

Billboard

U2

TELLS ALL

FROZEN'S  
SNOWBALL  
EFFECT

CASEY  
KASEM  
THE SAD,  
STRANGE  
BATTLE

ALOE  
BLACC VS.  
SIMON  
FULLER

# The Coolest Weirdo in the Room

In Silver Lake with **BECK** as he explains his first album in five years:  
'I'm not controlling where [the car] is going ... just making sure it doesn't crash'

February 22, 2014 | [billboard.com](http://billboard.com)

\$6.99US \$8.99CAN

06>



UK £5.50

DebT is your alter ego who lives for today ... and spends like it!

#LimitDebT

It's best to avoid DebT, because debt can take on a life of its own. And like anyone with a strong personality, it can be hard to work with. Apply for a First Entertainment Credit Union Debt Consolidation Loan today and regain your financial confidence. With a loan as low as **6.9% APR\*** you can replace high-interest loan and credit card debt and make one easy monthly payment. You just have to avoid DebT.

See [firstent.org/LimitDebT](http://firstent.org/LimitDebT) or call **888.800.3328** today.

Stay free of DebT and avoid financial temptation.  
Join the conversation at [facebook.com/LimitDebT](https://www.facebook.com/LimitDebT).



Don't  
mess  
with

Debt

As low as

**6.9%** APR



**FIRSTENTERTAINMENT  
CREDIT UNION**

An Alternative Way to Bank 

Apply for a Debt Consolidation Loan today!

\*APR = Annual Percentage Rate. 6.90% APR is the preferred rate for loan amounts of \$500 to \$25,000 for up to 36 months. At this rate and term, your monthly payment would be \$30.84 for each \$1,000 borrowed. 7.90% APR is the preferred rate for loan amounts of \$5,000 to \$25,000 for up to 48 months. At this rate and term, your monthly payment would be \$24.37 for each \$1,000 borrowed. 8.90% APR is the preferred rate for loan amounts of \$10,000 to \$25,000 for up to 60 months. At this rate and term, your monthly payment would be \$20.72 for each \$1,000 borrowed. Not all members may qualify for the preferred rates; other rates and terms may apply. All loans subject to credit approval. Loan offer valid January 1, 2014 through March 31, 2014. Loan proceeds may not be used to refinance existing First Entertainment Credit Union loans.

# CONTENTS

22  
FEB  
2014

**[ THIS WEEK ]**  
Volume 126  
No. 6

Larry Mullen Jr., The Edge, Bono and Adam Clayton (from left) photographed by Joe Pugliese on Feb. 4 at Sunbeam Studios in London. Below: Chief Keef photographed by Ryan Young on Feb. 11 in Huntington Beach, Calif.



## FEATURES

- 22 Beck
- 28 Casey Kasem
- 34 U2

## SPECIAL FEATURE

- 41 Touring venues

## TOPLINE

- 6 "Frozen" is Disney's next big musical tent pole.
- 14 **The Deal** Digital rights battle moves to safe ground.
- 16 **Think Tank** On the Road

## BACKBEAT

- 18 **Parties** Fashion Week, THR's Oscar nominees Night, Amnesty International concert
- 21 **Road Trip** Nashville: CRS Week

## MUSIC

- 47 Chief Keef, MNEK, Against Me!
- 50 **Reviews** Hunter Hayes, Sharon Jones & the Dap-Kings, Romeo Santos, Genius
- 52 **Happening Now** DJ Mustard, One Direction, John Butler Trio

## CHARTS

- 55 **Over the Counter** Now 49 is No. 1.
- 56 **Charts**
- 78 **Coda** The King of Pop's rise to royalty.

## ON THE COVER

Beck was photographed by Austin Hargrave on Feb. 7 at Milk Studios in Los Angeles. Grooming by Yuji Kojima for MALIN+GOETZ at the Rex Agency.

## FEATURE

**P.28** "This visitation agreement treats us like criminals, it treats my dad like an inmate. It's about money for our stepmom. It's about love for us."

**KERRI KASEM**

## FEATURE

# THE EDGE

**P.34** "We don't want to ever be a heritage act. It might happen, but we'll go kicking and screaming."

## FEATURE

**P.22** "Anything that was too personal, people would start throwing things."

# BECK

## MUSIC

**P.47** "Rehab is like being locked up. And when I'm locked up, I don't want anybody to come see me. I haven't seen my 2-year-old daughter."

**CHIEF KEEF**



## BILLBOARD APP

Download this week's issue and get exclusive access to charts, news and more. Go to [billboard.com/ipad](http://billboard.com/ipad)



## MOST READ ON BILLBOARD.BIZ

1 Review: "The Beatles: The Night That Changed America" 2 Fred Armisen to lead "Late Night" band 3 Axl Rose on RHCP's Super Bowl show 4 Chart moves: Michael Jackson, **OneRepublic**



## THIS WEEK ON BILLBOARD.COM

1 The top 10 **girl groups** of all time 2 Above & Beyond video Q&A 3 Needtobreathe song premiere: "State I'm In" 4 Pop Shop weekly podcast



# THANK YOU TO OUR AND FANS FOR OUR

**4 OUT OF THE WORLD'S TOP 5 ARENAS:  
THE O2 (1)  
BARCLAYS CENTER (2)  
PALAIS OMNISPORTS DE PARIS-BERCY (3)  
STAPLES CENTER (5)**

**OVER 7000 SHOWS  
PRESENTED BY AEG LIVE**

# LOOKING FORWARD TO





# ARTISTS, PARTNERS BEST YEAR YET!

OVER 10,000 EVENTS HOSTED  
IN AEG VENUES

OVER 50 MILLION GUESTS ENTERTAINED  
AT AEG VENUES AND EVENTS

OVER 191.4 BILLION MEDIA  
IMPRESSIONS FOR 2013

## AN EVEN BETTER 2014.



giving the world reason to cheer  
[WorldMags.net](http://WorldMags.net)



# TOP LINE

## [ THE Action ]

FILM

### ‘Frozen’'s Snowball Effect

Generating the first film soundtrack to spend four weeks atop the Billboard 200 since 2003, Disney's animated smash keeps churning out stunt marketing (theater singalongs!) to keep the music on the rise as both Oscar and a Broadway show could send sales further skyrocketing

By Phil Gallo



Actress **Idina Menzel** (center) with songwriters **Bobby Lopez** and **Kristen Anderson-Lopez**

Any time composer Kristen Anderson-Lopez has a casual conversation with parents about her work on Disney's "Frozen," the talk quickly turns to streams, YouTube and singalongs. "It's almost mandatory that you film your child singing 'Let It Go' and post it on YouTube," Anderson-Lopez jokes during a visit to Los Angeles to celebrate the success of the film and soundtrack and their Academy Award nominations. ¶ "Frozen" has snowballed into a rare cultural phenomenon that touches on music, film and the Internet, with Broadway in line to become the next high-profile platform. The soundtrack has sold 952,000 copies since its release on Nov. 25 (according to Nielsen SoundScan) and was the first film soundtrack since 2003's *Bad Boys II* to spend four (non-consecutive) weeks atop the Billboard 200. Its →



**DIDDY BRANDS DRIVE FIAT**  
Fiat has secured Sean

"Diddy" Combs as the face of its latest ad in what is essentially a barter deal. A new spot featuring Combs, with Pharrell's Academy Award-nominated hit "Happy" as the soundtrack, is airing nationwide to promote the new 500L vehicle. In what Olivier Francois, chief marketing officer of Fiat owner Chrysler, describes as a "triangulation of brands," Fiat enabled Combs to promote his own companies in the ad (Aquahydrate bottled water and Revolt TV) rather than pay him for the endorsement.



**SCOOTER'S BIG KNIGHTS**  
Justin Bieber manager Scooter

Braun is reviving sneaker brand British Knights, popularized by its association with hip-hop culture of the late '80s and early '90s, in a joint venture with founder Jack Schwartz Shoes. Darren Romanelli, who previously brought a streetwise look to brands like Coca-Cola, Converse and Nike, will be creative director and help recruit popular street artists for limited-edition designs.



**DEEZER DOWN UNDER**  
Deezer, the French music

streaming service with an international profile, will close its Australian office even as iTunes Radio gets set for a launch down under. Deezer will still be available in Australia and New Zealand, but managing director Thomas Heymann has left the company. Offices in Singapore and Paris will pick up the slack. Deezer is set for a long-awaited U.S. launch later this year. But with Spotify's two-year head start and the recent launch of Beats Music's partnership with AT&T, it faces a steep challenge.



**GLASSNOTE GOES UNIVERSAL**  
Glassnote, Daniel Glass' independent label that's

home to the massive-selling Mumford & Sons, has signed an exclusive, worldwide, multiyear distribution deal with Universal Music Group through Caroline, the leading major's independent distribution arm. Glassnote was formerly distributed by Sony's RED. Alongside the distribution deal, Glass has announced a new company called Resolved, also distributed by UMG, that will provide support and services to entertainment entrepreneurs, producers and other indie labels.



Glassnote act **Mumford & Sons**

nonesuch



# 50 YEARS AND COUNTING

---

THERE'S STILL  
NONESUCH  
LIKE IT

---

FEBRUARY 14, 1964

CONGRATULATIONS TO EVERYONE INVOLVED IN THIS EXTRAORDINARY JOURNEY,  
WITH A SPECIAL THANK YOU TO BOB HURWITZ  
FOR 30 YEARS OF INCREDIBLE LEADERSHIP AND IMPECCABLE TASTE,  
AND TO FOUNDER JAC HOLZMAN FOR HIS BRILLIANT VISION.



WARNER MUSIC GROUP

Snowball continued from p. 6

lone single, the Oscar-nominated “Let It Go” by Idina Menzel, rises 24-18 on the Billboard Hot 100 for the week ending Feb. 9 on the strength of sales (1.1 million total downloads) and streaming (86 million views for the official Disney video).

While neither the album (currently No. 2) nor single is expected to make additional chart gains this month, they’ll both likely have spikes after Menzel performs “Let It Go” on the Oscars telecast on March 2. The track’s radio airplay has been minimal on adult contemporary stations.

Disney’s efforts this month have focused on the two Oscar nominations—original song and animated feature—and setting up the DVD release on March 18. A one-time-only concert of the film’s music featuring the cast took place Feb. 9 in Los Angeles for an industry audience.

The film has grossed \$368.6 million through Feb. 9, according to Box Office Mojo, and is on the verge of topping \$1 billion in worldwide ticket sales. It trails only “Toy Story 3” among animated Disney films in domestic box office. Disney released a singalong version during Super Bowl weekend that helped it hold steady at the box office in its 12th week. It grossed \$8.9 million on 2,754 screens, a 2% drop from the previous week.

## “It’s almost mandatory that you film your child singing ‘Let It Go’ and post it on YouTube.”

—KRISTEN ANDERSON-LOPEZ, SONGWRITER

This year marks the 20th anniversary of “The Lion King,” and Disney hasn’t created a multiplatform franchise out of an animated film since Simba brought the hakuna matata lifestyle to Burbank.

The studio’s last full-scale animated musical, the critically well-received “Tangled” in 2010, was released, like “Frozen,” at the end of November and received an Oscar nod for Alan Menken and Glenn Slater’s song “I See the Light.” The soundtrack, though, peaked at No. 44 on the Billboard 200, selling 321,000 copies, and didn’t yield any hit singles.

Brooklyn-based Anderson-Lopez and husband Bobby Lopez have begun work on a stage version of “Frozen” for which Disney has yet to provide a timetable. Disney executives say there isn’t yet any talk about “Frozen 2,” as the Broadway show is the crucial next step for the musical. ●

Idina Menzel and Kristen Bell provide the voices for “Frozen” characters Elsa (left) and Anna, respectively.



R&B

# The Mariah Album Mystery

Her single has a slow start, but the long-delayed release, assures one, has been cooking slowly, ‘like a honey-baked ham’  
By Gail Mitchell



Mariah Carey performing at the 2014 BET Honors.

In the last two years, Mariah Carey has cycled through three managers, two album release dates and four new tracks—will her fifth be the charm? On Feb. 12, Carey unveiled the latest single from her long-delayed new album. The finger-snapping ballad “You’re Mine (Eternal)” is her fifth new song since 2009’s *Memoirs of an Imperfect Angel*, none of which has risen higher than No. 15 on the Billboard Hot 100. With Carey’s 14th album now slated for May 6, a lot is riding on the fate of “You’re Mine” for both Carey and her label, Island Def Jam.

How’s it doing? The track garnered a modest 245 all-format plays in its first day at radio, according to Nielsen BDS, though the IDJ strategy is to let it develop organically before a radio push begins Feb. 24. And sources at radio say the straight-ahead ballad may be the kind of return to form Carey needs. The hope is that after almost four years of work, Carey’s next record is back on track.

Songwriter/producer Bryan-Michael Cox says that work on the project began before the summer of 2010. “We started on this before Mariah got pregnant,” he says. But her difficult pregnancy and the birth of her twins in April 2011 delayed work, as did her season as a judge on “American Idol” last year, and, finally, a shoulder injury while filming the video for her single with Miguel, “#Beautiful,” last July. “Life happens, and that added to the organic process of making this album,” Cox says. “Over the past couple of years we’ve added songs, scratched songs, slow-baking this record like a honey-baked ham. And when you take a bite of that ham—people will be extremely and pleasantly surprised.”

IDJ certainly hopes so. The label’s 2013 market share of albums plus track-equivalent albums was 4.0%, according to Nielsen SoundScan, ranking it eighth among the major mainstream labels, or second-to-last ahead of Epic. Carey’s album was originally slated for release last March, then July. With IDJ’s top performing albums in 2013 coming from Kanye West (625,000 units), Fall Out Boy (598,000) and Rihanna (592,000), another release from an artist of Carey’s caliber would have boosted the label’s bottom line.

In an interview with Billboard last year, Carey hinted the album

would feature a “lot more raw ballads than people might expect.” And in reuniting with producers Jermaine Dupri (who succeeded Randy Jackson and then Red Light as her manager last October) and Cox—as well as collaborating with Hit-Boy, The-Dream, Rodney Jerkins and Mike Will Made It—she said it was about “making sure I have tons of good music.”

Cox describes the album as a “mashup of what’s new, a mélange of R&B, hip-hop and pop plus the classic melodies and lyrics we know her for.” A major-market R&B/hip-hop programmer says Carey and IDJ will enjoy a “solid measure of success” if the singer returns to her roots: great midtempo and ballads. “Sonically, her last album wasn’t bad,” the programmer says. “But it depended too much on samples and guest appearances. There’s no sample on this new single, but again the buy-in factor to a younger, hipper audience is that she’s paired on a remix with Trey Songz to help co-sign how relative she is to new consumers who may not be aware of her previous track record of success. I’m not sure if they’re going to opt in.”

Revvng up for her return, Carey and MTV teamed for the global video premiere of “You’re Mine” on Feb. 12. Two days later, she was scheduled to flip the switch to light New York’s Empire State Building in red and pink for Valentine’s Day, then appeared on BET’s “106 & Park” for the network premiere of the remix video with Songz. Carey will also perform the new single on “BET Honors,” airing Feb. 24. ●

### THE BIG NUMBER

Carey’s No. 1s on the Billboard Hot 100, the most for a solo artist in history.

18

## Mariah’s Latest Tracks

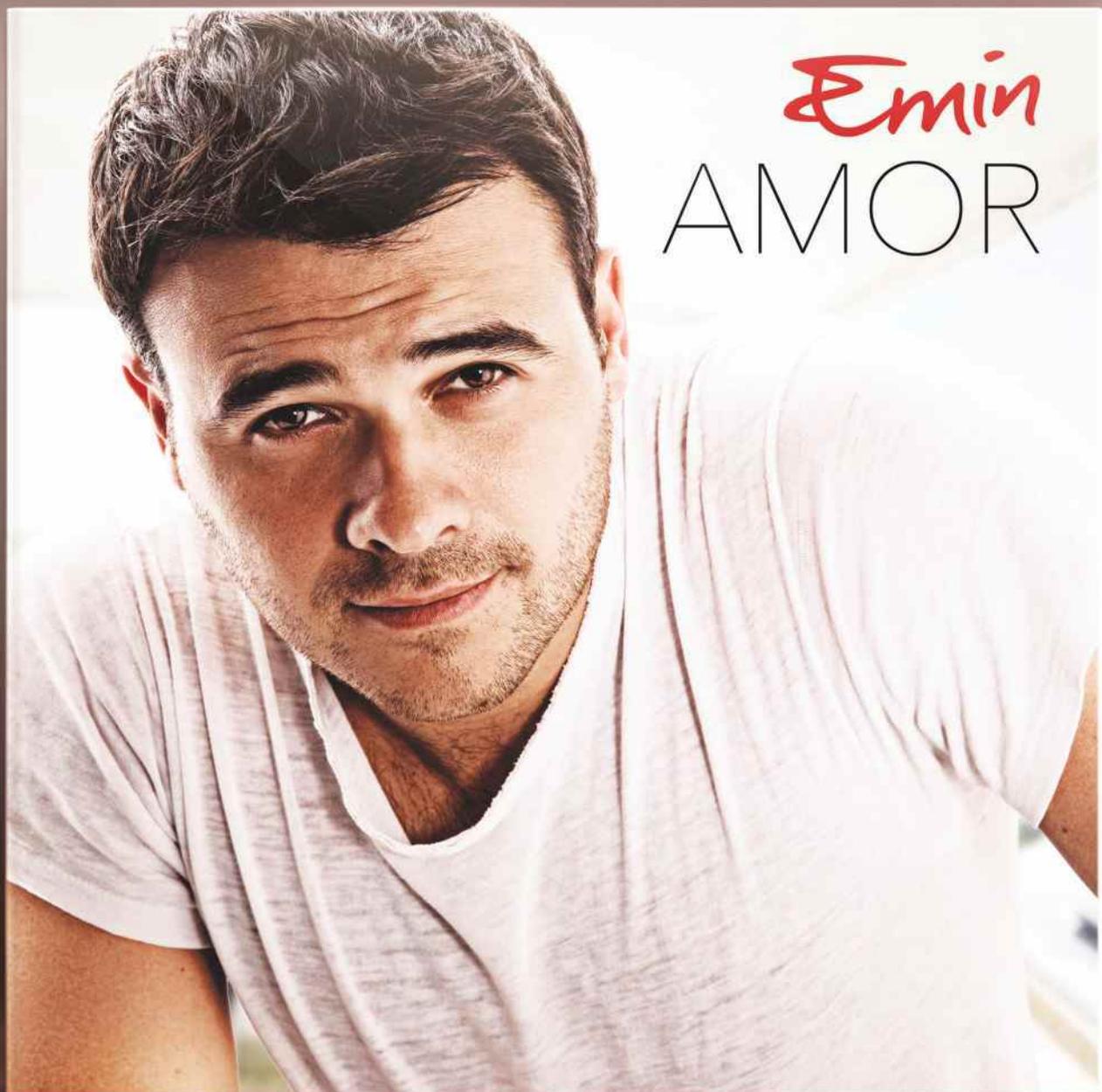
Though her single with Miguel, “#Beautiful,” sold 1.2 million, other recent songs haven’t fared as well

RELEASE DATE	TRACK	HOT 100 (peak)	HOT R&B/ HIP-HOP	ADULT CONTEMP.	DANCE CLUB SONGS	DIGITAL SALES
8/7/2012	“Triumphant” Feat. Rick Ross and Meek Mill	—	53	—	1	71,000
2/19/2013	“Almost Home”	—	—	20	—	48,000
5/7/2013	“#Beautiful” Feat. Miguel	15	3	23	—	1.2 million
11/12/2013	“The Art of Letting Go”	—	46	—	—	32,000

LIVE PERFORMANCE TO OVER 1 BILLION TV VIEWERS AT 2013 MISS UNIVERSE CONTEST  
LIVE PERFORMANCE TO OVER 200 MILLION TV VIEWERS AT 2012 EUROVISION CONTEST

See *Emin* Perform Live on NBC's Today Show from the  
Winter Olympics in Sochi on February 18th

TO LAUNCH THE WORLDWIDE RELEASE OF HIS NEW ALBUM - AMOR



Available Feb 11th at [iTunes.com/Emin](http://iTunes.com/Emin)  
SEE EMIN LIVE IN CONCERT AT NEW YORK'S HIGHLINE BALLROOM  
ON MARCH 11TH AND BROOKLYN'S MASTER THEATER ON MARCH 15TH  
ON TOUR IN 2014 IN RUSSIA, GERMANY, BRAZIL, USA, PHILIPPINES AND AUSTRALIA

[EMIN-MUSIC.COM](http://EMIN-MUSIC.COM)

Worldwide Management Rob Goldstone Oui 2 Entertainment [rob@oui2.com](mailto:rob@oui2.com),  
Bookings Shan Patrick Another Wonder Entertainment [info@anotherwonderent.com](mailto:info@anotherwonderent.com)

**saffron**  
MUSIC

  
WARNER MUSIC

**WorldMags.net**

MANAGEMENT

# How Aloe Blacc Outfoxed Simon Fuller

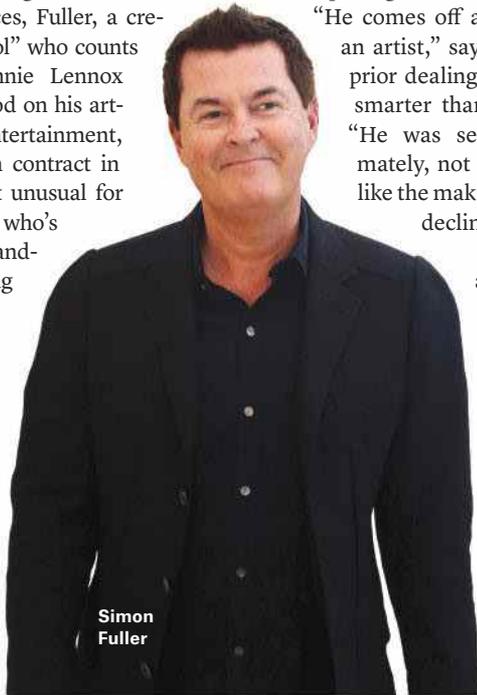
'He was self-serving and . . . not a nice person,' says a detractor as the star takes advantage of an unsigned contract

By Shirley Halperin

Self-management isn't for the faint of heart, but Aloe Blacc certainly seems up to the task. The 35-year-old singer, best-known for delivering the soulful vocals to Avicii's worldwide smash "Wake Me Up!," is due to release his major-label debut album, *Lift Your Spirit*, on Interscope on March 11, and, hot on the heels of solo success with the song "The Man" (which rises 21-17 on this week's Billboard Hot 100 and has sold 906,000 downloads, according to Nielsen SoundScan), recently inked a publishing deal with Warner/Chappell said to be worth nearly \$2 million. That's on top of a major synch in a national campaign for Beats Music headphones, believed to be excluded from the Warner/Chappell signing and itself worth six figures.

Blacc has been hailed as an artist with vision and a songwriter with limitless potential, and to say that he's played his cards right would be a gross understatement. Not only did he collect what one person privy to the publishing deal called "an absurd" advance, he pocketed the sum without paying commissions (typically between 10% and 15%), having severed ties with manager Simon Fuller just prior to signing on the dotted line.

According to sources, Fuller, a creator of "American Idol" who counts David Beckham, Annie Lennox and Carrie Underwood on his artist roster at XIX Entertainment, didn't have a written contract in place with Blacc (not unusual for the British music vet who's made his share of handshake deals—among them Lennox, a client of 25 years). And while Fuller is credited with discovering the singer, landing his deal with the Universal Music Group label and getting him on the Avicii track, Fuller now only stands to profit from revenue shared with Interscope and



Simon Fuller

Aloe Blacc performing at the Bud Light Hotel in New York on Jan. 31.



**Aloe Blacc's bold maneuvers are surprising even the most seasoned insiders. "He comes off as a business person," says one.**

XIX Recordings, a label launched specifically to release Blacc's recordings and licensed to UMG worldwide. (A rep for Fuller denies that XIX had been acting as Blacc's manager, noting that "our business isn't set up like your traditional Hollywood managers and agents.") A Blacc source says, "Aloe's relationship with Simon Fuller is very healthy. Simon has been nothing but supportive through Aloe's transition to self-management."

Loyalty doesn't always pay in the music industry; that's nothing new, but Blacc's bold—and some might deem traitorous—maneuvers are surprising even the most seasoned of insiders.

"He comes off as a business person and not an artist," says one such source who's had prior dealings with Blacc. "He thinks he's smarter than everybody." Another adds: "He was self-serving, greedy and, ultimately, not a very nice person." (Sounds like the makings of a solid manager.) Blacc declined to respond.

By contrast, Blacc comes across as human in the media and on TV shows like NBC's "The Voice," where he performed "Wake Me Up!" in October 2013. (Blacc will return this season as a mentor to Adam Levine's team.) A graduate of the University of Southern California, where he studied psycholinguistics, and a native of Laguna Hills, among Orange County's more hoity ZIP codes, the savvy Blacc has seemed

gracious about the success he's found after nearly 20 years in a career that dates back to 1995. When Avicii neglected to mention Blacc's name during his American Music Awards acceptance speech for favorite EDM artist, Blacc (who has a co-writing credit on "Wake Me Up!") shrugged off the snub, telling the Hollywood Reporter in December 2013, "It's fine. I enjoy being the mystery man behind the song. It's paid off for me in really beneficial ways."

Indeed it has for Blacc, to the tune of some \$380,000 so far in U.S. airplay and mechanical royalties for album and track sales, according to Billboard estimates—profits he doesn't plan to share with an official representative, opting instead for salaried employees to handle day-to-day management duties.

And what of Fuller, 53, who, having put together the Spice Girls, is no slouch himself when it comes to breaking a global act? In a statement to Billboard, he says: "Aloe is a unique artist. He defines what an artist can achieve in these ever changing times. He is in control of every aspect of his career and chooses his partners very thoughtfully. There is no aspect of his career that he isn't in complete control of and he should be an inspiration to all artists. I am proud to be in partnership with Aloe and to have seen him over these past few years evolve into one of the world's most important new artists."

It's unclear whether Fuller is planning to pursue legal action, which could be possible if he can prove the existence of some oral or written agreement with Blacc. On the other hand, a source adds, Fuller may just walk away. "He puts the best faith in people he works with, but if one party is unhappy, he doesn't want that." ●

Additional reporting by Ed Christman.

# THE ANIMATED MUSICAL EVENT OF A GENERATION

“For the first time in forever, it looks like there’s an animated musical phenomenon! “Let It Go” is the film’s undeniable showstopper.”

— PATRICK RYAN, USA TODAY

## 2 ACADEMY AWARD® NOMINATIONS

BEST ANIMATED FEATURE FILM  
BEST ORIGINAL SONG “LET IT GO”



Disney  
**FROZEN**

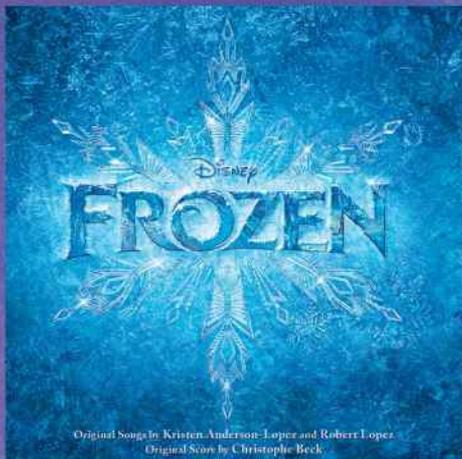
### “LET IT GO”

WRITTEN BY  
Kristen Anderson-Lopez  
& Robert Lopez

PERFORMED BY  
Idina Menzel

#1 ALBUM  
IN THE U.S. FOR 4 WEEKS

#1 SOUNDTRACK  
IN OVER 30 COUNTRIES



WINNER

 **GOLDEN GLOBE®**  
BEST ANIMATED FEATURE

WINNER

CRITICS' CHOICE AWARD  
BEST ANIMATED FEATURE  
BEST SONG “LET IT GO”

WINNER

**5 ANNIE AWARDS**  
INCLUDING  
BEST ANIMATED FEATURE  
MUSIC IN AN ANIMATED FEATURE

WALT DISNEY  
RECORDS!

© 2014 Disney  
WaltDisneyStudiosAwards.com

## Giants And Little Guys Win Big

Titan Sony/ATV continues to dominate, but boutique publisher SONGS scores a coup  
By Ed Christman

It's not quite David and Goliath, because in that story David wins. But the standout stories in the latest Publishers Quarterly rankings are a giant and a little guy, both standing tall. Sony/ATV continues to exert its dominance, topping the results for the sixth time in a row. And SONGS breaks into the top 10 for the second time in its nine-year existence. Powering both were their shares in the No. 1 song at radio: Lorde's "Royals."

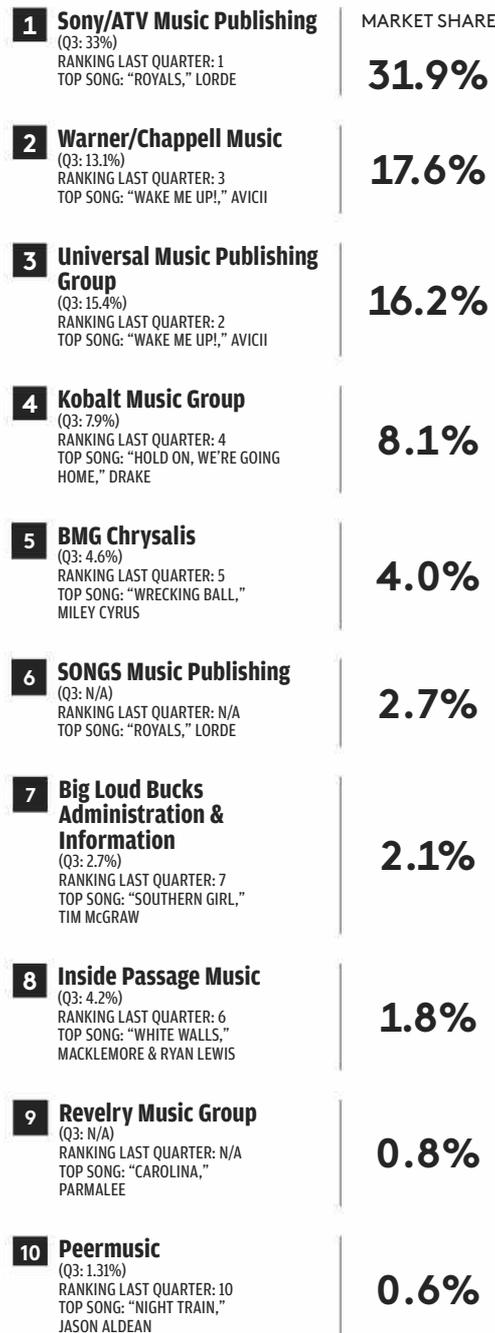
Sony/ATV, all told, had a stake in 58 of the top 100 songs played by U.S. radio in fourth-quarter 2013, including Nos. 2 and 3 behind Lorde, Avicii's "Wake Me Up!" and Drake's "Hold On, We're Going Home." The company's 31.9% share of the top 100 songs was slightly down from the 33% it posted in the third quarter, but it represented a marked year-over-year improvement from the 25.8% it turned in for fourth-quarter 2012. In addition, Sony/ATV was the No. 1 publisher based on country airplay for the fourth quarter with 28.6%.

SONGS, meanwhile, places at No. 6 with a 2.7% share thanks to its stake in four of the top 100 radio songs: "Royals," Sevnyn Streeter's "It Won't Stop" (No. 56), Florida Georgia Line's "Cruise" (No. 60) and Lorde's "Team" (No. 77). SONGS signed Lorde in November (the publisher splits royalties from her hits with producer Joel Little, who's signed to Sony/ATV), and president/head of A&R Ron Perry has been on a creative tear ever since. "We want our artists to be successful songwriters for themselves as well as other people, and we think Ella [Yellich O'Connor, aka Lorde] will do great in both of those areas."

The top writer for the quarter was Ryan Tedder, with three of the top 100 radio songs, including his sole credit on "Counting Stars" (by his band OneRepublic) and his co-writes on Maroon 5's "Love Somebody" and Ellie Goulding's "Burn." Billboard estimates these three songs generated publishing earnings for Tedder of about \$582,000 in the fourth quarter from mechanical royalties for track and album sales and performance revenue from U.S. radio airplay.

The publisher rankings are based on which company is collecting royalties as administrator for the songs. Radio airplay was calculated based on the overall top 100 detecting songs from 1,550 U.S. stations monitored electronically by Nielsen BDS for the period of Oct. 1 through Dec. 31, 2013. For country songs, Nielsen BDS monitors 210 stations playing that genre's music. The Harry Fox Agency researches the publishers' split for each track to calculate their share of those songs. ●

### TOP 10 PUBLISHERS AIRPLAY CHART

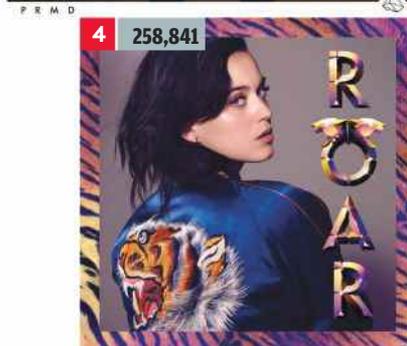


Percentage calculations based on the overall top 100 detecting songs from 1,550 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2013. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

TOP 10 AIRPLAY SONGS



1	Royals	Lorde LAVA/REPUBLIC
2	Wake Me Up!	Avicii PRMD/ISLAND/DJMG
3	Hold On, We're Going Home	Drake Featuring Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC
4	Roar	Katy Perry CAPITOL
5	Demons	Imagine Dragons KIDINAKORNER/INTERSCOPE
6	Wrecking Ball	Miley Cyrus RCA
7	Holy Grail	Jay Z Featuring Justin Timberlake ROCA-FELLA/ROC NATION
8	Counting Stars	OneRepublic MOSLEY/INTERSCOPE
9	Applause	Lady Gaga STREAMLINE/INTERSCOPE
10	The Monster	Eminem Featuring Rihanna WEB/SHADY/AFTERMATH/INTERSCOPE



\$987,000

TOP SONG  
"Royals"  
Lorde

Estimated U.S. publishing revenue for "Royals" from radio performance royalties and mechanical royalties

\$582,000

TOP WRITER  
Ryan Tedder



Tedder's estimated earnings from his sole credit on "Counting Stars" by OneRepublic and his co-writes on Maroon 5's "Love Somebody" and Ellie Goulding's "Burn"

Blessed By Lorde

SONGS Music's A&R approach catches fire



Lorde sings about never being a royal, but her signing to SONGS Music gave the boutique publisher the crown in the most hotly contested songwriter derby the publishing industry had seen in years. In November, with "Royals" perched at No. 1 on the Billboard Hot 100, SONGS inked the 17-year-old sensation for a reported \$2.5 million advance. Overall, Billboard estimates "Royals" earned nearly \$1 million (\$987,000) just from U.S. radio performance royalties and mechanical royalties from U.S. album and track sales in the final quarter of 2013 alone, when it was the top radio song. Based on Billboard estimates of typical writer-publisher revenue splits, Lorde's take was \$370,000, with another estimated \$123,000 going to SONGS. (Her producer/co-writer Joel Little and his publishing administrator Sony/ATV take home another \$493,000.) Beyond earnings, the Lorde signing has proved to be a chart-topping calling card for SONGS as it looks to establish the artist as a hitmaker both for herself and other stars.

"She's got a couple of A-plus-level things that are going to come within the year," SONGS president/head of A&R Ron Perry teases. (Lorde's new BFF Taylor Swift seems like a distinct possibility.) Perry confirms Lorde has worked with The Weeknd, and has spent time with Diplo: "They went fishing in New Zealand."

Founded in 2004 by CEO Matt Pincus, an EMI vet and former bassist for late-'80s hard-core band Judge, SONGS quickly established a style closer to that of artist management, compared with the volume plays of the three majors. "We talk to our artists every single day," Perry says. "It's a hands-on process."

"They're the ones that got me in the studio with Kanye," DJ Mustard says of sessions with Kanye West (see *Happening Now*, page 52). "They know how to connect the dots."

For Perry, one of those dots was a Google alert on SONGS writer/producer Q-Tip, which resulted in a pairing with U.K. dance duo Disclosure. "I got my update and saw that he's their favorite rapper of all time. So I called Martin Kierszenbaum [founder of Disclosure's label Cherrytree] and was like, 'Dude, let's do this.'"

Also in the works? A pair of top-secret sessions that R&B singer/songwriter Marsha Ambrosius recently completed with Janet Jackson and Dr. Dre. "Of course, I haven't heard anything from those—surprise, surprise—but she's excited about them," Perry says. —Andrew Hampp

Rankings based on the number of aggregated plays each songwriter had among the overall top 100 detecting songs from 1,550 U.S. radio stations electronically monitored by Nielsen BDS 24 hours a day, seven days per week during the period of Oct. 1-Dec. 31, 2013. Unlike the accompanying publisher airplay charts, this ranking doesn't take into account the publishing splits among songwriters for a given song, but rather divides credits equally among each listed songwriter.

# The Deal

SONY/ATV BY THE NUMBERS

## Digital Rights Battle Moves To Safe Ground

Martin Bandier, music publishing's most powerful executive, pulled the industry back from the brink when he decided to finally renew an agreement with BMI, one of the two largest performance rights organizations.

The Sony/ATV chairman/CEO has been engaged in a high-stakes chess match involving himself along with other publishers, digital music services like Pandora, the top two PROs (BMI and ASCAP) and the U.S. Department of Justice.

The decision to re-up with BMI, following a move by Universal Music Publishing Group (UMPG) to do the same, ends a song licensing crisis that digital service providers in particular may have been enduring. Bandier, who has been under pressure to get this right, describes the agreement as being "back on safe grounds."

"The important thing about our BMI deal is it offers stability to our writers and the people who want to use our repertoire," he says.

But this deal, like other similar agreements, is believed to be relatively short term, according to people familiar with the terms, as Sony/ATV, which is partly owned by the Michael Jackson estate, continues to lead a push to fight for better rates from digital services that are able to operate under a court-mandated consent decree.

Bandier says, "In the current digital environment, it is critical that we reform the system, which does not fairly compensate songwriters and composers."

Bandier, who controls almost a third of the publishing market, led other publishers last year

to pull digital rights to their songs from BMI and ASCAP in order to gain leverage to directly negotiate a higher royalty rate with services like Pandora whenever their songs are played.

ASCAP and BMI, whose hands are tied by a court-mandated consent decree, are unable to negotiate rates for the publishers.

But Bandier's strategy appeared to backfire in December after a challenge by Pandora led to a BMI rate court judge ruling that publishers seeking to withdraw digital rights from the PRO had to completely withdraw all songs and all rights—throwing the entire publishing business into a state of confusion.

For tens of thousands of general licenses distributed to stores, bars, hotels and concert halls that are automatically renewed annually, it looked like those blanket licenses would no longer include the repertoire of major publishers—accounting for nearly half the market (including UMPG and BMG songs). PROs provide the most efficient administration and reporting capabilities

for collecting royalty payments from these venues. Individual publishers would find it extremely hard to replicate the PRO model.

Against that backdrop, BMI and ASCAP, as well as large publishers like UMPG and Sony/ATV, have approached the Justice Department about getting the consent decrees amended to allow for partial rights withdrawal so they can negotiate directly with Pandora. That is why all the deals announced recently, whether between BMI and publishers or publishers and Pandora, are all described as short term, probably six months to a year in length. By the time the deals expire, the rate courts will have set performance royalty rates.

In cutting short-term deals, publishers now have time to see what rates are set and if the Justice Department is willing to negotiate amending the consent decree. Staying with BMI in a short-term deal "gives us time to reflect—we can look at the rate court decisions and for alternatives if need be, including whether the DOJ can see its way clear to amend the consent decree," Bandier says.

If publishers don't like the rates established by the courts, or if it appears that the Justice Department is dragging its heels on amending the consent decree, publishers will then have the option of completely withdrawing from the PROs. In the meantime, they have more time to prepare for that day, should it come. —Ed Christman

**"In the current digital environment, it is critical that we reform the system, which does not fairly compensate songwriters and composers."**

**—Martin Bandier, Sony/ATV**



### FURTHER DEALINGS

#### THE NEW DR. DRE & JIMMY IOVINE

On Jan. 28, J. Cole celebrated his 29th birthday in style: During his sellout show at the Theater at Madison Square Garden in New York, the rapper announced he had partnered with Interscope Records to launch a new label, Dreamville. "The deal's been official since late December, but it felt too important to go out and yell it right when it happened. It needed a grand announcement," Cole later told Billboard, explaining that Interscope president of urban music Joie Manda reached out to him last year. "He told me [I could] be a Dr. Dre to his Jimmy Iovine." Cole also confirmed that his recording-artist deal with Roc Nation/Columbia is still in effect. "I love [both]—they're the reason I can even do this."

—Alex Gale



J. Cole

#### BMG SNAPS UP EDM PUBLISHER

BMG Rights Management CEO Hartwig Masuch dipped into the EDM space with the acquisition of Talpa Music, a Dutch publishing firm that owns more than 37,000 songs by artist/songwriters including Afrojack, Tiësto, Fedde Le Grand, Fabian Lenssen and Laidback Luke. According to sources, Masuch agreed to pay about \$40 million for Talpa, which was founded by music publisher Tony Berk and media entrepreneur John de Mol in 2005. Talpa last year generated a net publisher share of €2.5 million (\$3.5 million) from its owned repertoire, according to sources. The company also serves as administrator for another 500,000 songs. As part of the deal BMG will also acquire Canal Music, a publishing venture that handles compositions from contestants on "The Voice," as well as Talpa's stakes in independent U.K. publisher Phrased Differently and music-library firm MusicDirector. —Ed Christman

#### BEATS MAKES MAGIC WITH MERLIN

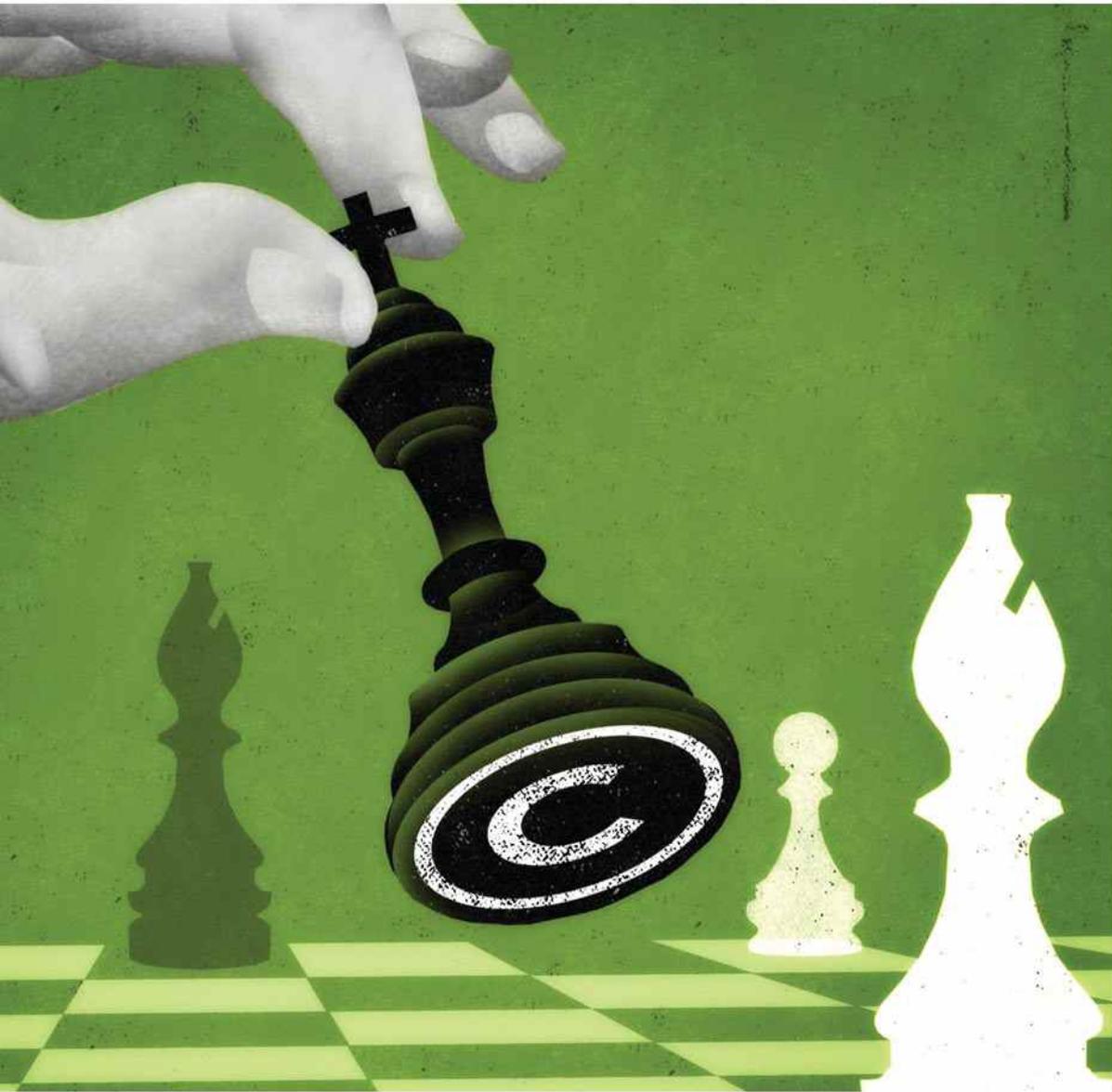
Beats Music CEO Ian Rogers joined with Merlin CEO Charles Caldas in touting a "benchmark" licensing deal that he says gives the 20,000 independent labels represented by Merlin the same royalty rate as those granted to major labels. Caldas praised Beats for "being vocal about the value of independent music." Caldas has walked away from other licensing deals, most notably Myspace, when he believed the terms he was getting weren't exactly the same as those given to majors. But there is industry debate whether the Merlin/Beats deal has the same value in real terms as the majors' deals. It's difficult to tell when deal terms are confidential. Even though royalty rates may be exactly the same for all labels, there are often other elements of a licensing deal, like equity in the streaming company, a guaranteed monthly minimum royalty payment and upfront payments. —Alex Pham

**4.3%** Share of revenue Pandora paid publishers in 2012.

**5%** Royalty rate Pandora pays Sony/ATV in a direct deal.

**10%** Royalty rate publishers want Pandora to pay, like iTunes Radio.

**EXECUTIVE  
TURNTABLE**



Jason Jordan photographed at Iagem Music on Feb. 12.

**PUBLISHING**

**Imagem Music U.S.**, the U.S. pop division of **Imagem Music Group**, names **Jason Jordan** president. Based in New York, he will be responsible for overseeing the division's A&R activity and creative strategy. The company's pop catalog includes Pink Floyd, Elvis Presley, Ludacris, Mark Ronson, M.I.A. and Daft Punk. Jordan founded punk label Watermark Records and boutique music publisher Earthprogram Music, both while attending high school and college. "Since I was a teenager I have been in this industry, and over time I have worked with everything from punk rock to EDM to commercial rock and straight-out pop," Jordan says. "My role has always been the same: to discover and work with the best music, artists and writers in any genre." In addition to serving in past A&R roles at Columbia Records and Hollywood Records/Disney Music Group, Jordan helped finance the launch of SynchTank, which provides software to catalog owners and managers.

**LABELS**

**Universal Music Group's Saheli Datta** adds head of global compliance to her current responsibilities as senior VP and employment counsel for North America.

**Atlantic Records** promotes **Sam Riback** to senior VP and head of West Coast A&R. He was VP.

**RADIO**

**Entercom Communications** promotes **Pat Paxton** to president of programming. He was senior VP.

**TOURING**

**Global Spectrum** names **John Page** president. He was COO/senior VP.

**RELATED FIELDS**

**Bravado** appoints **David Boyne** head of European sales. He will continue to lead Bravado U.K. as managing director.

—Mitchell Peters, [exec@billboard.com](mailto:exec@billboard.com)

**MILESTONES**

**MARRIAGE**

Americana band Delta Rae's tour manager **Rebecca Frances Friedman** and band member **Ian Christian Hölljes** were married in Miami on Feb. 8. Hölljes, who plays guitar and sings, was introduced to Friedman 10 years ago by the band's manager Adam Schlossman when they were all students at Duke University. Eric Hölljes, Ian's brother and fellow band member, was the best man. In 2012, Delta Rae's *Carry the Fire* peaked at No. 11 on Billboard's Heatseekers Albums chart and at No. 13 on Folk Albums.



**DEATHS**

**William "Bunny Rugs" Clarke** (pictured), lead singer of reggae band Third World who worked with Stevie Wonder as co-writer/producer on their 1982 song "Try Jah Love" (No. 23, Hot R&B/Hip-Hop Songs), died Feb. 2 at his home in Orlando, Fla. Third World charted nine songs on the Hot R&B/

Hip-Hop Songs chart, rising as high as No. 9 with "Now That We Found Love" in 1979. Clarke was 65.

Film/TV composer **John Cacavas**, whose scores include TV series "Kojak" and "Hawaii Five-O" and who was a member of ASCAP's board of directors from 1993 to 2001, died Jan. 28 at his home in Beverly Hills, Calif. He was 83.

# Think Tank



ON THE ROAD RAY WADDELL

## The Heat Of The Resale

The secondary ticket market makes clear just how much fans really value tickets

**W**hat's one of the hottest tickets out there right now? **Lady Gaga**, at least according to the barometer of the secondary ticket market, which—no matter what your stance is on ticket reselling—gives an indicator of how fans value an artist.

While Internet pundits prattled on about Gaga's troubled album launch, her audience voted with their dollars. The verdict is clear: artRAVE: The ARTPOP Ball is one of the hottest tours of 2014.

Secondary ticketing service StubHub's Popular Artists ranking—shared exclusively with Billboard—indicates the increase in keyword searches on StubHub for artists in the week after their tours were announced. Tour awareness is critical, because if fans don't know an artist is coming to their town, they're not going. And Gaga's artRAVE tour announcement definitely made some noise in early December. Gaga is in the lead according to StubHub's popularity metric, with a 900% increase in searches for that week. Following Gaga as "most anticipated" acts are **George Strait** (up 700%), **One Direction** (up 400%), **Miley Cyrus** (up 345%) and

**Billy Joel** (up 154%).

Given StubHub's status as the leading secondary-market destination, this data has weight. But for a ticket to be hot on the resale market, logic would hold that it has to have been sold in the first place (though some brokers find ways around this), and artRAVE is indeed selling well on the primary market. A source at tour producer Live Nation says more than 330,000 tickets have been sold for the 28 shows in the United States and Canada, and the tour doesn't even begin until mid-May. That's an average of nearly 12,000 tickets per night, and that's robust business.

While the Billboard Boxscore chart uses box-office data submitted after dates have been played, StubHub's list of top-selling acts for the year provides insight into advance demand. The five top sellers in terms of revenue on StubHub so far this year are, in order, **One Direction**, **Strait**, **Justin Timberlake**, **Joel** and **Luke Bryan**. When 2014 comes to a close, it's a safe bet that all five acts will be near the top of the Boxscore tally on a revenue-per-show basis.

As of February, Strait's final concert, set for June 7 at AT&T Stadium in Dallas, is both the most anticipated (searches) and the most popular (revenue) for the year. The show, promoted by TMG/AEG Live, sold out at more than 100,000 tickets in less than an hour in December.

The secondary-market debate centers on primary stakeholders' desire to share in resale revenue, and it won't be settled anytime soon. The secondary market thrives because consumers demand it, to the tune of one-ticket-per-second on StubHub, which had huge increases in concert ticket sales (61%) and revenue (63%) in 2013. Fans have learned that "sold out" doesn't mean tickets aren't available. In the case of Strait, a fan's "must see" also means it's a "must pay," as two tickets to Strait's AT&T show top out on StubHub at \$16,282. ●

**Lady Gaga** performing on the season finale of "The Voice" in December.

## [ IN MEMORIAM ]

**Paul Ash**

1929-2014

Though most knew Paul Ash through his family's famed musical instrument store Sam Ash, New York jazz musician Jimmy Heath remembers him as a man he could always count on for support. Ash—who died of a heart attack on Feb. 4 at 84—ran clubs and concerts with his wife, Nobuko Narita (known as Cobi), so that musicians had the means to pay their bills, and when that wasn't enough, he personally helped pay medical and living expenses.

"When the [National Endowment for the Arts] funds dried up, Paul and Cobi never did," says Heath, a saxophonist. "Corporations have backed jazz through the years, but they were all quick to move on to the next big thing in music. Not Paul. He loved jazz."

"It's people like Paul Ash and his wife Cobi that we can thank for keeping jazz alive," says George Wein, founder of the Newport Jazz Festival in Rhode Island. "The way he supported concerts that enabled jazz musicians to earn a living when it was hard for them, it's unmatched."

With his brother Jerome, Paul built Sam Ash into the largest family-owned chain of music stores in the United States, with 46 outposts. "He never missed a day of work, not even an hour," nephew Derek Ash says. And Paul's passion for jazz lived on in his stores: He offered the loft space over Sam Ash's 48th Street location in Manhattan as a jazz club for Narita and christened it Cobi's Place. "He always paid us," Heath says. "I always played their birthday parties, which were fund-raisers."

Heath remembers Ash as a man with a gentle smile who always insisted on sitting front and center at his gigs. "He loved my music," he says. "He'd come see me anywhere—Birdland, Blue Note. He would always come to my Jazz Masters concerts in Queens in October. That's the last time I saw him."

The two spoke on the phone recently when Heath wanted to buy a new electronic keyboard to write music. "When he moved out of the city, I would call him at the Long Island store and order from him directly," Heath says. "I got an AmEx bill a few days ago and I thought, 'Oh, shit,' then I opened it and saw that he had given me a discount. He always gave me a discount. He was very generous."

His generosity ran so deep, in fact, that starting in the 1970s, Paul would visit area prisons, letting inmates pick out instruments from the Sam Ash catalog.

Paul is survived by Cobi, Jerome and his sister, Marcia Ash Abrams. —**Marisa Fox**



**Paul Ash** assists a customer at the Sam Ash store in Hempstead, N.Y., in the late '60s.

**ACADEMY AWARD® NOMINATION**  
**BEST ORIGINAL SCORE**  
**THOMAS NEWMAN**

"THOMAS NEWMAN'S APPEALING SCORE BLENDS WELL WITH ALL  
THOSE GREAT SHERMAN BROTHERS 'POPPINS' SONGS"  
- L.A. TIMES



Disney  
**SAVING MR. BANKS**

WALT DISNEY  
RECORDS

WorldMags.net

© 2014 DISNEY  
WALTDISNEYSTUDIOSAWARDS.COM

# BACKBEAT

## A Winter Blitz Of Glitz

Leona Lewis, Mary J. Blige and St. Vincent made a frigid New York Fashion Week sizzle, Madonna rallied for Pussy Riot in Brooklyn, and Karen O rocked the Hollywood Reporter's Oscar Nominees Night in Los Angeles



1

1 Colbie Caillat (left) and Joan Jett at the Go Red for Women/Heart Truth show at Lincoln Center on Feb. 6.

2 Leona Lewis at Go Red for Women.

3 Anna Kendrick (left) and Carrie Underwood at Rebecca Minkoff on Feb. 7.

4 Joe Jonas and Kelly Rowland at Opening Ceremony on Feb. 9.

5 Pharrell Williams and G-Star's Thecla Schaeffer at the RAW for the Oceans event at the American Museum of Natural History on Feb. 8.

6 St. Vincent rocked American Express' Unstaged event at the Diane von Furstenberg runway show on Feb. 9.

7 Donna Karan (left) and Rita Ora at the DKNY 30th-anniversary show on Feb. 10.

8 Dennis Basso and Mary J. Blige backstage at his fall runway presentation on Feb. 10.

9 Cam'ron at the Mark McNairy New Amsterdam show on Feb. 11.

10 Solange Knowles at Noon by Noor on Feb. 10.

11 Jon Bon Jovi and Michael Strahan at Kenneth Cole's collection on Feb. 10.

12 Charlotte Ronson, Natalia Kills and Samantha Ronson (from left) at Charlotte's show on Feb. 7.

13 Skylar Grey at the Herve Leger by Max Azria show on Feb. 8.



3



4



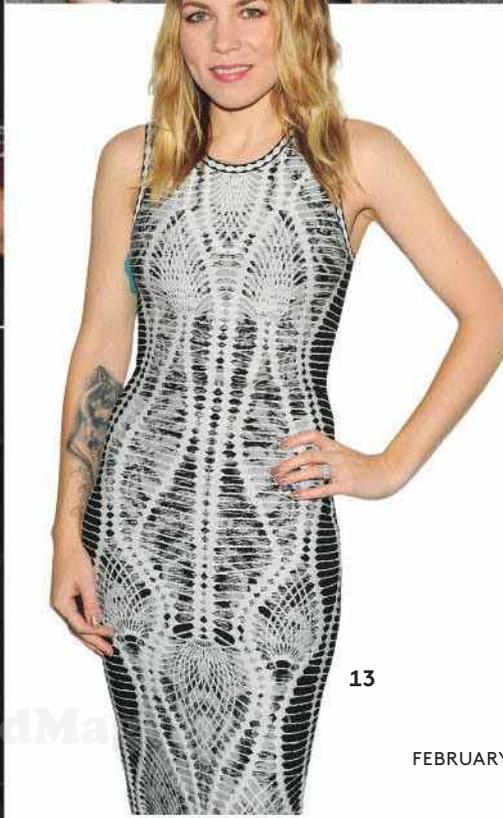
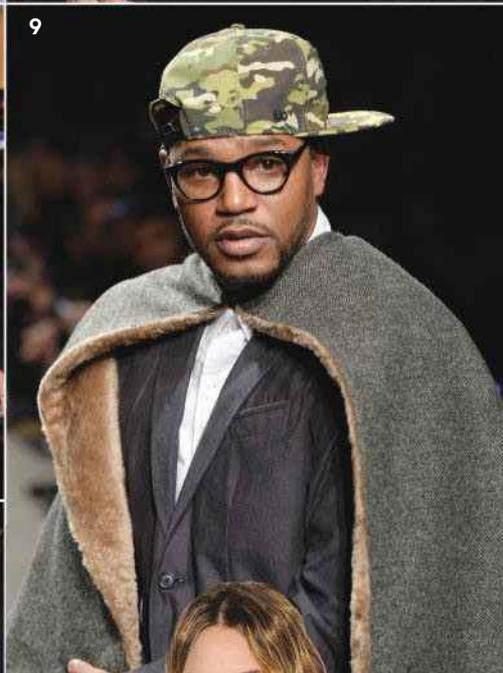
5



2

1: CAILLAT: JAMIE MC CARTHY/WIREIMAGE; JETT: PAUL MORICO/WIREIMAGE; 2: ASTRO: STANWARZ/GETTY IMAGES; 3: ASTRO: STANWARZ/GETTY IMAGES; 4: ROB ANWIRE/IMAGE 5: DIMITRIOS KAMBOURIS/GETTY IMAGES

## "My fashion icon is Albert Einstein." —St. Vincent



### FRIDAY, FEB. 7

3:35 p.m. At Rebecca Minkoff's Lincoln Center show, Carrie Underwood and Anna Kendrick, their faces firmly planted in their phones, look up as U.K. duo AlunaGeorge begins to play.

3:55 p.m. "I heard that song that they did with Disclosure ['White Noise'] and basically became a fan then," Minkoff says of AlunaGeorge over goat-cheese pizza squares and fruit in Lincoln Center's Samsung Galaxy Backstage Lounge after her show.

### SATURDAY, FEB. 8

9:05 p.m. "Look at my shoes, those are from his new collection," Angel Haze says, pointing at her glossy, gray, black and white patent-leather moccasins as the last stragglers from Manhattan fill a vast warehouse in Brooklyn's Navy Yard for Alexander Wang's show. "It's actually my first time at the [New York] shows," says the new fashion muse who performed at a Donatella Versace event last spring, and turned up on the DKNY catwalk days later.

### SUNDAY, FEB. 9

5:45 p.m. "I don't know if I should be seen like this," "Portlandia" star Carrie Brownstein says, trying to hide her flute of champagne in the American Express lounge after St. Vincent played the Diane von Furstenberg show in Tribeca. "It's all kind of hifalutin."

8:15 p.m. Snow be darned. Joe Jonas and Kelly Rowland are at Opening Ceremony's Spring Studios show in Tribeca, where they're given Callebaut Belgian chocolates upon arrival.

### TUESDAY, FEB. 11

2:05 p.m. "Everything's been really lovely," Beyoncé stylist Ty Hunter says at Naem Kahn, digesting Dennis Basso, Vera Wang, Michael Costello and Diane von Furstenberg. "I've been finding at least three to four looks at each show, which is really unheard of."

**1** Pussy Riot's **Nadezhda Tolokonnikova** (left) and **Maria Alyokhina** (right) with **Madonna** at the Amnesty International concert presented by CBGB at Barclays Center in Brooklyn on Feb. 5.



**2** Blondie's **Deborah Harry** electrified the stage at the Amnesty International concert.



**3** Swizz Beatz, Jermaine Dupri, Rick Ross and Bow Wow (from left) at Ross' *Mastermind* listening party at New World Stages in New York on Feb. 11.



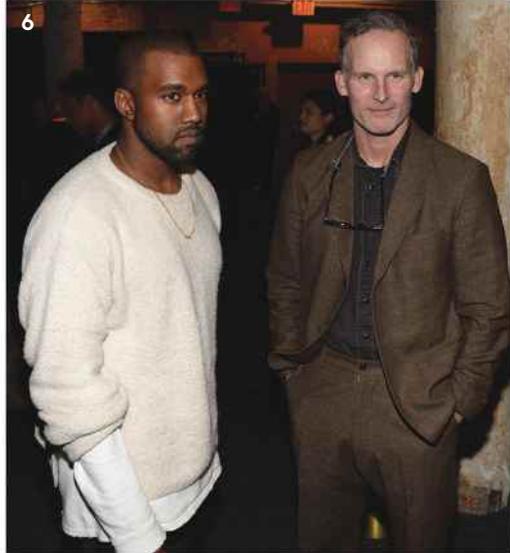
**4** Jared Leto at the Hollywood Reporter's Oscar Nominees event at Spago in Beverly Hills, Calif., on Feb. 10.



**5** **Karen O** and **Spike Jonze** at THR's nominees party.



**6** **Kanye West** (left) and **Matthew Barney** at the "River of Fundament" world premiere at the BAM Harvey Theater in Brooklyn on Feb. 12.



**7** **Jennifer Hudson**, **Aretha Franklin** and **Janelle Monáe** (from left) at the BET Honors at the Warner Theatre in Washington, D.C., on Feb. 8.



# ROAD TRIP

**“Thanks for making ‘pussy’ a ‘sayable’ word in my household. My 8-year-old says it all the time.” —Madonna**

**TUESDAY, FEB. 11**

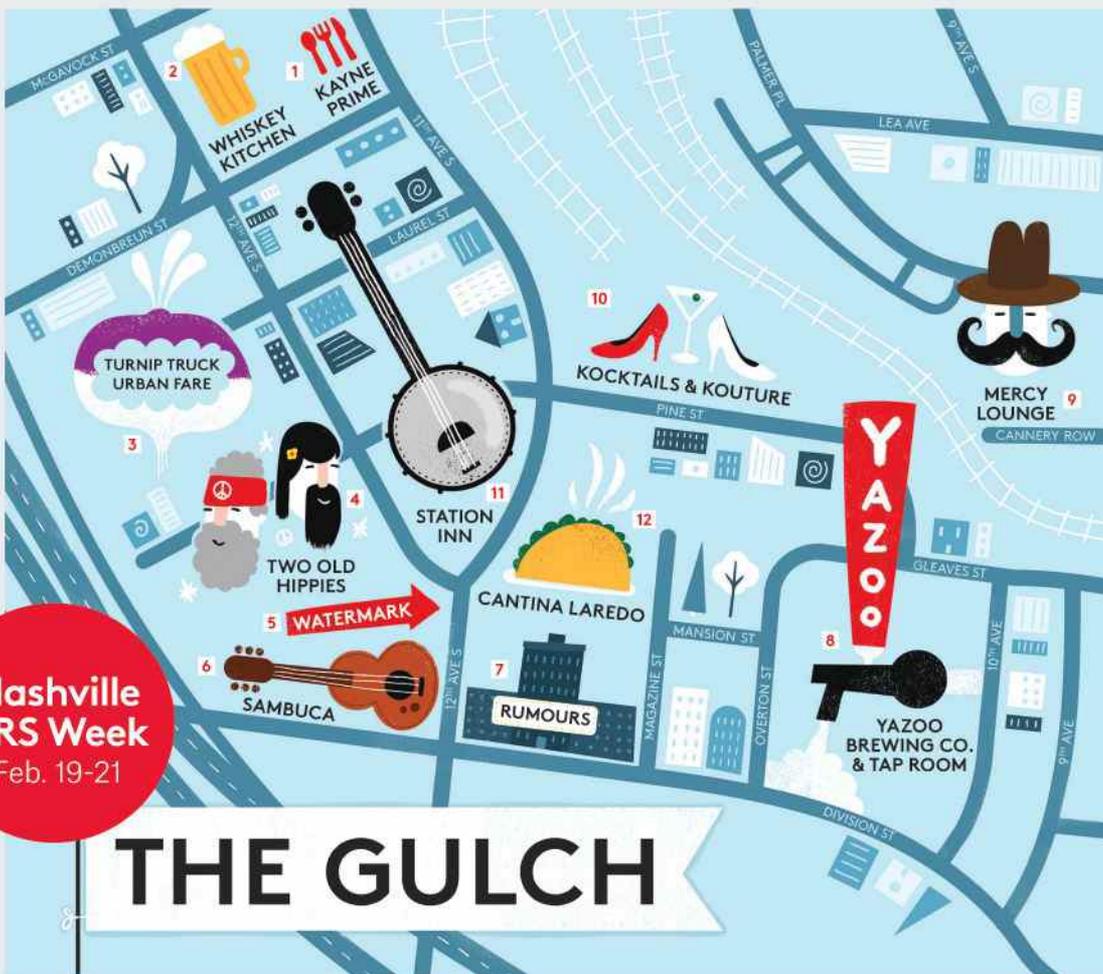
**9:45 p.m.** At Rick Ross’ listening party for *Mastermind* at New World Stages, there’s an audible hush as an image of **the Notorious B.I.G.** flashes on a screen for the Sean “Diddy” Combs-produced track “Nobody,” featuring **French Montana**. The song is an homage to B.I.G.’s classic “You’re Nobody (Til Somebody Kills You).” The crowd, which includes **DJ Khaled, Meek Mill, Fabolous, Swizz Beatz** and **Busta Rhymes**, eats it up.

**9:50 p.m.** “I had to use myself on the cover,” **Helena Christensen** jokes about the issue of *Vs.* magazine that she co-edited. “I told them, ‘I know someone great and I can get them.’” The remark draws laughs from the Strokes’ **Fabrizio Moretti, Russell Simmons** and **Kate Bosworth**, who are seated with the 45-year-old model and host of the *Vs.* party at Tao Downtown.

**WEDNESDAY, FEB. 12**

**9:45 p.m.** At the 1MSQFT X Solange + Saint Heron event held in the Meatpacking District, guests get some consolation for waiting outside in the cold for more than 30 minutes—**Beyoncé**, who’s dancing in the crowd (sans bodyguards) as her sister **Solange** spins. After enduring slack-jawed stares from onlookers, Bey heads to an R&B video karaoke booth with her sister for a private performance.

**11:55 p.m.** “I’m a mom, but I can turn it up a little,” **Lil’ Kim** says, debuting her baby bump during her performance at the after-party for **the Blonds** at the Gilded Lily. “They’re the motherfucking baddest designers in the world!” she shouts about the Blonds, rubbing her belly in a skintight dress. Obviously, “mother” has two meanings for the rapper.



Those attending the Country Radio Seminar (CRS) in Nashville (Feb. 19-21) have 12 good reasons to venture beyond the convention center. The Gulch, a former tangle of abandoned rail yards, is close enough to Music Row to make it a cool alternative to the standard power-meal haunts. The bustling 12th Avenue strip is home to Red Light Management, which boasts Luke Bryan and Tim McGraw. And with Robert Plant and John Oates owning condos in the Terrazzo (700 12th St.) and Icon (600 12th Ave. S.), respectively, the Gulch is also a place where music lives.

- 1. Kayne Prime, 1103 McGavock St.** “It’s as good as you want,” Bryan says of this steakhouse that reviewers have called “knock your socks off” good. It also offers pasta, salads and other vegetarian options.
- 2. Whiskey Kitchen, 118 12th Ave. S.** Miranda Lambert’s manager Marion Kraft of ShopKeeper Management enjoys taking Marci Braun from country WUSN Chicago here when she’s in town. Kraft’s favorite dishes: Tuna Togarishi and the Steel Drums.
- 3. Turnip Truck Urban Fare, 321 12th Ave. S.** “They have great lunches,” Kraft says of Nashville’s only locally

owned natural-foods market. “Having lived in California for 25 years, it is a lifesaver for me. They make juices right there at the bar.”

- 4. Two Old Hippies, 401 12th Ave. S.** This fashion/music hybrid boutique is where Martina McBride recently threw an album-preview party. With Chan Luu wrap bracelets and Diamond Head ukuleles for sale, it’s a go-to for area stylists.
- 5. Watermark, 507 12th Ave. S.** This farm-to-table eatery gets lots of mentions on ABC’s “Nashville.” But the touts are deserved. “They’ll even tell you where the chicken is from and who raised it,” one insider jokes.
- 6. Sambuca, 601 12th Ave. S.** Female execs tend to reserve the booths for their power lunches, while men book the sky-loft for total privacy. At night, it’s also a live venue where labels often host showcases. Gary Allan gives it two thumbs up.
- 7. Rumours, 1104 Division St.** “It’s very cozy and they have all sorts of nice dishes,” Oates says of this wine bar located in the Icon. “The scallops are pretty amazing and they have an outdoor patio and a cool room in the back that’s kind of private.”
- 8. Yazoo Brewing Co. & Tap Room, 910 Division St.** Nashville’s oldest

package brewery (where containers are packed in-house) is riding on the popularity of craft beer and “hot chicken,” sauced and pan-fried with cayenne. Yazoo counts Kings of Leon’s Nathan Followill as a fan.

- 9. Mercy Lounge, 1 Cannery Row** A favorite of Kraft, this club holds three venues in one. It’s a testament to the city’s growing appetite for non-country, indie-leaning acts like Alt-J, the Lumineers and Imagine Dragons, who played here last year.
- 10. Kocktails & Kouture, 316 11th Ave. S.** No need to shop till you drop at this restaurant/boutique. Between its Little Black Dress and Comfortably Numb cocktails, and vintage Gucci and Chanel accessories, the place gives new meaning to happy hour.
- 11. Station Inn, 402 12th Ave. S.** This bluegrass club is one of Nashville’s legendary venues and predates the Gulch’s revitalization. Alan Jackson played the club last fall to launch his latest project, *The Bluegrass Album*, and Chris Young recently threw a party here.
- 12. Cantina Laredo, 321 12th Ave. S.** Serving up “modern Mexican,” this restaurant plays host to many intimate industry functions by labels like Universal Music Group Nashville.

—Deborah Evans Price



"I feel like there are certain things that I want to try and do better or see if I can pull off," says Beck, photographed Feb. 7 outside Milk Studios in Los Angeles.



# YES, BECK IS BACK (BUT WHICH BECK?)

THE ALT ICON, NOW 43, TALKS BAD CAREER MOVES, PASSING ON *MAD MEN*, HIS INDIFFERENCE TO COMMERCIAL SUCCESS AND HIS FIRST ALBUM IN FIVE YEARS: 'I PUT ALL MY TIME INTO MUSIC, AND I STILL FEEL LIKE I'M FIGURING IT OUT'

By JENNY ELISCU | Photographed by AUSTIN HARGRAVE

# T

**URNS OUT BECK CAN MAKE HEARTBREAKING MUSIC, EVEN** when he actually is doing fine. Dressed in all black except for the tiny white polka dots on his scarf, Beck sits in Silver Lake's popular Cafe Stella during a quiet Friday morning, holding his wide-brimmed fedora in his lap. He's wearing a lean, buttery motorcycle jacket, and his hair is close-cropped except for an asymmetrical shock of strawberry blond whose precise hue could be called — get it? — “mellow gold.” The 43-year-old's sleek look is a far cry from the floppy knit cap, saggy jeans and overgrown page boy he sported when the world got its first look at him 20 years ago, bleating “soy un perdedor” to a mangled blues guitar sample. He still looks positively Beck-y — that is, whatever his style, he always is the coolest weirdo in the room.

More than a decade has passed since Beck released his most indispensable and career-defining collection of music in the wake of a devastating breakup. Now married to actress Marissa Ribisi and the father of son Cosimo, 9, and daughter Tuesday, 6, he chuckles warmly as he talks about making the decision to revisit the sound of his confessional 2002 album, *Sea Change*, for his new one, *Morning Phase*. He has been writing contemplative, acoustic songs like that for his entire career but was unsure about devoting another album to them. “I was reticent about doing something in that vein again,” he says. “Does it kind of paint you into a certain corner? Because there's a lot of other stuff I want to do. I love going out performing and having songs where everybody's moving, letting loose. And this record, like *Sea Change*, is a totally different, more intimate kind of thing.”

*Morning Phase* started with a shared revelation of sorts, onstage, in May 2012. Beck and *Sea Change*'s four-man backing band — bassist Justin Meldal-Johnsen, guitarist Smokey Hormel, keyboard player Roger Joseph Manning Jr. and drummer Joey Waronker — had reunited to play a last-minute gig at the relatively intimate El Rey Theatre in Los Angeles. It was a warm-up for a few bigger shows to follow, and it was a hot ticket: Beck hadn't played his hometown since shortly after his 2008 album, *Modern Guilt*. And, though that stellar supporting band had been with him for a few albums in a row when they made *Sea Change*, they hadn't all played together since. “In the interim, a lot of life has happened,” says Beck. “It had a huge impact on all of us, to revisit those songs. I think we were all feeling them in a different, maybe deeper way.”

Meldal-Johnsen later says: “It was pretty intense. I knew it would be like that. Something about the music we created together being the only thing that's permanent during that duration of time is a heavy concept, but it was also joyous and rambunctious at the same time.”

*Morning Phase*, Beck's 12th studio album, evolved naturally from there, picking up where *Sea Change* left off: the aftermath of the aftermath, the morning phase. Although he'd already started piecing together another new album with a series of high-profile collaborators, including Pharrell Williams — possibly due out later this year, “time willing” — Beck set those tracks aside to focus on *Morning Phase*, recorded at studios in Nashville, London, Los Angeles and New York over the course of several months in 2013. “I had some old songs, and I found the ones that fit together the best, and then I worked on

“I THINK I'VE HAD PERIODS OF TIMES WHERE I WAS LIKE, 'DOES ANYBODY LIKE THIS?' ”



Says bassist and producer Meldal-Johnsen, “I think Beck responds to music in that trusting way, where he lets things unfold without judgment.”

building it, stripping it back, rewriting it and just kept going until I felt like it was getting better and better.”

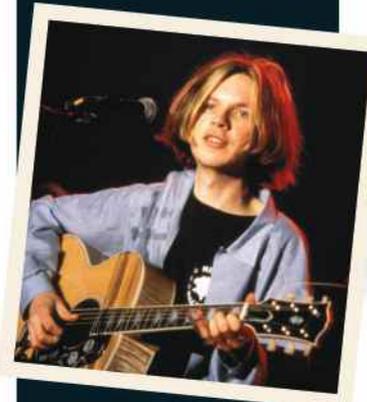
Meldal-Johnsen says Beck and the band never explicitly discussed what type of sound they were going for, but it was inevitable: “It's the same room with the same guys, with the same microphones and a lot of the same equipment and the same engineer. We don't even talk when we start these songs; we just listen and respond. These are the tones and sounds and approaches that come forth from that recipe and these five guys. I think Beck responds to music in that trusting way, where he lets things unfold without judgment.” As Beck puts it: “Something just happens when you're making a record, where certain things start to come out. It's just something in the air. I might have been shooting for Royal Trux, and it came out Lynyrd Skynyrd, but it's working, so ...” He trails off. “It's like I'm driving the car, but I'm not really controlling where we're going. I'm just making sure it doesn't crash.”

I suggest that he obviously has confidence in his own instincts, but Beck quickly demurs, “My instinct has definitely gone awry; I could give you many examples.” He laughs and tells me about how, several years ago, he turned down repeated requests to write the theme song for a new cable TV series. “It's about ad executives in the '60s? They're going to make a show about that? Really? Um, I don't think



## 20 YEARS OF BECK

A TIMELINE TO THE MODERN ROCK TROUBADOUR



### 1994

Released independently in March 1993, Beck's slacker anthem "Loser" got the attention of David Geffen and landed the singer a deal with DGC Records. The song peaked at No. 10 on the Billboard Hot 100 a year later.

### 1997

Beck's 1996 release *Odelay* picks up two Grammy Awards including best alternative album, a prize he also would claim on his next studio effort, 1998's *Mutations*.



### 2001

Claiming his place in pop culture, the singer gets animated for an episode of Matt Groening's *Futurama*. Titled "Bendin' in the Wind," robot Bender tours with Beck as his washboard player in the episode.

### 2005

The release of *Guero* marks Beck's highest chart debut as it lands at No. 2 on the Billboard 200 its first week out. Featuring hits "E-Pro" and "Girl," it has sold 917,000 units to date, according to Nielsen SoundScan.

### 2012

Beck teams with book publisher McSweeney's for the *Song Reader* project, a collection of 20 songs released as sheet music and open to any musician's interpretation. The "album" precedes 2014's *Morning Phase*.

so," he remembers saying. "Yeah, just like the best show ever made!"

"I wish I had more confidence," he adds. "I think that's probably my Achilles' heel. If I had more, I probably would have felt emboldened to make more interesting music earlier on, or really go for it in an artistic or songwriting sense. I've seen that kind of confidence serve other people really well. I really admire it. Like, I hope my kids have some of that kind of confidence that enables you to take risks."

It's strange to think that Beck, whose unabashed weirdness places him in such formidable company as Tom Waits, David Bowie, Bjork and Nick Cave, isn't sure he's unabashed enough. He seemed so confident out of the gate. But Beck says it wasn't until his 1998 album, *Mutations*, recorded with producer Nigel Godrich over two intense weeks, that he felt he could let down some of his guard and make the kind of direct, emotionally vulnerable songs he'd been writing since he was a teenager. "That's what I started out doing," he says. "But the climate of the time was different. When I started out playing small clubs, you could feel the room recoil from certain kinds of songs. Anything that was too personal, that had a sentiment to it, or was laying out your feelings, was immediately booed. People would start throwing things. And anything that was really provocative or humorous or radical was embraced or cheered. So that fostered in me a sort of mode of survival."

At a certain point, he says, he realized it was pointless to predict how listeners would respond. "I mean, I guess my first album did well," he says, modestly. "I think it went platinum, but everybody else in that same period was selling 12 million to 17 million records. I'm talking Green Day, Offspring, Nirvana, Smashing Pumpkins, Nine Inch Nails. All the bands that were playing on the stations I was getting played on. What does that even mean to sell 16 million records, you know?" Beck has sold about 8 million over two decades (nearly all for Geffen/Interscope), but he says he's never one to keep track. "Maybe a song will get on the radio, and I go, 'OK.' And we play a show, and people are excited to hear it, and I go, 'OK, so that worked,'" he says. "But it's really hard to qualify. It's almost impossible. Unless there's like a real kind of commercial success or the critics really liked it. Most of the time, I've sort of floated somewhere in between. I think I've had periods of time where I was like, 'Does anybody like this?'"

Although Beck hasn't had a platinum album since *Odelay*, all but the last two exceeded gold. For an artist like Beck, his value can't be measured by sales alone. "Beck has an incredible history of making records that redefined what was going to work in that given moment — albums where, while the rest of the world turned right, he turned left, and it worked out and people went with him," says Capitol Records executive vp Greg Thompson, who helped sign Beck to the label in the fall.

After Beck's deal with Interscope ended in 2008, Beck says he considered starting his own label but that the prospect seemed daunting. "I have enough to do trying to make records and tour," he says. "When I went around to meet with people at labels this last time, I met with some people who really were enthusiastic and keen to work on something. I hadn't felt that in years. And at Capitol, there were some familiar faces."

Beck's most commercially successful albums have been the more beat-oriented, club-friendly ones, but "Blue Moon," the first single off *Morning Phase*, is starting to find an audience on Triple A radio. And with Triple A leading sales stories for such acoustic-driven artists as Mumford & Sons and The Lumineers in recent years, perhaps *Morning Phase* arrives at the perfect moment. (He'll perform on *Saturday Night Live* on March 1.)

Regardless, the other Beck album in the works is rumored to be more like *Odelay*, beloved for its integration of hip-hop sampling and rock songwriting, and that could be the bigger payoff for Capitol. "I'm really excited to hear it," says Thompson. "The prospect we'll get a great record with this signature, and then he's gonna make another one with a different signature, you have a lot to look forward to." The international market also is a big part of the equation, he adds: "He does very well in the U.K. and Australia and Canada and across Europe. Our plan is to definitely work it on a global basis and get him overseas and tour."

#### BECK'S TALENT AS A CREATIVE SCAVENGER WAS FORGED

early on. He was born in Los Angeles in 1970 to Canadian composer and conductor David Campbell and artist Bibbe Hansen, who'd circled the Andy Warhol scene in New York before settling on the West Coast. Campbell and Hansen separated when Beck was 10; in the years thereafter, he spent intervals of time living with grandparents in Kansas and his maternal grandfather, avant-garde collage artist Al Hansen, in Europe. Mostly, though, he lived with his mother and stepfather near downtown Los Angeles, where the Filipino, Korean, African-American, Mexican and Salvadorian communities were a source of inspiration for a kid who explored the city all on his own. "I think there is a danger in overprotecting your kids, but I do laugh when I think about myself as a child," he says. "At age 6, I would walk to the movies by myself, then go down to the drugstore and buy some gum, and then walk around the neighborhood, throw some rocks. This was near downtown L.A., which is transformed now. Back then, it looked like the city after the bomb had gone off."

In his early teens, he would ride the city bus, playing Mississippi John Hurt tunes on his acoustic guitar. Later, he had friends like Meldal-Johnsen help him record four-track experiments in his attic bedroom, using the bathroom as an echo chamber for weird electric guitar sounds. The pair met thanks to Beck's father, Campbell, who arranged and conducted string parts for *Morning Phase* and *Sea Change*. Meldal-Johnsen quit his job as a janitor at a recording studio to work as Campbell's part-time assistant and was over at Campbell's house one day when Beck stopped by. They were both 17.

"When I first saw him, he reminded me of like a fantastical Thurston Moore or something," says the bassist and producer, who in more recent years has worked with Nine Inch Nails, Air and M83. "He told me he'd just started a literary magazine for young people called *Youthless* and earnestly asked would I like to submit something. I remember feeling overwhelmed because I wasn't a writer. But Beck thought it would be fun if I did something, and I remember feeling, 'How come I can't be that free with creating anything?' I realized early on that this was a guy who felt like success with art was a subjective thing and making art didn't have to involve overintellectualizing or training or preparation. I didn't know about that. I always thought I needed to practice and figure out how the masters did it. And, even with his music, he was just like, 'This is my thing. This is it.'"

Beck says he faltered in confidence between his first couple of albums because he listened too closely to outside opinions — from his label, from older artists, from critics. "There was a general mistrust of the incoming group of musicians in the late '80s and early '90s. It felt like just getting kicked and spit on the whole way, like hazing. Which was too bad because it would have been nice to enjoy that moment and just be 22. Like, I wrote a f—in' song that's on the radio — who cares? It's music." He chuckles. "There was a lot of attack for it, which I could not fathom at the time. I don't think I had the experience to be able to just laugh it off. It seemed so serious."

Although his 1996 album, *Odelay*, now is hailed as a breakthrough, his label was unsupportive. "Through the whole making of that record,



I thought, 'I'm never going to have the money to do something like this again, so I'm just going to go out in a fiery blaze,' " he says. "And that's really how it was received when I turned it in to the record company. I had major people in the music business calling up to tell me: 'Don't release this record. It's gonna be career suicide.' This is the record that I spent \$200,000 making — like, more money than anybody in my family had ever dealt with in the history of my entire family, probably back to the beginning of time, you know? That was a lot of pressure. But I grew up flipping through the cutout bins, and you'd see 10 copies in a row of a record that obviously didn't sell, and they're all, like, 20 cents a copy. When I was making *Odelay*, I thought, at least I'll try to do something interesting so that when someone finds it in the bin 20 years later, they'll be like, 'This is kind of weird. Hello.'"

By the time that same album was nominated for album of the year at the 1997 Grammys, he had learned not to seek that kind of approval. "I remember when I first went to the Grammys, I don't think there was anyone under 40 nominated for album of the year. And now you don't see anybody over 30 nominated," he says. "New bands who back then would be sort of tortured and ridiculed as 'one-hit wonders' are being completely embraced and beloved. And David Bowie is going to come out and give you a big hug, you know what I mean? But I think it's good for music. There is a vast audience coming up that wants to hear what's now. You have kids listening to Animal Collective and Beyoncé, Justin Timberlake and MGMT. It's not as separated as it was before."

As he neared the end of his contract with Geffen a few years ago, Beck wondered if he should stop making album after album and doing tour after tour. He went to Nashville and recorded a couple of

**"I REALIZED EARLY ON THAT THIS WAS A GUY WHO FELT LIKE SUCCESS WITH ART WAS A SUBJECTIVE THING."**

**Bassist/producer MELDAL-JOHNSEN**

songs at Jack White's Third Man studios and released a single via the label of the same name. He put out a couple more singles on his own tiny FONOGRAF label, a couple of which were recorded during sessions in 2009 for an album Beck finished but never released. "Once you've got a record deal, you get in the typical cycle as an artist, putting out albums and touring," he says. "I got to a point where I felt like there's a certain amount of this that's just completely arbitrary — how musicians are expected to channel their creative impulse. It's formalized in this way that really isn't natural."

For years, he'd been inviting musicians over to record live cover versions of their favorite albums, and he started making those sessions more of a public affair, launching his "Record Club" in 2010. Feist, St. Vincent, Thurston Moore, Devendra Banhart, members of Wilco and MGMT, among many others, joined Beck in the studio to perform albums such as *The Velvet Underground & Nico*, *Songs of Leonard Cohen*, Skip Spence's *Oar*, INXS' *Kick* and Yanni's *Yanni Live at the Acropolis*. The performances would be filmed and viewable on Beck's website. "I was doing the record club thing for years before I put it out — just for our own amusement," he explains. "And we would all just say, 'This is the best time I've had making music in years.' There's something very humanizing about the whole experience, and I just needed some humanizing."

What he lacks in confidence, Beck makes up for in work ethic. "I realized nobody was going to call me to make up these situations. So you kind of have to do it yourself," he says. "Friends of mine who are really always doing stuff, they just have incredible follow-through. Someone like Jack White — when he has a good idea, he'll just go in there and work at it and work at it. The idea is always romantic, but the actual doing is not so romantic. It's not so comfortable. All creative efforts are a compromise in the end. It's not quite what you wanted. That's why you do another one. For me, it's like I'll be making albums forever and still feel like it's not quite what I wanted it to be — like, I wanted it to be *Rubber Soul* or *Hunky Dory*. There's always this unreachable that you're trying to get to. And you get pissed you can't get there, but that's the beauty of it. I put all my time into this, and I still feel like I'm still figuring it out. There's still more to do. When I'm playing live is when I really feel it — like there are songs missing. Like, 'This is such an incomplete picture.' " ●

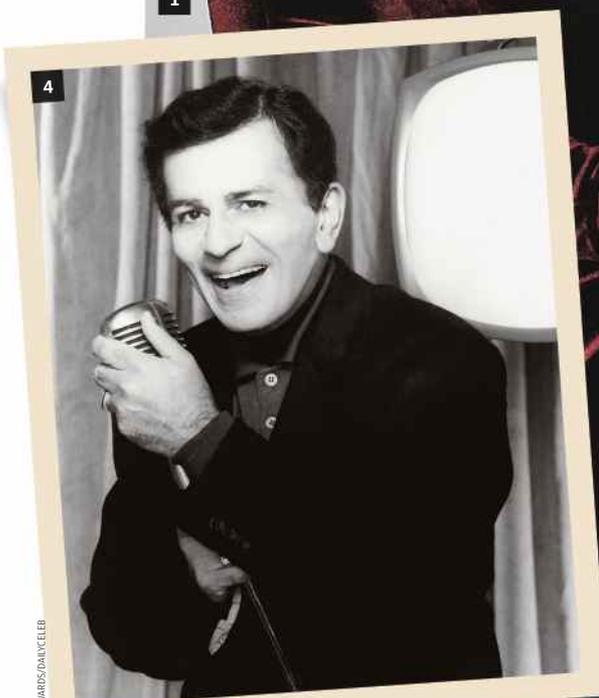
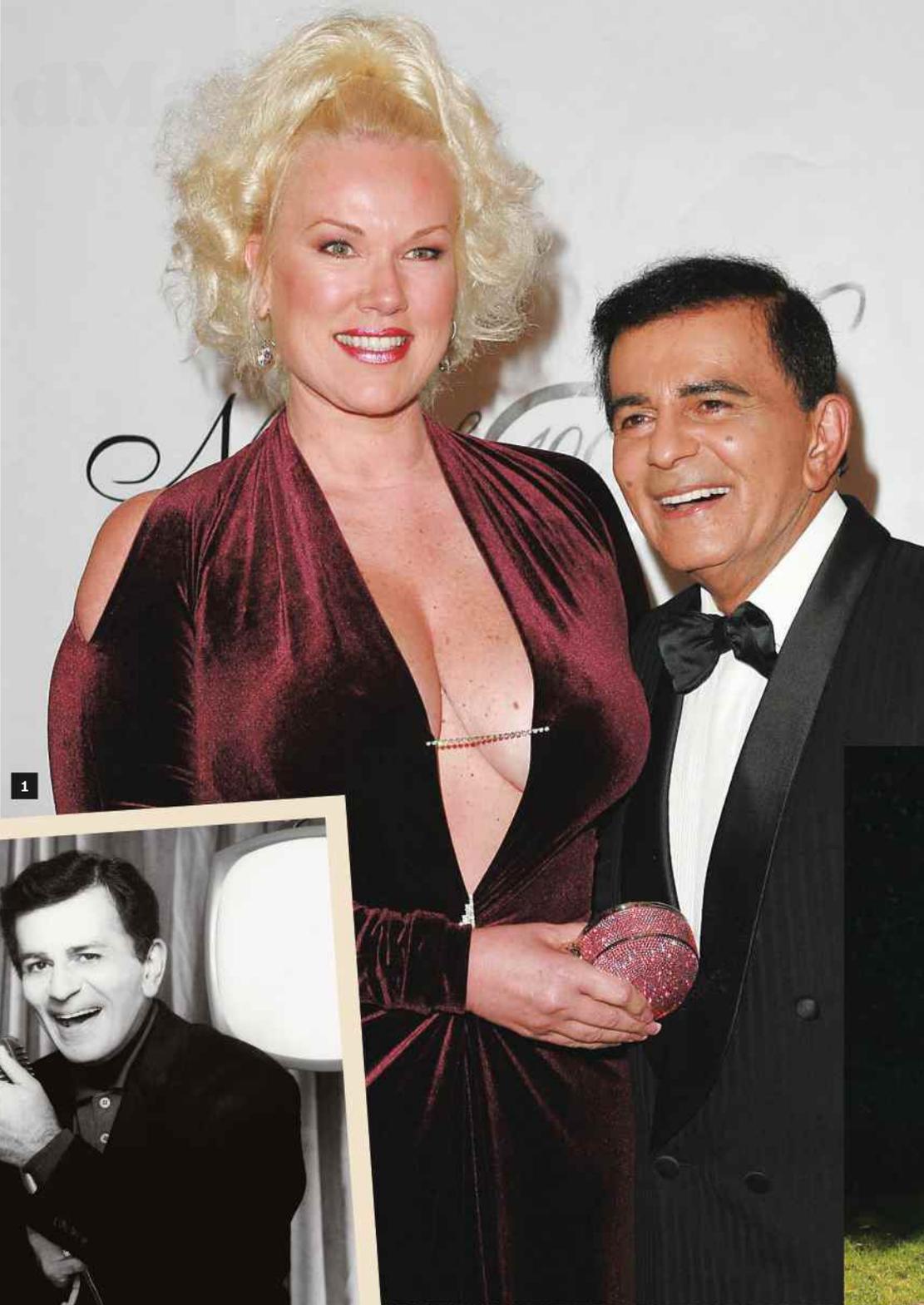
A man with light brown hair and blue eyes is wearing a black leather motorcycle jacket over a black shirt and a black patterned scarf. He is also wearing a black wide-brimmed hat and black pants. He is sitting on a black stool, with his right hand resting on the hat and his left hand on his lap. The background is a plain, light grey color.

"I WISH I HAD  
MORE CONFIDENCE.  
I THINK THAT'S  
PROBABLY MY  
ACHILLES' HEEL.  
IF I HAD MORE,  
I PROBABLY WOULD  
HAVE MADE MORE  
INTERESTING MUSIC  
EARLIER ON."

# The Sad, Strange Battle Over Casey Kasem

Amid competing charges of cruelty and neglect, the 'American Top 40' radio legend's children tell why they have waged a legal war against their stepmother for the right to visit their father, 81 and frail with Parkinson's. For them, it's not about his \$80 million fortune: 'It's about love for us. It's about money for her'

BY HAL ESPEN



1: GLENN WENER/ZUMAPRESS.COM; 2: DAN STENBERG/INVISION FOR THE HOLLYWOOD REPORTER/AP IMAGES; 3: COURTESY OF KASEM FAMILY; 4: PHOTOEST; 5: DAVID EDWARDS/DAILYCELEB

**1** Casey Kasem and his wife, **Jean**, attended the 17th annual Night of 100 Stars Gala Oscar party in 2007. **2** The exterior of Casey's Holmby Hills estate he shares with Jean, which she placed on the market last year for \$42 million. **3** From left: Casey's daughter **Julie**; Casey; daughter **Kerri**; Casey's first wife, **Linda**; and son **Mike** at Kerri's high school graduation.

Mike says: "Ever since we realized that there's going to be no relationship with our stepmom, none of us has really been expecting anything. We knew that we better go make our own money. It's so much more important to be happy and have family." **4** Casey in 2004. **5** In October, Kerri protested outside her father's house over having been denied any contact with him.



2



5

**D**EPARTMENT 29 IN THE Stanley Mosk Courthouse of the Los Angeles Superior Court is a 50-square-foot box of dirty-blond wood and fluorescent light, and a disheartening place of hard-luck stories and forlorn conclusions. On a Friday morning before Christmas, a long succession of civil cases involving special-needs trusts, disputed inheritances, stricken families and various other probate calamities passed in a dull parade before Judge Lesley Green, who announced her decisions, one after another, with a swift dispatch.

But the courtroom stirred and the spectators sat forward when Case No. BP145805 was called, and no fewer than six attorneys lined up before the judge in the matter of Julie Kasem et. al., petitioner, v. Jean Kasem, respondent, in respect to a "conservatorship of person"—that absent person being 81-year-old Casey Kasem, the radio legend. For decades, Kasem counted down the weekly hit singles on "American Top 40" and its spinoffs, exhorting his listeners to "keep your feet on the ground and keep reaching for the stars." Several generations of kids also knew him as the voice of the teenage Shaggy on the "Scooby-Doo" series. He had taped his last broadcast in 2009, then quietly retired.

The courtroom spectators were primed to witness the latest legal skirmish in a tabloid melodrama that had erupted three months earlier and just kept getting more lurid and sad. On Oct. 1, Kerri Kasem, 41, the entertainer's eldest daughter from his first marriage, along with Casey's 78-year-old brother, Mouner Kasem, and many longtime friends, held a protest outside the Holmby Hills estate where Casey lives with his second wife of 33 years, actress Jean Kasem, best known for her TV role as the harebrained bombshell Loretta Tortelli on "Cheers." Casey met Jean in 1980 when he was 47 and she was 24; today, she is perhaps better remembered for her eye-popping outfits—often involving headbands, turbans and tiaras—she liked to wear to galas and awards shows.

It had been an open secret in the music industry that Casey was ill, but now the family went public with the news that their octogenarian father was suffering from advanced Parkinson's disease, could no longer walk and had lost much of his ability to speak. Holding signs that read, "JEAN, WHY WON'T YOU LET ME SEE MY DAD!" and "I MISS MY BROTHER," Kerri and the protesters told reporters that for months, none of them had been allowed to see or communicate with Casey. A week later, Julie Kasem, 38, Casey's middle child and a licensed physician assistant with advanced training in palliative and hospice care, and her husband, Dr. Jamil Aboulhosn, a cardiologist at UCLA Medical Center, filed a conservatorship petition in Superior Court, charging that though her father had signed a medical directive in 2007 placing the couple in charge of his care if he were incapacitated, Jean had blocked them from finding out about his condition since the previous spring. As one leering headline put it: "CASEY KASEM HELD CAPTIVE BY HIS OWN WIFE."

The Kasem kids repeatedly told reporters

that they weren't after their father's money—his fortune has been estimated at \$80 million—but that they desperately missed him and simply wanted to see him again.

At a hearing Oct. 15, Jean struck back. Although she never appeared in court, her attorney, Marshall B. Grossman, declared that a document signed by Casey in 2011 had given his wife power of attorney, superseding the 2007 conservatorship. For Jean, he said, the protest and legal action had been "a sham." In an affidavit submitted to the court, Jean called the situation "a living nightmare," writing, "It is my sincere hope that Casey's physical surroundings coupled with the attentiveness of the medical providers and the love of his own home and wife and child are comforting to him." (Casey and Jean have a 23-year-old daughter together, Liberty Jean.)

In mid-November, Jean and her attorney filed another written statement with the court, charging that her stepchildren had "single-handedly and irreparably shattered the lives of their father, his wife and youngest daughter . . . They are doing so with a professionally orchestrated media and legal campaign that has disgraced their father and vilified their stepmother . . . These children falsely claim that their stepmother is wicked and is keeping her husband prisoner in his home behind closed doors and that they no longer have access to him through no fault of their own . . . For reasons they know all too well, their presence at this stage would be toxic and extremely distressing for Casey, Jean and their daughter, Liberty, who have had enough of their cruelty."

It was the last time Jean told her side of the conflict.

On Nov. 19, the court upheld the validity of Jean's role as her husband's conservator and ordered the two sides to iron out a visitation agreement.

Despite her decisive legal victory, Jean was, as she had seemed to realize, getting crushed in the court of media coverage. Even as the "wicked" stepmother storyline stuck, she steadfastly declined to speak to journalists. Kerri announced that in honor of her father, she was creating a foundation, Kasem Cares, to lobby on behalf of visitation rights for adult children. In early December, a former maid and caretaker, Hilda Loza, won a \$10,000 judgment against Jean in small-claims court after accusing her employer of abusive behavior. (Loza alleged that Jean routinely berated her and falsely charged her with stealing such items as silverware and toilet paper.) On Dec. 18, Kerri and her brother, Mike, appeared on CNN with Piers Morgan to tell their story. As the host listened sympathetically to their account of Jean's refusal to permit the children to spend time with their father, his umbrage mounted. "It seems to me utterly cruel!" he exclaimed. "It's utterly horrendous." Mike revealed that he recently had been allowed to see his dad for five minutes and had rushed to say everything he needed to, "just in case that was the last time I'd ever see him."

Two days later, the case was back before Judge Green. But it quickly emerged that there would be no further fireworks. The attorneys confirmed that Jean and two of the Kasem children, Julie and Mike, had reached a confidential



"I don't know what [Jean's] thinking. I don't know why she hates us," says **Kerri Kasem**, photographed Jan. 24 in Los Angeles.

agreement granting them visitation. Kerri, however, had refused to sign the new agreement.

After the hearing, Mike told reporters that his father now was in a hospital (he reportedly remains there today) and that all three children—including Kerri—finally had seen their father again, briefly, in separate visits. A few weeks later, Mouner traveled from his home in Michigan and was permitted to see his brother for the first time in more than a year. Julie was reluctant to comment on the outcome. "Obviously, we came to our settlement agreement, and that's all that I can really say," she told the Hollywood Reporter. "It is what it is. I am so concerned about preserving my visitation with my dad, and I cherish it so much that I just don't

want to screw anything up. To me, the most important thing is to see my dad."

Mike, 40, who lives in Singapore, where he is a successful radio DJ, likewise sounded wearily resigned to the situation. "The deal that Julie and I signed, I don't think it would honor our father's wishes," he says. "But there comes a point when you have to decide how far you want to go. We felt things weren't going to get better."

Kerri, however, was livid and remained determined to fight. She, too, is a longtime radio talker and co-host of the syndicated Premiere Radio show "Sixx Sense," with Mötley Crüe bassist Nikki Sixx.

"I'm not afraid of her; they are," she says of Jean and her siblings. "This visitation agree-

ment not only treats us like criminals, it treats my dad like an inmate. It's about money for her. It's about love for us."

**NOT THAT LONG AGO**, Casey Kasem's voice was ubiquitous. According to "American Top 40: The Countdown of the Century," Rob Durkee's definitive history of the show, Casey's syndicated franchise "was easily the most listened-to radio program in history" at its zenith during the early 1980s. "The show was broadcast on 520 U.S. radio stations, a record at the time, [and] in many foreign countries as well as hundreds of Armed Forces Radio affiliates, especially in Europe." Casey also recorded innumerable commercial and cartoon voiceovers (estimates

## Heirs To The 'Top 40' Throne

From terrestrial to satellite to digital radio, these 5 personalities keep on counting down



### CARSON DALY

The host of NBC's "The Voice" and "Last Call" helped usher the countdown format into the Internet era on MTV's "Total Request Live."



### RICK DEES

Since 1983, the veteran DJ and National Radio Hall of Famer has broadcast his "Weekly Top 40" to 400 stations worldwide.



### SPYDER HARRISON

The booming voice of SiriusXM's "Hits 1," Harrison broadcasts his show from his Miami home.



### RYAN SEACREST

Kasem's official successor, he took over "American Top 40" in 2004. The show reaches 500 stations and 5 million listeners.



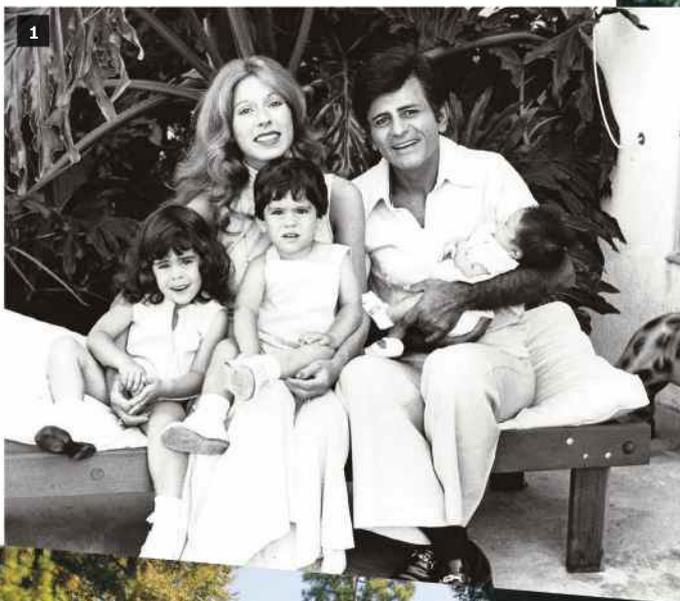
### JIM SHEARER

VH1's resident music expert, he's hosted the "Top 20 Video Countdown" since 2009. Catchphrase: "I'll see yinz later."

—Kyle Jaeger

2

**1** Linda and Casey Kasem with their children Kerri (left), Mike and Julie. **2** Casey, Jean and their daughter, Liberty, in 1996. **3** Friends and family of Casey at a protest Oct. 1 in Beverly Hills.



**“I cherish my visitation with my dad so much that I just don’t want to screw it up.”**

**JULIE KASEM, ON WHY SHE AND HER BROTHER SETTLED WITH JEAN KASEM OVER ACCESS TO THEIR FATHER**

range from 10,000 to 25,000), most famously as the quavering, adenoidal teenage ne'er-do-well Shaggy Rogers in the various “Scooby-Doo” animated series, a role he owned, almost exclusively, from 1969 until 2009. For several years during the late '70s and early '80s, he was the sole voice of the NBC TV network, taping daily promos in a closet-size booth in Burbank, Calif. For nearly two decades, he was one of the co-hosts of the Jerry Lewis Labor Day telethon to benefit the Muscular Dystrophy Assn.

That voice, oozing with anodyne charm and let's-close-this-deal pheromones, has been described as a “nasal android twang.” For millions of radio listeners, Casey’s three-hour Sunday broadcast of the singles countdown on “American Top 40” was a unifying communal ritual; like a pop music Walter Cronkite, Casey was a steady, avuncular companion who helped his youthful audience cope with such events as

the death of Elvis, the murder of John Lennon and the Space Shuttle Challenger disaster.

Through it all, Casey radiated the pride of the second-generation immigrant who has made it and the gratitude of a man who becomes enormously successful relatively late in life. He also came to embrace his Arab ethnic roots with intense enthusiasm. He was born Kemal Amen Kasem in Detroit in 1932, the first son of Druze parents from the mountainsides of the Chouf in Lebanon. They ran a grocery store on the corner of Cass and Alexandrine and refused to let their sons learn Arabic, insisting they assimilate.

Obsessed with baseball and radio, Casey volunteered to read the sports results over the PA at Northwestern High School. While attending college at Wayne State University, he got his first taste of stardom and fat paychecks, landing a series of plum juvenile roles on such immensely popular Detroit-based radio shows as “The

Lone Ranger” and “Challenge of the Yukon.”

After an Army stint during the early 1950s, Casey, who was something of a chain-smoking schlub as a young man, spent most of the next 10 years living the itinerant life of a journeyman DJ, moving from WJBK Detroit (where he coined his “Feet on the ground/reaching for the stars” catchphrase and dubbed himself “Casey at the mike”) to WJW Cleveland (where he emerged unscathed after the payola scandal broke) and WBNY Buffalo, N.Y., before landing at KEWB Oakland, Calif., during the early '60s. At one point during the late '50s, he spent six miserable months alone and unemployed in New York, trying to gain a foothold as an actor.

In 1963, he was hired by KRLA and drove down to Los Angeles in a beat-up '49 Plymouth—and into a major radio market at last. In 1965, now slim and dapper, he joined Dick Clark in front of the cameras as a co-host on KTLA-Channel 5’s “Shebang,” a local after-school music show notable for showcasing the TV debut of the Doors in 1967. (His dream of becoming a successful actor eventually died after appearances in low-budget biker flicks and horror movies and a few guest roles on TV.)

As the '60s rolled into the '70s, his radio career achieved liftoff at last. In the summer of '69, he teamed up with a couple of other ambitious top 40 jocks and a fellow Lebanese-American from Detroit to plot the launch of what would become “American Top 40.” Tom Rounds, a veteran DJ turned festival promoter, and Ron

Jacobs, a pioneering packager of radio specials on rock history, had partnered in a company called Charlatan Productions; meanwhile, Casey and his buddy from the old neighborhood, Don Bustany, now an L.A. radio producer, were convinced that the time was ripe for a national music-countdown show. Nearly a year later, Charlatan had been rechristened Watermark Inc., and “American Top 40” broadcast its first show on the weekend of July 4, 1970.

As Durkee relates in his history of the show, “AT40” was not an instant hit: Only seven radio stations carried the premiere episode. The partners came close to quitting in 1972, and the show lost money until 1973. But growth was steady—and then meteoric: 75 U.S. stations by the end of 1970, 118 by mid-’71 and 450 by 1977. Amazingly, for 20 years the show was taped and then pressed on multiple 12-inch vinyl records for express shipment to local stations throughout the world.

The show took some time to evolve into its classic format. In the pre-Wikipedia dark ages of the ’70s, “AT40” hired teams of researchers to fill the tightly scripted three-hour broadcast with fun facts and human-interest stories that tied in with the songs and performers. Along with the current hits—the show used the Billboard Hot 100 as the source of the rankings during its first two decades—“AT40” churned out chart statistics, where-are-they-now tidbits and other inside-baseball ephemera from the annals of pop music history.

The crowning element of the mix was “Long Distance Dedications,” introduced in 1978, that cued up sentimental tunes (Bette Midler’s “Wind Beneath My Wings” and Whitney Houston’s “Greatest Love of All” were repeat favorites) with heart-tugging epistles from sweethearts, military husbands and wives, parents and kids. Like the trivia-heavy patter, this was a trademark bit Casey had been honing for years; his KRLA show included listener dedications he called “Letters From the Sweetheart Tree.” “Long Distance Dedications” sometimes highlighted such issues as drunk driving, abuse or runaways, and Casey offered toll-free numbers for listeners looking for help.

While kids heard Casey in various animated shows, their parents could hear him touting the prime-time TV lineup on NBC and hawk-ing products in radio and TV ads. (According to Don Pitts, Casey’s longtime agent for his voiceover work, for several years his client was making more than \$1 million a year—at scale—for the NBC promos alone.) By the time his star was added to the Hollywood Walk of Fame in April 1981, Casey was the most famous radio personality in the world.

**JUST AS HIS PROFESSIONAL LIFE** was approaching maximum velocity, his private life underwent a dramatic sea change. His first marriage, to actress Linda Myers, the mother of Kerri, Mike and Julie, had lasted only seven years. Doubtless his crushing schedule didn’t help. The divorce was final in 1980.

Meanwhile, Casey bumped into Jean Thompson when she was delivering documents to a Hollywood office. Recently divorced herself, she was studying acting and supporting herself with clerical jobs when she met Casey. After a whirlwind courtship, they were married Dec. 21, 1980, at the

Hotel Bel-Air by the Rev. Jesse Jackson, whom Casey had met at Sammy Davis Jr.’s home.

With “American Top” 40 riding high—after ABC purchased Watermark and “AT40” in 1982, the host was earning more than \$1 million a year from “AT40” alone—Casey and Jean Kasem embraced a conspicuously public show-business lifestyle with a vengeance. Jean started landing a few TV guest parts, and in 1984, she appeared in the recurring role of Loretta, trophy wife of sleaze-ball Nick Tortelli (Dan Hedaya), on the sitcom “Cheers.” The comic incongruity of statuesque, blond Loretta next to short, dark Nick had its odd real-life counterpart as Casey and his much taller wife became red-carpet fixtures at Hollywood awards shows and benefits.

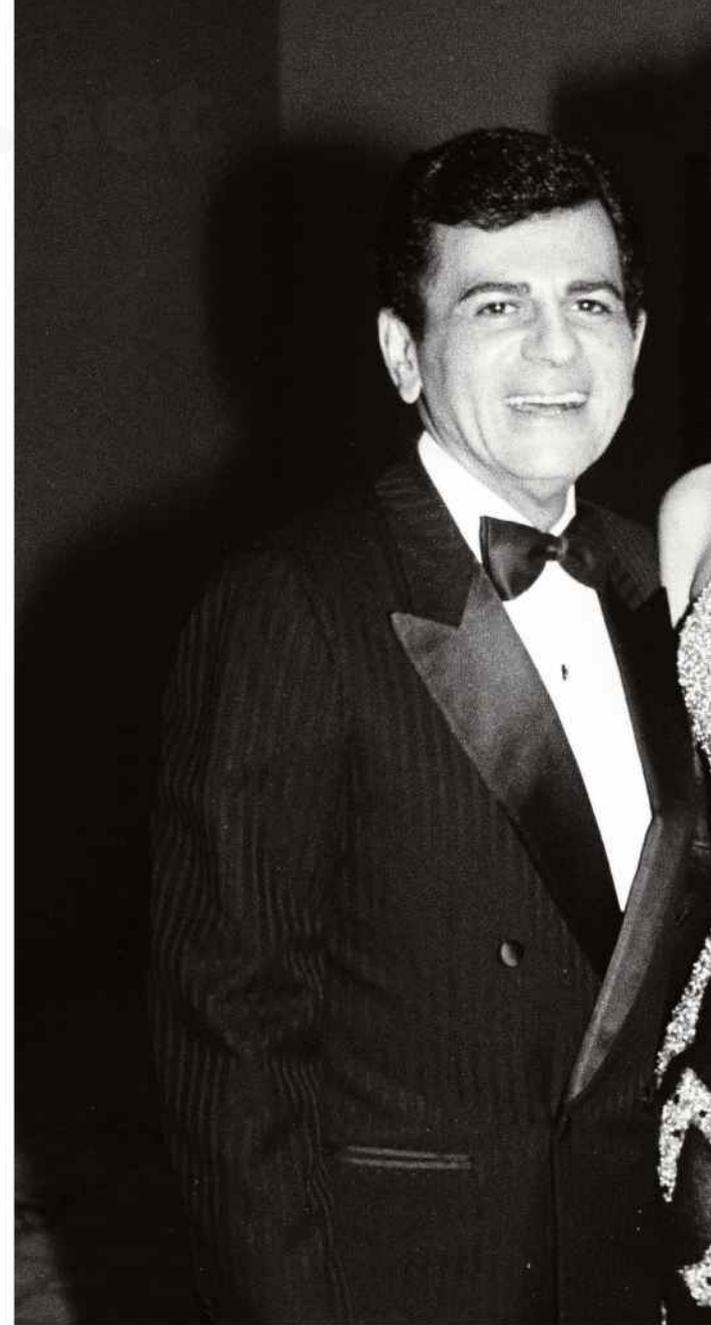
According to Kerri and Mike Kasem, though their relationship with their father was a close and loving one, Jean, they say, never embraced the role of stepmother and friend to her husband’s children.

Strikingly beautiful in a Marilyn-meets-Anna Nicole mode, Jean subverted her classic looks by adopting a highly eccentric fashion sense that exaggerated her 5-foot-10 height and earned her repeat mentions on various worst-dressed lists. With Casey beaming beside her, she wore her hair in towering top knots and mountainous ziggurats of curls and dreadlocks, and donned alarming white wigs and assorted headdresses. She once sported a top hat adorned with a Barbie doll.

Having started over with Jean, Casey also embraced a newfound passion for political and social activism during the ’80s and early ’90s, though he was careful never to inject his liberal convictions into “AT40.” “I now have the celebrity status to do effectively what I want to do with changing the world,” said Casey, and he contributed time, money and his famous voice to a host of causes: animal rights, world peace, vegetarianism, anti-smoking and homelessness. In 1984 and 1988, he and Jean hosted fund-raisers and campaign events for Jackson’s quixotic presidential campaigns.

But the two issues that consumed him more than any others were continuing violence in the Middle East and discrimination against Arab-Americans. In speeches and articles, he took Hollywood to task for “the vilification and defaming of Arabs in motion pictures and television.” Although not a Muslim, he denounced negative stereotyping of the Islamic faith and became a staunch defender of Yasser Arafat and the Palestinian struggle. He loudly opposed the 1991 Gulf War and attended the signing of the Oslo Peace Accords in Washington, D.C., in 1993.

He could afford to spend the majority of his time on activism. The music industry seemed unassailable as the ’80s rolled into the ’90s, and so did Casey Kasem’s brand. After ABC fumbled contract negotiations in 1988, Casey jumped to Westwood One and a five-year, \$15 million package. He celebrated by buying a \$6.8 million, 2.4-acre gated estate as a birthday present for Jean. Casey and Jean began throwing lavish holiday parties to benefit homeless support groups, a Druze cultural center and other causes. In 1990, they invited 750 friends, including Martin Sheen, Harold Robbins, Valerie Harper and Danny Thomas, to a gala baby shower for Jean,



**“He told me Jean was very insecure. He told me, ‘It’s going to get better, I promise.’ It never did.”**

**KERRI KASEM, ON HER RELATIONSHIP WITH HER STEPMOTHER**

who gave birth to Liberty (they planned to name the infant Justice if it had been a boy) in May. Jean reveled in motherhood and viewed Liberty’s birth as a medical miracle, telling People that during a 10-year time span she had had eight miscarriages, until an innovative immunological therapy developed at UCLA had made a viable pregnancy possible. She went on to start a business, the Little Miss Liberty Round Crib Co., eventually registering a dozen U.S. patents for her designs, and bestowing on deluxe baby-bed sets the same over-the-top decorative embellishments she had once displayed in her awards-show ensembles.

**“I LOOK FORWARD TO** doing this probably until the day I die,” Casey Kasem observed in a 1997 Billboard tribute that lauded him as “a constant on an ever-changing dial.”

In fact, the world in which Casey’s countdowns and “American Top 40” and its clones had ruled was disintegrating. The program’s lifeblood, the pop single, was dying. More than 130 million vinyl singles had been sold in 1984. A decade later, that market had been vaporized, and CDs, such



The **Kasems** at a 1988 benefit. **Jean** was known to adopt an eccentric fashion sense that earned her repeat mentions on various worst-dressed lists.

as they had been, were all about albums. By the time digital singles became dominant in the early 21st century, the music business had become an unrecognizable landscape strewn with rubble. Radio was becoming a balkanized, fragmented market of incompatible and even mutually hostile formats. “We believed in the universality of American pop music,” said “AT40” co-creator Ron Jacobs, looking back at the end of the 20th century.

But there no longer was one universal Casey Kasem. “Casey’s Top 40” for Westwood One, like “American Top” 40 before it, had depended on the market power of the so-called CHR (contemporary hit radio) format, but CHR stations were dwindling amid the Babel of proliferating formats. So two other shows were spawned: “Casey’s Countdown,” launched in 1992 for adult contemporary stations, and “Casey’s Hot 20,” created in 1994 for hot adult contemporary stations. In 1998, Casey parted ways with Westwood One and signed with AMFM, which announced the reunion of the American Top 40 brand and its original host with great fanfare.

The tension inherent in Casey as buttoned-up superego serving up the id of pop was nothing new. His discomfort had been palpable while introducing Lou Reed’s “Walk on the Wild Side” way back in 1972, and he refused to announce the title of George Michael’s “I Want Your Sex” in 1987. In the final years of Casey’s countdown reign, there was a complete disconnect between the man and the hits, and in 2004, Ryan Seacrest took over “American Top 40” from the

72-year-old host.

“I’ve never loved listening to music,” Casey admitted in a Mother Jones profile in 1989. Nor had he ever possessed the drive to build a business or create a music business empire; unlike Seacrest, his footprint is absent from the hit-making machinery of reality TV competitions like “American Idol.” He had wanted to change the world, but his vision now seemed to encounter disappointment. Even before 9/11, the outbreak of the second Palestinian Intifada in the Occupied Territories had dealt a severe blow to the Jewish-Arab comity he had worked so hard to foster in Southern California.

After his Parkinson’s diagnosis in 2007, Casey rarely was seen in public. He had continued hosting the “American Top 20” and “American Top 10” spinoffs as his health declined, but his speaking voice was weakening. The final recording session for his last broadcasts, which aired on the 39th anniversary of the “AT40” premiere, reportedly took 11 hours to complete.

**THE TWO MYSTERIES** of this final, sorry chapter of Casey Kasem’s life are how he allowed the two sides of his family to become so irremediably estranged, and what Jean Kasem is thinking.

She did not respond to repeated requests for an interview for this article. Grossman no longer is representing her. Her attorney, Amy McEvoy, a tax and estate-planning specialist who conveyed the interview requests to Jean, said in early January that her client is “a very private person.”

She bridled in response to the suggestion that Jean’s reclusiveness and silence, apart from her court affidavits, might have left serious allegations and negative characterizations of her behavior unanswered.

“Those questions have been addressed and answered by the court,” McEvoy said, “and I think that would be the best authority.”

In April 2013, two months before the Kasem children say their visits with Casey were blocked, the Holmby Hills estate that Casey and Jean bought in 1989 was put up for sale for \$42 million. A few weeks later, Jean told a TMZ videographer that she was in talks to join the cast of Bravo’s “Real Housewives of Beverly Hills.” In September, just before the feud became a media sensation, the unsold house was taken off the market. Together with the statements introduced in court by her lawyers, that is the sum of Jean’s recent public profile. The rest is an avalanche of speculation, gossip and bad publicity, along with a scattered chorus of sympathy for her plight.

It’s difficult to discern premonitions of these sorrowful events in Casey’s personal life. His parents divorced when he was young and still living at home; his father died in 1955 after a car crash on the way to see Casey act in a play. His dignity and rectitude—apart from a pair of infamous and profane “AT40” outtakes, involving a dog named Snuggles and the band U2 (see YouTube)—were celebrated throughout his years of fame and political advocacy, but his painfully ethical character may have failed him in private, allowing the predictable collision of two medical directives and the festering estrangement between his wife and his older kids to escalate into open and messy conflict.

Whatever role Casey’s fortune might play in

these events, Mike and Kerri both maintain emphatically that their battle with Jean is not a proxy fight over money or inheritance.

“My dad set up a trust for us with our mom when their marriage ended,” Mike says. “We don’t know much about it. Ever since we realized that there’s going to be no relationship with our stepmom, none of us has really been expecting anything. We knew that we better go make our own money. It’s so much more important to be happy and have family.”

Kerri, unbound by the confidentiality her brother and sister had agreed to, is scathing and unforgiving when she talks about their history with her stepmother. “Jean always made herself very scarce when we were around,” says Kerri, adding that she and her siblings were invited to Casey and Jean’s parties in Holmby Hills only a handful of times. “I love my dad, but I’m very happy we didn’t go and live with Jean. I think it destroyed him, trying to make everybody happy, trying to make peace.” She continues, “He told me that Jean was very insecure. He always told me, ‘It’s going to get better, I promise.’ It never did. To Jean, anybody who truly loved my father was an enemy, a sworn enemy.”

“When he found out he had Parkinson’s, he wanted Julie and her husband to be in charge of his medical care if he was unable to make decisions. My dad signed when he was completely coherent and knew exactly what he was doing—a conservatorship over health, not estate, no finances, and a durable power of attorney over health. We were pushed out. She didn’t want us knowing anything.”

Regarding Jean’s assertions that she blocked their visitation “for reasons they know all too well,” Kerri vehemently denies that the three of them have any idea why it happened. “I don’t know what she’s thinking,” Kerri says. “I don’t know why she hates us.” Kerri’s darkest suspicions—that her father was receiving inadequate, neglectful care—emerged during the summer of 2013, she says, during the period when she and her siblings were unable to see him. “We knew that he was not getting the care he needed,” Kerri says. “We just knew it. Many people came to us, alarmed. More than once.” Kerri and Julie reported their suspicions to Adult Protective Services. The authorities found no evidence of abuse or neglect. During the court proceedings, Jean, through her then-attorney Grossman, bitterly denounced the inspection as a demeaning intrusion.

In an echo of her father’s many causes and campaigns, Kerri’s nonprofit foundation, Kasem Cares, has been raising funds to lobby for changes in California law that would provide greater protection for the visitation rights of adult children and mandate notification if a parent is hospitalized or dies. State Assemblyman Mike Gatto, a Democrat, has agreed to introduce the bill.

“Nobody, nobody should go through what we’re going through,” Kerri says. “This should be illegal. And I’m not saying that every kid deserves visitation. There may be kids where the parents don’t want to see them, or if they’ve done harm. I get it. But if we prevail, at least it would allow a judge to rule on visitation. Not finances, not money, not the will, not the estate. Just visitation.” ●

# The Band That *Almost* Has It All

What hasn't U2 done? Win an Oscar.  
The Irish legends reveal how reading Mandela's love letters to Winnie was the key to the band's Oscar-nominated song, 'Ordinary Love,' their plans with new manager Guy Oseary and why L.A. is crucial to their future: 'That coast is becoming the place where everything starts and happens'

BY HAL ESPEN | PHOTOGRAPHED BY JOE PUGLIESE



"We are designed to survive success," says **The Edge** (left), photographed with (from left) **Larry Mullen Jr., Adam Clayton** and **Bono** on Feb. 4 at Sunbeam Studios in London.

**J**UST AFTER FINNEGAN'S PUB opens at noon on a blustery, rainy, intermittently sunny winter day in Dalkey, a seaside suburb south of Dublin, Bono slides in the door and settles into a corner booth with his back to the wall and a wide-angle view of the establishment, like a wary gunfighter who wants to see what's coming. In a hoarse whisper, he orders tea and a plate of smoked salmon. His unimmaculate red-tinged quiff and tired eyes seem to be telling me this is a man who recently rolled out of bed.

The 53-year-old lead singer of the perennially biggest rock band in the world is quick-witted and preternaturally eloquent, but he also is one of the most interviewed humans on the planet, and he has a stash of well-rehearsed riffs that, understandably, tend to play on repeat. Once his throat is soothed by the tea and he's fully awake, however, I'm pleased to discover that the man loves to talk movies and has fresh things to say about them, ranging from Scorsese and Hitchcock to Wenders and Tarantino.

Unlike your average cinephile, of course, Bono is, along with his band U2, an Academy Award nominee for best original song—"Ordinary Love," a bittersweet anthem that plays as the coda to "Mandela: Long Walk to Freedom." It's the group's second nomination, after "The Hands That Built America" from "Gangs of New York" in 2003, and they'll be at the Oscars on March 2 to perform the song.

The gift of a nomination arrives as U2's latest reinvention is just ramping up, with a new album and tour looming. This time around, the challenges facing a band that won't settle for anything less than owning the future might be more dire than at any time since the early 1990s, when *Achtung Baby* and the avant-techno Zoo TV tour saved U2 from irrelevance and cemented its world domination as a cultural force. Not unlike a hungry start-up, U2 is pursuing business alliances as well as brainstorming music packaging and distribution innovation like its life depends on it.

Figuring out a new identity also is a theme that emerges in our conversation, as we range from Mandela and the marathon work on U2's next album, still ongoing with a tentative release date of this summer, to the early influences on the band's identity and worldview.

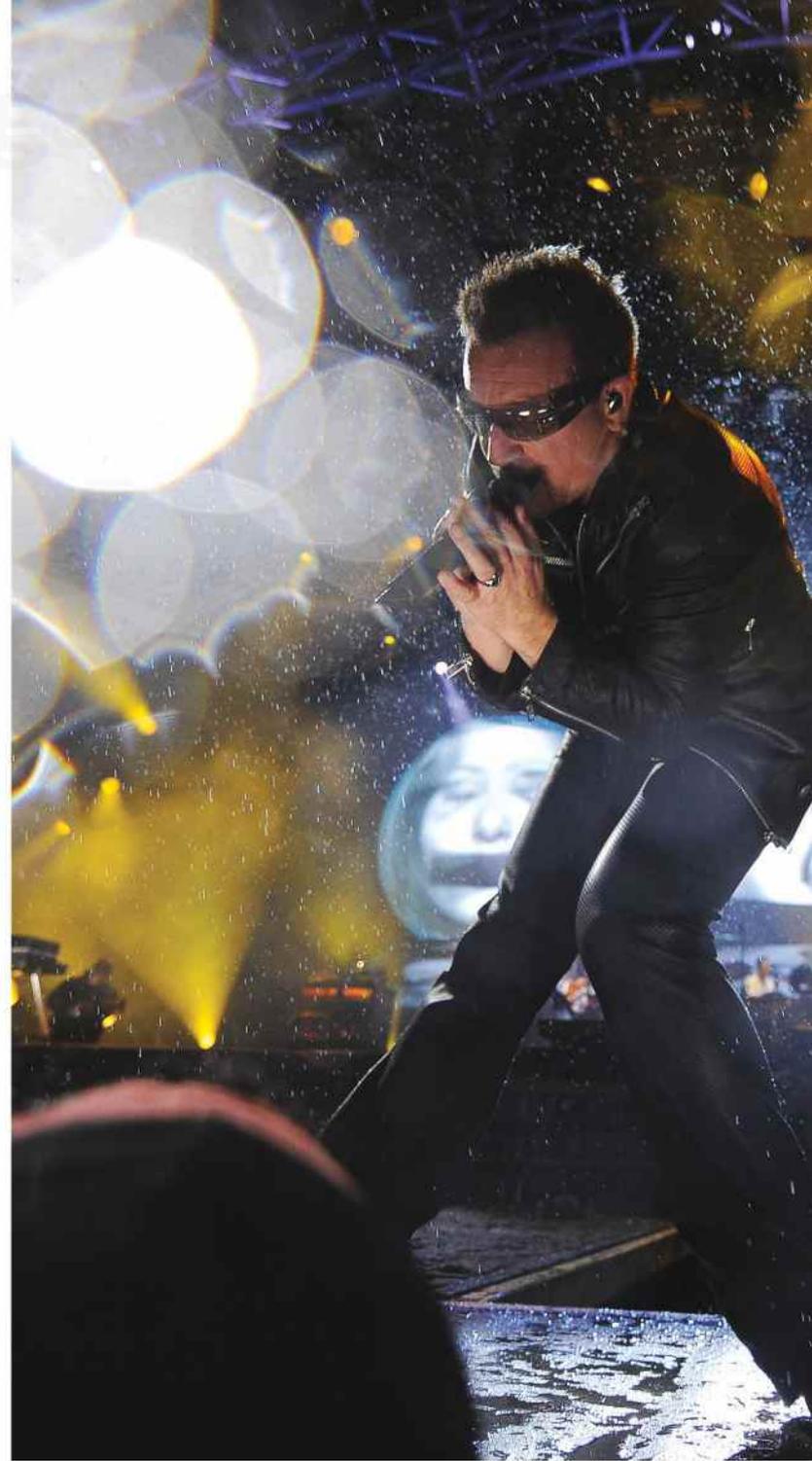
"I've been thinking a lot about this because of the new album," Bono says. "I was drawn in by movies that fashion you and make you who you are." He also has been revisiting music that fired

U2's first visions of new possibilities (Joy Division, Kraftwerk, the Ramones) and the DIY fan enthusiasm that made them pick up instruments and launch Feedback, as U2 briefly called itself in the very beginning.

"I don't want to grow out of that," says Bono (real name: Paul David Hewson). "We consider ourselves to have been the people who stepped out of the audience at those early punk rock shows onto the stage. There was no 'them'; it was only 'us.' We actually took it out of the audience and onto the stage before we could quite play."

"There is no them/There's only us"—it's a talismanic phrase that not only reflects U2's founding ethic but the implications of the band's name and its decades-long engagement with conflict and injustice, from Ireland and Nicaragua to Ethiopia, Somalia and South Africa. (It also happens to be the final chorus of the single "Invisible," U2's follow-up to "Ordinary Love" and the first hint of where the forthcoming album is heading.) Given U2's close relationship with the first black leader of South Africa, which evolved from the political to the warmly personal, you sense that winning this particular Oscar would be a vindication far beyond a career accolade.

When I bring up the Academy Awards, Bono enthuses about the other category nominees and the stiff competition, saying he's been urging the



band to lower any expectations of winning. But "if the song gets to shake the hand of the little go-pher," he says, "it would give a whole other imprimatur to our audience, which would be great. I would love if it had a life outside of the film. Because we poured so much of our life into the song and, I hope, his life, the life of Mandela."

U2 being U2, and Bono being Bono, these awards-season interludes must be reckoned alongside a blurred succession of fast-moving, high-profile activities in recent months. In June, for example, the singer and his wife took Michelle Obama and her daughters to lunch at this very pub while President Obama was attending the G8 summit in Belfast. In November, Bono presided at his collaboration with Apple designer Jony Ive

Below, from left: **Nelson Mandela** and **Bono** outside the former South African president's Johannesburg residence in May 2002.

**Martin Scorsese** flanked by **Bono** (left) and **The Edge**. The band cites the filmmaker as a major influence.





gs.net

zero regret about doing the song (the Oscar nomination helps), and they're eager to detail U2's long-running involvement in the anti-apartheid movement of the 1970s and '80s, from the band's early days through Mandela's release in 1990 and the emergence of a free South Africa. Together with Amnesty International, it was U2's earliest international political commitment. "This was the one project you just couldn't say no to," says Adam Clayton, U2's bassist. "For our generation, South Africa was a real illustration of how music could affect change in the world, and it was a rite of passage in terms of our political awareness."

To create "Ordinary Love," U2 characteristically obsessed and tinkered and faltered. "We had three or four goes at it to get it right," Bono says. "The lyrics changed course for me after reading his love letters to Winnie. Maybe the reason they asked us was to do a kind of 'Pride (In the Name of Love)' moment, but it just did not seem correct. The only place in his life he felt that he was the loser in the conflict, that his enemies had prevailed, was in his marriage. He just couldn't make that work, and the most important part of that film is the love story."

Says Weinstein, "Edge is as tough on the music as anybody I've ever seen. We didn't have the song in time for the Toronto Film Festival screening [in September]. They will perfect the song, and deadlines be damned. And it's not because they're being difficult about it—it's just that they really want to make things right."

The question of how badly the "Ordinary Love" detour slowed forward momentum on the still-unnamed and now long-overdue next album is not easy to answer from outside U2's opaque inner circle, but the distractions were compounded by promotion duties for the film, the pause to mourn Mandela's death and the nominations hoopla. The band's track record in the studio is replete with evidence that U2 is perfectly capable of languishing there without needing outside help. (Bono has been joking that the working title of the

**U2's** sold-out, two-year 360° tour sold \$737 million in tickets, the highest-grossing tour in history, which included a 2011 stop at the Glastonbury Festival in the United Kingdom.

and Ive's design colleague Marc Newson in a Sotheby's New York auction of one-off, bespoke consumer objects that raised \$26 million for The Global Fund to Fight AIDS, Tuberculosis and Malaria. In December, Bono attended the memorial for Nelson Mandela in Johannesburg. In early January, U2 was in California shooting a Super Bowl spot and music video for "Invisible" that raised another \$3 million (from Bank of America) for Bono's (RED) campaign and playing a benefit at the Montage hotel in Beverly Hills for Sean Penn's Help Haiti Home fund-raiser before attending the Golden Globes, where U2 won best song.

A week later, it was announced that U2 would be the musical guest on Jimmy Fallon's first "Tonight Show" broadcast in New York on Feb. 17, and then Bono was in Davos, Switzerland, tackling progress on extreme poverty with British Prime Minister David Cameron and warning the Masters of the Universe that "there's an avalanche of cynicism about us just by being here, and capitalism is in the dock, and the jury is going to decide based on how we deal with these issues, not in the abstract but in the concrete."

**CLEARLY, ANY CLOSE** observation of U2, whose members incessantly zag around the planet like quarks, is a complex physics problem. Nabbing Bono at his local watering hole had been a near-

run thing, and by the time I track down the whole band, it's several days later and I'm crashing a photo shoot in West London at a converted studio in an old Sunbeam auto factory.

Sitting down with the members of U2 between photo setups, it soon emerges that writing and recording "Ordinary Love" was a major disruption in the U2 flow and still is having fateful repercussions. Intensive work on the band's 13th studio album, the first since 2009's *No Line on the Horizon*, was underway in the summer, with a target release date of December 2013, when Harvey Weinstein, co-chairman of the Weinstein Co. and a longtime friend of Bono and the band, called on behalf of Mandela's South African producer, Anant Singh, and director Justin Chadwick to solicit a song for the nearly completed film.

"When we got the call from Harvey to say, 'It's happening, are you in?,' it was like, 'Oh man, really? Now?'" says The Edge, the U2 guitarist whose passport reads David Howell Evans. "But we just had to do it, with the history that we have with the man and the cause."

"It was hard to stop what we were doing," drummer Larry Mullen Jr. says. "We were on a roll—it was clear where we were going. And a decision was made to abandon ship, more or less, to focus on this."

Despite the angst, all four members express

**"In the early '70s, by just a twist of fate, I missed a car bombing here in Dublin, and 23 people died. When you understand that, you understand the yearning for a Dr. King. You understand the reverence for nonviolence."**

**—Bono**

WorldMags.net

From left: Larry Mullen Jr., Adam Clayton, Bono and The Edge in 1976, the year the band formed in Dublin. Bono says, "The whole premise of punk rock was that there was no difference between you and the audience."



album-in-progress is *Insecurity*.) As always with U2, reports and rumors swirl about producers and collaborators coming and going: Danger Mouse (the stage name of Brian Burton), Paul Epworth, Ryan Tedder...

"We've always needed collaborators to challenge us," Mullen says. "We're slow learners. We need to be creative, on the cutting edge, challenged, and it's really hard going, it's relentless, and we're relentless, and we have a history of breaking engineers, producers. I mean, people come out of working with U2 and just go, 'I just don't know what's happened; it feels like a lifetime has passed by.' And that's just the way we work."

Adds Bono, "The album won't be ready till it's ready. But right now, people are walking a little differently—well, they're not walking, they're running as if to a finish line. There's a couple of songs that are part of the story we haven't quite finished. We know we have to spend a couple of years taking these songs around the world, so they'd better be good."

**IF YOU'RE A FAN** (writer raises hand), getting the chance to watch U2 going through the paces of a cover shoot, to study their interaction and body language, to sniff the psychic air surrounding them and then chat them up is a sort of rock dream-fulfillment, with intimations of Fab Fours, Glimmer Twins, Zimmermans, the Boss and the Clash. Given that these now are four men in their 50s who've been playing rock stars for 37-some years, it's an impressive display. They're fit, and they manifestly thrive in one another's company. "At this point, it's like some sort of ESP," Weinstein later tells me when I ask about U2's chemistry. "I don't think they need to talk. A look says it all."

Bono with his three bandmates is a completely different beast than Bono solo—lighter, looser, infused with jollification. As Spotify's T. Rex station pulses in the hangarlike space, and the mostly female and black-clad U2 entourage flits hither and yon, creative consultant/wardrobe stylist Sharon Blankson, a friend of the band members since they were all kids, stands back and bounces and peers from side to side to monitor how her boys are faring as the camera flash strobes.

Hovering over all this fabulousness and alpha-pop puissance are some nagging questions that the members of U2 will be the first to worry out loud about. For starters, the whole notion of being a chart-dominating superstar rock band is in grave danger of becoming an obsolete con-

cept. Having sold 150 million albums and won 22 Grammys is all well and good, but it's getting lonely at the top for U2, surrounded as it is by pop confectioners, hip-hop monarchs, the odd cowboy hat, Taylor and Adele, and the empty places where lots of other rock'n'roll bands used to be. The winners of two of the three big rock awards at this year's Grammys were a one-shot mashup of Paul McCartney and members of Nirvana, and a 2007 reunion concert album by Led Zeppelin. However deserving—yikes.

U2's last big moment revolved around the launch of *No Line on the Horizon* in February 2009, followed by the two-year, three-leg, completely sold-out 360° tour. By the time it was over, in July 2011, 7.1 million tickets had been purchased totaling \$737 million, making U2 360° the highest-grossing tour in history.

It was a massive, gargantuan success (and the shows were transcendent), but *No Line on the Horizon*, a highly acclaimed album that ranks among U2's very best, sold 5 million copies—a disappointment only in the context of U2's huge sales before the music-business implosion. One of the many self-frightening things Bono has said to make his job more difficult is that "to be relevant is a lot harder than to be successful." And U2 still craves relevance and shudders at the thought of "turning into a jukebox," as Mullen once said.

"We don't want to ever be a heritage act," Edge says. "It might happen, but we'll go kicking and screaming into that mode. We feel the place for us to be is part of the conversation of contemporary culture and music and film and everything else, and we don't see the reason why we can't, because it's been possible for various artists in different forms. Frank Lloyd Wright, to the day he died, was designing the most incredible things—we want to be part of that rather than grow old gracefully."

**LOOKING AT U2** in terms of discography and ticket and album sales is, in some ways, to look in the wrong direction as the band gears up to reconquer itself and the world one more time. One of pop music's great business stories is how U2 never let itself get screwed by the record industry, retained ownership of its publishing and master tapes, mounted one technologically unprecedented tour spectacular after another, built a global fan base and now negotiates with the biggest companies in entertainment and technology as a peer, not a supplicant.

(U2's most bruising and traumatic endeavors tend to be audacious side projects, like "Spider-

## THE EDGE on composing the score for 1986's "Captive":

"I found it less artistically rewarding. I was having to lay aside the fun part of what I do, which is going in a very instinctive way and finding music that's turning me on for reasons that I couldn't possibly explain. But what I do love is writing songs for films. Because I love movies."

## ADAM CLAYTON on the death of the album format:

"Unfortunately, one has to think of an album as a rather quaint artifact. It used to be a force to be reckoned with. You put on an album and it took you to a place. But people don't listen to music that way anymore. So now, in the U2 business, it's about songs, and it's about people knowing those songs."

man: Turn Off the Dark," the chaos-plagued 2011 Broadway show with music and lyrics by Bono and The Edge; it closed in January after reported losses of as much as \$60 million and an embarrassing legal contretemps involving fired director Julie Taymor. There also is the saga of Elevation Partners, a private-equity firm Bono co-founded in 2004 that stumbled badly early on, though its major stake in Facebook now is soaring in value.)

All of this was accomplished with one man, Paul McGuinness, in the job of band manager from the birth of U2 until November, when Principle Management Ltd., the company he founded in 1984, was acquired by Live Nation in a reported \$30 mil-

A still from U2's video for "Invisible."





**BONO**  
on getting U2's next album finished:

"The album won't be ready till it's ready. There's a couple of songs that are part of the story we haven't quite finished. We know we have to spend a couple of years taking these songs around the world, so they'd better be good."



**LARRY MULLEN JR.**  
on U2's working methods and history with producers:

"We've always needed collaborators to challenge us. It's really hard going, it's relentless, and we have a history of breaking engineers, producers. People come out of working with U2 and go, 'I just don't know what's happened. It feels like a lifetime has passed by.'"

lion deal that also brought Maverick, headed by Madonna manager Guy Oseary, into Live Nation's artists division. With the deal, McGuinness, 64, assumed an emeritus role in the U2 organization, and Oseary was named U2's new manager.

McGuinness is an exceptional figure who inspires awe in a profession where continuity exceedingly is rare, hardball tactics are common and wisdom is not what practitioners are renowned for bringing to the table. He was, as the saying goes, "the fifth member of U2," and made himself and the band very rich (good luck finding out how rich—but The Sunday Times estimates U2's net worth at \$852 million). Noting how often bands split over unequal division of songwriting revenue, he persuaded U2 to embrace an even four-way split from the start. The philosophy and values he devised in collaboration with U2 systematically subtracted the pressures that tend to break up acts and impede emotionally intelligent growth.

"We are designed to survive success," said Edge in a recent tribute to McGuinness, a statement that is startling when you consider what an unusual strength it is in the music industry. "We've never had the attitude that a lot of bands did around our era," Edge told me, "which was that the record business was the great Babylon and to be a collaborator was to compromise your values. We've always wanted to know the people in the label, the people representing what we do."

McGuinness also seems to have accomplished a final rare feat in the management racket: a peaceful transfer of power. As dramatic as the

headlines were, the substance is a mild and seamless shift. McGuinness and Bono have known Oseary, 41, for two decades, and Oseary talks about the two men as mentors and friends, calling the transition "a loving passing of the baton."

"I'm really humbled to be invited into the U2 family," Oseary says. "It's really a family business, a family-owned brotherhood."

If Oseary, who's based in Los Angeles, represents a significant change, it might be a shift in the center of gravity to the West Coast. "That coast is becoming the place where everything starts and happens," Edge says. "All the new tech companies, Guy is very immersed in that. We're well-placed to start integrating new opportunities to meet our fans and to do cool things."

Oseary says, "L.A. is a lot closer to Silicon Valley than New York, Dublin or London. We launched the Mandela music through our Facebook relationship. We're working with YouTube on the next video. We're working with a lot of companies on functionality and innovation. That being said, there's innovation in other places. SoundCloud's in Berlin and Spotify's from Stockholm."

Back at Finnegan's pub, Bono had his sights on the same targets, both for the band's purposes and for his ONE campaign and its (RED) division, which has raised more than \$215 million to fight AIDS in Africa. "We've been talking to Bob Iger [chairman/CEO of the Walt Disney Co.] and we haven't yet found a way, but that would be the ultimate company for me to get in with us in the (RED) boat. He's like the president of California, isn't he?"

Bono also has been brooding for several years on the challenge of rejuvenating his chosen art form, the album, and locates much of the problem in the loss of the marriage of "listening and looking" that the vinyl LP once provided. He talked with tech companies, including BlackBerry, and worked with U2's photographer (and now feature film director) Anton Corbijn to produce "Linear," a dialogue-free, black-and-white road movie whose soundtrack was an alternative, prerelease version of *No Line on the Horizon*.

The secret, he believes, is to put display technology at the service of the musical experience. "It's album artwork. Not videos, because videos demand your attention. You need to think it's supposed to be on in the background when you listen to the music—a much more ambient experience. People could watch while listening—the way we used to when you'd open up, say, the Clash's *Sandinista!* and get lost in the lyrics. 'Where are they? Where's Nicaragua?'"

"This format is coming—the relaunching of album artwork. A plasma screen, poof! Your phone, boom! While you're listening. Because music used to be an immersive medium, not just sonically, it was always the visuals, too. Elvis is an audiovisual phenomenon. The Beatles were audiovisual. It's harder and harder to get people to pay for an MP3 file, but it will be easier when you're getting something much more interactive."

I asked about U2's popularity in Los Angeles, the first place in the States where the band broke big as a major rock act.

He nodded yes. "When punks and slackers from around these waters would roll their eyes and say, 'Hollywood?'" he says, "I used to remind them that more people live off their imaginations in that city than anywhere else in the world and that I find people there to be incredibly optimistic about the possibilities of creative life. Even when they're being darkly cynical—which to me is a relief—I never feel like I'm having my pocket picked. I respect the fact that U2 has not had the garroting that other capable artists have had at the hands of the music business, so I might be a little bit rose-tinted. It's a community that I feel has been an ally, not an enemy, for years and years."

With that, Bono is running late, he says, to drive to the Dublin airport and pick up director Richard Curtis, one of his co-conspirators in art and activism. And then, hatching new plots and scheming his schemes, he's gone. ●

**"We don't want to ever be a heritage act. It might happen, but we'll go kicking and screaming into that mode."**

**—The Edge, on the band's need to continue to innovate**

MADISON SQUARE GARDEN  
THE WORLD'S MOST FAMOUS ARENA

# Transformed

## SHOW HIGHLIGHTS

LUKE BRYAN January 25 • **BILLY JOEL** January 27, February 3, March 21, April 18, May 9, June 21, July 2, August 7, September 17, October 2 • KEITH URBAN January 29 • **ARCTIC MONKEYS** February 8 • **KINGS OF LEON** February 14 • **ENRIQUE IGLESIAS** February 15 • JUSTIN TIMBERLAKE February 19, 20 • **ANTONY SANTOS** March 1 • PAUL SIMON & STING March 4, 6 • **MAYDAY** March 22 • JUAN GABRIEL April 6 • **ARMIN VAN BUUREN** April 11 • LADY GAGA May 13 • **MICHAEL BUBLÉ** July 7, 8 • KATY PERRY July 9 • **BRUNO MARS** July 14, 15

[thegarden.com](http://thegarden.com)

FORUM

# Re-Imagined

## SHOW HIGHLIGHTS

EAGLES January 15, 17, 18, 22, 24, 25 • **JUSTIN TIMBERLAKE** January 20 • ALEJANDRA GUZMÁN February 1 • **IMAGINE DRAGONS** February 14 • PAUL SIMON & STING February 15 • **DALAI LAMA** February 25 • TOBYMAC March 1 • **KINGS OF LEON** March 21 • ART LABOE BLOCK PARTY April 18 • **KDAY KRUSH GROOVE** April 19 • CHELSEA HANDLER April 26 • **ARMIN VAN BUUREN** May 9 • RAMON AYALA July 26 • **PEPE AGUILAR** October 18

[fabulousforum.com](http://fabulousforum.com)

**Irving Azoff** has served as a consultant on the \$100 million MSG Entertainment renovation of the Forum in Inglewood, Calif., which reopened with shows by the Eagles, his longtime management client.



# BEST SEATS IN THE HOUSE

**NATION'S LARGEST MARKETS  
LEAD THE WAY IN ARENA RENOVATION BOOM**

BY THOM DUFFY

**I**n the decade that Billboard has devoted an annual special touring feature to new and renovated venues, never before have the nation's two biggest concert markets, New York and Los Angeles, demanded the spotlight as they do now—largely due to the initiatives of one company.

In recent months, MSG Entertainment, a division of the Madison Square Garden Co., has completed both a \$1 billion “transformation” of its namesake arena in Manhattan and a \$100 million makeover of the Forum in the Los Angeles suburb of Inglewood. The Garden, which had continued operating with reduced availabilities during the three-year project, returned to full speed

with three Ed Sheeran shows in late October. The Forum renovation, which began just ahead of the announcement of a new \$300 million partnership between MSGC and Irving Azoff's Azoff Music Management, was unveiled with a multiple-night stand in January by longtime Azoff client the Eagles. For the occasion the roof of the Forum was bedecked with a massive replica of the Eagles' *Hotel California* vinyl album.

The Garden project was completed “on time and virtually on budget, and with spectacular results,” MSGE president Melissa Or-

mond told Billboard last fall. “New York City and the music industry welcome the return of the Garden and the Theater at the Garden for 12 months a year. We're going to return to doing 400-plus events annually [and] having over 4 million fans coming into the building.”

MSGE's investment will see a payback, in part, through long-term sponsorship and marketing deals with companies including “marquee” partner Chase and “signature” partners Anheuser-Busch, Coca-Cola, Delta Air Lines, Kia Motors, Lexus and SAP, in addition to the Madison Club presented by Foxwoods.

The new Azoff MSG Entertainment joint venture will, for Azoff, combine interests in management, publishing, multimedia and digital with live entertainment.

When the Forum plans were announced last July, MSGC executive chairman James Dolan described it as the largest arena in the United States dedicated to music and live entertainment. "No suites, no scoreboards," Dolan told Billboard. "It's a room where all the attention is focused on listening. It's different than a sports arena. There are no compromises here [for sporting events]. It's purely music."

On both coasts, the renovations of these major halls take place against the backdrop of new competition.

In the New York metropolitan arena during 2013, with the Garden renovation still under way, Barclays Center in Brooklyn ranked as the top arena in the United States of 15,000-plus capacity, according to year-end Billboard Boxscore data.

"Our highlights over the past year [included] Jay Z and Coldplay on New Year's Eve, the Rolling Stones, Paul McCartney, Justin Bieber and Mumford & Sons selling out two shows before and after their [2013] Grammy win for album of the year," Barclays Center/Brooklyn Nets CEO Brett Yormark told Billboard late last year. He added that two sellouts by Pearl

Jam broke attendance records at the venue. The 2013 MTV Video Music Awards and the upcoming Rock and Roll Hall of Fame induction ceremony and concert will further secure the venue's status.

To the east of New York, the past year brought news of plans to redevelop the Nassau Veterans Memorial Coliseum with the winning bid submitted by the Nassau Entertainment Committee, a group of investors led by the Forest City Ratner Group, developer of the Barclays Center.

To the west of Manhattan, MetLife Stadium in East Rutherford, N.J., not only hosted Super Bowl XLVIII earlier this month but also ranked as the No. 1 stadium in the year-end Boxscore rankings, thanks to shows by Bon Jovi, Taylor Swift and Kenny Chesney. The Izod Center and Prudential Center—both of which are also in New Jersey—have successfully competed against their New York counterparts. Among the winners during the past year at the Izod Center were bookings by Justin Timberlake, Beyoncé, P!nk, Maroon 5 and One Direction, while the Prudential Center scored with Swift, Justin Bieber, Andrea Bocelli, Romeo Santos and Bruno Mars.

In Los Angeles, the opening of the Forum started talk of how the renovated building could draw bookings from the Staples Cen-

ter in downtown L.A. "There was a need for a venue like this because many of the good dates at Staples are eaten up by the sports teams and Grammys," Azoff told Billboard sister publication the Hollywood Reporter during the Eagles' January run. He noted that Live Nation would be the building's "preferred" promoter but it would run as an open building for all promoters. "The Forum is the place for music, and Staples is the place for sports," he said.

Yet the Staples Center ranked just behind the Barclays Center as the No. 2 U.S. concert venue of 15,000-plus capacity in Billboard's year-end 2013 Boxscore rankings. And as Staples Center hosted the Grammy Awards on Jan. 26 for the 14th year, senior VP/GM Lee Zeidman emphasized the surrounding amenities of AEG's Los Angeles entertainment complex. "You don't need wheels," says Zeidman, who oversees L.A. Live. "We've got two hotels and 22 restaurants that would be more than happy to take meetings, lunches and dinners. They take those during Grammy week. It's the center of the music universe."

In Southern California, as in the New York, the competition for concert bookings is regional, with such buildings as the Honda Center in Anaheim also undergoing renovations to strengthen business. ●

## FROM ELVIS' TURF AND BEYOND, VENUES SEEK A COMPETITIVE EDGE

Floor-to-ceiling glass walls highlight the renovations at the Allen County War Memorial Coliseum in Fort Wayne, Ind. (top). The renovated Bon Secours Wellness Arena in Greenville, S.C., has hosted such acts as Lady Antebellum.



**BANCORPSOUTH ARENA**  
Tupelo, Miss.  
[bcsarena.com](http://bcsarena.com)  
[@bcsarena](https://twitter.com/bcsarena)  
Concert capacity:  
**10,000**

The selling point of the BancorpSouth Arena is clear: "first-class service in the birthplace of Elvis. That's what we've offered the entertainment industry since our grand opening in 1993," BancorpSouth Arena and Conference Center executive director Todd Hunt says. While the venue has hosted such top-tier acts as Elton John, Kenny Chesney, the Eagles, Rascal Flatts, Aerosmith, George Strait, Rod Stewart and Jason Aldean, the building's proximity to Nashville also has allowed it to be used as a rehearsal hall for major tours. "Over the past year," Hunt notes, "we have invested in new blackout curtains and a completely new look for the venue exterior. Updating our color scheme and creating a new look for our entryways has completely changed the character of [the building]. Future plans include an atrium connecting our conference center with the arena as well as installation of a theater rigging grid."

**ALLEN COUNTY WAR MEMORIAL COLISEUM**  
Fort Wayne, Ind.  
[memorialcoliseum.com](http://memorialcoliseum.com)  
[@acwmc](https://twitter.com/acwmc)  
Concert capacity:  
**13,000**

One of the few venues in the country with two arenas under one roof, the Allen County War Memorial Coliseum offers touring shows the option of its main arena with a capacity of 13,000 or its Expo Center with telescopic seating and a capacity of 8,000. The 870,000-square-foot complex also has 30,000 square feet of meeting room space. Coliseum executive VP/GM Randy L. Brown reports that during the summer of 2013 the venue expanded the arena's 200 level. The concourse was widened from 25 feet to more than 100 feet. Food courts were added, along with a fresh, made-to-order menu. The new food court areas feature 18-foot ceilings and floor-to-ceiling glass walls, offering more natural light during the day and dramatic views at night.

**BON SECOURS WELLNESS ARENA**  
Greenville, S.C.  
[bonsecoursarena.com](http://bonsecoursarena.com)  
[@bswarena](https://twitter.com/bswarena)  
Concert capacity:  
**15,538**

The Bon Secours Wellness Arena is the largest building in its market, located midway between Atlanta and Charlotte, N.C., for advantageous touring. Roger Newton is president/GM of the venue. "In October, we finished phase one of a \$14.5 million, three-year renovation plan," arena marketing manager Lisa Crawford says. "The first phase included installation of digital menu boards and concourse signage, a high-definition video scoreboard and a 360-degree ribbon board, an upgrade of the suites, new risers, a new curtaining system, Ecoglo aisle treads and parking lot improvements." Future development will include new outdoor marquees, upgrades to the concourse and ticket office, and renovations to the backstage area.



# WHEN YOU BOOK SAP CENTER AT SAN JOSE, WE'LL DO ALL THE HEAVY LIFTING.

Nobody in the industry works harder for your show than SAP Center at San Jose. From delivering the most diverse and affluent audience to sweating all the details – we're here to take the weight off your shoulders. We're the #1 entertainment venue in Northern California. And that's something to get pumped up about.



SAP Center at San Jose. Northern California's Premiere Sports and Entertainment Venue.  
 For availability call 408.999.5809, fax 408.999.5797 or visit [sapcenter.com](http://sapcenter.com) 

WorldMags.net



## CROSS INSURANCE CENTER

**Bangor, Maine**  
[crossinsurancecenter.com](http://crossinsurancecenter.com)

@cicbangor

**Concert capacity: 7,500**

Since opening in September 2013, the Cross Insurance Center in Bangor, Maine, has drawn some 80,000 patrons to an impressive inaugural run of more than 100 events including 11 family shows, a Broadway series and concerts by Hank Williams Jr., Michael W. Smith, Chicago, Il Divo, Jeff Dunham and Mannheim Steamroller. The arena also is home to the University of Maine men's and women's basketball teams. The building is managed by Global Spectrum, and Mike Dyer is director of the venue. The \$68 million center was designed by the architecture firm of Sink Combs Dethlefs and is located on the historic riverfront in Bangor. Aside from the 7,500-capacity arena, the complex houses 18 meeting rooms and a grand ballroom that can accommodate 1,000 (or be divided into rooms for smaller events).

## DCU CENTER

**Worcester, Mass.**

[dcucenter.com](http://dcucenter.com)

@dcucenter

**Concert capacity: 13,840**

For more than 30 years, the building today known as the DCU Center in Worcester, Mass., has built a rich history within Central New England and the touring industry nationwide. With a capacity that's scalable from 5,500 to 13,840, the DCU Center concluded the latest phase of a multiyear capital-improvement project in October 2013. The work included upgrades to both the interior and exterior of the facility, a new façade and digital marquee, a landscaped promenade and entrance, a redesigned box-office pavilion, an expanded concourse, indoor and outdoor retail space, four new luxury suites, a new concourse-level bar and club area, and a 60%-plus increase in restroom fixtures. During the month it reopened, the venue hosted sold-out shows by Pearl Jam and Phish, and the adjacent convention center hosted 33 events, giving the combined facility its strongest month in 15 years.

## DENNY SANFORD PREMIER CENTER

**Sioux Falls, S.D.**

[dennysanfordpremiercenter.com](http://dennysanfordpremiercenter.com)

Opening: fall 2014

**Concert capacity: 13,000**

When it opens this fall, the Denny Sanford Premier Center will be the largest arena available for tours traveling between Minneapolis and Denver, and between Omaha, Neb., and Fargo, N.D. With Sioux Falls situated at the junction of Interstates 29 and 90, the city is ideally situated for tour

## Muse

plays the renovated Honda Center in Lincoln, Neb., opened in September.

The building will have a concert capacity of 13,000. The center features 22 suites and 16 loge boxes, and is home to the Sioux Falls Stampede of the U.S. Hockey League and the Sioux Falls Storm of the Indoor Football League. The facility is named after T. Denny Sanford, founder of First Premier Bank and Premier Bankcard. The title sponsorship agreement—which is shared among First Premier Bank, Premier Bankcard and Sanford Health of Sioux Falls—amounts to \$750,000 a year for 25 years. The arena opens in a robust market; Sioux Falls has the nation's second-lowest unemployment rate.

## ERIE INSURANCE ARENA

**Erie, Pa.**

[erieevents.com](http://erieevents.com)

@erieinsurarena

**Concert capacity: 9,000**

A recent \$47 million renovation of the Erie Insurance Arena has transformed the 31-year-old building into a state-of-the-art facility, serving as a premier sports and entertainment venue for Northwestern Pennsylvania. Reopening last fall with shows by Rascal Flatts, Trans-Siberian Orchestra and Elton John, the arena in downtown Erie is part of a four-facility entertainment complex managed by the Erie County Convention Center Authority. (The Warner Theater, Bayfront Convention Center and Jerry Uht Park are also part of the cultural district.) The arena now offers luxury suites, a new club level, expanded concourses, new seats with cup holders, 50 TV monitors, indoor load-in capability, new show offices and star dressing rooms.

## FIRST DIRECT ARENA

**Leeds, England**

[firstdirectarena.com](http://firstdirectarena.com)

@fdarena

**Concert capacity: 13,000**

Opened in 2013 with a distinctive fan-shaped seating configuration, the 13,000-capacity First Direct Arena in Leeds provides significantly improved sightlines and acoustics for end-staged concerts. The capacity of the SMG-managed building is scalable from 4,500 to 13,000 for concerts. Design elements include an indoor loading bay with a capacity for three trucks and five-star-quality dressing rooms. The

venue is centrally booked by an SMG team that controls 55,000 arena seats at the First Direct Arena, the Phones4u Arena in Manchester, the Metro Radio Arena in Newcastle and Northern Ireland's Odyssey Arena in Belfast. Bruce Springsteen & the E Street Band christened First Direct Arena in July 2013, declaring, "This is a beautiful building . . . it's a great place to play."

## HONDA CENTER

**Anaheim, Calif.**

[hondacenter.com](http://hondacenter.com)

@hondacenter

**Concert capacity: 18,900**

While the Honda Center in Anaheim competes with Los Angeles venues to the north, ongoing improvements are but one way the 18,900-capacity venue keeps its competitive edge. The Grand Terrace project at Honda Center, which opened last fall, is the largest single upgrade in the building's 20-year history. A 15,000-square-foot indoor/outdoor entertainment space, the Grand Terrace offers 100 feet of bar space, upscale décor, unique menu options, outdoor fire pits and top-notch service. Below the terrace is a new entry plaza flanked by two state-of-the-art, 15-foot-by-25-foot Daktronic screens, which can display high-definition-quality video to fans entering the arena. As part of the project,

the retail location known as the Anaheim Ducks Team Store Powered by Reebok underwent a threefold increase in size. In addition, a new 250-seat restaurant, Pucks Tavern, featuring dishes from celebrity chef Wolfgang Puck, opened late last year. The installation of more than 600 flat-panel TVs through the arena concourses, using Cisco's StadiumVision technology, is an additional part of Honda Center's latest upgrades, among the \$80 million-plus in improvements during the past six years.

## PINNACLE BANK ARENA

**Lincoln, Neb.**

[pinnaclebankarena.com](http://pinnaclebankarena.com)

@pinnaclearena

**Concert capacity: 14,000**

The city of Lincoln has a population of about 258,000, including 25,000-30,000 college students in the area from the University of Nebraska, Concordia University, Nebraska Wesleyan University and other schools. No wonder, then, that Pinnacle Bank Arena has proved to be a strong draw since opening last September, landing 10 concerts in its first 80 days. The SMG facility is home to the men's and women's basketball teams from the University of Nebraska and has a concert capacity of 14,000. GM Tom Lorenz is the booking contact. "The upper concourse is split into two levels, one stacked on the other, to bring more people closer to the floor, unlike many arenas where the seats gradually go up and out," says Lynn Higginbotham, the venue's director of sales and marketing. Other distinctive features of the new building include an elaborate curtain system that provides greater flexibility to scale down the size of the venue.

## SAP CENTER AT SAN JOSE

**San Jose, Calif.**

[sapcenteratsanjose.com](http://sapcenteratsanjose.com)

@sapcenter

**Concert capacity: 19,000**

In July 2013, the longtime home of the NHL's San Jose Sharks was rebranded as the SAP Center at San Jose. The move came with the news that software giant SAP would use the venue as a showcase for cutting-edge technology for the sports and live entertainment industry. SAP surveyed Sharks fans to create new tech solutions, adaptable to the live concert business, that will increase fan engagement with news alerts, player and team analysis, and social sharing of photos and videos. New technology also will allow fans to purchase concessions and merchandise from mobile devices, and drive targeted promotions and loyalty rewards for fans. "The SAP Center is the sports, cultural and entertainment center for the entire San Jose community," SAP co-CEO Bill McDermott said in a statement announcing the arena relationship. "Together, we plan to create an innovative 'think tank' using technology to enhance the fan experience."



An extended version of this survey appears at [Billboard.biz/](http://Billboard.biz/) venues with reports from the Meridian Centre (St. Catharines, Ontario); the Spokane (Wash.) Veterans Memorial Arena; the Tacoma (Wash.) Dome; TD Place (Ottawa); the Capitol Theater (Port Chester, N.Y.); and the Verizon Center (Washington, D.C.).



WEDNESDAY MEETINGS IN NASHVILLE.

WEDNESDAY NIGHT AT THE AWARDS.

THE ROOM YOU NEED

LOEWS

VANDERBILT HOTEL  
NASHVILLE

ANNAPOLIS • ATLANTA • BOSTON • HOLLYWOOD • MIAMI • MONTREAL • NASHVILLE • NEW ORLEANS • NEW YORK  
ORLANDO • PHILADELPHIA • SAN DIEGO • SANTA MONICA • ST. PETE BEACH • TUCSON • WASHINGTON D.C.



## Access the best in music.

Billboard's top-rated iPad Edition

AN ENHANCED VERSION OF EVERY ISSUE, FEATURING:

Playable Billboard Charts • Videos • Photo Galleries • Cover Stories • Special Reports • Reviews • Interviews • Event Coverage & MORE

Legal Notice



### If You Receive Royalties from Warner Music Group for Downloads and Mastertones,

*You Could Benefit from a Class Action Settlement*



A settlement valued at a minimum of \$11.5 million has been reached in a class action lawsuit over how Warner Music Group ("WMG") calculated royalties for downloads and mastertones of recordings. WMG denies any wrongdoing.

#### Who is included in this Settlement?

You are included in this Settlement if you have the right to receive royalties from a contract dated before January 1, 2002 with a WMG U.S. Label that pays on a Royalty Rate Basis or a Penny Rate Basis. Go to [www.wmgdownloadsettlement.com](http://www.wmgdownloadsettlement.com) for more details.

provides (1) cash payments for past royalties paid and (2) an increase in download and mastertone royalties going forward. The increase in future royalty payments will give artists an increase of 5 percentage points in their royalty rate on U.S. exploitations of downloads and mastertones (or more if necessary to reach a floor of 10%, capped at a maximum of 14%) and a 2.5 percentage point increase on foreign exploitations.

#### How can I get a payment?

Submit a claim by May 31, 2014.

#### What are my rights?

WMG U.S. Labels include Atlantic Recording Corporation, Bad Boy Records LLC, Elektra Entertainment Group Inc., Fueled By Ramen LLC, Nonesuch Records Inc., Rhino Entertainment Company, Warner Bros. Records, Inc. and Word Entertainment LLC.

#### What does this Settlement provide?

People included in this Settlement may be eligible for increased royalties for exploitations of downloads (like through iTunes) or mastertones. This Settlement

Even if you do nothing you will be bound by the Court's decisions. If you want to keep your right to sue WMG yourself, you must exclude yourself from this Settlement by May 31, 2014. If you stay in this Settlement, you may object to it by May 31, 2014. The Court will hold a hearing on October 2, 2014 to consider whether to approve this Settlement and a request for attorneys' fees up to \$2,875,000 plus reimbursement of costs and expenses. You or your own lawyer may appear and speak at the hearing at your own expense.

For More Information and a Claim Form

1-877-690-7098 [www.wmgdownloadsettlement.com](http://www.wmgdownloadsettlement.com)

# billboard EVENTS & HAPPENINGS



LATIN ADVISORY BOARD



**JAN. 16 /Left:** Billboard's 2014 Latin Conference Advisory Board. Standing (from left): Nevarez Communications' Mayna Nevarez, InPulse Digital's Diego Prusky, Venetian Marketing Group's Jeff Young, La Arrolladora Banda el Limón's Fernando Camacho, Cardenas Marketing Network's Henry Cardenas, William Morris Endeavor's Michel Vega, BMI's Delia Orjuela, Universal Music Group's Angel Kaminsky and Latin Power Music's Pepe Serrano and Guillermo Serrano. Kneeling (from left): Santacruz Communications' Paola Marin, ASCAP's Alexandra Lioutikoff, Billboard's Leila Cobo and Latin Power Music's Jimmy Arroyave. **Top right:** Billboard's Leila Cobo with Henry Cardenas, president/CEO of Cardenas Marketing Network. **Bottom right:** UMG's Angel Kaminsky (left) talks promotion with Venetian Marketing Group's Jeff Young.



MIDEM

**FEB. 2 /Top left:** U2 manager Paul McGuinness accepts Billboard's Industry Icon Award at the MIDEM & Billboard Breakfast, presented by Citi. **Top right:** Billboard endemic sales director John Walberg, Beggars Group chairman Martin Mills, Billboard Industry Icon Award honoree Paul McGuinness and venerated music man Seymour Stein (from left) pose for a photo. **Bottom left:** Billboard endemic sales director John Walberg (far left end) and MIDEM director Bruno Crotot (far right end) stand with honorees of Billboard's International Power Players Report at the MIDEM Dinner (pictured bottom right).

# MUSIC

Chief Keef  
photographed  
on Feb. 11 in  
Huntington  
Beach, Calif.



RAP

## Gangster In Paradise

From rehab in California, rapper Chief Keef talks homesickness, his new album and surf lessons

By Sowmya Krishnamurthy

It's the end of January, but the Orange County air is balmy—the kind of weather Southern California is enviously famous for. Surfers dot the beach, basking in the remaining moments of sunlight as dusk sets in. But at least one onlooker can't wait to leave the idyllic setting behind. Nestled inside a nondescript beach house, one of hip-hop's most controversial rising stars is holed up in court-ordered rehab, and he's feeling frustrated and alone.

"It's like being locked up," Chief Keef, 18, tells *Billboard*, in his first interview since he entered rehab. "And when I'm locked up, I don't want anybody to come see me. I won't let my family come here. I haven't seen my 2-year-old daughter."

The Chicago rapper, born Keith Cozart, is staring out a large bay window in the wood-paneled

upstairs den at Wavelengths Recovery, a private sober-living home at an undisclosed Orange County location. Keef's been here for the past two months, ever since a judge sentenced him to 90 days of rehab after he tested positive for marijuana in October while on probation for a gun charge. The sentence began at Promises, the Malibu detox of choice for A-listers like Britney Spears, until Keef got fed up. "I had to stay with 30 motherfuckers—and I don't like people," Keef says. "I ain't no friendly-ass nigga. I won't shake your hand if I don't like you. Don't speak to me."

At Wavelengths, he's supervised 24 hours a day in a regimen focused on sleep training, nutrition and spirituality. Hollywood stars like Denzel Washington have visited him, and he can leave for

approved excursions—mainly to the recording studio, where he’s finishing his second album, *Bang 3*, due March 3. Keef says he hasn’t even been in the water, just steps away. “The beach is cool, but it’s just water,” he says. “I can’t do salt water—fucks my eyes up.”

The sunny SoCal beach feels a world away from Keef’s home base, the Englewood neighborhood in Chicago, one of the most dangerous areas of a city plagued by gang violence. Growing up there, Keef was a magnet for trouble early on. In 2011, after building a fan base in local high schools, he was arrested for unlawful use of a weapon and aggravated assault after a run-in with the police, and sentenced to house arrest at his grandmother’s apartment. Rumors swirled that he’d been killed in a police shootout, and when a fan-made video featuring a young child going berzerk over the rapper’s return was picked up by Gawker and WorldStar Hip Hop, Keef’s buzz went national. His nihilistic videos for “Bang” and “I Don’t Like,” featuring him and his shirtless friends waving guns and smoking weed, attracted millions of views. In 2012, “I Don’t Like” was remixed by Kanye West and his G.O.O.D. Music crew, helping the song reach No. 10 on Billboard’s R&B/Hip-Hop Digital Songs chart.

Keef and the local gangsta-rap scene he represented, known as drill, became hip-hop’s newest fascination, and major labels wanted a piece of the action. He quickly inked an eye-popping deal with Interscope worth a reported \$6 million.

Songs about guns and drugs set against the backdrop of Chicago’s real-life violence have made Keef one of rap’s most polarizing figures—troubling to some, alluringly authentic to others. And life has often seemed to imitate art: In September 2012, when Keef’s rap adversary Lil JoJo was shot and killed in Chicago, Keef tweeted, “Its Sad Cuz Dat Nigga Jojo Wanted To Be Jus Like Us #LMAO,” reportedly leading police to investigate his connection to the murder. (He later claimed that his Twitter account was hacked.) Shortly after, he was remanded to juvenile detention after doing an interview with Pitchfork at a gun range, thereby revoking his parole for the 2011 gun charge. More arrests (for speeding and disorderly conduct) and brief jail stays followed. Keef was even temporarily banned from Instagram for



**“I was on promethazine—I was tweaking.”**

—CHIEF KEEF

posting a picture of himself receiving oral sex.

“I’m 18 now, but I feel like I’m 30,” Keef says. “I partied like a motherfucker—guns, girls.”

Keef’s 2012 debut, *Finally Rich*, only sold 50,000 its first week, according to Nielsen SoundScan, peaking at No. 5 on the Top R&B/Hip-Hop Albums chart. It went on to sell 217,000 copies altogether.

“A lot of times, I got pissed off at Keef,” Peeda Pan, one of Keef’s managers, tells Billboard while driving from Los Angeles to Wavelengths. He says the rapper blew off several high-profile opportunities surrounding *Finally Rich*, including BET’s “106 & Park” and ABC’s “Jimmy Kimmel Live!”—

but adds that he respects his client’s autonomy. “He knows what he’s doing a lot more than people give him credit for. He has control. People ask, ‘Why did he do that?’ He knows why.”

Keef points to past use of “lean,” slang for the prescription cough syrup popular in some rap circles. “My last two mixtapes were mistakes,” he admits. “I was on promethazine, all drugged out. I was tweaking. I don’t sip the lean no more though.”

Keef’s contract reportedly included a clause that Interscope could drop him if *Finally Rich* didn’t sell at least 250,000 copies by December 2013. In light of Keef’s troubles, many wondered if the label would do just that. But Interscope executive VP of urban A&R Larry Jackson, who signed Keef after meeting him at his grandmother’s house, says the label is behind Keef and *Bang 3*.

“He sold 300,000 with no promotion,” Jackson says, citing the label’s worldwide sales figures for *Finally Rich*. “People can say it was a stupid deal, but the project is in the black. Our marketing spend on it was literally crumbs.” Jackson points

**Chief Keef** photographed by Ryan Young on Feb. 11 in Huntington Beach, Calif., while taking a break from filming a music video.



**AGAINST ME!**

**Agent:** Ryan Harlacher, Creative Artists Agency

**Tour Dates:** March 9-April 6

**Routing:** Punk act Against Me! will hit 21 North American markets to push

its sixth LP, *Transgender Dysphoria Blues*, starting March 9 in Omaha, Neb., at the Slowdown, an old haunt of the band. “It’s a rad place to play,” front-woman Laura Jane Grace says. “They have anything you need backstage—laundry, shower, everything.”



**Audience:** The tour will be an underplay, with the focus on core fans. Sales will no doubt be boosted by the fact that it’s been four years since the act’s last album. There’s also been a lot of press around Grace, formerly known as Tom Gabel, coming out as

transgender. “Mainstream, indie—the publicity has been tremendous,” agent Ryan Harlacher says.

**Promotion:** Touring since 1997, Against Me! will rely on longtime relationships with local promoters. “A lot of them have 10 years

of history working with the band, so they really know how to reach the fans,” Harlacher says. Grace, however, prefers to push tour dates directly to fans online. “Twitter is my preferred medium. I treat it like text messaging to the world.” —Nick Williams



## IN THE STUDIO

## BRINGING BACK THE '80s

London teen readies throwback debut while collaborating with Kylie Minogue, Disclosure and others

For a 19-year-old who shares management with One Direction, MNEK uses a lot of very specific late-'80s and early-'90s references to describe his as-yet-untitled debut album, set for a September release on Cherrytree/Interscope. "If [Jimmy] Jam & [Terry] Lewis threw a house party, then invited George Michael, Janet [Jackson] and Peabo Bryson, that would be my album," the Londoner says.

As a central part of the deep-house revival that's all over the U.K. charts and quickly taking hold in EDM-hungry America, MNEK has been a guest vocalist on high-impact tracks by Duke Dumont ("Hold On" and the Grammy Award-nominated "Need U 100"), Rudimental ("Baby") and Gorgon City ("Ready for Your Love"). The lattermost scored him a booking on BBC Radio 1's "Live Lounge" and recently debuted at No. 4 on the U.K. singles chart. He's also been collaborating with Disclosure, Diplo and Clean Bandit for their upcoming projects, and wrote and produced new songs for U.K. pop acts like Little Mix, Becky Hill, Javeon and former Sugababes members Mutya Kiesha Siobahn. Kylie Minogue even selected the MNEK-produced "Feels So Good"—a remake of the song "Indiana" that he cut with garage-pop singer/songwriter Tom Aspaul last year—for her forthcoming album *Kiss Me Once*, due in March.

Whether working with others or for himself, MNEK's songs are the kind one would hear on an album from Black Box, Soul II Soul or Cathy Dennis—full of big-belted vocals, sentimental lyrics and throwback dance-floor beats. And he's constantly making more of them, too—largely at Major Tom Studios in London's Hackney borough, where Rudimental held its *Home* sessions, but also at studios in Los Angeles.

"He's a seven-days-a-week guy," says Modest! Management's Will Bloomfield, the day-to-day manager of One Direction, who has guided MNEK's career since the artist was 14. "He's been doing a tour recently with [Radio 1 DJ] Annie Mac and he'll be out all night, then go back to the studio at five in the morning."

So how did the boy born Uzoечи Osisioma Emenike in London's Lewisham borough come to discover the brilliance of songs released before he was alive? "It's the music I grew up with," he says. "My mum was a big fan of Whitney [Houston] and all the big diva vocalists, and whenever my dad would drive us to school he'd play nothing but new jack swing and Bob Marley."

He even got to meet one of his musical heroes recently, when Cherrytree head Martin Kierszenbaum set up a surprise introduction. "He took me to this studio, and he's like, 'OK, I'm taking you to meet Terry Lewis,'" MNEK recalls. "He was the loveliest guy, so gracious. I always find the most successful people are quiet and humble and really easy to talk to."

MNEK is readying his debut single for release in late spring, setting up a U.K. release for the album in late summer on Virgin/EMI before arriving stateside later this year. Despite his history, it will be a largely solo affair, with just one featured guest artist, he told *Billboard* from the red carpet at the Grammy Awards. "I like collaborating, whether it's Rudimental, Sub Focus, Gorgon City, what have you. But when it comes to my own project, I really wanted to show what I can do myself and what I have to offer outside of that bubble. And I think I'm achieving that."

—Andrew Hampp

MNEK has guested on tracks by Duke Dumont, Rudimental and Gorgon City.

to the video for "Love Sosa," which has more than 36 million views on YouTube. "We spent \$1,500 on that. I know videos that they've blown \$500,000 on that don't have that many views."

Jackson and Keef declined to reveal much about *Bang 3*. A photo of them in the studio with Kanye West, who will appear on the album, was leaked on Instagram in February, inciting the album's biggest buzz to date. Drill's go-to producer, Young Chop, will also contribute. The first single, the aptly titled "Fuck Rehab," is expected soon.

But Keef's plans for pushing the album hinge on a Feb. 28 court date. That's when he will return to Chicago, where a judge will either deem his recovery successful or order him back to rehab. The owner of Wavelengths—who would only give his first name, Warren, citing the facility's emphasis on privacy—is optimistic. "His recovery is moving in a very positive direction. I think he's ready to move forward. He's a very kind young man."

Meanwhile, Keef is trying to make the most of his remaining time in Orange County by taking surf lessons from pro surfer Makua Rothman, and even wants to launch his own surf line. "Ain't nobody surf—everybody try to skateboard," he says, referring to rappers like Lil Wayne and Lupe Fiasco. "It'll be cool. It's a hobby."

The court date looms heavy on his mind, but it does have an added benefit: He'll finally be home. "I know it's cold, but I love Chicago. I ain't going to miss Orange County—I feel like I'm going to die in this motherfucker." ●



# Reviews

Hunter Hayes

"Invisible" (4:37)

PRODUCERS: Dann Huff,  
Hunter HayesWRITERS: Hunter Hayes,  
Bonnie Baker, Katrina ElamPUBLISHERS: Songs of  
Universal/Happy Little  
Man Publishing (BMI), Play  
Fairchild Music/Devan  
Publishing/Katrinkadink  
Music (ASCAP)LABEL: Atlantic/Warner  
Music Nashville

## COUNTRY

## Hunter Hayes Anything But 'Invisible'

At 22, the baby-faced Hayes has already established himself as one of country's key players. Enough that he's ready to try something risky. His 2011 self-titled debut was solid, if somewhat safe, but with "Invisible," the first single from his sophomore set, he reveals a layer of vulnerability that's rare for a newcomer in country. "Crowded hallways are the loneliest places/For outcasts and rebels/Or anyone who just dares to be different," Hayes sings as

piano and light guitar strumming introduce the ballad. It's very teen, and maybe a touch emo. He turns hopeful on the hook, and lets the listener know that things get better: "There's so much more to life than what you're feeling now." Hayes' delivery is assured and optimistic—a sentiment that's echoed in the anthem's buildup. Anthemic enough that it makes one wonder what kind of pop moves Hayes might break out on his next record. —JM

## Hayes reveals a layer of vulnerability that's rare for a newcomer in country.



## LIVE

ARTIST: Sharon Jones & the  
Dap-Kings

VENUE: Beacon Theatre, New York

DATE: Feb. 6

"It's been hell these last few months," Sharon Jones of throwback-soul specialists the Dap-Kings admitted during the lowest moment of a night otherwise full of triumphant highs. It was the band's first show since May, when Jones' cancer diagnosis forced the group to postpone its fifth album, *Give the People What They Want*, until Janu-

ary. But if not for her asides—thanking friends, fretting over chemotherapy's effects on her skin—you'd never know. The recovery took its toll on Jones' hair (she rocked a bold bald head), but her vocals remained from the gut. She shook her way through the set, conducting the band with her hips on "100 Days, 100 Nights." "I've been away too long," Jones wailed on "Tell Me You Love Me." The sold-out crowd, on its feet throughout, obviously agreed. —AG

## SINGLES

## POP

## KYLIE MINOGUE

"Into the Blue" (4:10)

PRODUCER: Mike Del Rio

WRITERS: Kelly "Madame  
Buttons" Sheehan, Mike  
Del Rio, J. KashPUBLISHERS: Prescription  
Songs/Sony-ATV/  
Paradise Publishing/  
Universal (BMI)LABEL: Parlophone/Warner  
Bros.

In the years since her surprise 2002 comeback single "Can't Get You Out of My Head," Kylie Minogue's joyous, unabashedly sincere brand of bouncy dance-pop has had a hard time translating to U.S. shores. Giddy, hyper-pitched "Into the Blue" may not reverse that trend, but it's a new gold standard for Minogue's uptempo singles. From the delectable "yoh-oh-oh" pirate-pop intro to the cathartic chorus that somehow turns "blue" into a three-syllable word, this is Kylie writ extra large. —AH

## ALTERNATIVE

## VANCE JOY

"Riptide" (3:24)

PRODUCERS: John Castle,  
James Keogh, Edwin White

WRITER: Vance Joy

PUBLISHER: Copyright  
ControlLABEL: F-Stop/Atlantic  
Records

For his debut single, Aussie newcomer Vance Joy drops a mandolin-flecked jam stocked with an insatiably breezy hook, the perfect counterbalance to the cruel chill of this never-ending winter. "I was scared of pretty girls and conversations," the singer/songwriter admits, combining aching social anxiety with chiming arpeggios. —DH

## ROCK

## CLOUD NOTHINGS

"I'm Not Part of Me" (4:36)

PRODUCER: John Congleton

WRITER: Dylan Baldi

PUBLISHER: DB91 (SESAC)

LABEL: Carpark/Mom + Pop

On Cloud Nothings' energetic new single "I'm Not Part of Me," singer Dylan Baldi rebels joyously against the hazy memories of his youth, wrangling pop-punk release through an even-muddier-than-usual wall of distortion, hiss, snare rolls and cymbal crashes. "I'm not, I'm not you," he sings into the mirror, his reliably nasal yelp splattered over classic power chords and a relentlessly driving drumbeat. —RR

## EDM

ZEDD FEATURING  
MATTHEW KOMA &  
MIRIAM BRYANT

"Find You" (3:24)

PRODUCER: Zedd

WRITERS: Anton Zaslavski,  
Matthew Koma, Miriam  
Bryant, Victor Radstrom

PUBLISHERS: various

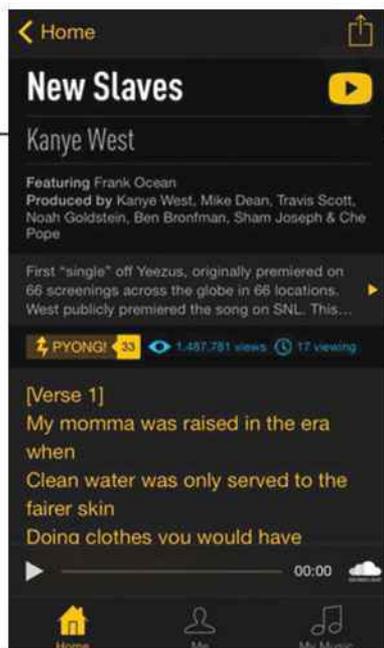
LABEL: Interscope

With a spot on the upcoming "Divergent" soundtrack and a synch in a Super Bowl ad for Bud Light Platinum, "Find You" is already Zedd's most high-profile single launch to date, and it lives up to the hype of the starry rollout. After beginning softly with a robotic piano-ballad lead, the track unwinds into full-fledged, hands-in-the-air EDM territory 90 seconds in, as Matthew Koma and Miriam Bryant rise to the occasion with a yearning pop hook over the DJ's pulsing synths and kinetic drum fills. —NW

LEGEND  
&  
CREDITS

Edited by Alex  
Gale (albums)  
and Jason  
Lipshutz (singles)

CONTRIBUTORS:  
Leila Cobo, Marisa  
Fox, Alex Gale, Phil  
Gallo, Gary Graff,  
Andrew Hampp,  
Dan Hyman,  
Jason Lipshutz, Jill  
Menze, Ryan Reed,  
Reggie Ugwu, Nick  
Williams, Emily  
White  
All albums  
commercially  
available in the  
United States  
are eligible. Send  
album review  
copies to Alex  
Gale and singles  
review copies to  
Jason Lipshutz  
at Billboard, 770  
Broadway, 15th  
Floor, New York,  
NY 10003, or to  
the writers in  
the appropriate  
bureaus.

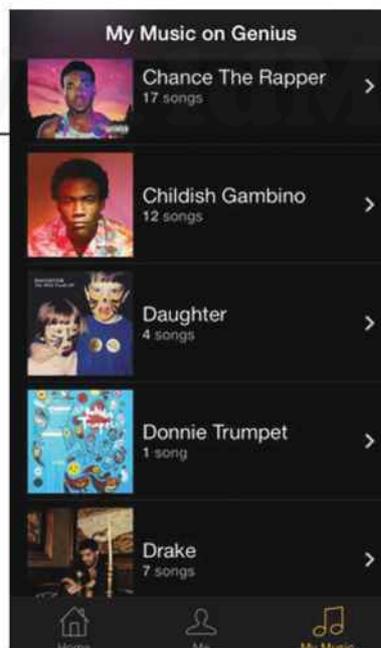


#### GENIUS' BEST FEATURES

**Annotations**  
Genius users can browse and add the website's signature yellow-on-black annotations to songs, poetry and news articles.

**Match**  
If a user is playing a song through the Apple music app on his or her phone, Genius will match it with annotated lyrics.

**Recognition Technology**  
Identifies songs in the user's surroundings and displays corresponding, annotated lyrics.



With Genius, users can annotate the latest State of the Union as well as their favorite Kanye West song.

#### APP

## Rap Genius Rethinks Mobile Annotations

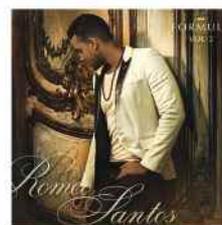
The name of Rap Genius' first mobile app—Genius—may signal the company's continued move away from only covering rap music and toward its stated quest to annotate all of culture. With Genius, which launched in late January, users can dissect the latest State of the Union as well as their favorite Kendrick Lamar song. Similar to the website, the app has a broad, searchable catalog of user-annotated lyrics as well as poetry and news verticals. The home page displays the top 15-20 items in each category and has a search function fixed at the top. Tapping an annotation brings the user to a new page, as opposed to the pop-up boxes that the Web version uses, which would be cumbersome on a mobile screen. Annotated songs have SoundCloud links (if available) at the bottom of their pages, but the music stops if the user wants to

browse the rest of the app. Each page shows its total number of views as well as how many users are viewing it concurrently. In a nifty move, Genius has the ability to scan songs in a user's iTunes library and match them with annotated lyrics. (This feature isn't yet compatible with other streaming services like YouTube or Spotify.) Another great new feature is the Shazam-like Genius Recognition Technology that can identify songs in a user's surroundings and match them with annotated lyrics. The user interface of the app is simple, intuitive and maintains the look and feel of its parent website. In the midst of Google's recent punishment of Rap Genius for back-linking, the Genius app helps legitimize the often-controversial company—and presents another way to eliminate some of its dependence on Google rankings. —EW

#### LATIN

## Santos' New 'Formula'

Romeo Santos bests himself at his own game on *Formula, Vol. 2*. The album follows in the footsteps of *Vol. 1*, clinging to his bachata roots, despite the cross-genre collaborators. Where *Vol. 1* had the likes of Usher, *Vol. 2* features Drake on "Odio" (Hate), as well as Nicki Minaj and Carlos Santana, all performing bachata. That it all works is testament to Santos' ability to blend traditional and cutting edge so smoothly. Aside from radio hits, the album also takes risks with the intensely personal "Si Yo Muero" (If I Die) and "No Tiene la Culpa" (It's Not His Fault), the story of a gay teenager. Both the latter's subject matter and its sympathetic recounting are unheard of in bachata—another example of Santos' envelope-pushing. —LC



Romeo Santos

*Formula, Vol. 2*

PRODUCER: Romeo Santos

LABEL: Sony Music U.S. Latin

RELEASE DATE: Feb. 25

## ALBUMS

### ROCK

#### THE FRAY

*Helios*

PRODUCERS: Stuart Price, Ryan Tedder

LABEL: Epic

RELEASE DATE: Feb. 25

The Fray's fourth album is both its happiest and most adventurous yet. Primary producer Stuart Price infuses the 11-song set with plenty of contemporary sonics and dynamics, putting a new spark into tracks like "Closer to Me" and the funky "Give It Away," as well as vocal showpiece "Wherever This Goes." There's still an abundance of the group's trademark, keening earnestness in "Hold My Hand" and "Break Your Plans," but even those are freshened by previously unexplored sonic textures and layers that add a little fire to *Helios*. —GG

### FOLK

#### ANGEL OLSEN

*Burn Your Fire for No Witness*

PRODUCER: John Congleton

LABEL: Jagjaguwar

RELEASE DATE: Feb. 18

Olsen, an indie folk singer with a voice of quicksilver and songs of brittle splendor, returns with her third album, and first for Jagjaguwar (Bon Iver, Dinosaur Jr.). With a live band putting muscle behind her lonesome, acoustic balladry, the 26-year-old cuts deeper than ever, sculpting tales of steely self-discovery. "If you don't believe me, you can go ahead and laugh," she sings on "Lights Out," but after *Burn Your Fire for No Witness*, few will likely dare to doubt. —RU

### ALTERNATIVE

#### THE IRREPRESSIBLES

*Nude: Viscera*

PRODUCER: Jamie Irrepressible

LABEL: Naked Design Recordings

RELEASE DATE: Feb. 14

Somewhere between Nick Cave & the Bad Seeds and Antony & the Johnsons lurks this British 10-piece, fronted by the ever-dramatic Jamie Irrepressible. Their über-sensitive swooning aside, the band has gained a cult following thanks to "Two Men in Love," a gay-wedding favorite. On *Nude: Viscera*, the second of an EP trilogy, aptly released on Valentine's Day, the group again mines all sides of the heart, as Jamie builds from whisper to bellow on tracks that burn with yearning ("Not Mine") and other more stripped-down, sexual numbers that hit below the pelvis ("Fucking Beautiful"). —MF

### ROCK

#### BENMONT TENCH

*You Should Be So Lucky*

PRODUCER: Glyn Johns

LABEL: Blue Note

RELEASE DATE: Feb. 18

It's little surprise that the solo debut from the Heartbreakers' keyboardist of 37 years shares a vocal resemblance to Tom Petty, with elements of Bob Dylan and Warren Zevon thrown in. The 12-song set has a classic live-in-the-studio feel that's best when Tench gets a bit punchy on such tracks as "Like the Sun (Michoan)" and "Today I Took Your Picture Down." The gentle rumba of "Wobbles" pays a nice tribute to Professor Longhair. —PG



## THE Numbers

### Passenger

Passenger's "Let Her Go" continues to soar after its use in Budweiser's heartstring-tugging "Puppy Love" ad, one of the Super Bowl's most buzzed-about commercials.

**↑ 3%**  
**3.1M**

Download sales of "Let Her Go" jet past 3 million, according to Nielsen SoundScan, as the song sold another 182,000 this week (up 3%), its third-biggest sales frame yet. The track's sales now total 3.1 million, and the cut moves 6-5 on the Billboard Hot 100.

**+ 235K**

Passenger's *All the Little Lights* sold 11,000 during the week ending Feb. 9, bringing total sales to 235,000. The set moves 31-30 on the Billboard 200. It made its chart entrance back on Sept. 29, 2012, on Heatseekers Albums and Folk Albums.

**↑ 36%**  
**24K**

Since the ad's Jan. 29 YouTube debut, Passenger's Wikipedia page has drawn 24,300 views, according to Next Big Sound. That's a 36% jump in traffic from the previous comparable tracking period.  
—Keith Caulfield and William Gruger



#### 'Self' Starters

Lake Street Dive (right), which began playing its breezy alt-folk take on '70s soul nine years ago at Boston's New England Conservatory of Music, makes its Billboard 200 debut with its EP *Fun Machine* (No. 187) after the group appeared on Comedy Central's "The Colbert Report" on Feb. 5. The bow precedes the Feb. 18 release of the band's Signature Sounds full-length, *Bad Self Portraits*. The latter set's title track is gaining airplay, including 15 spins last week at WFUV New York, according to Nielsen BDS.

#### HIP-HOP

## The Signature Sound Of 2014

DJ Mustard and his West Coast party groove are making an early play for chart domination

By Reggie Ugwu

The DJ Mustard sound, like a Van Gogh painting or a good avocado, is easy to spot when you know what to look for. It's taut and spare, snappy and insistent. There are usually gruff chants in the background, like the song is a boozy party where a dance circle has just taken shape. "Hey! Hey! Hey! Hey!"

Get used to the sound: Mustard's signature beats are an early candidate for the soundtrack of 2014. He's behind three tracks that fall in the top 50 of the Billboard Hot 100 this week: Kid Ink's "Show Me" (No. 20), YG's "My Hitta" (No. 25) and Ty Dolla \$ign's "Paranoid" (No. 42). In the young year, the Los Angeles-based producer, born Dijon McFarlane, 23, has landed on Billboard's Hot R&B/Hip-Hop Songs chart five times. And he's just getting warmed up. Recently, megastars like Rihanna, Kanye West, Usher, Jennifer Lopez and Rick Ross have all booked time with the rising beatmaker to gain access to his secret sauce.

Mustard first rose to prominence in 2012 as the producer of Tyga's influential strip club anthem "Rack City," which reached No. 7 on the Hot 100. "Rack City" was then the most successful example of the L.A.-centric hip-hop subgenre known as "ratchet," of which Mustard has since emerged as the pre-eminent figure. Ratchet music is playful, impervious and uncouth, custom-built for nights when wholehearted indiscretion is prescribed. And like Lil Jon and crunk, or Mike Will Made It and trap, Mustard is poised to turn

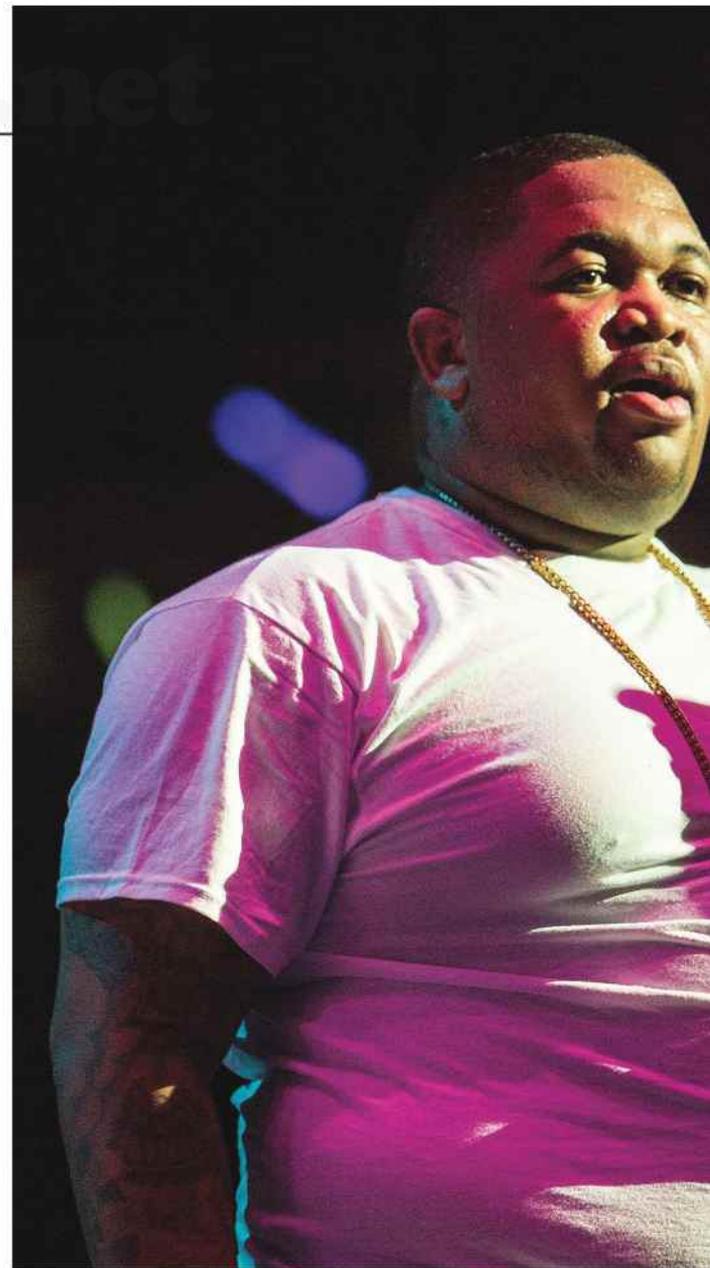
ratchet into a bankable, mainstream proposition.

"I'm not doing anything that Lil Jon wouldn't have done," Mustard says modestly. "The past is always recycled. I'm just taking what the people I looked up to did and translating it for my generation."

If Mustard has tapped into the intemperate sound of the moment, perhaps it's because he comes from a long line of party people. He got his first DJ gig at age 11, when his uncle, Westchester, Calif.'s DJ Tee, had to leave a party early and put him on turntable duty. After that, Tee, Mustard and his cousin went into business together, relying on word-of-mouth to get gigs at high schools around L.A.

He transitioned to making beats when he met rapper and fellow Angeleno YG, whose anticipated debut album for Def Jam, *My Crazy Life* (March 18), he mostly produced. (The set also features Mustard's first executive producer credit.) After "Rack City," Mustard's profile exploded, and he scored hits with 2 Chainz' "I'm Different" and Young Jeezy's "R.I.P.," which

**DJ Mustard** has three songs in the top 50 of this week's Billboard Hot 100.



#### 'Thunder' Rumbles

A few months after signing with Mom + Pop, Wild Cub takes its maiden voyage on a Billboard songs chart with "Thunder Clatter." The earnest track rises 38-35 on Alternative, shortly after the band made its TV debut on NBC's "Late Night With Jimmy Fallon" (Jan. 21). Wild Cub's debut full-length, *Youth*, entered Heatseekers Albums at No. 11 earlier this month.

#### Bellinger Begins

Los Angeles singer/songwriter Eric Bellinger debuts his breakout track "I Don't Want Her" (Blue Collar)—from debut album *The Rebirth*, which arrived Feb. 11—at No. 37 on Rhythmic. The League of Starz-produced track samples Kris Kross' 1992 classic "Jump" and features a guest rap verse from fellow L.A. newcomer Problem. Bellinger is no stranger to Billboard charts, having tallied two Rhythmic top 10s as a writer last year, with Chris Brown's "Fine China" and "Love More."

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

POP

# The One Direction Effect

Jason Derulo and Little Mix reap chart gains thanks to boy band

By Dan Hyman

With 5.1 million albums sold in the United States, according to Nielsen SoundScan, and millions more worldwide, One Direction's success speaks for itself. But the British quintet isn't the only one enjoying fans' rabid devotion: In a phenomenon that can be called the One Direction effect, other artists are benefitting big time when the boy band associates with them.

Take Jason Derulo's hit single "Talk Dirty," which moves 4-3 on the Billboard Hot 100 in its eighth week on the chart. Last November, as part of 1D Day, a seven-hour YouTube live stream the members of One Direction unveiled a hilarious video of themselves dancing around half-naked to the song, which was already a hit in Europe but barely catching on stateside. The video quickly went viral, with 1D fans making their own YouTube clips dancing to "Talk Dirty." The number of YouTube detections—loosely defined as the number of plays from videos that other users have created—for the song quickly spiked 630%, from 78,000 on Nov. 23 to 612,000 on Nov. 24, and has continued to grow. U.S. sales of "Talk Dirty" jumped too: After moving 4,000 units for six straight weeks, the song doubled to 8,000 the week ending Nov. 24, and sales have skyrocketed from there, selling 242,000 in the week ending Feb. 9.

"It definitely had a big impact," Warner Bros. Records se-



A viral video of One Direction dancing to Jason Derulo's "Talk Dirty" has helped the song reach No. 3 on this week's Billboard Hot 100.

nior VP of international Michael Nance says. "The song was a huge hit in their home market."

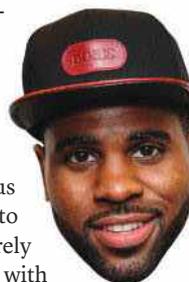
Derulo is smartly capitalizing on the sensation, enlisting stars including Robin Thicke and Ariana Grande to appear in a forthcoming 1D-inspired "Celebrities Talkin' Dirty" music video.

One Direction's fame also arguably rubbed off on rising pop-folk star Ed Sheeran, who wrote "Little Things" and "Over You" for the group. In November, he sold out three straight dates at New York's Madison Square Garden.

But the latest recipient of One Direction's clout is British girl group and fellow U.K. "X Factor" alum Little Mix. The acts have the same label (Syco) and management (Modest!)—and 1D member Zayn Malik is engaged to Little Mix's Perrie Edwards. Little Mix re-

leased its second album *Salute* on Feb. 4, which bows this week at No. 6 on the Billboard 200 with sales of 43,000. The group doesn't have a hit single in the United States, but does have One Direction's social media strength behind it. On Feb. 5, Malik tweeted praise for his fiancée and the album to his 12 million followers, and was retweeted more than 90,000 times. When 1D's Niall Horan did the same for his 17.2 million followers, he was retweeted 75,000 times.

"It's great to have that support," Little Mix's Leigh-Anne Pinnoch says. "The 1D boys have been really supportive and dedicated." ●



peaked at Nos. 6 and 17 on Hot R&B/Hip-Hop Songs, respectively. Mustard's own 2013 mixtape, *Ketchup*, boasted shout-outs from Timbaland, Funk Master Flex and, naturally, Lil Jon. He got a call to meet West in a studio in Santa Barbara, Calif., in January.

"I didn't know who's project it was for, I just knew that I was going to get to work with Kanye," Mustard says. "I've been a fan of his for a minute, so I was just kind of soaking up his game and watching him do what he does." A song they worked on was turned into Ross' "Sanctified" (featuring Big Sean), which will appear on Ross' *Mastermind* (March 4). Mustard says the session produced plenty of other tracks as well.

"He has an ability to attract talent—I don't think there's anyone that we can't get in a room with at this point," says Omar Grant, Mustard's manager at Roc Nation, to which he signed early last year. "He's a DJ, so he's in the clubs, he's on the scene. He knows what the people want and how to make them move."

This spring, Roc Nation will release Mustard's debut EP, *Ketchup 2*, which will feature appearances by YG, Ty, 2 Chainz, Young Jeezy, Nipsey Hussle and special guests to be announced. Although he watched the trail blazed last year by Mike Will, who went from the hip-hop underground to pop chart-toppers by Miley Cyrus and Katy Perry, Mustard says he's keeping his focus on the genre that birthed him—at least for now.

"I can do every type of music, but hip-hop was my way into the game," he says. "I still don't feel like I've made it yet. There's unfinished business to do." ●

## Battle Plan: John Butler Trio



Aussie rock act John Butler Trio's first North American release on Vanguard, *Flesh & Blood*, bows at No. 58 on the Billboard 200.

3 MONTHS AGO

The band wrapped recording of the album after only 20 days in Butler's studio, with the finished product arriving at Vanguard in October. After years of stardom and success in Australia, the act signed with its new U.S. label home in hopes of further cracking the North American market. "The U.S. breaks more foreign bands than it makes," Butler says. "The cost of it is exorbitant." Focusing on lead single "Only One," Vanguard launched a lyric video on Nov. 18, and began servicing the track to triple A and noncommercial triple A radio.

2 MONTHS AGO

After releasing a zombie-themed video for "Only One" on Dec. 3, Vanguard launched an album pre-order with instant-gratification track "Blame It on Me" a week later. "Both songs showcased different sides of the album—"Only One" is a commercial radio single and "Blame" is a roots, reggae-influenced jam," senior VP of marketing and A&R development Stephen Brower says. Butler took advantage of a U.S. trip in December to film sessions for NPR's "World Cafe," Guitar World's "Acoustic Nation" and Pandora.

RELEASE WEEK

Pandora Premieres began streaming the album on Jan. 28. Butler plugged the album with a series of radio and TV interviews in North America, including major spots on "Canada AM" (Feb. 4), WXRT Chicago (Feb. 7) and an upcoming spot on KINK Portland, Ore. (Feb. 18). The single is picking up steam on major-market triple A stations, so the timing is perfect. "That was part of our plan, as [triple A is] a long-developing format," Brower says. "Our goal was to be where we are now, hitting the charts at release date." *Flesh & Blood* sold 6,000 first-week copies, according to Nielsen SoundScan.

NEXT UP

Butler and the band will focus on touring—their bread and butter—through the rest of the year. They're currently on the road in North America for the rest of the month. Dates in Australia and Europe will follow, and then the group will play additional U.S. shows—a schedule that will take it through July. "A great live show is the backbone to what we do, and it's how we've made most of our fans," Butler says. "It's come with a lot of blood, sweat and tears. But we love making music live. That's why I do this. And the songs on this album really hold water—they're a joy to play." —Nick Williams

# MARKETPLACE

CONNECT WITH THE MUSIC INDUSTRY'S MOST IMPORTANT DECISION MAKERS

HELP WANTED

## CALIFORNIA STATE UNIVERSITY, CHICO

College of Humanities & Fine Arts invites applications for a full-time, tenure-track faculty position in Department of Music & Theatre at the Assistant Professor level to start August 2014. The position requires experience in the field of Recording Arts & Music Industry. Prefer expertise in Recording Studio Production, Audio Theory and Music Industry experience with Indie & Major Labels. The full position announcement is available at <http://tinyurl.com/CSUChicoRecordingArts-MusicInd>

HELP WANTED



### CONTROLLER - FINANCE & OPERATIONS

As a result of growth an exciting new opportunity has arisen at Domino Music Group. Based in our Brooklyn office we are looking for a "hands-on" highly motivated individual with experience of working in a creative environment within a small to medium sized business. You will be able to demonstrate strong commercial and operational skills and an ability to affect and guide decisions at a senior level. The successful candidate will have a proven commercial track record, strong communication skills, advanced excel skills and a history of managing a small accounting function.

Please send your résumé, together with a covering letter and current salary details to [controller@dominorecordco.com](mailto:controller@dominorecordco.com).

WANTED TO BUY

## RECORD COLLECTIONS

We BUY any record collection. Any style of music. We pay HIGHER prices than anyone else.

Call

**347-702-0789 (Allan)** or email [a\\_bastos@yahoo.com](mailto:a_bastos@yahoo.com)

HAVE A POSITION TO FILL?  
WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST?

LOOK NO FURTHER  
CALL

**BILLBOARD  
CLASSIFIEDS**

JEFF SERRETTE  
212-493-4199

or email us at [jeffrey.serrette@billboard.com](mailto:jeffrey.serrette@billboard.com)

## Billboard Classifieds Covers Everything

DUPLICATION  
REPLICATION  
VINYL PRESSING  
CD ROM SERVICES  
DVD SERVICES FOR SALE  
PROMOTION & MARKETING SERVICES  
MUSIC DISTRIBUTORS  
AUCTIONS  
RECORDING STUDIOS  
REAL ESTATE  
INVESTORS WANTED  
STORES FOR SALE  
EQUIPMENT FOR SALE

STORE SUPPLIES  
FIXTURES  
CD STORAGE CABINETS  
DISPLAY UNITS  
PUBLICITY PHOTOS  
INTERNET/WEBSITE SERVICES  
BUSINESS SERVICES  
MUSIC INSTRUCTION  
BUSINESS OPPORTUNITIES  
COMPUTER/SOFTWARE  
MUSIC MERCHANDISE  
T-SHIRTS  
EMPLOYMENT SERVICES

PROFESSIONAL SERVICES  
DJ SERVICES  
FINANCIAL SERVICES  
LEGAL SERVICES  
ROYALTY AUDITING  
TAX PREPARATION  
BANKRUPTCY SALE  
COLLECTABLE PUBLICATIONS  
TALENT  
SONGWRITERS  
SONGS FOR SALE  
DEALERS WANTED  
RETAILERS WANTED

WANTED TO BUY  
CONCERT INFO  
VENUES  
NOTICES/  
ANNOUNCEMENTS  
VIDEO  
MUSIC VIDEO  
POSITION WANTED  
LISTENING STATIONS  
FOR LEASE  
DISTRIBUTION NEEDED  
EDUCATION OPPORTUNITY  
HELP WANTED  
MASTERING

For print and online contact Jeff Serrette: 212-493-4199 or [Jeffrey.Serrette@billboard.com](mailto:Jeffrey.Serrette@billboard.com)

# CHARTS

FROZEN SOUNDTRACK SALES  
**88,000**  
 ↓ 6% THIS WEEK

BRUNO MARS' UNORTHODOX SALES  
**81,000**  
 ↑ 92% THIS WEEK

DEMI LOVATO'S "NEON LIGHTS" SALES  
**51,000**  
 ↑ 95% THIS WEEK

OVER THE COUNTER KEITH CAULFIELD

## 'Frozen' Thaws As 'Now 49' Tops Chart

'Now' franchise collects 17th leader on the Billboard 200



After a two-week rule of the No. 1 slot on the Billboard 200—and four weeks atop the list overall—the “Frozen” soundtrack steps aside, letting the new *Now 49* hits compilation debut at No. 1.

*Now 49* debuts with 98,000 copies sold in the week ending Feb. 9, according to Nielsen SoundScan. Meanwhile, *Frozen* slips to No. 2 with 88,000 (down 6%).

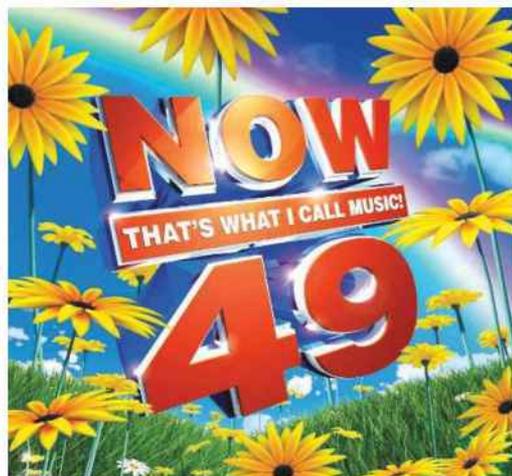
*Now 49* is also the first No. 1 for the long-running *Now That's What I Call Music!* series since *Now 43*, which debuted at No. 1 on Aug. 25, 2012.

All 49 of the regular (numbered) *Now* albums have reached the top 10, and all but the first debuted in the top 10. The last *Now* set, *Now 48*, debuted at No. 3 with 114,000 sold in November.

The debut of *Now 49* comes almost exactly 15 years after the first installment reached the top 10 on the Billboard 200 (on Jan. 23, 1999). The U.S. version of the U.K. franchise launched in 1998.

The *Now* series has also scored top 10s with five of its non-numbered titles: *Now That's What I Call Christmas!* (No. 3 in 2001), *Now #1's* (No. 6, 2006), *Now That's What I Call Christmas! 3* (No. 10, 2006), *Now That's What I Call Country* (No. 7, 2008) and *Now That's What I Call Country Vol. 2* (No. 10, 2009).

One would think that with the success of the country and Christmas *Now* albums, a title that blended the two musical styles together would be a blockbuster seller. But, not so much: *Now That's What I Call a Country Christmas* topped out at No. 57 on the Billboard 200 in 2009, and has sold 268,000.



That said, country music is quite the popular choice for the *Now* series. More than 10 country-themed *Now* albums have been released, including *Now That's What I Call the U.S.A.: The Patriotic Country Collection* (No. 43, 2010; 81,000) and *Now That's What I Call a Country Party* (No. 31, 2013; 83,000).

The milestone *Now 50* compilation is due to arrive May 6. A track list hasn't been announced.

For comparison's sake, in the *Now* series' U.K. homeland (where it launched in 1983), the franchise is up to its 86th numbered title. Up next is *Now 87*, due April 7.

**Praise Church:** Eric Church's new album, *The Outsiders*, is set to crash in at No. 1 on the Billboard 200 next week—with the best sales week of the year thus far.

Industry sources forecast the country release (released Feb. 11) to sell between 275,000 and 300,000 in its first week.

That would easily mark Church's best week, and the largest for any album since the week ending Dec. 29, 2013, when **Beyoncé's** self-titled set sold 310,000 copies (according to Nielsen SoundScan) in its third week on the chart.

Church will also log the best week for a country album since **Luke Bryan's** *Crash My Party* blew in with 528,000 on the Billboard 200 dated Aug. 31, 2013.

*The Outsiders* follows Church's surprise No. 1 album *Chief*, which opened with 145,000 copies in 2011. At the time, Church was the first core country artist since 1994 to have a No. 1 album without having also had a No. 1 single on Billboard's Country Airplay chart.

Since then, Church has tallied three No. 1s on Country Airplay, with “Drink in My Hand,” “Springsteen” (both from *Chief*) and “The Only Way I Know” (a collaboration with Bryan and **Jason Aldean**).

*Chief* has sold 1.7 million, and was the 10th-best-selling country album of 2011 (544,000) and the No. 6 set of 2012 (764,000).

*The Outsiders* has so far spawned two top 30 hits on Country Airplay: the title track (which peaked at No. 25) and “Give Me Back My Hometown” (No. 14). On the hybrid Hot Country Songs chart, “The Outsiders” reached No. 6, while “Give Me Back My Hometown” peaked at No. 7. A third cut from the album, “A Man Who Was Gonna Die Young,” is No. 41. ●



**New Nouveau**  
 Club Nouveau resumes its Billboard chart activity, as the independently released “That Ain't Love” debuts on Adult R&B at No. 27. The group last graced a survey in 1998. Club Nouveau arrived with four consecutive top 10s on Hot R&B/Hip-Hop Songs in 1986-87, including the No. 2-peaking “Lean on Me.” The song topped the Billboard Hot 100 for two weeks in March 1987 and won writer Bill Withers a Grammy Award for best R&B song. With Withers' original version having crowned the Hot 100 for three weeks in 1972, “Lean on Me” is one of nine songs to be performed by two different artists that ended up ruling the chart.  
 —Gary Trust

**THE BIG NUMBER**  
**300K**

Eric Church's *The Outsiders* is set to blast off at No. 1 on next week's Billboard 200 with upwards of 300,000 copies—the biggest sales week for an album since December.

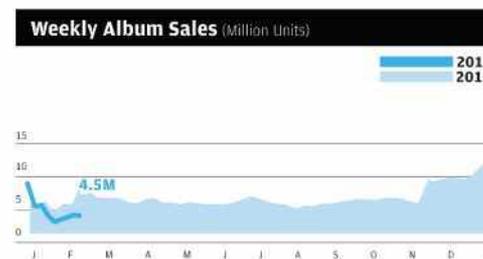
**.com**  
 Read more Chart Beat at [billboard.com/chartbeat](http://billboard.com/chartbeat).

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,511,000	1,962,000	23,608,000
Last Week	4,636,000	2,304,000	23,749,000
Change	-2.7%	-14.8%	-0.6%
This Week Last Year	5,809,000	2,455,000	27,324,000
Change	-22.3%	-20.1%	-13.6%

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



### YEAR-TO-DATE

Overall Unit Sales			
	2013	2014	CHANGE
Albums	32,301,000	27,501,000	-14.9%
Digital Tracks	170,973,000	151,388,000	-11.5%
Store Singles	392,000	240,000	-38.8%
<b>Total</b>	<b>203,666,000</b>	<b>179,129,000</b>	<b>-12.0%</b>
Album w/TEA*	49,398,300	42,639,800	-13.7%

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



Sales by Album Format			
	2013	2014	CHANGE
CD	16,565,000	13,528,000	-18.3%
Digital	15,084,000	13,139,000	-12.9%
Vinyl	599,000	798,000	33.2%
Other	53,000	36,000	-32.1%

Sales by Album Category			
	2013	2014	CHANGE
Current	16,212,000	13,406,000	-17.3%
Catalog	16,089,000	14,095,000	-12.4%
Deep Catalog	12,764,000	11,489,000	-10.0%

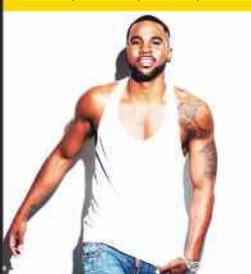


Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of the Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for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

For week ending Feb. 9, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

# Hot 100

February 22  
2014  
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
1	1	1	<b>#1</b> <b>DARK HORSE</b>		Katy Perry Featuring Juicy J	1	21
			DR. LUKE, MAX MARTIN, CIRKUT (J. HOUSTON, L. GOTTWALD, S. T. HUDSON, MAX MARTIN, H. WALTER)	CAPITOL			
11	8	2	<b>DG AG</b> <b>HAPPY</b>		Pharrell Williams	2	6
			P.L. WILLIAMS (P.L. WILLIAMS)	BACK LOT MUSIC/COLUMBIA			
6	4	3	<b>TALK DIRTY</b>		Jason Derulo Featuring 2 Chainz	3	8
			R. REED (J. DESROULEAUX, T. EPSS, E. FREDERIC, J. EVIGAN, S. DOUGLAS, O. KAPLAN, T. MUSKAT, J. YOSEF)	BELUGA HEIGHTS/WARNER BROS.			
			 <p>The song surges in all three of the Hot 100's metrics, gaining by 16% to 5.9 million U.S. streams, 13% to 59 million in radio audience and 3% to 242,000 downloads sold, passing 1 million sold to date.</p>				
4	7	4	<b>SG</b> <b>SAY SOMETHING</b>		A Great Big World & Christina Aguilera	4	14
			D. ROMER (I. AXEL, C. VACCARINO, M. CAMPBELL)	BLACK MAGNETIC/EPIC			
7	6	5	<b>LET HER GO</b>		Passenger	5	28
			C. VALLEJO, M. ROSENBERG (M. D. ROSENBERG)	BLACK CROW/NETTWERK/WARNER BROS.			
			 <p>Following its spotlight in Budweiser's Super Bowl ad (see story, page 52), the track enters the top five in its 28th week, becoming one of 10 titles in the chart's history to need that many frames to reach the region. Imagine Dragons' "Radioactive" (No. 23) required a record 42 weeks.</p>				
2	3	6	<b>TIMBER</b>		Pitbull Featuring Ke\$ha	1	18
			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. ERRICO)	MR. 305/POLO GROUNDS/RCA			
3	5	7	<b>COUNTING STARS</b>		OneRepublic	2	34
			R.B. TEDDER, N. ZANCANELLA (R.B. TEDDER)	MOSLEY/INTERSCOPE			
13	2	8	<b>DRUNK IN LOVE</b>		Beyonce Featuring Jay Z	2	8
			DETAIL, B. KNOWLES (B. KNOWLES, N.C. FISHER, S.C. CARTER, A.E. PROCTOR, R. DIAZ, B. SOKO, T.V. MOSLEY, J. HARMON)	PARKWOOD/COLUMBIA			
8	10	9	<b>TEAM</b>		Lorde	8	20
			J. LITTLE (E.Y.O'CONNOR, J. LITTLE)	LAVA/REPUBLIC			
10	11	10	<b>POMPEII</b>		Bastille	10	26
			M. CREW, D. SMITH (D. SMITH)	VIRGIN/CAPITOL			
5	12	11	<b>THE MONSTER</b>		Eminem Feat. Rihanna	1	15
			FREQUENCY, AALIAS (M. MATHERS III, B. FRYZEL, A. KLEINSTUB, M. ATHANASIOU, R. FENTY, J. BELLON, B. REXHA)	WEB/SHADY/AFTERMATH/INTERSCOPE			
9	9	12	<b>ROYALS</b>		Lorde	1	32
			J. LITTLE (E.Y.O'CONNOR, J. LITTLE)	LAVA/REPUBLIC			
12	14	13	<b>STORY OF MY LIFE</b>		One Direction	6	15
			J. BUNETTA, J. RYAN (J. SCOTT, J. BUNETTA, J. RYAN, H. STYLES, N. HORAN, Z. MALIK, L. TOMLINSON, L. PAYNE)	SYCO/COLUMBIA			
14	16	14	<b>BURN</b>		Ellie Goulding	13	23
			G. KURSTIN (R.B. TEDDER, E. GOULDING, G. KURSTIN, N. ZANCANELLA, B. KUTZLE)	CHERRYTREE/INTERSCOPE			
27	17	15	<b>ALL OF ME</b>		John Legend	15	18
			D. TOZER, JOHN LEGEND (JOHN LEGEND, T. GAD)	G.O.O.D./COLUMBIA			
15	18	16	<b>DEMONS</b>		Imagine Dragons	6	42
			ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	KIDINAKORNER/INTERSCOPE			
16	21	17	<b>THE MAN</b>		Aloe Blacc	16	7
			DJ KHALIL, ALOE BLACC (ALOE BLACC, K. ABDUL-RAHMAN, S. BARSH, D. SEEFF, E. JOHN, B. TAUPIN)	ALOE BLACC/XIX/INTERSCOPE			
21	24	18	<b>LET IT GO</b>		Idina Menzel	18	11
			K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ)	WALT DISNEY			
17	19	19	<b>WAKE ME UP!</b>		Avicii	4	33
			AVICII (T. BERGLING, ALOE BLACC, M. EINZIGER)	PRMD/ISLAND/DJMG			
19	22	20	<b>SHOW ME</b>		Kid Ink Featuring Chris Brown	19	14
			DJ MUSTARD (B.T. COLLINS, D. MCFARLANE, C. JONES, J. FELTON, C.M. BROWN, A. GEORGE, C. MCFARLANE)	THA ALUMNI GROUP/88 CLASSIC/RCA			
61	15	21	<b>CAN'T REMEMBER TO FORGET YOU</b>		Shakira Feat. Rihanna	15	4
			J. HILL, KID HARPOON, S.I. MEBARAK RIPOLL (J. HILL, T. HULL, D.A. LEDINSKY, E. HASSELE, S.I. MEBARAK RIPOLL, R. FENTY)	RCA			
18	20	22	<b>ROAR</b>		Katy Perry	1	27
			DR. LUKE, MAX MARTIN, CIRKUT (K. PERRY, L. GOTTWALD, MAX MARTIN, B. MCKEE, H. WALTER)	CAPITOL			

## 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	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)	IMPRINT/PROMOTION LABEL			
33	13	23	<b>RADIOACTIVE</b>		Imagine Dragons	3	76
			ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	KIDINAKORNER/INTERSCOPE			
			 <p>With its 76th week on the Hot 100, the song equals the record established by Jason Mraz's "I'm Yours" in 2008-09. Meanwhile, AWOLnation's "Sail" (No. 41) logs its 75th week, moving to within one frame of the record.</p>				
30	25	24	<b>ADORE YOU</b>		Miley Cyrus	22	9
			O. YOEL (S. BARTHE, O. YOEL)	RCA			
29	26	25	<b>MY HITTA</b>		YG Feat. Jeezy & Rich Homie Quan	19	19
			D. LAMAR, C.C. BROADUS JR., A. JOHNSON, C. LAWSON, C. MILLER	CTE/DEF JAM/IDJMG			
34	34	26	<b>BEST DAY OF MY LIFE</b>		American Authors	26	13
			S. GOODMAN, A. ACCETTA (Z. BARNETT, J. SHELLEY, D. RUBLIN, M. SANCHEZ, M. GOODMAN, S. ACCETTA)	ISLAND/DJMG			
20	27	27	<b>WRECKING BALL</b>		Miley Cyrus	1	25
			DR. LUKE, CIRKUT (L. GOTTWALD, M. MCDONALD, S.R. MOCCIO, S. SKARBEK, H. WALTER)	RCA			
26	23	28	<b>BRAVE</b>		Sara Bareilles	23	35
			M. ENDERT (S. BAREILLES, J. ANTONOFF)	EPIC			
24	28	29	<b>HOLD ON, WE'RE GOING HOME</b>		Drake Feat. Majid Jordan	4	27
			MAJID JORDAN, NINETEENS, N. SHEBIB (A. GRAHAM, M. MASKATI, J.K. COOKE, ULLMAN, P. JEFFERIES, N. SHEBIB)	YOUNG MONEY/CASH MONEY/REPUBLIC			
36	37	30	<b>HEY BROTHER</b>		Avicii	30	10
			AVICII (T. BERGLING, A. POURNOURI, V. PONTARE, S. AL FAKIR)	PRMD/ISLAND/DJMG			
32	33	31	<b>LOVE ME AGAIN</b>		John Newman	31	12
			S. BOOKER, J. NEWMAN, M. SPENCER (J. NEWMAN, S. BOOKER)	UNIVERSAL ISLAND/REPUBLIC			
35	35	32	<b>DRINK A BEER</b>		Luke Bryan	32	14
			J. STEVENS (J. BEAVERS, C. STAPLETON)	CAPITOL NASHVILLE			
54	38	33	<b>YOUNG GIRLS</b>		Bruno Mars	33	6
			THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE, J. BHASKER, E. HAYNIE)	ATLANTIC			
23	32	34	<b>SWEATER WEATHER</b>		The Neighbourhood	14	35
			J. PILBROW, E. HAYNIE (J. J. RUTHERFORD, Z. ABELS, J. FREEDMAN)	IRJOLVE/COLUMBIA			
38	39	35	<b>WHATEVER SHE'S GOT</b>		David Nail	35	19
			C. AINLAY, F. LIDDELL, G. WOLF (J. ROBBINS, J.M. NITE)	MCA NASHVILLE			
22	30	36	<b>STAY THE NIGHT</b>		Zedd Featuring Hayley Williams	18	21
			ZEDD (A. ZASLAVSKI, B.E. HANNAH, H. WILLIAMS, C. FAYE)	INTERSCOPE			
41	43	37	<b>TURN DOWN FOR WHAT</b>		DJ Snake & Lil Jon	37	7
			DJ SNAKE, J. SMITH (J.H. SMITH, W. GRIGACINE, M. BRESSO)	COLUMBIA			
40	41	38	<b>CHILLIN' IT</b>		Cole Swindell	38	17
			J. STEVENS (C. SWINDELL, S. MINOR)	WARNER BROS./WMN			
31	31	39	<b>BLURRED LINES</b>		Robin Thicke Feat. T.I. + Pharrell	1	43
			P.L. WILLIAMS (P.L. WILLIAMS, R. THICKE)	STAR TRAK/INTERSCOPE			
43	46	40	<b>WHEN SHE SAYS BABY</b>		Jason Aldean	40	11
			M. KNOX (T.R. AKINS, B. HAYSLIP)	BROKEN BOW			
42	47	41	<b>SAIL</b>		AWOLNATION	17	75
			A. BRUNO (A. BRUNO)	RED BULL			
52	51	42	<b>PARANOID</b>		Ty Dolla \$ign Featuring B.o.B	42	8
			DJ MUSTARD (T. GRIFFIN JR, D. MCFARLANE, B.R. SIMMONS, JR.)	ATLANTIC/RRP			
39	40	43	<b>SAFE AND SOUND</b>		Capital Cities	8	41
			R. MERCHANT, S. SIMONIAN (R. MERCHANT, S. SIMONIAN)	LAZY HOOKS/CAPITOL			
28	29	44	<b>WHITE WALLS</b>		Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	15	21
			R. LEWIS (B. HAGGERTY, R. LEWIS, M. HANLEY, H. WEAR)	MACKLEMORE/ADA/WARNER BROS.			
50	48	45	<b>ANIMALS</b>		Martin Garrix	45	21
			M. GARRIX (M. GARRIX)	SPINNIN'/SILENT/CASABLANCA/REPUBLIC			
64	64	46	<b>NEON LIGHTS</b>		Demi Lovato	46	7
			R.B. TEDDER, N. ZANCANELLA (M. MARCHETTI, T. VARTANYAN, R.B. TEDDER, N. ZANCANELLA, D. LOVATO)	HOLLYWOOD			
			 <p>The track arrives as the highest new entry on Digital Songs (No. 30, 51,000). On Feb. 5, Lovato released a teaser video on Twitter of her Neon Lights tour, four days ahead of its kickoff in Vancouver.</p>				

DERULO: BEN WATTS; PASSSENER: COURTESY OF INERTIA MUSIC; IMAGINE DRAGONS: HARPER SMITH

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 SoundScan and streaming activity data by online music sources tracked by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. See Chart Legend on [billboard.com/biz](http://billboard.com/biz) for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
SoundScan

AIRPLAY/STREAMING DATA COMPILED BY  
nielsen  
BDS



# February 22 2014 The Billboard 200

billboard

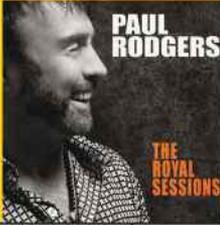
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
		<b>1</b>	<b>#1 1 WK</b> <b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME		NOW 49	1	1
1	1	2	<b>SOUNDTRACK</b> ● WALT DISNEY		Frozen	1	11
18	7	3	<b>GG</b> <b>BRUNO MARS</b> ▲ ATLANTIC/AG		Unorthodox Jukebox	1	61
		<b>NEW</b> 4	<b>TONI BRAXTON &amp; BABYFACE</b> MOTOWN/IDJMG		Love, Marriage & Divorce	4	1
		<b>NEW</b> 5	<b>BROKEN BELLS</b> COLUMBIA		After The Disco	5	1
		<b>NEW</b> 6	<b>LITTLE MIX</b> SYCO/COLUMBIA		Salute	6	1
4	5	7	<b>BEYONCE</b> ▲ PARKWOOD/COLUMBIA		Beyonce	1	9
5	3	8	<b>LORDE</b> ● LAVA/REPUBLIC		Pure Heroine	3	19
2	2	9	<b>VARIOUS ARTISTS</b> GRAMMY/ATLANTIC/AG		2014 Grammy Nominees	2	3
9	9	10	<b>KATY PERRY</b> CAPITOL		PRISM	1	16
82	19	11	<b>BRUNO MARS</b> ▲ ELEKTRA		Doo-Wops & Hooligans	3	172
11	8	12	<b>IMAGINE DRAGONS</b> ▲ KIDINAKORNER/INTERSCOPE/IGA		Night Visions	2	75
10	15	13	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA		The Marshall Mathers LP 2	1	14
-	6	14	<b>CASTING CROWNS</b> BEACH STREET/REUNION/PLG		Thrive	6	2
6	14	15	<b>KIDZ BOP KIDS</b> RAZOR & TIE		Kidz Bop 25	3	4
		<b>NEW</b> 16	<b>WITHIN TEMPTATION</b> NUCLEAR BLAST		Hydra	16	1
					It's the highest-charting album yet for Within Temptation—and its best sales week—as the rock band enters with 15,000. Its previous high was 2011's <i>The Unforgiving</i> , when it debuted and peaked at No. 50 with 12,000.		
15	23	17	<b>ONE DIRECTION</b> ▲ SYCO/COLUMBIA		Midnight Memories	1	11
16	16	18	<b>MILEY CYRUS</b> RCA		Bangerz	1	18
19	26	19	<b>FLORIDA GEORGIA LINE</b> ▲ REPUBLIC NASHVILLE/BMLG		Here's To The Good Times	4	62
20	25	20	<b>LUKE BRYAN</b> ▲ CAPITOL NASHVILLE/UMGN		Crash My Party	1	26
14	11	21	<b>MACKLEMORE &amp; RYAN LEWIS</b> ▲ MACKLEMORE		The Heist	2	70
27	28	22	<b>VARIOUS ARTISTS</b> ● SONY MUSIC/UNIVERSAL/UME		NOW 48	3	13
12	20	23	<b>JENNIFER NETTLES</b> MERCURY NASHVILLE/UMGN		That Girl	5	4
17	17	24	<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC		Nothing Was The Same	1	20
22	38	25	<b>R. KELLY</b> RCA		Black Panties	4	9
					Promotion at mass merchants lifts the set by 24%—its first weekly sales bump since its release. The album's cumulative sales rise by 12,000 to 334,000.		

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	CERTIFICATION	TITLE	PEAK POS.	WKS. ON CHART
		<b>NEW</b> 26	<b>VARIOUS ARTISTS</b> MOTOWN GOSPEL/WORD-CURB/RCA INSPIRATION/RCA		WOW Gospel 2014	26	1
					Only two of the <i>WOW Gospel</i> compilations have gone higher on the chart: the 2006 and 2007 editions, which climbed to Nos. 20 and 21, respectively. The latest set gives the numbered <i>WOW</i> series its 15th straight No. 1 on Gospel Albums as well.		
13	18	27	<b>BASTILLE</b> VIRGIN/CAPITOL		Bad Blood	11	23
39	10	28	<b>DAFT PUNK</b> ▲ DAFT LIFE/COLUMBIA		Random Access Memories	1	38
35	34	29	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA		Love In The Future	4	23
30	31	30	<b>PASSENGER</b> BLACK CROW/NETTWERK		All The Little Lights	26	28
		<b>NEW</b> 31	<b>ERIC PASLAY</b> EMI NASHVILLE/UMGN		Eric Paslay	31	1
		<b>NEW</b> 32	<b>FOR TODAY</b> RAZOR & TIE		Fight The Silence	32	1
-	4	33	<b>OF MICE &amp; MEN</b> RISE		Restoring Force	4	2
		<b>NEW</b> 34	<b>BEHEMOTH</b> METAL BLADE		Satanist	34	1
25	24	35	<b>JUSTIN TIMBERLAKE</b> ▲ RCA		The 20/20 Experience (2 Of 2)	1	19
28	12	36	<b>KACEY MUSGRAVES</b> MERCURY NASHVILLE/UMGN		Same Trailer Different Park	2	40
84	74	37	<b>PS</b> <b>THE BEATLES</b> ◆ APPLE/CAPITOL/UME			1	160
32	39	38	<b>ARCTIC MONKEYS</b> DOMINO		AM	6	22
33	21	39	<b>KENDRICK LAMAR</b> ▲ TOP DAWG/AFTERMATH/INTERSCOPE/IGA		good kid, m.A.A.d city	2	68
40	48	40	<b>JHENE AIKO</b> ARTCLUB/ARTIUM/DEF JAM/IDJMG		Sail Out (EP)	8	12
8	29	41	<b>BRUCE SPRINGSTEEN</b> COLUMBIA		High Hopes	1	4
31	35	42	<b>ONEREPUBLIC</b> ● MOSLEY/INTERSCOPE/IGA		Native	4	46
3	33	43	<b>A GREAT BIG WORLD</b> BLACK MAGNETIC/EPIC		Is There Anybody Out There?	3	3
38	27	44	<b>P!NK</b> ▲ RCA		The Truth About Love	1	73
46	51	45	<b>GARTH BROOKS</b> PEARL		Blame It All On My Roots: Five Decades Of Influences	1	11
		<b>NEW</b> 46	<b>RUBEN STUDDARD</b> VERVE/VG		Unconditional Love	46	1
-	123	47	<b>VINCE GILL &amp; PAUL FRANKLIN</b> MCA NASHVILLE/UMGN		Bakersfield	25	6
		<b>NEW</b> 48	<b>SOUNDTRACK</b> WATERTOWER		The Lego Movie: Original Motion Picture Soundtrack	48	1
					Its parent film did awesome at the U.S. and Canadian box office in its first weekend, earning \$69 million between Feb. 7 and 9. The album's debut is fueled only by downloads (6,000), as the CD version arrived to market on Feb. 11.		

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.

SALES DATA COMPILED BY  
nielsen  
SoundScan

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
54	67	49	<b>VARIOUS ARTISTS</b> PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014	25	20
<b>NEW</b>		<b>50</b>	<b>PAT METHENY UNITY GROUP</b> METHENY/NONESUCH/WARNER BROS.	Kin (<-->)	50	1
				This is Pat Metheny's highest-charting album since 1982, when the 20-time Grammy Award winner's <i>Offramp</i> also reached No. 50. He only charted higher once before, with 1979's <i>New Chautauqua</i> (No. 44).		
44	64	51	<b>CHILDISH GAMBINO</b> GLASSNOTE	Because The Internet	7	9
52	55	52	<b>BLAKE SHELTON</b> ▲ WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	3	46
57	63	53	<b>JASON ALDEAN</b> ▲ BROKEN BOW/BBMG	Night Train	1	69
<b>NEW</b>		<b>54</b>	<b>WHISKEY MYERS</b> WIGGY THUMP/THIRTY TIGERS	Early Morning Shakes	54	1
34	58	55	<b>KID INK</b> THA ALUMNI GROUP/88 CLASSIC/RCA	My Own Lane	3	5
47	45	56	<b>LANA DEL REY</b> ▲ POLYDOR/INTERSCOPE/IGA	Born To Die	2	106
-	41	57	<b>RED HOT CHILI PEPPERS</b> ▲ WARNER BROS.	Greatest Hits	18	58
<b>NEW</b>		<b>58</b>	<b>JOHN BUTLER TRIO</b> JARRAH/VANGUARD/WELK	Flesh & Blood	58	1
42	49	59	<b>LADY GAGA</b> STREAMLINE/INTERSCOPE/IGA	ARTPOP	1	13
24	22	60	<b>SARA BAREILLES</b> EPIC	The Blessed Unrest	2	27
58	60	61	<b>AVICII</b> PRMD/ISLAND/IDJMG	True	5	21
86	95	62	<b>TAMAR BRAXTON</b> STREAMLINE/EPIC	Love And War	2	23
21	43	63	<b>ROSANNE CASH</b> BLUE NOTE	The River & The Thread	11	4
-	32	64	<b>JAMIE GRACE</b> GOTEE/PLG	Ready To Fly	32	2
56	79	65	<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call Country Ballads 2	56	3
-	78	66	<b>K. MICHELLE</b> ATLANTIC/AG	Rebellious Soul	2	16
67	76	67	<b>FALL OUT BOY</b> DECAYDANCE/ISLAND/IDJMG	Save Rock And Roll	1	43
75	83	68	<b>ADELE</b> ◆ XL/COLUMBIA		21	155
-	13	69	<b>ANDY MINEO</b> REACH	Never Land (EP)	13	2
61	61	70	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE/IGA	Blurred Lines	1	28
93	121	71	<b>YO GOTTI</b> COCAINE MUZIK/EPIC	I Am	7	12
70	89	72	<b>LINDSEY STIRLING</b> LINDSEYSTOMP	Lindsey Stirling	23	63
79	84	73	<b>KEITH URBAN</b> HIT RED/CAPITOL NASHVILLE/UMGN	Fuse	1	22
-	36	74	<b>DAVID CROSBY</b> BLUE CASTLE	Croz	36	2

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
132	113	75	<b>MICHAEL BUBLE</b> REPRISE/WARNER BROS.	To Be Loved	1	42
63	56	76	<b>JUSTIN TIMBERLAKE</b> ▲ RCA	The 20/20 Experience	1	47
62	77	77	<b>ELLIE GOULDING</b> CHERRYTREE/INTERSCOPE/IGA	Halcyon	9	59
36	42	78	<b>TAYLOR SWIFT</b> ▲ BIG MACHINE/BMLG	Red	1	68
29	54	79	<b>SWITCHFOOT</b> LOWERCASE PEOPLE/ATLANTIC/AG	Fading West	6	4
68	87	80	<b>THE NEIGHBOURHOOD</b> [R]EVOLVE/COLUMBIA	I Love You.	25	42
<b>NEW</b>		<b>81</b>	<b>PAUL RODGERS</b> PIE/429/SLG	The Royal Sessions	81	1
				After charting three albums with Queen between 2005 and 2009, Rodgers returns solo—and with his highest-charting set yet. <i>The Royal Sessions</i> opens with 4,000 copies, and also gives him his first No. 1 on the Blues Albums chart.		
90	129	82	<b>B.O.B</b> REBELROCK/GRAND HUSTLE/ATLANTIC/AG	Underground Luxury	22	8
131	50	83	<b>BOB MARLEY AND THE WAILERS</b> ◆ TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers	18	299
71	72	84	<b>HUNTER HAYES</b> ▲ ATLANTIC/WMN	Hunter Hayes	7	104
-	62	85	<b>PERIPHERY</b> SUMERIAN	Clear	62	2
65	81	86	<b>ARIANA GRANDE</b> REPUBLIC	Yours Truly	1	23
77	91	87	<b>AVENGED SEVENFOLD</b> WARNER BROS.	Hail To The King	1	24
59	44	88	<b>ED SHEERAN</b> ● ELEKTRA		+	83
88	107	89	<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven...Volume 2	2	12
7	53	90	<b>YOUNG THE GIANT</b> FUELED BY RAMEN	Mind Over Matter	7	3
165	137	91	<b>LINKIN PARK</b> ◆ WARNER BROS.	[Hybrid Theory]	2	123
37	66	92	<b>SOUNDTRACK</b> STUDIOCANAL/MIKE ZOSS PRODUCTIONS/NONESUCH/WARNER BROS.	Inside Llewyn Davis	14	11
184	147	93	<b>NICKELBACK</b> ▲ ROADRUNNER	All The Right Reasons	1	179
73	90	94	<b>DAUGHTRY</b> 19/RCA	Baptized	6	12
89	104	95	<b>LADY ANTEBELLUM</b> ● CAPITOL NASHVILLE/UMGN	Golden	1	40
<b>NEW</b>		<b>96</b>	<b>DUSTY SPRINGFIELD</b> RHINO SPECIAL PRODUCTS/STARBUCKS	Opus Collection	96	1
<b>RE-ENTRY</b>		<b>97</b>	<b>FRANK SINATRA</b> REPRISE/CAPITOL/UME	Sinatra: Best Of The Best	23	21
<b>NEW</b>		<b>98</b>	<b>LES CLAYPOOL'S DUO DE TWANG</b> PRAWN SONG/ATO	Four Foot Shack	98	1
<b>NEW</b>		<b>99</b>	<b>VARIOUS ARTISTS</b> UNIVERSAL SPECIAL MARKETS/STARBUCKS	Women Of Jazz	99	1
69	37	100	<b>MUMFORD &amp; SONS</b> ▲ GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	1	72



## Varied History At No. 1

Atop the Billboard 200, the *Now 49* hits compilation becomes just the 24th various-artists album to hit No. 1. Of the 24 compilations to rule the list (since the chart became a regularly published weekly tally in 1956), 17 of them were part of the *Now That's What I Call Music!* series. The last No. 1 compilation that wasn't a *Now* album did happen to have the word "now" in its title: The live charity set *Hope for Haiti Now* hit No. 1 in February 2010.

The first compilation to reach the summit was *Stars for a Summer Night* in 1961. The Columbia Records collection was crafted in "an attempt to boost the individual artists' albums," according to "The Billboard Book of Number One Albums." Featured on the set are instrumental recordings by **Ray Conniff & His Orchestra** and the **Dave Brubeck Quartet**.

The concept of using a compilation to expose consumers to artists continues today with the *Now* series. According to *Now* executives, the majority of the series' buyers purchase more music from the artists they discovered through the compilations. It's no wonder, then, that recent *Now* releases have included new and developing acts that have yet to break through to the mainstream. *Now 49*, for example, includes tracks from **ZZ Ward**, **Natalia Kills** and **Morning Parade**.

Below is a list of the seven non-*Now* compilations to reach No. 1 on the Billboard 200. —Keith Caulfield

### NON-'NOW' COMPILATIONS AT NO. 1 ON THE BILLBOARD 200

Title	Debut Date
<i>Stars for a Summer Night</i>	June 5, 1961
<i>Jesus Christ Superstar</i>	Nov. 21, 1970
<i>Ruff Ryders: Ryde or Die Vol. 1</i>	May 15, 1999
<i>God Bless America</i>	Nov. 3, 2001
<i>P. Diddy &amp; Bad Boy Records Present... We Invented the Remix</i>	June 1, 2002
<i>The Neptunes Present... Clones</i>	Sept. 6, 2003
<i>Hope for Haiti Now</i>	Feb. 6, 2010



# Mars' Post-Game Wrap

Both of the albums by **Bruno Mars** (above) are in the top 11 of the Billboard 200, in the wake of his Super Bowl performance on Feb. 2.

*Unorthodox Jukebox* climbs 7-3 with 81,000 (up 92% in the week ending Feb. 9, according to Nielsen SoundScan), while first album *Doo-Wops & Hooligans* just misses re-entering the top 10, as it glides 19-11 with 26,000 (up 58%).

Mars' combined album sales for the latest tracking week totaled 107,000—up 82% compared with last week's sum (59,000).

The last time a Super Bowl halftime performer was in the top 10 in the week after the big game was 2009. That year, **Bruce Springsteen's** then-new *Working on a Dream* dipped 1-2 in the week after the game—the album's second week on the chart. The set arrived the Tuesday before the Super Bowl, debuting at No. 1 with 224,000. It then sold 102,000 in the week after the game.

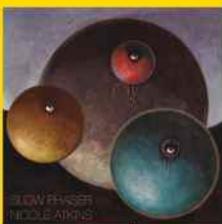
This is the first post-game week where a halftime performer has been in the top 10 with an older album since 2003. That year, **Shania Twain's** *Up!* jumped back into the top 10 (12-8) with 67,000 (up 41%). (Twain co-headlined the show with **No Doubt**.)

Mars' post-game sales performance stands in stark contrast to that of last year's headliner, **Beyoncé** (who was briefly joined by the other members of **Destiny's Child**).

In the first full week after last year's game (the week ending Feb. 10, 2013), the combined album sales of Beyoncé and Destiny's Child were 28,000 (up 40%). The biggest-selling album for either was Beyoncé's 4, with 6,000 (up 59%).

—Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
NEW	101	101	<b>BOMBAY BICYCLE CLUB</b> UNIVERSAL ISLAND/VAGRANT	So Long, See You Tomorrow	101	1
<p>First appearing on the Uncharted tally on April 9, 2011, the act has since reached the Heatseekers Albums chart twice, and now hits the Billboard 200 for the first time. <i>So Long</i> starts at No. 1 on Heatseekers, selling 3,000 copies.</p> 						
96	112	102	<b>THOMAS RHETT</b> VALORY/BMLG	It Goes Like This	6	15
150	181	103	<b>TAMELA MANN</b> TILLYMANN	Best Days	14	74
85	109	104	<b>SOUNDTRACK</b> ▲ UME	Pitch Perfect	3	68
-	140	105	<b>PENTATONIX</b> MADISON GATE	PTX: Vol. II	10	10
138	184	106	<b>CELINE DION</b> COLUMBIA	Loved Me Back To Life	2	14
116	115	107	<b>KATY PERRY</b> ▲ CAPITOL	Teenage Dream	1	170
140	166	108	<b>EMINEM</b> ◆ WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show	1	151
114	118	109	<b>TASHA COBBS</b> MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	61	37
80	101	110	<b>BRITNEY SPEARS</b> RCA	Britney Jean	4	10
129	144	111	<b>NICKELBACK</b> ROADRUNNER	The Best Of Nickelback: Volume 1	21	12
NEW	112	112	<b>BIG HEAD TODD &amp; THE MONSTERS</b> SHOUT! FACTORY	Black Beehive	112	1
91	94	113	<b>THE 1975</b> DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975	28	13
109	135	114	<b>JUSTIN MOORE</b> VALORY/BMLG	Off The Beaten Path	2	21
136	158	115	<b>JOHNNY CASH</b> ▲ LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	5	152
NEW	116	116	<b>TIM MCGRAW</b> CURB	Love Story	116	1
<p>This love-themed compilation of older material was exclusively available as a physical CD at Walmart, while it was widely available as a digital album. It's McGraw's 20th charting set on Top Country Albums.</p> 						
RE-ENTRY	117	117	<b>DRAKE</b> ▲ YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	1	93
103	110	118	<b>SKILLET</b> ATLANTIC/AG	Rise	4	26
RE-ENTRY	119	119	<b>THE BEATLES</b> ◆ APPLE/CAPITOL/UME	Abbey Road	48	169
RE-ENTRY	120	120	<b>ERIC CHURCH</b> ▲ EMI NASHVILLE/UMGN	Chief	1	121
118	122	121	<b>DARIUS RUCKER</b> CAPITOL NASHVILLE/UMGN	True Believers	2	38
78	88	122	<b>VAMPIRE WEEKEND</b> XL	Modern Vampires Of The City	1	36

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
105	152	123	<b>KINGS OF LEON</b> RCA	Mechanical Bull	2	20
64	136	124	<b>NEWSBOYS</b> SPARROW/CAPITOL CMG	Restart	38	10
99	116	125	<b>ZAC BROWN BAND</b> ▲ ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	1	82
NEW	126	126	<b>MOONSHINE BANDITS</b> BACKROAD/AVERAGE JOES	Calicountry	126	1
92	103	127	<b>JAY Z</b> ▲ ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	1	31
97	120	128	<b>A DAY TO REMEMBER</b> ADTR	Common Courtesy	37	10
108	133	129	<b>OF MONSTERS AND MEN</b> ▲ REPUBLIC	My Head Is An Animal	6	97
RE-ENTRY	130	130	<b>ADELE</b> ▲ XL/COLUMBIA	25	4	187
50	93	131	<b>SHARON JONES AND THE DAP-KINGS</b> DAPTONE	Give The People What They Want	22	4
RE-ENTRY	132	132	<b>THE BEATLES</b> ◆ APPLE/CAPITOL/UME	Sgt. Pepper's Lonely Hearts Club Band	1	187
<p>Following CBS' airing of the all-star concert "The Night That Changed America: A Grammy Salute to the Beatles" on Feb. 9, the band's catalog gets a lift. This title is up 38%, while 1 at No. 37 rises by 91%.</p> 						
146	160	133	<b>SCOTTY MCCREERY</b> 19/INTERSCOPE/MERCURY/UMGN	See You Tonight	6	17
RE-ENTRY	134	134	<b>THE BEATLES</b> ▲ APPLE/CAPITOL/UME	Rubber Soul	86	66
RE-ENTRY	135	135	<b>BLACK SABBATH</b> ▲ WARNER BROS.	Paranoid	121	72
76	119	136	<b>JON PARDI</b> CAPITOL NASHVILLE/UMGN	Write You A Song	14	4
157	127	137	<b>METALLICA</b> ◆ BLACKENED/WARNER BROS.	Metallica	1	292
164	172	138	<b>JOURNEY</b> ◆ COLUMBIA/LEGACY	Journey's Greatest Hits	10	291
87	106	139	<b>THE LUMINEERS</b> ▲ DUALTONE	The Lumineers	2	97
53	86	140	<b>BILLIE JOE + NORAH</b> REPRISE/WARNER BROS.	Foreverly	19	11
NEW	141	141	<b>AUGUSTINES</b> OX CART/VOTIV	Augustines	141	1
167	52	142	<b>EMINEM</b> ◆ WEB/AFTERMATH/INTERSCOPE/UME	The Marshall Mathers LP	1	149
NEW	143	143	<b>NICOLE ATKINS</b> OH! MERCY/THIRTY TIGERS	Slow Phaser	143	1
<p>The singer/songwriter's first album since 2011 is also her first to reach the Billboard 200, as it starts with 3,000.</p> 						
95	125	144	<b>ARCADE FIRE</b> MERGE/CAPITOL	Reflektor	1	15
-	131	145	<b>MOTLEY CRUE</b> ● MOTLEY/ELEVEN SEVEN	Greatest Hits	94	51

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.  
 MARS: KEVIN C. COV/GETTY IMAGES; BOMBAY BICYCLE CLUB: COURTESY OF BIG HASSLE/LAKE STREET DIVE; JARROD McCOBE

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
RE-ENTRY	146		<b>BEASTIE BOYS</b> ▲ DEF JAM/UME	Licensed To Ill	1	124
RE-ENTRY	147		<b>NEWSBOYS</b> INPOP/CAPITOL CMG	God's Not Dead	45	50
100	132	148	<b>PANIC! AT THE DISCO</b> DECAYDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!	2	18
125	142	149	<b>MUMFORD &amp; SONS</b> ▲ GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More	2	201
123	151	150	<b>ONE DIRECTION</b> ▲ SYCO/COLUMBIA	Up All Night	1	97
175	165	151	<b>VARIOUS ARTISTS</b> FONOUSA/UMLE	Las Bandas Románticas de America 2014	151	3
RE-ENTRY	152		<b>COLTON DIXON</b> 19/SPARROW/CAPITOL CMG	A Messenger	15	18
122	145	153	<b>LECRAE</b> REACH/INFINITY	Church Clothes: Vol. 2	21	8
124	130	154	<b>SOUNDTRACK</b> ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 2 : Volume 1	34	8
RE-ENTRY	155		<b>SOUNDTRACK</b> LIONS GATE/REPUBLIC	The Hunger Games: Catching Fire	5	11
RE-ENTRY	156		<b>HILLSONG UNITED</b> HILLSONG/SPARROW/CAPITOL CMG	Zion	5	16
RE-ENTRY	157		<b>TOBYMAC</b> FOREFRONT/CAPITOL CMG	Eye On It	1	37
-	47	158	<b>U2</b> ISLAND/ATLANTIC	The Joshua Tree	1	106
RE-ENTRY	159		<b>THE BEATLES</b> ◆ APPLE/CAPITOL/UME	The Beatles	1	178
152	182	160	<b>LUKE BRYAN</b> ▲ CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	2	131
83	162	161	<b>IN THIS MOMENT</b> CENTURY MEDIA	Blood	15	29
107	143	162	<b>HAIM</b> COLUMBIA	Days Are Gone	6	19
181	186	163	<b>THE BAND PERRY</b> ● REPUBLIC NASHVILLE/BMLG	Pioneer	2	45
RE-ENTRY	164		<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ FANTASY/CONCORD	Chronicle The 20 Greatest Hits	22	204
161	194	165	<b>JUICY J</b> KEMOSABE/COLUMBIA	Stay Trippy	4	20
127	159	166	<b>DEMI LOVATO</b> HOLLYWOOD	Demi	3	33
RE-ENTRY	167		<b>NIRVANA</b> ▲ SUB POP/DGC/GEFFEN/UME	In Utero	1	94
187	167	168	<b>LED ZEPPELIN</b> ▲ SWAN SONG/ATLANTIC	Mothership	7	172
RE-ENTRY	169		<b>TYLER FARR</b> COLUMBIA NASHVILLE/SMN	Redneck Crazy	5	12
RE-ENTRY	170		<b>FLEETWOOD MAC</b> ▲ REPRISE/WARNER BROS.	The Very Best Of Fleetwood Mac	12	53
RE-ENTRY	171		<b>FIVE FINGER DEATH PUNCH</b> PROSPECT PARK	The Wrong Side Of Heaven...Volume 1	2	27
179	156	172	<b>BLAKE SHELTON</b> ● REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	18	128
119	187	173	<b>ONE DIRECTION</b> ▲ SYCO/COLUMBIA	Take Me Home	1	65
144	148	174	<b>VARIOUS ARTISTS</b> UNIVERSAL/SONY MUSIC/UME	NOW 47	2	27

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	TITLE	PEAK POS.	WKS. ON CHART
-	179	175	<b>SEVYN STREETER</b> CBE/ATLANTIC/AG	Call Me Crazy, But... (EP)	30	7
104	85	176	<b>LANA DEL REY</b> POLYDOR/INTERSCOPE/JGA	Paradise (EP)	10	44
RE-ENTRY	177		<b>JOHN FOGERTY</b> VANGUARD/WELK	Wrote A Song For Everyone	3	15
RE-ENTRY	178		<b>VARIOUS ARTISTS</b> MARANATHA/CAPITOL CMG	Top 25 Praise Songs: 2014 Edition	53	11
RE-ENTRY	179		<b>TGT</b> ATLANTIC/AG	Three Kings	3	18
117	168	180	<b>ORIGINAL BROADWAY CAST RECORDING</b> ▲ DECCA BROADWAY/DECCA	Wicked	71	99
NEW	181		<b>ERNIE HAASE AND SIGNATURE SOUND</b> GAITHER/CAPITOL CMG	Oh, What A Savior	181	1
178	180	182	<b>VOLBEAT</b> VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies	9	30
RE-ENTRY	183		<b>PINK FLOYD</b> ◆ CAPITOL	The Dark Side Of The Moon	12	855
RE-ENTRY	184		<b>JANELLE MONAE</b> WONDALAND/BAD BOY/ATLANTIC/AG	The Electric Lady	5	15
-	164	185	<b>JACK JOHNSON</b> BRUSHFIRE/REPUBLIC	From Here To Now To You	1	20
94	92	186	<b>RIHANNA</b> ▲ SRP/DEF JAM/IDJMG	Unapologetic	1	58
NEW	187		<b>LAKE STREET DIVE</b> SIGNATURE SOUNDS	Fun Machine (EP)	187	1
185	114	188	<b>KANYE WEST</b> ▲ G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	1	34
RE-ENTRY	189		<b>THE BEATLES</b> ▲ APPLE/CAPITOL/UME	A Hard Day's Night (Soundtrack)	102	55
RE-ENTRY	190		<b>ZAC BROWN BAND</b> ▲ SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	1	146
RE-ENTRY	191		<b>THE BEATLES</b> ▲ APPLE/CAPITOL	Love	4	83
RE-ENTRY	192		<b>THE BEATLES</b> APPLE/CAPITOL/UME	Meet The Beatles!	1	73
RE-ENTRY	193		<b>SOUNDTRACK</b> WALT DISNEY	Austin & Ally: Turn It Up	89	7
RE-ENTRY	194		<b>BRING ME THE HORIZON</b> EPITAPH	Sempiternal	11	30
RE-ENTRY	195		<b>EAGLES</b> ▲ WARNER STRATEGIC MARKETING	The Very Best Of The Eagles	3	116
RE-ENTRY	196		<b>SOUNDTRACK</b> BACK LOT MUSIC	Despicable ME 2	196	2
RE-ENTRY	197		<b>JAKE OWEN</b> RCA NASHVILLE/SMN	Days Of Gold	15	9
RE-ENTRY	198		<b>MANDISA</b> SPARROW/CAPITOL CMG	Overcomer	29	18
RE-ENTRY	199		<b>ZAC BROWN BAND</b> ▲ ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	9	259
RE-ENTRY	200		<b>LITTLE BIG TOWN</b> ▲ CAPITOL NASHVILLE/UMGN	Tornado	2	65



## Q&A Ruben Studdard

**Unconditional Love, which bows at No. 46 on the Billboard 200, marks your debut on Verve. Was it also your first time working with its chairman, noted producer David Foster?**  
 Yes. David and I had talked about working together. I'd accompanied him on various Foster & Friends tours. But it just never was the right time. Finally getting the opportunity to work with a friend and mentor—someone who helped shape my musical tastes while cleaning house on Saturdays with my parents—has been cool. David knows how to produce great vocals.

**How were the songs selected?**  
 With the exception of two originals [single "Meant to Be" and "Unconditional"], these are just classic love songs. I tended to pick songs that weren't as recognizable so I could introduce people to them, like Donny Hathaway's "Love, Love, Love."

**How did you put your own spin on a classic like Teddy Pendergrass' "Close the Door"?**  
 That was the only song I didn't want to do. I was adamant because people do have a strong attachment to his music. But David and his sister, co-producer Jaymes Foster, were equally adamant. I was tense and nervous on the day we recorded. Eric Benét, who arranged and co-produced the song, told me to just make it my own, to be smooth and laid-back. Honestly, I surprised myself with the outcome.

**You lost 120 pounds. What else was your biggest takeaway from "The Biggest Loser"?**  
 My weight loss in 2008 was for other people. This time it's for me. I was fighting so hard to figure out how to get on top musically that I neglected to take care of myself. Now I'm finding a way to fix that balance.

—Gail Mitchell

Following a performance on Comedy Central's "The Colbert Report" (Feb. 5), the 2012 EP debuts, with its best sales week yet (2,000; up 146%). The band's new album, *Bad Self Portraits*, arrives on Feb. 18. —Keith Caulfield

# Hot 100 Breakout

February 22  
2014  
billboard

RADIO SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	22
3	2	<b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	9
5	3	<b>TEAM</b> LAVA/REPUBLIC	Lorde	10
2	4	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	17
7	5	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA	One Direction	12
4	6	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	15
6	7	<b>BURN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	12
8	8	<b>LET HER GO</b> BLACK CROW/NETTWERK/WARNER BROS.	Passenger	20
9	9	<b>SAY SOMETHING</b> BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	10
15	10	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams	3
12	11	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	14
10	12	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	27
11	13	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	28
14	14	<b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	7
13	15	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	22
18	16	<b>SHOW ME</b> THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	9
19	17	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	4
16	18	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	27
20	19	<b>DRINK A BEER</b> CAPITOL NASHVILLE	Luke Bryan	12
26	20	<b>WHEN SHE SAYS BABY</b> BROKEN BOW	Jason Aldean	9
23	21	<b>CHILLIN' IT</b> WARNER BROS./WMN	Cole Swindell	16
21	22	<b>ROAR</b> CAPITOL	Katy Perry	27
25	23	<b>BRAVE</b> EPIC	Sara Bareilles	30
28	24	<b>BEST DAY OF MY LIFE</b> ISLAND/IDJMG	American Authors	11
27	25	<b>MY HITTA</b> CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	8
17	26	<b>STAY THE NIGHT</b> INTERSCOPE	Zedd Feat. Hayley Williams	17
33	27	<b>YOUNG GIRLS</b> ATLANTIC	Bruno Mars	5
24	28	<b>WHATEVER SHE'S GOT</b> MCA NASHVILLE	David Nail	17
36	29	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	3
31	30	<b>COMPASS</b> CAPITOL NASHVILLE	Lady Antebellum	8
34	31	<b>LOVE ME AGAIN</b> UNIVERSAL ISLAND/REPUBLIC	John Newman	5
22	32	<b>FRIDAY NIGHT</b> EMI NASHVILLE	Eric Paslay	19
32	33	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	37
41	34	<b>HELLUVA LIFE</b> WARNER BROS. NASHVILLE/WAR	Frankie Ballard	5
37	35	<b>EVERYTHING I SHOULDN'T BE THINKING ABOUT</b> STONEY CREEK	Thompson Square	4
29	36	<b>SWEATER WEATHER</b> IRIEVOLVE/COLUMBIA	The Neighbourhood	22
39	37	<b>DOIN' WHAT SHE LIKES</b> WARNER BROS. NASHVILLE/WMN	Blake Shelton	3
49	38	<b>THE MAN</b> ALOЕ BLACC/XXI/INTERSCOPE	Aloe Blacc	2
45	39	<b>PARANOID</b> ATLANTIC/RRP	Ty Dolla \$ign Feat. B.o.B	3
35	40	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	39
44	41	<b>I HOLD ON</b> CAPITOL NASHVILLE	Dierks Bentley	3
38	42	<b>IT WON'T STOP</b> CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	19
46	43	<b>GOODNIGHT KISS</b> STONEY CREEK	Randy Houser	2
48	44	<b>SEE YOU TONIGHT</b> 19/INTERSCOPE/MERCURY NASHVILLE	Scotty McCreery	2
47	45	<b>THE HEART OF DIXIE</b> REPUBLIC NASHVILLE/BIG MACHINE	Danielle Bradbery	3
43	46	<b>ALL ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	17
40	47	<b>STAY</b> REPUBLIC NASHVILLE	Florida Georgia Line	16
30	48	<b>DO WHAT U WANT</b> STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	15
NEW	49	<b>THEY DON'T KNOW</b> DIVISION/INTERSCOPE	Rico Love	1
NEW	50	<b>THE LANGUAGE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	1

DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	20
3	2	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams	5
2	3	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	5
5	4	<b>LET HER GO</b> BLACK CROW/NETTWERK	Passenger	28
6	5	<b>SAY SOMETHING</b> BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	14
16	6	<b>LET IT GO</b> WALT DISNEY	Idina Menzel	11
9	7	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	19
8	8	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	18
13	9	<b>THE MAN</b> ALOЕ BLACC/XXI/INTERSCOPE/IGA	Aloe Blacc	6
12	10	<b>TEAM</b> LAVA/REPUBLIC	Lorde	17
11	11	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	9
14	12	<b>COUNTING STARS</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	OneRepublic	35
7	13	<b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	8
10	14	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	32
4	15	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	66
20	16	<b>ADORE YOU</b> RCA	Miley Cyrus	8
24	17	<b>TURN DOWN FOR WHAT</b> COLUMBIA	DJ Snake & Lil Jon	8
19	18	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Rihanna	15
32	19	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC/AG	Bruno Mars	35
21	20	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA	One Direction	14
27	21	<b>HEY BROTHER</b> PRMD/ISLAND/IDJMG	Avicii	8
22	22	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	40
RE	23	<b>TREASURE</b> ATLANTIC/AG	Bruno Mars	23
47	24	<b>JUST THE WAY YOU ARE</b> ELEKTRA	Bruno Mars	50
25	25	<b>BURN</b> CHERRYTREE/INTERSCOPE/IGA	Ellie Goulding	21
28	26	<b>BEST DAY OF MY LIFE</b> ISLAND/IDJMG	American Authors	9
23	27	<b>ROAR</b> CAPITOL	Katy Perry	26
37	28	<b>SHOW ME</b> THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	11
30	29	<b>DO YOU WANT TO BUILD...</b> WALT DISNEY	K. Bell, A. Lee Munn & K. Lopez	7
NEW	30	<b>NEON LIGHTS</b> HOLLYWOOD	Demi Lovato	1
44	31	<b>BOTTOMS UP</b> VALORY/BMG	Brantley Gilbert	5
18	32	<b>BRAVE</b> EPIC	Sara Bareilles	32
RE	33	<b>WHATEVER SHE'S GOT</b> MCA NASHVILLE/UMGN	David Nail	17
33	34	<b>LOVE ME AGAIN</b> UNIVERSAL ISLAND/REPUBLIC	John Newman	5
38	35	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna	3
39	36	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	33
41	37	<b>YOUNG GIRLS</b> ATLANTIC/AG	Bruno Mars	4
42	38	<b>DRINK A BEER</b> CAPITOL NASHVILLE/UMGN	Luke Bryan	14
46	39	<b>GIVE ME BACK MY HOMETOWN</b> EMI NASHVILLE/UMGN	Eric Church	4
15	40	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	28
26	41	<b>WHITE WALLS</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	18
43	42	<b>MY HITTA</b> CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	19
RE	43	<b>SAIL</b> RED BULL	AWOLNATION	77
50	44	<b>FOR THE FIRST TIME IN FOREVER</b> WALT DISNEY	Kristen Bell & Idina Menzel	6
RE	45	<b>LOVE DON'T DIE</b> EPIC	The Fray	2
RE	46	<b>ANIMALS</b> SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	3
RE	47	<b>CHILLIN' IT</b> WARNER BROS. NASHVILLE/WMN	Cole Swindell	8
49	48	<b>REPLAY</b> HOLLYWOOD	Zendaya	16
RE	49	<b>LET IT GO</b> WALT DISNEY	Demi Lovato	10
NEW	50	<b>AIN'T WORTH THE WHISKEY</b> WARNER BROS. NASHVILLE/WMN	Cole Swindell	1

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	<b>#1</b> <b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	8
7	2	<b>SAY SOMETHING</b> BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	12
3	3	<b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	16
5	4	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	7
2	5	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna	3
4	6	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	15
8	7	<b>LET HER GO</b> BLACK CROW/NETTWERK/WARNER BROS.	Passenger	20
6	8	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	28
10	9	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	23
9	10	<b>WRECKING BALL</b> RCA	Miley Cyrus	24
15	11	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams	3
11	12	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	15
14	13	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	10
50	14	<b>LOCKED OUT OF HEAVEN</b> ATLANTIC	Bruno Mars	22
17	15	<b>RADIOACTIVE</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	57
20	16	<b>LET IT GO</b> WALT DISNEY	Idina Menzel	5
12	17	<b>STORY OF MY LIFE</b> SYCO/COLUMBIA	One Direction	15
16	18	<b>TEAM</b> LAVA/REPUBLIC	Lorde	10
13	19	<b>ROAR</b> CAPITOL	Katy Perry	26
24	20	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	5
19	21	<b>23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa &amp; Juicy J</b> EARDRUMMERS/INTERSCOPE		20
22	22	<b>SAIL</b> RED BULL	AWOLNATION	57
23	23	<b>MY HITTA</b> CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	19
25	24	<b>ADORE YOU</b> RCA	Miley Cyrus	7
27	25	<b>DEMONS</b> KIDINAKORNER/INTERSCOPE	Imagine Dragons	31
29	26	<b>SHOW ME</b> THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	10
32	27	<b>BURN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	16
26	28	<b>RAP GOD</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	17
30	29	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	31
47	30	<b>TREASURE</b> ATLANTIC	Bruno Mars	23
28	31	<b>CAN'T HOLD US</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	50
33	32	<b>SWEATER WEATHER</b> IRIEVOLVE/COLUMBIA	The Neighbourhood	16
18	33	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	37
36	34	<b>LET IT GO</b> WALT DISNEY	Demi Lovato	10
35	35	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	39
31	36	<b>CONFIDENT</b> SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Justin Bieber Feat. Chance The Rapper	2
37	37	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	26
38	38	<b>ANIMALS</b> SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	13
21	39	<b>MIDNIGHT MEMORIES</b> SYCO/COLUMBIA	One Direction	2
41	40	<b>HEY BROTHER</b> PRMD/ISLAND/IDJMG	Avicii	5
RE	41	<b>WHEN I WAS YOUR MAN</b> ATLANTIC	Bruno Mars	34
40	42	<b>WE CAN'T STOP</b> RCA	Miley Cyrus	36
34	43	<b>THRIFT SHOP</b> MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	57
NEW	44	<b>JUST THE WAY YOU ARE</b> ELEKTRA/ATLANTIC	Bruno Mars	1
44	45	<b>THE MAN</b> ALOЕ BLACC/XXI/INTERSCOPE	Aloe Blacc	3
43	46	<b>GAS PEDAL</b> BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	29
39	47	<b>WHITE WALLS</b> MACKLEMORE & RYAN LEWIS FEAT. SCHOOLBOY Q & HOLLIS		11
42	48	<b>XO</b> PARKWOOD/COLUMBIA	Beyonce	7
48	49	<b>IT WON'T STOP</b> CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	15
46	50	<b>UNCONDITIONALLY</b> CAPITOL	Katy Perry	12

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. 1,236 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-downloaded songs and on-demand songs and videos on leading online music services. Hot 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See charts legend on billboard.com for complete rules and explanations. All charts © 2014, Prometheus Global Media, LLC and Nielsen SoundScan. All rights reserved.



ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 5 WKS</b> DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	16
2	2	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	7
8	3	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	6
5	4	SAY SOMETHING BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	11
3	5	ROYALS LAVA/REPUBLIC	Lorde	30
4	6	POMPEII VIRGIN/CAPITOL	Bastille	27
6	7	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	15
12	8	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	24
7	9	TEAM LAVA/REPUBLIC	Lorde	19
9	10	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	28
13	11	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	3
11	12	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	75
10	13	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	15
15	14	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	57
16	15	LET IT GO WALT DISNEY	Idina Menzel	9
17	16	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	23
14	17	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	26
18	18	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	31
19	19	SWEATER WEATHER IRJEVOLVE/COLUMBIA	The Neighbourhood	26
23	20	THE MAN ALOE BLACC/XIX/INTERSCOPE	Aloe Blacc	4
20	21	ROAR CAPITOL	Katy Perry	26
24	22	ALL OF ME G.O.O.D./COLUMBIA	John Legend	7
RE	23	TREASURE ATLANTIC	Bruno Mars	19
26	24	MY HITTA CTE/DEF JAM/DJMG	YG Feat. Jeezy & Rich Homie Quan	17
27	25	SHOW ME THA ALUMINI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	5
22	26	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	14
25	27	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	20
RE	28	LOCKED OUT OF HEAVEN ATLANTIC	Bruno Mars	44
28	29	WRECKING BALL RCA	Miley Cyrus	24
32	30	HEY BROTHER PRMD/ISLAND/DJMG	Avicii	10
21	31	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	43
30	32	FOR THE FIRST TIME IN FOREVER WALT DISNEY	Kristen Bell & Idina Menzel	6
34	33	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	17
29	34	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	54
35	35	23 Mike Will Made-It Feat. EARDRUMMERS/INTERSCOPE	Miley Cyrus, Wiz Khalifa & Juicy J	19
38	36	SAIL RED BULL	AWOLNATION	96
41	37	ADORE YOU RCA	Miley Cyrus	9
33	38	WHITE WALLS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	11
31	39	XO PARKWOOD/COLUMBIA	Beyonce	7
39	40	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	29
36	41	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	38
RE	42	WHEN I WAS YOUR MAN ATLANTIC	Bruno Mars	33
43	43	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	13
40	44	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	31
42	45	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	13
46	46	DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY	K. Bell, A.L. Munn & K. Lopez	5
45	47	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	32
37	48	TENNIS COURT LAVA/REPUBLIC	Lorde	20
NEW	49	CAN'T REMEMBER TO FORGET YOU RCA	Shakira Feat. Rihanna	1
49	50	WE CAN'T STOP RCA	Miley Cyrus	35

ROCK STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	<b>#1 1 WK</b> LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	25
1	2	ROYALS LAVA/REPUBLIC	Lorde	31
3	3	POMPEII VIRGIN/CAPITOL	Bastille	26
5	4	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	45
4	5	TEAM LAVA/REPUBLIC	Lorde	19
6	6	SAIL RED BULL	AWOLNATION	45
7	7	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	45
8	8	SWEATER WEATHER IRJEVOLVE/COLUMBIA	The Neighbourhood	33
9	9	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	36
10	10	TENNIS COURT LAVA/REPUBLIC	Lorde	23
11	11	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	11
13	12	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE	Lana Del Rey	39
12	13	IT'S TIME KIDINAKORNER/INTERSCOPE	Imagine Dragons	45
14	14	BEST DAY OF MY LIFE ISLAND/DJMG	American Authors	5
15	15	ROLLING IN THE DEEP XL/COLUMBIA	Adele	45

For all genre streaming charts, visit [billboard.com/biz](http://billboard.com/biz).

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 3 WKS</b> CAN'T REMEMBER TO FORGET YOU RCA	Shakira Feat. Rihanna	4
2	2	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	8
3	3	WRECKING BALL RCA	Miley Cyrus	23
8	4	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	17
11	5	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	14
5	6	ROAR CAPITOL	Katy Perry	26
7	7	ROYALS LAVA/REPUBLIC	Lorde	20
12	8	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	5
6	9	CONFIDENT SCHOOLBOY/RAYMOND BRAUN/ISLAND/DJMG	Justin Bieber Feat. Chance The Rapper	2
10	10	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	32
9	11	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	17
13	12	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	8
16	13	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	3
4	14	MIDNIGHT MEMORIES SYCO/COLUMBIA	One Direction	2
15	15	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	22

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	ROCHELLE JORDAN
2	MIKKAS
3	DJ TIGERLILY
4	THE INTERMISSION PROJECT
5	EPPIC
6	AJJA
7	COSMO'S MIDNIGHT
8	THIS WILD LIFE
9	LIVIU A.
10	LES SOEURS BOULAY
11	SAMUEL TRUTH
12	ANNA MURPHY
13	TOM ROSENTHAL
14	STARCADIAN
15	BONE N SKIN

# Radio Airplay

February 22  
2014

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	<b>#1 1 WK</b> DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	10
2	2	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	17
1	3	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	17
4	4	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	17
5	5	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	14
7	6	TEAM LAVA/REPUBLIC	Lorde	11
9	7	SAY SOMETHING BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	12
6	8	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	15
8	9	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	18
11	10	POMPEII VIRGIN/CAPITOL	Bastille	13
13	11	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	5
15	12	YOUNG GIRLS ATLANTIC	Bruno Mars	8
16	13	LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC	John Newman	15
10	14	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	18
22	15	<b>GG</b> HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	3
17	16	ADORE YOU RCA	Miley Cyrus	6
21	17	NEON LIGHTS HOLLYWOOD	Demi Lovato	9
23	18	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	7
12	19	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	15
20	20	REPLAY HOLLYWOOD	Zendaya	16
28	21	THE MAN ALOE BLACC/XIX/INTERSCOPE	Aloe Blacc	3
24	22	HEY BROTHER PRMD/ISLAND/DJMG	Avicii	9
26	23	THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar	13
30	24	BEST DAY OF MY LIFE ISLAND/DJMG	American Authors	8
25	25	BRAVE EPIC	Sara Bareilles	19

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	<b>#1 12 WKS</b> ROAR CAPITOL	Katy Perry	25
2	2	BRAVE EPIC	Sara Bareilles	33
4	3	ROYALS LAVA/REPUBLIC	Lorde	20
3	4	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	33
6	5	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	21
8	6	<b>GG</b> LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	19
5	7	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	18
10	8	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	40
9	9	MIRRORS 19/INTERSCOPE	Justin Timberlake	35
7	10	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	41
12	11	SAY SOMETHING BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	6
11	12	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	27
13	13	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	15
15	14	BEST DAY OF MY LIFE ISLAND/DJMG	American Authors	8
14	15	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	26
16	16	CLOSE YOUR EYES REPRISE/WARNER BROS.	Michael Buble	19
18	17	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	5
17	18	WRECKING BALL RCA	Miley Cyrus	12
19	19	UNCONDITIONALLY CAPITOL	Katy Perry	10
20	20	HOLD ON REPUBLIC	Colbie Caillat	6
21	21	LOVE DON'T DIE EPIC	The Fray	5
22	22	WAITING FOR SUPERMAN 19/RCA	Daughtry	6
23	23	POMPEII VIRGIN/CAPITOL	Bastille	3
26	24	SWEATER WEATHER IRJEVOLVE/COLUMBIA	The Neighbourhood	3
27	25	LET IT GO WALT DISNEY	Idina Menzel	2

ON-DEMAND SONGS: The week's top on-demand play requests and plays from unlimited listener-controlled radio channels on leading music subscription services. ROCK STREAMING SONGS: The week's top streamed radio songs and on-demand songs and videos within the genre on leading online music services. RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, except for Country and R&B/Hip-Hop, which are ranked by audience impressions, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See [charts.billboard.com/biz](http://charts.billboard.com/biz) for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	31
3	2	SAY SOMETHING BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	18
4	3	BEST DAY OF MY LIFE ISLAND/IDJMG	American Authors	21
2	4	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	35
6	5	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	11
5	6	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	24
9	7	POMPEII VIRGIN/CAPITOL	Bastille	15
8	8	TEAM LAVA/REPUBLIC	Lorde	10
10	9	LOVE DON'T DIE EPIC	The Fray	16
7	10	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	24
11	11	SWEATER WEATHER [R]EVLVE/COLUMBIA	The Neighbourhood	24
12	12	WAITING FOR SUPERMAN 19/RCA	Daughtry	19
13	13	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	11
16	14	LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC	John Newman	19
18	15	GG DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	5
17	16	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	8
14	17	HOLD ON REPUBLIC	Colbie Caillat	12
19	18	YOUNG GIRLS ATLANTIC	Bruno Mars	8
20	19	HUMAN ATLANTIC/RRP	Christina Perri	11
27	20	SLEEPING WITH A FRIEND MERCURY/IDJMG	Neon Trees	4
24	21	ALL OF ME G.O.O.D./COLUMBIA	John Legend	9
29	22	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	2
23	23	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	11
25	24	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	10
22	25	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	10

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	23
2	2	TEAM LAVA/REPUBLIC	Lorde	19
3	3	COME A LITTLE CLOSER DSP/RCA	Cage The Elephant	27
4	4	AFRAID [R]EVLVE/COLUMBIA	The Neighbourhood	25
5	5	POMPEII VIRGIN/CAPITOL	Bastille	33
6	6	IT'S ABOUT TIME FUELED BY RAMEN/RRP	Young The Giant	15
8	7	COMING OF AGE STARTIME INT'L/COLUMBIA	Foster The People	4
7	8	UNBELIEVERS XL/BEGGARS GROUP	Vampire Weekend	24
10	9	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	45
9	10	SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam	21
14	11	FALL IN LOVE BARSUK/REPUBLIC	Phantogram	9
16	12	THE WALKER DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	9
11	13	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	52
12	14	THE MOTHER WE SHARE GOODBYE/GLASSNOTE	CHVRCHES	20
15	15	HEAVY BELLS ATO	J Roddy Walston & The Business	18
25	16	COME WITH ME NOW TOKYO/SHE/EPIC	KONGOS	3
18	17	SLEEPING WITH A FRIEND MERCURY/IDJMG	Neon Trees	4
17	18	CANNIBAL DANGERBIRD	Silversun Pickups	5
13	19	HOUSE OF GOLD FUELED BY RAMEN/RRP	Twenty One Pilots	18
19	20	HELL AND BACK ISLAND/IDJMG	The Airborne Toxic Event	15
26	21	BAD BLOOD VIRGIN/CAPITOL	Bastille	5
21	22	HOLDING ON FOR LIFE COLUMBIA	Broken Bells	13
20	23	TEMPLE RCA	Kings Of Leon	16
24	24	TONIGHT YOU'RE PERFECT RCA	New Politics	14
23	25	DIRTY PAWS REPUBLIC	Of Monsters And Men	13

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	17
3	2	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	8
2	3	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	15
5	4	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	9
4	5	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	15
6	6	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	13
10	7	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	5
9	8	PARANOID ATLANTIC/RRP	Ty Dolla \$ign Feat. B.o.B	16
14	9	TEAM LAVA/REPUBLIC	Lorde	7
11	10	SHE KNOWS ROC NATION/COLUMBIA	J. Cole Feat. Amber Coffman & The Cults	11
7	11	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	27
16	12	LOYAL RCA	Chris Brown Feat. Lil Wayne & French Montana Or & Too \$hort	5
22	13	GG HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	3
13	14	RIDE REPUBLIC	SoMo	11
12	15	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	13
8	16	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	14
19	17	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	21
20	18	RED NOSE BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini	6
17	19	IT WON'T STOP CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	16
23	20	ALL OF ME G.O.O.D./COLUMBIA	John Legend	8
21	21	YOUNG GIRLS ATLANTIC	Bruno Mars	7
18	22	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	14
33	23	THE MAN ALOE BLACC/XIX/INTERSCOPE	Aloe Blacc	2
26	24	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	5
28	25	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	8



# Winning 'Horse'

Katy Perry (above) ties the record for the most No. 1s in the 21-year history of the Mainstream Top 40 radio airplay chart, as "Dark Horse" (featuring Juicy J) trots 3-1. The song marks Perry's 11th No. 1 on the ranking, equalling Rihanna's sum. Rihanna had pulled ahead of Perry when Eminem's "The Monster," on which Rihanna is featured, began a five-week reign the week of Dec. 21.

Pink ranks third with nine Mainstream Top 40 No. 1s, followed by Lady Gaga with seven. Beyoncé, Mariah Carey, Maroon 5, Bruno Mars, Britney Spears and Justin Timberlake share fifth place with six No. 1s apiece.

Meanwhile, Lorde continues leaping with her first two singles. "Team" reaches the Rhythmic top 10 (14-9), while predecessor hit "Royals" enters Adult R&B (see Billboard.biz) at No. 28. The latter adds to its multifaceted airplay success, having already topped Triple A, Alternative, Adult Top 40 and Mainstream Top 40. It also reached No. 2 on Rhythmic, No. 3 on Mainstream R&B/Hip-Hop, No. 8 on Dance/Mix Show Airplay and No. 19 on Latin Pop Airplay. "Royals" additionally rises 4-3 on Adult Contemporary this week.

Concurrently, "Team" tops Triple A for a third week, holds at its No. 2 peak to date on Alternative and its No. 8 highpoint on Adult Top 40, and pushes 7-6 on Mainstream Top 40 and 24-23 on Dance/Mix Show Airplay. —Gary Trust

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS DRINK A BEER CAPITOL NASHVILLE	Luke Bryan	15
5	2	WHEN SHE SAYS BABY BROKEN BOW	Jason Aldean	16
4	3	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	29
3	4	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail	37
2	5	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	42
6	6	COMPASS CAPITOL NASHVILLE	Lady Antebellum	19
10	7	HELLUVA LIFE WARNER BROS./WAR	Frankie Ballard	30
8	8	EVERYTHING I SHOULD'N'T BE THINKING ABOUT STONE CREEK	Thompson Square	35
9	9	DOIN' WHAT SHE LIKES WARNER BROS./WMN	Blake Shelton	8
11	10	I HOLD ON CAPITOL NASHVILLE	Dierks Bentley	25
12	11	GOODNIGHT KISS STONE CREEK	Randy Houser	22
14	12	SEE YOU TONIGHT 19/INTERSCOPE/MERCURY	Scotty McCreery	43
13	13	THE HEART OF DIXIE REPUBLIC NASHVILLE/BIG MACHINE	Danielle Bradbery	31
16	14	GIVE ME BACK MY HOMETOWN EMI NASHVILLE	Eric Church	6
17	15	19 YOU + ME WARNER BROS./WMN	Dan + Shay	18
18	16	REWIND BIG MACHINE	Rascal Flatts	5
15	17	DRINK TO THAT ALL NIGHT SEA GAYLE/ARISTA NASHVILLE	Jerrold Niemann	20
19	18	BEAT OF THE MUSIC ATLANTIC/WMN	Brett Eldredge	20
20	19	THE MONA LISA ARISTA NASHVILLE	Brad Paisley	12
23	20	BOTTOMS UP VALORY	Brantley Gilbert	8
22	21	GET ME SOME OF THAT VALORY	Thomas Rhett	13
21	22	LETTIN' THE NIGHT ROLL VALORY	Justin Moore	16
25	23	COP CAR HIT RED/CAPITOL NASHVILLE	Keith Urban	8
24	24	YOUNG LOVE MCA NASHVILLE	Kip Moore	12
27	25	WAKE UP LOVIN' YOU BLACK RIVER	Craig Morgan	31

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	9
2	2	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	16
3	3	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	26
4	4	ROYALS LAVA/REPUBLIC	Lorde	17
7	5	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	13
5	6	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	27
9	7	ALL OF ME G.O.O.D./COLUMBIA	John Legend	22
8	8	THEY DON'T KNOW DIVISION/INTERSCOPE	Rico Love	19
11	9	PARANOID ATLANTIC	Ty Dolla \$ign Feat. B.o.B	12
6	10	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	25
12	11	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	14
19	12	GG HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	3
13	13	UP DOWN (DO THIS ALL DAY) KONVICT/NAPPY BOY/RCA	T-Pain Feat. B.o.B	13
10	14	I LUV THIS SH*T NTMME MUCCO/RADIO KILLA/DEF JAM/IDJMG	August Alsina Feat. Trinidad James	38
15	15	NA NA SONGBOOK/ATLANTIC	Trey Songz	4
22	16	PART II (ON THE RUN) ROCA-FELLA/ROC NATION	Jay Z Feat. Beyonce	5
16	17	LOYAL RCA	Chris Brown Feat. Lil Wayne & French Montana Or & Too Short	5
14	18	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	29
17	19	HURT YOU MOTOWN/IDJMG	Toni Braxton & Babyface	24
18	20	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	42
20	21	OG BOBBY JOHNSON ATLANTIC	Que	4
26	22	PRIMETIME WINDLAND/BAD BOY/ATLANTIC	Janelle Monae Feat. Miguel	13
27	23	MY FAVORITE THING RI TOP TEN/NOTIFI/EPONE	Ronald Isley Feat. Kem	14
23	24	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	36
29	25	CAN'T RAISE A MAN ATLANTIC	K. Michelle	4

LATIN RHYTHM™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK GG HASTA ABAJO SONY MUSIC LATIN	Yandel	17
1	2	PROMETO OLVIDARTE PINA	Tony Dize	14
3	3	LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	16
5	4	CHICA IDEAL B&G/MACHETE/UMLE	Chino & Nacho	15
4	5	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisin	20
8	6	6 AM CAPITOL LATIN/UMLE	J Balvin Feat. Farruko	8
6	7	LA TEMPERATURA SONY MUSIC LATIN	Maluma Feat. Eli Palacios	12
7	8	LA BOTELLA BABY	Zion & Lennox	16
9	9	CANDY PINA	Plan B	14
10	10	DESDE EL PRIMER BESO NEW ERA/VENEMUSIC	Gocho "El Lapiz de Platino" Feat. Wisin	9
11	11	ALOCATE COEXISTENCE/WILD DOGZ	Alexis & Fido	19
12	12	TU PRINCESA BLACK HAWK/PLAYNOW	Gretchen Feat. Gocho	9
15	13	ORGULLO RICH	J. Quiles	16
14	14	EL DUELO TOP OF THE WORLD	J Alvarez	11
16	15	TRANQUILA CAPITOL LATIN/UMLE	J Balvin	18
22	16	PRENDELO FAMOUS ARTIST/MR. 305	Fuego	3
17	17	CONTIGO QUIERO AMORES PINA	Arcangel	12
20	18	NO TE HAS MUERTO D.D.R. DISCOS	Departamento del Ritmo	3
19	19	DE CABEZA THE CAT ENTERTAINMENT	Wesley Tones	3
18	20	MIRALA GEEZY BOVZ/CINQ	De La Ghetto Feat. Farruko & Zion	8
21	21	AMOR ILEGAL BOKISUCIO	LuiG 21+ Feat. De La Ghetto	8
NEW	22	MOVIENDO CADERAS SONY MUSIC LATIN	Yandel Feat. Daddy Yankee	1
NEW	23	NOCHE NO TERMINA FAMOUS ARTIST/MR. 305	Pitbull	2
23	24	SALUD FOO & BLU/CHERRYTREE/INTERSCOPE	Sky Blu, Reek Rude, Sensato, Wilmer Valderrama	4
NEW	25	CLARO SONY MUSIC LATIN	Wisin Feat. Jory	1

RADIO AIRPLAY: The week's most popular current songs across various genres, ranked by radio airplay detections, as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. Stations are electronically monitored 24 hours a day, 7 days a week. See charts.legends.com/biz for complete rules and explanations. All charts © 2013, Promethis Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

# Digital Songs

February 22  
2014  
billboard

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
5	1	#1 2 WKS <b>BOTTOMS UP</b> VALORY/BMLG	Brantley Gilbert	8
8	2	<b>WHATEVER SHE'S GOT</b> MCA NASHVILLE/UMGN	David Nail	28
4	3	<b>DRINK A BEER</b> CAPITOL NASHVILLE/UMGN	Luke Bryan	14
6	4	<b>GIVE ME BACK MY HOMETOWN</b> EMI NASHVILLE/UMGN	Eric Church	5
9	5	<b>CHILLIN' IT</b> WARNER BROS./WMN	Cole Swindell	37
NEW	6	<b>AIN'T WORTH THE WHISKEY</b> WARNER BROS./WMN	Cole Swindell	1
7	7	<b>COP CAR</b> HIT RED/CAPITOL NASHVILLE/UMGN	Keith Urban	3
12	8	<b>DOIN' WHAT SHE LIKES</b> WARNER BROS./WMN	Blake Shelton	5
13	9	<b>WHEN SHE SAYS BABY</b> BROKEN BOW/BMG	Jason Aldean	14
1	10	<b>INVISIBLE</b> ATLANTIC/WMN	Hunter Hayes	3
14	11	<b>DRINK TO THAT ALL NIGHT</b> SEA GAYLE/ARISTA NASHVILLE/SMN	Jerrold Niemann	15
24	12	<b>FRIDAY NIGHT</b> EMI NASHVILLE/UMGN	Eric Paslay	22
15	13	<b>GET ME SOME OF THAT</b> VALORY/BMLG	Thomas Rhett	10
23	14	<b>THIS IS HOW WE ROLL</b> REPUBLIC NASHVILLE/BMLG	Florida Georgia Line Feat. Luke Bryan	11
20	15	<b>19 YOU + ME</b> WARNER BROS./WMN	Dan + Shay	13
2	16	<b>FOLLOW YOUR ARROW</b> MERCURY/UMGN	Kacey Musgraves	11
16	17	<b>I HOLD ON</b> CAPITOL NASHVILLE/UMGN	Dierks Bentley	23
19	18	<b>COMPASS</b> CAPITOL NASHVILLE/UMGN	Lady Antebellum	18
47	19	<b>NIGHT TRAIN</b> BROKEN BOW/BMG	Jason Aldean	34
17	20	<b>REWIND</b> BIG MACHINE/BMLG	Rascal Flatts	4
21	21	<b>THAT'S MY KIND OF NIGHT</b> CAPITOL NASHVILLE/UMGN	Luke Bryan	26
25	22	<b>SEE YOU TONIGHT</b> 19/MERCURY/INTERSCOPE/UMGN	Scotty McCreery	24
22	23	<b>CRUISE</b> REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	87
18	24	<b>STAY</b> REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	20
31	25	<b>HELLUVA LIFE</b> WARNER BROS./WMN	Frankie Ballard	16

LATIN™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 2 WKS <b>ODIO</b> SONY MUSIC LATIN	Romeo Santos Feat. Drake	2
2	2	<b>PROPUESTA INDECENTE</b> SONY MUSIC LATIN	Romeo Santos	28
3	3	<b>EL PERDEDOR</b> ENRIQUE IGLESIAS FEAT. MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Marco Antonio Solis	13
4	4	<b>VIVIR MI VIDA</b> SONY MUSIC LATIN	Marc Anthony	42
5	5	<b>DANZA KUDURO</b> YANIS/OFANATO/MACHETE/UMLE	Don Omar & Lucenzo	182
6	6	<b>HIPS DON'T LIE</b> EPIC	Shakira Feat. Wyclef Jean	214
7	7	<b>WAKA WAKA (THIS TIME FOR AFRICA)</b> EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	196
16	8	<b>LOBA</b> EPIC/SONY MUSIC LATIN	Shakira	212
8	9	<b>DARTE UN BESO</b> SONY MUSIC LATIN	Prince Royce	30
9	10	<b>LOCO</b> ENRIQUE IGLESIAS FEAT. ROMEO SANTOS UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Romeo Santos	25
11	11	<b>LIMBO</b> EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	70
50	12	<b>HEROE</b> INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias	214
12	13	<b>I KNOW YOU WANT ME (CALLE OCHO)</b> ULTRA	Pitbull	160
15	14	<b>HERMOSA EXPERIENCIA</b> DISCOS SABINAS	Banda Sinaloense MS de Sergio Lizarraga	14
10	15	<b>QUE VIVA LA VIDA</b> SONY MUSIC LATIN	Wisn	20
13	16	<b>SUERTE</b> EPIC/SONY MUSIC LATIN	Shakira	212
NEW	17	<b>ELECTRICO</b> PENAVEGA	PenaVega	1
14	18	<b>PROMISE</b> SONY MUSIC LATIN	Romeo Santos Feat. Usher	128
NEW	19	<b>MI TESORO</b> WARNER LATINA	Jesse & Joy	1
22	20	<b>LA NUEVA Y LA EX</b> EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	9
20	21	<b>6 AM</b> CAPITOL LATIN/UMLE	J Balvin Feat. Farruko	4
NEW	22	<b>UNA VEZ MAS</b> KIVAY/SONY MUSIC LATIN	Victor Manuelle Feat. Reik	1
RE	23	<b>TE ROBARE</b> SONY MUSIC LATIN	Prince Royce	2
30	24	<b>MUJER DE PIEDRA</b> BAD SIN/DEL	Gerardo Ortiz	12
49	25	<b>CLARO</b> SONY MUSIC LATIN	Wisn Feat. Jory	2

ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	#1 6 WKS <b>LET HER GO</b> BLACK CROW/NETTWERK	Passenger	36
3	2	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	32
5	3	<b>TEAM</b> LAVA/REPUBLIC	Lorde	22
4	4	<b>ROYALS</b> LAVA/REPUBLIC	Lorde	35
1	5	<b>RADIOACTIVE</b> KIDNAKORNER/INTERSCOPE/IGA	Imagine Dragons	81
6	6	<b>DEMONS</b> KIDNAKORNER/INTERSCOPE/IGA	Imagine Dragons	62
7	7	<b>BEST DAY OF MY LIFE</b> ISLAND/IDJMG	American Authors	18
9	8	<b>SAIL</b> RED BULL	AWOLNATION	149
12	9	<b>LOVE DON'T DIE</b> EPIC	The Fray	14
8	10	<b>SWEATER WEATHER</b> [RE]VOLVE/COLUMBIA	The Neighbourhood	50
NEW	11	<b>INVISIBLE</b> ISLAND/INTERSCOPE/IGA	U2	1
10	12	<b>SAFE AND SOUND</b> LAZY HOOKS/CAPITOL	Capital Cities	49
13	13	<b>ON TOP OF THE WORLD</b> KIDNAKORNER/INTERSCOPE/IGA	Imagine Dragons	51
RE	14	<b>I WILL WAIT</b> GENTLEMAN OF THE ROAD/GLASSNOTE	Mumford & Sons	71
14	15	<b>DO I WANNA KNOW?</b> DOMINO	Arctic Monkeys	22
11	16	<b>MY SONGS KNOW WHAT YOU DID IN THE DARK</b> DECA/DANCE/ISLAND/IDJMG	Fall Out Boy	53
15	17	<b>CHOCOLATE</b> VAGRANT/INTERSCOPE/IGA	The 1975	6
NEW	18	<b>LYDIA</b> TELEPICTURES	Jessica Bassett	1
NEW	19	<b>GIRLS CHASE BOYS</b> CABIN 24/MOM + POP	Ingrid Michaelson	1
27	20	<b>GIVE IT AWAY</b> WARNER BROS.	Red Hot Chili Peppers	2
17	21	<b>YOUNG AND BEAUTIFUL</b> WATERTOWER/POLYDOR/INTERSCOPE/IGA	Lana Del Rey	42
16	22	<b>THE WALKER</b> DANGERBIRD/ELEKTRA	Fitz And The Tantrums	3
20	23	<b>GONE, GONE, GONE</b> 19/INTERSCOPE/IGA	Phillip Phillips	58
RE	24	<b>IN THE AIR TONIGHT</b> ATLANTIC	Phil Collins	14
19	25	<b>IT'S TIME</b> KIDNAKORNER/INTERSCOPE/IGA	Imagine Dragons	95

DANCE/ELECTRONIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	#1 3 WKS <b>TURN DOWN FOR WHAT</b> COLUMBIA	DJ Snake & Lil Jon	8
3	2	<b>HEY BROTHER</b> PRMD/ISLAND/IDJMG	Avicii	21
4	3	<b>WAKE ME UP!</b> PRMD/ISLAND/IDJMG	Avicii	33
1	4	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	43
5	5	<b>ANIMALS</b> SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	31
NEW	6	<b>EVERYTHING IS AWESOME!!!</b> WATERTOWER	Tegan And Sara Feat. The Lonely Island	1
6	7	<b>STAY THE NIGHT</b> INTERSCOPE/IGA	Zedd Feat. Hayley Williams	22
9	8	<b>TAKE ME HOME</b> BIG BEAT	Cash Cash Feat. Bebe Rexha	22
7	9	<b>APPLAUSE</b> STREAMLINE/INTERSCOPE/IGA	Lady Gaga	26
10	10	<b>SUMMERTIME SADNESS</b> POLYDOR/INTERSCOPE/IGA	Lana Del Rey & Cedric Gervais	28
RE	11	<b>CAN'T KILL US</b> GLASS AIR	The Glitch Mob	2
12	12	<b>LATCH</b> PMR/UNIVERSAL ISLAND/INTERSCOPE/IGA	Disclosure Feat. Sam Smith	22
19	13	<b>MIDNIGHT CITY</b> M83/MUTE	M83.	121
13	14	<b>THINKING ABOUT YOU</b> DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar	19
30	15	<b>SEXYBACK</b> JIVE/LEGACY	Justin Timberlake	193
11	16	<b>CLARITY</b> INTERSCOPE/IGA	Zedd Feat. Foxes	56
8	17	<b>FIND YOU</b> ZEDD, MATTHEW KOMA, MIRIAM BRYANT	Zedd, Matthew Koma, Miriam Bryant	3
44	18	<b>PARTY ROCK ANTHEM</b> PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE/IGA	LMFAO Feat. Lauren Bennett & GoonRock	155
14	19	<b>TITANIUM</b> WHAT A MUSIC/PARLOPHONE/WARNER BROS.	David Guetta Feat. Sia	112
15	20	<b>WORK B**CH!</b> RCA	Britney Spears	20
45	21	<b>WE FOUND LOVE</b> SRP/DEF JAM/IDJMG	Rihanna Feat. Calvin Harris	98
41	22	<b>I GOTTA FEELING</b> INTERSCOPE/IGA	The Black Eyed Peas	202
16	23	<b>FEEL THIS MOMENT</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	63
NEW	24	<b>TEN FEET TALL</b> WALL/PM-AM/ISLAND/IDJMG	Afrojack Feat. Wrebel	1
RE	25	<b>SEXY AND I KNOW IT</b> PARTY ROCK/WILL.I.AM/CHERRYTREE/INTERSCOPE/IGA	LMFAO	109

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
2	1	#1 1 WK <b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams	10
1	2	<b>TALK DIRTY</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	6
NEW	3	<b>THE MAN</b> ALOE BLACC/XIX/INTERSCOPE/IGA	Aloe Blacc	1
4	4	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend	26
3	5	<b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	8
5	6	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Rihanna	15
8	7	<b>SHOW ME</b> THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	19
6	8	<b>WHITE WALLS</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	23
10	9	<b>MY HITTA</b> CITY/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	21
9	10	<b>BLURRED LINES</b> STAR TRAK/INTERSCOPE/IGA	Robin Thicke Feat. T.I. + Pharrell	46
19	11	<b>PARANOID</b> ATLANTIC/IGA	Ty Dolla \$ign Feat. B.o.B	8
23	12	<b>23</b> EARDRUMMERS/INTERSCOPE/IGA	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	22
11	13	<b>CAN'T HOLD US</b> MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	52
14	14	<b>XO</b> PARKWOOD/COLUMBIA	Beyonce	8
17	15	<b>RIDE</b> REPUBLIC	SoMo	16
48	16	<b>COMING HOME</b> BAD BOY/INTERSCOPE/IGA	Diddy - Dirty Money Feat. Skylar Grey	38
16	17	<b>RAP GOD</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem	16
20	18	<b>HOLD ON, WE'RE GOING HOME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	27
30	19	<b>LOYAL</b> RCA	Chris Brown Feat. Lil Wayne & French Montana Or & Too Short	4
21	20	<b>GAS PEDAL</b> BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	30
24	21	<b>PARTITION</b> PARKWOOD/COLUMBIA	Beyonce	8
25	22	<b>ALL ME</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	20
18	23	<b>HOLY GRAIL</b> ROCA-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	31
29	24	<b>UP DOWN (DO THIS ALL DAY)</b> KONVIC/NAPPY BOY/RCA	T-Pain Feat. B.o.B	14
NEW	25	<b>PARTY GIRLS</b> DTP/DEF JAM/IDJMG	Ludacris Feat. Wiz Khalifa, Jeremih & Cashmere Cat	1

REGGAE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
10	1	#1 3 WKS <b>COULD YOU BE LOVED</b> TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers	214
1	2	<b>IT WASN'T ME</b> MCA/GEFFEN/UMLE	Shaggy Feat. Ricardo "RikRok" Ducent	214
2	3	<b>THREE LITTLE BIRDS</b> TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers	214
3	4	<b>MAKE IT BUN DEM</b> BIG BEAT/OWSLA/ATLANTIC/AG	Skrillex & Damian "Jr. Gong" Marley	93
4	5	<b>ANGEL</b> MCA/GEFFEN/UMLE	Shaggy Feat. Rayvon	214
9	6	<b>SHOW ME</b> ATLANTIC/AG	Bruno Mars	39
5	7	<b>ONE DAY</b> JDB/OR/EPIC	Matisyahu	116
8	8	<b>ONE LOVE/PEOPLE GET READY</b> TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers	214
6	9	<b>IS THIS LOVE</b> TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers	214
7	10	<b>RED RED WINE</b> A&M/UMLE	UB40	214
13	11	<b>NO WOMAN NO CRY</b> TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers	214
12	12	<b>BUFFALO SOLDIER</b> TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers	214
14	13	<b>JAMMING</b> TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers	209
11	14	<b>TEMPERATURE</b> VP/ATLANTIC/AG	Sean Paul	214
15	15	<b>MURDER SHE WROTE</b> MANGO/ISLAND/UMLE	Chaka Demus & Pliers	35
23	16	<b>REDEMPTION SONG</b> TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers	193
19	17	<b>BOOMBASTIC</b> VIRGIN/CAPITOL	Shaggy	46
17	18	<b>WATCH OUT FOR THIS (SUMMAYE)</b> MAJOR LAZER FEAT. BUSY SIGNAL, THE FLEXIAN & FS GREEN MAD DECENT/SECRETLY CANADIAN	Major Lazer Feat. Busy Signal, The Flexian & FS Green	38
21	19	<b>STIR IT UP</b> TUFF GONG/ISLAND/UMLE	Bob Marley And The Wailers	173
18	20	<b>BABY I LOVE YOUR WAY</b> RCA/LEGACY	Big Mountain	6
22	21	<b>BEAUTIFUL GIRLS</b> BELUGA HEIGHTS/EPIC	Sean Kingston	212
25	22	<b>WELCOME TO JAMROCK</b> GHETTO YOUTH/TUFF GONG/REPUBLIC/UMRG	Damian "Jr. Gong" Marley	213
20	23	<b>DIFFERENTOLOGY</b> VP	Bunji Garlin	13
RE	24	<b>GET BUSY</b> VP/ATLANTIC/AG	Sean Paul	184
24	25	<b>WANT DEM ALL</b> VP/ATLANTIC/AG	Sean Paul Feat. Konshens	6

# Launch Pad

February 22  
2014  
billboard

HEATSEEKERS ALBUMS™					
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS. WKS. ON CHART
	HOT SHOT DEBUT	1	#1 1 WK BOMBAY BICYCLE CLUB UNIVERSAL ISLAND/VAGRANT	So Long, See You Tomorrow	1 1
	NEW	2	MOONSHINE BANDITS BACKROAD/AVERAGE JOES	Calicountry	2 1
	NEW	3	AUGUSTINES OXCART/VOTIV	Augustines	3 1
	NEW	4	NICOLE ATKINS OH' MERCY/THIRTY TIGERS	Slow Phaser	4 1
		2	ALGEBRA BLESSETT PURPOSE/EONE	Recovery	2 2
	NEW	6	ANTHEM LIGHTS YC	You Have My Heart	6 1
	NEW	7	SCOTT BRADLEE & POSTMODERN JUKEBOX SCOTT BRADLEE	Twist Is The New Twerk	7 1
6	9	8	LOVE & THE OUTCOME WORD-CURB/WARNER-CURB	Love & The Outcome	5 10
	NEW	9	SNOWMINE MYSTERY BUILDINGS	Dialects	9 1
	NEW	10	CAPTURE THE CROWN CAPTURE THE CROWN	Live Life (EP)	10 1
		10	RHONDA VINCENT UPPER MANAGEMENT	Only Me	10 2
	NEW	12	JEREMY MESSERSMITH GLASSNOTE	Heart Murmurs	12 1
	NEW	13	B.A.P. TS ENTER/LOEN ENTERTAINMENT	First Sensibility	13 1
	NEW	14	MARISSA NADLER SACRED BONES	July	14 1
	NEW	15	PARKER MILLSAP OKLAHOMA/THIRTY TIGERS	Parker Millsap	15 1
	NEW	16	SCOTT H. BIRAM BLOODSHOT	Nothin' But Blood	16 1
14	15	17	JASMINE THOMPSON JASMINE THOMPSON	Bundle Of Tantrums	8 10
	NEW	18	BROODS POLYDOR/CAPITOL	Broods (EP)	18 1
2	12	19	REVEREND HORTON HEAT VICTORY	REV	2 3
37	26	20	GG THE MILK CARTON KIDS ANTI-EPITAPH	The Ash & Clay	3 14
1	13	21	DAMIEN JURADO SECRETLY CANADIAN	Brothers And Sisters Of The Eternal Son	1 3
23	22	22	LORD HURON IAMSOUND	Lonesome Dreams	3 59
		20	MARY LAMBERT CAPITOL	Welcome To The Age Of My Body (EP)	20 3
	NEW	24	ANNE AKIKO MEYERS EONE	The Four Seasons: The Vivaldi Album	24 1
		18	SAM SMITH CAPITOL	Nirvana E.P.	18 2

15	19	26	NEW POLITICS RCA	A Bad Girl In Harlem	1 26
	NEW	27	CITY HARBOR SPARROW/CAPITOL CMG	City Harbor	27 1
	NEW	28	TARRUS RILEY CANNON/JUKEBOXX/BSMG PRODUCTIONS/ZOIAK WORLD WIDE	Love Situation	28 1
4	4	29	AMERICAN AUTHORS ISLAND/IDJMG	American Authors (EP)	1 22
	NEW	30	GARDENS & VILLA SECRETLY CANADIAN	Dunes	30 1
25	11	31	GREGORY PORTER BLUE NOTE	Liquid Spirit	6 20
	NEW	32	LOVELIFE LOVELIFE	Feel (EP)	32 1
		3	TRANSATLANTIC RADIANT/METAL BLADE	Kaleidoscope	3 2
		1	YOU ME AT SIX PROSPECT PARK	Cavalier Youth	1 2
	RE-ENTRY	35	ACTIVE CHILD VAGRANT	Rapor EP	12 2
	NEW	36	THE CHAIN GANG OF 1974 WARNER BROS.	Daydream Forever	36 1
17	27	37	LONDON GRAMMAR METAL & DUST/COLUMBIA	If You Wait	4 16
	NEW	38	XIU XIU POLYVINYL	Angel Guts: Red Classroom	38 1
	NEW	39	AMINA BUDDAFLY AMINA BUDDAFLY	I Am: part 2	39 1
8	23	40	TOMMY CASTRO AND THE PAINKILLERS ALLIGATOR	The Devil You Know	8 3
32	31	41	SOMO REPUBLIC	My Life	24 7
29	28	42	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2 39
	NEW	43	SUNN O))) & ULVER SOUTHERN LORD	Terrestrials	43 1
	NEW	44	PETER BRADLEY ADAMS I ME MINE	The Mighty Storm	44 1
	RE-ENTRY	45	THE KIN INTERSCOPE/IGA	Get On It (EP)	15 5
22	24	46	LUCIUS MOM + POP	Wildewoman	5 17
		6	HOSPITALITY MERGE	Trouble	6 2
		40	DARKSIDE OTHER PEOPLE/MATADOR	Psychic	5 17
	RE-ENTRY	49	HOLLY WILLIAMS GEORGIANA	The Highway	1 11
	NEW	50	TORD GUSTAVSEN QUARTET ECM/DECCA	Extended Circle	50 1

HEATSEEKERS SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	#1 2 WKS DO YOU WANT TO BUILD... WALT DISNEY	K. Bell, A. Lee Momm & K. Lopez	9	
4	2	HELLUVA LIFE WARNER BROS. NASHVILLE/WAR	Frankie Ballard	13	
7	3	TAKE ME HOME CASH CASH FEATURING BEBE REXHA	Cash Cash Featuring Bebe Rexha	5	
8	4	19 YOU + ME WARNER BROS. NASHVILLE/WMN	Dan + Shay	10	
6	5	DO I WANNA KNOW? ARCTIC MONKEYS	Arctic Monkeys	15	
10	6	THE HEART OF DIXIE REPUBLIC NASHVILLE/BIG MACHINE	Danielle Bradbery	13	
9	7	RISE REPUBLIC	SoMo	8	
13	8	THEY DON'T KNOW DIVISION1/INTERSCOPE	Rico Love	8	
15	9	THE WORST ARTCLUB/ARTJUM/DEF JAM/IDJMG	Jhene Aiko	3	
14	10	CHOCOLATE DIRTY HIT/VAGRANT/INTERSCOPE	The 1975	5	
16	11	OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG	Hillsong United	8	
5	12	UP ALL NIGHT CAPITOL NASHVILLE	Jon Pardi	17	
12	13	CAN'T RAISE A MAN ATLANTIC	K. Michelle	2	
NEW	14	EVERYTHING IS AWESOME!!! TEGAN AND SARA FEAT. THE LONELY ISLAND	Tegan And Sara Feat. The Lonely Island	1	
18	15	MAN OF THE YEAR TOP DAWG/INTERSCOPE	Schoolboy Q	3	
3	16	FOLLOW YOUR ARROW MERCURY	Kacey Musgraves	4	
23	17	OG BOBBY JOHNSON	Que	2	
22	18	CLASSIC COLUMBIA	MKTO	2	
19	19	LOVE IS AN OPEN DOOR KRISTEN BELL & SANTINO FONTANA	Kristen Bell & Santino Fontana	7	
17	20	PROPIUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	25	
21	21	IN SUMMER WALT DISNEY	Josh Gad	7	
11	22	MMM YEAH AUSTIN MAHONE FEAT. PITBULL	Austin Mahone Feat. Pitbull	3	
NEW	23	STONER HPG	Young Thug	1	
24	24	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	20	
25	25	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	27	

## REGIONAL HEATSEEKERS #1 ALBUMS™



**Gardens & Villa's** second album easily surpasses the peak of its first release, as *Dunes* bows at No. 30 on Heatseekers Albums. The alt-rock band's self-titled debut reached No. 40 in 2011. The new album was recorded on the same console used by Sly Stone for his 1971 Billboard Hot 100 No. 1 single, "Family Affair." —Keith Caulfield

PACIFIC		
1	BOMBAY BICYCLE CLUB	SO LONG, SEE YOU TOMORROW
2	MOONSHINE BANDITS	CALICOUNTRY
3	AUGUSTINES	AUGUSTINES
4	NICOLE ATKINS	SLOW PHASER
5	REVEREND HORTON HEAT	REV
6	THE DEVIL MAKES THREE	I'M A STRANGER HERE
7	B.A.P.	FIRST SENSIBILITY
8	SCOTT BRADLEE & POSTMODERN JUKEBOX	TWIST IS THE NEW TWEK
9	GARDENS & VILLA	DUNES
10	MARY LAMBERT	WELCOME TO THE AGE OF MY BODY (EP)

NORTHEAST		
1	BOMBAY BICYCLE CLUB	SO LONG, SEE YOU TOMORROW
2	AUGUSTINES	AUGUSTINES
3	NICOLE ATKINS	SLOW PHASER
4	TOMMY CASTRO AND THE PAINKILLERS	THE DEVIL YOU KNOW
5	SCOTT BRADLEE & POSTMODERN JUKEBOX	TWIST IS THE NEW TWEK
6	MAGIC MAN	YOU ARE HERE (EP)
7	SUNN O))) & ULVER	TERRESTRIALS
8	GEM CLUB	IN ROSES
9	MOONSHINE BANDITS	CALICOUNTRY
10	YOU ME AT SIX	CAVALIER YOUTH

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 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 Hot 100 Airplay prior to Dec. 5, 1998), if a title reaches these 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 BDS, sales data as compiled by Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See charts.legends@billboard.com for complete rules and explanations. All charts © 2013, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
AIRPLAY/STREAMING DATA COMPILED BY  
nielsen  
SoundScan  
BDS

# Country

February 22  
2014  
billboard

HOT COUNTRY SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 5 WKS DRINK A BEER	J.STEVENS (J.BEAVERS,C.STAPLETON)	Luke Bryan CAPITOL NASHVILLE	1 14
2	2	2	DG WHATEVER SHE'S GOT	C.AINLAY,F.LIDDELL,G.WORF (J.ROBBINS,J.M.NITE)	David Nail MCA NASHVILLE	2 33
3	3	3	CHILLIN' IT	J.STEVENS (C.SWINDELL,S.MINOR)	Cole Swindell WARNER BROS./WMN	2 37
4	5	4	WHEN SHE SAYS BABY	M.KNOX (T.R.AKINS,B.HAYSLIP)	Jason Aldean BROKEN BOW	4 19
9	9	5	BOTTOMS UP	D.HUFF (B.GILBERT,B.JAMES,J.WEAVER)	Brantley Gilbert VALORY	5 8
6	6	6	SG FRIDAY NIGHT	M.ALTMAN (E.PASLAY,R.FALCON,R.CROSBY)	Eric Paslay EMI NASHVILLE	6 30
13	11	7	GIVE ME BACK MY HOMETOWN	J.JOYCE (E.C.HURCH,L.LAIRD)	Eric Church EMI NASHVILLE	7 6
7	7	8	COMPASS	N.CHAPMAN,LADY ANTEBELLUM (T.E.HERMENSEN,M.S.ERIKSEN,A.MALIK,R.GOLAN,D.OMELIO,E.HAVNIE)	Lady Antebellum CAPITOL NASHVILLE	7 19
12	12	9	DOIN' WHAT SHE LIKES	S.HENDRICKS (P.O'DONNELL,W.KIRBY)	Blake Shelton WARNER BROS./WMN	9 8
16	13	10	I HOLD ON	R. COPPERMAN (B.JAMES,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	10 23
18	15	11	AG HELLUVA LIFE	M.ALTMAN,S.HENDRICKS (R.CLAWSOON,C.TOMPKINS,J.KEAR)	Frankie Ballard WARNER BROS./WAR	11 21
-	14	12	SEE YOU TONIGHT	F.ROGERS (S.MCCREERY,A.GORLEY,Z.CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY	12 34
5	8	13	STAY	J.MOI (J.K.MOI,J.F.YOUNG,C.ROBERTSON,J.LAWHON,B.WELLS)	Florida Georgia Line REPUBLIC NASHVILLE	1 21
17	17	14	DRINK TO THAT ALL NIGHT	J.L.NIEMANN,J.L.SLOAS (D.GEORGE,L.MILLER,B.WARREN,B.WARREN)	Jerrold Niemann SEA GAYLE/ARISTA NASHVILLE	14 16
19	20	15	19 YOU + ME	DAN + SHAY,S.HENDRICKS (D.SMYERS,S.MOONEY,D.ORTON)	Dan + Shay WARNER BROS./WMN	15 16
27	16	16	COP CAR	Z.CROWELL,K.URBAN (Z.CROWELL,M.JENKINS,S.HUNT)	Keith Urban HIT RED/CAPITOL NASHVILLE	16 5
22	19	17	GOODNIGHT KISS	D.GEORGE (R.HOUSER,R.HATCH,J.SELLERS)	Randy Houser STONE CREEK	17 18
20	18	18	GET ME SOME OF THAT	L.LAIRD (C.SWINDELL,M.CARTER,T.R.AKINS)	Thomas Rhett VALORY	18 13
24	23	19	EVERYTHING I SHOULDN'T BE THINKING ABOUT	NV (K.THOMPSON,D.L.MURPHY,B.JAMES)	Thompson Square STONE CREEK	19 19
8	21	20	REWIND	J.DEMARCUS,RASCAL FLATTS (C. DESTEFANO,A.GORLEY,E.PASLAY)	Rascal Flatts BIG MACHINE	8 5
21	25	21	THE HEART OF DIXIE	B.JAMES (C.SMITH,B.JAMES,T.VERGES)	Danielle Bradbery REPUBLIC NASHVILLE/BIG MACHINE	16 24
23	4	22	INVISIBLE	D.HUFF,H.HAYES (H.HAYES,B.BAKER,K.ELAM)	Hunter Hayes ATLANTIC/WMN	4 3
11	22	23	SWEET ANNIE	K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,C.BOWLES,S.LEIGH,P.IERCE)	Zac Brown Band ATLANTIC/SOUTHERN GROUND	6 23
29	29	24	BEAT OF THE MUSIC	R. COPPERMAN,B.ELDERDGE (B.ELDERDGE,R.COPPERMAN,H.MORGAN)	Brett Eldredge ATLANTIC/WMN	24 14
31	31	25	THIS IS HOW WE ROLL	FLORIDA GEORGIA LINE FEATURING LUKE BRYAN	Florida Georgia Line REPUBLIC NASHVILLE	18 11
28	28	26	LETTIN' THE NIGHT ROLL	J.S.STOVER (J.MOORE,J.S.STOVER,R.CLAWSOON)	Justin Moore VALORY	26 13
HOT SHOT DEBUT		27	AIN'T WORTH THE WHISKEY	M.CARTER (C.SWINDELL,A.SANDLER,J.MARTIN)	Cole Swindell WARNER BROS./WMN	27 1
26	10	28	FOLLOW YOUR ARROW	K.MUSGRAVES,L.LAIRD,S.MCANALLY (K.MUSGRAVES,B.CLARK,S.MCANALLY)	Kacey Musgraves MERCURY	10 14
30	30	29	YOUNG LOVE	B.JAMES (K.MOORE,D.COUCH,W.DAVIS)	Kip Moore MCA NASHVILLE	29 11
32	32	30	THE MONA LISA	B.PAISLEY (B.PAISLEY,C.DUBOIS)	Brad Paisley ARISTA NASHVILLE	30 8
-	26	31	LOOKIN' FOR THAT GIRL	B.GALLIMORE,T.MCGRAW (J.T.SLATER,T.TOMPKINS,M.IRWIN)	Tim McGraw BIG MACHINE	26 2
34	33	32	WHISKEY IN MY WATER	J.CATINO,J.KING (T.FARR,P.LARUE,J.OZIER)	Tyler Farr COLUMBIA NASHVILLE	32 9
39	34	33	WAKE UP LOVIN' YOU	C.MORGAN,P.O'DONNELL (J.OSBORNE,M.RAMSEY,T.ROSEN)	Craig Morgan BLACK RIVER	33 16
38	35	34	COLD BEER WITH YOUR NAME ON IT	M.WRIGHT,C.AUDRETCH, III (B.ANDERSON,C.DANIELS)	Josh Thompson SHOW DOG-UNIVERSAL	34 14
41	36	35	THE OUTSIDERS	J.JOYCE (E.C.HURCH,C.BEATHARD)	Eric Church EMI NASHVILLE	6 17
NEW		36	AUTOMATIC	F.LIDDELL,C.AINLAY,G.WORF (M.LAMBERT,N.GALYON,N.WRUCK HEMBY)	Miranda Lambert RCA NASHVILLE	36 1
43	38	37	SLOW ME DOWN	M.BRIGHT (M.GREEN,H.MORGAN,J.ROBBINS)	Sara Evans RCA NASHVILLE	37 15
42	44	38	HOPE YOU GET LONELY TONIGHT	M.CARTER (C.SWINDELL,M.CARTER,T.HUBBARD,B.KELLEY)	Cole Swindell WARNER BROS./WMN	27 4
37	37	39	WE ARE TONIGHT	D.HUFF (M.BEESON,J.OSBORNE,S.HUNT)	Billy Currington MERCURY	37 6
-	45	40	BEACHIN'	J.MOI (J.JOHNSTON,J.M.NITE,J.ROBBINS)	Jake Owen RCA NASHVILLE	40 3
-	24	41	A MAN WHO WAS GONNA DIE YOUNG	J.JOYCE (E.C.HURCH,J.SPILLMAN)	Eric Church EMI NASHVILLE	24 2
NEW		42	DUST	J.NIEBANK,F.LIDDELL,ELI YOUNG BAND (J.JONES,J.YOUNG,K.JACOBS,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	42 1
46	42	43	SOBER	J.JOYCE (L.MCKENNA,H.LINDSEY,L.ROSE)	Little Big Town CAPITOL NASHVILLE	27 13
44	43	44	READY SET ROLL	C.DESTEFANO (C. DESTEFANO,T.R.AKINS,C.RICE)	Chase Rice DACK JANIELS/T8/RPM	27 18
NEW		45	LOOK AT YOU	B.KENNY,J.RICH (J.RICH,S.LAWSON)	Big & Rich BSR/NEW REVOLUTION	45 1
47	46	46	I GOT A CAR	T.BROWN,G.STRAIT (K.GATTIS,T.DOUGLAS)	George Strait MCA NASHVILLE	46 8
40	40	47	EVERYBODY'S GOT SOMEBODY BUT ME	D.HUFF,H.HAYES (H.HAYES,D.BRAINARD,J.ZUFFINETI)	Hunter Hayes Featuring Jason Mraz ATLANTIC/WMN	18 20
RE-ENTRY		48	YOU SOUND GOOD TO ME	M.DALY (A.GORLEY,L.LAIRD,H.LINDSEY)	Lucy Hale DMG NASHVILLE/BIGGER PICTURE	21 3
-	50	49	WHO I AM WITH YOU	J.STROUD (M.GREEN,J.SELLERS,P.JENKINS)	Chris Young RCA NASHVILLE	49 3
33	27	50	ALL TOO WELL	N.CHAPMAN,T.SWIFT (T.SWIFT,L.ROSE)	Taylor Swift BIG MACHINE	17 4

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
4	1	#1 10 WKS FLORIDA GEORGIA LINE	REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	62	
3	2	LUKE BRYAN	CAPITOL NASHVILLE/UMGN	Crash My Party	27	
2	3	JENNIFER NETTLES	MERCURY/UMGN	That Girl	4	
HOT SHOT DEBUT	4	ERIC PASLAY	EMI NASHVILLE/UMGN	Eric Paslay	1	
1	5	KACEY MUSGRAVES	MERCURY/UMGN	Same Trailer Different Park	47	
7	6	GARTH BROOKS	PEARL	Blame It All On My Roots...	11	
18	7	GG VINCE GILL & PAUL FRANKLIN	MCA NASHVILLE/UMGN	Bakersfield	18	
8	8	BLAKE SHELTON	WARNER BROS./WMN	Based On A True Story...	46	
9	9	JASON ALDEAN	BROKEN BOW/BBMG	Night Train	69	
NEW	10	WHISKEY MYERS	WIGGY THUMP/THIRTY TIGERS	Early Morning Shakes	1	
6	11	ROSANNE CASH	BLUE NOTE	The River & The Thread	4	
11	12	VARIOUS ARTISTS	SONY MUSIC/UNIVERSAL/UME	NOW That's What I Call Country Ballads 2	3	
12	13	KEITH URBAN	HIT RED/CAPITOL NASHVILLE/UMGN	Fuse	22	
5	14	TAYLOR SWIFT	BIG MACHINE/BMLG	Red	68	
10	15	HUNTER HAYES	ATLANTIC/WMN	Hunter Hayes	122	
13	16	LADY ANTEBELLUM	CAPITOL NASHVILLE/UMGN	Golden	40	
14	17	THOMAS RHETT	VALORY/BMLG	It Goes Like This	15	
20	18	JUSTIN MOORE	VALORY/BMLG	Off The Beaten Path	21	
NEW	19	TIM MCGRAW	CURB	Love Story	1	
17	20	DARIUS RUCKER	CAPITOL NASHVILLE/UMGN	True Believers	38	
15	21	ZAC BROWN BAND	ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	83	
NEW	22	MOONSHINE BANDITS	BACKROAD/AVERAGE JOES	Calicountry	1	
21	23	SCOTTY MCCREERY	19/INTERSCOPE/MERCURY/UMGN	See You Tonight	17	
16	24	JON PARDI	CAPITOL NASHVILLE/UMGN	Write You A Song	4	
19	25	SOUNDTRACK	ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG	Nashville: Season 2: Volume 1	9	
24	26	THE BAND PERRY	REPUBLIC NASHVILLE/BMLG	Pioneer	45	
27	27	TYLER FARR	COLUMBIA NASHVILLE/SMN	Redneck Crazy	19	
25	28	JAKE OWEN	RCA NASHVILLE/SMN	Days Of Gold	10	
31	29	PS LITTLE BIG TOWN	CAPITOL NASHVILLE/UMGN	Tornado	74	
26	30	DANIELLE BRADBERRY	REPUBLIC NASHVILLE/BMLG	Danielle Bradbery	11	
29	31	CASADEE POPE	REPUBLIC NASHVILLE/BMLG	Frame By Frame	18	
28	32	PARMALEE	STONE CREEK/BBMG	Feels Like Carolina	9	
32	33	GEORGE STRAIT	MCA NASHVILLE/UMGN	Love Is Everything	39	
33	34	CHASE RICE	DACK JANIELS	Ready Set Roll (EP)	16	
35	35	CHRIS YOUNG	RCA NASHVILLE/SMN	A.M.	21	
30	36	LEE BRICE	CURB	Hard 2 Love	94	
23	37	WILLIE NELSON	LEGACY	To All The Girls...	17	
41	38	ERIC CHURCH	EMI NASHVILLE/UMGN	Caught In The Act: Live	44	
36	39	RHONDA VINCENT	UPPER MANAGEMENT	Only Me	2	
40	40	THE EVERLY BROTHERS	SONY MUSIC CMG	Country: The Everly Brothers	7	
37	41	ALAN JACKSON	ACR/EMI NASHVILLE/UMGN	The Bluegrass Album	20	
39	42	SOUNDTRACK	ABC STUDIOS/LIONS GATE HOME ENTERTAINMENT/BIG MACHINE/BMLG	Nashville: Season 1: Volume 2	38	
42	43	GARY ALLAN	MCA NASHVILLE/UMGN	Set You Free	53	
22	44	TIM MCGRAW	BIG MACHINE/BMLG	Two Lanes Of Freedom	53	
38	45	TOBY KEITH	SHOW DOG-UNIVERSAL	Drinks After Work	15	
44	46	RANDY HOUSER	STONE CREEK/BBMG	How Country Feels	50	
43	47	LUKE BRYAN	CAPITOL NASHVILLE/UME	4 Album Collection	10	
46	48	VARIOUS ARTISTS	UNIVERSAL/SONY MUSIC/UME	NOW That's What I Call Country Volume 6	35	
34	49	CODY JOHNSON	COJO	Cowboy Like Me	4	
45	50	ZAC BROWN BAND	SOUTHERN GROUND	The Grohl Sessions: Vol. 1 (EP)	9	



## Paslay Bows; Gilbert Rises

Singer/songwriter **Eric Paslay** (above) makes his first appearance on Top Country Albums with his self-titled debut set, which pops on at No. 4 with 11,000 copies sold, according to Nielsen SoundScan. It's the second time this month a new solo male artist has bowed inside the top five, following **Jon Pardi's** No. 3 start with *Write You a Song* three weeks ago. Paslay's start is fueled by "Friday Night," the album's third single, which bullets for a third straight week at its No. 6 peak on Hot Country Songs, adding streaming gainer honors (513,000 U.S. streams, up 42%, according to Nielsen BDS).

**Brantley Gilbert** collects his third top five hit on Hot Country Songs with "Bottoms Up," which moves 9-5 on the airplay/sales/streaming hybrid chart, and returns to No. 1 (5-1) on Country Digital Songs (49,000 downloads sold, up 12%). The song debuted atop the Jan. 4 digital chart with 63,000 sold and has moved 354,000 downloads so far.

Elsewhere on Hot Country Songs, **Blake Shelton** scores his 18th top 10 with "Doin' What She Likes," which rises 12-9. Shelton's chart history includes 12 No. 1s, a position he last attained with "Sure Be Cool If You Did," which spent five weeks atop the chart a year ago.

**Dierks Bentley** cracks the Hot Country Songs top 10 for the first time in 20 months as "I Hold On" jumps 13-10. He'd most recently broken into the upper tier in June 2012 with "5-1-5-0," which ultimately peaked at No. 4.

-Wade Jensen

PASLAY: ERIC ADAMS

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

SALES DATA COMPILED BY  
nielsen  
SoundScan  
AIRPLAY/STREAMING DATA COMPILED BY  
nielsen  
BDS

# Rock

February 22  
2014  
billboard

HOT ROCK SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	PEAK POS. WKS. ON CHART
1	1	1	#1 5 WKS <b>LET HER GO</b> ▲	C.VALLEJO, M. ROSENBERG (M. D. ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	1 47
2	3	2	<b>TEAM</b>	J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC	2 22
4	4	3	<b>POMPEII</b>	M.CREW, D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	3 39
3	2	4	<b>ROYALS</b> ▲	J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC	1 36
5	6	5	<b>DEMONS</b>	ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	2 71
7	5	6	<b>RADIOACTIVE</b> ▲	ALEX DA KID (IMAGINE DRAGONS, A.GRANT, J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	1 72
8	8	7	<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 ISLAND/IDJMG	7 21
6	7	8	<b>SWEATER WEATHER</b> ▲	J.PLBROW, E.HAYNIE (J.J.RUTHERFORD, Z.ABELS, J.FREEDMAN)	The Neighbourhood [R]EVOLVE/COLUMBIA	4 55
10	10	9	<b>SAIL</b> ▲	A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	4 92
9	9	10	<b>SAFE AND SOUND</b>	R.MERCHANT, S.SIMONIAN (R.MERCHANT, S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL	2 55
11	12	11	<b>LOVE DON'T DIE</b>	S.PRICE, R.B.TEDDER (THE FRAY, R.B.TEDDER)	The Fray EPIC	11 16
12	11	12	<b>DO I WANNA KNOW?</b>	J.FORD (A.TURNER)	Arctic Monkeys DOMINO/ADA	11 25
13	14	13	<b>CHOCOLATE</b>	M.CROSSEY, THE 1975 (G.DANIEL, M.HEALY, A.HANN, R.MACDONALD)	The 1975 DIRTY HIT/VAGRANT/INTERSCOPE	13 21
15	13	14	<b>ON TOP OF THE WORLD</b>	ALEX DA KID, IMAGINE DRAGONS (D.REYNOLDS, W.SERMON, B.MCKEE, A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE	13 47
HOT SHOT DEBUT		15	<b>INVISIBLE</b>	DANGER MOUSE (BONO, THE EDGE, A.CLAYTON, L.MULLEN, JR.)	U2 ISLAND/INTERSCOPE	15 1
26	22	16	<b>SLEEPING WITH A FRIEND</b>	T.PAGNOTTA (T.GLENN, T.PAGNOTTA)	Neon Trees MERCURY/IDJMG	16 5
16	15	17	<b>COME A LITTLE CLOSER</b>	J.JOYCE (CAGE THE ELEPHANT)	Cage The Elephant DSP/RCA	15 26
20	19	18	<b>AFRAID</b>	J.PLBROW, E.HAYNIE (J.J.RUTHERFORD, Z.ABELS, J.FREEDMAN, M.MARGOTT, B.SAMMIS, E.HAYNIE)	The Neighbourhood [R]EVOLVE/COLUMBIA	18 22
30	16	19	<b>THE WALKER</b>	M.FITZPATRICK, J.KARNES, J.KING, J.RUZUMNA, N.SCAGGS, J.WICKS	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC	16 5
19	21	20	<b>COMING OF AGE</b>	P.EP WORTH (M.D.FOSTER, I.D.INNIS, J.FINK, S.CIMINO, P.EP WORTH)	Foster The People STARTIME INT'L/COLUMBIA	14 4
NEW		21	<b>GIRLS CHASE BOYS</b>	NOT LISTED (NOT LISTED)	Ingrid Michaelson CABIN 24/MOM + POP/RED	21 1
35	24	22	<b>HOLDING ON FOR LIFE</b>	DANGER MOUSE (J.MERCER, B.BURTON)	Broken Bells COLUMBIA	22 9
21	20	23	<b>GLORY AND GORE</b>	J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC	20 19
14	18	24	<b>ALONE TOGETHER</b>	B.WALKER (FALL OUT BOY)	Fall Out Boy DECADANCE/ISLAND/IDJMG	11 25
18	17	25	<b>COME TO ME</b>	G.WATTENBERG (J.RZEZNIK, G.WATTENBERG)	Goo Goo Dolls WARNER BROS.	17 18
22	23	26	<b>UNBELIEVERS</b>	R.BATMANGLIJ, A.RECHTSCHAID (R.BATMANGLIJ, E.KOENIG)	Vampire Weekend XL/BEGGARS GROUP	22 12
24	26	27	<b>SKINNY LOVE</b>	NOT LISTED (NOT LISTED)	Birdy 14TH FLOOR/ATLANTIC	24 4
29	31	28	<b>SHEPHERD OF FIRE</b>	M.ELIZONDO (AVENGED SEVENFOLD)	Avenged Sevenfold WARNER BROS.	28 11
17	32	29	<b>IT'S ABOUT TIME</b>	J.MELDA-JOHNSON (S.GADHIA, J.TILLEY, E.CANNATA, F.COMTOIS, P.DOSTZADEH)	Young The Giant FUELED BY RAMEN/RRP	17 10
31	25	30	<b>400 LUX</b>	J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC	20 19
38	37	31	<b>BAD BLOOD</b>	M.CREW, D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL	31 5
39	38	32	<b>PUMPKIN BLOOD</b>	ASTMA, ROCWELL (T.JIMSON, S.WAPPLING, M.FLYGARE)	NONONO WARNER BROS.	32 5
32	29	33	<b>BUZZCUT SEASON</b>	J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC	29 19
NEW		34	<b>AFTER THE DISCO</b>	DANGER MOUSE (J.MERCER, B.BURTON)	Broken Bells COLUMBIA	34 1
NEW		35	<b>LYDIA</b>	NOT LISTED (NOT LISTED)	Jessica Bassett TELEPICTURES	35 1
33	36	36	<b>THE MOTHER WE SHARE</b>	CHVRCHES (CHVRCHES)	CHVRCHES GOODBYE/GLASSNOTE	30 17
-	35	37	<b>AIN'T IT FUN</b>	J.MELDA-JOHNSON, T.YORK (H.WILLIAMS, T.YORK)	Paramore FUELED BY RAMEN/RRP	35 3
50	42	38	<b>WHY'D YOU ONLY CALL ME WHEN YOU'RE HIGH?</b>	J.FORD, R.ORTON (A.TURNER)	Arctic Monkeys DOMINO	38 4
36	33	39	<b>WHITE TEETH TEENS</b>	J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC	33 18
41	41	40	<b>FALL IN LOVE</b>	J.HILL, J.CARTER (J.CARTER, S.BARTHEL)	Phantogram BARSUK/REPUBLIC	40 5
-	46	41	<b>COME WITH ME NOW</b>	KONGOS (J.J.KONGOS)	KONGOS TOKOLOSHE/EPIC	41 2
37	30	42	<b>RIBS</b>	J.LITTLE (E.Y.O'CONNOR, J.LITTLE)	Lorde LAVA/REPUBLIC	26 19
NEW		43	<b>WAKING LIGHT</b>	NOT LISTED (NOT LISTED)	Beck FONOGRAP RECORDS/CAPITOL	43 1
40	40	44	<b>HOUSE OF GOLD</b>	G.WELLS (T.JOSEPH)	Twenty One Pilots FUELED BY RAMEN/RRP	38 9
-	48	45	<b>R U MINE?</b>	R.ORTON (A.TURNER, ARCTIC MONKEYS)	Arctic Monkeys DOMINO	45 4
43	43	46	<b>THE WIRE</b>	A.RECHTSCHAID, D.HAIM, A.HAIM, E.HAIM (D.HAIM, A.HAIM, E.HAIM)	HAIM COLUMBIA	25 16
44	44	47	<b>BATTLE BORN</b>	K.CHURKO (Z.BATHORY, J.GRINSTEAD, J.S.HEYDE, I.GREENING, K.CHURKO)	Five Finger Death Punch PROSPECT PARK	27 14
NEW		48	<b>HEAVEN KNOWS</b>	K.KHANDWALA (T.MOMSEN, B.PHILLIPS)	The Pretty Reckless GOIN' DOWN/RAZOR & TIE	48 1
46	45	49	<b>LOLA MONTEZ</b>	R.CAGGIANO, VOLBEAT, J.HANSEN (M.S.POLSEN, VOLBEAT)	Volbeat VERTIGO/REPUBLIC	35 16
RE-ENTRY		50	<b>BLUE MOON</b>	B.HANSEN (B.HANSEN)	Beck FONOGRAP RECORDS/CAPITOL	34 2

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART	
HOT SHOT DEBUT	1	#1 1 WK	BROKEN BELLS	After The Disco	1	
1	2	LORDE	LAVA/REPUBLIC	Pure Heroine	19	
3	3	IMAGINE DRAGONS	KIDINAKORNER/INTERSCOPE/IGA	Night Visions	75	
NEW	4	WITHIN TEMPTATION	NUCLEAR BLAST	Hydra	1	
4	5	BASTILLE	VIRGIN/CAPITOL	Bad Blood	23	
7	6	PASSENGER	BLACK CROW/NETTWERK	All The Little Lights	28	
NEW	7	FOR TODAY	RAZOR & TIE	Fight The Silence	1	
2	8	OF MICE & MEN	RISE	Restoring Force	2	
NEW	9	BEHEMOTH	METAL BLADE	Satanist	1	
10	10	GG	ARCTIC MONKEYS	AM	22	
5	11	BRUCE SPRINGSTEEN	COLUMBIA	High Hopes	4	
11	12	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Born To Die	106	
NEW	13	JOHN BUTLER TRIO	JARRAH/VANGUARD/WELK	Flesh & Blood	1	
21	14	FALL OUT BOY	DECADANCE/ISLAND/IDJMG	Save Rock And Roll	43	
8	15	DAVID CROSBY	BLUE CASTLE	Croz	2	
14	16	SWITCHFOOT	LOWERCASE PEOPLE/ATLANTIC/AG	Fading West	4	
25	17	THE NEIGHBOURHOOD	[R]EVOLVE/COLUMBIA	I Love You.	41	
NEW	18	PAUL RODGERS	PIE/429/SLG	The Royal Sessions	1	
15	19	PERIPHERY	SUMERIAN	Clear	2	
28	20	AVENGED SEVENFOLD	WARNER BROS.	Hail To The King	24	
32	21	FIVE FINGER DEATH PUNCH	PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 2	12	
13	22	YOUNG THE GIANT	FUELED BY RAMEN	Mind Over Matter	3	
17	23	SOUNDTRACK	STUDIOCANAL/MIKE ZOSS PRODUCTIONS/NOESUCH/WARNER BROS.	Inside Llewyn Davis: Original Soundtrack Recording	13	
27	24	DAUGHTRY	19/RCA	Baptized	12	
NEW	25	LES CLAYPOOL'S DUO DE TWANG	PROSPECT PARK	Four Foot Shack	1	
9	26	MUMFORD & SONS	GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	72	
NEW	27	BOMBAY BICYCLE CLUB	UNIVERSAL ISLAND/VAGRANT	So Long, See You Tomorrow	1	
41	28	PS	NICKELBACK	The Best Of Nickelback: Volume 1	12	
NEW	29	BIG HEAD TODD AND THE MONSTERS	SHOUT! FACTORY	Black Beehive	1	
29	30	THE 1975	DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975	12	
33	31	SKILLET	ATLANTIC/AG	Rise	27	
26	32	VAMPIRE WEEKEND	XL	Modern Vampires Of The City	33	
43	33	KINGS OF LEON	RCA	Mechanical Bull	20	
34	34	A DAY TO REMEMBER	ADTR	Common Courtesy	10	
38	35	OF MONSTERS AND MEN	REPUBLIC	My Head Is An Animal	97	
31	36	THE LUMINEERS	DUALTONE	The Lumineers	91	
24	37	BILLIE JOE + NORAH	REPRISE/WARNER BROS.	Foreverly	11	
NEW	38	AUGUSTINES	OXCAR/TOTVIT	Augustines	1	
NEW	39	NICOLE ATKINS	OH! MERCY/THIRTY TIGERS	Slow Phaser	1	
36	40	ARCADE FIRE	MERGE/CAPITOL	Reflektor	15	
37	41	PANIC! AT THE DISCO	DECADANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!	18	
RE	42	SOUNDTRACK	LIONS GATE/REPUBLIC	The Hunger Games: Catching Fire	10	
46	43	IN THIS MOMENT	CENTURY MEDIA	Blood	28	
40	44	HAIM	COLUMBIA	Days Are Gone	19	
RE	45	FIVE FINGER DEATH PUNCH	PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1	27	
23	46	LANA DEL REY	POLYDOR/INTERSCOPE/IGA	Paradise (EP)	41	
RE	47	JOHN FOGERTY	VANGUARD/WELK	Wrote A Song For Everyone	14	
49	48	VOLBEAT	VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies	25	
47	49	JACK JOHNSON	BRUSHFIRE/REPUBLIC	From Here To Now To You	20	
RE	50	BRING ME THE HORIZON	EPITAPH	Sempiternal	28	



## 'Disco' Bells

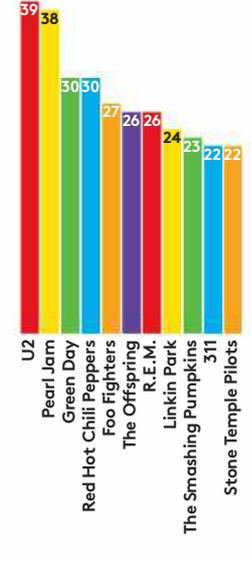
**Broken Bells** (above) score their first No. 1 on Top Rock Albums, as *After the Disco* dances to the summit with 44,000 copies sold, according to Nielsen SoundScan. The duo—**Danger Mouse** and **James Mercer** (lead vocalist/guitarist of **the Shins**)—debuted and peaked at No. 3 in March 2010 with its self-titled studio debut. That set started with a slightly higher sum, however (49,000). (In between, Broken Bells' 2011 *Meyrin Fields* EP began at No. 17 with 10,000 sold.)

The pair's new set is powered by lead single "Holding On for Life," which jumps 10-5 on Triple A (see Billboard.biz) and 24-22 on Hot Rock Songs. The album's title track concurrently enters Hot Rock Songs at No. 34.

**U2** claims the Hot Shot Debut on Hot Rock Songs with "Invisible" at No. 15. The charity single (Billboard, Feb. 15) enters Rock Digital Songs at No. 11 with 26,000 downloads sold, a sum that accounts for 86% of its Hot Rock Songs points. Still, the track is off to a strong start at radio, as it storms Alternative at No. 28 (marking the band's best bow since "Get On Your Boots" launched at No. 8 five years ago). With the arrival, U2 reclaims the record for the most Alternative appearances (39) over **Pearl Jam** (38), dating to the chart's inception on Sept. 10, 1988 (see graph, below).

—Gary Trust

### ACTS WITH THE MOST ALTERNATIVE HITS (1988-2014)



HOT ROCK SONGS: The week's most popular current rock songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as 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 newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. BILLBOARD 200: The week's most popular overall albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as newly-released titles, or albums receiving widespread airplay and/or sales activity for the first time. CHARTS LEGEND: On the Hot Rock Songs chart, a #1 indicates a new entry, a #2 indicates a re-entry, and a #3 indicates a new entry. On the Top Rock Albums chart, a #1 indicates a new entry, a #2 indicates a re-entry, and a #3 indicates a new entry. On the Billboard 200 chart, a #1 indicates a new entry, a #2 indicates a re-entry, and a #3 indicates a new entry. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
SoundScan



# R&B/Rap

February 22 2014

billboard

HOT R&B, HOT RAP SONGS: The week's most popular current R&B and current rap songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Sales data as compiled by Nielsen SoundScan and streaming activity data by online music sources tracked by Nielsen BDS. SONGS: The week's most popular current R&B and current rap songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. SALES: The week's most popular current R&B and current rap albums, ranked by sales data as compiled by Nielsen SoundScan. ALBUMS: The week's most popular current R&B and current rap albums, ranked by sales data as compiled by Nielsen SoundScan. All rights reserved.

HOT R&B SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	2	3	1	#1 1 WK	<b>HAPPY</b> P.L. WILLIAMS (P.L. WILLIAMS)	Pharrell Williams	1 6
	1	2	2		<b>TALK DIRTY</b> R. REED (L. DESROULLEAUX, J. EPPE, S. E. FREDERIC, J. LEVIGAN, S. DOUGLAS, D. KAPLAN, M. MUSKATZ, D. JOSEF)	Jason Derulo Featuring 2 Chainz	1 11
	3	1	3		<b>DRUNK IN LOVE</b> D. DETAL, B. KNOWLES (B. KNOWLES, N. C. FISHER, S. C. CARTER, A. E. PROCTOR, R. DIAZ, B. SOKO, V. MOSLEY, E. J. HARMON)	Beyonce Featuring Jay Z	1 8
	5	4	4		<b>ALL OF ME</b> D. TOZER, JOHN LEGEND (JOHN LEGEND, T. GAD)	John Legend	4 26
			5	NEW	<b>THE MAN</b> DI KHALLIL, ALOE BLACC (ALOE BLACC, K. ABDUL-RAHMAN, S. BARSH, D. SEEFF, E. JOHN, B. TAIUPIN)	Aloe Blacc	5 1
	4	5	6		<b>HOLD ON, WE'RE GOING HOME</b> M. MAID, J. JOHNSON, N. TENNESSEE, N. SHEBIB (A. GRAHAM, M. MASKATI, J. K. COOKE, ULLMAN, P. JEFFERIES, N. SHEBIB)	Drake Feat. Majid Jordan	1 27
	6	6	7		<b>BLURRED LINES</b> P.L. WILLIAMS (P.L. WILLIAMS, R. THICKE)	Robin Thicke Feat. T.I. + Pharrell	1 46
	9	9	8		<b>PARANOID</b> DJ MUSTARD (T. GRIFFIN, JR., D. MCFARLANE, B. R. SIMMONS, JR.)	Ty Dolla \$ign Featuring B.o.B	8 15
	8	7	9		<b>IT WON'T STOP</b> P. HICARD, BROTHERS, D. PLOP, FREE SCHOOL (A. STREETER, M. PICARDI, P. CARO, M. HENRY, R. BUENADIA, B. BAPTISTE, M. POWELL)	Sevyn Streeter Featuring Chris Brown	4 24
	14	13	10		<b>LOYAL</b> M. NAC, N. BALOGH, M. KADZEC, M. BROWN, T. GRIFFIN, JR., B. BRADY, N. C. FISHER, S. C. CARTER, K. HARRISON, S. COLE, D. ANTON, L. QUILL, B. THOMAS, S. COMBS, CHALLICE, A. SHAW, A. PUTHU	Chris Brown Feat. Lil Wayne & French Montana Or & Too Short	10 5
	7	8	11		<b>XO</b> R. B. TEDDER, T. NASH, B. KNOWLES (R. B. TEDDER, T. NASH, B. KNOWLES)	Beyonce	6 8
	10	10	12		<b>UP DOWN (DO THIS ALL DAY)</b> DJ MUSTARD, M. ADAM (T. NEYERSON, D. MCFARLANE, M. ADAM, J. M. COHEN, B. R. SIMMONS, JR.)	T-Pain Featuring B.o.B	8 22
	15	16	13		<b>NA NA</b> DJ MUSTARD (T. NEYERSON, D. MCFARLANE, S. HLOOKOFF)	Trey Songz	13 3
	12	14	14		<b>RIDE</b> C. T. ARPLEY, M. SCHULTZ (J. SOMERS-MORALES, D. C. T. ARPLEY, JR.)	SoMo	12 11
		11	15		<b>CONFIDENT</b> S. O. U. N. D. Z (J. BIEBER, K. COBY, M. N. SIMMONS, C. BENNETT)	Justin Bieber Feat. Chance The Rapper	5 5
	16	17	16		<b>THEY DON'T KNOW</b> RICO LOVE, E. HOOD, E. GOUDY (I. T. MCCREA)	Rico Love	13 13
	17	18	17		<b>THE WORST</b> F. STICUFFS (J. A. E. CHILOMBO)	Jhene Aiko	17 6
	11	12	18		<b>PARTITION</b> T. BALAND, J. ROC, T. LEMBEKE, B. KNOWLES, KEY WANE (B. KNOWLES, T. NASH, T. LEMBEKE, T. V. MOSLEY, J. HARMON, D. WER, J. M. DEAN)	Beyonce	11 8
		15	19		<b>CAN'T RAISE A MAN</b> T. TAYLOR, E. LEWIS (K. PATE, T. TAYLOR, E. LEWIS, M. TIMOTHÉE, N. MCDOWELL)	K. Michelle	15 2
	19	21	20		<b>ALL THE WAY HOME</b> THE UNDERDOGS (H. J. MASON, JR., D. THOMAS, M. DALEY, A. STREETER, J. JAMES, T. COLES)	Tamar Braxton	9 20
	23	22	21		<b>PRIMETIME</b> N. D. "ROCKY" WONDALAND, R. A. RIVIN, J. L. NELLE, M. MONAE (M. ROBINSON, R. RIVIN, T. C. JOSEPH, I. M. PIMENTEL, R. G. RIVIN)	Janelle Monae Featuring Miguel	21 9
	24	25	22		<b>HURT YOU</b> BABYFACE (BABYFACE, D. SIMMONS, T. BRAXTON, A. DIXON)	Toni Braxton & Babyface	15 18
			23	RE-ENTRY	<b>FOR THE REST OF MY LIFE</b> THICKE, PROJAY (PROJAY, R. THICKE)	Robin Thicke	23 8
	21	20	24		<b>**FLAWLESS</b> HIT-BOY, B. KNOWLES, REY REEL (B. KNOWLES, T. NASH, C. HOLLIS, R. REEL)	Beyonce Feat. Chimamanda Ngozi Adichie	20 7
			25	RE-ENTRY	<b>COOKIE</b> WIN, T. NEWSOME, DESTIN, R. KELLY (R. S. KELLY, I. LANGEL, W. CRABTREE II, R. JOHNSON, A. REVELLE, D. R. MUNGALL)	R. Kelly	18 2

HOT RAP SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	PEAK POS.	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL		
	1	1	1	#1 6 WKS	<b>TIMBER</b> DR. LUME, CRUISERSTYLE (A. C. PEREZ, J. SEBERT, L. GOTTWALD, P. R. HAMILTON, L. SANDERSON, ...) MR. 305/POLO GROUNDS/RCA	Pitbull Featuring Ke\$ha	1 18
	2	2	2		<b>THE MONSTER</b> F. FREQUENCY, A. LAUS (M. MATHERS, H. FRYZEL, J. A. KLEIN, S. TUB, M. MATHIAS, S. SOUL, R. FENTY, B. BELLON, B. REYNA)	Eminem Featuring Rihanna	1 15
	3	3	3		<b>SHOW ME</b> DJ MUSTARD (D. COOKE, L. LINDSAY, D. MCFARLANE, C. JONES, J. FELTON, C. M. BROWN, A. GEORGE, C. MCFARLANE)	Kid Ink Featuring Chris Brown	3 15
	5	4	4		<b>MY HITTA</b> DJ MUSTARD, M. LEE (D. K. JACKSON, D. MCFARLANE, J. W. JENKINS, D. LAMAR, C. C. BROADUS, JR., A. JOHNSON, C. LAWSON, M. MILLER)	YG Featuring Jeezy & Rich Homie Quan	3 19
	4	5	5		<b>WHITE WALLS</b> R. LEWIS (B. HAGGERTY, R. LEWIS, M. HANLEY, H. WEAR)	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	3 20
	6	6	6		<b>23</b> MIKE WILL MADE-IT, P. NASTY (M. L. WILLIAMS, P. R. SLAUGHTER, T. THOMAS, C. THOMAS, J. HOUSTON, M. CYRUS)	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	2 21
	7	7	7		<b>ALL ME</b> KEY WANE (A. GRAHAM, A. PALMAN, S. M. ANDERSON, J. EPPE, D. M. WER, I. L. WILMETZ, J. CHARLES, S. M. YVANN)	Drake Featuring 2 Chainz & Big Sean	4 20
	8	8	8		<b>RAP GOD</b> D. W. P. FATHY, M. MATHERS, H. B. ZAKS, JR., M. GELORON, S. HANCOCK, D. DAVIS, J. WATERS, D. BIRKS, L. M. BURNS, L. F. SHAW, E. H. KAZEL)	Eminem	1 17
	9	9	9		<b>THE LANGUAGE</b> BOH-DA (A. GRAHAM, A. PALMAN, M. SAMUELS, S. A. RITTER, A. HERNANDEZ, B. WILLIAMS, N. C. FISHER)	Drake	9 19
	12	12	10		<b>WORST BEHAVIOR</b> DJ DAH (A. GRAHAM, A. PALMAN, D. NATCHÉ)	Drake	10 8
	11	11	11		<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	11 9
	10	13	12		<b>MAN OF THE YEAR</b> M. H. Z. (M. HANLEY, V. WESONGA, JR., M. LOVING, R. RADELETT, L. MILLER, L. WALKER, J. JEWELL, J. PADGETT)	ScHoolboy Q	10 3
	17	10	13		<b>M.A.A.D CITY</b> SOUNDWAVE, T. H. C. (K. DUCKWORTH, M. SPEARS, R. RIERA, A. MORGAN, A. TAYLOR)	Kendrick Lamar Featuring MC Eiht	10 7
	23	14	14		<b>OG BOBBY JOHNSON</b> BOBBY JOHNSON BEATS (Q. SQUARE, A. BRUSCH)	Que	14 3
		17	15		<b>PART II (ON THE RUN)</b> TIMBALAND, J. ROC (S. C. CARTER, J. E. FAUNTLEROY II, T. V. MOSLEY, E. J. HARMON)	Jay Z Featuring Beyonce	15 3
			16	NEW	<b>STONER</b> NOT LISTED (NOT LISTED)	Young Thug	16 1
			17		<b>THE DEVIL IS A LIE</b> O. WALKER, S. ROGERS, M. MCNEAL (W. L. ROBERTS, B. WALKER, L. S. ROGERS, M. MCNEAL, S. CARTER)	Rick Ross Featuring Jay Z	17 3
	20	16	18		<b>SHHH...</b> MIKE WILL MADE-IT, P. NASTY (N. WILBURN, CASH, M. L. WILLIAMS, P. R. SLAUGHTER)	Future	16 5
	13	15	19		<b>SURVIVAL</b> DI KHALLIL (M. MATHERS, H. K. RAHMAN, E. ALCOCK, L. RODRIGUES, P. NIJETI, M. STRANGE)	Eminem	4 18
	24	23	20		<b>I KNOW</b> RICH HOMIE QUAN (M. MIMS, D. LAMAR, J. KING, D. FOSTER, T. MCCLROY)	Yo Gotti Featuring Rich Homie Quan	20 4
	25	20	21		<b>V. 3005</b> D. GLOVER, L. GORONSSON, S. PONCE (D. GLOVER, L. GORANSSON, S. PONCE)	Childish Gambino	20 6
	19	22	22		<b>FROM TIME</b> N. SHEBIB (A. GRAHAM, J. A. E. CHILOMBO, N. SHEBIB, J. BECK)	Drake Featuring Jhene Aiko	18 8
	22	19	23		<b>POUND CAKE/PARIS MORTON MUSIC 2</b> BOH-DA (A. GRAHAM, S. C. CARTER, A. PALMAN, M. SAMUELS, N. C. FISHER, M. BURNETTE, J. LEVANS, A. E. PROCTOR, ...)	Drake Feat. Jay Z	17 20
			24		<b>MONEY BABY</b> BIG FRUIT (K. T. CAMPBELL, L. WILLIAMS)	KCamp Featuring Kwony Cash	24 2
			25	NEW	<b>PARTY GIRLS</b> LUDACRIS (LUDACRIS, WIZ KHALIFA, JEREMIH, CASHMERE CAT)	Ludacris Feat. Wiz Khalifa, Jeremih, Cashmere Cat	25 1

R&B ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	NEW	1	#1 1 WK	<b>TONI BRAXTON &amp; BABYFACE</b> MOTOWN/IDJMG	Love, Marriage & Divorce	1
	1	2		<b>BEYONCE</b> PARKWOOD/COLUMBIA	Beyonce	9
	4	3		<b>R. KELLY</b> RCA	Black Panties	9
	3	4		<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA	Love In The Future	23
	2	5		<b>JUSTIN TIMBERLAKE</b> RCA	The 20/20 Experience (2 Of 2)	19
	5	6		<b>JHENE AIKO</b> ARTCLUB/ARTUM/DEF JAM/IDJMG	Sail Out (EP)	13
	NEW	7		<b>RUBEN STUDDARD</b> VERVE/VG	Unconditional Love	1
	11	8		<b>TAMAR BRAXTON</b> STREAMLINE/EPIC	Love And War	23
	8	9		<b>K. MICHELLE</b> ATLANTIC/AG	Rebellious Soul	26
	7	10		<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE/IGA	Blurred Lines	28
	6	11		<b>JUSTIN TIMBERLAKE</b> RCA	The 20/20 Experience	47
	10	12		<b>SHARON JONES AND THE DAP-KINGS</b> DAPTONE	Give The People What They Want	4
	13	13		<b>SEVYN STREETER</b> CBE/ATLANTIC/AG	Call Me Crazy, But... (EP)	10
	15	14		<b>TGT</b> ATLANTIC/AG	Three Kings	25
	17	15		<b>JANELLE MONAE</b> WONDALAND/BAD BOY/ATLANTIC/AG	The Electric Lady	22
	9	16		<b>RIHANNA</b> SRP/DEF JAM/IDJMG	Unapologetic	57
	NEW	17		<b>VARIOUS ARTISTS</b> SONY MUSIC/UNIVERSAL/UME	Now That's What I Call Slow Jams	1
	12	18		<b>ALGEBRA BLESSETT</b> PURPOSE/EONE	Recovery	2
	14	19		<b>TY DOLLA \$IGN</b> ATLANTIC/AG	Beach House (EP)	3
	16	20		<b>AUGUST ALSINA</b> NNTME MICO/RADIO KILLA/DEF JAM/IDJMG	Downtown: Life Under The Gun (EP)	23
	19	21		<b>VARIOUS ARTISTS</b> PLATINUM COLLECTION/TURN UP THE MUSIC/DREW'S ENTERTAINMENT	Hits Of The 90's	24
	18	22		<b>TLC</b> LAFACE/EPIC	20	17
	21	23		<b>THE WEEKND</b> XO/REPUBLIC	Kiss Land	22
	20	24		<b>THE WEEKND</b> XO/REPUBLIC	Trilogy	56
	23	25		<b>MIGUEL</b> BYSTORM/BLACK ICE/RCA	Kaleidoscope Dream	55

RAP ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
	3	1	#1 11 WKS	<b>EMINEM</b> WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2	14
	1	2		<b>MACKLEMORE &amp; RYAN LEWIS</b> MACKLEMORE	The Heist	70
	4	3		<b>DRAKE</b> YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same	20
	5	4		<b>KENDRICK LAMAR</b> TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city	68
	8	5		<b>CHILDISH GAMBINO</b> GLASSNOTE	Because The Internet	9
	7	6		<b>KID INK</b> THA ALUMINI GROUP/88 CLASSIC/RCA	My Own Lane	5
	2	7		<b>ANDY MINEO</b> REACH	Never Land (EP)	2
	11	8		<b>YO GOTTI</b> COCAINE MUZIK/EPIC	I Am	12
	12	9		<b>B.O.B</b> REBELROCK/GRAND HUSTLE/ATLANTIC/AG	Underground Luxury	8
	NEW	10		<b>MOONSHINE BANDITS</b> BACKROAD/AVERAGE JOES	Calicountry	1
	9	11		<b>JAY Z</b> ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail	31
	13	12		<b>LEICRAE</b> REACH/INFINITY	Church Clothes: Vol. 2	14
	15	13		<b>JUICY J</b> KEMOSABE/COLUMBIA	Stay Trippy	24
	10	14		<b>KANYE WEST</b> G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	34
	14	15		<b>PITBULL</b> MR. 305/POLO GROUNDS/RCA	Global Warming	51
	16	16		<b>J. COLE</b> ROC NATION/COLUMBIA	Born Sinner	34
	19	17		<b>A\$AP ROCKY</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP	56
	18	18		<b>2 CHAINZ</b> DEF JAM/IDJMG	B.O.A.T.S. II #METIME	22
	6	19		<b>ISAIAH RASHAD</b> TOP DAWG	Cilvia: Demo	2
	21	20		<b>LEICRAE</b> REACH/INFINITY	Gravity	50
	25	21		<b>PUSHA T</b> G.O.O.D./DEF JAM/IDJMG	My Name Is My Name	18
	24	22		<b>A\$AP FERG</b> A\$AP WORLDWIDE/POLO GROUNDS/RCA	Trap Lord	20
	NEW	23		<b>LIL WYTE / FRAYSER BOY</b> PHIXIEOUS	B.A.R.: Bay Area Representatives	1
	20	24		<b>ANDY MINEO</b> REACH/INFINITY	Heroes For Sale	11
	RE	25		<b>PITBULL</b> MR. 305/POLO GROUNDS/RCA	Meltdown EP	10

## Pharrell's Second Solo No. 1

Following a Nielsen-era record of 16 weeks atop Hot R&B/Hip-Hop Songs last year with his featured turn on **Robin Thicke's** "Blurred Lines" (also featuring **T.I.**), **Pharrell** (below) scores his second No. 1 as a lead artist as "Happy" skips 3-1 in its sixth week. His first chart-topper with lead billing was the **Jay Z**-assisted "Frontin'," which led for six weeks in 2003.

This week, "Happy" takes home the airplay and digital gainer awards with a 45% lift to 85.4 million listener impressions (according to Nielsen BDS) and a 15% rise to 252,000 downloads (according to Nielsen SoundScan). On R&B/Hip-Hop Digital Songs (see page 66), "Happy" moves 2-1 to mark his first solo leader on that list.

At No. 6 on Hot R&B/Hip-Hop Songs, **Aloe Blacc's** "The Man" opens with Hot Shot Debut honors. The second single off his *Wake Me Up* EP was activated to coincide with its No. 47 opening on the Mainstream R&B/Hip-Hop airplay chart (see page 65). During the Feb. 3-9 Nielsen BDS tracking week, it rose 25% to reach more than 3 million listeners at the format. "The Man" also debuts at No. 3 on R&B/Hip-Hop Digital Songs (see page 66) with 125,000 downloads, a 3% decline from last week.

On Hot Rap Songs, **Drake's** "Worst Behavior" slides 12-10, marking his 29th top 10 hit on the list. He trails **Lil Wayne** (38) and **Jay Z** (34) for most all-time. The Canadian wordsmith also posts his 35th top 10 on Mainstream R&B/Hip-Hop (see Billboard.biz) as "The Language" skips 12-9 in its 14th week. On that chart, only Lil Wayne has taken more songs to the top tier (47).

-Raul Ramirez



HOT LATIN SONGS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE	CERTIFICATION	Artist	WKS. ON CHART
			PRODUCER (SONGWRITER)		IMPRINT/PROMOTION LABEL	PEAK POS.
39	1	1	<b>#1</b> <b>ODIO</b> A.SANTOS,P.RIO,LOVE,E.HOOD (A.SANTOS,A.GAMAM,RODRIGUEZ,HOQUE,GOUDY,LO,NEWMITEN,SHERID)		Romeo Santos Featuring Drake	1 3
1	3	2	<b>EL PERDEDOR</b> C.PAUCAR (E.M.I.GLESIAS,D.MARTINEZ BUENO)		Enrique Iglesias Featuring Marco Antonio Solis	1 9
2	2	3	<b>PROPUESTA INDECENTE</b> A.SANTOS (A.SANTOS)		Romeo Santos	1 29
3	4	4	<b>DARTE UN BESO</b> G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS)		Prince Royce	1 30
4	5	5	<b>VIVIR MI VIDA</b> M.ANTHONY,S.GEORGE (N.KHAYAT,B.HAJI,AJ.JUNIOR,A.PAPAKONSTANTINOU,B.DUPSTROM,C.KHALID)		Marc Anthony	1 42
6	7	6	<b>HERMOSA EXPERIENCIA</b> S.LIZARRAGA (E.P.CISNEROS,H.PALENCIA CISNEROS)		Banda Sinaloense MS de Sergio Lizarraga	6 16
5	6	7	<b>LOCO</b> A.SANTOS,C.PAUCAR (E.M.I.GLESIAS,D.MARTINEZ BUENO)		Enrique Iglesias Featuring Romeo Santos	1 25
8	8	8	<b>MUJER DE PIEDRA</b> G.ORTIZ (G.ORTIZ)		Gerardo Ortiz	8 13
14	11	9	<b>AG</b> <b>HASTA ABAJO</b> TAINY (L.VEGUILLA MALAVE,M.MASIS)		Yandel	9 17
18	17	10	<b>SG</b> <b>TE ROBARE</b> G.R.ROJAS,E.DAVILA JR.,D.LORA (G.R.ROJAS,D.LORA,XTHEN)		Prince Royce	10 5
10	9	11	<b>CAMBIO DE PIEL</b> M.ANTHONY,S.GEORGE (J.REYES COPELLO,X.HENRIQUEZ)		Marc Anthony	7 18
9	13	12	<b>LA NUEVA Y LA EX</b> DADDY YANKEE,LOS DE LA NAZZA (R.L.AYALA,J.M.BENITEZ)		Daddy Yankee	9 15
7	10	13	<b>VAS A LLORAR POR MI</b> L.A.LIZARRAGA,J.LIZARRAGA (M.A.ROMERO,L.L.DIAZ)		Banda El Recodo de Cruz Lizarraga	5 23
15	14	14	<b>BORRACHO DE AMOR</b> G.CHAVEZ (E.VIDRIO)		Banda La Trakalosa	14 21
13	16	15	<b>PROMETO OLVIDARTE</b> R.PINA,E.FELICIANO,Y.DAMAS,E.SEMPER,X.SEMPER (G.A.CRUZ-PADILLA,R.PINAT,F.FELICIANO)		Tony Dize	13 13
23	19	16	<b>EL INMIGRANTE</b> J.TIRADO (GASTANEDA (E.MUNOZ,D.MUNOZ))		Calibre 50	16 7
17	18	17	<b>LA LUZ</b> S.LILLYWHITE (J.E.ARISTIZABAL)		Juanes	16 8
12	15	18	<b>QUE VIVA LA VIDA</b> F.SALDANA,V.CABRERA,PREDIKADOR (E.PALACIOS,F.SALDANA,V.DELGADO,J.L.MORERA LUNA)		Wisn	5 20
31	21	19	<b>TE HUBIERAS IDO ANTES</b> J.ALVAREZ (J.A.INZUNZA)		Julion Alvarez y Su Norteno Banda	19 3
25	22	20	<b>LA DOBLE CARA</b> J.TIRADO (GASTANEDA (A.RAMOS,R.BECERRA))		Banda Carnaval	18 17
19	23	21	<b>CHICA IDEAL</b> F.ORTIZ ARVELO,SALDANA,ACOLUISA,BUTTIÑO (M.MENDOZA,DOMITILLA,MIHARANDA,PEREZ,J.ORTIZ ARVELO,SALDANA,ACOLUISA,BUTTIÑO)		Chino & Nacho	19 11
16	20	22	<b>TE LA PASAS</b> T.TORBELLINO XIII (L.CHAVEZ ESPINOZA)		Tito Torbellino XIII Featuring EP KUBO	16 13
36	27	23	<b>6 AM</b> A.RAMIREZ (J.A.OSORIO BALVIN)		J Balvin Featuring Farruko	23 4
21	24	24	<b>RELACION CLANDESTINA</b> C.LIZARRAGA (L.CHAVEZ ESPINOZA)		Chuy Lizarraga y Su Banda Tierra Sinaloense	21 14
26	26	25	<b>FIN DE SEMANA</b> J.QUIROZ (J.L.ROMA)		La Original Banda el Limon de Salvador Lizarraga Featuring Rio Roma	25 14
11	12	26	<b>NUNCA ME ACUERDO DE OLVIDARTE</b> J.HILJUD (HAFPOON,S.MEBARAK RIPPOL,U.HILL,SHILL,D.A.JONSKY,K.MASSE,S.S.MEBARAK RIPPOL,J.RODREZ)		Shakira	11 3
24	29	27	<b>MI PEOR ERROR (PRIMERA FILA)</b> G.NORIEGA,T.MICHELL (P.PRECIADO,R.TORRES)		Alejandra Guzman	12 18
40	30	28	<b>ESTA NOCHE</b> NOT LISTED (NOT LISTED)		Raulin Rodriguez	28 9
22	25	29	<b>PUT IT IN A KISS</b> MAFFIO (K.ALEXANDER)		Katherine Alexander	8 11
30	28	30	<b>LA TEMPERATURA</b> J.RIVERA,TAPIA,G.RIVERA,G.RODRIGUEZ,G.MAZORRA (E.PALACIOS,J.L.LONDONO,J.RIVERA,TAPIA,G.RODRIGUEZ)		Maluma Featuring Eli Palacios	28 5
33	32	31	<b>CANDY</b> F.SALDANA,V.CABRERA (O.J.VALLE,E.F.VAZQUEZ,F.SALDANA,V.CABRERAS)		Plan B	30 7
-	41	32	<b>DG</b> <b>UNA VEZ MAS</b> M.RIVERA,E.GRENCO (J.TORRES,L.VASQUEZ,J.J.SANTANA LUGO/M.RUIZ)		Victor Manuelle Featuring Reik	32 2
43	34	33	<b>A LOS CUATRO VIENTOS</b> F.CAMACHO TIRADO (T.MENDEZ)		La Arrolladora Banda el Limon de Rene Camacho	33 3
32	31	34	<b>LA NOCHE ES TUYA</b> T.HERNANDEZ (S.ZAVALLA,A.SIERRA,A.PIERAGOSTINO)		3BallMTY Featuring America Sierra & Gerardo Ortiz	29 4
27	33	35	<b>CHUCUCHA</b> V.DOTEL,SHADOW BLOW (V.DOTEL,J.A.FERNANDEZ SOTO)		Ilegales	23 18
29	35	36	<b>TE PIENSO SIN QUERER (PRIMERA FILA)</b> M.STERN,F.DE VITA,A.PULIDO MARCANO,I.BARRERA (F.DE VITA)		Franco De Vita Featuring Gloria Trevi	24 10
34	37	37	<b>LA BOTELLA</b> NOT LISTED (NOT LISTED)		Zion & Lennox	31 8
38	39	38	<b>EN LA SIERRA Y EN LA CIUDAD...LA CHINA</b> NOT LISTED (NOT LISTED)		Javier Rosas	38 6
28	36	39	<b>DONDE ESTA EL AMOR</b> M.LILLAN (PALBORAN)		Pablo Alboran Featuring Jesse & Joy	16 16
47	40	40	<b>DESDE EL PRIMER BESO</b> HYDE (J.A.A.TORRES-ABREU,J.J.SANTANA LUGO)		Gocho "El Lapiz de Platino" Featuring Wisn	40 4
37	38	41	<b>NO QUERIAS LASTIMARME</b> A.AVILA (G.TREVINO,A.GABRIEL,M.DE LA GARZA)		Gloria Trevi	36 10
HOT SHOT DEBUT		42	<b>AMOR AMOR</b> F.CONTRERAS (J.L.ROMA)		Conjunto Primavera	42 1
NEW		43	<b>PARA QUE TANTOS BESOS</b> L.DEL VILLAR (L.L.DIAZ)		Noel Torres	43 1
46	43	44	<b>NO SE COMO PAGARTE</b> F.RUEDA (H.PALENCIA CISNEROS)		Fidel Rueda	43 4
NEW		45	<b>MI TESORO</b> J.EDUARDO HUERTA UECKE (J.EDUARDO HUERTA UECKE,J.HUERTA)		Jesse & Joy	45 1
45	44	46	<b>AQUI ESTARE</b> NOT LISTED (NOT LISTED)		La Nobleza de Aguililla	40 8
NEW		47	<b>SE FUE</b> M.ANTHONY,S.GEORGE (J.BADIA,F.CAVALLI,A.VALSIGLIO,P.CREMONESI)		Laura Pausini & Marc Anthony	47 1
41	45	48	<b>ALOCATE</b> F.SALDANA,V.CABRERA,J.C.RIVERA (MARTINEZ,R.A.ORTIZ,ROLOM,F.SALDANA,G.RIVERA,TAPIA,J.RIVERA,TAPIA)		Alexis & Fido	31 10
-	48	49	<b>ME NIEGAS</b> NOT LISTED (NOT LISTED)		Baby Rasta & Gringo	48 3
-	49	50	<b>LA BUENA Y LA MALA</b> A.VALDEZ OSUNA (A.VALDEZ OSUNA)		Banda Tierra Sagrada	49 2

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	<b>#1</b> <b>VARIOUS ARTISTS</b>	Las Bandas Romanticas de America 2014		3	
2	2	<b>JULION ALVAREZ Y SU NORTENO BANDA</b>	Soy Lo Que Quiero: Indispensable		2	
HOT SHOT DEBUT	3	<b>MANNY MANUEL</b>	Serenata: Vol. 2		1	
3	4	<b>MARC ANTHONY</b>	3.0		30	
4	5	<b>JENNI RIVERA</b>	1969 - Siempre: En Vivo Desde Monterrey: Parte 1		10	
5	6	<b>GERARDO ORTIZ</b>	Archivos de Mi Vida		11	
6	7	<b>PRINCE ROYCE</b>	Soy El Mismo		18	
9	8	<b>PRINCE ROYCE</b>	# 1's		64	
13	9	<b>GG</b> <b>VARIOUS ARTISTS</b>	Banda #1's 2013		13	
10	10	<b>VARIOUS ARTISTS</b>	Radio Exitos El Disco del Ano: 2013		16	
8	11	<b>MARCO ANTONIO SOLIS</b>	Gracias Por Estar Aqui		16	
11	12	<b>LOS YONIC'S</b>	20 Kilates		2	
19	13	<b>MARCO ANTONIO SOLIS</b>	Antologia		2	
15	14	<b>LOS BUKIS</b>	20 Kilates		2	
14	15	<b>YANDEL</b>	De Lider A Leyenda		14	
21	16	<b>RIGO TOVAR</b>	20 Kilates		2	
12	17	<b>LOS BUITRES DE CULIACAN SINALOA</b>	Territorio Buitre		3	
17	18	<b>ALEJANDRO FERNANDEZ</b>	Confidencias		24	
25	19	<b>VARIOUS ARTISTS</b>	Corridos #1's 2013		13	
7	20	<b>ALEJANDRA GUZMAN</b>	La Guzman: En Primera Fila		3	
31	21	<b>PS</b> <b>VALENTIN ELIZALDE</b>	20 Kilates		2	
20	22	<b>LALO MORA</b>	20 Kilates		2	
28	23	<b>DUERO</b>	20 Kilates		2	
16	24	<b>MARTIN CASTILLO</b>	Mundo de Ilusiones		3	
23	25	<b>CALIBRE 50</b>	Corridos de Alto Calibre		16	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
6	1	<b>#1</b> <b>GG</b> <b>HASTA ABAJO</b> SONY MUSIC LATIN	Yandel	16		
1	2	<b>ODIO</b> SONY MUSIC LATIN	Romeo Santos Feat. Drake	2		
2	3	<b>CAMBIO DE PIEL</b> SONY MUSIC LATIN	Marc Anthony	18		
3	4	<b>EL PERDEDOR</b> UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Marco Antonio Solis	5		
4	5	<b>MUJER DE PIEDRA</b> BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	13		
8	6	<b>HERMOSA EXPERIENCIA</b> DISCOS SABINAS	Banda Sinaloense MS de Sergio Lizarraga	9		
5	7	<b>PROMETO OLVIDARTE</b> PINA	Tony Dize	13		
12	8	<b>TE ROBARE</b> SONY MUSIC LATIN	Prince Royce	5		
7	9	<b>LA NUEVA Y LA EX</b> EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	14		
10	10	<b>VIVIR MI VIDA</b> SONY MUSIC LATIN	Marc Anthony	42		
17	11	<b>LA FOTO DE LOS DOS</b> GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	13		
21	12	<b>EL INMIGRANTE</b> DISA/UMLE	Calibre 50	6		
14	13	<b>LA LUZ</b> UNIVERSAL MUSIC LATINO/UMLE	Juanes	7		
23	14	<b>LA DOBLE CARA</b> DISA/UMLE	Banda Carnaval	16		
18	15	<b>BORRACHO DE AMOR</b> DISCOS SABINAS	Banda La Trakalosa	16		
11	16	<b>LOCO</b> UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Romeo Santos	24		
9	17	<b>VAS A LLORAR POR MI</b> FONOVI/UMLE	Banda El Recodo de Cruz Lizarraga	23		
19	18	<b>CHICA IDEAL</b> B&G/MACHETE/UMLE	Chino & Nacho	12		
20	19	<b>PROPUESTA INDECENTE</b> SONY MUSIC LATIN	Romeo Santos	28		
22	20	<b>RELACION CLANDESTINA</b> DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	14		
13	21	<b>PUT IT IN A KISS</b> GOLD VOICE/SUMMA	Katherine Alexander	11		
25	22	<b>FIN DE SEMANA</b> La Original Banda el Limon de Salvador Lizarraga Feat. Rio Roma	LUZ	15		
15	23	<b>QUE VIVA LA VIDA</b> SONY MUSIC LATIN	Wisn	20		
28	24	<b>6 AM</b> CAPITOL LATIN/UMLE	J Balvin Feat. Farruko	3		
29	25	<b>TE HUBIERAS IDO ANTES</b> FONOVI/UMLE	Julion Alvarez y Su Norteno Banda	3		



## Yandel's 'Abajo' Visits Top

Yandel (above) makes it three straight No. 1s on Latin Airplay as "Hasta Abajo" leaps 6-1. The string began with Yandel's featured turn on **Gocho's** "Amor Real" (2012) and his own "Hable de Ti," which spent a week at No. 1 in October. "Abajo" recorded 12 million audience impressions, up 40%, according to Nielsen BDS, and earns airplay gainer honors on Hot Latin Songs, where it hops 11-9, its highest rank yet during its 17 weeks on the chart.

**Prince Royce's** latest hit, "Te Robare," rises 17-10 on Hot Latin Songs in its fifth week, marking his 10th trip to the top 10 and seventh consecutive ascension to the region. His last visit produced the 14-week No. 1 "Darte un Beso," which continues to hold its top 10 ranking this issue (No. 4). "Te Robare" also debuts on Latin Streaming Songs at No. 20 with 202,000 weekly U.S. plays, aided by the release of the track's official music video on Feb. 3. The clip has thus far received 1.5 million views worldwide. On Tropical Airplay, **Juanes** gets his 13th top 10 with his newest single, "La Luz." The track climbs 11-5 following a 16% increase in airplay to 388 spins. The song, produced by **Steve Lillywhite**, who's known more for his work with pop and rock acts, is Juanes' first from his new *Loco de Amor*, due March 11.

-Amaya Mendizabal

YANDEL: COURTESY OF SONY MUSIC LATIN

HOT LATIN SONGS: The week's most popular current Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. TOP LATIN ALBUMS: The week's most popular current Latin albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. LATIN AIRPLAY: The week's most popular Latin songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. Stations are electronically monitored 24 hours a day, 7 days a week. See charts legend on billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
AIRPLAY/STREAMING DATA COMPILED BY  
nielsen  
BDS

# Jazz/Classical/World

February 22  
2014  
billboard

REGIONAL MEXICAN AIRPLAY™				
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. On Chart
1	1	<b>#1</b> 3 WKS MUJER DE PIEDRA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	13
2	2	HERMOSA EXPERIENCIA DISCOS SABINAS	Banda Sinaloense MS de Sergio Lizarraga	12
6	3	EL INMIGRANTE DISA/UMLE	Calibre 50	8
8	4	LA DOBLE CARA DISA/UMLE	Banda Carnaval	21
5	5	BORRACHO DE AMOR DISCOS SABINAS	Banda La Trakalosa	25
3	6	VAS A LLORAR POR MI FONOVI/UMLE	Banda El Recodo de Cruz Lizarraga	24
7	7	RELACION CLANDESTINA DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	15
4	8	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	37
12	9	FIN DE SEMANA LUZ	La Original Banda El Limon de Salvador Lizarraga	18
13	10	TE HUBIERAS IDO ANTES FONOVI/UMLE	Julion Alvarez y Su Norteno Banda	4
10	11	TE LA PASAS KIUBO	Tito Torbellino XIII Feat. EP	13
11	12	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda El Limon de Rene Camacho	38
16	13	EN LA SIERRA Y EN LA CIUDAD...LA CHINA JAVIER ROSAS	Javier Rosas	11
9	14	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	31
17	15	A LOS CUATRO VIENTOS DISA/UMLE	La Arrolladora Banda El Limon de Rene Camacho	4

REGIONAL MEXICAN ALBUMS™				
Last Week	This Week	Artist Imprint/Distributing Label	Title	Wks. On Chart
1	1	<b>#1</b> 3 WKS VARIOUS ARTISTS FONOVI/UMLE	Las Bandas Romanticas de America 2014	3
2	2	JULION ALVAREZ Y SU NORTEÑO BANDA FONOVI/UMLE	Soy Lo Que Quiero: Indispensable	2
3	3	JENNI RIVERA FONOVI/UMLE	1969 - Siempre: En Vivo Desde Monterrey: Parte 1	10
4	4	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Archivos de Mi Vida	11
5	5	VARIOUS ARTISTS FONOVI/UMLE	Radio Exitos El Disco del Año: 2013	16
6	6	LOS YONIC'S FONOVI/UMLE	20 Kilates	2
10	7	MARCO ANTONIO SOLIS FONOVI/UMLE	Antologia	2
8	8	LOS BUKIS FONOVI/UMLE	20 Kilates	2
12	9	RIGO TOVAR FONOVI/UMLE	20 Kilates	2
7	10	LOS BUITRES DE CULIACAN SINALOA MUSIC VIP/SONY MUSIC LATIN	Territorio Buitre	3
16	11	VARIOUS ARTISTS FONOVI/UMLE	Corridos #1's 2013	13
20	12	VALENTIN ELIZALDE FONOVI/UMLE	20 Kilates	2
11	13	LALO MORA DISA/UMLE	20 Kilates	2
17	14	DUELO FONOVI/UMLE	20 Kilates	2
9	15	MARTIN CASTILLO GERENCIA360/SONY MUSIC LATIN	Mundo de Ilusiones	3

TRADITIONAL JAZZ ALBUMS™				
Last Week	This Week	Artist Imprint/Distributing Label	Title	Wks. On Chart
1	1	<b>#1</b> 38 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	42
NEW	2	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	Women Of Jazz	1
NEW	3	SCOTT BRADLEE & POSTMODERN JUKEBOX SCOTT BRADLEE	Twist Is The New Twerk	1
2	4	VARIOUS ARTISTS UNIVERSAL SPECIAL MARKETS/STARBUCKS	When Jazz Meets Guitar	4
6	5	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMLE	Sinatra With Love	2
5	6	TONY BENNETT RPM/COLUMBIA/LEGACY	The Classics	3
4	7	GREGORY PORTER BLUE NOTE	Liquid Spirit	21
NEW	8	TORD GUSTAVSEN QUARTET ECM/DECCA	Extended Circle	1
3	9	CECILE MCLORIN SALVANT MACK AVENUE	Womanchild	31
NEW	10	MARK LOWRY WORD-CURB/WARNER-CURB	Unforgettable Classics	1
9	11	FRANK SINATRA CAPITOL/UMLE	Icon: Frank Sinatra	18
7	12	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	34
13	13	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMLE	Sinatra: Best Of Duets	12
12	14	PINK MARTINI HEINZ	Get Happy	20
18	15	DIANA KRALL VERVE/VG	Glad Rag Doll	71

LATIN POP AIRPLAY™				
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. On Chart
1	1	<b>#1</b> 2 WKS HASTA ABAJO SONY MUSIC LATIN	Yandel	17
3	2	EL PERDEDOR UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Marco Antonio Solis	5
2	3	CAMBIO DE PIEL SONY MUSIC LATIN	Marc Anthony	17
6	4	LA LUZ UNIVERSAL MUSIC LATINO/UMLE	Juanes	8
5	5	LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	15
8	6	PROMETO OLVIDARTE PINA	Tony Dize	12
10	7	ODIO SONY MUSIC LATIN	Romeo Santos Feat. Drake	2
13	8	LA FOTO DE LOS DOS GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	13
4	9	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	30
7	10	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	28
9	11	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	13
19	12	<b>GG</b> TE ROBARE SONY MUSIC LATIN	Prince Royce	4
12	13	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	41
11	14	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisn	20
15	15	CHICA IDEAL B8G/MACHETE/UMLE	Chino & Nacho	13

LATIN POP ALBUMS™				
Last Week	This Week	Artist Imprint/Distributing Label	Title	Wks. On Chart
NEW	1	<b>#1</b> 1 WK MANNY MANUEL ANGELO MEDINA/CSNERS/VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Serenata: Vol. 2	1
2	2	MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATINO/UMLE	Gracias Por Estar Aqui	16
3	3	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias	24
1	4	ALEJANDRA GUZMAN SONY MUSIC LATIN	La Guzman: En Primera Fila	3
4	5	RICARDO ARJONA SONY MUSIC LATIN	Solo Para Mujeres	50
6	6	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	76
10	7	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	42
7	8	ROCIO DURCAL SONY MUSIC LATIN	Eternamente	43
8	9	ANDREA BOCELLI SUGAR/ALMUD/UNIVERSAL MUSIC LATINO/UMLE	Amor En Portofino	14
RE	10	GLORIA TREVI UNIVERSAL MUSIC LATINO/UMLE	De Pelicula	14
9	11	ARJONA METAMORFOSIS/WARNER LATINA	Metamorfosis: En Vivo	17
11	12	VARIOUS ARTISTS UNIVERSAL MUSIC LATINO/UMLE	Latino #1's 2013	13
RE	13	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	La Musica No Se Toca: En Vivo	11
12	14	LAURA PAUSINI WARNER LATINA	20: The Greatest Hits / Grandes Exitos	12
13	15	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	44

CONTEMPORARY JAZZ ALBUMS™				
Last Week	This Week	Artist Imprint/Distributing Label	Title	Wks. On Chart
NEW	1	<b>#1</b> 1 WK PAT METHENY UNITY GROUP METHENY/NONESUCH/WARNER BROS.	Kin (←→)	1
1	2	ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio 2	15
NEW	3	KARL DENSON'S TINY UNIVERSE STOOPID	New Ammo	1
RE	4	BOBBY CALDWELL BIG DEAL	All Time Greatest Hits	9
2	5	TROMBONE SHORTY VERVE FORECAST/VG	Say That To Say This	22
3	6	MAYSA SHANACHIE	Blue Velvet Soul	34
5	7	BONEY JAMES CONCORD	The Beat	44
8	8	NAJEE SHANACHIE	The Morning After	16
12	9	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	47
4	10	D. KOZ/G. ALBRIGHT/M. ABAIR/R. ELLIOT CONCORD	Dave Koz And Friends: Summer Horns	35
13	11	BOHREN & DER CLUB OF GORE IPEAC	Piano Nights	2
7	12	EARL KLUGH HEADS UP/CONCORD	HandPicked	28
6	13	TERRI LYNE CARRINGTON CONCORD JAZZ/CONCORD	Money Jungle: Provocative In Blue	8
NEW	14	SMOOTH JAZZ ALL STARS BPM/HEADS UP/CONCORD	Smooth Jazz Tribute To The Best Of Kern CC	1
10	15	GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver	30

TROPICAL AIRPLAY™				
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. On Chart
2	1	<b>#1</b> 3 WKS CAMBIO DE PIEL SONY MUSIC LATIN	Marc Anthony	15
4	2	ODIO SONY MUSIC LATIN	Romeo Santos Feat. Drake	2
1	3	WITH OR WITHOUT YOU PREMIUM LATIN	Johnny Sky	13
3	4	LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	14
11	5	LA LUZ UNIVERSAL MUSIC LATINO/UMLE	Juanes	8
15	6	TE ROBARE SONY MUSIC LATIN	Prince Royce	3
8	7	EL PERDEDOR UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Marco Antonio Solis	4
5	8	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisn	19
10	9	LOCO UNIVERSAL MUSIC LATINO/UMLE	Enrique Iglesias Feat. Romeo Santos	24
7	10	LOVE & PARTY CAPITOL LATIN/UMLE	Joey Montana Feat. Juan Magan	14
14	11	INTERESADA SUENOS	Kalimete	15
12	12	CHICA IDEAL B8G/MACHETE/UMLE	Chino & Nacho	15
24	13	ALOCATE COEXISTENCE/WILD DOGZ	Alexis & Fido	20
19	14	LA BOTELLA BABY	Zion & Lennox	11
21	15	PROMETO OLVIDARTE PINA	Tony Dize	4

TROPICAL ALBUMS™				
Last Week	This Week	Artist Imprint/Distributing Label	Title	Wks. On Chart
1	1	<b>#1</b> 23 WKS MARC ANTHONY SONY MUSIC LATIN	3.0	30
2	2	PRINCE ROYCE SONY MUSIC LATIN	Soy El Mismo	18
3	3	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	64
4	4	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	33
9	5	ROMEO SANTOS SONY MUSIC LATIN	The King Stays King: Sold Out At Madison Square Garden	67
7	6	LESLIE GRACE TOP STOP	Leslie Grace	33
6	7	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	39
14	8	VARIOUS ARTISTS PLANET	Latin Hits 2014: Club Edition	6
RE	9	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Mis Mejores Recuerdos	10
10	10	VARIOUS ARTISTS PLANET	I Love Bachata 2014: 100% Bachata Hits	3
5	11	EL GRAN COMBO DE PUERTO RICO EGG	50 Aniversario: Primer Volumen	16
12	12	VARIOUS ARTISTS SONY MUSIC LATIN	Simplemente... Puerto Rico	6
17	13	ELVIS CRESPO FLASH/VEVEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	One Flag	9
16	14	VARIOUS ARTISTS DISCOS AMERICA	Party Mix: Tropical	16
RE	15	GILBERTO SANTA ROSA SONY MUSIC LATIN	Gilberto Santa Rosa	30

SMOOTH JAZZ SONGS™				
Last Week	This Week	Title Imprint/Promotion Label	Artist	Wks. On Chart
6	1	<b>#1</b> 1 WK SHAKE YOUR BODY (DOWN TO THE GROUND) HEADS UP/CMG	bwb	12
1	2	AT YOUR SERVICE TRIPPIN' N' RHYTHM	Oli Silk Feat. Julian Vaughn	25
4	3	I GOT YOU (I FEEL GOOD) CONCORD/CMG	D. Koz/G. Albright/M. Abair/R. Elliot	17
2	4	SNAP CUTMORE	Nicholas Cole Feat. Vincent Ingala	24
8	5	FULLERTON AVE. BCM	Brian Culbertson Feat. Chuck Loeb	4
5	6	GROOVE-O-MATIC INNERVISION	Blake Aaron	17
7	7	AGUA DO BRASIL INNERVISION	Craig Sharmat	19
3	8	STEPPER'S "D" LITE SHANACHIE	Pieces Of A Dream	24
10	9	SAVOIR FAIRE PATRICK LAMB	Patrick Lamb	13
11	10	CHAMPS ELYSEES SHANACHIE	Najee	13
9	11	JUJU'S GROOVE TRIPPIN' N' RHYTHM	Julian Vaughn	16
13	12	HOW LONG EONE	Jeff Golub Feat. Brian Auger & Christopher Cross	7
12	13	GROOVE ME GREG MANNING	Greg Manning Feat. Elan Trotman	20
14	14	BLUE LAGOON SHANACHIE	Chieli Minucci & Special EFX	5
15	15	SEABREEZE CITY SKETCHES	Bob Baldwin Feat. Gabriel Hasselbach	18

TRADITIONAL CLASSICAL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
NEW	1	#1 1WK ANNE AKIKO MEYERS	The Four Seasons: The Vivaldi Album	1
	2	BAILEY/LLEWELLYN, NORTH CAROLINA SYMPHONY, PEREMSKI	Britten	4
	3	SIMONE DINNERSSTEIN	Bach: Inventions & Sinfonias...	3
NEW	4	DANIIL TRIFONOV	Daniil Trifonov Plays Frederic Chopin	1
	5	RENEE FLEMING/PHILHARMONIA ORCHESTRA	Guilty Pleasures	11
	6	HILARY HAHN/CORY SMYTHE	In 27 Pieces: The Hilary Hahn Encores	13
	7	ALISA WEILERSTEIN/CZECH PHILHARMONIC ORCH.	Dvorak	2
NEW	8	TRIFONOV	The Carnegie Recital	1
RE	9	B. FLECK/NASHVILLE SYMPHONY/BROOKLYN RIDER	The Impostor	10
	10	SOUNDTRACK	Downton Abbey: The Essential Collection	38
	11	BENEDICTINES OF MARY, QUEEN OF APOSTLES	Angels And Saints At Ephesus	40
RE	12	GRIMAUD/SYMPHONIEORCHESTER DES BAYERISCHEN RUNDFUNKS	Brahms	8
	13	CHRIS THILE	Bach: Sonatas & Partitas, Vol. 1	27
	14	MARTYNAS	Martynas	3
RE	15	THE PHILADELPHIA ORCH./Y. NEZET-SEGWIN	Stravinsky/Stokowski	4

CLASSICAL CROSSOVER ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
1	1	#1 30 WKS LINDSEY STIRLING	Lindsey Stirling	73
2	2	THE PIANO GUYS	The Piano Guys	71
4	3	THE PIANO GUYS	The Piano Guys 2	40
3	4	IL DIVO	A Musical Affair: The Greatest Song...	14
5	5	ANDREA BOCELLI	Love In Portofino	16
6	6	ANDREA BOCELLI	Passione	54
10	7	THE TENORS	Lead With Your Heart	52
9	8	IL VOLO	We Are Love: Special Edition	37
7	9	THE TEXAS TENORS	You Should Dream	8
11	10	ANDREA BOCELLI	Amor En Portofino	12
14	11	JACKIE EVANCHO	Songs From The Silver Screen	63
12	12	FORTE	Forte	13
15	13	TWO STEPS FROM HELL	Skyworld	46
RE	14	IL VOLO	Mas Que Amor	34
RE	15	JONATHAN & CHARLOTTE	Together	39

WORLD ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
NEW	1	#1 1WK B.A.P.	First Sensibility	1
	2	ANGELIQUE KIDJO	Eve	2
NEW	3	THE HIGH KINGS	Friends For Life	1
	4	STROMAE	Racine Carree	25
	5	VARIOUS ARTISTS	Haiti Direct!: Big Band, Mini Jazz...	2
	6	ANGEL JULIAN	Gourmet Entertains: Taste Of Italy	42
	7	CELTIC THUNDER	Mythology	51
	8	ROYAL PIRATES	Drawing The Line (EP)	2
	9	GAELIC STORM	The Boathouse	13
	10	CARLA BRUNI	Little French Songs	39
	11	ANOUSHKA SHANKAR	Traces Of You	16
RE	12	JAKE SHIMABUKURO	Grand Ukulele	52
NEW	13	VARIOUS ARTISTS	Let No One Judge You...	1
	14	GOT7	Got It? (EP)	3
RE	15	CLANNAD	Nadur	7

# Christian/Gospel

February 22  
2014

billboard

HOT CHRISTIAN SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	#1 12 WKS OCEANS (WHERE FEET MAY FAIL)	United	21
4	2	THIS IS AMAZING GRACE	Phil Wickham	26
2	3	OVERCOMER	Mandisa	37
5	4	BEAUTIFUL DAY	Jamie Grace	29
6	5	THE ONLY NAME (YOURS WILL BE)	Big Daddy Weave	38
7	6	SPEAK LIFE	tobyMac	27
8	7	WRITE YOUR STORY	Francesca Battistelli	8
19	8	ALONE YET NOT ALONE	Joni Eareckson Tada	3
10	9	SHAKE	MercyMe	13
3	10	ALL YOU'VE EVER WANTED	Casting Crowns	23
12	11	KEEP MAKING ME	Sidewalk Prophets	18
14	12	YOUR GRACE FINDS ME	Matt Redman	25
29	13	YOU WON'T LET GO	Michael W. Smith	6
15	14	I AM	Crowder	12
16	15	BROKEN HALLELUJAH	The Afters	17
13	16	LOVE ALONE IS WORTH THE FIGHT	Switchfoot	18
11	17	YOU CAN'T STOP ME	Andy Mineo	2
18	18	DON'T DESERVE YOU	Plumb	11
17	19	WITH EVERY ACT OF LOVE	Jason Gray	16
20	20	NOT GONNA DIE	Skillet	12
21	21	LET THEM SEE YOU	JJ Weeks Band	13
26	22	ALIVE	Young & Free	14
32	23	DO SOMETHING	Matthew West	3
24	24	ALL THE PEOPLE SAID AMEN	Matt Maher	6
27	25	PRESS ON	Building 429 Feat. Blanca Callahan	5

HOT GOSPEL SONGS™				
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART
		IMPRINT/PROMOTION LABEL		
1	1	#1 7 WKS BEAUTIFUL DAY	Jamie Grace	8
2	2	EVERY PRAISE	Hezekiah Walker	47
3	3	BREAK EVERY CHAIN	Tasha Cobbs	57
5	4	IT'S WORKING	William Murphy	28
4	5	YOU CAN'T STOP ME	Andy Mineo	2
7	6	1 ON 1	Zacardi Cortez	33
6	7	NOTHING WITHOUT YOU	Jason Nelson	39
9	8	I CAN ONLY IMAGINE	Tamela Mann	21
8	9	THE GIFT	Donald Lawrence	36
11	10	LIVE THROUGH IT	James Fortune & FIYA	14
12	11	WITHHOLDING NOTHING	William McDowell	24
14	12	HELP	Erica Campbell Feat. Lecrae	5
13	13	NEVER LAND	Andy Mineo Feat. Marz	2
16	14	PERFECT PEOPLE	The Walls Group	22
15	15	OUR GOD	Micah Stampley	13
19	16	AMAZING	Ricky Dillard & New G	3
18	17	BEAUTIFUL	Mali Music	4
20	18	WALKING IN FAVOR	John P. Kee, Zacardi Cortez & Shawn Bigby	6
21	19	PAISANO'S WYLIN'	Andy Mineo Feat. Marty Of Social Club	2
17	20	HE TURNED IT	Tye Tribbett	13
23	21	PAGANINI	Andy Mineo Feat. KB & Canon	2
24	22	REJOICE WITH ME!	Bobby Jones Feat. Faith Evans	8
22	23	THE SAINTS	Andy Mineo Feat. KB & Trip Lee	7
NEW	24	YOU ALONE	Arkansas Gospel Mass Choir	3
	25	DEATH OF ME	Andy Mineo	1

CHRISTIAN ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
1	1	#1 2 WKS CASTING CROWNS	Thrive	3
HOT SHOT DEBUT	2	FOR TODAY	Fight The Silence	1
5	3	VARIOUS ARTISTS	WOW Hits 2014	20
3	4	JAMIE GRACE	Ready To Fly	2
2	5	ANDY MINEO	Never Land (EP)	2
4	6	SWITCHFOOT	Fading West	4
6	7	SKILLET	Rise	33
7	8	NEWSBOYS	Restart	22
18	9	COLTON DIXON	A Messenger	49
8	10	LECRAE	Church Clothes: Vol. 2	14
12	11	HILLSONG UNITED	Zion	50
15	12	TOBYMAC	Eye On It	76
35	13	GG VARIOUS ARTISTS	Top 25 Praise Songs: 2014	21
NEW	14	ERNIE HAASE & SIGNATURE SOUND	Oh, What A Savior	1
13	15	MANDISA	Overcomer	24
10	16	THIRD DAY	Miracle	66
NEW	17	ANTHEM LIGHTS	You Have My Heart	1
14	18	CASTING CROWNS	The Acoustic Sessions [Volume One]	46
32	19	AUDIO ADRENALINE	Kings & Queens	32
26	20	MATT MAHER	All The People Said Amen	39
19	21	LOVE & THE OUTCOME	Love & The Outcome	9
17	22	TENTH AVENUE NORTH	The Struggle	77
24	23	HILLSONG YOUNG & FREE	We Are Young & Free	19
16	24	PLUMB	Need You Now	49
39	25	LAURA STORY	God Of Every Story	18

GOSPEL ALBUMS™				
LAST WEEK	THIS WEEK	ARTIST	Title	WKS. ON CHART
		IMPRINT/DISTRIBUTING LABEL		
24	1	#1 1WK GG VARIOUS ARTISTS	WOW Gospel 2014	2
1	2	ANDY MINEO	Never Land (EP)	2
4	3	TAMELA MANN	Best Days	79
2	4	TASHA COBBS	Grace (EP)	53
3	5	LECRAE	Church Clothes: Vol. 2	14
6	6	TYE TRIBBETT	Greater Than	27
10	7	HEZEKIAH WALKER	Azusa: The Next Generation	36
9	8	WILLIAM MCDOWELL	Withholding Nothing	14
8	9	LECRAE	Gravity	75
11	10	WILLIAM MURPHY	God Chaser	53
7	11	ANDY MINEO	Heroes For Sale	42
13	12	VARIOUS ARTISTS	WOW Gospel 2013	55
14	13	DONALD LAWRENCE	20 Year Celebration - Vol. 1: Best For Last	20
45	14	SHIRLEY CAESAR	Harvest Gospel	15
23	15	VARIOUS ARTISTS	I Have A Dream: 10 Inspirational Songs Of Hope And Triumph	3
48	16	MARICA CHISOLM	Simply Worship	2
17	17	ISRAEL & NEW BREED	Jesus At The Center: Live	79
30	18	DEREK MINOR	Minorville	22
18	19	DETRICK HADDON	R.E.D. (Restoring Everything Damaged)	23
16	20	THE CANTON SPIRITUALS	Keep Knocking	10
26	21	FRED HAMMOND	United Tenors	46
28	22	JOHN P. KEE AND NEW LIFE	Life And Favor	77
21	23	ISAAC CARREE	Reset	33
12	24	LATICE CRAWFORD	Lattice Crawford	2
49	25	MIGHTY CLOUDS OF JOY	Harvest Gospel	12

TRADITIONAL CLASSICAL ALBUMS: The week's top-selling current traditional classical and classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. WORLD ALBUMS: The week's top-selling current world albums, ranked by sales data as compiled by Nielsen SoundScan. CLASSICAL CROSSOVER ALBUMS: The week's top-selling current classical crossover albums, ranked by sales data as compiled by Nielsen SoundScan. HOT CHRISTIAN SONGS: The week's most popular current Christian songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. CHRISTIAN ALBUMS: The week's top-selling current Christian albums, ranked by sales data as compiled by Nielsen SoundScan. HOT GOSPEL SONGS: The week's most popular current gospel songs, ranked by radio airplay audience impressions as measured by Nielsen BDS. GOSPEL ALBUMS: The week's top-selling current gospel albums, ranked by sales data as compiled by Nielsen SoundScan. ALBUMS: The week's most popular current albums, ranked by radio airplay audience impressions as measured by Nielsen BDS. SALES DATA COMPILED BY: AIRPLAY MONITORED BY: nicksen BDS. SOUNDSCAN

# Dance/Electronic

February 22  
2014  
billboard

HOT DANCE/ELECTRONIC SONGS: The week's most popular current dance/electronic songs, ranked by radio airplay, audience impressions, as measured by Nielsen BDS, sales data as compiled by Nielsen SoundScan, streaming activity data by online music sources tracked by a national sample of club DJs, songs are defined as current if they are newly-released titles, or songs receiving widespread airplay and/or sales activity for the first time. DANCE/ELECTRONIC ALBUMS: The week's most popular current dance/electronic albums, ranked by sales data as compiled by Nielsen SoundScan. Albums are defined as current if they are less than 18 months old or older than 18 months but still residing in the Billboard 200's top 100. DANCE/MIX SHOW AIRPLAY: The week's most popular current dance/electronic songs ranked by total weekly plays on 6 dance-formatted stations and mix shows playing on mainstream top 40 and select rhythmic stations that have submitted their hours of mix show programming, as monitored by Nielsen BDS. See charts. Legend on billboard.com for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY  
nielsen  
SOUNDSCAN  
AIRPLAY/STREAMING DATA COMPILED BY  
nielsen  
BDS

HOT DANCE/ELECTRONIC SONGS™						
WKS. AGO	LAST WEEK	THIS WEEK	TITLE	Artist	PEAK POS.	WKS. ON CHART
			CERTIFICATION	IMPRINT/PROMOTION LABEL		
			PRODUCER (SONGWRITER)			
1	1	1	#1 23 WKS <b>WAKE ME UP!</b> ▲	Avicii	1	33
3	4	2	<b>HEY BROTHER</b>	Avicii	2	21
2	3	3	<b>STAY THE NIGHT</b>	Zedd Featuring Hayley Williams	2	22
5	5	4	<b>SG TURN DOWN FOR WHAT</b> ●	DJ Snake & Lil Jon	4	9
4	2	5	<b>GET LUCKY</b> ▲	Daft Punk Featuring Pharrell Williams	1	43
6	6	6	<b>AG ANIMALS</b> ●	Martin Garrix	4	31
7	7	7	<b>APPLAUSE</b>	Lady Gaga	1	27
9	9	8	<b>TAKE ME HOME</b>	Cash Cash Featuring Bebe Rexha	8	30
8	8	9	<b>SUMMERTIME SADNESS</b> ▲	Lana Del Rey & Cedric Gervais	2	28
10	10	10	<b>THINKING ABOUT YOU</b>	Calvin Harris Featuring Ayah Marar	9	32
HOT SHOT DEBUT		11	<b>EVERYTHING IS AWESOME!!!</b>	Tegan And Sara Feat. The Lonely Island	11	1
12	12	12	<b>WORK B**CH!</b>	Britney Spears	4	22
14	13	13	<b>LATCH</b>	Disclosure Featuring Sam Smith	13	24
16	16	14	<b>I'M A FREAK</b>	Enrique Iglesias Featuring Pitbull	12	5
13	14	15	<b>YOU MAKE ME</b>	Avicii	11	23
25	11	16	<b>FIND YOU</b>	Zedd, Matthew Koma, Miriam Bryant	11	3
15	15	17	<b>TSUNAMI</b>	DVBBS & Borgeous	13	20
23	21	18	<b>RED LIGHTS</b>	Tiesto	18	8
RE-ENTRY		19	<b>CAN'T KILL US</b>	The Glitch Mob	19	2
17	17	20	<b>I CAN'T STOP</b>	Flux Pavilion	12	15
19	18	21	<b>UNDER CONTROL</b>	Calvin Harris & Alesso Featuring Hurts	12	16
NEW		22	<b>TEN FEET TALL</b>	Afrojack Featuring Wrabel	22	1
22	20	23	<b>BONELESS</b>	Steve Aoki, Chris Lake & Tujamo	17	22
18	19	24	<b>TAKE BACK THE NIGHT</b>	TryHardNinja	12	7
27	23	25	<b>WIZARD</b>	Martin Garrix & Jay Hardway	16	6
-	41	26	<b>INTO THE BLUE</b>	Kylie Minogue	26	2
34	29	27	<b>FOR ONCE IN MY LIFE</b>	Mel B	27	5
-	38	28	<b>HIDE</b>	N.A.S.A. Featuring Aynzli Jones	28	4
43	48	29	<b>ENJOY THE RIDE</b>	Krewella	29	7
26	27	30	<b>BOOYAH</b>	Showtek Featuring We Are Loud! & Sonny Wilson	13	13
11	30	31	<b>ALL THE WAY</b>	Timeflies	11	3
35	33	32	<b>LEGACY</b>	Nicky Romero VS Krewella	22	18
33	28	33	<b>BOY OH BOY</b>	Diplo	19	18
31	31	34	<b>REVOLUTION</b>	R3hab & NERVO & Ummet Ozcan	31	3
29	32	35	<b>LAST CHANCE</b>	Kaskade & Project 46	25	7
38	40	36	<b>DARE YOU</b>	Hardwell Featuring Matthew Koma	27	9
37	37	37	<b>STRANGERS</b>	Seven Lions With Myon & Shane 54 Feat. Tove Lo	30	15
-	44	38	<b>TAKE ME AWAY</b>	Rokelle Featuring Dave Aude	38	2
30	35	39	<b>EARTHQUAKE</b>	DJ Fresh Vs. Diplo Feat. Dominique Young Unique	26	20
40	42	40	<b>ADDICTED TO YOU</b>	Avicii	23	15
28	34	41	<b>THE SPARK</b>	Afrojack Featuring Spree Wilson	21	17
24	26	42	<b>TAKE IT LIKE A MAN</b>	Cher	23	8
NEW		43	<b>RATHER BE</b>	Clean Bandit Featuring Jess Glynne	43	1
NEW		44	<b>U</b>	Gareth Emery Featuring Bo Bruce	44	1
44	36	45	<b>Y.A.L.A.</b>	M.I.A.	19	14
NEW		46	<b>SATELLITE</b>	Justin Caruso & Aude Featuring Christina Novelli	46	1
NEW		47	<b>WITH YOU</b>	Kimberly Davis	47	1
RE-ENTRY		48	<b>REVOLUTION</b>	Diplo Featuring Faustix & Imanos & Kai	20	14
32	43	49	<b>BIRD MACHINE</b>	DJ Snake Featuring Alesia	21	9
-	25	50	<b>GIVE LIFE BACK TO MUSIC</b>	Daft Punk	18	16

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST	CERTIFICATION	Title	WKS. ON CHART	
		IMPRINT/DISTRIBUTING LABEL				
1	1	#1 19 WKS <b>DAFT PUNK</b> ▲	Random Access Memories	39		
2	2	<b>LADY GAGA</b>	ARTPOP	13		
3	3	<b>AVICII</b>	True	21		
4	4	<b>LINDSEY STIRLING</b>	Lindsey Stirling	73		
5	5	<b>ZEDD</b>	Clarity	66		
6	6	<b>DISCLOSURE</b>	Settle	36		
10	7	<b>LINKIN PARK</b>	Recharged	15		
12	8	<b>KREWELLA</b>	Get Wet	20		
7	9	<b>VARIOUS ARTISTS</b>	Ultra Dance 15	3		
9	10	<b>M.I.A.</b>	Matangi	14		
11	11	<b>CALVIN HARRIS</b>	18 Months	67		
8	12	<b>JAMES BLAKE</b>	Overgrown	32		
14	13	<b>VARIOUS ARTISTS</b>	Now That's What I Call A Workout 3	8		
13	14	<b>THE CRYSTAL METHOD</b>	The Crystal Method	4		
15	15	<b>ICONA POP</b>	This Is...	20		
17	16	<b>DARKSIDE</b>	Psychic	18		
16	17	<b>VARIOUS ARTISTS</b>	Ministry Of Sound: Running Trax 2014	5		
NEW	18	<b>THOUSAND FOOT KRUTCH</b>	Metamorphosis // The End Remixes Vol. 1 & II	1		
19	19	<b>DEADMAUS</b>	Album Title Goes Here	56		
RE	20	<b>FLUME</b>	Flume	6		
23	21	<b>VARIOUS ARTISTS</b>	UKF Dubstep 2013	8		
RE	22	<b>EMPIRE OF THE SUN</b>	Ice On The Dune	29		
24	23	<b>VARIOUS ARTISTS</b>	All Trap Music	9		
RE	24	<b>VARIOUS ARTISTS</b>	All Trap Music: Vol. 2	10		
RE	25	<b>CASH CASH</b>	Overtime: EP	2		

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE	Artist	WKS. ON CHART		
		IMPRINT/PROMOTION LABEL				
2	1	#1 1 WK <b>BURN</b>	Ellie Goulding	18		
3	2	<b>RED LIGHTS</b>	Tiesto	5		
1	3	<b>STAY THE NIGHT</b>	Zedd Feat. Hayley Williams	19		
8	4	<b>STRANGERS</b>	Seven Lions With Myon & Shane 54 Feat. Tove Lo	12		
4	5	<b>THINKING ABOUT YOU</b>	Calvin Harris Feat. Ayah Marar	21		
5	6	<b>HEY BROTHER</b>	Avicii	12		
10	7	<b>TAKE ME HOME</b>	Cash Cash Feat. Bebe Rexha	25		
11	8	<b>DARK HORSE</b>	Katy Perry Feat. Juicy J	5		
13	9	<b>POMPEII</b>	Bastille	10		
9	10	<b>DARE YOU</b>	Hardwell Feat. Matthew Koma	5		
6	11	<b>NOW OR NEVER</b>	Tritonal Feat. Phoebe Ryan	12		
12	12	<b>LAST CHANCE</b>	Kaskade & Project 46	8		
7	13	<b>TIMBER</b>	Pitbull Feat. Ke\$ha	13		
15	14	<b>LEGACY</b>	Nicky Romero VS Krewella	10		
18	15	<b>REVOLUTION</b>	R3hab & NERVO & Ummet Ozcan	3		
17	16	<b>YOUTH</b>	Foxes	3		
16	17	<b>COUNTING STARS</b>	OneRepublic	10		
19	18	<b>WIZARD</b>	Martin Garrix & Jay Hardway	3		
NEW	19	<b>TURN DOWN FOR WHAT</b>	DJ Snake & Lil Jon	1		
NEW	20	<b>TALK DIRTY</b>	Jason Derulo Feat. 2 Chainz	1		
20	21	<b>LIKE SATELLITES</b>	Manufactured Superstars Feat. Danni Rouge	12		
21	22	<b>ENJOY THE RIDE</b>	Krewella	3		
24	23	<b>TEAM</b>	Lorde	2		
22	24	<b>BONELESS</b>	Steve Aoki, Chris Lake & Tujamo	9		
NEW	25	<b>LOVE ME AGAIN</b>	John Newman	1		



## Avicii Doubles Up Atop Chart

Avicii (above) becomes the first act in the relatively short 13-month history of Hot Dance/Electronic Songs to occupy the top two positions on the list, as "Wake Me Up!" enjoys a record-extending 23rd week at No. 1 while "Hey Brother" vaults 4-2. The latter claims the digital gainer honor as it shifts 63,000, up 8%, according to Nielsen SoundScan. "Brother" also edges up Dance/Electronic Digital Songs (3-2) and Dance Club Songs (6-3) while "Up!" returns for an 11th week at No. 1 on Dance Streaming Songs (2-1, 2.5 million U.S. plays).

Tegan & Sara score their first Hot Dance/Electronic Songs listing as "Everything Is AWESOME!!!" opens at No. 11, aided by 32,000 first-week download sales (and a guest spot from Andy Samberg-led comedy group the Lonely Island). The track hails from the soundtrack to the box-office-topping animated film "The Lego Movie," which also contains three non-dance interpretations of "AWESOME!!!" by other acts.

Ellie Goulding collects her second No. 1 on Dance/Mix Show Airplay as "Burn" bounces 2-1. Only seven songs needed more than Goulding's 18 weeks to ascend to No. 1 since the chart's August 2003 launch. Krewella's "Alive," at 32 weeks, holds the record for the longest climb to No. 1. Katy Perry scores her 13th consecutive (and overall) No. 1 on Dance Club Songs with "Dark Horse," courtesy of remixes from Goldhouse, Manhattan Clique and 4FRNT, among others. Perry extends her record for the most leaders in a row since the chart's August 1976 inception for the second time this year ("Unconditionally" gave her 12 straight on the chart dated Jan. 4). Her 13 total No. 1s tie Perry with Whitney Houston and Lady Gaga for ninth place on the all-time list of acts with the most Dance Club Songs No. 1s.

-Gordon Murray

DANCE CLUB SONGS™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART	
2	1	<b>#1</b> <b>1 WK</b> <b>GG</b> <b>DARK HORSE</b> CAPITOL	Katy Perry Feat. Juicy J	6	
5	2	<b>FOR ONCE IN MY LIFE</b> SBB	Mel B	8	
6	3	<b>HEY BROTHER</b> PRMD/ISLAND/IDJMG	Avicii	7	
10	4	<b>HANDS UP IN THE AIR</b> SONY MUSIC CANADA	Audio Playground	6	
11	5	<b>SOMEBODY LOVES YOU</b> RCA	Betty Who	8	
9	6	<b>SATURDAY NIGHT</b> WILL.I.AM/CHERRYTREE/INTERSCOPE	Natalia Kills	9	
1	7	<b>GO F**K YOURSELF</b> CAPITOL	My Crazy Girlfriend	10	
7	8	<b>POMPEII</b> VIRGIN/CAPITOL	Bastille	10	
4	9	<b>TSUNAMI</b> DOORN/SPINNIN'/COLUMBIA	DVBBS & Borgeous	10	
14	10	<b>TAKE ME AWAY</b> AUDACIOUS	Rokelle Feat. Dave Aude	6	
12	11	<b>NEON LIGHTS</b> HOLLYWOOD	Demi Lovato	11	
3	12	<b>TAKE IT LIKE A MAN</b> WARNER BROS.	Cher	10	
21	13	<b>WITH YOU</b> DI	Kimberly Davis	6	
20	14	<b>SATELLITE</b> AUDACIOUS	Justin Caruso & Aude Feat. Christina Novelli	7	
30	15	<b>BLOW</b> PARKWOOD/COLUMBIA	Beyonce	3	
8	16	<b>RIGHT THERE</b> REPUBLIC	Ariana Grande Feat. Big Sean	8	
15	17	<b>MAD</b> AUDACIOUS	Vassy	14	
13	18	<b>DO WHAT U WANT</b> STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	9	
22	19	<b>ALONE TOGETHER</b> DECA/DANCE/ISLAND/IDJMG	Fall Out Boy	5	
26	20	<b>GAMES</b> ASTRALWERKS/CAPITOL	Claire	5	
27	21	<b>CANNONBALL</b> COLUMBIA	Lea Michele	5	
28	22	<b>NOW YOU'RE MINE</b> SIDE FX PARTNERS	Kim Cameron	5	
18	23	<b>GAUDETE</b> MUTE	Erasure	7	
19	24	<b>YOU MAKE ME</b> PRMD/ISLAND/IDJMG	Avicii	14	
35	25	<b>BURN</b> CHERRYTREE/INTERSCOPE	Ellie Goulding	4	
17	26	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	12	
24	27	<b>CRUCIFIED 2014</b> STOCKHOLM	Army Of Lovers	9	
23	28	<b>THE MONSTER</b> WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	9	
36	29	<b>GIVE</b> MALEA	Malea	4	
31	30	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic	6	
25	31	<b>THUNDERGOD</b> CARRILLO	Danny Howard & Futuristic Polar Bears	7	
45	32	<b>RED LIGHTS</b> MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC	Tiesto	2	
37	33	<b>CAPTURE</b> DAWN WOODS	Dawn Woods	4	
48	34	<b>CELEBRATE</b> THE SLEEPY JACKSON/ASTRALWERKS/CAPITOL	Empire Of The Sun	2	
43	35	<b>HOW I FEEL</b> EFE	DJ Rockster Feat. Paul Cless	2	
47	36	<b>IF ONLY TONIGHT</b> SEIZE THE DAY	Assia Ahhatt	2	
40	37	<b>WIZARD</b> SPINNIN'/CASABLANCA/REPUBLIC	Martin Garrix & Jay Hardway	3	
46	38	<b>THE DRAGON FLIES</b> SEA TO SUN	VerSun Feat. David Vendetta & Sylvia Tosun	2	
33	39	<b>LOVE ME AGAIN</b> REPUBLIC	John Newman	13	
38	40	<b>INCREDIBLE</b> LAST QUARTER	Cary Nokey	7	
50	41	<b>DANSE</b> CP	Mia Martina Feat. Dev	2	
29	42	<b>WHAT TO DO NOW</b> JUICY	Robbie Rivera & The EKGs	11	
16	43	<b>HIGHER</b> ELECTRONIC KINGDOM	Deborah Cox Feat. Paige	13	
49	44	<b>HOW I FEEL</b> POE BOV/ATLANTIC	Flo Rida	2	
HOT SHOT DEBUT	45	<b>MIND BLOWN</b> PINK STAR	Noelia Feat. Timbaland	1	
42	46	<b>ANIMALS</b> SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	26	
32	47	<b>THURSDAY</b> X2	Pet Shop Boys Feat. Example	12	
NEW	48	<b>HERE WE GO</b> C&R	Consuelo Costin	1	
NEW	49	<b>WE ARE INFINITE</b> TRAILBLAZE	Starling Glow	1	
NEW	50	<b>UPRISING OF LOVE</b> M.E./PRIMARY WAVE	Melissa Etheridge	1	

# Hits of the World

February 22 2014

## billboard

EURO					
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
2	1	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams		
1	2	<b>RATHER BE</b> ATLANTIC	Clean Bandit Feat. Jess Glynne		
4	3	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha		
3	4	<b>FEELIN' MYSELF</b> WILL.I.AM/INTERSCOPE	will.i.am Feat. Miley Cyrus, French Montana, Wiz Khalifa & DJ Mustard		
19	5	<b>DIBBY DIBBY SOUND</b> MINISTRY OF SOUND	DJ Fresh VS Jay Fay Feat. Ms Dynamite		
7	6	<b>HEY BROTHER</b> POSITIVA/PRMD/ISLAND	Avicii		
16	7	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna		
12	8	<b>DARK HORSE</b> CAPITOL/VIRGIN	Katy Perry Feat. Juicy J		
5	9	<b>READY FOR YOUR LOVE</b> VIRGIN	Gorgon City Feat. MNEK		
6	10	<b>CRYING FOR NO REASON</b> RINSE/AMMUNITION	Katy B		

UNITED KINGDOM					
ALBUMS COMPILED BY THE OFFICIAL UK CHART CO.					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	<b>SO LONG, SEE YOU TOMORROW</b> ISLAND/UNIVERSAL	Bombay Bicycle Club		
4	2	<b>TRUE</b> POSITIVA/PRMD/ISLAND/UNIVERSAL	Avicii		
2	3	<b>HALCYON</b> POLYDOR/UNIVERSAL	Ellie Goulding		
7	4	<b>IF YOU WAIT</b> METAL & DUST/MINISTRY OF SOUND/UNIVERSAL	London Grammar		
3	5	<b>BEYONCE</b> PARKWOOD/COLUMBIA/SONY MUSIC	Beyonce		
NEW	6	<b>HYDRA</b> WITHIN TEMPTATION/DRAMATICO	Within Temptation		
NEW	7	<b>TOO MUCH INFORMATION</b> DAYLIGHTING	Maximo Park		
8	8	<b>PURE HEROINE</b> VIRGIN/UNIVERSAL	Lorde		
5	9	<b>WANDERLUST</b> DOUGLAS VALENTINE/EBGB'S	Sophie Ellis-Bextor		
1	10	<b>CAVALIER YOUTH</b> BMG RIGHTS MANAGEMENT	You Me At Six		

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		
6	3	<b>ZOMBIE</b> WATI.B	Maitre Gims		
5	4	<b>INSTANT CRUSH</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Julian Casablancas		
RE	5	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna		
NEW	6	<b>LA MORT LEUR VA SI BIEN</b> TALLAC	Booba		
3	7	<b>GET LUCKY</b> DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams		
8	8	<b>SIRENS CALL</b> VE/TOT OU TARD	Cats On Trees		
NEW	9	<b>INVISIBLE</b> ISLAND	U2		
7	10	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic		

AUSTRALIA					
ALBUMS COMPILED BY ARIA					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	<b>MKTO</b> COLUMBIA/SONY MUSIC	MKTO		
NEW	2	<b>THE BRINK</b> THE JEZABELS	The Jezabels		
2	3	<b>PURE HEROINE</b> UNIVERSAL	Lorde		
8	4	<b>THE VERY BEST</b> PETROL ELECTRIC/UNIVERSAL	INXS		
5	5	<b>FROZEN</b> WALT DISNEY/UNIVERSAL	Soundtrack		
3	6	<b>HIGH HOPES</b> COLUMBIA/SONY MUSIC	Bruce Springsteen		
1	7	<b>TRUE</b> POSITIVA/PRMD/ISLAND/UNIVERSAL	Avicii		
7	8	<b>BEYONCE</b> PARKWOOD/COLUMBIA/SONY MUSIC	Beyonce		
6	9	<b>IF YOU WAIT</b> METAL & DUST/DEW PROCESS/UNIVERSAL	London Grammar		
NEW	10	<b>BLUE SMOKE</b> DOLLY/SONY MUSIC	Dolly Parton		

JAPAN					
JAPAN HOT 100 COMPILED BY HANSHIN/SOUNDSCAN JAPAN/PLANTECH					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	<b>AINOARIKA</b> J-STORM	Hey!Say!JUMP		
NEW	2	<b>HIDE &amp; SEEK</b> AVEX-J-MORE	Toho Shinki		
5	3	<b>TSUKI</b> AVEX-J-MORE	Namie Amuro		
1	4	<b>SNOW MAGIC FANTASY</b> TOY'S FACTORY	SEKAI NO OWARI		
67	5	<b>FISH</b> UNIVERSAL MUSIC SIGMA	Back Number		
19	6	<b>BABY I</b> UNIVERSAL	Ariana Grande		
8	7	<b>ZUTTO</b> UNIVERSAL	SPICY CHOCOLATE Feat. HAN-KUN & TEE		
2	8	<b>CHOCOLATE</b> VICTOR	Reo leiri		
3	9	<b>KIMI NO TONARI</b> PONY CANYON	Aiko		
70	10	<b>FAITH</b> SONY	miwa		

GERMANY					
ALBUMS COMPILED BY MEDIA CONTROL					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
NEW	1	<b>ZUM GLUECK IN DIE ZUKUNFT II</b> FOUR/SONY MUSIC	Marteria		
1	2	<b>WENN DAS SO IST</b> SONY MUSIC	Peter Maffay		
3	3	<b>FARBENSPIEL</b> POLYDOR/ISLAND/UNIVERSAL	Helene Fischer		
NEW	4	<b>HYDRA</b> WITHIN TEMPTATION/BMG	Within Temptation		
NEW	5	<b>SCHMERZFREI</b> KB	Krawallbruder		
2	6	<b>UNENDLICH</b> VERTIGO/CAPITOL/UNIVERSAL	Schandmaul		
NEW	7	<b>H.A.Z.E.</b> MAJOR MOVEZ	Pa Sports		
NEW	8	<b>OONAGH</b> WE LOVE MUSIC/ELECTROLA/UNIVERSAL	Oonagh		
8	9	<b>MTV UNPLUGGED: KAHEDI RADIO SHOW</b> MTV/NESOLA/VERTIGO/CAPITOL/UNIVERSAL	Max Herre		
4	10	<b>HIGH HOPES</b> COLUMBIA/SONY MUSIC	Bruce Springsteen		

CANADA					
ALBUMS COMPILED BY NIELSEN SOUNDSCAN					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
10	1	<b>UNORTHODOX JUKEBOX</b> ATLANTIC/WARNER	Bruno Mars		
1	2	<b>2014 GRAMMY NOMINEES</b> GRAMMY/ATLANTIC/WARNER	Various Artists		
NEW	3	<b>AFTER THE DISCO</b> COLUMBIA/SONY MUSIC	Broken Bells		
3	4	<b>FROZEN</b> WALT DISNEY/UNIVERSAL	Soundtrack		
4	5	<b>PURE HEROINE</b> LAVA/REPUBLIC/UNIVERSAL	Lorde		
6	6	<b>PRISM</b> CAPITOL/UNIVERSAL	Katy Perry		
NEW	7	<b>SALUTE</b> SYCO/COLUMBIA/SONY MUSIC	Little Mix		
8	8	<b>NIGHT VISIONS</b> KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons		
7	9	<b>BEYONCE</b> PARKWOOD/COLUMBIA/SONY MUSIC	Beyonce		
12	10	<b>THE MARSHALL MATHERS LP 2</b> WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem		

KOREA					
KOREA K-POP HOT 100 COMPILED BY BILLBOARD KOREA					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist		
1	1	<b>GOODBYE</b> STARSHIP ENTERTAINMENT	Hyolin		
NEW	2	<b>TEARS LIKE TODAY</b> A CUBE ENTERTAINMENT	Huh Gak		
NEW	3	<b>SOME</b> STARSHIP X	Junggigo & Soyou Feat. Lil Boi of Geeks		
3	4	<b>SOMETHING</b> LOEN TREE	Girl's Day		
2	5	<b>FXKK U</b> APOP ENTERTAINMENT	Gain		
4	6	<b>MY DESTINY</b> MUSIC & NEW	Lyn		
NEW	7	<b>TRUTH OR DARE</b> APOP ENTERTAINMENT	Gain		
11	8	<b>GO TO NASUNG</b> ROXTA MUZIK	Rose Motel, Shim Eun Kyung		
5	9	<b>SINGING GOT BETTER</b> NEOWIZ INTERNET	Ailee		
16	10	<b>WHITE BUTTERFLY</b> BH ENTERTAINMENT	Sim Eun Gyeong		

BRAZIL			
ALBUMS COMPILED BY APBD/NIELSEN			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	<b>SAMBAS DE ENREDO 2014</b> UNIVERSAL	Various Artists
3	2	<b>EM LONDRES AO VIVO</b> SOM LIVRE	Jorge & Mateus
2	3	<b>ANITTA</b> WARNER	Anitta
6	4	<b>MIDNIGHT MEMORIES</b> SYCO/COLUMBIA/SONY MUSIC	One Direction
4	5	<b>O NOSSO TEMPO E HOJE AO VIVO</b> SOM LIVRE	Luan Santana
5	6	<b>CHIQUITITAS 2</b> BUILDING RECORDS	Chiquititas
9	7	<b>AMOR A VIDA - INTERNACIONAL</b> NOT LISTED	Various Artists
8	8	<b>FACA-ME CRER</b> SOM LIVRE	Padre Reginaldo Manzotti
10	9	<b>EM LONDRES AO VIVO (CD/DVD)</b> SOM LIVRE	Jorge & Mateus
7	10	<b>VIVA POR MIM</b> SOM LIVRE	Victor & Leo

NORWAY			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
2	1	<b>I SEE FIRE</b> WATERTOWER/DECCA	Ed Sheeran
4	2	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams
10	3	<b>DARK HORSE</b> CAPITOL/VIRGIN	Katy Perry Feat. Juicy J
5	4	<b>JUBEL</b> KLINGANDE	Klingande
1	5	<b>BROTHER</b> COMPASS POINT/UNIVERSAL	Morten Harket
RE	6	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna
7	7	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha
6	8	<b>COUNTING STARS</b> MOSLEY/INTERSCOPE	OneRepublic
3	9	<b>ROYALS</b> VIRGIN/UNIVERSAL	Lorde
NEW	10	<b>INVISIBLE</b> ISLAND	U2

NEW ZEALAND			
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>SAY SOMETHING</b> BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera
7	3	<b>RUDE</b> LATIUM/SONY MUSIC	MAGIC!
2	4	<b>ALL OF ME</b> G.O.O.D./COLUMBIA	John Legend
8	5	<b>TRUMPETS</b> BELUGA HEIGHTS/WARNER BROS.	Jason Derulo
6	6	<b>I SEE FIRE</b> WATERTOWER/DECCA	Ed Sheeran
5	7	<b>DRUNK IN LOVE</b> PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z
NEW	8	<b>BRAVE</b> EPIC	Sara Bareilles
RE	9	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha
RE	10	<b>HEY BROTHER</b> POSITIVA/PRMD/ISLAND	Avicii

SWITZERLAND			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
NEW	1	<b>LOVE</b> HITMILL	Lennon & Maysi
1	2	<b>HAPPY</b> BACK LOT MUSIC/COLUMBIA	Pharrell Williams
2	3	<b>I SEE FIRE</b> WATERTOWER/DECCA	Ed Sheeran
5	4	<b>CHANGES</b> WEPLAY/CO. KG/FOUR	Faul & Wad Ad vs. PNAU
6	5	<b>TIMBER</b> MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha
4	6	<b>HEY BROTHER</b> POSITIVA/PRMD/ISLAND	Avicii
RE	7	<b>CAN'T REMEMBER TO FORGET YOU</b> RCA	Shakira Feat. Rihanna
NEW	8	<b>WIZARD</b> SPINNIN'/TIGER/KONTOR	Martin Garrix & Jay Hardway
3	9	<b>STOLEN DANCE</b> LICHTDICHT	Milky Chance
9	10	<b>ANIMALS</b> SPINNIN'/TIGER/EDEL/KONTOR	Martin Garrix

# Boxscore

February 22  
2014  
billboard

CONCERT GROSSES					
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER	
1	<b>\$1,647,543</b> (\$1,649,207 PESOS) \$114.15/\$59.36	<b>CALVIN HARRIS, R3HAB</b> FORO SOL, MEXICO CITY JAN. 11	29,550 30,000	OCESA-CIE	
2	<b>\$1,500,041</b> \$119/\$39	<b>BILLY JOEL, GAVIN DEGRAW</b> PNC ARENA, RALEIGH, N.C. FEB. 9	16,015 SELLOUT	LIVE NATION	
3	<b>\$1,316,800</b> (\$1,460,330 CANADIAN) \$136.61/\$33.81	<b>ELTON JOHN</b> BELL CENTRE, MONTREAL FEB. 5	14,381 SELLOUT	LIVE NATION, EVENKO	
4	<b>\$1,191,591</b> (\$1,872,826 PESOS) \$44.36	<b>ENRIQUE BUNBURY</b> AUDITORIO NACIONAL, MEXICO CITY JAN. 29-30, FEB. 1	26,864 28,743 THREE SHOWS	OCESA-CIE	
5	<b>\$1,156,790</b> (\$710,080) \$89.60/\$65.16	<b>BLACK SABBATH, UNCLE ACID &amp; THE DEADBEATS</b> PHONES 4U ARENA, MANCHESTER, ENGLAND DEC. 18	13,717 14,825	LIVE NATION	
6	<b>\$1,083,894</b> \$176/\$56	<b>MARC ANTHONY</b> ATLANTIC CITY BOARDWALK HALL, ATLANTIC CITY, N.J. FEB. 8	9,834 11,001	CARDENAS MARKETING NETWORK	
7	<b>\$990,680</b> \$51.75/\$25.75	<b>JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR</b> I WIRELESS CENTER, MOLINE, ILL. JAN. 18-19	20,837 TWO SELLOUTS	LIVE NATION	
8	<b>\$986,479</b> (\$604,597) \$54.66/\$40.79	<b>JLS, MIKE HOUGH, HATTY KEANE, NVS</b> PHONES 4U ARENA, MANCHESTER, ENGLAND DEC. 14	18,393 19,936 TWO SHOWS	SJM CONCERTS	
9	<b>\$940,049</b> (\$577,036) \$61.09/\$48.06	<b>THE BIG REUNION CHRISTMAS PARTY: 911, ATOMIC KITTEN &amp; OTHERS</b> PHONES 4U ARENA, MANCHESTER, ENGLAND DEC. 15	17,169 20,942	LIVE NATION	
10	<b>\$854,651</b> (\$522,655) \$57.23	<b>TIËSTO &amp; CALVIN HARRIS, PETE TONG, DANNY AVILA</b> PHONES 4U ARENA, MANCHESTER, ENGLAND DEC. 21	14,933 15,286	SJM CONCERTS	
11	<b>\$770,971</b> \$57.75/\$27.75	<b>JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR</b> XCEL ENERGY CENTER, ST. PAUL, MINN. JAN. 17	14,141 SELLOUT	LIVE NATION	
12	<b>\$760,091</b> \$64.50/\$32.50	<b>KEITH URBAN, LITTLE BIG TOWN, DUSTIN LYNCH</b> BRIDGESTONE ARENA, NASHVILLE FEB. 1	13,558 SELLOUT	THE MESSINA GROUP/AEG LIVE	
13	<b>\$750,056</b> (\$457,000) \$114.89/\$41.03	<b>KEY 103 JINGLE BALL: ROBBIE WILLIAMS, PIXIE LOTT &amp; OTHERS</b> PHONES 4U ARENA, MANCHESTER, ENGLAND DEC. 12	13,006 13,390	EMO	
14	<b>\$687,890</b> \$57.75/\$27.75	<b>JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR</b> WELLS FARGO ARENA, DES MOINES, IOWA JAN. 16	13,345 SELLOUT	LIVE NATION	
15	<b>\$651,131</b> \$57.75/\$27.75	<b>JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR</b> COLONIAL LIFE ARENA, COLUMBIA, S.C. JAN. 25	12,288 SELLOUT	LIVE NATION	
16	<b>\$644,958</b> (\$394,526) \$46.59	<b>AVENGED SEVENFOLD, FIVE FINGER DEATH PUNCH, AVATAR</b> PHONES 4U ARENA, MANCHESTER, ENGLAND NOV. 30	13,843 14,960	LIVE NATION	
17	<b>\$545,235</b> \$51.75/\$25.75	<b>JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR</b> BALTIMORE ARENA, BALTIMORE FEB. 1	11,489 SELLOUT	LIVE NATION	
18	<b>\$544,805</b> (\$735,048 PESOS) \$56.92	<b>DAVID GARRETT</b> AUDITORIO NACIONAL, MEXICO CITY JAN. 28	9,572 9,613	OCESA-CIE	
19	<b>\$521,573</b> \$129/\$99/\$59	<b>ALEJANDRO FERNÁNDEZ</b> EL PASO COUNTY COLISEUM, EL PASO, TEXAS DEC. 4	5,111 7,513	CARDENAS MARKETING NETWORK	
20	<b>\$519,120</b> (\$320,016) \$47.85	<b>THIRTY SECONDS TO MARS, YOU ME AT SIX</b> PHONES 4U ARENA, MANCHESTER, ENGLAND NOV. 24	10,848 12,444	SJM CONCERTS	
21	<b>\$518,988</b> \$57.50/\$53.50	<b>BASSNECTAR, ZION I, ILL-ESHA</b> BRIDGESTONE ARENA, NASHVILLE DEC. 31	10,810 SELLOUT	AC ENTERTAINMENT	
22	<b>\$516,370</b> \$55.50/\$49.50/ \$39.50/\$19.50	<b>MACKLEMORE &amp; RYAN LEWIS, TALIB KWELI, BIG K.R.I.T.</b> STAPLES CENTER, LOS ANGELES DEC. 4	11,565 13,556	LIVE NATION	
23	<b>\$506,236</b> \$60.25/\$30.25	<b>JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR</b> VERIZON WIRELESS ARENA, MANCHESTER, N.H. JAN. 30	9,011 SELLOUT	LIVE NATION	
24	<b>\$503,613</b> \$52.75/\$26.75	<b>JASON ALDEAN, FLORIDA GEORGIA LINE, TYLER FARR</b> JOHN PAUL JONES ARENA, CHARLOTTESVILLE, VA. JAN. 24	12,628 SELLOUT	LIVE NATION	
25	<b>\$502,089</b> \$74.50/\$49.50	<b>ZAC BROWN BAND, LEVI LOWREY</b> RESCH CENTER, GREEN BAY, WIS. FEB. 6	7,243 SELLOUT	FRANK PRODUCTIONS	
26	<b>\$500,734</b> (\$695,917 PESOS) \$82.67	<b>CNBLUE</b> PEPSI CENTER WTC, MEXICO CITY JAN. 26	6,057 6,486	OCESA-CIE	
27	<b>\$500,280</b> \$97.50/\$37.50	<b>KANYE WEST, KENDRICK LAMAR</b> AT&T CENTER, SAN ANTONIO DEC. 8	6,396 9,429	C3 PRESENTS	
28	<b>\$493,229</b> \$68.50/\$29.50	<b>KEITH URBAN, LITTLE BIG TOWN, DUSTIN LYNCH</b> KFC YUM! CENTER, LOUISVILLE, KY. DEC. 8	8,327 10,027	THE MESSINA GROUP/AEG LIVE	
29	<b>\$491,939</b> \$179/\$129/\$99/\$69	<b>ALEJANDRO FERNÁNDEZ</b> STATE FARM ARENA, HIDALGO, TEXAS NOV. 27	4,762 5,464	CARDENAS MARKETING NETWORK	
30	<b>\$489,452</b> \$67/\$47	<b>ZAC BROWN BAND, THE WOOD BROTHERS, AJ GHENT</b> FEDEXFORUM, MEMPHIS DEC. 27	8,549 SELLOUT	BEAVER PRODUCTIONS	
31	<b>\$487,409</b> (\$135,395 REAIS) \$279.05/\$120.20	<b>SUMMER BREAK FESTIVAL: DAVE MATTHEWS BAND, INCUBUS &amp; OTHERS</b> CITIBANK HALL, RIO DE JANEIRO, BRAZIL DEC. 8	6,192 6,512	T4F-TIME FOR FUN	
32	<b>\$477,908</b> \$59.50/\$49.50/ \$39.50/\$29.50	<b>QUEENS OF THE STONE AGE, THE KILLS</b> BARCLAYS CENTER, BROOKLYN, N.Y. DEC. 14	8,864 10,903	LIVE NATION	
33	<b>\$475,793</b> \$125/\$89.50/ \$69.50/\$49.50	<b>KATT WILLIAMS</b> NOKIA THEATRE L.A. LIVE, LOS ANGELES DEC. 31	6,851 6,882	AEG LIVE	
34	<b>\$471,773</b> \$65.50/\$45.50	<b>JOHN MAYER, PHILLIP PHILLIPS</b> CHESAPEAKE ENERGY ARENA, OKLAHOMA CITY NOV. 30	7,962 10,000	BEAVER PRODUCTIONS	
35	<b>\$469,136</b> \$59.50/\$25	<b>KEITH URBAN, LITTLE BIG TOWN, DUSTIN LYNCH</b> THOMPSON-BOLING ARENA, KNOXVILLE, TENN. JAN. 31	8,403 10,081	THE MESSINA GROUP/AEG LIVE	



## Harris Is Tops In Mexico

DJ Calvin Harris (above) owns the No. 1 slot on the Boxscore chart with \$1.6 million in sales from a stadium performance on Jan. 11 in Mexico. A crowd of 29,550 filled Mexico City's outdoor sports and concert venue, Foro Sol, for the second of two shows that Harris played in the country. With Dutch DJ R3hab as opener, Harris began his Mexican run on Jan. 10 at Monterrey's Auditorio Banamex with a crowd of 7,500. Mexico City-based event producer OCESA promoted both concerts for the Grammy Award winner's headlining stint in Mexico.

Harris charts a second time with stats reported from one venue on his co-headlining jaunt with DJ Tiësto at the end of 2013. The two are at No. 10 with a concert in Manchester, England, during their brief December trek through five markets in Ireland and the United Kingdom. They performed for 14,933 fans at the Phones 4U Arena on Dec. 21, the fourth venue on their Greater Than tour that launched Dec. 18 in Belfast, Northern Ireland. Arena performances followed in Dublin and London prior to the Manchester date, and the tour wrapped with a two-show stand in Glasgow, Scotland.

In addition to their touring efforts, Harris and Tiësto are two of the EDM superstars who regularly have residencies at the Hakkasan nightclub in Las Vegas. —Bob Allen

# CODA

## REWINDING BILLBOARD HISTORY

**Michael Jackson**  
photographed by Todd  
Gray in 1983 inside the  
private theater at his  
parents' home in Encino,  
Calif., the day before he  
shot the video for "Beat It."  
Inset: **The Jackson 5** with  
**Diana Ross** in 1970.



FEB. 26,  
1983

## How Diana Ross Helped The Jackson 5 Land A No. 1

He was just 11 when he became a chart superstar, but it took until he was 25 for Michael Jackson to truly ascend to pop music's throne. This week in 1970, *Diana Ross Presents the Jackson 5* continued its nine-week domination of Billboard's then-named Best Selling Soul LP's chart (now Top R&B/Hip-Hop Albums). The set yielded the group's first of four Billboard Hot 100 No. 1s, "I Want You Back."

Of course, it was his sixth studio album, *Thriller*, that turned Jackson into the King of Pop. This week in 1983, the set began its 37-week run at No. 1 on the Billboard 200, marking the longest domination for an album by a single artist. Only the "West Side Story" movie soundtrack has spent more time at No. 1: 54 weeks, beginning on May 5, 1962.

*Thriller* also rewrote Hot 100 history, becoming the first album to produce seven top 10s—its entire output of singles. Two classics reached No. 1: "Billie Jean" and "Beat It."

The week that *Thriller* took over atop the Billboard 200 (then-dubbed

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Label No. (Dist. Label)	Dist. Co.	RIAA Symbol	Suggested List. Prices: LP, Cassettes, 8-Track	Prev. LP, Country LP, Chart
★	10	1	MICHAEL JACKSON <i>Thriller</i> Epic 91 38112			▲		
★	35	2	STRAY CATS <i>Built For Speed</i> EMI America 51 72501		CAP	▲	8.98	
★	18	3	DARYL HALL & JOHN GATES <i>Hand On My Heart</i> RCA 9141 4383		RCA	▲	8.98	BLP 45
★	35	4	MEN AT WORK <i>Business As Usual</i> Columbia ABC 33978		CBS	▲		BLP 31
★	7	5	BOB SEGER AND THE SILVER BULLET BAND <i>The Distance</i> Capitol 91 38112			▲		

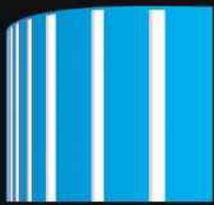


the Top LPs & Tape chart), no one could've predicted the historic place it would eventually hold. But, Billboard's Chart Beat column noted perhaps the most key highlight of its

coronation: "[*Thriller*] is Jackson's first [Billboard 200] No. 1, either solo or with his brothers." Jackson would add five more No. 1 albums through his death in 2009. —Gary Trust

2 CHAINZ 70'S SOUL JAM ALEJANDRA GUZMÁN ALISON KRAUSS ALLMAN  
BROTHERS BAND ALVIN AILEY AMERICAN DANCE THEATER ANTONY SANTOS  
ARCTIC MONKEYS ARETHA FRANKLIN ARMIN VAN BUUREN ART LABOE BLOCK  
PARTY AZIZ ANSARI BILLY JOEL BOB WEIR & RATDOG BRIT FLOYD BRUNO  
MARS BUNBURY CELTIC WOMAN CHARLIE WILSON CHELSEA HANDLER DALAI  
LAMA DAVID GARRETT DIANA ROSS DISNEY JUNIOR LIVE ON TOUR DOUG E.  
FRESH DREAM THEATER EAGLES EDDIE IZZARD ELLIE GOULDING ENRIQUE  
IGLESIAS EXPERIENCE HENDRIX HEART & LIGHTS HEARTBEAT OF HOME  
IL DIVO IMAGINE DRAGONS J. COLE JEFF DUNHAM JENNIFER NETTLES

# COAST TO COAST



MADISON SQUARE GARDEN



THE THEATER  
MADISON SQUARE GARDEN



RADIO CITY



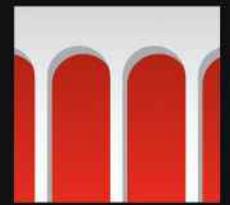
THE BEACON THEATRE



WANG  
THEATRE



CHICAGO



FORUM

JERRY DOUGLAS JILLIAN MICHAELS JOE ROGAN JOHNNY HALLYDAY JUAN  
GABRIEL JUSTIN TIMBERLAKE KACEY MUSGRAVES KATY PERRY KDAY KRUSH  
GROOVE KEITH URBAN KINGS OF LEON LADY GAGA LAURA PAUSINI LEWIS  
BLACK LIGHT IT UP COMEDY JAM LUKE BRYAN MASTERS OF CEREMONY MAYDAY  
MICHAEL BUBLÉ MIKE EPPS NEKO CASE NICKEL CREEK PATTON OSWALT PAUL  
SIMON PENTATONIX PEPE AGUILAR RAIN: A TRIBUTE TO THE BEATLES RAMON  
AYALA RINGO STARR AND HIS ALL STARR BAND ROBIN THICKE RODRIGO Y  
GABRIELA SHARON JONES & THE DAP KINGS SHEN YUN PERFORMING ARTS  
SKILLET SMOKEY ROBINSON STING THE COMEDY KICKOFF THE NATIONAL  
THE SEXY LIBERAL COMEDY TOUR THE WANTED THERESA CAPUTO THIRD DAY  
TOBYMAC ULTIMATEDOO WOP UMPHREY'S MCGEE WAYNE BRADY WESTMINSTER  
KENNEL CLUB DOG SHOW WILLIE NELSON ZAKIR HUSSAIN ZUCCHERO



MSG  
ENTERTAINMENT

WorldMags.net

# FOR EVERY STAGE IN YOUR CAREER



BASEMENT



BAR



CLUB



COLLEGE TOUR



FESTIVAL



STADIUM

TAKE THE STAGE AT SUMMERFEST

APPLY AT [sonicbids.com/summerfest-2014](http://sonicbids.com/summerfest-2014)

900,000 Fans, 800 Acts, 11 Days, 11 Stages, 1 Amazing Party!

[WorldMags.net](http://WorldMags.net)

M I L W A U K E E



The World's Largest Music Festival

June 25 - 29 / July 1 - 6, 2014

[Summerfest.com](http://Summerfest.com)