUR EYES</b> REPRISE/WARNER BROS.	Michael Buble	16
19	17	<b>UNCONDITIONALLY</b> CAPITOL	Katy Perry	7
22	18	<b>GG</b> <b>SAY SOMETHING</b> BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	3
20	19	<b>BEST DAY OF MY LIFE</b> ISLAND/IDJMG	American Authors	5
18	20	<b>WRECKING BALL</b> RCA	Miley Cyrus	9
21	21	<b>HOLD ON</b> REPUBLIC	Colbie Caillat	3
26	22	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA	One Direction	2
24	23	<b>WAITING FOR SUPERMAN</b> 19/RCA	Daughtry	3
23	24	<b>NEW</b> MPL/HEAR/CMG	Paul McCartney	16
29	25	<b>LOVE DON'T DIE</b> EPIC	The Fray	2

ADULT TOP 40™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
1	1	<b>#1 6 WKS</b> <b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	32	
3	2	<b>LET HER GO</b> BLACK CROW/NETTWERK/WARNER BROS.	Passenger	28	
2	3	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	21	
5	4	<b>BEST DAY OF MY LIFE</b> ISLAND/IDJMG	American Authors	18	
6	5	<b>SAY SOMETHING</b> A Great Big World & Christina Aguilera BLACK MAGNETIC/EPIC	15		
4	6	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	21	
9	7	<b>LOVE DON'T DIE</b> EPIC	The Fray	13	
7	8	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	25	
16	9	<b>GG</b> <b>STORY OF MY LIFE</b> SYCO/COLUMBIA	One Direction	8	
11	10	<b>SWEATER WEATHER</b> [R]EVOOLVE/COLUMBIA	The Neighbourhood	21	
10	11	<b>ROAR</b> CAPITOL	Katy Perry	24	
8	12	<b>UNCONDITIONALLY</b> CAPITOL	Katy Perry	13	
14	13	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	12	
12	14	<b>WAITING FOR SUPERMAN</b> 19/RCA	Daughtry	16	
13	15	<b>HOLD ON</b> REPUBLIC	Colbie Caillat	9	
18	16	<b>TEAM</b> LAVA/REPUBLIC	Lorde	7	
20	17	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	8	
19	18	<b>COME TO ME</b> WARNER BROS.	Goo Goo Dolls	23	
21	19	<b>LOVE ME AGAIN</b> UNIVERSAL ISLAND/REPUBLIC	John Newman	16	
17	20	<b>OUT OF MY LEAGUE</b> DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	20	
15	21	<b>WRECKING BALL</b> RCA	Miley Cyrus	17	
22	22	<b>HUMAN</b> ATLANTIC/RRP	Christina Perri	8	
25	23	<b>BURN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	5	
24	24	<b>STAY THE NIGHT</b> INTERSCOPE	Zedd Feat. Hayley Williams	8	
23	25	<b>MAKE A MOVE</b> RCA	Gavin DeGraw	10	

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1 1 WK</b> <b>SWEET ANNIE</b> ATLANTIC/SOUTHERN GROUND	Zac Brown Band	23	
3	2	<b>DON'T LET ME BE LONELY</b> REPUBLIC NASHVILLE	The Band Perry	23	
7	3	<b>WHATEVER SHE'S GOT</b> MCA NASHVILLE	David Nail	34	
9	4	<b>DRINK A BEER</b> CAPITOL NASHVILLE	Luke Bryan	12	
1	5	<b>STAY</b> REPUBLIC NASHVILLE	Florida Georgia Line	19	
8	6	<b>CHILLIN' IT</b> WARNER BROS./WMN	Cole Swindell	26	
6	7	<b>FRIDAY NIGHT</b> EMI NASHVILLE	Eric Paslay	39	
10	8	<b>WHEN SHE SAYS BABY</b> BROKEN BOW	Jason Aldean	13	
5	9	<b>RADIO</b> CAPITOL NASHVILLE	Darius Rucker	27	
11	10	<b>WASTING ALL THESE TEARS</b> REPUBLIC NASHVILLE	Cassadee Pope	33	
12	11	<b>COMPASS</b> CAPITOL NASHVILLE	Lady Antebellum	16	
13	12	<b>UP ALL NIGHT</b> CAPITOL NASHVILLE	Jon Pardi	44	
15	13	<b>EVERYTHING I SHOULDN'T BE THINKING ABOUT</b> STONE CREEK	Thompson Square	32	
14	14	<b>HELLUVA LIFE</b> WARNER BROS./WAR	Frankie Ballard	27	
16	15	<b>THE HEART OF DIXIE</b> REPUBLIC NASHVILLE/BIG MACHINE	Danielle Bradbery	28	
17	16	<b>GOODNIGHT KISS</b> STONE CREEK	Randy Houser	19	
18	17	<b>I HOLD ON</b> CAPITOL NASHVILLE	Dierks Bentley	22	
19	18	<b>SEE YOU TONIGHT</b> 19/INTERSCOPE/MERCURY	Scotty McCreery	40	
22	19	<b>GG</b> <b>DOIN' WHAT SHE LIKES</b> WARNER BROS./WMN	Blake Shelton	5	
21	20	<b>DRINK TO THAT ALL NIGHT</b> SEA GAYLE/ARISTA NASHVILLE	Jerrold Niemann	17	
20	21	<b>19 YOU + ME</b> WARNER BROS./WMN	Dan + Shay	15	
24	22	<b>BEAT OF THE MUSIC</b> ATLANTIC/WMN	Brett Eldredge	17	
32	23	<b>GIVE ME BACK MY HOMETOWN</b> EMI NASHVILLE	Eric Church	3	
23	24	<b>WILD IN YOUR SMILE</b> BROKEN BOW	Dustin Lynch	34	
30	25	<b>THE MONA LISA</b> ARISTA NASHVILLE	Brad Paisley	9	

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1 1 WK</b> <b>DO I WANNA KNOW?</b> DOMINO/ADA	Arctic Monkeys	20	
1	2	<b>COME A LITTLE CLOSER</b> DSP/RCA	Cage The Elephant	24	
4	3	<b>TEAM</b> LAVA/REPUBLIC	Lorde	16	
3	4	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	30	
5	5	<b>AFRAID</b> [R]EVOOLVE/COLUMBIA	The Neighbourhood	22	
7	6	<b>IT'S ABOUT TIME</b> FUELED BY RAMEN/RRP	Young The Giant	12	
6	7	<b>SIRENS</b> MONKEYWRENCH/REPUBLIC	Pearl Jam	18	
9	8	<b>UNBELIEVERS</b> XL/BEGGARS GROUP	Vampire Weekend	21	
8	9	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	42	
10	10	<b>HOUSE OF GOLD</b> FUELED BY RAMEN/RRP	Twenty One Pilots	15	
11	11	<b>OUT OF MY LEAGUE</b> DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	49	
NEW	12	<b>GG</b> <b>COMING OF AGE</b> COLUMBIA	Foster The People	1	
13	13	<b>THE MOTHER WE SHARE</b> GOODYBYE/GLASSNOTE	CHVRCHES	17	
14	14	<b>HEAVY BELLS</b> ATO	J Roddy Walston & The Business	15	
15	15	<b>I SAT BY THE OCEAN</b> MATADOR/BEGGARS GROUP	Queens Of The Stone Age	22	
16	16	<b>HOLDING ON FOR LIFE</b> COLUMBIA	Broken Bells	10	
22	17	<b>FALL IN LOVE</b> BARSUK/REPUBLIC	Phantogram	6	
19	18	<b>HELL AND BACK</b> ISLAND/IDJMG	The Airborne Toxic Event	12	
21	19	<b>THE WALKER</b> DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	6	
25	20	<b>CANNIBAL</b> DANGERBIRD	Silversun Pickups	2	
24	21	<b>TEMPLE</b> RCA	Kings Of Leon	13	
17	22	<b>WHO WE ARE</b> LOWERCASE PEOPLE/ATLANTIC	Switchfoot	17	
20	23	<b>ON TOP OF THE WORLD</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	8	
27	24	<b>DIRTY PAWS</b> REPUBLIC	Of Monsters And Men	10	
26	25	<b>TONIGHT YOU'RE PERFECT</b> RCA	New Politics	11	

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
5	1	<b>#1 1 WK</b> <b>GG</b> <b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	6	
1	2	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	24	
4	3	<b>MY HITTA</b> YG Feat. Jeezy & Rich Homie Quan CTE/DEF JAM/IDJMG	13		
2	4	<b>IT WON'T STOP</b> CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	23	
3	5	<b>ALL ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	22	
6	6	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	14	
7	7	<b>I LUV THIS SH*T</b> NNTME MUCCO/RADIO KILLA/DEF JAM/IDJMG	August Alsina Feat. Trinidad James	35	
8	8	<b>LOVE MORE</b> RCA	Chris Brown Feat. Nicki Minaj	26	
10	9	<b>THEY DON'T KNOW</b> DIVISIONI/INTERSCOPE	Rico Love	16	
11	10	<b>SHOW ME</b> THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	10	
12	11	<b>THE LANGUAGE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	11	
9	12	<b>TOM FORD</b> ROC-A-FELLA/ROC NATION	Jay Z	26	
14	13	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	19	
17	14	<b>UP DOWN (DO THIS ALL DAY)</b> KONVICT/NAPPY BOY/RCA	T-Pain Feat. B.o.B	10	
13	15	<b>CROOKED SMILE</b> ROC NATION/COLUMBIA	J. Cole Feat. TLC	31	
26	16	<b>PARANOID</b> ATLANTIC	Ty Dolla \$ign Feat. B.o.B	9	
21	17	<b>HURT YOU</b> MOTOWN/IDJMG	Toni Braxton & Babyface	21	
18	18	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	33	
16	19	<b>OWN IT</b> RAMIFA/LOUDER THAN LIFE	Mack Wilds	15	
15	20	<b>WITHOUT ME</b> 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	39	
23	21	<b>SHE KNOWS</b> ROC NATION/COLUMBIA	J. Cole Feat. Amber Coffman & The Cults	9	
25	22	<b>ALL THE WAY HOME</b> STREAMLINE/EPIC	Tamar Braxton	19	
19	23	<b>HOW MANY DRINKS?</b> BYSTORM/BLACK ICE/RCA	Miguel	45	
28	24	<b>MY FAVORITE THING</b> RI TOP TEN/NOTIFI/EONE	Ronald Isley Feat. Kem	11	
22	25	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	10	

MAINSTREAM ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1 1 WK</b> <b>SHEPHERD OF FIRE</b> WARNER BROS.	Avenged Sevenfold	12	
1	2	<b>TIRED</b> ROADRUNNER/RRP	Stone Sour	26	
3	3	<b>BATTLE BORN</b> PROSPECT PARK	Five Finger Death Punch	19	
5	4	<b>ADRENALINE</b> ATLANTIC	Shinedown	23	
6	5	<b>GG</b> <b>WHAT IF I WAS NOTHING</b> RAZOR & TIE	All That Remains	16	
4	6	<b>DEAL WITH THE DEVIL</b> EONE	Pop Evil	23	
7	7	<b>SIRENS</b> MONKEYWRENCH/REPUBLIC	Pearl Jam	17	
9	8	<b>BY AND DOWN</b> VIRGIN/UMLE	A Perfect Circle	14	
8	9	<b>LOLA MONTEZ</b> VERTIGO/REPUBLIC	Volbeat	22	
11	10	<b>ADDICTED TO PAIN</b> ALTER BRIDGE	Alter Bridge	22	
10	11	<b>COME A LITTLE CLOSER</b> DSP/RCA	Cage The Elephant	22	
12	12	<b>NEVER NEVER</b> PROSPECT PARK	Korn	24	
21	13	<b>HEAVEN KNOWS</b> GOIN' DOWN/RAZOR & TIE	The Pretty Reckless	8	
14	14	<b>MISERY LOVES MY COMPANY</b> RCA	Three Days Grace	33	
13	15	<b>HAIL TO THE KING</b> WARNER BROS.	Avenged Sevenfold	27	
16	16	<b>MZ. HYDE</b> ATLANTIC	Halestorm	13	
18	17	<b>ROMANTIC DREAMS</b> REPRISE/WARNER BROS.	Deftones	15	
19	18	<b>WEAK</b> WIND-UP	Seether	10	
17	19	<b>WHORE</b> CENTURY MEDIA/RED	In This Moment	17	
15	20	<b>GUNFIGHT</b> DRILL DOWN/CAPITOL	Sick Puppies	13	
23	21	<b>NOT GONNA DIE</b> ATLANTIC	Skillet	15	
25	22	<b>SPIKE IN MY VEINS</b> PROSPECT PARK	Korn	6	
22	23	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	20	
24	24	<b>ALWAYS</b> ROADRUNNER/RRP	Killswitch Engage	19	
26	25	<b>ONE FOR THE MONEY</b> ELEVEN SEVEN	Escape The Fate	10	

LATIN RHYTHM™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1 1 WK</b> <b>LA NUEVA Y LA EX</b> EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	13	
1	2	<b>QUE VIVA LA VIDA</b> SONY MUSIC LATIN	Wisin	17	
3	3	<b>PROMETO OLVIDARTE</b> PINA	Tony Dize	11	
4	4	<b>GG</b> <b>HASTA ABAJO</b> SONY MUSIC LATIN	Yandel	14	
5	5	<b>CHICA IDEAL</b> B&G/MACHETE/UMLE	Chino & Nacho	12	
6	6	<b>CHUCHUCHA</b> DUTEL	Ilegales	27	
8	7	<b>LA BOTELLA</b> BABY	Zion & Lennox	13	
7	8	<b>ALOCATE</b> COEXISTENCE/WILD DOGZ	Alexis & Fido	16	
9	9	<b>CANDY</b> PINA	Plan B	11	
13	10	<b>LA TEMPERATURA</b> SONY MUSIC LATIN	Maluma Feat. Eli Palacios	9	
10	11	<b>TU PRINCESA</b> BLACK HAWK/PLAYNOW	Gretchen Feat. Gocho	6	
12	12	<b>DESDE EL PRIMER BESO</b> NEW ERA/VENEMUSIC	Gocho "El Lapiz de Platino" Feat. Wisin	6	
18	13	<b>6 AM</b> CAPITOL LATIN/UMLE	J Balvin Feat. Farruko	5	
14	14	<b>BAILALO A LO LOCO</b> WHITE LION	Jowell & Randy Feat. 3BallMTY	24	
11	15	<b>TRANQUILA</b> CAPITOL LATIN/UMLE	J Balvin	15	
16	16	<b>EL DUELO</b> ON TOP OF THE WORLD	J Alvarez	8	
17	17	<b>CONTIGO QUIERO AMORES</b> PINA	Arcangel	9	
19	18	<b>ORGULLO</b> RICH	J. Quiles	13	
20	19	<b>MIRALA</b> GEEZY BOYZ/CINQ	De La Ghetto Feat. Farruko & Zion	5	
22	20	<b>NO DICES NA</b> CHOSEN FEW EMERALD	Baby Rasta & Gringo	6	
23	21	<b>NO TE DAS CUENTA</b> ORANGE JUICE	Clandestino & Yaillem	4	
25	22	<b>CONTRA LA PARED</b> THE GOLD PEN	Wise Feat. Farruko	2	
21	23	<b>AMOR ILEGAL</b> BOKISUCIO	LuiG 21+ Feat. De La Ghetto	6	
NEW	24	<b>SALUD</b> F&D & BLU/CHERRYTREE/INTERSCOPE	Sky Blu, Reek Rude, Sensato, Wilmer Valderrama	1	
NEW	25	<b>LO HACEMOS EN SECRETO (REMIX)</b> LIMITLESS	Mr. Frank & Gabryson Feat. Jory	1	



# Pitbull, Shakira Shine

Pitbull (above) and featured artist Ke\$ha crown the Mainstream Top 40 chart as "Timber" rises 2-1. The song marks Pitbull's second Mainstream Top 40 No. 1 (among nine top 10s). "Give Me Everything" (featuring Ne-Yo, Afrojack and Nayer) topped the tally for three weeks beginning on July 16, 2011. Ke\$ha claims her fourth No. 1 on the ranking (also among nine top 10s). Her debut single, "TiK ToK," ruled for seven weeks in 2010, followed by "Your Love Is My Drug" (two weeks, 2010) and "Die Young" (three, 2012). Meanwhile, encompassing its first week of availability, Shakira's "Can't Remember to Forget You" (featuring Rihanna) debuts on Mainstream Top 40 at No. 31. The ska-tinged pop/rock track previews Shakira's first RCA Records album (her first English-language set since 2009's *She Wolf*), due March 25. Airplay was boosted by hourly plays on its first day (Jan. 13) on participating Clear Channel Media and Entertainment-owned top 40 stations.

"I really like the song. It sounds like a signature Shakira track, but not outdated," says Dave Adams, PD of Clear Channel's WRNW Milwaukee, which played "Remember" 18 times last week, according to Nielsen BDS. "Rihanna's vocal style is very similar to Shakira's, but she still brings something extra to the song. Their vocals complement each other well. The song has good tempo, as well as a memorable hook, so it has a lot of potential to be a hit." —Gary Trust

# Digital Songs

February 1  
2014  
billboard

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
12	1	<b>#1</b> GIVE ME BACK MY HOMETOWN EMI NASHVILLE/UMGN	Eric Church		2
1	2	DRINK A BEER CAPITOL NASHVILLE/UMGN	Luke Bryan		11
7	3	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	●	34
2	4	WHATEVER SHE'S GOT MCA NASHVILLE/UMGN	David Nail	●	25
3	5	STAY REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	●	17
NEW	6	REWIND BIG MACHINE/BMLG	Rascal Flatts		1
9	7	BOTTOMS UP VALORY/BMLG	Brantley Gilbert		5
NEW	8	HOPE YOU GET LONELY TONIGHT WARNER BROS./WMN	Cole Swindell		1
8	9	WHEN SHE SAYS BABY BROKEN BOW/BMG	Jason Aldean		11
6	10	CRUISE REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	▲	84
13	11	UP ALL NIGHT CAPITOL NASHVILLE/UMGN	Jon Pardi		21
5	12	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE/UMGN	Luke Bryan		23
15	13	DRINK TO THAT ALL NIGHT SEA GAYLE/ARISTA NASHVILLE/SMN	Jerrold Niemann		12
16	14	GET ME SOME OF THAT VALORY/BMLG	Thomas Rhett		7
10	15	WASTING ALL THESE TEARS REPUBLIC NASHVILLE/BMLG	Cassadee Pope	●	29
14	16	COMPASS CAPITOL NASHVILLE/UMGN	Lady Antebellum		15
11	17	19 YOU + ME WARNER BROS./WMN	Dan + Shay		10
20	18	SWEET ANNIE ROAR/SOUTHERN GROUND/ATLANTIC/AG	Zac Brown Band		17
25	19	THIS IS HOW WE ROLL REPUBLIC NASHVILLE/BMLG	Florida Georgia Line Featuring Luke Bryan		8
21	20	I HOLD ON CAPITOL NASHVILLE/UMGN	Dierks Bentley		20
44	21	DOIN' WHAT SHE LIKES WARNER BROS./WMN	Blake Shelton		2
24	22	SEE YOU TONIGHT 19/MERCURY/INTERSCOPE/IGA	Scotty McCreery		21
17	23	HELLUVA LIFE WARNER BROS./WMN	Frankie Ballard		13
23	24	DRUNK LAST NIGHT REPUBLIC NASHVILLE/BMLG	Eli Young Band	●	30
NEW	25	FRIENDS IN LOW PLACES REPUBLIC NASHVILLE/BMLG	Florida Georgia Line		1

LATIN™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
3	1	<b>#1</b> VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		39
4	2	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	179
1	3	HIPS DON'T LIE EPIC	Shakira Feat. Wyclef Jean		211
2	4	WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	193
6	5	LOCO UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Romeo Santos		22
8	6	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		25
5	7	EL PERDEDOR UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Marco Antonio Solis		10
7	8	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		27
NEW	9	LA NOCHE ES TUYA FONOVISA/UMLE	3BallMTY Feat. America Sierra & Gerardo Ortiz		1
10	10	LIMBO EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee		67
11	11	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	157
12	12	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisn		17
13	13	HEROE INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias		211
17	14	SUERTE EPIC/SONY MUSIC LATIN	Shakira		209
21	15	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	209
16	16	HERMOSA EXPERIENCIA DISCOS SABINAS	Banda Sinaloense MS de Sergio Lizarraga		11
15	17	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		71
26	18	ZUMBA ORFANATO/MACHETE/UMLE	Don Omar		73
36	19	LOCA EPIC/SONY MUSIC LATIN	Shakira Feat. El Cata		170
9	20	LIVIN' LA VIDA LOCA CZ/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		208
19	21	VAS A LLORAR POR MI FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga		17
18	22	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		125
24	23	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisn & Yandel Feat. Chris Brown & T-Pain		81
22	24	THE ANTHEM FAMOUS ARTIST/TVI	Pitbull Feat. Lil Jon		175
27	25	ELLA Y YO PREMIUM LATIN	Aventura Feat. Don Omar		190

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	<b>#1</b> TEAM LAVA/REPUBLIC	Lorde		19
1	2	LET HER GO BLACK CROW/NETTWERK	Passenger	▲	33
3	3	POMPEII VIRGIN/CAPITOL	Bastille		29
4	4	ROYALS LAVA/REPUBLIC	Lorde	▲	32
5	5	DEMONS KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons		59
7	6	BEST DAY OF MY LIFE ISLAND/IDJMG	American Authors		15
6	7	SWEATER WEATHER IRJ/REVOLVE/COLUMBIA	The Neighbourhood	▲	47
8	8	RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	▲	78
10	9	SAIL RED BULL	AWOLNATION	▲	146
9	10	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		46
11	11	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	▲	50
13	12	LOVE DON'T DIE EPIC	The Fray		11
12	13	ALONE TOGETHER DECAYDANCE/ISLAND/IDJMG	Fall Out Boy		17
NEW	14	COMING OF AGE COLUMBIA	Foster The People		1
16	15	DO I WANNA KNOW? DOMINO	Arctic Monkeys		19
NEW	16	SLEEPING WITH A FRIEND MERCURY/IDJMG	Neon Trees		1
14	17	STILL INTO YOU FUELED BY RAMEN	Paramore		41
17	18	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE/IGA	Lana Del Rey	▲	39
RE	19	LEGO HOUSE ELEKTRA	Ed Sheeran	●	30
25	20	CHOCOLATE VAGRANT/INTERSCOPE/IGA	The 1975		3
15	21	I SEE FIRE WATERTOWER	Ed Sheeran		8
29	22	COME TO ME WARNER BROS.	Goo Goo Dolls		15
22	23	GONE, GONE, GONE 19/INTERSCOPE/IGA	Phillip Phillips	▲	55
27	24	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons		48
20	25	IT'S TIME KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	▲	92

DANCE/ELECTRONIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	<b>#1</b> TURN DOWN FOR WHAT COLUMBIA	DJ Snake & Lil Jon		5
1	2	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	▲	30
4	3	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii		18
3	4	STAY THE NIGHT INTERSCOPE/IGA	Zedd Feat. Hayley Williams		19
6	5	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix		28
5	6	APPLAUSE STREAMLINE/INTERSCOPE/IGA	Lady Gaga		23
NEW	7	I'M A FREAK REPUBLIC	Enrique Iglesias Feat. Pitbull		1
8	8	SUMMERTIME SADNESS POLYDOR/INTERSCOPE/IGA	Lana Del Rey & Cedric Gervais	▲	25
7	9	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	40
10	10	WORK B**CH! RCA	Britney Spears		17
12	11	TAKE ME HOME BIG BEAT	Cash Cash Feat. Bebe Rexha		19
9	12	CLARITY INTERSCOPE/IGA	Zedd Feat. Foxes	▲	53
13	13	TITANIUM WHAT A MUSIC/PARLOPHONE/WARNER BROS.	David Guetta Feat. Sia	▲	109
NEW	14	WIZARD SPINNIN'/CASABLANCA/REPUBLIC	Martin Garrix & Jay Hardway		1
11	15	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	60
15	16	THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar		16
14	17	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG	Icona Pop Feat. Charli XCX	▲	52
20	18	LEVELS LETELS/VERATONE/ATOM EMPIRE/INTERSCOPE/IGA	Avicii	▲	115
24	19	I CAN'T STOP CIRCUS/BIG BEAT	Flux Pavilion		56
23	20	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/IGA/COLUMBIA	Calvin Harris Feat. Ellie Goulding	▲	46
28	21	CINEMA ULTRA	Benny Benassi Feat. Gary Go	▲	148
22	22	MIDNIGHT CITY M83/MUTE	M83	▲	118
17	23	TSUNAMI DOORN/SPINNIN'/COLUMBIA	DVBBS & Borgeous		16
25	24	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/AG	Skrillex	▲	159
33	25	A LITTLE PARTY NEVER KILLED NOBODY WATERTOWER/INTERSCOPE/IGA	Fergie, Q-Tip & GoonRock		37

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
3	1	<b>#1</b> TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz		3
1	2	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Rihanna		12
5	3	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams		7
2	4	WHITE WALLS MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		20
4	5	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z		5
7	6	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown		16
6	7	23 EARDRUMMERS/INTERSCOPE/IGA	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J		19
8	8	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	●	18
14	9	ALL OF ME G.O.O.D./COLUMBIA	John Legend		23
9	10	BLURRED LINES STAR TRAK/INTERSCOPE/IGA	Robin Thicke Feat. T.I. + Pharrell	▲	43
12	11	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!		27
10	12	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem		13
13	13	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	▲	24
18	14	XO PARKWOOD/COLUMBIA	Beyonce		5
17	15	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	49
NEW	16	LOYAL RCA	Chris Brown Feat. Lil Wayne & French Montana Or & Too Short		1
11	17	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC/AG	B.o.B Feat. 2 Chainz		35
22	18	RIDE REPUBLIC	SoMo		13
15	19	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		28
19	20	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	●	17
33	21	PARANOID ATLANTIC/AG	Ty Dolla \$ign Feat. B.o.B		5
21	22	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem		20
20	23	WE OWN IT (FAST & FURIOUS) DEF JAM/IDJMG	2 Chainz & Wiz Khalifa	●	19
26	24	UP DOWN (DO THIS ALL DAY) KONVIC/T/NAPPY BOY/RCA	T-Pain Feat. B.o.B		11
24	25	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		26

KID™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
NEW	1	<b>#1</b> CLOUD 9 WALT DISNEY	Dove Cameron & Luke Benward		1
5	2	I SEE THE LIGHT WALT DISNEY	Mandy Moore & Zachary Levi		161
6	3	PART OF YOUR WORLD WALT DISNEY	Jodi Benson	●	114
7	4	WHEN WILL MY LIFE BEGIN WALT DISNEY	Mandy Moore		158
4	5	BETTER IN STEREO WALT DISNEY	Dove Cameron		14
NEW	6	WRECKING BALL RAZOR & TIE	Kidz Bop Kids		1
8	7	CRUISIN' FOR A BRUISIN' WALT DISNEY	Ross Lynch, Grace Phipps And Jason Evigan		27
9	8	WHEN CAN I SEE YOU AGAIN? WALT DISNEY	Owl City		64
10	9	UNDER THE SEA WALT DISNEY	Samuel E. Wright	●	108
12	10	STEAL YOUR HEART WALT DISNEY	Ross Lynch		5
NEW	11	CUPS RAZOR & TIE	Kidz Bop Kids		1
11	12	KISS THE GIRL WALT DISNEY	Samuel E. Wright		65
14	13	I THINK ABOUT YOU WALT DISNEY	Ross Lynch		5
NEW	14	APPLAUSE RAZOR & TIE	Kidz Bop Kids		1
15	15	ALL I WANT IS YOU FOX/RHINO/ATLANTIC	Barry Louis Polisar		35
13	16	Y.M.C.A. BACK LOT MUSIC	The Minions		11
NEW	17	BEST SONG EVER RAZOR & TIE	Kidz Bop Kids		1
19	18	I'VE GOT A DREAM WALT DISNEY	Mandy Moore		14
17	19	GO THE DISTANCE WALT DISNEY	Robert Bart		41
18	20	REDIAL WALT DISNEY	Laura Marano		2
NEW	21	TREASURE RAZOR & TIE	Kidz Bop Kids		1
RE	22	TAKE A HINT NICKELODEON/COLUMBIA	Victorious Cast Feat. Victoria Justice & Elizabeth Gillies		82
NEW	23	WAKE ME UP RAZOR & TIE	Kidz Bop Kids		1
16	24	FALLING FOR YA WALT DISNEY	Grace Phipps		25
23	25	POKEMON THEME EONE	Pokemon		48

# Launch Pad

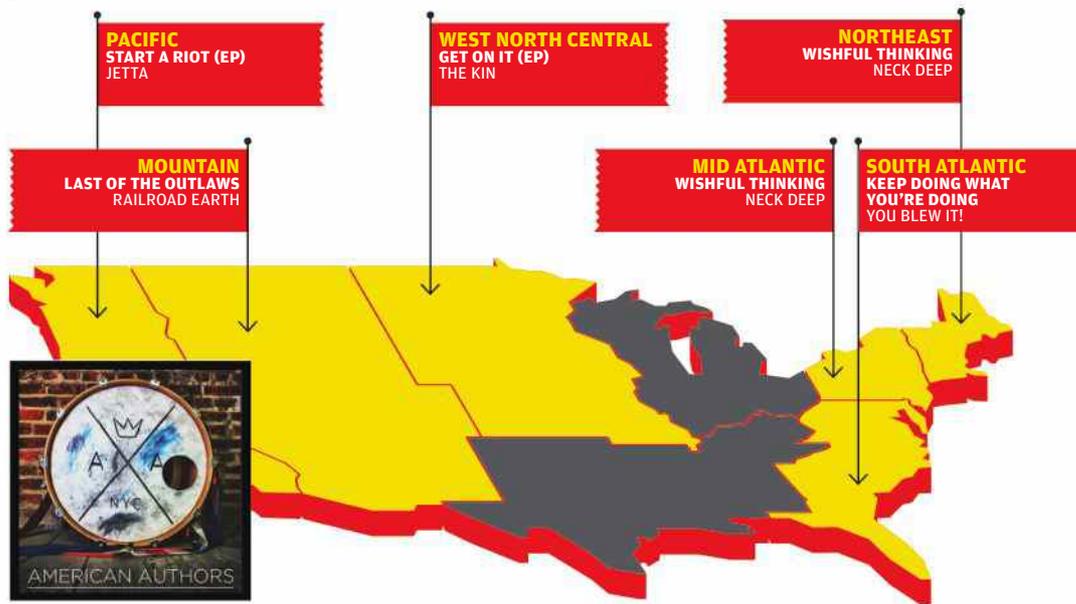
February 1  
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**billboard**

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
2	1	1	<b>#1</b> AMERICAN AUTHORS ISLAND/IDJMG	American Authors (EP)	1 / 19
		2	<b>HOT SHOT DEBUT</b> YOU BLEW IT! TOPSHELF	Keep Doing What You're Doing	2 / 1
		3	NECK DEEP HOPELESS	Wishful Thinking	3 / 1
		4	JETTA POLYDOR/LAVA/REPUBLIC	Start A Riot (EP)	4 / 1
	9	5	<b>GG</b> RAILROAD EARTH BLACK BEAR	Last Of The Outlaws	5 / 2
	5	6	LOVE & THE OUTCOME WORD-CURB/WARNER-CURB	Love & The Outcome	5 / 7
17	3	7	BRANDY CLARK SLATE CREEK/SMITH	12 Stories	2 / 13
		8	JOSH KRAJCIK KRAJCIK/BMG	Blindly Lonely Lovely	3 / 5
20	14	9	LONDON GRAMMAR METAL & DUST/COLUMBIA	If You Wait	4 / 13
		10	MO CHESS CLUB/RCA	Bikini Daze (EP)	10 / 1
6	7	11	NEW POLITICS RCA	A Bad Girl In Harlem	1 / 23
		12	DEVOUR THE DAY FAT LADY	Time & Pressure	12 / 2
11	13	13	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2 / 36
12	8	14	JASMINE THOMPSON JASMINE THOMPSON	Bundle Of Tantrums	8 / 7
13	17	15	GREGORY PORTER BLUE NOTE	Liquid Spirit	6 / 17
4	6	16	STARBOMB STARBOMB	Starbomb	1 / 5
16	12	17	LORD HURON IAMSOUND	Lonesome Dreams	3 / 56
		18	THE CADILLAC THREE NOBODY BUYS/BIG MACHINE/BMG	The Cadillac Three	18 / 1
10	10	19	BLOOD ORANGE DOMINO	Cupid Deluxe	2 / 10
		20	BACKTRACK NY BRIDGE NINE	Lost In Life	20 / 1
7	4	21	SAGE THE GEMINI BLACK MONEY/EMPIRE/REPUBLIC	Gas Pedal: The EP	2 / 25
		22	THE NEVERCLAIM ESSENTIAL/PLG	The Neverclaim	22 / 3
		23	SUPERSUCKERS ACETATE	Get The Hell	23 / 1
9	23	24	CROWN THE EMPIRE RISE	The Fallout	1 / 28
24	27	25	SOMO REPUBLIC	My Life	24 / 4

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. / WKS. ON CHART
21	18	26	THE MILK CARTON KIDS ANTI-/EPITAPH	The Ash & Clay	3 / 11
		27	RE-ENTRY ST. LUCIA NEON GOLD/COLUMBIA	When The Night	6 / 4
		28	RE-ENTRY FKA TWIGS YOUNG TURKS	EP2	13 / 2
		29	DA MAFIA 6IX S.A.T.ENT	Six Commandments	5 / 4
18	19	30	LUCIUS MOM + POP	Wildewoman	5 / 14
43	15	31	BANKS HARVEST	London (EP)	6 / 8
26	20	32	DARKSIDE OTHER PEOPLE/MATADOR	Psychic	5 / 15
		33	RE-ENTRY SOULFIRE REVOLUTION SPARROW/CAPITOL CMG	Revival	11 / 4
8	11	34	DEAFHEAVEN DEATHWISH	Sunbather	2 / 16
		35	FLUME FUTURE CLASSIC/MOM + POP	Flume	25 / 3
14	16	36	AFTER THE BURIAL SUMERIAN	Wolves Within	2 / 5
		37	NEW ANDRE RIEU SONY MUSIC CMG	Best Of	37 / 1
32	42	38	SHOVELS AND ROPE SHRIMP/DUALTONE	O' Be Joyful	1 / 35
		39	NEW LIONHEART FAST BREAK!	Welcome To The West Coast	39 / 1
		40	NEW Z. BAILEY/G. LLEWELLYN, NORTH CAROLINA SYMPHONY, N. PEREMSKI TELARC/CONCORD	Britten: Cello Symphony; Cello Sonata	40 / 1
49	31	41	MANDY BARNETT ROUNDER/CONCORD/CRACKER BARREL	I Can't Stop Loving You: The Songs Of Don Gibson	4 / 8
37	28	42	KING KRULE TRUE PANTHER SOUNDS	6 Feet Beneath The Moon	4 / 13
		43	RE-ENTRY THE FRONT BOTTOMS BAR/NONE	Talon Of The Hawk	3 / 6
		44	RE-ENTRY BUTCHER BABIES CENTURY MEDIA	Goliath	3 / 6
		45	NEW SCUZZ TWITTLY OVER THE LINE	Call Me Scuzz	45 / 1
22	21	46	BURIAL HYPERDUB	Rival Dealer (EP)	5 / 6
		47	NEW CHARLIE FARLEY BACKROAD/AVERAGE JOES	Hog Heaven	47 / 1
		48	RE-ENTRY JOEY BADA\$\$ CINEMATIC	Summer Knights (EP)	24 / 3
		49	NEW NUMBER ONE GUN BEC	This Is All We Know	49 / 1
38	34	50	J RODDY WALSTON & THE BUSINESS ATO	Essential Tremors	5 / 9

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	17	
3	2	UP ALL NIGHT CAPITOL NASHVILLE	Jon Pardi	14	
1	3	DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY	Kristen Bell, Agatha Lee Monn & Katie Lopez	6	
5	4	PARANOID ATLANTIC/RRP	Ty Dolla \$ign Featuring B.o.B	9	
4	5	HELLUVA LIFE WARNER BROS. NASHVILLE/WAR	Frankie Ballard	10	
7	6	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	12	
6	7	19 YOU + ME WARNER BROS. NASHVILLE/WMN	Dan + Shay	7	
9	8	THE HEART OF DIXIE REPUBLIC NASHVILLE/BIG MACHINE	Danielle Bradbery	10	
10	9	RIDE REPUBLIC	SoMo	5	
16	10	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	2	
14	11	OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG	Hillsong United	5	
13	12	THEY DON'T KNOW DIVISION1/INTERSCOPE	Rico Love	5	
NEW	13	HOPE YOU GET LONELY TONIGHT WARNER BROS./WMN	Cole Swindell	1	
11	14	OUT OF MY LEAGUE DANGEROUS/ELKTRA/ATLANTIC	Fitz And The Tantrums	17	
12	15	IN SUMMER WALT DISNEY	Josh Gad	4	
19	16	CHOCOLATE DIRTY HIT/VAGRANT/INTERSCOPE	The 1975	2	
15	17	LOVE IS AN OPEN DOOR WALT DISNEY	Kristen Bell & Santino Fontana	4	
NEW	18	LOUDER COLUMBIA	Lea Michele	1	
17	19	COME A LITTLE CLOSER DSP/RCA	Cage The Elephant	13	
21	20	ALL THE WAY HOME STREAMLINE/EPIC	Tamar Braxton	8	
22	21	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	22	
20	22	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	25	
18	23	OWN IT RAMIFA/LOUDER THAN LIFE	Mack Wilds	5	
25	24	FDB GRAND HUSTLE/ATLANTIC/EONE	Young Dro	16	
23	25	SHABBA A\$AP Ferg Featuring A\$AP Rocky A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Rocky	13	

## REGIONAL HEATSEEKERS #1 ALBUMS™



Though Birdy's cover of Bon Iver's "Skinny Love" first came out in early 2011—and has been a hot seller with 400,000 downloads sold, according to Nielsen SoundScan—it was never an airplay chart hit. That is, until this week. The now-17-year-old English singer has taken "Skinny Love" to the charts, bowing at No. 40 on Alternative from airplay at 11 reporting radio stations. The arrival precedes the bow of Birdy's second full-length album, due later this year.

—Keith Caulfield

EAST NORTH CENTRAL		
1	AMERICAN AUTHORS	AMERICAN AUTHORS (EP)
2	YOU BLEW IT!	KEEP DOING WHAT YOU'RE DOING
3	RAILROAD EARTH	LAST OF THE OUTLAWS
4	NECK DEEP	WISHFUL THINKING
5	BUTCHER BABIES	GOLIATH
6	DEVOUR THE DAY	TIME & PRESSURE
7	JETTA	START A RIOT (EP)
8	NEW POLITICS	A BAD GIRL IN HARLEM
9	THE FRONT BOTTOMS	TALON OF THE HAWK
10	JOSH KRAJCIK	BLINDLY LONELY LOVELY

SOUTH CENTRAL		
1	AMERICAN AUTHORS	AMERICAN AUTHORS (EP)
2	JOSH KRAJCIK	BLINDLY LONELY LOVELY
3	THE CADILLAC THREE	THE CADILLAC THREE
4	MIKE ZITO & THE WHEEL	GONE TO TEXAS
5	JETTA	START A RIOT (EP)
6	BRANDY CLARK	12 STORIES
7	NECK DEEP	WISHFUL THINKING
8	DA MAFIA 6IX	SIX COMMANDMENTS
9	NEW POLITICS	A BAD GIRL IN HARLEM
10	YOU BLEW IT!	KEEP DOING WHAT YOU'RE DOING

HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Latin Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen SoundScan. HEATSEEKERS SONGS: The week's most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100 or the top 50 of Top 100 Airplay prior to Dec. 31, 1998. If a title reaches those levels, it and the act's subsequent songs are then ineligible to appear on Heatseekers Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See Charts Legend on billboard.com for complete rules and explanations. All charts © 2014 Prominent Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

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NIELSEN  
SOUNDSCAN  
BDS

AIRPLAY/STREAMING  
DATA COMPILED BY  
NIELSEN  
SOUNDSCAN  
BDS



# Rock

February 1  
2014  
billboard

HOT ROCK SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
	2	1	<b>#1</b> <b>SG</b> <b>LET HER GO</b> C.VALLEJO,M.ROSENBERG (M.D.ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	▲	1	44
1	2	2	<b>ROYALS</b> J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC	▲	1	33
4	4	3	<b>AG</b> <b>TEAM</b> J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		3	19
5	5	4	<b>POMPEII</b> M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		4	36
3	3	5	<b>DEMONS</b> ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		2	68
6	6	6	<b>SWEATER WEATHER</b> J.PLBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood (R)EVOIVE/COLUMBIA	▲	4	52
10	9	7	<b>DG</b> <b>BEST DAY OF MY LIFE</b> S.GOODMAN,A.ACETTA (Z.BARNETT,J.SHELLEY,D.RUBIN,M.SANCHEZ,M.GOODMAN,S.ACETTA)	American Authors ISLAND/IDJMG		7	18
8	7	8	<b>SAFE AND SOUND</b> R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		2	52
7	8	9	<b>RADIOACTIVE</b> ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	1	69
9	10	10	<b>SAIL</b> A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	4	89
13	11	11	<b>LOVE DON'T DIE</b> S.PRICE,R.B.TEDDER (THE FRAY,R.B.TEDDER)	The Fray EPIC		11	13
14	12	12	<b>DO I WANNA KNOW?</b> J.FORD (A.TURNER)	Arctic Monkeys DOMINO/ADA		12	22
11	13	13	<b>ALONE TOGETHER</b> B.WALKER (FALL OUT BOY)	Fall Out Boy DECAVDANCE/ISLAND/IDJMG		11	22
		<b>HOT SHOT DEBUT</b>	<b>COMING OF AGE</b> NOT LISTED (NOT LISTED)	Foster The People COLUMBIA		14	1
23	17	15	<b>CHOCOLATE</b> M.CROSSEY,THE 1975 (G.DANIEL,M.HEALY,A.HANN,R.MACDONALD)	The 1975 DIRTY HIT/VAGRANT/INTERSCOPE		15	18
18	16	16	<b>COME A LITTLE CLOSER</b> J.JOYCE (CAGE THE ELEPHANT)	Cage The Elephant DSP/RCA		16	23
20	18	17	<b>ON TOP OF THE WORLD</b> ALEX DA KID,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE		14	44
21	19	18	<b>COME TO ME</b> G.WATTENBERG (J.RZENZNIK,G.WATTENBERG)	Go Go Dolls WARNER BROS.		18	15
-	46	19	<b>SLEEPING WITH A FRIEND</b> NOT LISTED (NOT LISTED)	Neon Trees MERCURY/IDJMG		19	2
24	20	20	<b>AFRAID</b> J.PLBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN,M.MARGOTT,B.SAMMIS,E.HAYNIE)	The Neighbourhood (R)EVOIVE/COLUMBIA		20	19
-	29	21	<b>LOVE ALONE IS WORTH THE FIGHT</b> N.AVRON,J.FOREMAN,T.FOREMAN (J.FOREMAN,T.FOREMAN)	Switchfoot LOWERCASE PEOPLE/ATLANTIC		21	2
25	24	22	<b>SIRENS</b> B.O'BRIEN (M.MCCREARY,E.VEDDER)	Pearl Jam MONKEYWRENCH/REPUBLIC		11	18
22	22	23	<b>WHO YOU LOVE</b> J.MAYER,D.WAS (J.MAYER,K.PERRY)	John Mayer Featuring Katy Perry COLUMBIA		11	22
41	38	24	<b>IT'S ABOUT TIME</b> J.MELDA-JOHNSON (S.GADHIA,J.TILLEY,E.CANNATA,F.COMTOIS,P.DOOSTZADEH)	Young The Giant FUELED BY RAMEN/RRP		24	7
27	28	25	<b>UNBELIEVERS</b> R.BATMANGLIJ,A.RECHTSCHAID (R.BATMANGLIJ,E.KOENIG)	Vampire Weekend XL/BEGGARS GROUP		24	9
		<b>NEW</b>	<b>SKINNY LOVE</b> NOT LISTED (NOT LISTED)	Birdy 14TH FLOOR/ATLANTIC		26	1
28	26	27	<b>GLORY AND GORE</b> J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		25	16
		<b>RE-ENTRY</b>	<b>WHO WE ARE</b> N.AVRON,J.FOREMAN,T.FOREMAN (J.FOREMAN,T.FOREMAN)	Switchfoot LOWERCASE PEOPLE/ATLANTIC		28	2
26	27	29	<b>DIRTY PAWS</b> OF MONSTERS AND MEN,A.ARNARSSON (N.B.HILMARSDOTTIR,R.THORHALLSSON)	Of Monsters And Men REPUBLIC		24	18
12	21	30	<b>SEVEN NATION ARMY</b> J.WHITE III (J.WHITE III)	The White Stripes THIRD MAN/WARNER BROS.		12	3
35	35	31	<b>SHEPHERD OF FIRE</b> M.ELIZONDO (AVENGED SEVENFOLD)	Avenged Sevenfold WARNER BROS.		31	8
17	25	32	<b>I SEE FIRE</b> E.SHEERAN (E.SHEERAN)	Ed Sheeran WATERTOWER		15	7
32	30	33	<b>400 LUX</b> J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		20	16
30	31	34	<b>THE MOTHER WE SHARE</b> CHVRCHES (CHVRCHES)	CHVRCHES GOODBYE/GLASSNOTE		30	14
33	32	35	<b>BUZZCUT SEASON</b> J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		30	16
31	37	36	<b>BATTLE BORN</b> K.CHURKO (Z.BATHORY,T.J.GRINSTEAD,J.S.HAYDE,I.GREENING,K.CHURKO)	Five Finger Death Punch PROSPECT PARK		27	11
44	41	37	<b>HOLDING ON FOR LIFE</b> DANGER MOUSE (J.MERCER,B.BURTON)	Broken Bells COLUMBIA		37	6
34	33	38	<b>THE WIRE</b> A.RECHTSCHAID,D.HAIM,A.HAIM,E.HAIM (D.HAIM,A.HAIM,E.HAIM)	HAIM COLUMBIA		25	13
38	40	39	<b>HOUSE OF GOLD</b> G.WELLS (T.JOSEPH)	Twenty One Pilots FUELED BY RAMEN/RRP		38	6
-	50	40	<b>THE WALKER</b> NOT LISTED (NOT LISTED)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC		40	2
		<b>RE-ENTRY</b>	<b>ORDINARY LOVE</b> DANGER MOUSE (BONO,THE EDGE,A.CLAYTON,L.MULLEN, JR.,B.BURTON)	U2 ISLAND/INTERSCOPE		41	2
36	43	42	<b>LOLA MONTEZ</b> R.CAGGIANO,VOLBEAT,J.HANSEN (M.S.POULSEN,VOLBEAT)	Volbeat VERTIGO/REPUBLIC		35	13
37	39	43	<b>RIBS</b> J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		26	16
40	42	44	<b>WHITE TEETH TEENS</b> J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		36	15
-	49	45	<b>FALL IN LOVE</b> NOT LISTED (NOT LISTED)	Phantogram BARSUK/REPUBLIC		45	2
		<b>NEW</b>	<b>OF THE NIGHT</b> NOT LISTED (NOT LISTED)	Bastille VIRGIN/CAPITOL		46	1
		<b>NEW</b>	<b>HIGH HOPES</b> B.SPRINGSTEEN,J.LANDAU (T.S.MCCONNELL)	Bruce Springsteen COLUMBIA		47	1
-	45	48	<b>BAD BLOOD</b> M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		45	2
-	36	49	<b>MIND OVER MATTER</b> NOT LISTED (NOT LISTED)	Young The Giant FUELED BY RAMEN/RRP		36	2
29	34	50	<b>A LIGHT THAT NEVER COMES</b> M.SHINDA (LINKIN PARK,S.AOKI)	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		11	18

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
	<b>HOT SHOT DEBUT</b>	<b>#1</b> <b>BRUCE SPRINGSTEEN</b> COLUMBIA	High Hopes		1	
	<b>NEW</b>	<b>2 SWITCHFOOT</b> LOWERCASE PEOPLE/ATLANTIC/AG	Fading West		1	
1	3	<b>3 LORDE</b> LAVA/REPUBLIC	Pure Heroine	●	16	
2	4	<b>4 IMAGINE DRAGONS</b> KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	72	
5	5	<b>GG</b> <b>BASTILLE</b> VIRGIN/CAPITOL	Bad Blood		20	
3	6	<b>SOUNDTRACK</b> INSIDE LLEWYN DAVIS: ORIGINAL SOUNDTRACK RECORDING STUDIOCANAL/MIKE ZOSS PRODUCTIONS/WONESUCH/WARNER BROS.			10	
6	7	<b>ARCTIC MONKEYS</b> DOMINO	AM		19	
7	8	<b>PASSENGER</b> BLACK CROW/NETTWERK	All The Little Lights		25	
4	9	<b>BILLIE JOE + NORAH</b> REPRISE/WARNER BROS.	Foreverly		8	
9	10	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Born To Die	●	103	
10	11	<b>FALL OUT BOY</b> DECAVDANCE/ISLAND/IDJMG	Save Rock And Roll		40	
8	12	<b>THE NEIGHBOURHOOD</b> (R)EVOIVE/COLUMBIA	I Love You.		38	
21	13	<b>AVENGED SEVENFOLD</b> WARNER BROS.	Hail To The King		21	
17	14	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell Volume 2		9	
15	15	<b>THE LUMINEERS</b> DUALTONE	The Lumineers	▲	88	
14	16	<b>DAUGHTRY</b> 19/RCA	Baptized		9	
19	17	<b>MUMFORD &amp; SONS</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	69	
11	18	<b>ARCADE FIRE</b> MERGE/CAPITOL	Reflektor		12	
16	19	<b>A DAY TO REMEMBER</b> ADTR	Common Courtesy		7	
	<b>NEW</b>	<b>20 JAMES VINCENT MCMORROW</b> VAGRANT	Post Tropical		1	
18	21	<b>HAIM</b> COLUMBIA	Days Are Gone		16	
20	22	<b>VAMPIRE WEEKEND</b> XL	Modern Vampires Of The City		30	
45	23	<b>PS SKILLSET</b> ATLANTIC/AG	Rise		24	
27	24	<b>PANIC! AT THE DISCO</b> DECAVDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!		15	
24	25	<b>OF MONSTERS AND MEN</b> REPUBLIC	My Head Is An Animal	●	94	
25	26	<b>PEARL JAM</b> MONKEYWRENCH/REPUBLIC	Lightning Bolt		14	
23	27	<b>KINGS OF LEON</b> RCA	Mechanical Bull		17	
28	28	<b>CHVRCHES</b> GOODBYE/GLASSNOTE	Bones Of What You Believe		16	
12	29	<b>SOUNDTRACK</b> FOX/BRUSHFIRE/REPUBLIC	The Secret Life Of Walter Mitty		4	
31	30	<b>THE 1975</b> DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975		9	
29	31	<b>NICKELBACK</b> ROADRUNNER	The Best Of Nickelback: Volume 1		9	
35	32	<b>AWOLNATION</b> RED BULL	Megalithic Symphony		103	
26	33	<b>NEIL YOUNG</b> REPRISE/WARNER BROS.	Live At The Cellar Door		6	
22	34	<b>SOUNDTRACK</b> LIONS GATE/REPUBLIC	The Hunger Games: Catching Fire		9	
36	35	<b>JASON ISBELL</b> SOUTHEASTERN/THIRTY TIGERS	Southeastern		13	
34	36	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell Volume 1		25	
	<b>RE</b>	<b>37 THIRD DAY</b> ESSENTIAL/DLW	Miracle		37	
37	38	<b>ALT-J</b> INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		49	
38	39	<b>VOLBEAT</b> VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		23	
33	40	<b>THE HEAD AND THE HEART</b> SUB POP	Let's Be Still		11	
42	41	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/IGA	Paradise (EP)		38	
48	42	<b>AMERICAN AUTHORS</b> ISLAND/IDJMG	American Authors (EP)		2	
	<b>NEW</b>	<b>43 PIXIES</b> PIXIES	EP2		1	
46	44	<b>BRING ME THE HORIZON</b> EPTAPH	Sempiternal		27	
13	45	<b>STEPHEN MALKMUS AND THE JICKS</b> MATADOR	Wig Out At Jagbags		2	
32	46	<b>JOHN MAYER</b> COLUMBIA	Paradise Valley		22	
39	47	<b>JACK JOHNSON</b> BRUSHFIRE/REPUBLIC	From Here To Now To You		18	
	<b>NEW</b>	<b>48 RYAN STAR</b> RSTAR LTD	ANGELS + ANIMALS		1	
	<b>RE</b>	<b>49 IN THIS MOMENT</b> CENTURY MEDIA	Blood		25	
50	50	<b>PARAMORE</b> FUELED BY RAMEN	Paramore		39	



## Monkeys Business

More than eight years after first appearing on a Billboard chart, **Arctic Monkeys** (above) earn their first Alternative No. 1, as "Do I Wanna Know?" rises 2-1 (see page 77). The band logged one prior entry on the ranking, its breakthrough hit "Bet You Look Good on the Dancefloor," which reached No. 7 in 2006. "Know" is the lead single from the group's fifth studio album, *AM*, which debuted at a career-best No. 6 on the Billboard 200 the week of Sept. 28, 2013. It bowed atop the Official U.K. Albums chart the same week, making the band the first independent group to score five consecutive No. 1 U.K. albums.

"The band has built a devoted fan base with persistent touring and the support of radio," says **Peter Beard**, director of marketing for Domino, Arctic Monkeys' longtime label. "It's rewarding to see the band's dedication produce such great success. Reaching the top of the chart thanks to programmers and stations who've championed the band since ["Dancefloor"] makes it all the more gratifying."

"We feel very fortunate to have the opportunity to be involved with Domino and such an amazing band," adds **Tyson Haller**, VP of promotion and label services for Alternative Distribution Alliance, which has worked "Know" to radio in tandem with Domino. "It's great to see a band with such international acclaim have a No. 1 radio hit here in the States. Both Domino and the band have put in a lot of time and effort into developing its following and it's truly paying off."

Meanwhile, on Mainstream Rock, **Avenged Sevenfold** scores its third No. 1 with "Shepherd of Fire" (2-1, see page 77). The group previously led with "So Far Away" (three weeks at No. 1, 2011) and "Hail to the King" (11 weeks, 2013). —Gary Trust

HOT ROCK SONGS: THE WEEK'S MOST POPULAR CURRENT ROCK SONGS, RANKED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY RADIO AIRPLAY AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME. TOP ROCK ALBUMS: THE WEEK'S MOST POPULAR ROCK ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE DEFINED AS CURRENT IF THEY ARE LESS THAN 18 MONTHS OLD OR OLDER THAN 18 MONTHS BUT STILL RESTING IN THE BILLBOARD 200'S TOP 100. SEE CHARTS. LEGEND ON BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2014, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

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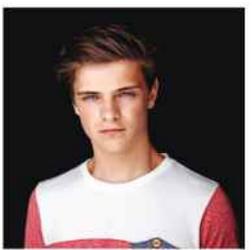
# Dance/Electronic

February 1  
2014  
**billboard**

HOT DANCE/ELECTRONIC SONGS™									
WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART		
1	1	1	#1 20 WKS <b>WAKE ME UP!</b>	Avicii PRMD/ISLAND/IDJMG	▲	1	30		
2	2	2	<b>STAY THE NIGHT</b>	Zedd Featuring Hayley Williams INTERSCOPE		2	19		
7	4	3	<b>HEY BROTHER</b>	Avicii PRMD/ISLAND/IDJMG		3	18		
4	5	4	#1 <b>TURN DOWN FOR WHAT</b>	DJ Snake & Lil Jon COLUMBIA		4	6		
3	3	5	<b>APPLAUSE</b>	Lady Gaga STREAMLINE/INTERSCOPE		1	24		
6	7	6	<b>ANIMALS</b>	Martin Garrix SPINNIN/SILENT/CASABLANCA/REPUBLIC		4	28		
5	6	7	<b>GET LUCKY</b>	Daft Punk Featuring Pharrell Williams DAFT LIFE/COLUMBIA	▲	1	40		
8	8	8	<b>SUMMERTIME SADNESS</b>	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE	▲	2	25		
RE-ENTRY		9	<b>THINKING ABOUT YOU</b>	Calvin Harris Feat. Ayah Marar DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		9	29		
11	10	10	#1 <b>TAKE ME HOME</b>	Cash Cash Featuring Bebe Rexha BIG BEAT/RRP		10	27		
10	9	11	<b>WORK B**CH!</b>	Britney Spears SINGROSSO/TOTTO KNOWS/WILLIAMS (WADAMAS, S. JETT MANN, S. INGROSSO, A. PRESTON, R. CUNNINGHAM, B. SPEARS)		4	19		
-	40	12	<b>I'M A FREAK</b>	Enrique Iglesias Featuring Pitbull REPUBLIC		12	2		
13	11	13	<b>YOU MAKE ME</b>	Avicii PRMD/ISLAND/IDJMG		11	20		
14	13	14	<b>TSUNAMI</b>	DVBBS & Borgoes DOORN/SPINNIN/COLUMBIA		13	17		
15	14	15	<b>I CAN'T STOP</b>	Flux Pavilion CIRCUS/BIG BEAT/ATLANTIC/AG		12	12		
45	50	16	#1 <b>WIZARD</b>	Martin Garrix & Jay Hardway SPINNIN/CASABLANCA/REPUBLIC		16	3		
12	12	17	<b>TAKE BACK THE NIGHT</b>	TryHardNinja TRYHARDNINJA		12	4		
16	17	18	<b>ALL NIGHT</b>	Icona Pop FUTURE CLASSIC/MOM + POP		11	26		
19	15	19	<b>UNDER CONTROL</b>	Calvin Harris & Alessa Featuring Hurts DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		12	13		
18	18	20	<b>A LIGHT THAT NEVER COMES</b>	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		8	18		
17	16	21	<b>BOOYAH</b>	Showtek Featuring We Are Loud! & Sonny Wilson SPINNIN/POLYDOR/INTERSCOPE		13	10		
21	21	22	<b>BONELESS</b>	Steve Aoki, Chris Lake & Tujama DIM MAK/ULTRA		17	19		
30	26	23	<b>TAKE IT LIKE A MAN</b>	Cher WARNER BROS.		23	5		
27	25	24	<b>RED LIGHTS</b>	Tiesto MUSICAL FREEDOM/PMA/AM/CASABLANCA/REPUBLIC		19	5		
24	22	25	<b>THE SPARK</b>	Afrojack Featuring Spree Wilson WALL/PM:AM/ISLAND/IDJMG		21	14		
HOT SHOT DEBUT		26	<b>SAVE MY NIGHT</b>	Armin van Buuren ARMIND/ARMADA		26	1		
31	28	27	<b>MAD</b>	Vassy AUDACIOUS		27	7		
23	24	28	<b>BIRD MACHINE</b>	DJ Snake Featuring Alesia JEFFREES/MAD DECENT		21	6		
20	20	29	<b>BOY OH BOY</b>	Diplo GTA MAD DECENT		19	15		
28	29	30	<b>EARTHQUAKE</b>	DJ Fresh Vs. Diplo Feat. Dominique Young Unique MINISTRY OF SOUND/COLUMBIA		26	17		
22	19	31	<b>Y.A.L.A.</b>	M.I.A. N.E.E.T./XL/INTERSCOPE		19	11		
26	27	32	<b>LEGACY</b>	Nicky Romero VS Krewella PROTOCOL/ULTRA		22	15		
RE-ENTRY		33	<b>LAST CHANCE</b>	Kaskade & Project 46 ULTRA		25	4		
25	23	34	<b>HIGHER</b>	Deborah Cox Featuring Paige ELECTRONIC KINGDOM		23	8		
34	30	35	<b>STRANGERS</b>	Seven Lions With Myon & Shane 54 Feat. Tove Lo CASABLANCA/REPUBLIC		30	12		
41	31	36	<b>DARE YOU</b>	Hardwell Featuring Matthew Koma CLOUD 9/ULTRA		27	6		
33	32	37	<b>LIE TO ME</b>	Cole Plante With Myon & Shane 54 Feat. Koko LaRoo TEKNIKOL/HOLLYWOOD		23	10		
-	43	38	<b>FOR ONCE IN MY LIFE</b>	Mel B SBB		38	2		
NEW		39	<b>GET DOWN</b>	Hard Rock Sofa vs Eva Shaw SPINNIN		39	1		
47	44	40	<b>NOW OR NEVER</b>	Tritonal Featuring Phoebe Ryan ENHANCED		30	7		
35	38	41	<b>TRY IT OUT</b>	Skrillex & Alvin Risk BIG BEAT/OWSLA/RRP		19	14		
32	37	42	<b>SO CLOSE TO ME</b>	Kristine W FLY AGAIN		25	9		
36	45	43	<b>ENJOY THE RIDE</b>	Krewella KREWELLA/COLUMBIA		36	4		
-	46	44	<b>THE WORLD IS OUR PLAYGROUND</b>	Vice Feat. Mike Taylor FIGHT CLUB		44	2		
46	42	45	<b>EXPRESS YOURSELF</b>	Diplo Featuring Nicky Da B MAD DECENT		40	15		
NEW		46	<b>CRUCIFIED 2013</b>	Army Of Lovers STOCKHOLM		46	1		
44	49	47	<b>REVOLUTION</b>	Diplo Featuring Faustix & Imanos & Kai MAD DECENT		20	12		
43	41	48	<b>VENUS</b>	Lady Gaga STREAMLINE/INTERSCOPE		13	10		
-	48	49	<b>ADDICTED TO YOU</b>	Avicii PRMD/ISLAND/IDJMG		23	12		
37	39	50	<b>WITHOUT YOU</b>	Dillon Francis Feat. Totally Enormous Extinct Dinosaurs MAD DECENT		37	7		

DANCE/ELECTRONIC ALBUMS™									
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART				
1	1	#1 10 WKS <b>LADY GAGA</b>	ARTPOP		10				
2	2	<b>AVICII</b>	True		18				
NEW	3	<b>THE CRYSTAL METHOD</b>	The Crystal Method TINY E		1				
4	4	<b>LINDSEY STIRLING</b>	Lindsey Stirling		70				
3	5	<b>DAFT PUNK</b>	Random Access Memories DAFT LIFE/COLUMBIA		36				
5	6	<b>ZEDD</b>	Clarity INTERSCOPE/IGA		63				
6	7	<b>M.I.A.</b>	Matangi N.E.E.T./XL/INTERSCOPE/IGA		11				
10	8	<b>DISCLOSURE</b>	Settle PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/IGA		33				
7	9	<b>LINKIN PARK</b>	Recharged MACHINE SHOP/WARNER BROS.		12				
8	10	<b>VARIOUS ARTISTS</b>	Now That's What I Call A Workout 3 UNIVERSAL/SONY MUSIC/UME		5				
11	11	<b>KREWELLA</b>	Get Wet KREWELLA/COLUMBIA		17				
13	12	<b>CALVIN HARRIS</b>	18 Months DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		64				
12	13	<b>JAMES BLAKE</b>	Overgrown POLYDOR/REPUBLIC		29				
9	14	<b>VARIOUS ARTISTS</b>	UKF Dubstep 2013 UKF		5				
14	15	<b>VARIOUS ARTISTS</b>	Ministry Of Sound: Running Trax 2014 MINISTRY OF SOUND		2				
15	16	<b>ICONA POP</b>	This Is... RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG		17				
RE	17	<b>FKA TWIGS</b>	EP2 YOUNG TURKS		3				
16	18	<b>DARKSIDE</b>	Psychic OTHER PEOPLE/MATADOR		15				
22	19	<b>FLUME</b>	Flume FUTURE CLASSIC/MOM + POP		4				
24	20	<b>VARIOUS ARTISTS</b>	Now That's What I Call Party Anthems UNIVERSAL/EMI/SONY MUSIC/CAPITOL		75				
19	21	<b>DEADMAU5</b>	Album Title Goes Here MAUSTRAP/ULTRA		53				
20	22	<b>VARIOUS ARTISTS</b>	All Trap Music: Vol. 2 ALL TRAP MUSIC/AEI		8				
17	23	<b>BURIAL</b>	Rival Dealer (EP) HYPERDUB		6				
18	24	<b>VARIOUS ARTISTS</b>	All Trap Music ALL TRAP MUSIC/AEI		6				
21	25	<b>EMPIRE OF THE SUN</b>	Ice On The Dune THE SLEEPY JACKSON/ASTRALWERKS		27				

DANCE/MIX SHOW AIRPLAY™									
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART					
1	1	#1 9 WKS <b>STAY THE NIGHT</b>	Zedd Feat. Hayley Williams INTERSCOPE	16					
2	2	<b>BURN</b>	Ellie Goulding CHERRYTREE/INTERSCOPE	15					
3	3	<b>THINKING ABOUT YOU</b>	Calvin Harris Feat. Ayah Marar DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18					
4	4	<b>HEY BROTHER</b>	Avicii PRMD/ISLAND/IDJMG	9					
5	5	<b>TIMBER</b>	Pitbull Featuring Ke\$ha MR. 305/POLY GROUNDS/RCA	10					
7	6	<b>STRANGERS</b>	Seven Lions With Myon & Shane 54 Feat. Tove Lo CASABLANCA/REPUBLIC	9					
6	7	<b>NOW OR NEVER</b>	Tritonal Feat. Phoebe Ryan ENHANCED	9					
10	8	<b>TAKE ME HOME</b>	Cash Cash Feat. Bebe Rexha BIG BEAT/RRP	22					
21	9	<b>DARE YOU</b>	Hardwell Feat. Matthew Koma CLOUD 9/ULTRA	2					
14	10	<b>LEGACY</b>	Nicky Romero VS Krewella PROTOCOL/ULTRA	7					
13	11	<b>ANIMALS</b>	Martin Garrix SPINNIN/SILENT/CASABLANCA/REPUBLIC	25					
12	12	<b>POMPEII</b>	Bastille VIRGIN/CAPITOL	7					
22	13	<b>RED LIGHTS</b>	Tiesto MUSICAL FREEDOM/PMA/AM/CASABLANCA/REPUBLIC/UNIVERSAL	2					
9	14	<b>COUNTING STARS</b>	OneRepublic MOSLEY/INTERSCOPE	7					
18	15	<b>LAST CHANCE</b>	Kaskade & Project 46 ULTRA	5					
8	16	<b>EAT SLEEP RAVE REPEAT</b>	Fatboy Slim & Riva Star Feat. Beardyman SKINT	9					
20	17	<b>DARK HORSE</b>	Katy Perry Feat. Juicy J CAPITOL	2					
15	18	<b>THE MONSTER</b>	Eminem Feat. Rihanna WEB/SHADY/AFTERMATH/INTERSCOPE	8					
17	19	<b>THE WORLD IS OUR PLAYGROUND</b>	Vice Feat. Mike Taylor FIGHT CLUB	9					
16	20	<b>BOOYAH</b>	Showtek Feat. We Are Loud! & Sonny Wilson SPINNIN/POLYDOR/INTERSCOPE	7					
RE	21	<b>MANY WAYS</b>	Ferry Corsten Feat. Jenny Wahlstrom FLASHOVER/ROBBINS	4					
NEW	22	<b>DO WHAT U WANT</b>	Lady Gaga Feat. R. Kelly STREAMLINE/INTERSCOPE	1					
23	23	<b>THE SPARK</b>	Afrojack Feat. Spree Wilson WALL/PM:AM/ISLAND/IDJMG	11					
19	24	<b>SIREN</b>	Kat Krazy Featuring elkka KATNIP/ARMADA	8					
24	25	<b>LIKE SATELLITES</b>	Manufactured Superstars Feat. Danni Rouge MAGIC MUZIK/BLACK HOLE	9					



## Garrix's Chart Wizardry

**Martin Garrix** (above) & **Jay Hardway** cruise 50-16 on Hot Dance/Electronic Songs with "Wizard," as first-week download sales contribute to its surge. "Wizard" sold 12,000 units, according to Nielsen SoundScan, and debuts at No. 14 on Dance/Electronic Digital Songs. The track is Garrix's follow-up to the Hot Dance/Electronic Songs top five smash "Animals," which peaked at No. 4 in December and this week climbs 7-6 on the list while continuing to pick up steam on the Billboard Hot 100 (59-53).

**Armin van Buuren** scores the Hot Shot Debut (No. 26) on Hot Dance/Electronic Songs with "Save My Night," the second charting single from his *Intense* album. "Night" takes 88% of its points from streaming, where 96% of its 332,000 U.S. streams are from YouTube, according to Nielsen BDS.

**The Crystal Method** charts on Dance/Electronic Albums with its first album in nearly five years, and seventh overall, as its self-titled effort opens at No. 3 with 5,000 sold. The veteran act's chart history dates back to 1997 when Vegas debuted and peaked on the Billboard 200 at No. 92. The Crystal Method first hit Dance/Electronic Albums with the No. 1-peaking "Tweekend" in August 2001 a few weeks after the chart's inception.

**Hardwell**, aided by vocals from **Matthew Koma**, vaults 21-9 on Dance/Mix Show Airplay with "Dare You." It's the third top 10 for Hardwell in less than a year, following "Apollo" (No. 5 in June) and "Never Say Goodbye" (No. 6, November).

**Demi Lovato** rides remixes from **Jump Smokers**, **Betty Who** and **Tracy Young**, among others, to elevate to No. 1 on Dance Club Songs with "Neon Lights" (2-1). It's her second No. 1 in two tries: Last summer Lovato hit the top with "Heart Attack."

-Gordon Murray

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1</b> <b>NEON LIGHTS</b> HOLLYWOOD	Demi Lovato	8
3	2	<b>TAKE IT LIKE A MAN</b> WARNER BROS.	Cher	7
6	3	<b>GG POMPEII</b> VIRGIN/CAPITOL	Bastille	7
5	4	<b>MAD</b> AUDACIOUS	Vassy	11
9	5	<b>GO F**K YOURSELF</b> CAPITOL	My Crazy Girlfriend	7
4	6	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	9
7	7	<b>YOU MAKE ME</b> PRMD/ISLAND/IDJMG	Avicii	11
14	8	<b>TSUNAMI</b> DOORN/SPINNIN'/COLUMBIA	DVBBS & Borgeous	7
11	9	<b>DO WHAT U WANT</b> STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	6
23	10	<b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	3
1	11	<b>HIGHER</b> ELECTRONIC KINGDOM	Deborah Cox Feat. Paige	10
20	12	<b>RIGHT THERE</b> REPUBLIC	Ariana Grande Feat. Big Sean	5
22	13	<b>FOR ONCE IN MY LIFE</b> SBB	Mel B	5
12	14	<b>LIE TO ME</b> TEKNICOLE/HOLLYWOOD	Cole Plante With Myon & Shane 54 Feat. Koko LaRoo	13
21	15	<b>SATURDAY NIGHT</b> WILL.I.AM/CHERRYTREE/INTERSCOPE	Natalia Kills	6
27	16	<b>HEY BROTHER</b> PRMD/ISLAND/IDJMG	Avicii	4
19	17	<b>SO CLOSE TO ME</b> FLY AGAIN	Kristine W	11
25	18	<b>SOMEBODY LOVES YOU</b> RCA	Betty Who	5
29	19	<b>HANDS UP IN THE AIR</b> SONY MUSIC CANADA	Audio Playground	3
18	20	<b>THE SPARK</b> WALL/PM:AM/ISLAND/IDJMG	Afrojack Feat. Spree Wilson	10
24	21	<b>CRUCIFIED 2013</b> STOCKHOLM	Army Of Lovers	6
10	22	<b>LOVED ME BACK TO LIFE</b> COLUMBIA	Celine Dion	10
15	23	<b>LOVE ME AGAIN</b> REPUBLIC	John Newman	10
8	24	<b>UNCONDITIONALLY</b> CAPITOL	Katy Perry	10
17	25	<b>THURSDAY</b> X2	Pet Shop Boys Feat. Example	9
26	26	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	6
16	27	<b>WHAT TO DO NOW</b> JUICY	Robbie Rivera & The EKGs	8
31	28	<b>GAUDETE</b> MUTE	Erasure	4
13	29	<b>BOOYAH</b> SPINNIN'/POLYDOR/INTERSCOPE	Showtek Feat. We Are Loud! & Sonny Wilson	13
35	30	<b>TAKE ME AWAY</b> AUDACIOUS	Rokelle Feat. Dave Aude	3
28	31	<b>NIGHTLIFE</b> AVITONE	Jody Watley	9
32	32	<b>INCREDIBLE</b> LAST QUARTER	Cary Nokey	4
33	33	<b>SATELLITE</b> AUDACIOUS	Justin Caruso & Aude Feat. Christina Novelli	4
36	34	<b>THUNDERGOD</b> CARRILLO	Danny Howard & Futuristic Polar Bears	4
37	35	<b>WITH YOU</b> DI	Kimberly Davis	3
41	36	<b>ALONE TOGETHER</b> DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	2
39	37	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	3
42	38	<b>NOW YOU'RE MINE</b> SIDE FX PARTNERS	Kim Cameron	2
34	39	<b>ANIMALS</b> SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	23
47	40	<b>GAMES</b> ASTRALWERKS/CAPITOL	Claire	2
50	41	<b>CANNONBALL</b> COLUMBIA	Lea Michele	2
38	42	<b>STAY THE NIGHT</b> INTERSCOPE	Zedd Feat. Hayley Williams	15
30	43	<b>WE OWN THE NIGHT</b> GLOBAL TALENT/MERCURY/IDJMG	The Wanted	12
43	44	<b>SUCKFEST9001</b> MAUSTRAP/ASTRALWERKS/CAPITOL	deadmau5	8
<b>HOT SHOT DEBUT</b>	45	<b>BURN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	1
<b>NEW</b>	46	<b>CAPTURE</b> DAWN WOODS	Dawn Woods	1
<b>NEW</b>	47	<b>GIVE</b> MALEA	Malea	1
44	48	<b>ALL NIGHT</b> RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop	15
<b>NEW</b>	49	<b>BETTER LUCK NEXT TIME</b> RADIKAL	Bombs Away	1
45	50	<b>VICIOUS</b> INNOVATION	Kwanza Jones	8

# Hits of the World

February 1  
2014  
billboard

EURO				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
2	2	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
3	3	<b>HEY BROTHER</b> POSITIVA/PRMD/ISLAND	Avicii	
<b>NEW</b>	4	<b>RATHER BE</b> WARNER	Clean Bandit Feat. Jess Glynne	
<b>NEW</b>	5	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna	
5	6	<b>TRUMPETS</b> BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	
4	7	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	
7	8	<b>I SEE FIRE</b> WATERTOWER/DECCA	Ed Sheeran	
12	9	<b>OF THE NIGHT</b> VIRGIN	Bastille	
6	10	<b>ANIMALS</b> SPINNIN'/SILENT/CASABLANCA/POSITIVA/VIRGIN	Martin Garrix	

UNITED KINGDOM				
SINGLES COMPILED BY THE OFFICIAL UK CHART CO.				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
2	2	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
3	3	<b>HEY BROTHER</b> POSITIVA/PRMD/ISLAND	Avicii	
4	4	<b>TRUMPETS</b> BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	
<b>NEW</b>	5	<b>DO IT ALL OVER AGAIN</b> GLOBAL TALENT/RCA	Elyar Fox	
5	6	<b>MILLION POUND GIRL (BADDER THAN BAD)</b> ODG/3 BEAT	Fuse ODG	
6	7	<b>HOW LONG WILL I LOVE YOU</b> POLYDOR	Ellie Goulding	
7	8	<b>CONTROL</b> 3BEAT/ALL AROUND THE WORLD	Matrix & Futurebound Feat. Max Marshall	
8	9	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	
<b>NEW</b>	10	<b>TURN BACK TIME</b> RAM/MERCURY/EMI	Sub Focus	

FRANCE				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
2	2	<b>DERNIERE DANSE</b> CAPITOL	Indila	
3	3	<b>ZOMBIE</b> WATI.B	Maitre Gims	
4	4	<b>TOUS LES MEMES</b> MOSAERT	Stromae	
6	5	<b>HEY BROTHER</b> POSITIVA/PRMD/ISLAND	Avicii	
<b>NEW</b>	6	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna	
9	7	<b>PHOTOMATON</b> PAIN SURPRISES	Jabberwocky Feat. Elodie Wildstars	
8	8	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
5	9	<b>FORMIDABLE</b> MOSAERT	Stromae	
<b>NEW</b>	10	<b>SOMEWHERE ONLY WE KNOW</b> PARLOPHONE/WARNER	Lily Allen	

AUSTRALIA				
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
3	2	<b>SWING</b> HUSSELE/MINISTRY OF SOUND	Joel Fletcher & Savage	
2	3	<b>TRUMPETS</b> BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	
4	4	<b>RUDE</b> LATUM/SONY MUSIC	MAGIC!	
5	5	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	
7	6	<b>STRONG</b> METAL & DUST/MINISTRY OF SOUND/POLYDOR/ISLAND	London Grammar	
6	7	<b>FREE</b> BLACK BUTTER/ASYLUM	Rudimental Feat. Emeli Sande	
<b>NEW</b>	8	<b>RED LIGHTS</b> MUSICAL FREEDOM/PM:AM/UNIVERSAL	Tiesto	
8	9	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
9	10	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	

JAPAN				
JAPAN HOT 100 COMPILED BY HANSHIN/SOUNDSCAN JAPAN/PLANTECH				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
92	1	<b>HIBIKI</b> IMPERIAL	Kanjani Eight	
<b>NEW</b>	2	<b>GOODBYE</b> VICTOR	Sakanaction	
11	3	<b>ONNANOKO HA NAKANAI</b> POLY CANYON	Rina Katakira	
6	4	<b>YURIKA</b> VICTOR	Sakanaction	
7	5	<b>IMAGINE</b> NAYUTAWAVE	USAGI	
2	6	<b>KOI SURU FORTUNE COOKIE</b> KING	AKB48	
<b>NEW</b>	7	<b>RAVE-UP TONIGHT</b> VAP	Fear, and Loathing in Las Vegas	
1	8	<b>ICHI, NI, SAN DE JUMP</b> COLUMBIA	Good Morning America	
9	9	<b>KASU</b> KING	Sayoko Izumi	
27	10	<b>CHOCOLATE</b> VICTOR	Reo leiri	

GERMANY				
SINGLES COMPILED BY MEDIA CONTROL				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	<b>TW</b>	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
2	2	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
3	3	<b>I SEE FIRE</b> WATERTOWER/DECCA	Ed Sheeran	
4	4	<b>CHANGES</b> WE PLAY/CO. KG/FOUR/SONY MUSIC	Faul & Wad Ad vs. PNAU	
5	5	<b>LIEDER</b> VERTIGO/CAPITOL/UNIVERSAL	Adel Tawil	
7	6	<b>ATEMLOS DURCH DIE NACHT</b> JEAN FRANKFURTER/POLYDOR/ISLAND/UNIVERSAL	Helene Fischer	
6	7	<b>HEY BROTHER</b> POSITIVA/PRMD/ISLAND	Avicii	
9	8	<b>JUBEL</b> KLINGANDE/BIMI	Klingande	
<b>RE</b>	9	<b>KIDS (2 FINGER AN DEN KOPF)</b> FOUR/SONY MUSIC	Marteria	
<b>RE</b>	10	<b>ANIMALS</b> SPINNIN'/TIGER/EDEL/KONTOR	Martin Garrix	

CANADA				
BILLBOARD CANADIAN HOT 100 COMPILED BY NIELSEN SOUNDSCAN/NIELSEN BDS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. Ke\$ha	
2	2	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE/UNIVERSAL	OneRepublic	
3	3	<b>SAY SOMETHING</b> BLACK MAGNETIC/EPIC/SONY MUSIC	A Great Big World & Christina Aguilera	
4	4	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem Feat. Rihanna	
5	5	<b>LET HER GO</b> BLACK CROW/NETWORK/SONY MUSIC	Passenger	
9	6	<b>DARK HORSE</b> CAPITOL/UNIVERSAL	Katy Perry Feat. Juicy J	
6	7	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
7	8	<b>DO WHAT U WANT</b> STREAMLINE/INTERSCOPE/UNIVERSAL	Lady Gaga Feat. R. Kelly	
10	9	<b>TEAM</b> LAVA/REPUBLIC/UNIVERSAL	Lorde	
13	10	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA/SONY MUSIC	One Direction	

MEXICO				
AIRPLAY COMPILED BY NIELSEN BDS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
2	1	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA/SONY MUSIC	Pitbull Feat. Ke\$ha	
3	2	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE/UNIVERSAL	OneRepublic	
8	3	<b>EL PERDEDOR</b> UNIVERSAL	Enrique Iglesias Feat. Marco Antonio Solis	
1	4	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA/SONY MUSIC	One Direction	
4	5	<b>HERMOSA EXPERIENCIA</b> DISCOS SABINAS	Banda Sinaloense MS de Sergio Lizarraga	
7	6	<b>NO QUERIAS LASTIMARME</b> UNIVERSAL	Gloria Trevi	
5	7	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem Feat. Rihanna	
12	8	<b>DONDE ESTA EL AMOR</b> PARLOPHONE/WARNER	Pablo Alboran Feat. Jesse & Joy	
9	9	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA/SONY MUSIC	Shakira Feat. Rihanna	
6	10	<b>MI PEOR ERROR (PRIMERA FILA)</b> SONY MUSIC	Alejandra Guzman	

DENMARK				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist
	5	1	HAPPY	Pharrell Williams
	2	2	TIMBER	Pitbull Feat. Ke\$ha
NEW	3	2	MOD VERDEN	Shaka Loveless
NEW	4		BANG THAT DRUM	Nabiha
1	5		MARQUIS	L.O.C.
3	6		I SEE FIRE	Ed Sheeran
4	7		DO WHAT U WANT	Lady Gaga Feat. R. Kelly
8	8		THE MONSTER	Eminem Feat. Rihanna
6	9		HEY BROTHER	Avicii
10	10		TSUNAMI	DVBBS & Borgeous

NEW ZEALAND				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist
1	1	1	HAPPY	Pharrell Williams
2	2		I SEE FIRE	Ed Sheeran
4	3		RUDE	MAGIC!
3	4		TRUMPETS	Jason Derulo
5	5		HEY BROTHER	Avicii
7	6		SAY SOMETHING	A Great Big World & Christina Aguilera
6	7		TIMBER	Pitbull Feat. Ke\$ha
8	8		BRIDGES	Broods
9	9		THE MONSTER	Eminem Feat. Rihanna
NEW	10		THE WIRE	David Dallas Feat. Ruby Frost

AUSTRIA				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist
6	1	1	HAPPY	Pharrell Williams
NEW	2		HARD OUT HERE	Lily Allen
7	3		SAY SOMETHING	A Great Big World & Christina Aguilera
1	4		LIEDER	Tawil Adel
NEW	5		ATEMLOS DURCH DIE NACHT	Helene Fischer
NEW	6		HOW I FEEL	Flo Rida
3	7		CHANGES	Faul & Wad Ad vs. PNAU
2	8		TIMBER	Pitbull Feat. Ke\$ha
8	9		ANIMALS	Martin Garrix
4	10		DEMONS	Imagine Dragons

SWEDEN				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE	IMPRINT/LABEL	Artist
1	1	1	TIMBER	Pitbull Feat. Ke\$ha
3	2		I SEE FIRE	Ed Sheeran
NEW	3		CAN'T REMEMBER TO FORGET YOU	Shakira Feat. Rihanna
2	4		TSUNAMI	DVBBS & Borgeous
NEW	5		HAPPY	Pharrell
5	6		JUBEL	Klingande
NEW	7		BLACK SATURDAY	Mando Diaó
NEW	8		LOUDER	Lea Michele
6	9		HEY BROTHER	Avicii
4	10		DO WHAT U WANT	Lady Gaga Feat. R. Kelly

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST	ATTENDANCE CAPACITY	PROMOTER
1	\$4,820,030 \$70/\$60	PHISH MADISON SQUARE GARDEN, NEW YORK DEC. 28-31	76,000 FOUR SELLOUTS	LIVE NATION
2	\$3,852,856 \$174.50/\$74.50/\$44.50	ELTON JOHN MADISON SQUARE GARDEN, NEW YORK DEC. 3-4	36,196 TWO SELLOUTS	LIVE NATION
3	\$1,722,815 \$99.50/\$79.50	GEORGE STRAIT, ERIC CHURCH SPRINT CENTER, KANSAS CITY, MO. JAN. 18	18,264 SELLOUT	THE MESSINA GROUP/AEG LIVE
4	\$1,644,850 \$122.25/\$42.25	BILLY JOEL, TOM ODELL TAMPA BAY TIMES FORUM, TAMPA JAN. 17	21,852 SELLOUT	TAMPA BAY LIGHTNING
5	\$1,623,984 \$96.50/\$75.50	GEORGE STRAIT, ERIC CHURCH CENTURYLINK CENTER, OMAHA, NEB. JAN. 17	17,486 SELLOUT	THE MESSINA GROUP/AEG LIVE
6	\$1,603,603 \$89.50/\$69.50	GEORGE STRAIT, JASON ALDEAN FRANK ERWIN CENTER, AUSTIN, TEXAS JAN. 10	16,663 SELLOUT	THE MESSINA GROUP/AEG LIVE
7	\$1,336,055 \$250/\$45	BEYONCÉ, LUKE JAMES AMERICAN AIRLINES CENTER, DALLAS DEC. 9	12,011 SELLOUT	LIVE NATION GLOBAL TOURING
8	\$1,325,056 \$98.50/\$76.50	GEORGE STRAIT, JASON ALDEAN CENTURYLINK CENTER, BOSSIER CITY, LA. JAN. 9	13,957 SELLOUT	THE MESSINA GROUP/AEG LIVE
9	\$1,314,297 (7,162,919 KRONER) \$127.52/\$71.98	DEPECHE MODE JYSKE BANK BOXEN, HERNING, DENMARK NOV. 29	13,387 SELLOUT	LIVE NATION
10	\$1,304,530 (\$1,430,595 AUSTRALIAN) \$145.81/\$100.22	ALICIA KEYS, JOHN LEGEND ALLPHONES ARENA, SYDNEY DEC. 11	11,011 11,974	LIVE NATION
11	\$1,302,241 (16,793,292 PESOS) \$170.61/\$23.27	EMMANUEL & MIJARES AUDITORIO NACIONAL, MEXICO CITY DEC. 10-11	19,102 19,132 TWO SHOWS	OCESA-CIE
12	\$1,299,545 \$250/\$45	BEYONCÉ, LUKE JAMES U.S. AIRWAYS CENTER, PHOENIX DEC. 7	10,752 SELLOUT	LIVE NATION GLOBAL TOURING
13	\$1,248,337 (€923,769) \$94.59/\$81.08	DEPECHE MODE O2, DUBLIN NOV. 9	13,005 SELLOUT	AIKEN PROMOTIONS
14	\$1,244,000 (€910,000) \$91.59/\$53.31	AIDA NIGHT OF THE PROMS: AMY MACDONALD & OTHERS O2 WORLD, HAMBURG DEC. 20-21	18,500 20,728 TWO SHOWS	PSE BELGIUM
15	\$1,238,945 (7,669,070 KRONER) \$108.24/\$92.08	DEPECHE MODE TELENOR ARENA, OSLO DEC. 13	12,743 SELLOUT	LIVE NATION
16	\$1,197,636 (269,468,285 FORINTS) \$126.60/\$37.70	HAVASI SYMPHONIC ARÉNA CONCERT SHOW PAPP LÁSZLÓ SPORTARÉNA, BUDAPEST DEC. 21	20,102 TWO SELLOUTS	IN-HOUSE, HAVASI ENTERTAINMENT
17	\$1,165,311 (15,092,521 PESOS) \$189.17/\$30.88	LUIS MIGUEL AUDITORIO TELMEX, GUADALAJARA, MEXICO DEC. 13-14	13,421 16,278 TWO SHOWS	OCESA-CIE
18	\$1,164,782 \$199.50/\$150/ \$89.50/\$39.50	KANYE WEST, KENDRICK LAMAR AMERICAN AIRLINES ARENA, MIAMI NOV. 29	13,153 SELLOUT	CONCERTS WEST/ATLANTA WORLDWIDE TOURING
19	\$1,127,258 (€698,900) \$80.65/\$64.52	DEPECHE MODE O2 ARENA, LONDON NOV. 19	15,953 SELLOUT	LIVE NATION
20	\$1,115,520 \$159/\$119/\$89/\$39	LA SALSA VIVE: OSCAR D'LEÓN, RUBÉN BLADES & OTHERS MADISON SQUARE GARDEN, NEW YORK NOV. 15	15,766 17,863	LATIN EVENTS
21	\$1,114,647 (€813,692) \$95.89/\$76.71	DEPECHE MODE TUI ARENA, HANNOVER, GERMANY NOV. 23	12,561 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR
22	\$1,109,288 (€809,780) \$102.74/\$89.04	DEPECHE MODE MESSEHALLE, ERFURT, GERMANY DEC. 1	12,300 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR
23	\$1,099,938 \$199.50/\$150/ \$89.50/\$39.50	KANYE WEST, KENDRICK LAMAR TD GARDEN, BOSTON NOV. 17	12,889 SELLOUT	CONCERTS WEST/ATLANTA WORLDWIDE TOURING
24	\$1,083,771 \$136.50/\$36.50	JIMMY BUFFETT BOK CENTER, TULSA, OKLA. DEC. 5	11,822 SELLOUT	LIVE NATION
25	\$1,053,666 (€769,176) \$95.89/\$76.71	DEPECHE MODE ÖVB ARENA, BREMEN, GERMANY DEC. 3	11,949 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR
26	\$1,045,625 (€763,306) \$102.74/\$73.97	DEPECHE MODE KÖNIG-PILSENER ARENA, OBERHAUSEN, GERMANY DEC. 5	11,938 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR
27	\$1,035,520 (\$1,138,505 AUSTRALIAN) \$118.70/\$63.58	MUSE, BIRDS OF TOKYO BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA DEC. 10	9,789 10,373	FRONTIER TOURING CO.
28	\$1,024,804 \$73/\$33	TRANS-SIBERIAN ORCHESTRA VAN ANDEL ARENA, GRAND RAPIDS, MICH. DEC. 15	18,448 22,920 TWO SHOWS	LIVE NATION
29	\$977,137 \$199.50/\$150/ \$89.50/\$39.50	KANYE WEST, KENDRICK LAMAR VERIZON CENTER, WASHINGTON, D.C. NOV. 21	11,184 SELLOUT	CONCERTS WEST/ATLANTA WORLDWIDE TOURING
30	\$941,910 (12,182,850 PESOS) \$189.42/\$30.93	LUIS MIGUEL AUDITORIO BANAMEX, MONTERREY, MEXICO DEC. 7-8	11,333 13,084 TWO SHOWS	OCESA-CIE
31	\$940,846 \$199.50/\$150/ \$99.50/\$39.50	KANYE WEST, KENDRICK LAMAR HONDA CENTER, ANAHEIM DEC. 13	12,503 SELLOUT	CONCERTS WEST/ATLANTA WORLDWIDE TOURING
32	\$922,858 (€673,686) \$94.52/\$90.41	DEPECHE MODE HARTWALL ARENA, HELSINKI DEC. 15	10,232 SELLOUT	LIVE NATION
33	\$892,999 \$245/\$195/\$115/\$64.50	VAN MORRISON, SHANA MORRISON THE THEATER AT MADISON SQUARE GARDEN, NEW YORK NOV. 25	5,447 SELLOUT	MSG ENTERTAINMENT
34	\$890,567 \$550/\$75	ALL MY FRIENDS: CELEBRATING THE SONGS & VOICE OF GREGG ALLMAN FOX THEATRE, ATLANTA JAN. 10	4,609 SELLOUT	OUTBACK CONCERTS, IN-HOUSE
35	\$884,134 \$199.50/\$150/ \$89.50/\$39.50	KANYE WEST, KENDRICK LAMAR TOYOTA CENTER, HOUSTON DEC. 7	9,742 SELLOUT	CONCERTS WEST/ATLANTA WORLDWIDE TOURING



## Phish Finishes Year In Style

Phish (above) returned to New York for a fourth consecutive New Year's Eve, capping a string of sold-out concerts at Madison Square Garden to close out 2013 and welcome in 2014. This year's four-show run (Dec. 28-31) grossed more than \$4.8 million from 76,000 tickets, earning the veteran jam band a No. 1 ranking. The run also set a new gross record for the band at the Garden, surpassing the previous year's four-show engagement by \$225,000.

Phish has a long tradition of performing at the Garden during the fall months, especially December. The first such concert reported to Billboard was a sellout on Dec. 30, 1994, the first of five consecutive years with Phish shows at the Garden. Prior to 2010, the band played the arena in 2002 and 2009.

George Strait makes his first Boxscore appearance of 2014 with totals reported from the second leg of the Cowboy Rides Away tour. The country star's final run began Jan. 9 in Bossier City, La., at the CenturyLink Center (No. 8). Three subsequent performances that chart this week include his top grosser, a Jan. 18 sellout at the Sprint Center in Kansas City, Mo., with \$1.7 million in sales (No. 3). Strait launched his farewell tour in early 2013 with a first leg that grossed \$40.8 million from 20 concerts. This year's final trek is set to wrap June 7 in Dallas. —Bob Allen

# Boxscore

February 1  
2014  
billboard

# Clive Davis

**Billboard Power 100 Hall of Famer on what it takes to be a visionary, and where power rests today**

**C**live Davis' legacy is inextricably tied to the classic artists he's worked with, from Aretha Franklin and Janis Joplin, to Bruce Springsteen and Whitney Houston, to Alicia Keys and Santana. But that legacy is just as vital—and continues to be felt—through the executives who've been elevated under his leadership through the decades at Sony Music, many of whom appear on the Power 100.

Those include RCA president/COO Tom Corson and CEO Peter Edge (No. 21), Island Def Jam president/COO Steve Bartels (No. 54), Universal Nashville chairman/CEO Mike Dungan (No. 41) and Epic Records chairman/CEO Antonio "L.A." Reid (No. 56). Last year Billboard honored both the artist and business halves of his impact by giving Davis the inaugural Music Visionary Award, which this year will be renamed the Billboard Clive Davis Visionary Award. This week, Billboard will present Joe Smith—former president of Warner Bros., Capitol and Elektra—with that distinction at a reception for the Power 100 honorees in Los Angeles on Jan. 22.

At 81, Davis' current projects include the upcoming Jennifer Hudson record as well as an Aretha concept album that he describes as "classics reinterpreted by the greatest singer of our lifetime—Dinah Washington going through Sarah Vaughan and Tina Turner, and songs like 'At Last' by Etta James, songs from Whitney, songs from Adele, Alicia Keys." There's also a live CD/DVD compilation of Houston's greatest performances.

Billboard Power 100 Hall of Famer Davis recently spent an hour in his penthouse suite atop the Sony building on New York's Madison Avenue discussing his definition of vision, the challenges facing the music industry and his favorite albums of 2013 in a Q&A with Billboard, excerpts of which appear below.

**Last year, Billboard named you our inaugural Music Visionary, which this year will be renamed the Clive Davis Visionary Award. How do you recognize vision in artists—and executives?** Accurately, the word "vision" should be used sparingly. When John Hammond brought me Bruce Springsteen and I dissected the lyrics and what he was writing about, I felt that Bruce was capable of being a visionary. And Patti Smith doing things differently than anyone before her—combining poetry with rock in such an unusual way. I also would put Alicia Keys in that category. You don't have to just be a visionary lyrically. When Alicia first played her songs for me and Peter Edge, you knew that she would be a visionary to know where and how urban music will be meaningful in the decades ahead.

I have also found in working throughout the years with Aretha Franklin and Whitney Houston, the word "visionary" applies to each of them. They had a tremendous natural gift to hear a song, study the lyric written by someone else and find meaning in that song that I don't believe the composers knew was there when they first wrote it.



As far as executives, I've had incredibly talented people work for me—many of whom have become presidents of labels. But using the word "visionary" as it applies to executives, there's a difference between very skilled, very able, very talented, very dedicated executives that you want on your team, and a small number of them who have those qualities and the quality of leadership as well. The executives with the quality of being able to anticipate where music was going, and be a part of formulating strategies and plans to cope with where the music business was going, those are the people who could be visionaries.

**In your autobiography "The Soundtrack of My Life," there are notable moments where your vision differs from the artist's. What are some instances where yours prevailed and succeeded? And when does vision mean empowering the artist in spite of more pressing commercial needs?**

I've been involved with some of the most individualized artists, whether it was Patti Smith or Lou Reed or the Grateful Dead or Gil Scott Heron. You are attracted to that talent because of their vision for themselves. There was some executive frustration that they could have had a hit, but you always have to defer.

I remember with Barry Manilow, being the musician and composer that he is, when his first record "Mandy" went to No. 1, for him we agreed I'd be able to come up with two songs per album [that he didn't write]. Initially Barry did them, realized he was benefitting from them, but there was some general resistance. But I didn't really know how Barry felt until after my book came out, and I received a beautiful letter from him: "I no longer question whether this song

was right or wrong. You earned your spurs after 'I Write the Songs.' After the first time you played it for me, I didn't question whether you were right or not."

Of course another experience was Taylor Dayne, where she and Ric Wake came to us with that big hit first record, "Tell It to My Heart." And then my A&R staff and I gave her 10 hit songs in a row. And she decided that she had to write and I said, "OK, no rancor." You take the lead from the artist. And now we're standing 20 years later when in a wonderful way she and I met and she said, "Why didn't you give me shock therapy? I was too young with everybody grabbing at me and wanting to increase the piece of the action . . . I'm singing as great as ever." But the moment had passed. It's one thing to compete at 25, but another at 45, she had said.

**This is Billboard's third Power 100 issue. Where do you see power rest in the industry today?**

From a business point of view, the most intense battle we face today is fully adapting modern technology and overcoming the sizable part of the public that still feels music should be free. Music is acknowledged to be as vital today in people's lives as ever. At the school I've endowed at NYU in my name [the Clive Davis Institute of Recorded Music] I get questions from students: "Should I go into music?" The answer is "yes." As Billboard prepares for a new era, the challenge of "Is the music industry still worth covering?" The answer is "yes."

So in one sense the power is really the commitment and willingness to continue the legal vigilance to fight this terribly wrong concept that music should be free. At a time when you know the public is paying more and more and more to see their artists live, there's something tremendously contradictory about this. It's been a very tough battle, but we must for the future growth of music really combat this dangerous, unfair idea, that our creative artists, writers, producers, arrangers, companies should not get paid for their creativity.

**Your signature Grammy party returns this weekend. What can we expect?**

I just looked at yesterday's guest list and I see former Speaker [of the House] Nancy Pelosi is coming, I see art dealer Larry Gagosian coming, Metallica for the first time is coming. People from all walks of life, and that makes me feel good. It's a tradition of celebrating music the night before the awards and presenting artists because it's not just having people schmooze, eat and what have you—it is putting on a show. And putting on unexpected performances, whether it's Rod Stewart and Lou Reed or Alicia Keys performing with Aretha Franklin.

And also the breakthroughs that have come from that party. I brought Santana out at my Grammy party and put him on with Rob Thomas doing "Smooth" and Product G&B doing "Maria Maria" and said this was not just a gesture but something unique and special. I look forward to this year continuing in that tradition.

—Andrew Hampp

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