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PAUL MCGUINNESS The Exit Interview
MIDEM PREVIEW International
Power Players BEATS MUSIC What's
The Marketing Plan? ALOE BLACC

STERN

Happy At Last

(Wouldn't You Be If
You Had 9 Million Listeners,
No Restrictions
And wA Mega-Million
Paycheck?)

"This Is My Dream.
We've Created
A New Home For
Broadcasters."



UK £5.50



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 **MSG
ENTERTAINMENT**

VIEWPOINT

25
JAN
2014

[THIS WEEK]
Volume 126
No. 2

FEATURE

P.22 “In 10 years, broadcasters will be king. Every broadcaster who has real drawing power will control his own destiny.”

HOWARD STERN

FEATURE

P.34 “If we started in the U.S., we would have been a U.S.-centric company. Instead, we wanted to embrace the complexity of the world.”

AXEL DAUCHEZ DEEZER

FEATURE

P.28 “I remember playing *The Joshua Tree* at MIDEM to the people that were going to have to sell it around the world. Their eyes were lighting up. I could see them thinking, ‘Bonus time.’”

PAUL McGUINNESS



Bob Frank photographed at Qello's offices in New York.

QUESTIONS ANSWERED

P.12 “Never let a company define you—you define it.”

BOB FRANK QELLO

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ON THE COVER
Howard Stern photograph by Andrew Eccles. Grooming by Toni Coburn.



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TOP LINE

DIGITAL

Beating The Drum

Beats Music's marketing plan seen as key to growth

By Alex Pham



Will.i.am, Beats Electronics president
Luke Wood, Beats Music CEO
Ian Rogers and Beats Electronics co-founder
Dr. Dre (from left) at a Consumers Electronics Show after-party in Las Vegas on Jan. 9.

Jimmy Iovine and Dr. Dre convinced a generation and their parents to buy \$300 headphones they didn't know they needed, bringing premium audio gear to millions of mainstream listeners for the first time. ¶ The multibillion-dollar question is whether they can do the same with streaming music as Beats Music prepares to launch on Jan. 21. ¶ As the momentum slows for digital downloads, the \$16.5 billion global recorded-music industry is increasingly looking to paid music services like Beats Music to fuel growth. ¶ So far, subscription on-demand services have stayed stubbornly in the realm of music aficionados, despite being available to consumers since December 2001, when Rhapsody launched its "all you can eat" service. Today, only about 5% of adults in the United States and Europe pay for on-demand streaming, according to MIDiA Consulting.

[THE Action]



NET NEUTRALITY NEUTERED
A U.S. Court of Appeals panel struck

down a key provision of the FCC's 2010 "net neutrality" ruling, potentially opening the door for broadband providers to begin charging a premium for, or restricting access to, certain websites and services. The panel's decision is a setback for proponents of the open Internet, reversing the FCC's attempt to codify principles of equal access among service providers. The FCC says it would consider its options in light of the ruling.



ALLEN NAMED MARTELL PREZ
Marcie Allen, founder of

music marketing firm MAC Presents, has been named president of the board of directors at the T.J. Martell Foundation, which focuses on raising money for leukemia, cancer and AIDS research. The board also appointed new members: Atom Factory founder Troy Carter, Citi senior VP of entertainment marketing Jennifer Breithaupt and Marty Diamond, head of the Paradigm Agency's East Coast division.



RENZER JOINS SPIRIT
Former Universal Music Publishing

Group chairman/CEO **David Renzer** is named president of Spirit Music Group, the indie publisher that owns the catalogs of songwriters like Pete Townshend, Alan & Marilyn Bergman and Marc Bolan. Mark Fried will continue as president/CEO and work with Renzer to double the size of Spirit through acquisitions; signing contemporary acts, songwriters and producers; and improving operations. Pegasus Capitol Advisors will be the financial partner for Spirit's acquisitions.



SONY/ATV, GAYE FAMILY SETTLE
The heat is off at Sony/

ATV in the "Blurred Lines" copyright case, which pitted singer Robin Thicke and the publisher against the family of Marvin Gaye. Sony/ATV and Gaye's children have settled out of court, with the terms of their agreement undisclosed. The litigation began in August when Thicke pre-emptively sued Gaye's family for a declaratory ruling that his song wasn't a copy of Gaye's "Got to Give It Up." The family responded by countersuing Thicke and Sony/ATV, which was in the awkward and legally precarious position of representing both songs.



Marvin Gaye in 1977, the year he wrote "Got to Give It Up."

[IN Memoriam]

Donald Engel
1929-2014

The potential upside is that the small percentage already accounts for 20%-25% of overall digital music revenue, according to various industry sources.

“The challenge for Beats, and the industry, will be in reaching totally new customers, rather than continuing to super-serve the same set of hardcore music fans,” MIDiA principal analyst Mark Mulligan says.

Beats Music is betting it can break into the mainstream with a formula based on design and marketing—a combination that has worked for Beats Electronics, the Santa Monica, Calif.-based headphone and speaker company that spun off Beats Music a year ago as a separate company.

While Beats Music has yet to unveil its full marketing plan, CEO Ian Rogers says the company is taking a broad approach to getting the word out about its service.

Beats Music is expected to launch with about 30 partners, including Rolling Stone, Mojo and XXL magazines, all of which have contributed playlists to the service and will be driving their audiences to Beats Music.

Rogers says the company will add more partners in time, but that the initial batch were chosen to serve genres that listeners are clustered around. “We found that this is where audiences aggregate,” he says. “Then we sought out the most trusted curators for each of these genres and asked them to be our partners.”

A second component of Beats Music’s marketing plan involves promotions with retail and distribution partners, including AT&T, Target and Hewlett-Packard. AT&T, for example, will offer customers a seven-day free trial of the service. Afterward, Beats Music would cost \$9.99 per month. For customers who sign up for AT&T’s family bundle, the service would come with a 90-day free trial, then cost \$14.99 per month for up to five people and 10 devices. The agreement with Target calls for the retailer to give away 30-day free trials to customers who make a purchase from the chain’s electronics department. Beats Music has also started tucking free-trial vouchers into Beats Electronics’ packaged audio gear.

Beats Music also plans a slate of TV and digital ads, primarily video, display and social, says Rogers, who declined to say how much the company will spend on advertising. The most visible spot will air during the Super Bowl, ads for which cost some \$4 million for each 30-second slot during the Feb. 2 game.

It will be that type of full-court-press, ubiquitous marketing and advertising that could very well push music subscriptions into the popular consciousness, Mulligan says. “If Beats can do the same kind of mainstream marketing that companies like Apple did with iTunes, then it will absolutely have a chance at popularizing music subscriptions,” he says.

Drawing an analogy with how Beats Electronics managed to persuade average consumers to splurge on a pair of headphones that cost \$300, Rogers says, “Six years ago, people said that couldn’t be done. They said music players already came with headphones. Today, people are saying that phones already come with music—why would people want a premium service? It’s a similar situation.”

FTR

In the Jan. 18 issue, a review of A Great Big World’s *Is There Anybody Out There?* misstated its release date. The Epic album arrives Jan. 21.

Also in the Jan. 18 issue, a story on Mayer Hawthorne should have mentioned he opened for Bruno Mars while on tour in Europe, not Miguel.

Attorney Donald Engel, whose groundbreaking legal victories for Olivia Newton-John and other musical acts snapped a record-industry stranglehold by freeing artists from their contracts, has died. He was 84.

Engel, who also successfully represented Donna Summer, Teena Marie and Boston’s Tom Scholz in key court cases, died Jan. 15 in Redwood City, Calif., after a long battle with leukemia, attorney Mark Passin of Los Angeles-based Robins Kaplan Miller & Ciresi told the Hollywood Reporter.

Engel specialized in representing performers who were reeling from their contracts, and record companies often chose to settle rather than litigate when they were informed that he was hired.

His clients also included musical artists Don Henley, the Beach Boys, Frank Sinatra, Michael Jackson, Cher, Dixie Chicks, Rod Stewart, Van Halen, Leiber & Stoller; and managers Doc McGhee and Jay Bernstein. Engel also represented Interscope, Motown, MCA, Disney, Lorimar and Paramount, among other major corporations.

Engel’s legal wins caused headaches for record companies and were often the impetus behind furious industry lobbying and changes in law. In his most famous case, when Newton-John wanted to leave MCA and the label went to court to enforce the contract, the court decided MCA couldn’t extend her contract, due to “California’s Seven Year Rule,” which protected artists

from being tied up in long-term contracts. After Newton-John prevailed, California lawmakers carved out new rules for record contracts whereby artists who didn’t fulfill their commitment during the term of a deal could be sued for “lost profits” on uncompleted albums.

“He was definitely not scared of the establishment,” says attorney Larry Kenswil, who was head of business affairs at MCA/Universal Music Group in the 1990s. “He was one of the lawyers labels were scared of when he represented artists in an antagonistic lawsuit. He ruthlessly represented his clients, although personally he was always a gentleman and well-liked.” Well-liked enough, Kenswil notes, that Engel was able to represent both artists and companies.

“Don Engel was the premiere litigator on the West Coast for many years of his very dynamic and eloquent career,” says Joel A. Katz of Greenberg Traurig, who represents Justin Timberlake, Kenny Chesney, Scooter Braun and Troy Carter, among others. “He was a champion of artists’ rights, and he was at the forefront of true combat followed by comprehensive negotiation to achieve results.”

Born Dec. 11, 1929, in the Bronx, Engel graduated from City College of New York.

In 1972, he opened his own private practice with wife Judy, Engel & Engel. Three years later, the firm relocated to Los Angeles.

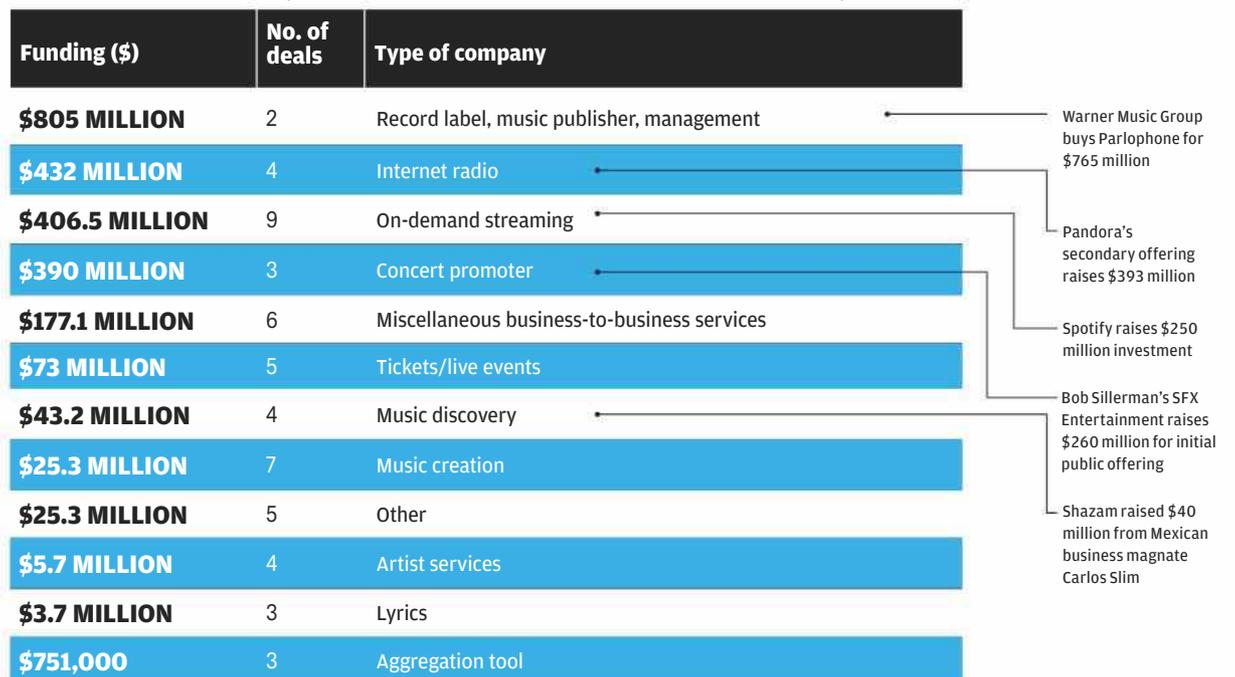
In addition to Judy, his wife of 43 years, Engel is survived by children Gregory, Jacqueline, Laura and Stephen.

—Mike Barnes, Eriq Gardner and Ed Christman



WHERE THE MONEY WENT

In 2013, music investment comprised 57 deals worth \$2.5 billion. Here’s where the bets were placed





WE PROUDLY CONGRATULATE OUR CLIENTS ON THEIR
56TH GRAMMY® AWARD NOMINATIONS

RECORD OF THE YEAR

"Get Lucky"

PHARRELL WILLIAMS*

"Locked Out Of Heaven"

BRUNO MARS

"Blurred Lines"

PHARRELL WILLIAMS*

ALBUM OF THE YEAR

Random Access Memories

PHARRELL WILLIAMS*

Good Kid, M.A.A.D City

PHARRELL WILLIAMS*

SONG OF THE YEAR

"Locked Out Of Heaven"

BRUNO MARS

BEST NEW ARTIST

JAMES BLAKE

BEST POP SOLO PERFORMANCE

"When I Was Your Man"

BRUNO MARS

"Mirrors"

JUSTIN TIMBERLAKE

**BEST POP DUO/GROUP
PERFORMANCE**

"Get Lucky"

PHARRELL WILLIAMS*

"Stay"

RIHANNA

"Blurred Lines"

PHARRELL WILLIAMS*

"Suit & Tie"

JUSTIN TIMBERLAKE

BEST POP VOCAL ALBUM

Unorthodox Jukebox

BRUNO MARS

The 20/20 Experience — The Complete Experience

JUSTIN TIMBERLAKE

BEST DANCE RECORDING

"Sweet Nothing"

CALVIN HARRIS

FLORENCE WELCH

"Atmosphere"

KASKADE

"Clarity"

ZEDD**

BEST DANCE/ELECTRONICA ALBUM

18 Months

CALVIN HARRIS

Atmosphere

KASKADE

**BEST TRADITIONAL POP VOCAL
ALBUM**

Viva Duets

TONY BENNETT

Cee Lo's Magic Moment

CEE LO GREEN

BEST ROCK PERFORMANCE

"My God Is the Sun"

QUEENS OF THE STONE AGE

"I'm Shakin'"

JACK WHITE

BEST METAL PERFORMANCE

"God Is Dead?"

BLACK SABBATH

BEST ROCK SONG

"Ain't Messin 'Round"

GARY CLARK JR.

"Cut Me Some Slack"

DAVE GROHL*

"God Is Dead?"

GEEZER BUTLER

TONY IOMMI

OZZY OSBOURNE

BEST ROCK ALBUM

13

BLACK SABBATH

Mechanical Bull

KINGS OF LEON**

...Like Clockwork

QUEENS OF THE STONE AGE

BEST ALTERNATIVE MUSIC ALBUM

Hesitation Marks

NINE INCH NAILS

Modern Vampires Of The City

VAMPIRE WEEKEND**

BEST R&B PERFORMANCE

"Love And War"

TAMAR BRAXTON

"How Many Drinks?"

MIGUEL*

**BEST TRADITIONAL R&B
PERFORMANCE**

"Please Come Home"

GARY CLARK JR.

BEST R&B SONG

"Love And War"

TAMAR BRAXTON

"Pusher Love Girl"

JUSTIN TIMBERLAKE

BEST URBAN CONTEMPORARY ALBUM

Love And War

TAMAR BRAXTON

Unapologetic

RIHANNA

BEST R&B ALBUM

Girl On Fire

ALICIA KEYS

Love In The Future

JOHN LEGEND

BEST RAP PERFORMANCE

"Started From The Bottom"

DRAKE

BEST RAP/SUNG COLLABORATION

"Power Trip"

MIGUEL*

"Holy Grail"

JUSTIN TIMBERLAKE*

"Remember You"

THE WEEKND*

BEST RAP SONG

"F***in' Problems"

2 CHAINZ*

DRAKE*

"Holy Grail"

JUSTIN TIMBERLAKE*

"Started From The Bottom"

DRAKE*

"New Slaves"

FRANK OCEAN*

BEST RAP ALBUM

Nothing Was The Same

DRAKE

BEST COUNTRY SOLO PERFORMANCE

"I Drive Your Truck"

LEE BRICE

"Mama's Broken Heart"

MIRANDA LAMBERT

"Mine Would Be You"

BLAKE SHELTON

BEST COUNTRY DUO/GROUP PERFORMANCE

"Don't Rush"

VINCE GILL*

"You Can't Make Old Friends"

KENNY ROGERS*

BEST COUNTRY SONG

"Mama's Broken Heart"

BRANDY CLARK*

BEST COUNTRY ALBUM

Based On A True Story

BLAKE SHELTON

BEST AMERICAN ROOTS SONG

"Invisible"

STEVE EARLE

"Love Has Come For You"

STEVE MARTIN*

BEST AMERICANA ALBUM

Love Has Come For You

STEVE MARTIN*

BEST BLUES ALBUM

Seesaw

BETH HART*

BEST REGGAE ALBUM

Ziggy Marley In Concert

ZIGGY MARLEY

Reincarnated

SNOOP LION

BEST COMEDY ALBUM

Calm Down Gurr!

KATHY GRIFFIN

I'm Here To Help

CRAIG FERGUSON

BEST MUSICAL THEATER ALBUM

Matilda: The Musical

TIM MINCHIN*

BEST SONG WRITTEN FOR VISUAL MEDIA

Skyfall

ADELE*

We Both Know

COLBIE CAILLAT*

You've Got Time

REGINA SPEKTOR**

PRODUCER OF THE YEAR, NON-CLASSICAL

PHARRELL WILLIAMS

BEST REMIXED RECORDING, NON-CLASSICAL

"If I Lose Myself" (ALESSO Vs. OneRepublic Remix)

ALESSO

BEST SURROUND SOUND ALBUM

Sailing The Seas Of Cheese

LES CLAYPOOL (PRIMUS)

BEST COMPILATION SOUNDTRACK FOR VISUAL MEDIA

Django Unchained

QUENTIN TARANTINO

The Great Gatsby

BAZ LUHRMANN

SPECIAL CONGRATULATIONS TO

LL COOL J

Host, 56th GRAMMY Awards Telecast

*SHARED NOMINATION

**INTERNATIONAL REPRESENTATION ONLY

MY Day

Ben Swanson

*Co-Founder, Secretly Canadian
Partner, Secretly Label Group*

From its humble beginnings in 1996 as a small independent label in Bloomington, Ind., Ben Swanson, with his brother Chris, has grown Secretly Canadian into Secretly Label Group, a small empire that consists of three other partner-run labels (Jagjaguwar, Dead Oceans and Numero Group), a distribution company and a publishing arm. In 2012, Jagjaguwar act Bon Iver took home Grammy Awards for best new artist and best alternative music album. Last year, Secretly Canadian's Major Lazer stormed Billboard's Dance/Electronic Albums chart, reaching No. 1 with its sophomore release, *Free the Universe*.

7.00 AM **I get up** with my 2-year-old daughter, make coffee and put on some demos and other new music that's just come in. Then I check emails from our U.K. office and respond to any emergencies. One of our artists, Damien Jurado, is over there for a press trip and I want to be sure that everything is going smoothly.

8.30 AM **I go for** a half-hour run, take a shower and then head into the office.

10.00 AM **We have a project call** across all four labels to discuss progress on upcoming albums and other projects we're working on. We always do these in the morning because it's the one time when all of our offices have overlapping hours.

11.00 AM **We have more macro calls** with the A&R, Secretly Canadian Publishing and SC Distribution teams that aren't pegged to specific projects. The A&R call is the most fun—everyone advocates for new acts that they're obsessing over.

12.30 PM **I grab a sandwich** from Bloomingfoods, the local co-op nearby, and head back to the office for more coffee.

3.00 PM **I have a call** with Fort William, a management company that I'm a partner in [along with brother Chris, Ami Spishock and Jagjaguwar's Darius Van Arman]. Eric Deines, who manages Foxygen, just came on full-time with us, and Ami, who manages Grizzly Bear, recently wrapped up their campaign and started work on the War on Drugs.

6.15 PM **I head home** and have dinner with my wife and daughter. I block off some time just to spend with the family—hanging with my girl, giving her a bath and getting her ready for bed. Then my wife and I start work cleaning up the total chaos that she's inflicted on our house.

8.00 PM **I get away from email** and drive up to Indianapolis to see the memorial concert for [late Secretly Canadian artist] Jason Molina at Radio Radio. It's incredible—a bunch of old friends come out and play some of my all-time favorite songs. —Reggie Ugwu



Ben Swanson
photographed
at the Secretly
Canadian offices in
Bloomington, Ind.



We Congratulate Our Clients on Their Nominations

56TH ANNUAL GRAMMY[®] AWARDS

Album of the Year

Good Kid, M.A.A.D City
KENDRICK LAMAR
featuring
HIT-BOY
JAY ROCK

The Heist

featuring
AB-SOUL
SCHOOLBOY Q

Random Access Memories

featuring
JULIAN CASABLANCAS

Best Rock Song

Panic Station
songwriter Muse
MATTHEW BELLAMY

Best New Artist

KENDRICK LAMAR

Best Rock Album

Psychedelic Pill
NEIL YOUNG with
CRAZY HORSE

Best R&B Performance

How Many Drinks?
featuring
KENDRICK LAMAR

Best Traditional R&B Performance

Get It Right
FANTASIA

Best R&B Album

Better
CHRISSETTE MICHELE
Three Kings
TGT

Best Rap/Sung Collaboration

Part II (On The Run)
featuring
BEYONCÉ
Power Trip
J. COLE

Now or Never

KENDRICK LAMAR

Best R&B Song

Without Me
FANTASIA
featuring
KELLY ROWLAND

Best Rap Song

Problems
featuring & songwriter
KENDRICK LAMAR

Best Urban Contemporary Album

Side Effects of You
FANTASIA
New York: A Love Story
MACK WILDS

Best Rap Album

Good Kid, M.A.A.D City
KENDRICK LAMAR

Best Gospel Song

If I Believe
CHARLIE WILSON

Best Pop Instrumental Album

The Beat
BONEY JAMES
Handpicked
EARL KLUGH

Best Rap Performance

Berzerk
EMINEM*
Swimming Pools (Drank)
KENDRICK LAMAR

Best Musical Theater Album

Kinky Boots
CYNDI LAUPER
STARK SANDS

Matilda

BERTIE CARVEL

Best Spoken Word Album

Carrie and Me
CAROL BURNETT

Best Comedy Album

Calm Down Gurr!
KATHY GRIFFIN*
That's What I'm Talkin' About
BOB SAGET

Best Song Written for Visual Media

You've Got Time
REGINA SPEKTOR

Special Recognition to

KRIS KRISTOFFERSON
Lifetime Achievement Award

*Shared Representation

DIGITAL

Paying By The App

'Freemium' apps dominate revenue for most content, but paid apps lead with music

By Alex Pham

Apps generated an estimated \$26 billion in worldwide revenue in 2013, up 44% over 2012, according to Gartner.

The most common way people spent money on those apps was through the "freemium" model—free downloads that sell items within the app. As of November 2013, the business model accounted for a whopping 92% of the revenue generated in Apple's App Store and 98% of the Google Play app store, according to a year-end report from Distimo.

The overwhelming dominance of freemium, however, doesn't extend to all types of apps. That's the case with music apps, which derived 35% of their revenue in November from paid-for titles. Only 65% of the revenue generated by music apps came from freemium selections in 2013, according to Distimo.

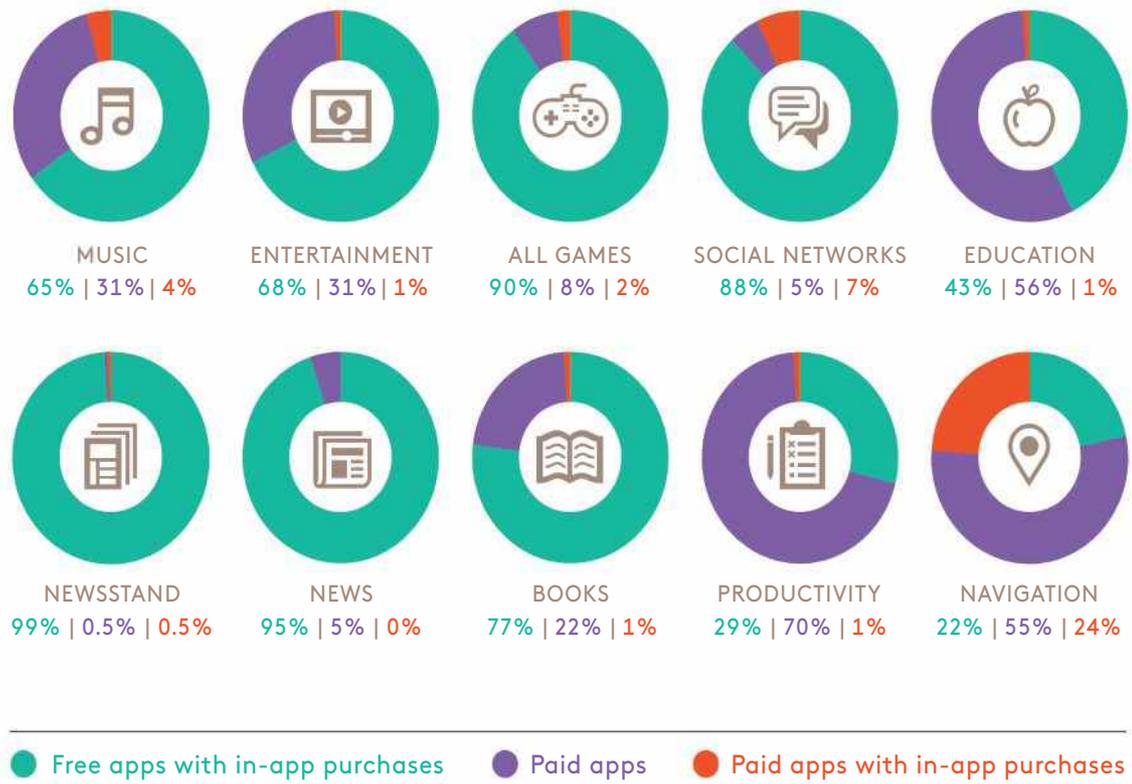
One music app that uses the freemium model is Pandora, which is available for free but offers listeners the ability to upgrade within the app to an ad-free version for \$3.99 per month. Smule's Magic Piano is another example, but with more purchase options. Its free app comes with a handful of songs that users can play. It also sells packs of in-game currency, priced from 99 cents to \$9.99, that players can use to buy additional songs, or they can pay \$7.99 per month for access to the entire catalog. The paid category is largely occupied by music-creation apps like Traktor DJ (\$4.99), iMaschine (\$4.99) and KorgiMS-20 (\$29.99).

It's important to note that Spotify is seen as a "free app." That's because it technically doesn't have any in-app purchases—there's no way to hand over money to Spotify within its iOS or Android apps. Instead, customers have to go to the company's website to pay for a premium subscription. Once they sign up, they can log on to their Spotify app and hit play. Spotify deliberately chose this design to avoid paying the 30% fee that Apple and Google charge as platform operators. The Distimo report also doesn't include revenue generated by advertising shown within the apps, which drives the business models for a broad swathe of media and entertainment apps, including Vevo and YouTube.

Accounting quirks aside, the report shows that consumers are partial to freemium when it comes to mobile apps, which is rapidly growing while other models shrink. But music has been slower to adopt the model, instead relying on advertising within free services or subscriptions. ●

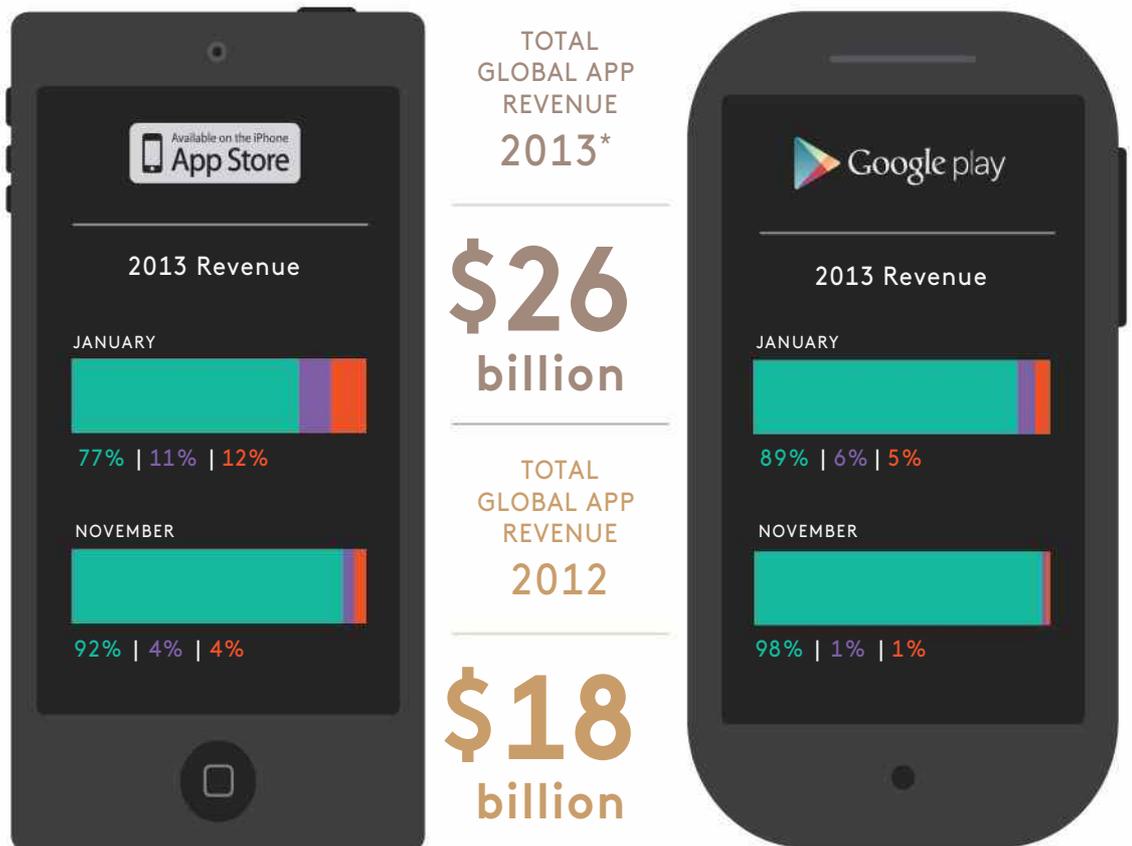
Music Revenue Share For Paid Content In 2013

While the "freemium" model (free apps with in-app purchasing options) was dominant among many app categories, such as games and social networking, music and entertainment stood out as having a larger portion of their revenue coming from paid content.



Apple App Store Vs. Google Play

Revenue derived from free apps that offer in-app purchases, dubbed the "freemium" model, grew in 2013, while the share of sales from paid apps and subscription-based apps shrank considerably.



*Total Global App Revenue: Gartner

SOURCE: Distimo

FOR THE GOOD TIMES



Legacy Recordings celebrates the life and music of

RAY PRICE
1926-2013



QUESTIONS Answered

Bob Frank

Co-Founder/President, Qello
Founder/CEO, Bob Frank Entertainment

What did you wake up thinking about this morning? Qello is launching a separately branded children's platform that will be a big deal this year, and every morning I wake up thinking about the launch. The content deals for the launch are being wrapped up now. We have one major international broadcast deal that is in the ninth inning and we hope to have it wrapped up by MIDEM. Also, I woke up wearing my Bob Frank Entertainment record-business hat. We have quite a few distribution deals ready to close that we will plug into my deal with RED in the U.S.

Describe a lesson you've learned from a failure. I have failed many times but true failure is about not getting up and staying down, which is not in my DNA. To paraphrase Teddy Roosevelt, I could never be one of those cold and timid souls who know neither victory nor defeat. True leadership is about making decisions and not passing the buck. But a lot of senior executives become more like caretakers than strategic decision-makers. It makes me crazy when executives tell me they need to check with the powers that be. But sometimes you move too fast. When I was at Koch, we moved forward and closed a million-dollar deal on a "Crow" soundtrack from a movie distributed by Miramax without locking in the number of screens. That blew up in our face and we lost a lot of money and wound up in a lawsuit. At the end of the day, I was responsible for that deal. So when you make a decision and are ready to do a deal, take a deep breath and make sure all the i's are dotted and the t's are crossed. There's nothing you can do about marketplace risk, but you have to be able to protect yourself and reduce manageable risk.

What will define your career in the coming year? Hopefully no one thing defines it, as I have many irons in the fire. Qello will soon launch with Roku and Xbox over the next few months along with the new kid platform launch.

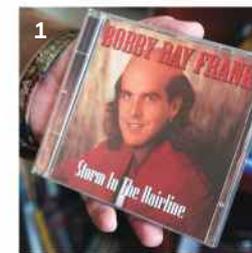
Who's your most important mentor, and what did you learn? My two most important mentors were Luke Lewis and Walter Yetnikoff, both personally and professionally. I always say my real education in the record business came during my years working for Luke in Nashville at Mercury Records. Luke is the best record executive I have ever been around and I learned a lot about this business from him. Walter, who I worked for at Velvel Records, is a force of nature and one of the smartest people I have ever met. His whole thing is always be consistent in who you are.

Name a project that you're not affiliated with that has most impressed you in the past year. The Chernin Group acquisition of Crunchyroll for \$100 million certainly got my attention. Qello sits next to Crunchyroll on every Apple TV in the world and our subscription numbers are very close to theirs.

Name a desert island album. One of my favorite all-time records is [Pink Floyd's] *The Wall*. It was an important record in my life as it came out in my freshman year. I still feel the same way about it.

—Ed Christman

"True leadership is about making decisions and not passing the buck."



Age: 47

Favorite breakfast: Eggs benedict at the Coffee Shop in [New York's] Union Square with Joe Serling, my lawyer.

First job: My first job related to the industry—when I was 16 years old I worked at a club on Long Island called the Back Barn, which was a three-story club. Game over. That was where I met all the CBS college reps who later got me into PolyGram in 1989.

Advice for young executives: I tell them the same thing I tell business students when I speak at colleges: Take chances, move around, don't live in one place too long, and find mentors. Most importantly, never let a company define you—you define it.



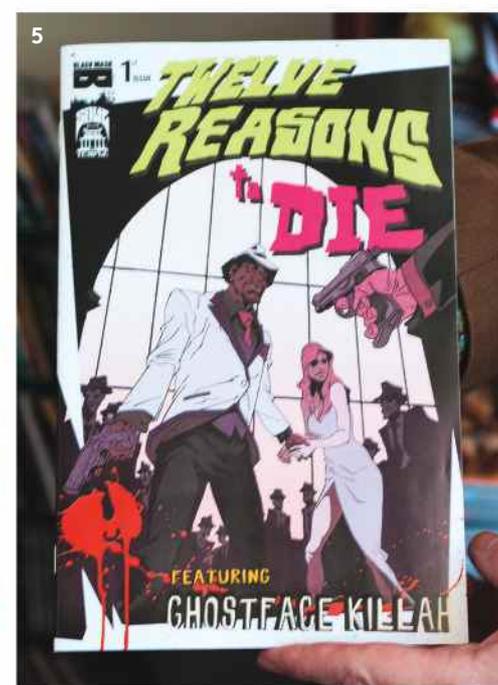
1 "A play on Billy Ray's *Storm in the Heartland* release. Mercury execs Keith Stegall and Ken Robold were very proud of themselves. They saw it coming before I did."

2 "What a run we had at Mercury Nashville with Shania Twain and Billy Ray Cyrus right before. Nothing was going to get in her way."

3 "With Boy George at the launch of the 'Taboo' Broadway soundtrack, which we put out. Such a nice guy."

4 "This is the bat used to thwart the Death Row invasion of the Koch office back in the day."

5 "I got involved in the comic book business last year. We put out a six-issue edition, which has been successful."





Daft Punk



Jack White



Taylor Swift



Gregory Porter



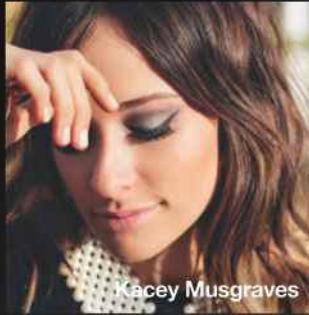
Sarah Jarosz



Connie Harrington



Alexandre Desplat (SACEM)



Kacey Musgraves



Anthony Hamilton



Matt Maher



Tim McGraw



Gary Clark Jr.



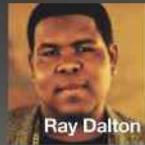
Jeff Bhasker



Kaskadee



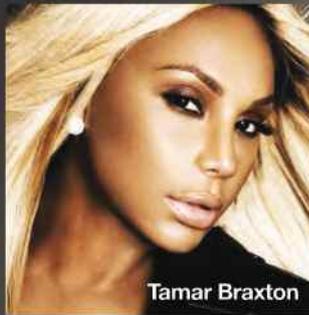
Chris Tomlin



Ray Dalton



Allen Toussaint



Tamar Braxton



Queens of the Stone Age

SPECIAL MERIT AWARD RECIPIENTS



Armando Manzanero



Clifton Chenier



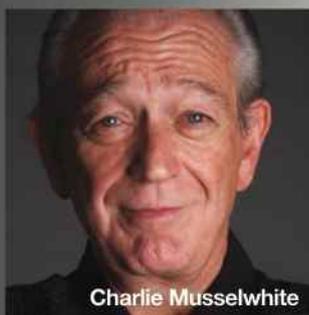
The Beatles



Kris Kristofferson



Rick Hall



Charlie Musselwhite

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Pink



Imagine Dragons



Ed Sheeran (PRS)



Rihanna



Blake Shelton



Kanye West



David Bowie (PRS)



Paquito D'Rivera



Macklemore & Ryan Lewis



For a complete list go to bmi.com/grammy14

OldMags.net

The Deal

Tribute To Buy Gracenote

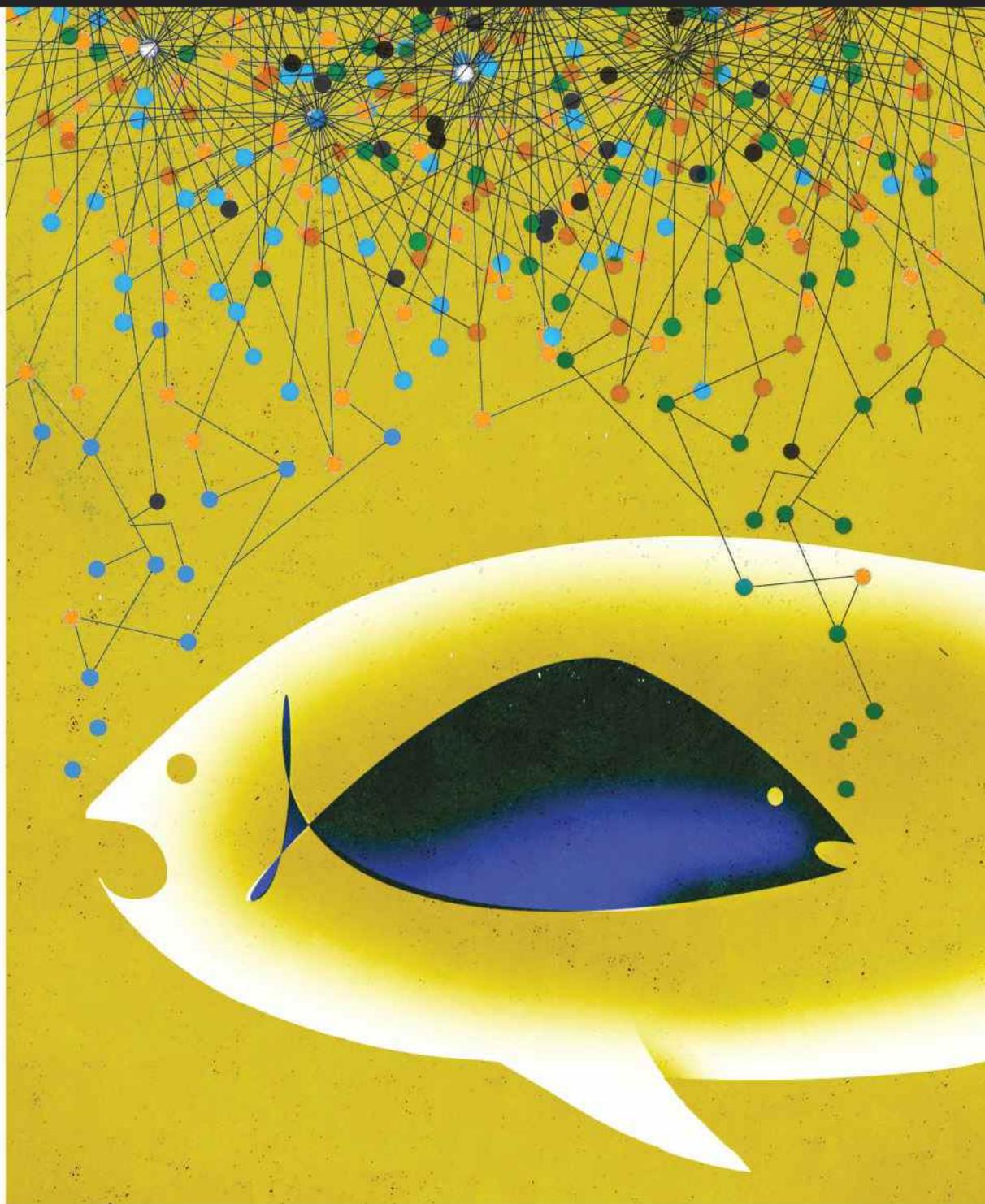
WHAT: Sony Corp. agreed to sell its Gracenote music database subsidiary to TV/newspaper conglomerate Tribune for \$170 million, a 35% discount from the \$260 million that Sony paid for Gracenote in 2008. The transaction is set to close by the end of March. Gracenote launched in 1998 gathering data on CDs and vinyl albums. It's since branched out to TV shows, boasting a database of 180 million music tracks and TV shows. Apple uses Gracenote to identify CDs that people copy to their iTunes libraries.

WHY: Tribune, which owns 23 TV stations and eight daily newspapers including the Los Angeles Times and Chicago Tribune, says it will combine Gracenote into Tribune Media Services, a subsidiary that serves up TV and movie listings to cable companies. Adding Gracenote will round out Tribune's offering to include a wider breadth of entertainment information and metadata. "Both companies have substantial digital footprints and are well-respected leaders in their areas globally," Tribune Digital Ventures president Shashi Seth said in a statement. "Together we will become an even greater force in the global entertainment data business by servicing new and existing customers with better data, new products and new services to help an evolving entertainment industry." Sony, which has been hemorrhaging money and market share from its consumer electronics business, is selling Gracenote as part of chief executive Kazuo Hirai's larger effort to streamline the Japanese giant's business and jettison unrelated properties. Last year, Sony sold off properties that generated \$2.5 billion in net cash. Sony says it has already factored in an operating income of \$60 million from the sale for its current fiscal year ending March 31.

WHO: Tribune has said it would spin off its troubled newspaper holdings and is now delving deeper into the more lucrative TV side of its business that includes TMS. The Chicago media company already has a tight relationship with Gracenote, which uses TMS data to help its customers identify TV shows and place targeted ads against them. "Prior to the acquisition, Tribune was a key data partner," Gracenote CEO Stephen White says. "We've built complementary assets."

IF: Tribune is unlikely to be as hands-off an owner with Gracenote as Sony had been. White wouldn't talk about Tribune's plans, pointing out that the acquisition hasn't yet closed. Instead, he notes that both companies have "complementary" technologies rather than overlaps that could lead to large layoffs or major changes in senior management. As digitization becomes the dominant format for music and entertainment distribution, expertise in managing metadata across a wide range of platforms could enable Tribune to build an unglamorous but essential entertainment data behemoth.

—Alex Pham



Tribune already has a tight relationship with Gracenote, which uses Tribune Media Services data to help its customers identify TV shows and place targeted ads against them.



Connected devices. Gracenote's acquisition is validation that as music and video are increasingly enjoyed over Internet-connected devices, context and recommendations are key.



The Echo Nest. Gracenote's nearest competitor, run by Jim Lucchese, could also find its stock rising as an acquisition target as the role of data becomes even more strategic in digitally delivered entertainment.



New artists. Technologies from Gracenote and other data companies that can recommend similar music to listeners increase the chances that new artists are discovered. If breakout acts like the Head and the Heart and Haim are in the mix, it boosts their chances of finding their audiences.

GRACENOTE
BY THE NUMBERS

\$100m

Gracenote's
estimated
annual revenue,
according to
Bloomberg.

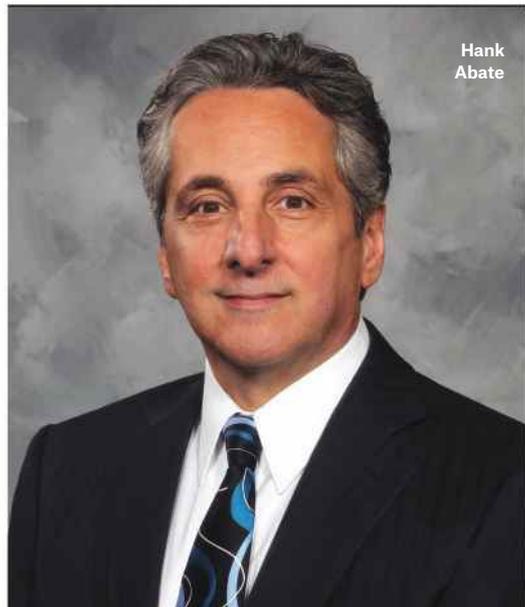
550m

Number of times per
day Gracenote identifies
a song or TV show.

50m

Number of vehicles
on the road that use
Gracenote to identify CDs
and tracks played in car
entertainment systems.

EXECUTIVE TURNTABLE

Hank
Abate

TOURING

Facility management firm **Global Spectrum**, which manages more than 120 public-assembly facilities around the globe, appoints **Hank Abate** senior VP of arenas and stadiums. He will relocate from Pittsburgh to Global Spectrum's Philadelphia headquarters and report to COO John Page. A veteran of the facility management world, Abate has spent the last 20 years at **SMG**, most recently serving as senior VP of arenas and stadiums. In that role, he oversaw 70 nationwide venues and supervised the recent opening of Pittsburgh's 18,500-capacity Consol Energy Cen-

ter. In related news, Global Spectrum parent company **Comcast-Spectacor** recently named **Dave Scott** acting president/COO following the departure of president/COO **Peter Luukko**.

LABELS

Epic Records promotes **Benny Pough** to executive VP. He was executive VP of urban music.

Warner Music Group promotes **Kris Ahrend** to senior VP of recorded-music rights administration. He was senior VP of business and legal affairs at **Rhino Entertainment**.

PUBLISHING

Kobalt Music Group appoints **Ryan Wright** senior VP of marketing. He was senior VP of global marketing at **Sony Music**.

Ole Digital names **Jim Selby** senior VP. He was CEO of **Naxos**.

BRANDING

Man Made Music promotes **Dan Venne** to VP/supervising producer. He was senior producer.

RELATED FIELDS

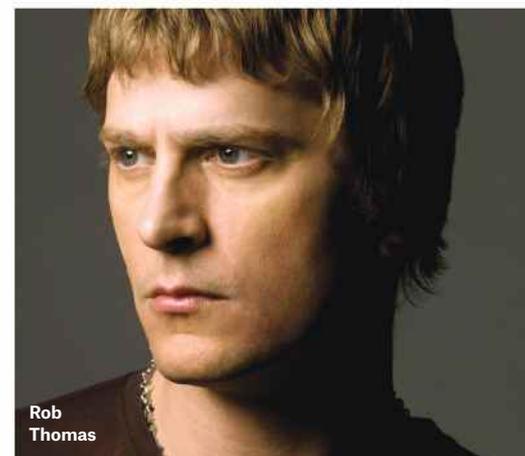
IFPI appoints **Christina Boettner** director of insight. She was commercial head of global education at **Kaplan International**.

The **Country Music Assn.** names **Damon Whiteside** senior VP of marketing and partnerships. He was chief marketing officer of brands and talent at **Nomad Entertainment Group**.

—Mitchell Peters, exec@billboard.com



Performing rights organization **SoundExchange** will begin paying royalties on a monthly basis rather than quarterly to member artists, labels and rights holders that have elected to receive electronic payments. The organization claims to be the first PRO to offer monthly royalty distributions.

GOOD
WorksSidewalk Angels
Spreads Its WingsRob
Thomas

The Sidewalk Angels Foundation will ring in its 10th anniversary with a new twist. Returning to the Borgata Casino Music Box in Atlantic City, N.J., for a third consecutive year of benefit shows (Jan. 17-19), the nonprofit organization—founded by Matchbox 20 frontman Rob Thomas and his wife, Marisol—will also bring its cause to the West Coast.

Thomas is set to perform at Fantasy Springs Casino in Indio, Calif., on March 30. All four dates fit into a larger Matchbox 20 tour that will begin at the Hard Rock Hotel & Casino in Catoosa, Okla. (Jan. 29) and wrap at the Hammersmith Apollo in London (April 16-17).

The Atlantic City dates have sold out. "The first year was supposed to be a one-off," Marisol says. "But the Borgata offered us the yearly spot. It's wonderful: My husband gets to do what he loves to do, and we get to raise a great amount of money and awareness for our foundation."

The intimate acoustic shows will feature Thomas performing a range of hits from his Matchbox 20 and solo material as well as covers. He describes the concerts as "singer/songwriter storyteller events—a shared moment with a small group of people. I'm also getting ready to start back in the solo world, so it's good to get back to some of these songs."

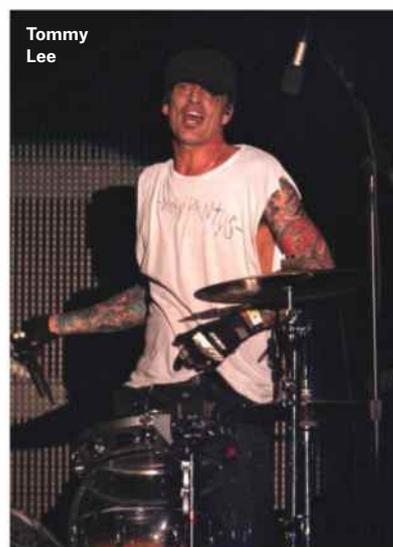
Monies raised will benefit New York-based Sidewalk Angels, an umbrella organization that provides funds and resources for grass-roots causes ranging from no-kill animal shelters and animal rescue centers, to childhood health and wellness organizations, to the fight against homelessness. Marisol has been involved in animal rescue since the age of 10. Rob connected with her lifelong passion, having witnessed the effects of animal neglect growing up in rural Florida.

One beneficiary of the pair's work is the Pets Alive Animal Sanctuary in Middletown, N.Y. "Mari and I have been able to help Pets Alive grow to three locations including Puerto Rico, which we helped build," Rob adds. "It's the first no-kill shelter in Puerto Rico with its own medical facility." —Nick Williams

Further Dealings

SFX is partnering with **Clear Channel** on a marketing and content initiative that will place EDM-related programming on Clear Channel's terrestrial and digital radio stations and in its live venues. The partnership will leverage the brand power of **Beatport**—a dance-dedicated online music store and one of SFX's many acquisitions in the EDM space—to create three new products. Beatport-branded programming will include a national DJ talent contest airing live on select Clear Channel stations nationwide, including Evolution, iHeartRadio's dance music hub (curated by BBC legend Pete Tong). An original live event series is also in the works, specifically a national program slated for Halloween 2014. Perhaps most significant, however, is a weekly Beatport "Top 20 Countdown," which will air on at least 10 major-market Clear Channel stations, including top 40 outlets WHTZ New York and KIIS-FM Los Angeles. . . . In a trend that could continue through 2014, traditional media powerhouses

are snapping up digital services. On Dec. 20, publishing giant **News Corp.**, which spun off in June with \$2.6 billion in cash from Rupert Murdoch's more profitable entertainment assets, revealed its first acquisition: **Storyful**, a nearly 4-year-old company that verifies and licenses viral news content. The \$25 million deal, spearheaded by News Corp. CEO Robert Thomson, allows the company to scale Storyful's service globally and integrate its verified content with newsroom-produced video. . . . **Mötley Crüe** and drummer **Tommy Lee** have prevailed in a lawsuit that proposed a drum stunt used on the band's 2011 tour was taken from an onstage "roller coaster" proposal 20 years earlier. The plaintiff in the suit, **Howard Scott King**, claimed he had developed an idea for a "Tommy Lee Loop Coaster." King further alleged that in 1991 he had worked with an engineering company and agents for the band. He said he had delivered a proposal but heard no response. He sued after seeing a "drum ring" on the group's

Tommy
Lee

2011 tour. Los Angeles Superior Court Judge Lisa Cole dismissed the lawsuit, determining that the drum ring was "independently developed" and that King didn't in fact submit the proposal to Mötley Crüe, which was represented by attorneys at Miller Barondess.

Think Tank

DIGITAL DOMAIN ALEX PHAM @ALEXPHAM

Loud And Clearer

At CES, high-resolution audio was one of the highlights. But can quality win over convenience?

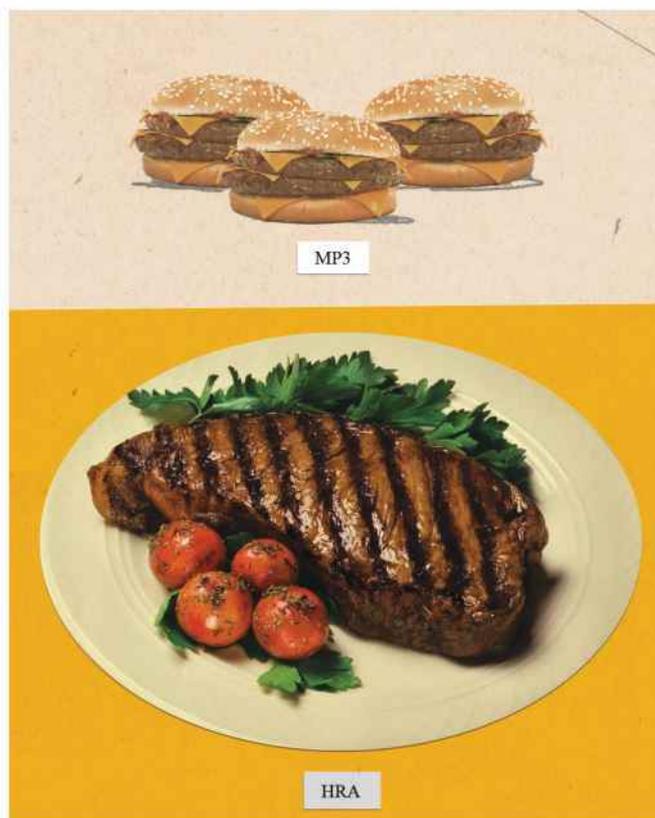


One of the key messages at this year's Consumer Electronics Show (CES) in Las Vegas was the promotion of high-resolution audio, a new digital format that labels, device makers and retailers see as a way to potentially revive flagging download sales.

Put simply, high-resolution audio (HRA) refers to the way music is digitally captured in the form of computerized bits. The highest rate is 24-bit sound samples taken 192,000 times per second. CDs are generally captured at a rate of 16-bit samples taken 44,056 times a second. The idea is that more bits can lead to better sound.

If widely embraced by consumers, a new format gives rights owners a chance to resell yet another copy of their catalog titles. Labels and artists will also have the opportunity to add a premium for downloads that boast "better than CD quality." And consumer electronics companies can sell more devices capable of playing back these high-resolution files. From an industry point of view, HRA is a win-win-win.

HRA has been around for several years, with HD Tracks one of the first companies to sell music files in the format five years ago. Since then, a number of other retailers have piled on—Acoustic Sounds, iTrax, Blue Coast Music and Native DSD Music. At a CES panel, the heads of these stores testified that their sales of HRA downloads have grown, though as private companies, they didn't disclose their revenue from HRA music or the extent of the growth.



enue from HRA music or the extent of the growth.

"We've sent millions of dollars to labels and publishers" from the sale of music delivered in HRA, HD Tracks president **Norman Chesky** told a packed audience at CES.

It's those kinds of dollars that grab the ear of record companies. In the weeks running up to CES, Sony Music Entertainment, Universal Music Group and Warner Music Group declared their support of HRA, promising to release and license more music in the format in the coming months. Having an adequate supply of HRA music is key to grow-

As one of the world's largest distributors of independent music, INgrooves is uniquely positioned to monitor and evaluate the early impact of the consumer shift from downloads to the access anything, anywhere, anytime format inherent in streaming subscription services. But will such services equal increased revenue? It will, especially for the indies and for the prolific, active artists out there. Here's why:

- The average consumer spends about \$40 per year on recorded music. If the average consumer signs up for a streaming service, he or she will spend as much as \$120 per year (\$10 per month times 12 months), making the "pot" to share three times larger.
- The early adopters of streaming services are, generally, high-volume purchasers of music who are indie-leaning and tech-savvy. They know there's no reason to spend \$9.99 on an album when they can pay that amount per month and get access to 2 million albums. As a result, there is a disproportionate impact of the shift to streaming on the indie side compared with major labels that focus on genres that target an older, more mainstream demographic.
- It's not all bad news for the indies: INgrooves' market share on Spotify is nearly double what it is on Nielsen SoundScan. This is likely due to the type of consumer (e.g., indie, hipster) signing up for streaming services, and the fact that there's great experimentation and passive listening available through these services.
- Remember, \$40 is the *average*, which means half the country is spending a lot less than \$40 per month on music because they're infrequent consumers. If we can reach the tipping point where the low-volume music consumer is spending \$120 per year on streaming,

ing the market. Sony Music executive VP of global business development **Mark Piibe** said just a tiny portion of Sony's catalog is available in HRA.

There's also the availability of hardware that can play back HRA files. In conjunction with a concerted effort by the Consumer Electronics Assn., Sony's consumer electronics division was one of 40 companies at CES showing off audio equipment that can handle HRA—though some were extravagantly priced at thousands of dollars.

Amid the denigrations of the MP3 format as having "crappy sound," however, there are still the issues of cost and convenience—two things that have trumped quality for more than a decade as revenue from download and streaming eclipsed sales of higher-quality physical formats. The MP3 is convenient because it requires less bandwidth to download and takes up less space on a mobile device. A phone with 16 gigabytes of storage can hold about seven hours of HRA files (or less, depending on the sampling rate) versus 190 hours of MP3s. These twin forces—convenience and cost—wreaked havoc on the industry's efforts to launch Super Audio CDs in 1999 and DVD Audio in 2000.

Will they also kill the HRA movement? Perhaps not. The costs of both bandwidth and storage have come down considerably. Even Apple has started selling high-resolution versions of some albums, tagging them as "Mastered for iTunes."

The challenge for HRA is whether it will be scalable beyond the typical older male demographic. Understandably, that is the big question the labels really want answered before they commit to the format. As with most things in music, you have to show them the money. ●

TAKEAWAY: High-resolution audio will win with audiophiles, but labels will want mass appeal, no matter how tempting new-format revenue may be.

then we'll also start to see the pot of revenue enlarge and the average per-stream royalty rise.

For the next 12-18 months, we're likely to see physical and download sales decay faster than usual after the holiday season and the shift to streaming continue to accelerate, but not enough to make up the difference.

Based on our analysis of the decay rates and new subscriber growth for streaming services, we're predicting that we'll return to last summer's peak sales levels by late 2014, not counting growth by international expansion and sales from new clients. This means that, for much of the year, artists and labels will have to more proactively manage cash flow, marketing spends and ensure they're aggressively pursuing all sources of revenue.

Some will be less affected by this newest paradigm shift. For example, international markets, where downloading never truly took off and piracy was rampant, will benefit from streaming's availability in their countries. Certain genres like country and classical will also likely see a slower shift from their hardcore fans. However, this shift is going to be more dramatic and meaningful than the format shift from physical to digital downloads.

The value proposition for the consumer is just simply too appealing to have any other outcome, and in digital media, the consumer always wins. ●

Robb McDaniel is founder/CEO of INgrooves Music Group.

OPINION ROBB MCDANIELS @ROBBMCDANIELS

Please Adjust Your Bet

Streaming subscription services present a short-term challenge, long-term opportunity



Four years ago I wrote an opinion piece in *Billboard* warning of the cash-flow crisis that would hit when consumers realized the massive value proposition that streaming subscription services offer. It may have taken longer than I expected, but it is firmly upon us. Despite all the negative press about the low per-stream rate, Spotify is now the No. 2 digital retailer for most labels in terms of income. Apple, Google, Microsoft, Beats Music (as of next week) and many others have launched streaming subscription options for their customers. All told, streaming revenue makes up approximately one-quarter of all income for most content owners, having quadrupled in the last two years. So what is the short-term impact, and how long will it last? Longer term, what does this mean for the average label and artist?

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Reaching New Frontiers

What the U.S. music market can learn from Kenya, where piracy is rampant and success comes from solutions tailored to a fledgling market



If the battle between copyright and piracy seems one-sided in the United States, consider what a music market looks like in Africa. Piracy is everywhere.

Yet Kenya provides a good example of how a legitimate market works, and attempts to grow, under difficult circumstances. Pirated music and movies are nearly ubiquitous in Nairobi. In the center of this city of 3.1 million people, piracy is standard business. CDs typically cost 100 Kenyan shillings (\$1.20). Some CDs have a standard 10 or 12 audio tracks, while many CDs offer dozens, often more than 100, MP3 tracks for the same price.

Kenya's digital music marketplace is mostly illegal and unlike those of Western countries. Take the popularity of the USB drive, the tiny storage device also known as the thumb drive. Kenyans fill their USB drives by buying MP3s in bulk at cyber cafes or, sometimes, the small shops that also sell music and movies. The going price is 200 Kenyan shillings (\$2.50) for one gigabyte of music or 300-350 MP3s.

With the help of widespread smartphone ownership in Kenya, piracy has gone viral. Almost as common as stores selling pirated entertainment are small shops—often nothing more than a couple of tiny display counters—selling mobile phones.

Portable music is popular in Kenya, but even with mobile-phone penetration at about 80% in 2012, downloading large amounts of music files is cost-prohibitive using prepaid mobile broadband plans.

This may not seem like the picture of a viable music market. Piracy is rampant and culturally acceptable. There are few legal digital services and retailers. But Kenya exhibits how legitimate marketplaces can take many different shapes.

Professionals at the annual Kenya Music Week conference recognize piracy can help make a song popular. Once popular, a song will generate radio royalties—for the recording artist, songwriter and producer—and encourage music sales, and result in TV placements.

Safaricom, Kenya's dominant mobile carrier, sells ringback tones and downloads. Most of an artist's revenue will come from live performances. Kenyan music companies, such as Homeboyz Entertainment, convert popularity into brand sponsorships.

Although consumers are indifferent about copyright, Kenya actually has a sensible system for collecting and distributing royalties. DJs are widely believed to set the trends and help determine what eventually becomes popular at radio. Artists give their songs to DJs in hopes of being played at clubs or included in compilations or mixes. Those compilations or mixes are heard by the captive audiences of matatus—minivans that operate as public transportation throughout the country. So it makes sense that DJs and matatus—and other commercial vehicles that play music—pay licensing fees to societies representing sound recordings and producers. Royalties are also paid on the sale of blank media, such as recordable CDs and USB drives, and public venues.

Overcoming piracy requires legal services that trump illegal options. Green shoots of just such a digital music business are starting to appear. Operating in Kenya and Uganda, Mdundo—Swahili for “drum beat”—gives mobile phone owners one free download per artist and charges 100 Kenyan shillings per month for unlimited downloads. Artists get 30% of revenue, low by Western standards but better than the payouts by mobile carriers, says Mdundo CEO **Martin Nielsen**, a Danish national. Artists upload their own music to the service. Nielsen insists dealing with rights issues for licensing would be far too costly for the small startup.

Mdundo is wisely tailored to the local market. Its 64 kbps or 128 kbps MP3s are low quality compared with those available stateside but appropriate for the majority of local mobile phones and prepaid mobile Internet service. The subscription price is reasonable for local incomes, and users pay with M-Pesa, a world-leading local mobile payment system, rather than credit cards.

Nielsen doesn't believe Kenyans care if music is illegal or legal. The typical person acquires music in the easiest fashion, and there seems to be little public debate about copyright and piracy. Those conditions create a small opening for legal digital services, built locally for local markets, to create favorable consumer behaviors. ●

TAKEAWAY: If consumers are indifferent to piracy, legal music has to be easier and more convenient than piracy.

Left: A music shop in Nairobi, where a pirate CD might hold 100 MP3s. Right: **DJ Genius** (center) with **Martin Nielsen** (left) and **Thiru Mungai** of Mdundo, which delivers unlimited legal downloads.

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Circling The Globes

U2 held court after the 71st annual Golden Globe Awards on Jan. 12, toasting its “Mandela” win with **Sean Combs**, manager **Guy Oseary** and **Taylor Swift**. **Jared Leto**, **Lady Gaga**, **Jimmy Iovine** and **Usher** made the rounds at the Beverly Hilton, home to the Globes and its many after-parties.

1 Power seat: After **Bono** officially introduced new manager **Guy Oseary** when U2 accepted the Golden Globe for best original song for “Ordinary Love,” from the “Mandela” soundtrack, the singer welcomed him to the winners’ table at the Weinstein Co./Netflix after-party at the Trader Vic’s Lounge in the Beverly Hilton. Celebrating the victory (from right) were Bono and his wife, designer **Ali Hewson**; Oseary; and **Sean Combs**, who was a presenter.

2 Though **Taylor Swift** (center) didn’t nab a Globe for “Sweetener Than Fiction,” the song she co-wrote with fun.’s Jake Antonoff, she caused a stir at Trader Vic’s by taking over the dancefloor with actress pals **Jaime King** (left) and **Hailee Steinfeld**.

3 No ordinary talk: “It has taken 35 years to write this song,” said **The Edge** (left) after **Usher**, together with Sean Combs and Kate Beckinsale, presented U2 with its Golden Globe for “Ordinary Love.” Here, the two continued the conversation later that night.

4 Girl just wants to have fun.: Neither **Lena Dunham** nor boyfriend **Jack Antonoff** of fun. took home a trophy in their respective categories. Cheer up, guys.

5 No Lonely Island: **Andy Samberg**, who scored two wins for his comedy “Brooklyn Nine-Nine,” showed how sweet victory could be with his wife, musician **Joanna Newsom**, at the Fox/FX Globes party.

6 **Lady Gaga** (left) with **Kathy Hilton** at HBO’s after-party at the Beverly Hilton’s Circa 55.

7 Good sport: Best original song nominee **Taylor Swift** (left) pow-wowed with **Bono** and wife **Ali Hewson** at Trader Vic’s.

8 **T Bone Burnett** (left), who was up for best original song for co-writing “Please Mr. Kennedy” from “Inside Llewyn Davis,” hung with film co-director/co-writer **Joel Coen** at the Hilton.

9 Nominated for best original score for his work on “12 Years a Slave,” composer **Hans Zimmer** flashed a smile on the Golden Globes red carpet.

10 Dick Clark Productions CEO **Allen Shapiro** (left) oversaw the highest-rated Globes in a decade, with a 6% gain over last year—20.9 million viewers saw the NBC broadcast. Here, he celebrates with film producer **Mark Canton** at HBO’s after-party.

11 Looking Sharpe: Edward Sharpe & the Magnetic Zeroes frontman **Alex Ebert** (left) and his partner **Roehm Hepler-Gonzalez** hit Trader Vic’s after he won his first Globe, for best original score for his work on Robert Redford’s “All Is Lost.”

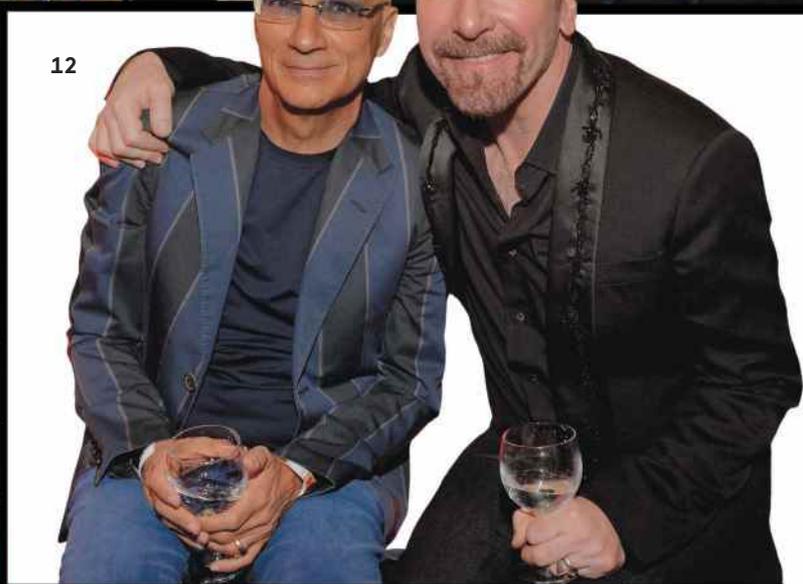
12 **The Edge** (right) had nothing but love for Interscope Geffen A&M chairman **Jimmy Iovine** at the Weinstein/Netflix party.

13 “That tiny little Brazilian bubble butt was all mine,” said 30 Seconds to Mars’ **Jared Leto** (center) about his slimmed-down physique in “Dallas Buyers Club.” But the actor/musician, who shed 40 pounds for the part, seemed equally wowed by his best supporting actor Globe at the Hilton.



“It was really exciting—I got to make out with Bono.”

—Amy Poehler, Golden Globes co-host



INSTAGRAM US! #BACKBEAT



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Ian Axel (left) and Chad Vaccarino (right) of A Great Big World got a great, big hug from Epic Records chairman/CEO Antonio “L.A.” Reid ahead of the release of their debut LP, *Is There Anybody Out There?*, due Jan. 21. First single “Say Something” has sold 1.9 million downloads, according to Nielsen SoundScan.

@epicrecords Look who stopped by the #EPIC office! @AGreatBigWorld met with @LA_Reid to discuss their new album “Is There Anybody Out There?” out next Tuesday, 1/21 on Black Magnetic/Epic Records! #AGBW #BeEpic

To get your Instagram photos onto Billboard.biz, tag @Billboard and include #Backbeat in the caption, along with the who, what, when and where. One submission will be featured in the magazine every week.

5: MARK DAVIS/GETTY IMAGES; 6: LO: MIKE WINDLE/GETTY IMAGES; 7, 12: CHARLEY GALLAGHER/GETTY IMAGES; 8: KEVIN WINTER/GETTY IMAGES; 9: STEVE GRANITZ/GETTY IMAGES; 11: IMELDA STANFORD/GETTY IMAGES; 13: ANGELA WEISS/GETTY IMAGES

"She touched me with 'Natural Woman' and 'Going Back.'" —Phil Collins

From The Great White Way To L.A.

The Broadway debut of the **Carole King** musical drew **Sara Bareilles** and **Clive Davis**, while in Los Angeles the **Eagles** reopened the Forum

1 Clear Channel threw down at the Consumer Electronics Show in Las Vegas on Jan. 8 to announce its iHeartRadio deal with Jaguar, Land Rover, Volvo and Kia. Toasting the news were (from left) Clear Channel's **Alyson Richards** and **Owen Grover** and Clear Channel Entertainment Enterprises president **John Sykes**. Krewella headlined the party at the Haze nightclub at the Aria Resort & Casino.

2 Genesis Media co-founder/CEO **Richard Smullen** (left) celebrated the iHeartRadio deal with Clear Channel Media and Entertainment president/CEO **Richard Bressler** at Clear Channel's CES party.

3 Nstep: **Nick Cannon** (left)—who hit CES for the fifth time, promoting Monster's new headphones NTune, NErgy and NPulse—alongside iHeartRadio's **Chris Williams** at the Clear Channel soiree.

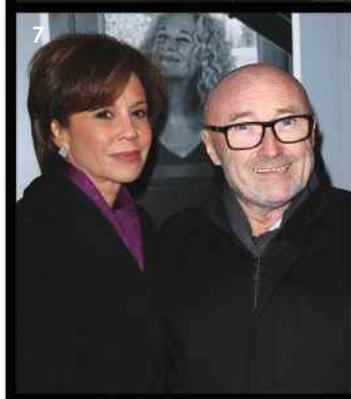
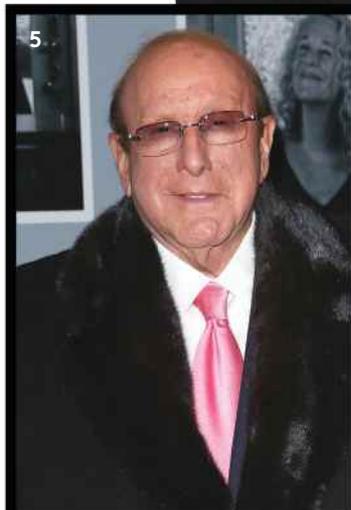
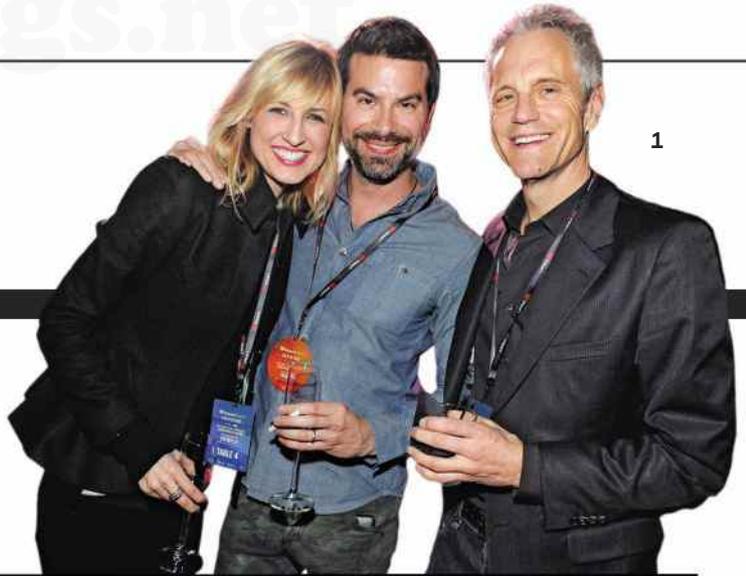
4 Legendary songwriting couple **Cynthia Weil** and **Barry Mann** celebrated their Brill Building peer on opening night of "Beautiful: The Carole King Musical" at the Stephen Sondheim Theatre in New York on Jan. 12.

5 Icon for an icon: Sony Music Entertainment chief creative officer **Clive Davis** was in the house for the Carole King musical. King will receive the 2014 MusiCares Person of the Year award in Los Angeles on Jan. 24.

6 Natural women: "She's a brilliant songwriter," said **Sara Bareilles** (right) of King. Bareilles, who turned up on the "Beautiful" red carpet with **Bernadette Peters**, will duet with King at the Grammy Awards on Jan. 26.

7 "I'm not here because someone gave me a ticket," **Phil Collins** said of the King musical. "Her and Gerry Goffin wrote some incredible songs in the '60s, and were very important in my growing up as a teenager. There are probably hundreds more that I'll hear tonight that I forgot she wrote." Here, Collins poses with CBS New York news anchor **Dana Tyler**.

8 One of these nights: The Eagles reopened the refurbished Forum in Los Angeles to great fanfare. Madison Square Garden Co. executive chairman **Jim L. Dolan** (left) and Azoff MSG Entertainment CEO **Irving Azoff** were on hand at the press conference to unveil the reinvented "Fabulous" Forum by MSGC on Jan. 14 in Inglewood, Calif.



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OVER Heard



Rhone rises? Billboard has learned **Sylvia Rhone** is in talks to re-up in a new senior role at Epic. The former Elektra chief signed a joint venture with Epic chairman/CEO **Antonio "L.A." Reid** and Sony Music Entertainment in 2012 to start Vested in Culture, her boutique label. Its buzzed roster includes Latin pop star **Kat Dahlia**, pop duo **Quadron** and rappers **Casey Veggies** and **Cashius Green**. Rhone launched the careers of **Missy Elliott** and **En Vogue** while at Elektra and oversaw **Nicki Minaj**, **Drake** and **Nelly** at Universal Motown. Expect a formal announcement soon, Epic says.

Sound cities? You can't keep "Sound City" film producer **Dave Grohl** away from classic studios. An insider tells Billboard that Grohl is scouting iconic studios in 12 cities to record the next **Foo Fighters** album. Los Angeles, Chicago, New York and Seattle are definite.



Roots rock: **Carlos Santana** is mining his roots, or raiz. His first Latin music album, *Corazon*, will bow on RCA/Sony Latin Iberia this spring. Raiz is also the title of Sony Music Latin's upcoming CD featuring flamenco star **Nina Pastori**, Mexican singer **Lila Downs** and Argentine folk singer **Soledad**. The trio just recorded "Una Noche en Napoles" with Santana for his new album.



The Crystal Method

GO TIME

T & E Report

The NAMM Show
Anaheim, Calif. (Jan. 23-26)



For one weekend a year, the talk in Anaheim, Calif., is less Mickey Mouse than Deadmau5 as nearly 100,000 producers, engineers, DJs and gear heads converge for music's largest trade show, the National Assn. of Music Merchants. And though it's turning 113, NAMM is showing no signs of slowing. The industry is back to pre-recession highs, according to NAMM president/CEO Joe Lamond, thanks largely to popular culture and technology. To wit, there's a first-ever EDM component (see story, right).

That means you'll likely find veteran rock engineers (think Christopher Walken in the "Saturday Night Live" "more cowbell" skit) sipping Mai Tais poolside with buzz-topped, barely pubescent DJs. You'll also see the NAMM regulars, a surprising mix that includes former Arkansas Gov. Mike Huckabee, actor Gary Sinise and Alex Skolnick of metal band Testament.

With an almost never-ending schedule of panels, the Technical Excellence & Creativity (TEC) Awards, workshops and performances on-site and at the adjacent Marriott and Hilton hotels, it's a good thing NAMM makes a mobile app to help attendees navigate the show. Barring that, consider this your wireless guide. —**Colin Stutz**

GETTING THERE

"Fly into John Wayne Airport [in Santa Ana, Calif., 12 miles from Anaheim]."

—**Scott Emmerman**, director of marketing and sales, *Hohner*

"From Los Angeles, just head south down Interstate 5 and take the exit for Disneyland. I bike the whole way."

—**Chad Smith**, drummer, *Red Hot Chili Peppers*

WHERE TO STAY

"The two main hotels are the Marriott and the Hilton, both about a 30-second walk from the convention center. The Hilton has live rock bands at night and a more rocker vibe. The Marriott is more lounge-y or singer/songwriter."

—**Joe Solo**, producer

"Some of the best hotels are hidden away. The Anabella Hotel is a quiet, reasonable spot with a great

pool and hot tubs right around the corner from the convention center."

—**Emmerman**



FIRST ORDER OF BUSINESS

"Show up around 8 a.m. every day for the early morning breakfast/keynote called NAMM U. Expect Saturday to be the busiest. It's when celebrity musicians show up to sign things." —Solo

WHAT TO BRING

"Hand sanitizer and vitamin C. With the long hours and close contact, you've got to stay healthy to avoid the dreaded 'NAMMthrax.'" —**Justin Norvell**, VP of marketing, *Fender*

DRINK UP

"Try the Hilton bar. It's loud, it's crazy, but it's a lot of fun." —**Emmerman**

"The Uva Bar in Downtown Disney is outdoors, right in the middle of all the hubbub, and their calamari is insanely delicious." —Solo

GRUB HUB

"Felix in downtown Orange does great Cuban food. Spicy Thai on Chapman Avenue doesn't disappoint." —**Norvell**

"There's an amazing Peruvian restaurant about a mile away called Aires del Peru. It's a quiet place to recover from or plan your day." —**Cheche Alara**, musical producer/director/conductor

"Eat at the Napa Rose inside the Disney Grand Californian Hotel and Spa. I've never had a less than stellar meal there. They do this thing called the Chef's Counter where the chef makes a custom meal for you. It's the perfect place to impress a client." —Solo

SIDESHOW

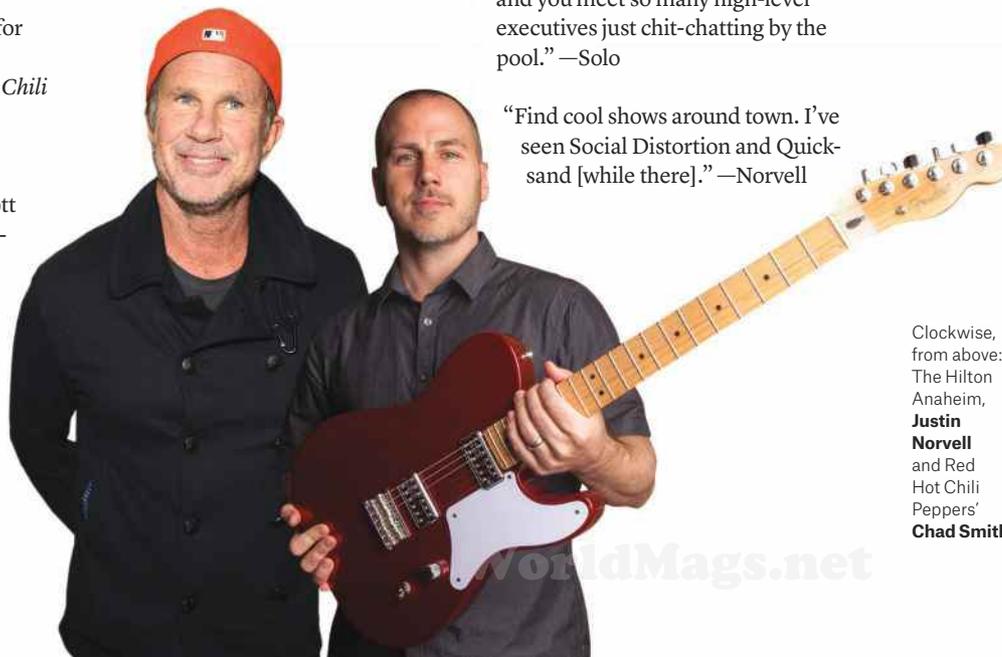
"Deke Dickerson's Guitar Geek Festival is a cool hang for the offbeat and esoteric." —**Norvell**

"Audio Technica, Yamaha and Korg have had some amazing parties and concerts at the TEC Awards." —**Alara**

AFTER HOURS

Chandra Lynn [CEO of Glow Marketing] and Sara Griggs [senior PR/social media manager at Avid] have a party by the pool at the Marriott on Saturday night. This is where everybody goes, and you meet so many high-level executives just chit-chatting by the pool." —Solo

"Find cool shows around town. I've seen Social Distortion and Quicksand [while there]." —**Norvell**



TALK

@Mike-Portnoy

Recording my drums for the next @Flying-Colors this week and then off to LA for Metal Master 5, Bonzo Bash, NAMM & the Transatlantic tour!

@joesolo

Speaking @NAMM 1/25/14 @11am. My guests' credits: Kanye, Selena, MJ, Breaking Bad, Jayz, Enrique, One Direction, etc.

@MikeVeny

Hey @Fender! Looking forward to seeing you at the @NAMMshow #NAMM2014 #NAMM

@mattsorum

I will be at @NAMM Saturday the 25th at @gretsch-drums @VOXamps and @remo-percussion see u there

Clockwise, from above: The Hilton Anaheim, Justin Norvell and Red Hot Chili Peppers' Chad Smith.

NAMM Goes Electronic

There was a time when DJ purists would turn up their noses at anyone using digital controllers at gigs. "That's not the case anymore," inMusic's Adam Cohen says. Digital technology now dominates shows and studio recordings. "I'll bet you almost every one of the top 10 tracks [on the Billboard Hot 100] is computer-generated," NAMM president/CEO Joe Lamond adds.

That's why this year NAMM is highlighting EDM for the first time with DJ sets and audio expos, panels featuring the Crystal Method's Ken Jordan and Grammy Award-nominated DJ/producer BT hosting the Technical Excellence & Creativity Awards.

And don't expect the EDM theme to be a one-off at NAMM. With brands like Universal Audio partnering with Diplo and the Glitch Mob, EDM acts are picking up endorsements left and right. The genre's stars are typically active on Twitter, Universal Audio's Amanda Whiting says. They also tend to be jet-setters, further helping spread the word, but also necessitating portable gear.

"Now you can have a creative work environment that you can travel with," says the Crystal Method's Scott Kirkland, who always packs a QuNexus digital keyboard by Keith McMillen Instruments that he discovered at its NAMM unveiling last year. "When we started going on the road it was impossible to bring all that stuff, but now with all these really smart and creative people coming up with these products, it allows us to work wherever we want."

And not only is the equipment more innovative, it's also more affordable. It's the "inevitable [course] of technology," Cohen says. "All this stuff gets better and better—less expensive to make, so less expensive to buy, and that really has made a difference."

Within his company, Cohen says the pad-based sampling sequencer Akai Pro MPC that has historically been the backbone of hip-hop production once sold for more than \$2,000, but now costs less than half of that, with comparable models available for as little as \$149.

Other cool innovations that NAMM-goers are likely to see at the EDM showcase are what composers refer to as "workstation keyboards," self-contained instruments with onboard sounds, sequencing capabilities, effects and more. They would commonly cost \$1,500-\$4,000 and had restrictions in the number of sounds that could be played simultaneously, so composers often built systems using several of them and other pieces of equipment easily adding upwards of \$10,000. These days, Cohen says, a controller keyboard, like the M-Audio Axiom AIR 61, costs less than \$500. Aspiring and established musicians alike can plug that into a computer with music production software like Apple's Logic Pro X and specialized virtual instruments for just a few hundred dollars and greatly surpass what one could have done for a lot more money.

"Things are getting easier," says DJ/producer Paul Oakenfold, who's been on the scene since the '80s. "My studio used to be a lot bigger, and I used to use a lot more equipment." Now any bedroom DJ can aspire to be the next Avicii. —CS



WorldMags.net



The Satellite Prophet

Eight years ago, when HOWARD STERN jumped from terrestrial to satellite radio, Sirius had half a million subscribers. Today it has 25.6 million. As he turns 60, Stern looks back at his career and sees radio on the verge of the next step in its evolution: "Every broadcaster who has real drawing power will control his own destiny"

BY GARY TRUST and SILVIO PIETROLUONGO

It doesn't take long to figure out how Howard Stern has risen to his unprecedented level of success.

Having arrived for the day's photo shoot and interview ("It's Howard Stern!" a man says, elbowing his friend as the 6-foot-5-inch radio icon walks past them toward the elevator, a scene similar to random fans praising him in an airport in his 1997 box office No. 1 hit "Private Parts"), Stern's curiosity is instantly noticeable.

Stern, who counts photography among his hobbies, inundates lensman Andrew Eccles with questions about angles, backlighting and poses. Also evident: Stern's humility. "Pretty good . . . for me," he says as he scans some of the just-shot images on the studio's laptop. "He makes me look like Brad Pitt." He pauses, then adds, "Those are some pretty good lights."

Stern's thirst for knowledge and a penchant for not taking himself too seriously have fueled a career unparalleled in radio, or elsewhere for that matter. Considered in his early days as a PD's nightmare known for risqué bits and less than full adherence to the rules, his overwhelming ratings success proved his model valid. The eventual syndication of "The Howard Stern Show" brought him national acclaim and prominence, aided a pair of million-selling books, his box-office blockbuster and multiple network TV versions of his radio broadcast.

Along the way, Stern created a model for morning radio that is followed in one way or another in every major market. "Howard has always been an innovator and broke barrier after barrier in broadcast radio," Clear Channel chairman/CEO Bob Pittman says. "Not just for his particular show, but demonstrating that talk on a music station could be as valuable as, or in some cases, more valuable than just the music. That opened the doors for so many others and expanded and strengthened the relationship radio stations have with their listeners."

Stern has also been a trailblazer both in what broadcasters say and how it reaches their audiences. He's embraced on-demand content since the late '80s and, most important, jumped from terrestrial to satellite radio in 2006, when he left CBS Radio for Sirius. He is now the master of two branded channels on the satcaster, Howard 100 and Howard 101, which share a dedicated PD and news team, and house original content beyond the nearly five-hour daily "Howard Stern Show" (new broadcasts air Mondays through Wednesdays) and various best-of programming dating back to his start at New York's then-WXRR in 1985.

Stern's interviews with musicians frequently make headlines, like when Lady Gaga—who performed stripped-down versions of ART-POP tracks "Dope" and "Gypsy" when she visited his show—revealed in November that following her hip injury that forced her to cancel dates on her Born This Way Ball tour she developed what she described as a marijuana "addiction," smoking 15-20 joints a day. But along with personal revelations, Stern's music interviews can dig deep into songwriting. In October, a Paul McCartney session was an in-depth Beatlemaniaic's song-by-song dream discussion that turned up details like "Helter Skelter" being spurred on by McCartney's attempt to compete with the Who.

Stern has earned more than \$700 million since his surprise move from terrestrial radio in 2006. His 2010 \$400 million re-up was by some estimates worth more than \$2,000 per broadcast minute. Many would argue he's been worth it. When Stern joined Sirius it had fewer than half a million subscribers, and today it has 25.6 million. But it hasn't all been smooth sailing for Sirius, which, after going through a protracted merger with XM Radio that was completed in 2008, was saved from the brink of bankruptcy by cable TV veteran John Malone's Liberty Media in 2009. Malone's \$530 million loan in exchange for a 40% stake has since been boosted to a controlling 53% stake now worth more than \$10 billion as the satellite radio monopoly has started to fulfill its long-expected promise as a business.

This month, the host of "The Howard Stern Show" will celebrate his 60th birthday with a star-studded birthday bash set to air live on SiriusXM on Jan. 31 (19 days after his actual birthday). The party is a gift to his loyalists—open only to active SiriusXM subscribers lucky enough to win their way in for a night of music, comedy and Stern interviewing special guests—with the festivities to be hosted by ABC late-night host and friend Jimmy Kimmel.

Ahead of the bash, Stern sat down with Billboard to discuss not

only his first eight years at the satellite broadcaster but also all the media over which he's reigned in a career that led to his induction into the National Radio Hall of Fame in 2012.

You've had two great years at "America's Got Talent," SiriusXM is throwing you a big birthday special, you have a happy marriage, your staff is stable, and your co-host Robin Quivers is healthy after battling cancer. Is it safe to say that this is the most content you've been, personally and professionally?

That's absolutely fair to say. And thank God for that, because it's all been such an emotional roller coaster my entire career. Also, we're big on meetings and collaboration. I never say that I'm the show by myself.

The relationship with SiriusXM is great. [Editor's note: In 2011, Stern and his agent, Don Buchwald, filed a lawsuit against SiriusXM for allegedly failing to pay promised stock bonuses for helping the company exceed targeted audience growth. The suit was dismissed in 2012.] I keep a journal. About a year before I was going to Sirius [which would later merge with rival XM], I had just signed, and I said, "Sirius is at 400,000 subscribers," and I wrote down, "I can envision a day where there'll be 30 million subscribers." I told my crew and they said I was crazy. Now it's happening. We're up to 25 million paid subscribers.

A lot of my fellow broadcasters were so angry with me when I left terrestrial radio. They were like, "Don't talk about him." But I said, "Guys, there are more jobs for us. If satellite takes off, the Internet takes off, we're in the driver's seat—content is king!" I knew if satellite could be developed, it would be a great tool for all broadcasters.

This is my dream, and I feel like we've created a new

home for broadcasters. I'm doing radio the way I wanted to as a little kid. Language isn't an issue. I don't have the government up my ass. It's fantastic. It's a great place to broadcast.

You seem appreciative that not only did your audience follow you to a subscription model, but that it's a template that can work for other broadcasters.

I'll give you an analogy. When I was in high school I was a really shitty student. But my father said, "If you go to college, I'll pay for it." I graduated [from Boston University] magna cum laude, and you know why? Because someone was paying for school. How dare I be that arrogant? The idea that the audience pays to hear it, I feel more of an obligation to deliver a great show and to evolve, to make my show new every day, and to find new talent and create new channels.

Let's get more specific: How do you see broadcasting evolving?

In my mind, I've got it all figured out, and I've got smart people who talk to me about it. I didn't come up with it on my own, but I really do see where broadcasters will be king. In 10 years, it will be so different. Every broadcaster who has real drawing power will control his own destiny, will be the actual medium.

We have a lot of ways we can go, and I don't know what the best way is, so I'm seeking the advice of experts. We're in a very aggressive discussion. People with real jaws are going to have an app, an environment. They're not going to need anything. Your fans are going to be able to talk to each other. You're going to have your own universe. We're so close.

Your contract with SiriusXM runs out at the end of 2015. Where do you see yourself in two years?

I don't know. There's no reason to leave. It's pretty fucking great. They're adapting. They understood from the beginning that content was the thing that was going to drive this model.

It's not enough to be a music service. The guy who I had my first meeting with about Sirius was Leon Black. Leon's a real bright guy, and not a radio guy. I was attracted to that immediately. Radio guys have a very limited range and view.

Howard Stern with longtime agent Don Buchwald



WorldMags.net
PHOTOGRAPH BY ANDREW ECCLES

gs. The Business Of Baba Booeey

How Gary Dell'Abate delivered on Howard Stern's mandate to book more A-list guests, and what we can expect from the birthday bash

Interns, take note: Howard Stern's executive producer Gary Dell'Abate—who'll celebrate 30 years of working with Stern on Sept. 4—started out bringing the boss lunch. Through the years, he grew into the gatekeeper who books the show's guests (while remaining one of Stern's favorite sources for on-air ribbing). While the show has featured more than its share of porn stars, strippers and mainstream misfits, Dell'Abate (famously nicknamed "Baba Booeey" for his 1990 mispronunciation of "Baba Looney," cartoon character Quick Draw McGraw's sidekick) reveals that Stern's mandate for 2013 was a stronger focus on music and film A-list guests. He delivered, and looks to keep doing so in 2014—so far Steven Tyler, Jon Bon Jovi and John Fogerty are confirmed for Stern's birthday bash on Jan. 31.

How have you changed the way you go about booking guests?

We needed to remind people who we are, how great Howard is at interviewing and the people we reach. We let that slide for a bit. One of the things in my pitch letter is that SiriusXM has 25 million subscribers. Conservatively, we have a third of that, more than "Today" and "Good Morning America" combined. Oh, by the way, we'll give you an hour to tell your story uninterrupted, instead of four minutes on one of those shows. And, we'll rerun it 10 times before the week is out. So this show has more to give than any other show out there.

Have managers responded?

Once Howard starts doing these amazing interviews, they speak for themselves. It's a domino effect. Michael J. Fox, Paul McCartney, Lady Gaga—when you can list names like that, people get impressed. Last year I went to the Grammy Awards and that was the beginning of everything. I started handing my card out. I'm making a real effort to go to more events. I went to the Songwriters Hall of Fame. I hosted the Billboard Touring Awards, where I was booking for Howard's birthday show. I hope to go to the Rock and Roll Hall of Fame this year. I want to just meet people.

Is the birthday bash shaping up as a highlight of your career?

It is, hands down, the biggest and most important show I've ever been a part of. The last song of the night will, for sure, be iconic, but I promise you that every song before will also be iconic or has been a big hit recently. This is people playing the biggest songs for Howard. —*Gary Trust and Silvio Pietrolungo*

Clockwise, from top: **Howard Stern** in 1985 with (from left) **Al Rosenberg, Fred Norris, Gary Dell'Abate** and **Robin Quivers**; Stern, as Fartman, with Quivers at the MTV Video Music Awards in 1992; Stern and his "shock jock" locks in the mid-'80s; manning the board with Quivers at WXRK New York in 1993; and rocking with **AC/DC** in 1990.



I knew I could do a lot of business with satellite and that we could really change things. I got extra bold and said, "I think we'll take XM. We'll gobble their ass up, too." When I met with XM, I said, "I think whichever one of you hires me will end up winning." Sirius believed me, and I don't think XM did.

You're the one who started the notion of "real" people on the air. You're a trailblazer in terms of revolutionizing the talk radio format.

That all came out of listening to a lot of radio as a kid. When I'd hear a noise in the back of the room—probably a cart falling or somebody coming into the room—I was like, "Why don't they tell us what's happening? I want to know!" It killed me that they didn't bring it in.

Was your early fascination with radio due to the personalities you heard?

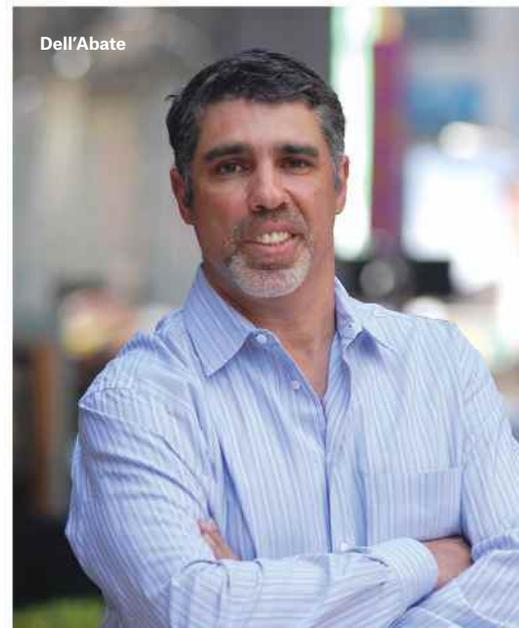
I didn't listen to a lot of talk radio. The guy I listened to growing up was Bob Grant, who to me was probably the best broadcaster. [Editor's note: Shortly after this interview, Grant died at age 84.] The reason I got turned on

to Bob Grant is my father, a big fan of talk radio, would be listening in the car—my father didn't want to talk to me, he wanted to listen to Bob—and he'd complain. Top of the hour came on and they did a five- to 10-minute newscast on WABC. He'd go, "Why do we want to hear this dopey news?" Bob was who we wanted to hear. That was a lesson that registered with me.

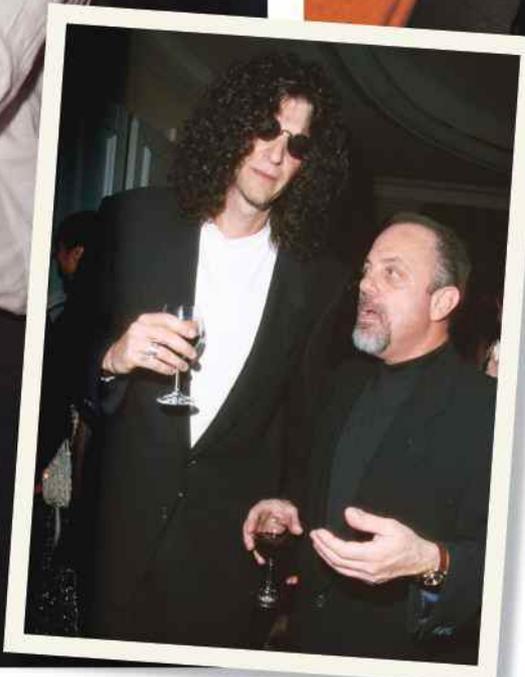
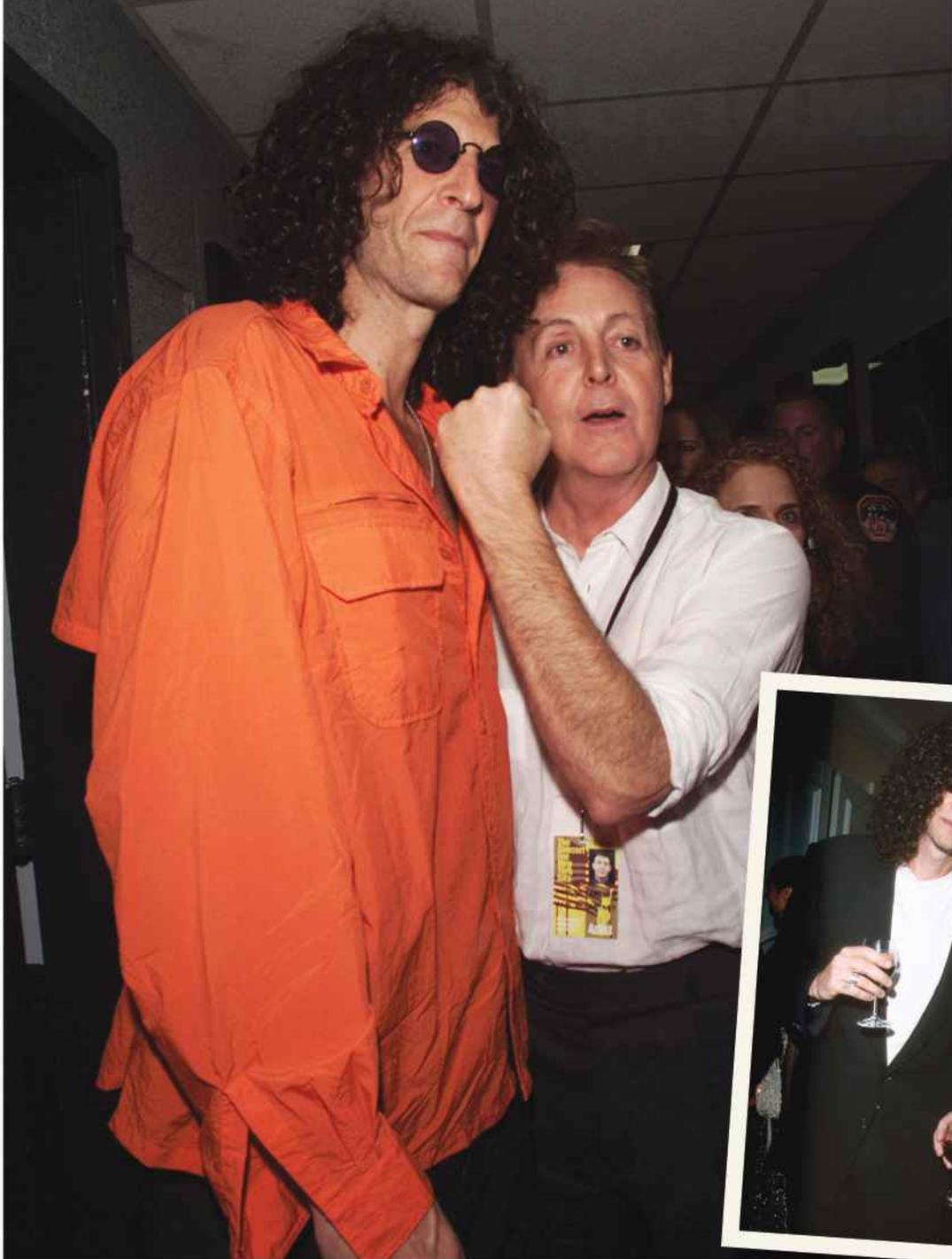
I was always fascinated by radio, and my father was a radio engineer first. He was the engineer at WHOM. [The New York station later became WXRK, Stern's last terrestrial home base. It's now WNOW.] When I saw my father as a recording engineer, standing there hitting the button so that Don Adams and Larry Storch could do a "Tennessee Tuxedo" cartoon, I was enamored. Looking at how my father was so reverential to those people, I thought that maybe he could look at me with that kind of respect if I could get behind a microphone.

Is it safe to say you've proven yourself?

I still feel like I have a lot to learn. I still look back and say, "I fucked that up." You've got to care. It would be very easy not to care, but it was never for me to get into



CLOCKWISE FROM TOP: LEFT, CLARENCE DANIS/NEW YORK DAILY NEWS ARCHIVE/GETTY IMAGES; JIM SNEAL/WIREIMAGE.COM; COURTESY OF GARY DELL'ABATE; MICHAEL TIGHE/HULTON ARCHIVE/GETTY IMAGES; TED THAU/TIME LIFE PICTURES/GETTY IMAGES; TIME LIFE PICTURES/GETTY IMAGES



amount of research. A lot of publicists come to me in confidence, warning that their clients are introverted. Afterward they go, "Wow, it can be done."

I see our show as having become a place for musicians to walk in and be treated with respect. One of the musicians I respect the most is Billy Joel. I remember Billy was on Oprah [Winfrey's] show one time, and she was just not treating him with respect, and I was like, "Why the fuck is she doing this? Does she know who he is? How difficult it was for him and his career path and how many thousands of hours he put into his career?"

He came into my studio, sat down at a piano and started talking about the process. He said, "The first time I heard the Beatles and they did this riff"—and he starts playing it—"I wanted to do a song that's just as good." He showed how he does it. It was just magic. I didn't have to ask if it was good. I just knew it was.

Jerry Seinfeld, too. He said after an interview recently, "I can't ever come do your show again." I said, "Why?" And he said, "Because we can never top that." It was the best hour-and-a-half. He said, "I didn't know you were so interested in the process of stand-up." I said, "I'm fascinated by it." I can sit there for as long as the artist is willing and we can explore them and jive. It doesn't have to be rushed.

It's an exciting time to be on the radio. I was always wondering if I would leave radio, but not now. I'm having too much fun.

How influential has music been in your life?

Music saved my life. I wasn't a particularly happy kid. I was a lonely kid. I can remember every album I bought, when I bought it and sitting in my room and listening to it. I remember getting a Band album and the record was warped. I mailed it back to the record company. Music meant everything to me. I wrote a paper in high school about George Harrison and the rest of the Beatles being prophets. To me, that was religion.

Does it frustrate you that, according to Nielsen ratings and SiriusXM's subscriber data, late-night TV shows have a small fraction of SiriusXM's audience, yet they seem to have favored status?

Thank you for saying that, because so many artists go, "Oh, we get to go on 'The Tonight Show!'" We have an audience of paying customers. Talk about motivated people, people who actually have to pay for this. We have an incredibly upscale audience, and people don't realize that. We have seen a shift, though. Artists are getting the message.

Metallica just came in—not just playing, but sitting and bullshitting. On our show, for some reason, people do forget that the microphone's there. That's the trick.

There is a give-and-take. You've got to want to be there. We have such great interviews with Paul McCartney. You can ask "What did you say to John?" at a certain time, and he has that recall. He remembers everything. I remember playing "Ooh You" from his first solo record. He goes, "You know that song?" Of course I do!

What an incredible situation to sit with Paul McCartney and get to speak with him. He's been on three times now, and whenever he has a new project, he comes right in. I feel so good that he feels comfortable. He's very open. He gets a lot off his chest. I take a lot of pride in that.

radio for the money—it's because I really cared about it, the medium. I thought I could be my funniest, my best on the radio, not anywhere else.

One of the things about radio is that people probably don't realize the work that goes into it. It's not considered as glamorous as TV or movies. Why doesn't radio get that respect?

A lot of radio broadcasters don't respect themselves. I know some guys who are really content. They got into the business because they wanted to party, they wanted to get laid, they wanted to do coke, and they wanted a job where they show up for four hours and play records. There are some guys who can do that. I don't get how it's satisfying. It's hard to respect people who don't put in the hours. I respect show prep.

My dream was to syndicate my radio show. I knew our show would be successful wherever it went. That was the struggle: getting management to believe, like with Bob Grant and the news at the top of the hour.

Eventually you set the syndication model for talk-intensive personalities on music-formatted stations.

And every market was a struggle. They said, "Well, you won't do well there." I couldn't believe it. You have to know how to talk to management. You can't come in like a bull in a china shop. That's what people think I did, and I didn't. You have to work with these guys and respect what they do. They've got their own asses to watch out for, too.

I used to take a lot of things personally. I'd treat the GM like my parent, fighting back. He's the GM and he's running a business—he's not worried if you're good at math. He's not going to punish you. He just wants to make money.

Why was it always such a struggle to syndicate?

When you really come up with some new, fresh ideas, a lot of people get frightened. And who could blame them? I'm the GM of a station, making a shit-ton of dough, and here comes this asshole who tells me how to do radio. I remember at WNBC, this guy wanted us to change the news so that Robin and I would sound like the rest. We had the highest ratings of the whole station. I was like, "Why don't you change

your news to be like ours?" It didn't make any sense to me. When you're coming up with something new, it's threatening. It really is. And some people in business fear success. They're comfortable where they are, not wanting to cause too many waves.

And those non-risk-takers are responsible for radio finding itself having to compete with so many other options now available to listeners.

I came up with some guys who were non-risk takers, and I don't know where they are now. They're not in radio, for the most part.

I didn't earn the right to go into a GM's office and tell him what I thought about how to run the radio station until I had put in a bunch of years. You have to earn that respect.

Let's talk about your interviewing skills. They've been honed through the years to where now you bring in guests for 90 minutes with no breaks. With the freedoms of satellite, you're able to provide a forum that can win guests of all walks new fans, due to the way that you open them up and show them in a new light.

Specifically with musicians. I have tremendous respect for musicians. I always saw myself as a useful tool for advertisers because I try to sell product and keep people interested, and a useful tool for the music industry or the film industry.

I like that Lady Gaga chose to come to me when promoting [ARTPOP]. She said to me afterward, "Thank God for a good interview. I've done so many dumb ones. Thank you."

People come in and what we do is a really in-depth examination of their life. Again, we do a tremendous

Howard Stern's A-list interviews have included such music stars as Paul McCartney, pictured here with Stern in 2001 at the Concert for New York City; Lady Gaga, here at his SiriusXM studio in 2011; and Billy Joel, here hanging out at a Grammy Awards after-party in 2000.

Which living musician would you love to interview?

I've always said Neil Young, but who knows if he'd be a good interview or not. I'm just a big fan. Prince is another one. It would somehow be really interesting.

I had David Bowie on my show, and I'm a super-huge fan—this was years ago when I was on terrestrial radio. He came and played but he didn't want to be interviewed. That was a big disappointment to me. I would have loved to talk about his career. I could do two hours on his fashion and what a brilliant guy and artist he is.

Is it true that you read *Billboard* when you were first starting in radio?

My mind was blown when I discovered *Billboard*. I didn't know anything about broadcasting, how people got on the radio, or anything. At a college radio station, I saw a *Billboard* magazine. I was looking through it, and there were a couple ads in the back that said, "Apply if you want to be on the air." I was like, "This is how people find out about it!" I was so naive. I knew nothing.

God bless *Billboard*. *Billboard* was really important to me. Reading it, I felt like I was in the industry.

How did it feel to have a No. 1 *Billboard* 200 hit with the "Private Parts" soundtrack?

It was a crazy week, not only being No. 1 on *Billboard*, but I had the No. 1 movie in the country and the No. 1 book.

Thanks, by the way, for running down the top five of the *Billboard* Hot 100 on the air each week, including chart facts and stats that we write about.

It brings out my inner Casey Kasem.

Do you stay current with pop music?

Yeah. We had Katy Perry on the show and she was really great. I love her music. Miley Cyrus has committed to come on the show. I would love to interview her. She's making really great music. I love pop music. My tastes go all over the place.

Is there anything you won't ask people in your interviews? And do women get more nervous to come on because it might get too personal? Are there any boundaries?

Women do get nervous. People have conjured up this image of me that I'm going to attack them. My own sister was coming down to watch one of my birthday shows one year and she said to me, "You're not going to ask me to take my top off, are you?" I said, "First of all, you're my sister. Second, if I said something that bizarre to you, couldn't you say no? You think I'm some sort of Svengali who tells you what to do and you do it?"

The perception of me is that I'm some kind of madman—and there

"I know that pressure to feel like you have to pull your pants off in front of the world. What I've learned is, you don't always need to if you have something to say."

are things that I've done that would support that—but when it comes to our guests, the reason we're having them on is that I genuinely like them. I wouldn't bring anyone on that I hated. That just wouldn't work.

Has "America's Got Talent" softened that image of you? Was that something you were seeking when you took the job?

I took that job because I thought it'd be fun. I thought it was a goof. I used to say I'd be a good host on a show and Robin would go, "Yes, you'd be wonderful," and I was just sort of blowing myself up.

A woman at NBC, [alternative programming executive VP] Meredith Ahr, is a big fan of our show and she had Paul Telegdy [NBC president of alternative and late-night programming] call my agent and ask if I was interested in being a judge. I said, "I love this show." It's so much fun, like if "The Gong Show" really had a meaningful prize and they treated it seriously. And it wasn't like "American Idol," because it had this looser vibe, like the Golden Globes vs. the Academy Awards.

So I said I'll have a conversation with them, and I did it because I thought it'd be funny to see Howard Stern on a network, kid-friendly show. What would be left to shock the world with? Everyone was like, "Are you kidding?" My biggest criticism of broadcasters is that they don't evolve. They just stick with their ways.

A lot of people thought it was beneath me, and I said nothing is beneath me. I was Fartman! Who am I, the prime minister of England?

Well, if you're going to mention Fartman, can you relate to acts like Lady Gaga and Miley Cyrus and, really, all kinds of attention-seeking stunts?

I've learned a lot. Sometimes I look at that and I know that pressure to feel like you have to pull your pants off in front of the world. What I've learned is, you don't always need to do that if you have something to say or you're a real artist. But when you're young you don't know that and you feel this pressure to succeed. That kind of pressure sucks away your creativity. You're so consumed with yourself that you can't hear anything else.

What's your biggest regret?

Sometimes I've gotten on the air and attacked some people pretty viciously and I don't think it was all that genuine. I don't know that that's fair. It's got to be real.

If there's anything I've stood for, it's truth and honesty. I was tapping into my own aggression and inner demons and I thought it was interesting, and sometimes I look back and wish that maybe I didn't have that compulsion. Maybe I could've cut back a little.

As you celebrate your 60th birthday, is there a part of you that looks back at that kid who wanted to make it in radio and marvels at where you are now?

I know guys who get tattoos at certain points in their careers, and I respect that. But I never feel like going, "Oh, look at me, they made a movie about my life!" I wish I could enjoy those moments more. It's probably a personality defect.

Well, it keeps you driven.

That is the one good thing about it. But this feeling that you're always still a beginner is not a good thing. I went on [David] Letterman's show recently. I should've earned the right to go on and be an elder statesman. But I go on and I feel like a kid broadcaster again . . . I've got to please the audience, I've got to please Dave, and I'm like, "What's that all about?" It does give you a certain push, but there's also a certain desperation in it.

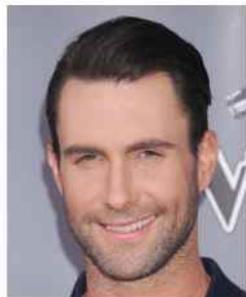
I just want to have a place on the radio that can be spectacular for guests. That's the direction I want to keep moving in. I want them to come in and talk about how they create.

People love it. They love to hear the struggle and how someone gets somewhere in life.

Everyone is a good interview. ☺

Asking Sir Paul About Sex

Nothing's off-limits on Stern's show, which is just one of the things artists love about being there



Clockwise, from top left: Lars Ulrich, Robin Thicke, 50 Cent and Adam Levine

"I love Howard for his truth, humor and fearlessness whenever I go on his show. He tries to find out how many times I got laid when I was in the Beatles. I find the best way to deal with him is to adopt the attitude of a slightly disapproving elder brother, as questions like that are none of his business. He still asks them and I love him for it."

—Paul McCartney

"Howard is the coolest, hands down. You're never being interviewed by Howard, you're having a conversation with him. Two guys shooting the shit. Howard always makes his guests feel at ease, and he is without a doubt the absolute best at what he does. You never quite know where it's going next, and that impulsivity and lack of agenda works for me both as a listener and as a subject."

—Lars Ulrich, Metallica

"I became friends with Howard long

before I ever did his show. I liked him right away and wanted to continue our personal friendship—but I procrastinated about doing his radio show for a long time since I thought there was a possibility that something totally 'Howard Stern' outrageous could happen that might endanger that friendship. Turns out I was wrong. He was completely unpredictable in a way I hadn't expected. He knew more about my music than anyone I ever worked with in the entire radio industry. The interview Howard did with me was probably the most astute and insightful interview I've done in my 50-year career."

—Billy Joel

"Howard is the best interview I've ever experienced. Intelligent, insightful and void of any BS. He was also one of the first people to support 'Blurred Lines' and helped make it a hit. When I performed on 'America's Got Talent,' Howard stood up and started dancing.

If you can make Howard Stern dance, you know you're doing something right."

—Robin Thicke

"Howard has been a big influence on me and my bandmates for 20 years. The first time we did his show, I said about three words because I was so blown away to actually be doing his show. It was nuts. Now we're friends and he's one of the greatest people I know."

—Pat Monahan, Train

"One of the most underrated things about Howard is what an incredible interviewer he has become over the years. I put him up there with the best of the best."

—Adam Levine, Maroon 5

"Every time I go to Howard's show I have a ball. He finds a way to force me to say things I want to just say but I shouldn't. I'm trying to clean up my act, goddamn it."

—50 Cent

U2'S ON THE

**BILLBOARD INDUSTRY
ICON HONOREE
PAUL McGUINNESS
REFLECTS ON 35 YEARS AS
MENTOR IN CHIEF
FOR 'THE BIGGEST BAND
IN THE WORLD'**

BY RAY WADDELL

FEW MANAGERS ARE SO CLOSELY associated with one act as Paul McGuinness has been with U2, a group he took from a fledgling band of dubious musicianship playing Dublin bars to where it is widely considered the biggest group in the world.

News broke late last year that McGuinness would step back from day-to-day duties for U2 after more than 35 years, handing the reins to Madonna manager Guy Oseary, as the band's management shifts from McGuinness' Principle Management to the management division of Live Nation, with whom U2 signed a 12-year touring/merchandising/e-commerce pact in 2008.

In a statement, U2 said, in part, "Paul has saved us from ourselves many times over and we would not be U2 without him," describing his ongoing role as "mentor in chief."

The move represents a monumental change for McGuinness, who has devoted more than half of his life to guiding U2. While he has directed countless significant career moves along the way, perhaps the most visionary was realizing the potential of a band he recalls "weren't very good at all" when he was first introduced to the group by influential Irish music writer Bill Graham—though McGuinness adds that his own lack of musical sophistication didn't make the band's lack of chops an issue.

But McGuinness did have the vision to recognize U2's onstage alchemy—an intense connection between band and audience—and unlimited potential. The fiery ambition and creativity of both band and manager led to a career unlike any in pop history.

In recognition of his lifelong achievements and vision in moving the music industry forward, McGuinness will be the recipient of the 2014 Billboard Industry Icon Award. The honor will be presented at MIDEM in Cannes on Feb. 2. The inaugural Industry Icon Award was presented in 2012 to Sire Records founder/CEO Seymour Stein and in 2013 the honor went to Beggars Group founder/chairman Martin Mills.

Born in post-war Germany in 1951, McGuinness' father was an officer in the Royal Air Force from Liverpool and his mother a schoolteacher from County Kerry in Ireland. The global perspective of U2's development came naturally to McGuinness, who grew up on RAF bases around the world in such places as Malta, Yemen and various parts of England, first coming to Ireland for boarding school in 1961.

Raised in a non-musical household, McGuinness still was drawn to a career in the arts. He directed plays and tried his hand at journalism at Dublin's Trinity College. After a brief career in film production

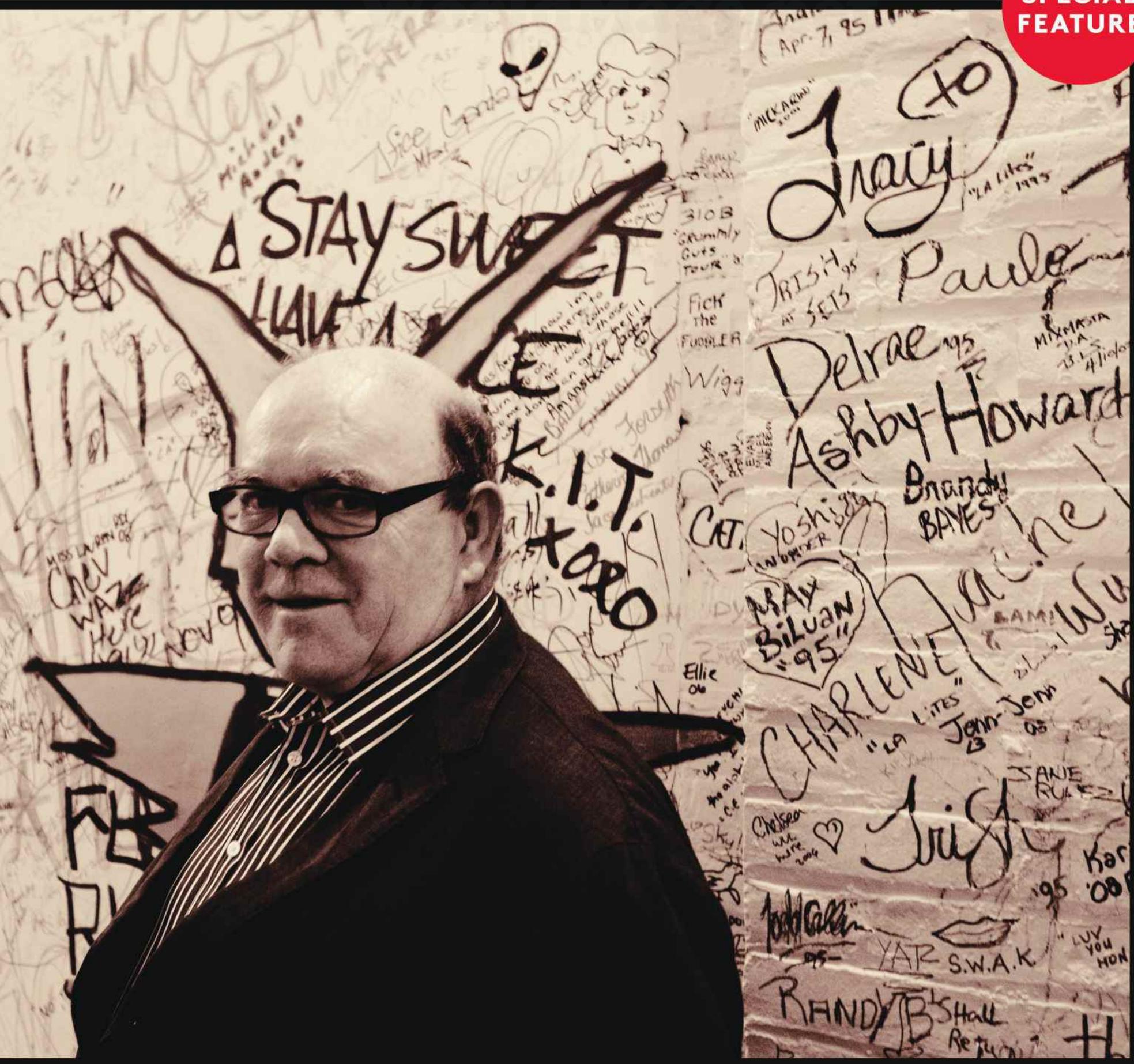


(including a notable stint in the cult classic "Zardoz" with Sean Connery), McGuinness shifted his focus to music, working with such obscure Irish bands as Spud before that fateful introduction to U2 in 1978.

In a revealing, wide-ranging interview, Billboard picks up the story there, at the beginning of a relationship that forever changed the history of music.

What was your first impression of U2?

They were pretty smart—that was the first thing that was very clear. They were ambitious, they were interested in what was going on with other bands, and were very committed to



performance. Bono particularly was down the front of the stage, looking for eye contact with the audience. Even at a young age, he was a very charismatic frontman.

What were some of your early wins in managing U2?

It was very hard to get a record deal. I thought they were so good, and it was so obvious that they would develop, that it surprised me greatly that pretty well every record company in London passed on them. We had some success getting A&R men to see

them, but we had either bad luck, the shows weren't very good or the A&R guys just didn't see it. It took a surprisingly long time to get a deal, and in the end the deal we got from Island was the only one on offer.

We were actually very lucky to get signed by Island, because their culture suited us perfectly. There seemed to be a policy of letting the artist be in charge. I'm sure it wasn't as simple as that, but there was respect for the artist. What I did not realize at the time was that it was very important to have [Island founder] Chris Blackwell's involvement. He wasn't very involved in the signing of the band. He became a big supporter later, but the people who really signed the band at Island Records were [Island A&R man] Nick Stewart, press officer Rob Partridge and [talent scout] Annie Rosebury.

Were such superlatives as "biggest band in the world" even in your head at that point?

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**PRETTY WELL
 EVERY RECORD
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The only reason I wanted to manage a band at all was because I wanted to manage a very big band. I certainly wasn't doing it philanthropically.

U2's first three albums were critically acclaimed but less than blockbusters, and during that time the band really developed its performance chops. Did you always consider the live thing as a critical part of a band's career?

We always realized that there were two parallel careers: one live and one on record. We felt instinctively in the early days that it was important to be a great live band so that we were not dependent upon the success of the records. The first album [*Boy*, 1980] was, as you say, critically well-received, but didn't have any hits. The hits off that album came much later. The second album [*October*, 1981] was recorded in a bit of a hurry and, looking back on it, quite weak. The third album [*War*, 1983] was a No. 1 album in the U.K., and 'round about that time the live album we did at Red Rocks [in Colorado, *Under a Blood Red Sky*] and the accompanying film ["Live at Red Rocks"] really did a lot to break the band in all countries. *Unforgettable Fire* in 1985 went to No. 1 in most European countries and did respectably in the U.S.

It was then that we started to play in arenas in the U.S. We had built up a very strong live base in America. I believed that was very important, and in the early '80s we would spend three months of every year in the U.S.

One of the most important connections we ever made was with [agents] Frank Barsalona and Barbara Skydel at Premier Talent, [who] really believed in the band. They could see that it was a great live act. I learned an awful lot just from talking with Frank. I used to sit in his office until late at night when everyone else had gone home, and Barbara was our responsible agent. They were both major forces in the success of the band.

In Europe and other territories outside North America we had an equally brilliant agent in Ian Flocks and his company Wasted Talent—the hot agency in Europe when we started out. They picked up on U2 right at the beginning, and we did every date we ever did in Europe for either them or an agent in Ireland called Dave Kavanagh. And we worked with promoters like Leon Ramakers and Thomas Johanssen in Europe since day one, as well as Michael Coppel in Australia.

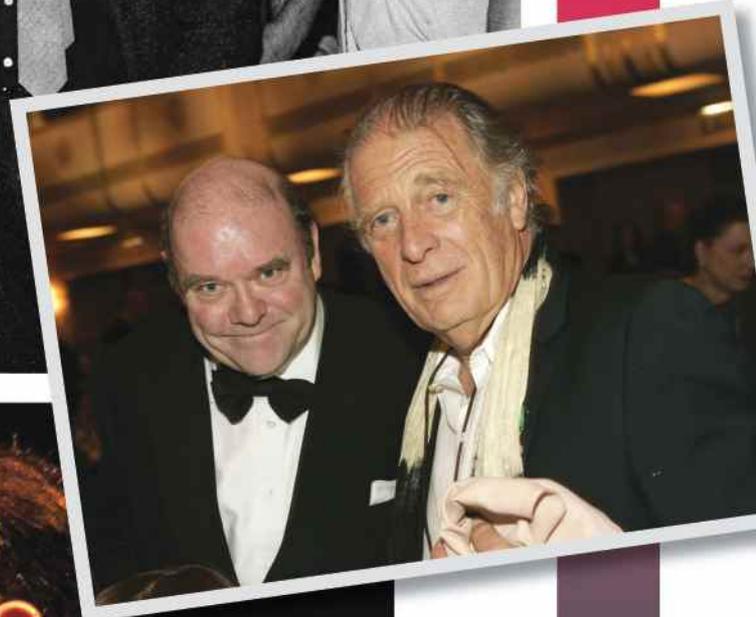
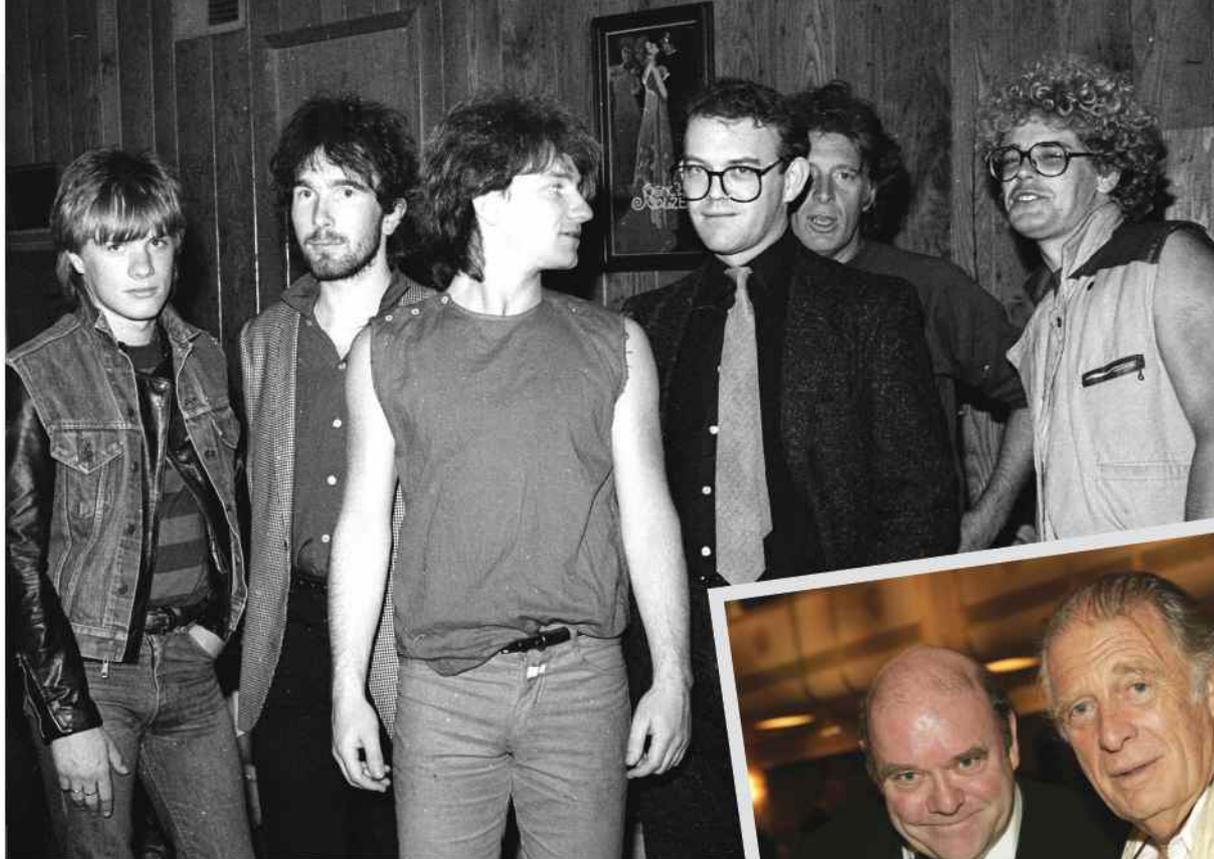
Working with agents was fundamental to the early success of U2. The band wanted to be good live, and they were prepared to put a lot of time and effort into touring, and so was I. We were not prepared to be the kind of routine visiting English punk band. I attended pretty well every show they ever did.

Which shows stand out?

Many of our great shows have been at Madison Square Garden. It's a very special place for us, and New York was always a very important market for us because it was such a great live market. We used to play multiple nights at the Ritz [now Webster Hall], and the money we made off those dates would subsidize the rest of the tour.

New York had very weak radio in the early '80s. There were [rock stations] WNEW and WPLJ, and neither of those stations played U2. We were supported by a station in Long Island called WLIR. Really, we broke New York through performance.

In L.A. it was easier, because KROQ picked up on U2 right at the beginning, so the first show we ever played in L.A. was at the Country Club, a 1,200-seater in the Valley. It sold out because we had radio support in advance. Indeed, Robert Hilburn was writing about U2 in the L.A. Times before



Clockwise, from top: **Paul McGuinness** (third from right) attends a party thrown by Island Records with label founder **Chris Blackwell** (second from right) and the members of **U2** in 1980; McGuinness (left) and Blackwell at the Rock and Roll Hall of Fame induction in 2005; U2's **Bono** performing in Chicago in 1983.

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we even got there. So whenever I meet somebody in L.A. that says, “Ah, yeah, I remember seeing them in the Whiskey or the Troubadour,” I say, “Well, actually, you didn't. We never played any of those places.” The first was the Country Club and the second show was the Santa Monica Civic, and that was in the course of the first tour. L.A. was always a very strong market for us, and so was Chicago, again, because of good promoters. I can't remember where we played first, but I'm pretty sure it was for [Jam Productions] Arny [Granat] and Jerry [Mickelson].

Boston was a natural play for us because it's an Irish city, and again there was a great promoter. The first show we ever played in Boston was for Don Law [now with Live Nation] at the Paradise. There was great radio there in WBCN.

Not every band placed such a priority on touring, and certainly touring professionals weren't as highly regarded by the music industry at large in those days.

It has been fascinating over the last decade or more to see the

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WHEN WE DECIDED TO MAKE A MOVIE, THE EXAMPLES WE WERE LOOKING AT WERE ELVIS AND THE BEATLES.

”

change in status and regard for the concert business and concert people. I remember back in the early '80s the labels tended to behave in a very patriarchal and lofty fashion toward the concert people, who they regarded as sort of carnie folk. That has changed for the artists, it's changed for the executives, and it has changed for the journalists.

When I first started working in America, it was when U2 were recording their first album. I went to New York and tried to get an appointment with Frank Barsalona but my father died back in Ireland. I called Frank's office and said, "That appointment you were going to give me, I won't be able to make it because my father has died, but I'll be back next week." So he had to see me—the guy whose father died—and we became very close after that. I did get a real education from him. He was a great monologist, and I was very happy to sit and listen.

You and I spoke at the Frank Barsalona memorial dinner last year, and seeing all those promoters you worked with back in the early days must have been a cool night for you.

It was great to see all those old rogues in one room [laughs].

They were rogues, but you needed them to believe in your act, and the business model at that time, if they believed, worked well to move them from the clubs up the venue chain.

Absolutely, and many of those guys we're still working with, or with the successor organization that they [joined]. The big change in our business, I suppose, came when we stopped working with the agents. We worked successfully with Premier and Wasted Talent through the '80s and most of the '90s until 1997, the PopMart tour. That was the first tour we did with Michael Cohl and Arthur Fogel, who were called TNA in those days. That was a big change, but it was necessary because the cost of producing big outdoor tours was too much for the band to finance.

There was always jeopardy—you never knew when a show might fall out of bed or get canceled or whatever. The band were carrying the entire risk. The Zoo TV tour [in 1992] was the one we financed ourselves, and it was scary. Underwriting big tours is now absolutely normal and everyone knows how that works, but in those days it was a very difficult meeting to have when I went and told Frank that we were no longer going to be with Premier, and I had to have the same conversation with Ian Flooks.

I'm happy to say that Ian and I are still friends, though he's no longer in the business. Frank and Barbara are no longer with us, but I know it was a painful thing for them.

For PopMart in 1997 there was a bidding situation for the promotion rights, and it created some strange bedfellows in some of the partners that aligned.

Yes, we basically treated it like a corporate transaction. We invited bids for the tour, set within certain parameters. I remember a very formal document called the ITB, Invitation to Bid, and we sent that out to interested parties, and some of them formed consortiums. In the end, the band and I chose Michael and Arthur, and we've been working with Arthur [now chairman of global touring for Live Nation Entertainment] ever since.

Around the time of Zoo TV you made a decision to put big money into production. What was the philosophy? Was it providing value to fans, was it art, or was it commercially motivated?

Video was developing in a way that it hadn't in the '80s. Philips Corp. owned PolyGram, which was by then the owner of Island Records. Philips had developed some of the cutting-edge video technology, and I naively believed it would be a natural kind of corporate sponsorship and they would pay something to have that technology on display. It was the perfect vertical integration for Philips, the hardware, and PolyGram, the software.

I tried to get Alain Levy, the head of PolyGram at the time, interested, and he was. He could see the opportunity, but he couldn't get Philips in Eindhoven [the Netherlands], which is where they were headquartered, to do it. We had to buy a lot of the equipment ourselves from Philips, which was extremely annoying—inexplicable, really.

Years later, Jan Timmer, who was the head of Philips, came to a U2 show in Holland and he saw all this technology manufactured by Philips, and Bono said to him, "Jan, how come you wouldn't come through with the TVs and the screens?" And Jan said a very strange thing: "Bono, let me explain to you: Sometimes in a big corporation like Philips, even the boss can't get what he wants," which was a pathetic thing to say.

Regarding PolyGram buying Island, reports say the band made \$30 million in stock when that transaction occurred for \$300 million. That seems a fortuitous turn of events for U2.

We've never confirmed the figures, but we were part owners of Island by the time the PolyGram deal took place. That had happened because at one point Island was finding it difficult to pay us after the success of *The Unforgettable Fire*. So rather than get paid, we took stock in Island, and the following year [1987] *The Joshua Tree* obviously made a huge difference to the environment. Island was still independent at the time of *The Joshua Tree*, and it went to No. 1 all over the world through a different licensee in every country. So when PolyGram bought Island, we richly deserved to participate in that success.

***The Joshua Tree* changed everything for U2. At the time, did it feel like a special record and a moment that could catapult the band to yet another level?**

Yeah, it had two No. 1 singles in the U.S., "With or Without You" and "Still Haven't Found What I'm Looking For." I remember playing that album in the early part of 1987 to a group of Island's licensees, who I had managed to gather in Cannes at MIDEM—in fact, at the Carlton Hotel, where this [Billboard Industry Icon] breakfast is taking place. I had rented a modest suite and was playing this record to the people that were going to have to sell it around the world.

They were hearing it for the first time and their eyes were lighting up. I could see them thinking, "Oh, yeah, bonus time. We're going to do well with this."

If you play music to the people who have to sell it

U2'S THANK-YOU NOTE TO PAUL MCGUINNESS

FOR LEADERSHIP, FRIENDSHIP AND GUIDANCE

The band want to publicly thank Paul McGuinness for his extraordinary leadership, guidance and friendship over the last 35 years.

Paul has saved us from ourselves many times over and we would not be U2 without him.

Sometime soon, U2 will begin a new adventure around the world and we totally understand and respect Paul's desire to not run away with the circus—again.

Perhaps more than any music management operation in history, Paul, alongside Trevor [Bowen], Keryn [Kaplan] and the team at Principle Management has always fought for our rights, for our music, for our fans and for the principles that we and he believe in. His central lesson was that if you cared for your "art," you must also "take care of business" as historically with rock'n'roll bands, the latter has undone the former.

We are relieved he will remain on as the mentor-in-chief.

We've known Guy [Oseary] for a long, long time, and we're excited that with Paul's blessing he's agreed to take us on. He is a brilliant man with a lot of energy, and knows he has got some big shoes to fill.

—A statement from Bono, the Edge, Adam Clayton and Larry Mullen Jr. posted on U2.com on Dec. 6, 2013, as the band finalized a new management contract with Live Nation and Guy Oseary.

and promote it to radio stations, sell it into stores, you get a very visceral response, and I remember feeling that in the room at the time. It was very exciting, and I knew then—actually, I probably knew already—that it was going to be huge.

I assume you were at some of those sessions and were hearing some of the music. You must have felt something special was happening.

Absolutely. It was an amazing record, and the producers Brian Eno and Danny Lanois, that was the first time we did what later became almost standard practice. Steve Lillywhite would come in to finish the record and make decisions not always welcomed by Brian and Danny. But Steve has been such a critical part of so many U2 records that it should never be forgotten.

When *The Joshua Tree* hit like it did, how did you keep U2 growing?

The Joshua Tree tour—starting with the two hit singles, cover of Time magazine, No. 1 all over the world—we went on tour pretty well worldwide. We decided to try and make a movie that would take the band even wider. That was "Rattle and Hum" [in 1988] with [producer] Jimmy Iovine. That wasn't actually the first time we'd worked with Jimmy, as he mixed the tapes for *Under a Blood Red Sky*. Jimmy had been disappointed not to get the job of producing *The Unforgettable Fire*, so when we decided to make a movie, it was a feeling that that was the way to really take the band worldwide. The examples we were looking at were Elvis and the Beatles and so on, who had achieved great things with movies, or some great things, in Elvis' case.

The movie, and the double album that went with it, kind of took over the tour. We made the movie at our own expense and managed to sell it to Paramount, who wanted to give it very wide distribution. It opened on like 1,200 screens in the U.S., which in those days was a massive number. The plan for the movie was we would promote the movie by having a No. 1 album just before, which we did, and then the movie would be huge, we thought.

Unfortunately, it didn't work out that way, and the movie performed basically to U2 fans, who loved it, but it did not bring a

wider audience into the theaters. We had a pretty strange opening weekend. It had a huge Friday night, a modest Saturday night and a terrible Sunday night. I remember driving around in L.A. with some excitement with Paramount executives Barry London and Sid Ganis, who we had worked with on [the project]. Friday night was very exciting, Saturday night we were beginning to worry, and Sunday night we knew that essentially the audience for the film was very limited.

Jumping forward a bit, I'd like to revisit the multirights deal with Live Nation and the strategy there.

The deal with Live Nation is not really multirights in that, in regard to our recording and our publishing, the band owns all their own masters and copyrights going right back to the beginning, and those are currently licensed to Universal Music Publishing and Universal labels, Interscope in North America and Island in the U.K. and elsewhere. Live Nation [doesn't] participate in those rights. The rights Live Nation have are to do with merchandising, concerts and online. That's a very satisfactory and integrated relationship.

The friendship with Arthur Fogel goes back many years, and it has been very interesting to watch what has happened with the group of promoters that Bob Sillerman put together as SFX [which evolved into Live Nation]. This network of promoters that he basically bought all around the world and across North America were pretty well in every case the promoters that we were working with already. So when they bought TNA, and the name became Clear Channel and now Live Nation, we have basically stuck like glue to Arthur through that whole process. I'm sure there was a certain amount of pain when Michael Cohl exited Live Nation [as chairman in 2008], but we're still involved with Michael, because he was the producer of "Spider-Man" on Broadway [for which U2's Bono and the Edge wrote the songs]. So there's a good relationship with him.

I know that at times things became a little tense between the former chairman and the new regime at Live Nation, but it suited us the way things went in the end, and Live Nation is an admirable corporation and I wouldn't dream of working with anyone else.

Well, the proof is in the pudding. You can see it in the tour grosses, and I can only think that the merchandising and e-commerce have done equally well. As U2 is now roughly midway through this deal, do you have any regrets?

None at all. It's tough at times for those guys, because running a worldwide concert company and at the same time satisfying Wall Street, that's not easy, and [CEO Michael] Rapino does a pretty good job of making all that happen. Most people don't realize that he and Arthur are as hand-in-glove as they are—they really are a pair. Rapino, of course, started out working for Michael Cohl all those years ago. The Canadians are taking over the world. Arthur's very modest, but he's my hero.

At MIDEM in 2008 you fired a shot heard 'round the world, so to speak, in criticizing the relationship between music and the technology business. Why did you feel so strongly on this issue?

Because the music business was in a very rapid decline and the recorded-music industry was reacting to it in a very defensive and unproductive way, basically trying to maintain the status quo, which was clearly not going to be possible. There had been two decades of explosive growth in the record industry before piracy, and particularly online file sharing devastated record sales.

I felt, and I further still feel, that the machine



THOSE DIGITAL CORPORATIONS ARE EXTREMELY POWERFUL, AND I HOPE IN THE FUTURE THEY WILL OBSERVE THEIR RESPONSIBILITIES TO THE CREATORS OF THE CONTENT.



makers, the online distributors, the Apples, the Googles, the Internet service providers—that whole group of multibillion-dollar industries that had basically built themselves on the back of content—should bear more responsibility for trying to ensure that the makers of the music, the makers of the films, get properly paid.

The movie business has learned a lot from the way the music business was devastated, but they still suffer a great deal. The impact of piracy on the movie business is enormous but nothing like what happened to the music business.

My feeling is there are so many brilliant, creative people in those companies, if they had adopted a more positive and generous position toward recorded music, it would have been better. What we have now is legitimate digital distribution of all music and, if you're an honest person, you can buy anything on iTunes, you can hear anything on Spotify. Those are efficient distribution systems. Of course, I would like to see the artists getting more. Were it not for piracy, I believe iTunes and Spotify would be so much stronger, and would be able to pay the artists even more.

Your position received a bit of negative reception by some who took the position of "Doesn't U2 have enough money?" But your perspective was much broader than that.

As I discovered at that time, if you raise your head above the parapet, you get shot down. The blogosphere is an awesome beast, as members of Congress tried to pass [the Stop Online Piracy Act discovered]. The legislators got the fright of their lives, and exactly the same thing happened to members of Parliament with a similar bill. Google had a black flag of mourning, Wikipedia went off the air for the day—that ability to unleash a kind of online mob is going to scare politicians. The relationship between the online industries and politics and government is being called into question all over the world now, and it's not just piracy—it's taxation, privacy, censorship, all sorts of things. There is nervousness in the air, and the music business is a small part of the overall thing. Those corporations are extremely powerful, and I hope in the future they will observe their responsibilities to the creators of the content.

Any regrets in raising your head above the parapet?

No, not at all. Because what I was saying I wasn't saying on behalf of U2, and I tried to make that very clear. Not that I have a mandate or anything, but I was speaking on behalf of all writers, all performers, all labels, all publishers. The damage was being done to all of them, not just my clients. That's no reason not to make the case, just because I have successful clients.

What was behind the decision to step back from managing U2, and the band's signing Guy Osceary and moving to Live Nation's artist management division?

I'm 62, and I did not feel like doing the next tour. As you have observed, I've been to pretty well every show U2 have ever performed, and I just did not want to continue doing that into my 60s. The rights to U2's music, their masters and their copyrights, have been, with difficulty and at some costs, completely retrieved. I had some equity participation in that, but the right people to sell that equity to were the band. That's really what has

Paul McGuinness and The Edge in 2010 at Olimpico Stadium in Turin, Italy, where U2 opened the European leg of its 360° tour. Right: **Bono** onstage in New York in 2005.



happened in this transaction: U2 have acquired the remaining rights, and they now own 100% of their masters and their copyrights.

So you sold your piece, basically?

Yes, and Live Nation were very helpful in supporting the transaction. They financed the transaction.

What is the band's take on all of this?

I'm not going to speak for them on it. They issued a statement that was very supportive and they have been completely supportive throughout this transaction. We are the best of friends. I'm delighted they chose Guy to take the reins. We've known him for a long time. He's a smart guy, and I wish them all the best. I will be, if you like, lurking in the background, always available to help if I am needed, but it's more of a back-seat role.

That is a seismic shift in your day-to-day life.

Yeah, it is, and I'm rather enjoying it, I have to say.

What about the roles of your associates in Principle, like Susan Hunter, Trevor Bowen and Karyn Kaplan, going forward?

Trevor and Susan are staying with me, because I have some other businesses I'm involved in. I'm an owner of the Film Studios in Ireland, and I'm involved in a number of restaurants in the United States with my old buddy Ken Freidman. He and I have been friends since the early '80s—he was my first American friend, really. Karyn Kaplan is going to be working on the next campaign with Guy.

There has to be some assessment as you step back. How do you feel about what you accomplished? Is it a sense of "job well done"?

To some extent, yes. They're doing their best work ever. I've heard most of the new album, and it's absolutely amazing. They're creatively ambitious—they really want to have hits and a successful record. They know as well as anyone else that

their tours will be successful whether they have a big record or not, but they don't want to slip into that kind of heritage category of artist. So finding a new audience has always been very important to U2 with every record.

In that way they are as driven and creative as they ever were. Unlike a lot of other artists in our business, they didn't get fucked by bad deals—they're in charge of their own destiny. They have the keys, they have the car, and they're planning to drive it forever, as far as I can tell.

For a band so focused on touring, to have the most successful tour in history by every metric has to be satisfying. [U2's last tour is the highest-grossing, most attended tour ever, according to Billboard Boxscore.]

Yeah, they love performing. You'll be amazed and impressed by the new tour, which they've been working on the design and concept throughout this record project. It will blow everyone away yet again. They're on fire.

What would you like your legacy to be?

Well, it's quite an honor to get this award from Billboard. I have great affection for Billboard. I've been reading Billboard for 40 years, and whenever somebody comes to work for me, I say to them one of the things you've got to do is read Billboard every week, because that's where the information is. In fact, now you've got to read Billboard every day.

Reading the trades is a very important part of the job if you're in this business, and I have always loved the business. I've enjoyed the business, the friends I've made in it, the things I've discovered. This trip to MIDEM at the end of January—I'm a regular. I've been going to MIDEM for 30 years. I'm now in the "veteran" category, which is an honor. This award was given last year to Martin Mills, somebody I've admired greatly over the years. Before that it was Seymour Stein, a very old buddy of mine. So how could I say no? ●

U2'S TOP 10 ALBUMS

RANK	TITLE	PEAK POSITION	DEBUT DATE	LABEL	SALES
1	THE JOSHUA TREE	1 (9 weeks)	4/4/87	ISLAND/ATLANTIC	10 MILLION*
The album was the first top 10 and No. 1 for the band on the Billboard 200. It opened at No. 7 on April 4 and then sailed to No. 1 four weeks later.					
2	RATTLE AND HUM	1 (6)	10/29/88	ISLAND/ATLANTIC	5 MILLION*
3	ZOOROPA	1 (2)	7/24/93	ISLAND/IDJMG	2.4 MILLION
4	ACHTUNG BABY	1	12/7/91	ISLAND/INTERSCOPE/ IDJMG	5.6 MILLION
Coming four-and-a-half years after <i>The Joshua Tree</i> —the longest gap between studio albums for the band at the time— <i>Achtung Baby</i> became U2's first to debut atop the Billboard 200.					
5	HOW TO DISMANTLE AN ATOMIC BOMB	1	12/11/04	INTERSCOPE	3.3 MILLION
6	NO LINE ON THE HORIZON	1	3/21/09	ISLAND/INTERSCOPE/ IGA	1.1 MILLION
7	POP	1	3/22/97	ISLAND/IDJMG	1.5 MILLION
8	THE BEST OF 1980-1990/ THE B-SIDES	2	11/21/98	ISLAND/IDJMG	1.4 MILLION
9	ALL THAT YOU CAN'T LEAVE BEHIND	3	11/18/00	INTERSCOPE	4.4 MILLION
The album generated the band's longest-charting single on the Billboard Hot 100, "Beautiful Day," which spent 25 weeks on the list, peaking at No. 21.					
10	THE BEST OF 1990-2000 & B-SIDES	3	11/23/02	ISLAND/IDJMG/ INTERSCOPE	558,000

*RIAA-certified sales. All other sales according to Nielsen SoundScan. Titles on this chart are ordered by peak position on the Billboard 200. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart.

U2'S TOP 10 BOXSCORES

	ARTIST/ EVENT	VENUE CITY/STATE/DATE(S)	GROSS INTERNATIONAL CURRENCY/TICKET PRICES	ATTENDANCE CAPACITY	PROMOTERS
1	U2, MUSE	Estadio do Morumbi, São Paulo April 9-10, 13, 2011	\$32,754,065 (52,209,980 reais) \$238.39/\$112.92	269,491 three sellouts	Live Nation Global Touring, T4F-Time for Fun
2	U2, GLASVEGAS, DANIHEN DEMPSEY, KAISER CHIEFS & OTHERS	Croke Park, Dublin July 24-25, 27, 2009	\$28,815,352 (€20,258,345) \$214.07/\$130.15	243,198 three sellouts	Live Nation Global Touring, MCD
3	U2, SNOW PATROL	Estadio Azteca, Mexico City May 11, 14-15, 2011	\$22,866,542 (268,320,580 pesos) \$221.57/\$63.92	282,978 three sellouts	Live Nation Global Touring, OCESA-CIE
4	U2, THE RADIATORS, THE THRILLS, THE BRAVERY & OTHERS	Croke Park, Dublin June 24, 25, 27, 2005	\$21,163,695 (€17,573,441) \$96.34/\$65.63	246,743 three sellouts	The Next Adventure, Solo Entertainment, MCD
5	U2, KAISER CHIEFS	Stade de France, Paris July 11-12, 2009	\$20,902,760 (€15,020,305) \$347.91/\$41.75	186,544 two sellouts	Live Nation Global Touring, Gerard Drouot Productions, Live Nation France
6	U2, ELBOW, GLASVEGAS, THE HOURS	Wembley Stadium, London Aug. 14-15, 2009	\$20,680,860 (€12,464,975) \$248.87/\$49.77	164,244 two sellouts	Live Nation Global Touring
7	U2, MUSE	Estadio Unico Ciudad de La Plata, Buenos Aires March 30, April 2-3, 2011	\$20,550,302 (83,290,375 pesos) \$320.75/\$38.24	172,029 three sellouts	Live Nation Global Touring, T4F-Time for Fun
8	U2, SNOW PATROL	Camp Nou, Barcelona June 30, July 2, 2009	\$19,825,497 (€14,138,950) \$210.33/\$77.12	182,055 two sellouts	Live Nation Global Touring, Doctor Music Productions, Live Nation Spain
9	U2, KANYE WEST	Telstra Stadium, Sydney Nov. 10-11, 13, 2006	\$18,538,724 (\$24,062,152 Australian) \$146.77/\$39.52	206,568 three sellouts	The Next Adventure, Michael Coppel Presents
10	U2, INTERPOL	Hippodrome de Montreal, Montreal July 8-9, 2011	\$17,178,724 (\$16,517,515 Canadian) \$260.01/\$31.20	162,466 two sellouts	Live Nation Global Touring, Evenko

Rob Hallett

President of international touring, AEG Live

Thomas Miserendino

President/CEO, AEG Europe

John Cappel

President/CEO, AEG China

INTERNATIONAL POWER PLAYERS

Anshutz Entertainment Group was a global model from its inception, and the same can be said for its touring arm, AEG Live. Rob Hallett, president of international touring, “looks after” AEG Live’s world tours when they venture off North American shores. This year, that included Bon Jovi, the highest-grossing tour of 2013, and Justin Bieber, which Hallett steered through Europe and Central and South America. He also has been working with Leonard Cohen for six years around the globe. AEG doesn’t have offices in every territory but Hallett has strategic alliances with promoters worldwide. “There are not many countries in the world where I don’t have [relationships],” he says. Also on behalf of AEG Live’s international efforts, former AEG Live COO Thomas Miserendino joined the AEG Europe team as CEO. China has been a priority for AEG for several years and John Cappel has been president/CEO of AEG China since 2008. “John has made great success bringing international promotion and sponsorship expertise, all the things that a country like China needed,” Hallett says. “He’s brought concert promotion to a new level over there.” Global touring for AEG was “fantastic” in 2013, Hallett says. Hallett predicts 2014 will be a “solid but relatively quiet year” as the World Cup will affect live music abroad. “It will be a challenging year, but I’m confident it will be solid.”

—Ray Waddell

For the first time, leaders from the international music business are honored with a Billboard Power Players report, presented here in association with MIDEM, the leading international event for the global music business.

Nearly two-thirds of the trade value of music sold in physical form, and more than 40% sold through digital channels, is generated outside the United States, according to IFPI, the global music business trade group.

Among the top 10 live music promoters of 2013, according to Billboard Boxscore data, seven are based outside the United States.

When it comes to market growth, IFPI in 2013 reported increases in nine of the world’s top 20 international markets, while the United States had a modest slide.

Billboard’s Power Players series highlights the achievements of executives who drive our business forward with their artistic and business vision. And the importance of international executives to the growth of our business is undeniable.

To compile this list, Billboard reached out to numerous sources with international perspective and experience, and also tapped our global team of contributing writers. We asked them to identify executives who have substantial responsibility for business outside the United States (in some cases in addition to domestic responsibilities) and who have had the most power to drive change in their area of business.

We reviewed who was making news in our industry outside the United States during 2013. We factored in such data

as Boxscore reports. And we sought input from MIDEM, which last year drew some 6,400 participants from 75 countries.

“To grow today’s global music market, trading repertoire internationally is a key element,” MIDEM director Bruno Crolet says. “Hence, understanding who are the leading executives developing today’s international music business is critical. MIDEM, the leading international business event for the music ecosystem, is thus very proud to be associated with Billboard to release this first International Power Players list and welcome the selected professionals during the MIDEM VIP Dinner on Sunday, Feb. 2.”

Certainly, there are numerous accomplished executives working in the global music industry not represented here. The honorees featured represent the final judgment of Billboard editors.

But in spanning the breadth of industry sectors—major and independent labels, music publishers, the touring industry, digital services, consumer brands allied with artists, media, management and more—Billboard’s International Power Players report seeks to highlight the talent and achievements of executives who are driving our business forward around the world. —Thom Duffy



Rob Hallett

APPLE

Oliver Schusser

Senior director, iTunes International
Apple

Oliver Schusser, senior director at iTunes International, keeps a low media profile, consistent with Apple's tight-lipped culture. But his impact on international music can't be missed—or underestimated. Lady Gaga chose the 2013 iTunes Festival in London to premiere tracks from her album *ARTPOP*. Consider the resources Schusser offers artists and labels outside the United States: **A recording in the iTunes Store has the potential to reach purchasers in 119 countries and be one of the 20 billion paid-for tracks downloaded to date.** Play live at the annual iTunes Festival, and one's streamed performance is seen live in more than 100 countries. Dan Cryan, senior director of digital media at research group IHS Screen Digest, says of Schusser's achievements: "iTunes is the biggest music retailer in the world. Artists performing at the festival get an awful lot of in-store promotion, and that promotion is international." More than 20 million applied for the free tickets to attend the 2013 festival, where 60-plus acts performed every night in September and rocked London's iconic 3,300-capacity Roundhouse venue. Gaga was joined by Justin Timberlake and Jessie J as headliners. "[Fans] can view the live streams on their iOS devices and Apple TV," Schusser recently told the media. With 170 million iPads and 400 million iPhones sold by Apple, Schusser offers artists one of the most powerful music-marketing channels.

—Juliana Koranteng

ASSN. OF INDEPENDENT MUSIC

Alison Wenham

Chairman/CEO
Assn. of Independent Music

Established in 1999, the London-based Assn. of Independent Music **represents the interests of more than 850 independent music companies based in the United Kingdom**, including such indie luminaries as Domino, Bella Union, Mute, Warp, Cooking Vinyl and XL Recordings, as well as numerous bedroom startups and DIY operations. Led by chairman/CEO Alison Wenham, the nonprofit organization provides training and business support to its members, as well as lobbying government to ensure policies are supportive of the indie sector. "AIM's principle mission is to level the playing field so that all companies, irrespective of size, have a fair chance of competing," says Wenham, who also is founding chairman of the Worldwide Independent Network and helped set up AIM's U.S.-focused sister organization, the American Assn. of Independent Music. Foremost on her agenda is the campaign for greater copyright protection, while AIM and WIN's day-to-day focus remains dedicated to ensuring the global indie community continues to receive the tools and support to not just exist, but thrive. "We are very proud to oversee a sector that managed to achieve nearly 30% market share in the U.K.," she says. "In a fluctuating business market, independents showed that their agility, flexibility and pragmatism prevailed."

—Richard Smirke



Hartwig Masuch

BMG RIGHTS MANAGEMENT

Hartwig Masuch

CEO

Fred Casimir

Executive VP of international repertoire
BMG Rights Management

Since launching the company in 2008, **Hartwig Masuch has navigated BMG Rights Management's growth to become the third-largest music publisher in the world, behind Sony/ATV, which also manages the EMI Music Publishing catalog, and Universal Music Publishing Group.** But from the get-go, the company also included recorded music in its strategic plans and 2013 was the year the company started busting moves to establish itself as a force to be reckoned with on that side as well. Fred Casimir was recently appointed to head that effort. "Our biggest challenge is to extend our market position and to replicate the success we have had in publishing," Casimir says. BMG Artist Services, thanks to the acquisition of the Sanctuary and Mute catalogs, now claims a recorded-music catalog of 200,000 songs. He says the company issued 30 releases in 2013, including Backstreet Boys' *In a World Like This* and *The Jazz Age* by Bryan Ferry, whose song "Love Is the Drug" was picked up for the soundtrack to "The Great Gatsby." Moreover, Casimir says the company will release more than 50 albums in 2014. —Ed Christman

"Our challenge is to replicate the success we've had in publishing."

—Hartwig Masuch, BMG Rights Management

WorldMags.net

AVEX

Max Matsuura

CEO, AVEX Group Holdings

Haji Taniguchi

President, AVEX Music Publishing

Max Matsuura leads AVEX Group Holdings, the domestic music group that has grown into one of the most powerful players in Japan's music industry. **Its earnings in recorded music thrust the company into a virtual tie for market share with perennial leaders Sony Music Entertainment-Japan and Universal Music (Japan).** In 2013, Matsuura oversaw the creation of a joint venture between Avex Entertainment and Softbank, one of Japan's major mobile and Internet providers, to establish the subscription video on-demand service UULA. The system is hosted by Softbank with AVEX content. AVEX was also able to broker an expansion of its agreement with U.S. TV network CBS to include the channel's programming on UULA. The deal will offer UULA consumers in Japan parts of CBS' vast TV library. "Matsuura is able to negotiate deals with the best of them, though



Haji Taniguchi

his style is unorthodox," one industry source says. Taniguchi, as CEO of AVEX Music Publishing, heads the dynamic publishing wing of the group. In 2013 he oversaw the publishing for "Exile Pride (Konna Sekai Wo Aisuru Tame)," co-written by American Pheko and Atsushi, a member of chart-topping J-pop band Exile, who recorded the song. It grabbed the Grand Prize at the Japan Record Awards, which are similar to the Grammys. (AVEX has dominated the awards, winning eight times since 2001.) Also last year, AVEX Music Publishing licensed more than 50 tracks to videogames and pachinko arcade machines, a strong source of revenue unknown outside of Japan. —Rob Schwartz

BBC RADIO 1

George Ergatoudis

Head of Music, BBC Radio 1, 1Xtra

The musical policy of BBC Radio 1 has been overseen by George Ergatoudis since 2005, and he added responsibility for digital sister station 1Xtra four years later. Along with controller Ben Cooper, he's the face of Radio 1 to the industry. After repeated calls from governing group the BBC Trust to lower Radio 1's average listener age, **41.7% of all 15- to 24-year-olds in the United Kingdom now listen to the station every week.** One highlight of 2013 was the annual Big Weekend, held in Derry/Londonderry, Northern Ireland, for which Ergatoudis booked such heavyweights as Calvin Harris and Bruno Mars. Its Live Lounge feature has spawned a successful spinoff album compilation series on Sony. He's proud of the station's role in landing major international stars. "In the last 12 months, we've featured exclusive filmed interviews with Jay Z, Kanye West and Eminem, and together the videos have generated millions of hits on our YouTube channel, which has nearly a million subscribers now," he says. Ergatoudis also cites Radio 1's role in breaking London Grammar, Bastille, Rudimental and other 2013 stars. The new year has brought another compilation series launch, *Radio 1's Dance Anthems*, in conjunction with Ministry of Sound. —Paul Sexton

Emmanuel Seuge



COCA-COLA

Emmanuel Seuge

VP of global alliances and ventures

Joe Belliotti

Head of global music marketing
Coca-Cola

Coca-Cola's formidable power as a global music player can first be charted by the growth of Spotify. **The streaming service expanded to 15 new territories in 2013 as a direct result of Coca-Cola's minority investment in the company in 2012.**

"We took a risk in investing in Spotify, but today it's a certainty," VP of global alliances and ventures Emmanuel Seuge says. "Streaming has become so much more the norm of how people listen to music, and we feel so proud and committed to do much more." Many of Coca-Cola's global music initiatives are tied to its sponsorship of the Olympics and the World Cup, the latter of which will have its original anthem performed in different territories by artists like Carlos Vives and U.S. "X Factor" finalist David Correy in 2014, led by head of global music marketing Joe Belliotti. But there's also the Coke Studio, a branded content platform in 23 countries; Coke FM and Coke TV, which broadcast Coke-branded events like Viva Latino; and a global venture with Chicago-based licensing service Music Dealers, which opened its first international office in Mexico City last year on the back of Coke's investment. "We've completed projects with over 200 artists who don't have a record label or publishing deal in the last two years," Belliotti says, "and we're excited about further growth in the emerging artist space." —**Andrew Hampp**

"We took a risk investing in Spotify, but today it's a certainty." —Emmanuel Seuge, Coca-Cola

WorldMags.net

BEGGARS GROUP

Martin Mills

Chairman, Beggars Group

Edward Peto

Managing director, Beggars Group
China

Beggars Group, led by founder/chairman Martin Mills, has long been the unofficial standard-bearer for ambitious international expansion among independent labels. Comprising four imprints—4AD, XL, Matador and Rough Trade—Beggars, co-headquartered in London and New York, operates out of 16 countries, including Australia, Sweden, Japan—and, most recently, China, where market specialist Edward Peto is helping the organization devise new market strategies. "We're working to establish our brand and develop perception and knowledge of our artists and labels in an environment that's still very challenging," Mills says of the nation with the world's second-largest economy. "But you have to believe that a profitable market will emerge when the likes of Spotify, Rdio and other 'freemium' models move in." **The steady expansion of digital services, into China as well as the third world, is a trend that Mills has his eye on for 2014 and beyond.** "I see those markets bringing real value that is currently almost entirely untapped—they'll become a significant part of the income flow for all of us."

—**Reggie Ugwu**



Martin Mills

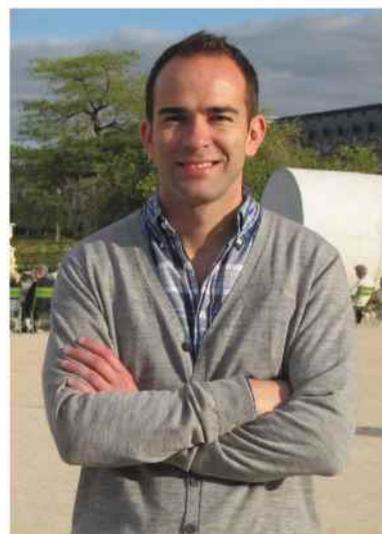
BUDWEISER SPORTS & ENTERTAINMENT

Camilo Durana

Global director
Budweiser Sports & Entertainment

The Budweiser Made in America Festival, founded in 2012, was a calculated risk to create a branded experience around music—albeit curated and headlined by Jay Z, who proved to be a big draw. Not only did the first year sell \$5 million worth of tickets, but **it provided a model for a music program that's being adapted for 85 countries under the tag line "Made for Music."** Camilo Durana leads a global team at Anheuser-Busch that has already partnered with Jay Z and Rihanna for global ad campaigns, and a program that helps position Budweiser as a premium lager in developing territories like Brazil and China. "Both Rihanna and Jay Z have incredible stories that click perfectly with what Budweiser stands for, which is giving their best every day to pursue their dreams," Durana told Billboard last July. "Their stories kind of amplified our point of view as a brand, which is why Jay and Rihanna were amazing artists to work with in this campaign." Also in 2014, look for A-B InBev brands to embrace EDM, as part of a global sponsorship deal with SFX that's expected to highlight Crown Imports brand Corona.

—**Andrew Hampp**



CIE

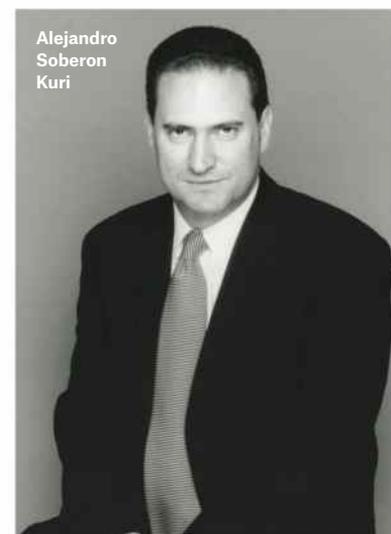
Alejandro Soberon Kuri

Chairman/CEO
Corporacion Interamericana de Entretenimiento

George Gonzales

General director
Ocesa-CIE

As head of Mexico's biggest live entertainment company, Alejandro Soberon Kuri leads a company that also has holdings in Colombia and Central America, and trades on the Mexican stock exchange. CIE's holdings include **Ocesa (of which Televisa owns 40%), Mexico and Latin America's biggest concert promoter. Last year, the company presented 589 shows in Mexico alone—two-thirds more than the 365 produced in 2012—which were seen by 3.4 million people. Ocesa-CIE placed third on Billboard's Top 25 Promoters year-end list with 3,486 shows, 7.4 million tickets sold and a total gross of \$226,340,244.** The company ranked behind only Live Nation and AEG Live. Top shows included a Sasha, Benny & Erik reunion tour, Red Hot Chili Peppers and the 14th annual Vive Latino Festival. Key to Ocesa's operation and booking is general director George Gonzalez and talent and negotiation director Guillermo Parra, who have seen ticket sales grow steadily year to year. New developments for 2014 include the launch of Electric Daisy in Mexico in partnership with Amnesiac and an expanded Vive Latino that will feature four days of music, up from three in 2013, and performances by Nine Inch Nails and Arcade Fire. —**Leila Cobo**



Alejandro Soberon Kuri

DEEZER

Axel Dauchez

CEO
Deezer

Ask Paris-based CEO Axel Dauchez when France's in-demand international music-streaming service Deezer will enter the United States and all he says is, "There is a great chance this year." While the industry speculates about Deezer's entry into the biggest music market, Dauchez's cohorts are proving that paid-for music on foreign shores is on the up. **The 5-year-old venture is already in 182 countries worldwide.** The "freemium" multiple-device (from mobile to smart TV) service has licensed more than 30.6 million tracks from the majors, indies and rights-management firms. The 12 million monthly active users can access free unlimited music for 12 months. They include 5 million paying subscribers, more than double the number in 2012, who commit £4.99 (\$8.20) or £9.99 (\$16.20) monthly for the ads-free Premium and Premium+ packages. "We've positioned ourselves as a paid-for service, which is in tune with what rights holders want," Dauchez says. The company was profitable until 2012, when Warner Music Group owner Access Industries invested \$130 million that is being used for growth costs: "We don't spend tons of money just to build equity value—we're building a sustainable business." Other goals include enhancing the music-discovery features. Dauchez emphasizes that Deezer hasn't been avoiding the United States. "If we had started in the U.S., we would have been a U.S.-centric company. Instead, we wanted to embrace the complexity of the world." —**Juliana Koranteng**



GOOD SOLDIER

Christian Tattersfield

CEO, Good Soldier
Chairman, BRITs Committee

For four years, from August 2009 to September 2013, Christian Tattersfield held the post of CEO at Warner Music U.K. and chairman of Warner Bros. Records U.K. During his time at the helm, Tattersfield had sustained success, growing revenue and increasing Warner's domestic market share. "I wanted to cultivate an environment where artists could achieve their full potential, and I believe we have achieved that," says Tattersfield, who stepped down from the top job last year to form independent music company Good Soldier, which contains recording and publishing divisions. The latter **has already scored big through publishing deals with the 1975 and Birdy**, while his overall goal for Good Soldier is simple: "We're single-minded in our focus," he says, "which is to develop a world-beating international superstar." In his other role as chairman of the BRITs Committee, Tattersfield oversees the United Kingdom's biggest annual awards show, the BRIT Awards, which last year drew its biggest TV audience in a decade. "I'm thrilled with what we've managed to line up for this year's show," Tattersfield says of the Feb. 19 event, featuring performances from Bruno Mars and Katy Perry. "It promises to be a vintage year." —**Richard Smirke**



DESI HITS!

Anjula Acharia-Bath

Chairman/CEO
Desi Hits!

With friends in Bollywood and Hollywood, Desi Hits! chairman/CEO Anjula Acharia-Bath has made a name for herself as a one-stop shop for the import and export of pop stars to South Asia. In 2011, Interscope tapped her to steer marketing and public appearances for Lady Gaga in India, considered a delicate prospect at the time given the country's conservative leanings and the overtly progressive politics of Gaga's then-new album *Born This Way*. Acharia-Bath waged a campaign to endear the Mother Monster to key influencers in the Bollywood-centric entertainment industry. The result? A TV appearance beamed to 40 million homes, the cover of major daily newspapers and a splashy performance at the Formula 1 afterparty in New Delhi—with nary a scandalous headline in sight, no less. **In 2013, Acharia-Bath flipped the script, helping break Indian Bollywood star/model Priyanka Chopra on American shores.** "In My City," the Will.i.am-featuring debut single from Chopra, a management client of Acharia-Bath's, was made the official song of "NFL Thursday Night Football" in September. The next month, Guess made Chopra the face of the popular U.S. fashion brand—a first for a woman of South Asian descent. "People used to see countries like India and the Middle East as really far away and difficult to reach," Acharia-Bath says. "But the world is much more accessible now." —**Reggie Ugwu**

GOOGLE

Robert Kyncl

Head of content and business operations, YouTube

Zahavah Levine

Director of content partnerships, Google Play/Android Google

Robert Kyncl and Zahavah Levine may be based in separate offices, with Kyncl in Los Angeles and Levine in San Francisco, but **they often end up at the same negotiating table when it comes to forging deals that help expand the global footprint of Google's music business.** The company's music efforts are woven into its YouTube platform, Google Play download store, All Access music service, Google Music Locker and, sometime this year, a YouTube paid music streaming service. Levine's negotiating tenacity helped bring Google Play, All Access and Music Locker to 21 countries across four continents. Kyncl, who immigrated to the United States from the former Czechoslovakia in 1992, helped expand HBO's international distribution and later secured licensing deals for Netflix. When YouTube was founded eight years ago, it was primarily a U.S. platform. Since then, it's become the launching pad for a diverse set of performers, from K-pop stars PSY and Girls Generation to Norwegian comic duo Ylvis. "Today, YouTube creators see 60% of their views, on average, coming from outside their home country," Kyncl says. "When you upload a video onto YouTube, you are truly engaging with the world." —**Alex Pham**

IMPALA

Helen Smith

Executive chairman, Impala

As the repercussions of Universal Music Group's merger with EMI rippled around the world last year, Helen Smith and Impala, the trade organization representing independent labels in Europe, stepped into an unprecedented role in divestment negotiations, giving indies a seat at the table and helping put assets in potentially the hundreds of millions of dollars toward a more diversified marketplace. In partnership with independent digital rights agency Merlin and Warner Music Group, whose winning \$762 million bid for EMI's Parlophone Label Group was a kind of consolation prize, Impala is creating a framework by which **the independent sector will gain access to 25%-33% of the Parlophone assets, or their equivalent in assets from WMG.** Call it lemonade from lemons. "We're optimistic that this process will be a model for the future and ensure that there's not just a place, but a great place for independents in the marketplace," says Smith, who expects the transfer of assets to be settled in 2014. "Going forward, I think we'll see an increasing bid by independents to take control of their own commercial and political destiny." —**Reggie Ugwu**

IFPI

Frances Moore

CEO, IFPI

As CEO of IFPI, the international trade organization of the recording industry, **Frances Moore protects the interests of IFPI's 1,300 members in 66 countries.** A leading force in the battle against piracy, Moore cites IFPI's role in securing the introduction of performance and broadcasting rights in Singapore among her proudest achievements of the past 12 months. Last year, IFPI also made strong progress in elevating the issue of copyright protection in China's political agenda, while the organization's successful lobbying for website blocking on an international level greatly reduced illegal revenue. "In 2013 we helped make the Internet a better place for our members to do business, ensuring that [Internet service providers] started to block illegal websites and cooperating with payment providers to starve pirate sites of funding," says the London-based Moore, who was appointed CEO in 2010. "We also demonstrated to policymakers the continuing value of copyright in the face of a campaign by some big technology companies to weaken it for their own corporate benefit." As for the future, Moore says, "IFPI will continue to change perceptions of the recording industry from a sector threatened by the digital agenda to one which is leading it." —**Richard Smirke**

KOBALT MUSIC GROUP

Willard Ahdritz

Founder/CEO, Kobalt Music Group

Richard SandersPresident, Kobalt Music Group
Chairman, Kobalt Label Services**Paul Hitchman**

Managing director, Kobalt Label Services

Hans van Berkel

Executive chairman, Kobalt Neighboring Rights

Kobalt continues to **grow on multiple fronts, including music publishing, recorded music and neighboring rights administration.** In 2013, the publishing division expanded into ownership through deals for the music publishing of Steve Winwood, Lindsey Buckingham and the B-52s. Kobalt has also launched a global label services division that has issued albums by Nick Cave & the Bad Seeds, Pet Shop Boys, New Kids on the Block and Travis, CEO Willard Ahdritz says. That division is overseen by Richard Sanders, who lays out strategy and approves the economics for artist deals. Paul Hitchman oversees day-to-day management and is in charge of the team's execution as well as projects in international markets. The company also is expanding its digital distribution arm AWAL by offering marketing services for developing artists and indie labels. AWAL now services more than 23,000 acts. Kobalt Neighboring Rights' Hans van Berkel "has signed 100 clients and continues to expand that effort," Ahdritz says. —**Ed Christman**



Willard Ahdritz



LIVE NATION

John Reid

President, Live Nation Europe Concerts

Michael Coppel

President, Live Nation Australasia

Alan Ridgeway

President, Live Nation International and Emerging Markets

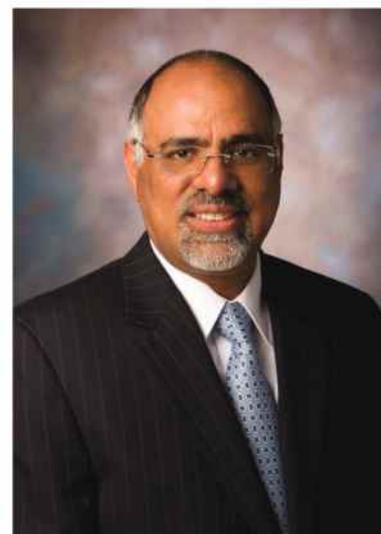
John Reid oversees all European business for the world's largest promoter, which includes 36 festivals (as well as those booked by Live Nation) and by far the biggest promoter network in Europe. Live Nation Europe enjoyed a strong year, especially with festivals in Holland, Belgium and in the United Kingdom with Reading, Leeds, Creamfields, Download and the Electric Daisy Carnival. While the growth of the U.S. festival market garners much attention, European music fans embraced the experience decades earlier, resulting in a more mature market with its own challenges. "The festivals had a phenomenal year across the board," Reid says. Beyond them, "the show count overall was much, much stronger across Europe—way up," he adds. "We're continuing to grow our footprint in terms of markets and genres." Alan Ridgeway, who previously ran Live Nation Europe, runs emerging markets for Live Nation and is now based in Hong Kong after a stint in the Middle East. "He's opening up new deals and regions for all parts of the business," Reid says. In 2012, Live Nation acquired Australia's Michael Coppel Presents, which had a strong year lead by P!nk. The artist turned in the top Billboard Boxscore in 2013, an 18-sellout stand at Melbourne's Rod Laver Arena that grossed nearly \$30 million. "We don't need to worry about the manpower," Reid says, "just where we deploy it, and where we take a shot." —**Ray Waddell**

"The show count overall was much stronger across Europe." —John Reid, Live Nation

MASTERCARD GLOBAL

Raja RajamannarChief marketing officer
MasterCard Global

As American Express and Citibank look to expand and scale their U.S. music strategies to the international sector in 2014, they'll have to play catch-up with MasterCard, which established a firm footprint in the international music industry in 2013. MasterCard expanded its longtime sponsorship of the United Kingdom's BRIT Awards by creating a Priceless Duet programs that enabled the No. 1 fan of three best new artist nominees to re-create their favorite singer's music video—with surprise appearances from the acts themselves. (Rita Ora, Conor Maynard and Delilah were featured.) **It also established naming rights with the MasterCard Center in Beijing and Arena Ciudad in Mexico City, expanded a global events series called Priceless Cities in more than 100 countries and inked powerful deals with Justin Timberlake and Beyoncé on their respective global tours.** "As we looked at evolving our role within the music segment in 2013, we knew that one of the best ways to build credibility would be to align with current relevant artists," says Raja Rajamannar, who was appointed MasterCard's new global chief marketing officer in September following the retirement of predecessor Alfredo Gangotena. "In turn, we leverage the power of the artist to drive a consumer connection, build brand affinity and engagement." Look for more integrated deals in 2014 as MasterCard deepens its ties to the music industry. "You'll see us deliver exclusive access to co-created content and premiere events that will connect people with their passions and bring them unique Priceless experiences." —**Andrew Hampp**



MERLIN

Charles CaldasCEO
Merlin

Charles Caldas has made international independent labels cool. As CEO of Merlin, the global rights agency for licensing indies' music to digital platforms, he has battled long-entrenched notions that only major-label catalogs had value. He particularly recognized indies' value to the rapidly growing streaming-music market. **The sweet end result: \$75 million-plus in royalties from streaming and subscription services in 2013.** No wonder Merlin is called the "fourth major." Fast Company magazine declared it the world's fifth-most-innovative company in 2013. Launched in 2008, Merlin has signed up 20,000-plus independents in 39 countries, including global hitmakers Beggars Group, PIAS and !K7. It has locked multiterritory licensing deals with mega streaming platforms like Spotify, YouTube and Deezer, plus single-territory agreements including Russian service Zvooq. Legitimate digital-music ventures need Merlin members' recordings, as infringement settlements with Limewire and Grooveshark and disputes with the new Myspace showed. "Indies perform best in this new model. It creates opportunities around the world, regardless of the territory," he says. "Look at streaming's impact on Spain, which was decimated by piracy. We've seen an incremental improvement [in royalties]." The future? More telecom giants should bundle streaming music with telephone services. "[Dutch telecoms firm] KPN has brought music to the core of its telephony services and brought quick scale, something the U.K. and the U.S. could learn from." —**Juliana Koranteng**

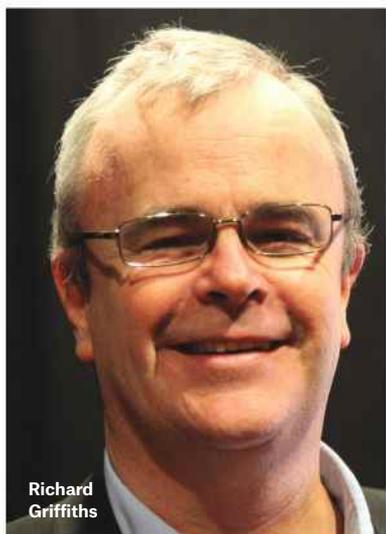


MODEST! MANAGEMENT

Richard Griffiths & Harry Magee

Co-founders
Modest! Management

Richard Griffiths and Harry Magee's achievements in orchestrating One Direction's global conquest might be a case study in distilling vast collective industry experience into an international mission. But Modest! is far more than a one-band samba, representing U.K. pop staples Olly Murs and Little Mix, veteran vocalist Alison Moyet and others, with offices in London, Australia and New York. The executives still run the business by feel, with "no specific breakdown of different responsibilities," Griffiths says. In 1D world, 2014 looks likely to be even bigger than the year that preceded it. "With our stadium tour, we're going to be playing to probably 2 million people" outside the United States, he adds. "Doing our first European tour last year was great—we did incredible business there—and going to Japan for the first time was maybe the most exciting thing. Alison Moyet had her first top five album in the U.K. in over 20 years last year [*The Minutes* on Cooking Vinyl]. She's just been touring in South Africa for the first time and she did her first European tour for many years. And we still represent [crossover tenor] Paul Potts, who's touring around the world all the time. From day one, international has been a key part of our thinking." —Paul Sexton



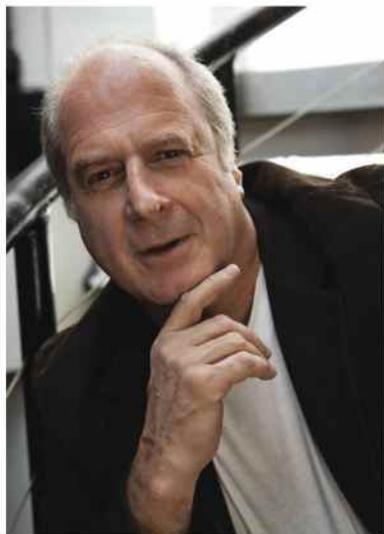
Richard Griffiths

MUSHROOM GROUP

Michael Gudinski

Chairman
Mushroom Group of Cos.

The Rolling Stones, Bruce Springsteen, Justin Bieber, Taylor Swift, Nine Inch Nails, Queens of the Stone Age, Leonard Cohen. When Michael Gudinski chases the big artists, he aims for the stars. His Frontier Touring had another massive year in 2013, either touring or announcing treks for all the aforementioned acts. Frontier promoted Springsteen last year, marking the Boss' first visit Down Under in a decade. Remarkably, Springsteen is heading back in 2014, with Frontier again promoting. With Frontier at the reins, Swift in 2013 became the first female artist to undertake a stadium tour in the country since Madonna's *Girlie Show* run 20 years earlier. Nine Inch Nails and Queens of the Stone Age have a co-headlining tour in March. And in the same month, the Stones roll into the country—a tour that, for Gudinski, realizes a life-long ambition. "I'm feeling energized and I'm up for any challenge," the industry icon says. Frontier is one of 20-plus affiliates of Gudinski's independent powerhouse the Mushroom Group, for which he serves as chairman. Mushroom, which celebrated its 40th anniversary in 2013, is an ever-growing empire that includes Premier Artists, Harbour Agency and Artist Voice; labels Ivy League and Liberation; and Mushroom Music Publishing. The Future Music Festival—which rolls out across Australia and has an event booked in Malaysia—was recently added to the Mushroom portfolio. In early 2013, the younger Gudinski, Matt, rose to group executive director, a central role that reflects his prominent standing in the company. Matt has "inspired the future of Mushroom," the elder Gudinski says. —Lars Brandle



NETWORK MUSIC GROUP

Terry McBride

CEO
Nettwerk Music Group

Described as a "visionary" by one industry partner, Terry McBride of Nettwerk Music Group in Canada has recently reported a raft of sales success with his management clients and label artists crossing borders. Britain's Passenger (aka Mike Rosenberg) has had a million-selling single in the United Kingdom with "Let Her Go." The song also reached No. 1 in more than 20 countries, while the artist's *All Little Lights* has gone platinum in the United Kingdom (300,000 units) and gold in Canada (40,000). California band Family of the Year has earned a gold single (150,000) in Canada. Chinese-born, Canada-based singer/songwriter Wanting has had a No. 1 album with *Say the Words* in China, Taiwan, Singapore, Malaysia, Macau and Hong Kong. And most notable of all, American singer/songwriter Nate Ruess from Nettwerk Management band fun. had an international hit with "Just Give Me a Reason," his duet with P!nk from her album *The Truth About Love*. "For us, it was a watershed year," McBride says. "We had three artists that had major international success. We're a very small company, so when maybe three out of your 20 artists have breakthrough years, it's a watershed year." —Karen Bliss



TRADE PLACES

Leaders Of International Industry Groups Recognized

In addition to the individual executives and companies in our International Power Players report, we have reserved this place of honor for those executives who lead essential industry organizations or associations.

Performing rights organizations (PROs) worldwide are, to a great degree, responsible for the financial health of the music industry through their payment of performance royalties to songwriters, composers and publishers, fulfilling the same role as ASCAP, BMI and SESAC, their counterparts in the United States.

In early 2013, the International Federation of the Phonographic Industry reported that performance rights revenue was the fastest-growing sector in the music industry, rising 9.4% to \$943 million for the 2012 fiscal year, up from \$862 million in 2011.

In the top five music markets outside the United States (as ranked in IFPI's 2013 report) the leaders of the principal PROs include Mitsuo Sugawara of JASRAC (Japan), Robert Ashcroft of PRS for Music and Fran Nevrla of PPL (United Kingdom), Harald Heker of GEMA (Germany) Jean-Noel Tronc of SACEM (France) and Brett Cottle of APRA and its sister mechanical rights organization AMCOS (Australia).

With a mission of promoting the value of recorded music, safeguarding the rights of record producers and expanding commercial uses of recorded music, IFPI represents the recording industry worldwide, with affiliated industry associations in 55 countries. Within their individual markets, those record industry associations worldwide (like the RIAA) perform a crucial role.

In the top five music markets outside the United States, the leaders of IFPI's member associations include Masaaki Saito of the Recording Industry Assn. of Japan, Geoff Taylor of BPI (United Kingdom), Dieter Gorny of BVMI (Germany), Guillaume Leblanc of SNEP (France) and Denis Handlin of the Australian Recording Industry Assn.

Most record industry associations are market-specific. But the Latin Recording Academy, under the leadership of president/CEO Gabriel Abaroa, is dedicated to improving the quality of life and cultural conditions for Latin music and its makers both inside and outside the United States. The Latin Recording Academy presents the Latin Grammy Awards each November. —Thom Duffy

PEPSI

Frank Cooper

Chief marketing officer of global consumer engagement
Pepsi Sparkling Beverages Group

Pepsi in 2012 set out to redefine its relationship with artists, both emerging and iconic, when it renewed its ongoing partnership with Beyoncé for a multiyear pact that included her global Mrs. Carter tour. But Frank Cooper and his team also leveraged that tour sponsorship in 2013 to give opening-act slots to emerging artists Eva Simons and Lido Lido, both of whom the brand is working to break in the Netherlands, and Franka Batelic, who's a focus for Pepsi in Croatia. The brand also premiered the full-length music video for "Grown Woman" from Beyoncé, a week after the album's surprise release on Dec. 13. "It was great to be a part of that and setting a new standard alongside Beyoncé," Cooper says, "but what really made a difference is the way in which we leveraged her scope and power to give other artists opportunities." Pepsi will pursue that approach in 2014 with a still-under-wraps program that will likely leverage the brand's international sports partnerships. "It will be a combination of independent record distributors, partnerships with key technology companies and leveraging Pepsi assets to build momentum for emerging artists and rising stars," Cooper says. —Andrew Hampp

PIAS

Kenny Gates

CEO

Michael Lambot

Deputy CEO

PIAS Entertainment Group

"The essence of what PIAS is about is to strengthen what I started 30 years ago, which is a European alternative to the major-label system," says CEO Kenny Gates, who co-founded the Belgium-based company in 1982 alongside Michel Lambot. Today, PIAS is Europe's largest independent sales and distribution firm, with offices in every major European market, the United States and Australia. Split into three divisions—PIAS Artist & Label Services, PIAS Cooperative and PIAS Recordings—the company supports and facilitates the release of 100-plus indie releases per year, according to Gates. Much like its major-label competitors, PIAS is also growing. In 2013 it acquired distribution and marketing business Co-Operative Music as part of Universal Music Group's EMI divestment. Also last year, PIAS and Rough Trade Distribution merged to form one of the biggest music distributors in the region encompassing Belgium, the Netherlands and Luxembourg. "2013 was an incredible year," says Gates, who credits big-selling records from Texas, Editors and Agnes Obel with contributing to last year's record revenue. "Our job is to discover great talent and make it known to as wide a public as possible. That's what we've always done, and we don't intend to change." —Richard Smirke

SONY/ATV MUSIC PUBLISHING

Guy Moot

President, U.K. and European creative

Guy Henderson

Executive VP of international Sony/ATV Music Publishing

When Sony/ATV took over as administrator for EMI Music Publishing, the company began a two-year integration plan that pre-occupied all components of the two companies, even as they maintained business as usual, plugging away at licensing opportunities for their songwriters. After "integrating the two companies, we are starting to reap the benefits," Guy Moot says of the company that generated \$633 million in revenue last year, including an administration fee of about 15% of EMI's revenue. The company maintains 34 offices in 24 countries, so while it has local teams sifting through opportunities in various markets, it also has a central team to coordinate priorities as well, Moot says. Guy Henderson adds that the two parts of the company "have come together really well."

—Ed Christman

SONY MUSIC LATIN

Afo Verde

CEO

Sony Music Entertainment Latin Region, Spain & Portugal

Afo Verde has oversight of Sony's U.S. Latin operations as well as those throughout Latin America, Spain and Portugal. That includes working closely with sister labels RCA, Columbia, Epic and MasterWorks in marketing and developing their rosters throughout the region, as well as jointly working crossover acts like Ricky Martin, Pitbull, Santana and Shakira. Overall, Verde says, "we had a great year breaking new acts at a local level and signing superstars. In 2014 we will be breaking them internationally." These include Dani Martin, Ismael Serrano and Malu in Spain (supervised by Sony Spain president Jose Maria Barbat); Axel, Babasonicos and Abel Pintos in Argentina (supervised by Sony Argentina president Damian Amato), along with Illya Kuryaki & the Valderramas, the multiple Grammy Award winners whose comeback was a major 2013 success story; and many of the "Primera Fila" projects generated in Mexico—like Sasha, Benny & Erik, who had the top-selling album in the country last year—under Sony Music Mexico president Roberto Lopez. Verde also opened Sony Music Peru, becoming the first multinational label with independent offices in the country, and has signed the labels' first local act there. A major international focus for 2014 is the World Cup, to which Sony has the rights to the official World Cup album and official song, and which is being watched closely by Verde with Sony Music Brazil president Alexandre Schiavo and Sony Music Entertainment president/CEO of international Edgar Berger.

—Leila Cobo



SONY MUSIC ENTERTAINMENT

Dennis Kooker

President of global digital business and U.S. sales
Sony Music Entertainment

Dennis Kooker oversees Sony Music's digital business around the world, apart from Japan. He and his team work with Sony's various business units to set Sony's digital priorities, negotiate licensing deals, execute global and multiterritory sales initiatives and work to build the businesses of Sony's partners. (In the United States, Kooker oversees physical sales as well as the independent distribution business at RED.) In the past year, Sony has worked on the opportunities that digital distribution presents around the world, Kooker says. "It still feels like we are just at the tip of the iceberg with the potential for growth and restoring the music industry to growth after a long period of decline." The company is investing in digital services and solutions in emerging markets like India, Indonesia and Africa. Investment in these places is needed "to ensure we are building the local expertise necessary to be successful," he says. To that end, a member of the global digital business team now works from Africa. Kooker, who reports to Sony Music CEO Doug Morris, sits on the boards of Vevo, the Orchard and Omnifone.

—Glenn Peoples



SONY MUSIC INTERNATIONAL

Edgar Berger

President/CEO of international Sony Music Entertainment

For Edgar Berger, whose purview encompasses all business outside the United States, Sony Music International's success stories for 2013 include One Direction (biggest-selling album of the year in the United Kingdom), Celine Dion (Canada), Maitre Gims (France) and Andrea Berg (Germany). And that's without factoring in the overseas success of such stateside hit-makers as Justin Timberlake, Daft Punk, Miley Cyrus and P!nk, whose *The Truth About Love* made history as the first to claim honors as Australia's biggest-selling album for two consecutive years. Among other acts generating notable buzz: Fedez (Italy), Abraham Mateo (Spain) and Caspar (Germany). In addition to entering new markets like Peru, the company acquired the *Now!* brand in Europe. Berger says that his—and the industry's—biggest lesson of 2013 centered on "always trying to surprise consumers with how we bring music to them. The music industry keeps changing with regard to the retail landscape and how to market a record. And that involves a learning curve for the organization as well." As for what's in store for 2014, "we aspire to grow the business further," he says, "broadening the global reach by opening new operations. With the ambition to beat last year, as always, what counts are hits and breakthroughs."

—Gail Mitchell

"We're always trying to surprise consumers in how we bring music to them." —Edgar Berger, Warner Music

SONY MUSIC AUSTRALIA

Denis Handlin

Chairman/CEO, Sony Music Entertainment Australia & New Zealand
President, Sony Music Entertainment Asia

In 2014, Denis Handlin will achieve the rare milestone of 30 years as leader of Sony Music's Australian company. The Sydney-based, Brisbane-born executive is showing no signs of slowing down.

His entrepreneurial smarts have been recognized in recent years with Sony Music handing him responsibilities for all of the company's activities across Asia, where he has strengthened senior management and A&R. He's also long-serving chairman of the Australian Recording Industry Assn. Handlin has played a major part in P!nk's astonishing success in the market, where latest album *The Truth About Love* was the best-selling release for both 2012 and 2013—a feat never before achieved. The album is eight-times platinum (single platinum certification is 70,000 units). Sony has struck rare metal with a string of home-grown artists, including pop acts Jessica Mauboy, Guy Sebastian, Human Nature and Timomatic, and also has some bright newcomers in chart-topping electronic music act Rüfüs, hotly tipped Gang of Youths and Jackie Onassis. "Success with local artists very much defines us as record labels," Handlin says, "and in my 43 years in the company, the drive to develop artists with global appeal has never been greater." —Lars Brandle

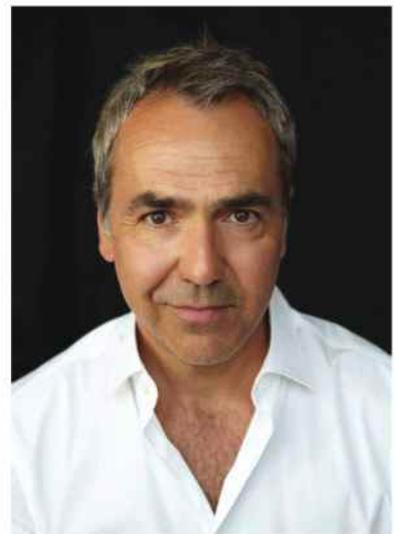


SONY MUSIC U.K.

Nick Gatfield

Chairman/CEO
Sony Music Entertainment U.K. & Ireland

A committed A&R policy was always the likely game plan of a label group head who used to be in a successful band. Former Dexy's Midnight Runners saxophonist Nick Gatfield's first two years as Sony U.K. & Ireland chairman/CEO have seen him refocus the company's front-line labels—Columbia, RCA, Epic and Syco Music—on the best, and most exportable, artist talent. That time has also included the launch of the Sony Associated label division, which harnesses the energy of numerous external A&R sources. It includes a suite of such labels as Phonogenic, Search & Destroy, Xenomania, Ultra and Relentless. **Gatfield cites such 2013 success stories under the new structure as Laura Mvula, Tom Odell and Kodamine—all of whom followed appearances in critics' new year polls a year ago with chart honors**—the progression of Olly Murs and Calvin Harris to international acclaim and innovative campaigns behind Daft Punk, David Bowie and Miley Cyrus. 2014 priorities include Chloe Howl, George Ezra, Say Lou Lou, MØ, Amber Run and Hobbie Stuart. "Investing in the best talent and connecting their music with fans all over the world and on multiple platforms is what we do," Gatfield says, "and we did it well in 2013. We've proved we're back in business." —Paul Sexton



SOUNDCLOUD

Alexander Ljung

Co-founder/CEO
SoundCloud

SoundCloud's Alexander Ljung is making some noise on the international digital-music stage. The co-founder/CEO of the Berlin-based social-sound service, Ljung oversees the strategy and spreads the vision at one of the few social-media colossi from outside the United States. **Its 250 million active monthly users are one-quarter of Facebook's reach, but the "freemium" service boasts 40 million registered uploaders of mostly music.** Meanwhile, recent partnerships with Google+ and Instagram further push its growth potential. Numerous 2013 accolades include Time's 50 Best Websites and the European Commission-backed European Tech Entrepreneurs of the Year. No wonder it's been dubbed the "Twitter of music." With 200-plus staff at offices in San Francisco, London, New York and Sofia, Bulgaria, Ljung is constantly moving. "The ambition is to 'unmute the Web,' to make sound as easy to create and share as it already is for photos, videos and text. This is a global ambition which transcends any traditional geographic boundaries," he says. About \$63 million in venture capital means profitability in the company is vital. In addition to new music discovery and sharing features to boost monthly subscriptions, SoundCloud is encouraging brands to advertise. Unquestionable is the demand by creators posting 12 hours of original music and audio every minute. "The days of sending CDs in envelopes to labels are over," says Mark Mulligan, analyst/co-founder at U.K.-based MIDiA Consulting. "SoundCloud has brought efficiency to that for artists."

—Juliana Koranteng



Daniel Ek

SPOTIFY

Daniel Ek

CEO

Gustavo Diament

Managing director, Latin America

Sunita Kaur

Managing director, Asia Pacific

Jeff Levick

Chief sales officer
Spotify

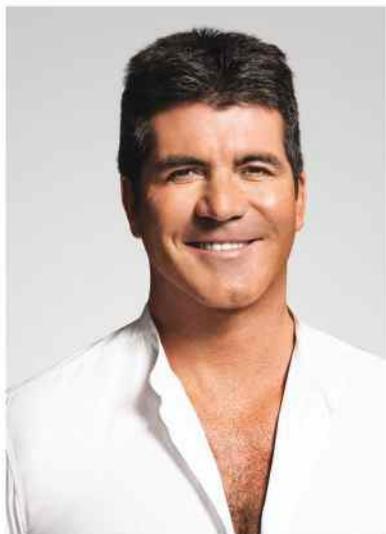
A year ago Spotify was available in 20 countries. Today that number is 55—and it will continue to grow in 2014. "For us [the growth is in] Latin America, Asia and Africa," CEO Daniel Ek says. Spotify has yet to launch in any of Africa's 56 countries but the company hired managing directors for Asia and Latin America last year. Sunita Kaur joined Spotify in July to head the company's Asia Pacific operations from its Singapore office. A 17-year veteran of media companies, Kaur was most recently an advertising director at Facebook. Gustavo Diament became the managing director of Spotify's business in Latin America in September. He was previously a director of marketing and strategy at wireless company Claro. Latin America accounted for most of the 20 countries in which Spotify launched in December: Chile, Colombia, Costa Rica, Peru, Bolivia, Panama, Paraguay, Nicaragua, Ecuador, El Salvador and the Dominican Republic. The company has also targeted the larger nations in the Americas. Spotify launched in Mexico in April and, judging from its posted job openings, is planning for a launch in Brazil. Job postings also suggest an impending launch in Asia's largest recorded-music market, Japan. —Glenn Peoples

SYCO ENTERTAINMENT

Simon Cowell

Co-owner
Syc0 Entertainment

Syc0 Entertainment last year sealed a three-album deal with its biggest U.K. stars, wrapped its first scripted feature film, prepped its first West End theater production and started a banner for niche TV programs. Not bad for a year's work. While the U.S. version of Simon Cowell's "X Factor" was losing viewers at a steady clip, his London-based enterprise was growing at an impressive pace. **Cowell produced One Direction's "This Is Us" film, which grossed \$39.7 million outside the United States, and signed a deal to keep the boy band in the Syc0 fold for another few years.** "One Chance," the Cowell-produced biopic of Paul Potts, the opera singer who won "Britain's Got Talent," made \$1.6 million in its opening weekend in the United Kingdom and is poised for a Feb. 7 premiere in the United States. Cowell screened the film for Taylor Swift; she delivered the end-title song for the film, which was nominated for a Golden Globe. The company's "Britain's Got Talent" will return to ITV in 2014. Syc0's expansion into theater begins with previews on Feb. 27 of the Harry Hill-penned show "I Can't Sing: The X Factor Musical" at the London Palladium. Syc0 also launched Over the Top Productions as a second development pipeline for TV formats. —**Phil Gallo**



TIME 4 FUN

Fernando Alterio

CEO
Time 4 Fun

Fernando Alterio runs Time 4 Fun, the leading Brazilian concert promoter in an exploding South American concert market. **T4F was the fourth-highest-grossing promoter in the world in 2013, according to Billboard Box-score,** reporting grosses of more than \$176 million and attendance of more than 2.4 million from 900-plus shows. T4F has received the top independent promoter (international) honor at the Billboard Touring Awards four of the last five years. Under Alterio, TF4 presented some massive concerts in 2013, none bigger than Black Sabbath and Megadeth at Campo de Marte in São Paulo, which grossed more than \$7 million from attendance of 67,770. T4F also promoted the two metal bands in Rio de Janeiro (\$3.2 million), Porto Alegre (\$3.1 million) and Belo Horizonte (\$1.6 million) during a huge October run. Another winner for T4F was Justin Bieber in Rio and São Paulo, grossing a combined \$5.7 million. Festivals like Villa Mix and Planeta Terra, both in São Paulo, generated a combined gross of nearly \$5 million. In the festival realm, the company now partners with U.S. independent promoters William Morris Endeavor and C3 Presents, along with Perry Farrell, on Lollapalooza Brazil, set for March in São Paulo. "They have been great partners on Lolla," C3 partner Charlie Walker says. "Fernando and [T4F director of concerts] Alex Faria really understand what we want the show to be, and how to execute on that plan." —**Ray Waddell**



UNIVERSAL MUSIC INTERNATIONAL

Max Hole

Chairman/CEO
Universal Music Group International

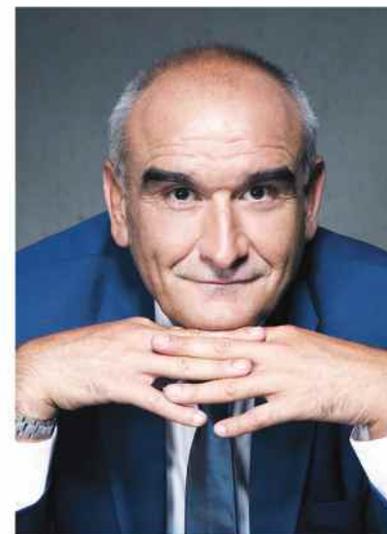
Max Hole began last year with a promotion, effective Jan. 1, 2013, to chairman/CEO of Universal Music Group International, reporting directly to UMG chairman/CEO Lucian Grainge. **The move made Hole the top executive outside the United States at the world's largest record company,** responsible for all of UMG's international operations. Hole also leads the company's worldwide classical business, including the iconic Deutsche Grammophon and Decca Classics labels. Committed to growing Universal's already considerable global market share, Hole made a number of senior appointments in 2013 that served to consolidate and strengthen the music monolith's international operations. These included the promotion of Frank Briegmann to president of Central Europe, George Ash to president of Asia Pacific and Naoshi Fujikura to president/CEO of Japan. Hole also played a key role in the successful integration of EMI into Universal, although he stresses that "everything is down to teamwork." The global success of Lorde and Avicii—who were signed by Universal teams in New Zealand and Sweden, respectively—was a recent source of pride for him. "It's always exciting to break new artists," says Hole, who's also a member of UMG's executive board. His aims for the year ahead to include "building industry consensus in Japan" to "kick start the second-biggest music market in the world back into growth." —**Richard Smirke**

UNIVERSAL MUSIC GROUP

Pascal Nègre

Global head of new business,
Universal Music Group
Chairman/CEO, Universal Music
France
President, Universal Music Italy,
Middle East & Africa

Slightly more than a year ago, Pascal Nègre's already packed schedule got a bit busier. He was appointed to the newly created role of global head of new business for Universal Music Group, while retaining his existing posts as head of Universal Music in France, Italy, the Middle East and Africa. Nègre's promotion placed him in charge of driving UMG's strategic growth initiatives on a global basis. Working across brand partnerships and new business models, **Nègre's first year in the role was marked by UMG inking deals with various international brands, tech companies and banks in more than 70 countries.** Nègre says that during the past 12 months Universal also made strong progress in fast-emerging markets like Africa and the Middle East, and he aims to open new offices in Senegal and Morocco in 2014. "Last year really showed us that the subscription and streaming model is ready to explode on a global level," he says. Meanwhile, in his role as chairman/CEO of Universal Music France, Nègre's team landed the year's best-selling domestic album with Stromae's *Racine Carrée*. "A&R remains key to everything that we do," he says. —**Richard Smirke**



UNIVERSAL MUSIC GROUP

Rob Wells

President of global digital business
Universal Music Group

Rob Wells is the person responsible for growing the digital business at the world's largest music company, Universal Music Group. As president of global digital business, he leads the company's strategic development across its divisions, identifying the platforms of the future and building strategic partnerships. Wells has led UMG's digital business since 2010. Prior to that he was senior VP of the international division. UMG chairman/CEO Lucian Grainge called him "instrumental" to the company's success on digital platforms when Wells was named to UMG's executive board in May. —**Glenn Peoples**



UNIVERSAL MUSIC LATIN

Jesus Lopez

Chairman/CEO
Universal Music Latin America & Iberian Peninsula

Jesus Lopez has purview not only of U.S. Latin operations for Universal Music Group but also Universal's operations throughout Latin America, Spain and Portugal. Within that structure, he oversees a team of executives that includes Victor Gonzalez, president of Universal Music Latin Entertainment (with oversight of the United States, Mexico, the Caribbean and Central America); Jose Antonio Eboli, president of Universal Music Brazil; and the late Simon Bose, who until his death on Dec. 31 was president of Universal Music Spain. Universal's capabilities as a global company have allowed it to mine different formats and assets across territories. **"La Voz" (The Voice), for example, has been a boon for multiple Universal artists who have served as judges, including Marco Antonio Solís in Mexico and David Bisbal and Antonio Orozco in Spain.** Universal's in-house booking company, GTS, for the first time produced an entire Latin-American tour—for Il Divo—that visited more than 40 cities and yielded "great artistic and economic results," Lopez says, in addition to 150-plus other shows across the region. Aside from Alejandro Sanz's record global sales with *La Musica No Se Toca*, Lopez cites the breakout success of rapper J Balvin in the Andean region, Tan Bionica in Argentina, veterans Alejandro Fernandez and Jenni Rivera in the States and Mexico, and the continued success of Brazil's Paula Fernandes, who notched the country's top-selling album of 2013 with *Um Ser Amor*. —**Leila Cobo**



Universal Music Latin's in-house booking company has yielded "great artistic and economic results."

—Jesus Lopez, Universal Music Latin

UNIVERSAL MUSIC PUBLISHING

Paul Connolly

President, Europe; managing director, United Kingdom
Universal Music Publishing Group

Paul Connolly continues to lead Universal Music Publishing Group in the United Kingdom and Europe to growth through organic signing and acquisitions. In the latter strategy, during the year UMPG acquired the BBC's music catalog, which includes music from such British TV series as "Doctor Who" and "Planet Earth." Connolly's team re-signed Florence & the Machine and the Clash, and UMPG enjoyed a No. 1 record in the United Kingdom with John Newman's "Love Me Again," written by UMPG's Steve Booker. Grammy Award-nominated Gregory Porter, who was signed by the publisher out of France, will issue a new album, and Swedish House Mafia had a huge global hit with "Don't Worry Child," which sold more than 3.5 million copies worldwide, according to the company. Disclosure's debut album went to the top of the U.K. charts, while Martin Garrix, signed through UMPG's Dutch company, is having top 10 success all over Europe with his song "Animals." In Germany, UMPG hip-hop writer/artist Cro won ECHO Awards for best newcomer and best hip-hop/urban artist. —**Ed Christman**

UNIVERSAL MUSIC U.K.

David Joseph
Chairman/CEO
Universal Music U.K.

A year ago, David Joseph's plate was full of potentially daunting challenges, not to mention mistrust throughout the industry about Universal's intentions for its EMI inheritance. But 2013 was the year in which Capitol U.K. and Virgin EMI joined the group of labels he oversees that includes Decca, Island and Polydor, as Abbey Road Studios were also added to his remit. **There were platinum-selling album breakthroughs for Jake Bugg (now with Virgin EMI after launching on Mercury, whose artists were absorbed into the new label last March) and Bastille (on Virgin).** The Polydor soundtrack to "Les Misérables" was a global blockbuster. Last year was also Joseph's third and final as chairman of the BRITs Committee, with February's awards show attracting 6.5 million viewers on ITV, the highest tally since 2005. "We came into 2013 facing a fair amount of skepticism about what the EMI purchase would mean, in terms of the labels' identities," Joseph says. "So it was great to see Virgin, reinvigorated as Virgin EMI, back on top as the U.K.'s No. 1 label in its 40th year. We've also been setting up for a big year with Capitol U.K., and there'll be some dynamic new chapters to come at Abbey Road Studios. Musically, there were exciting U.K. breakthroughs by Bastille, Jake Bugg, Disclosure and John Newman." —**Paul Sexton**

VEVO

Rio Caraeff
CEO

Alexander Kisch
Senior VP of business development and business affairs
Vevo

Expanding a music service like Vevo into international waters isn't a simple matter of flipping a switch. The fragmented licensing landscape, complex legal nuances and vastly different local cultures amount to monumental hurdles. **So it's no small feat to have expanded Vevo's service to 13 countries, up from 10 in 2012 and just four in 2011.** Under the direction of CEO Rio Caraeff, Vevo head of business development Alexander Kisch has hammered out the contracts and laid the groundwork for the company to gain the kind of scale that only global distribution can provide. Kisch has helped Vevo think through its international approach—one that ultimately yielded a global audience that currently generates 4.4 billion views per month outside the United States.

That's roughly 80% of Vevo's overall traffic. "Every market is different," Kisch says. "Before launching in any territory, it's crucial to answer a host of questions: How important is local repertoire? What percent of the population is connected through broadband? What is the mix between online and mobile? How robust is the local ad economy? What competitors are in the market?" As for what's ahead in 2014, Kisch predicts an acceleration in the global migration from desktop computers to mobile and tablet usage, but also a movement toward the living room with music programming consumed on big, high-definition screens. "We've seen more and more engagement," Kisch says, "as viewers move to the living room experience." —**Alex Pham**



Rio Caraeff

VIACOM

Robert Bakish

President/CEO
Viacom International Media
Networks

Robert Bakish is responsible for Viacom's media networks, including MTV and BET, outside the United States. Besides setting up owned-and-operated MTV networks in Brazil and Russia in October—outlets there were previously licensed—MTV looks to expand the multiplatform efforts it has initiated around major events like its European Music Awards. "MTV Hottest," primarily a U.K. event, connected Twitter, the network and its website, bringing in 120 million fan votes to determine the year's most popular act. (One Direction won.) Such contests, Bakish says, "will broaden geographically on a country-by-country basis" in the coming years. With more than 60 MTV channels, multiplatform efforts that attract sponsorship dollars (and allow them to monetize Twitter efforts) will continue, especially with programming and contests that lead up to major events. The EMAs, held last year in Amsterdam, pulled in 320 million votes for its online contest, a spike of 75% from 2012, Bakish says. During the event, the EMAs were responsible for 34 worldwide trending topics on Twitter. This year's awards are set for Glasgow, Scotland. "The digital component of consumer consumption [of events] both creates incremental consumption and fuels traditional consumption," Bakish says. "That's an important part of our strategy that we intend to hone in [on] and improve." —Phil Gallo



WARNER MUSIC INTERNATIONAL

Stu Bergen

President of international
Warner Recorded Music

Promoted last summer to president of international at Warner Recorded Music, Stu Bergen presides over the company's operations in continental Europe, Canada, the Asia Pacific region, Latin America and licensee territories, while also leading strategy across emerging markets including Africa, Russia and India. "We are about acting as one global organization to break, develop and support our acts," says Bergen, whose remit includes overseeing global marketing campaigns behind all priority releases. He credits the 2013 integration of Parlophone Label Group with strengthening Warner's front-line roster, bolstering operations in many key European markets and "adding more world-class executive talent." **Last year's acquisition of Russia's Gala Records and the launch of Warner Music South Africa (following a buyout of Gallo Records' share of the joint venture Warner Music Gallo Africa) widened WMG's global footprint.** "Our main goal remains to continue to develop artists on the global stage," says Bergen, who joined Warner Music Group in 2006 and formerly served as executive VP of international and head of global marketing. "We'll continue to build and evolve our global operations to achieve this." —Richard Smirke



"We are about acting as one global organization to break, develop and support our acts."

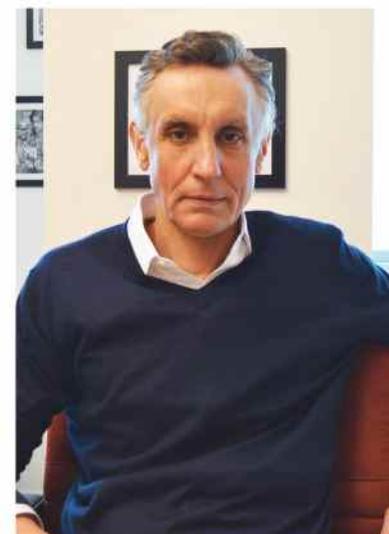
—Stu Bergen, Warner Recorded Music

WARNER MUSIC LATIN

Iñigo Zabala

President
Warner Music Latin America &
Iberia

Iñigo Zabala supervises Warner's Latin markets throughout Latin America, Spain and Portugal, with a roster that includes Maná, Luis Miguel and Laura Pausini as well as international non-Latin acts like Bruno Mars and Coldplay. The most "boutique" major in the Latin realm, **Warner expanded substantially in 2013 after its full acquisition of Parlophone (EMI) in Spain, incorporating acts like Pablo Alboran, Spain's top-selling new artist of the past several years.** The Parlophone integration, now fully complete, "has been transforming for us," Zabala says, noting that as a result the label also launched Warner Portugal. Key in the integration was Warner Music Spain president Charlie Sanchez, who also oversaw the Spanish efforts of Get In—Warner's management and touring company—which produced more than 500 shows in 2013 by acts including Mars, Alboran, Melendi and Duncan Dhu. Get In has also begun booking Alboran in Latin America, as part of the international development of the Spanish star, which is shaping up to be one of the major new pop success stories in Latin music. Mexican sibling duo Jesse & Joy also scored a pan-regional hit with "Corre!" and is now recording in English. Among international acts, Mars' *Unorthodox Jukebox* was a hit in markets under Zabala, including Mexico, Spain, Brazil and Chile. A Warner competitive advantage is its innovative digital business, run by Alfonso Perez Soto, senior VP of business development, emerging markets and Latin America. —Leila Cobo



WARNER MUSIC U.K.

Max Lousada

CEO, Warner Music U.K.
Chairman, Atlantic Records U.K.

When Christian Tattersfield stepped down from the top spot at Warner Music U.K. last fall, Max Lousada was the obvious first choice as successor. Chairman of Atlantic Records U.K. since 2004, Lousada has enjoyed huge domestic and international success through breakout home-grown acts Ed Sheeran, Plan B, Rudimental, Birdy, Rumer, Paolo Nutini and James Blunt, as well as overseeing U.K. campaigns for Atlantic's international roster. Now CEO at Warner Music's U.K. arm, **his remit has grown to include labels Rhino, Reprise, Roadrunner, Nonesuch, 679, Warner Music Entertainment, Warner Bros. Records and the newly acquired Parlophone, which was integrated into the company last year.** "Bringing the Parlophone label into Warner Music U.K. was a huge milestone for us, which went way beyond simply adding another front-line label," says Lousada, who also oversees British operations for Alternative Distribution Alliance and Warner Music Artist and Label Services. "We re-engineered the entire U.K. company, retaining the brightest talent from both organizations and creating a culture based on best practices," Lousada says. "The U.K. is fertile ground for artists that can connect with fans everywhere. Being the best at artist development remains our core mission." —Richard Smirke



WARNER/CHAPPELL

Richard Manners

Managing director
Warner/Chappell Music U.K.

While much attention in music publishing is focused on the digital-licensing shootout in the United States, Warner/Chappell U.K. managing director Richard Manners says that sorting out music licensing with the streaming services in the United States, Australia and New Zealand (which he also oversees) remains a work in progress as well. On the creative side, Manners says highlights of the past year included “seeing London Grammar break through.” The band released the single “Strong” on Sept. 1 and it peaked at No. 2 on the U.K. chart. Manners expects similar success in the United States, where the band is signed to Columbia. He also points to Tom Odell’s breakthrough, with debut album *Long Way Down* hitting No. 1 in the United Kingdom. Finally, he adds that he **enjoys seeing Ed Drewett, who has co-written a few hits for the Wanted and One Direction, become the hottest songwriter/producer in the United Kingdom.** “He has a long career ahead of him,” Manners says. Company-wide, Warner/Chappell generated \$503 million in revenue for the year ended Sept. 30, 2013, down from \$518 million in the prior year. Of last year’s total, \$315 million came from the international side, which includes the U.K., Australian and New Zealand operations. It too was down from the prior year, which rang up \$320 million. —**Ed Christman**



WATANABE GROUP

Misa Watanabe

Chairman
Watanabe Production Group

Misa Watanabe is among a select group of music publishers who has been working in the uppermost echelons of the industry for many decades. She attended the first MIDEM in 1967 and booked Japanese artists for such American TV programs as “The Ed Sullivan Show” and “The Danny Kaye Show.” She was instrumental in breaking Queen in Japan and thereby enhancing its worldwide success. In 1981, at the 25th MIDEM, Watanabe was honored as one of 12 who had contributed to the development of music worldwide. This prestigious group included Chris Blackwell, Richard Branson, Clive Davis, Ahmet Ertegun, David Geffen, Berry Gordy and Quincy Jones. In 2013, Watanabe oversaw the many accomplishments of her publishing company, including the signing of the film music catalogs of U.S. firm Cutting Edge Group and French film company Gaumont. In addition, **the publishing company scored the “Les Misérables” music catalog.** (The film took in more than \$62 million in Japan, according to Box Office Mojo.) Watanabe says, “I’m very glad that ‘Les Misérables,’ which I first licensed 28 years ago, made a comeback last year and was a worldwide hit as a film. This shows the infinite possibilities of our business.”

—**Rob Schwartz**



XIX ENTERTAINMENT

Simon Fuller

Founder/owner
XIX Entertainment

On New Year’s Day, BBC Radio 2 began airing a radio documentary on Simon Fuller where he shared his thoughts on creating “Pop Idol,” one of TV’s most successful formats; launching the Spice Girls; and his taste in music. One element that’s a constant in his successes: Fuller believes in working at home first. **“I would always prefer to have a massive success in the home market first and then look to break worldwide,”** Fuller says. “People expect the place of origin to deliver a hit first, and it gives confidence to every other country if this is the case. It isn’t essential, and I have a number of examples where this hasn’t been the case. But a perfect strategy would always include your home market being massive.” After seeing the “Pop Idol” format conquer the globe (including the launch of “American Idol” in 2002), Fuller in 2010 founded XIX Entertainment. In the music space, it’s a management company with a roster that includes Will Young, Aloe Blacc, Annie Lennox, Carrie Underwood and Kelly Clarkson. Fuller also manages several British athletes and is the joint owner of fashion businesses with designers Roland Mouret and Victoria Beckham. XIX is entering its fourth year with a mission to commercially develop individuals and entertainment properties previously established in sports, music, TV and fashion. Most of Fuller’s proudest achievements of 2013 involve athletes, though he does include the signing of Blacc and his involvement with Avicii on “Wake Me Up!” alongside David Beckham, tennis champs and race car drivers. —**Phil Gallo**



YG ENTERTAINMENT

Yang Hyun-Suk

Chief producer
YG Entertainment

It should come as no surprise that Yang Hyun-Suk—the man who helped launch PSY’s global breakthrough—has helmed some of South Korea’s most successful acts: He’s a former K-pop star himself. The executive started in Seo Taiji and Boys in 1992—a male group credited with shaping Korea’s modern pop scene—but focused on producing after the trio disbanded four years later. For Yang and YG Entertainment, 2013 began with boy band BigBang wrapping its first world tour in Seoul in January, completing an 11-month, 12-country trek after performing for 800,000 fans, according to the company. BigBang leader G-Dragon embarked on an Asian tour in March, visiting eight countries in six months and playing in front of 570,000. PSY followed up global smash “Gangnam Style” with “Gentleman,” which reached No. 1 on the Billboard Korea Hot 100, and was one of three YG acts to top the chart in 2013. In November, BigBang launched a Japanese tour that played to 771,000 fans by the time it wrapped in mid-January. “The entertainment industry is not limited to a particular country or community,” Yang says, “but has the ability to be successful in any country. Due in part to PSY’s success, G-Dragon, Taeyang, BigBang, CL and 2NE1 have received huge attention and, thus, expect visible results in 2014.”

—**Jeff Benjamin**



INTERNATIONAL POWER PANEL

The final choice of honorees for Billboard’s first International Power Players list represents the collective ranking and judgment of Billboard’s editors. However, we began the process of creating this list by reaching out to our global team of contributors, senior international executives (some of whom were subsequently chosen for inclusion in this feature), corporate press representatives and a host of industry sources listed below. We’re grateful for their suggestions and input.

Rich Bengloff, president, American Assn. of Independent Music
Scooter Braun, founder, SB Projects
Fred Bronson, author, Billboard Books; writer, American Music Awards; contributor, Billboard
Ted Chung, partner; Stampede Management
Daniel Glass, founder/CEO, Glassnote Entertainment Group
Emmanuel Legrand, journalist, Legrand Network; copyright and music publishing editor, One Movement for Music; conference coordinator, World Creator Summit; former global editor, Billboard
Steve Lewis, owner, Steve Lewis Services; former senior executive, Chrysalis Group and Virgin Music
Steve McClure, executive editor, McClureMusic.com; former Asia bureau chief, Billboard
Fran Nervkla, chairman, PPL
Peter Robinson, president, Dome Records
Harmony Samuels, U.K. songwriter/producer
Jeremy Silver, executive chairman, Semetric; author, “Digital Medieval”
Tom Silverman, founder/CEO, Tommy Boy Entertainment; executive director, New Music Seminar
Seymour Stein, CEO, Sire Records
Martin Talbot, chief executive, Official Charts Co.
Phil Waldorf, president, Dead Oceans; partner, Secretly Label Group
Adam White, former VP of communications, Universal Music Group International; former international editor-in-chief, Billboard
Patrick Zelnick, president, Naive

Kobalt

Neighbouring Rights

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Ben Howard
Charli XCX
Ella Eyre
Family Of The Year
Flume
Icona Pop
Jessie Ware
John Newman
Josh Homme (Queens Of The Stone Age)
Kevin Parker (Tame Impala)
Macklemore & Ryan Lewis
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SPECIAL
FEATURE

14 THINGS TO WATCH AT MIDEM 2014

OUR ANNUAL SELECTIVE GUIDE TO
WHAT'S HAPPENING IN CANNES



When MIDEM convenes in Cannes Feb. 1-4, the event will once again draw participants from more corners of the globe than any other music business conference. In 2013, more than 6,400 participants from 75 countries and 3,000 companies participated in MIDEM, which is now in its 48th year.

How can one get a grasp on the numerous offerings at MIDEM?

Billboard offers this guide to 14 points to watch at MIDEM in 2014 from a trans-Atlantic perspective, as compiled by senior editorial analyst Glenn Peoples in the United States and contributor Richard Smirke in the United Kingdom. Note that event times are subject to change. Find updates at MIDEM.com.

1. The Global Village Of The Music Industry

MIDEM is like the Olympics of the music business. Although no medals will be given for best royalty accounting system, the annual conference is like a global village that brings together professionals from across the world. Countries have booths—often beautifully designed and eye-catching—that host meetings and allow people to make new business contacts. “MIDEM brings together prospective new partners and offers time for updates with existing partners,” says Rich Bengloff, president of the American Assn. of Independent Music, aka A2IM. Looking beyond one’s own borders is crucial in today’s market. Bengloff notes the U.S. market has shrunk to 27% of worldwide wholesale revenue from 34% in 2005. Some independent labels will be making the trip to MIDEM for the first time. Bengloff adds that more than 20 A2IM members will attend the conference with the help of the support of the International Trade Administration, a branch of the U.S. Department of Commerce that helps U.S. organizations do business at home and abroad.

2. The Path To Future Growth

During the past year the global music industry returned to marginal growth after a decade-long decline. Reflecting the cautious optimism of many industry executives, this year’s MIDEM is constructed around the theme “Get Back to Growth? Make It Sustainable!” with a wealth of panels focused on building new revenue in the fast-evolving digital age. The panel discussion “How Labels Reinvent Fan Engagement” at 12 p.m. on Feb. 1 will offer insight into how the indie sector drives sales through innovative practice. The keynote address from William Morris Endeavor global head of music Marc Geiger, titled “20 Years of Pain. No More Fooling Around: The Definitive Future of the Music Business” and presented at 6:15 p.m. on Feb. 2, promises to be one of the more uncompromising, thought-provoking accounts of the challenges ahead. At 4 p.m. on Feb. 3, Orchard co-founder/VP of international Scott Cohen will be joined by Facebook manager of strategic partnerships Ime Archibong to discuss harnessing big data in “Getting International With Big Data: The New Eldorado.”

MIDEM director **Bruno Crolot** (top) welcoming attendees at the 2013 conference. The Innovation Factory sessions, staged in 2013, will return this year.



Lyor Cohen (above right) will give a keynote address about the launch of his Google-backed label venture, 300, with co-founders **Kevin Liles** (center) and **Todd Moscovitz**.

3. A Newsmaking Keynote

Each year, MIDEM makes news with high-profile keynote speakers and 2014 will be no exception. Lyor Cohen, former recorded-music chief for Warner Music Group, will present a keynote address at 4 p.m. on Feb. 2, outlining his plans for his new Google-backed label venture 300. He'll be interviewed by Tom Silverman, executive director of New Music Seminar and CEO of Tommy Boy, as part of the "MIDEM Talks" conference program. This appearance marks the first time Cohen has publicly discussed his plans for 300 and he's expected to offer insight into the digital-era strategies that his new music company will follow, as well as his overall vision for successfully navigating the 21st-century music business. 300 was first unveiled last year and was co-founded with two of Cohen's long-term music partners, Todd Moscovitz (ex-Warner Bros. president) and Kevin Liles (former executive VP at Warner Music). All three execs also worked together at Def Jam, which Cohen ran in the '80s and '90s. The new music company, which counts Google among its investors, has signed a distribution deal with Atlantic Records, although it is yet to announce any artist signings.

4. Brands, Brands, Brands

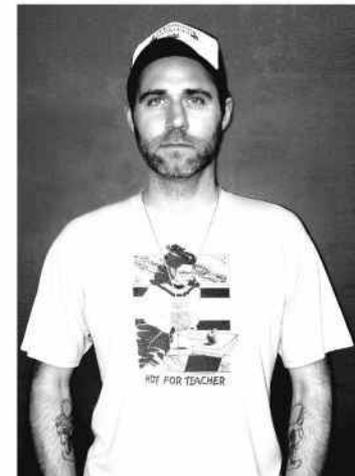
How frequently will brands be mentioned at MIDEM? Here's one hint: The conference program mentions the word "brands" 49 times. There will be no shortage of programming dedicated to brands, from one-on-one discussions to "speed meetings" that provide quick yet valuable face time. One highlight will happen at 5:15 p.m. on Feb. 1, when Oliver Francois, chief marketing officer and head of the Fiat brand for Chrysler Group in the United States and Italy, will take part in a "Visionary Talk" and explain why brand partnerships are crucial to music industry growth. On Feb. 2, there will be a case study at 10:30 a.m. on Electronic Beats, an international music program by Deutsch Telekom that's active in 10 European markets. Electronic Beats encompasses a website, quarterly magazine, DVD magazine and branded live events. Also on Feb. 2 at 12 p.m.: a panel discussion featuring executives from Warner Music Group, Believe Recordings and SONGS Music Publishing on music companies' relationships with brands and agencies.

5. The Streaming Debate

The pros and cons of the streaming model has been one of the most fiercely debated talking points of the past 12 months with everyone from Radiohead's Thom Yorke to David Byrne voicing their well-publicized opinions. The merits of streaming platforms like Spotify and Deezer will be discussed at 5:45 p.m. on Feb. 1 during the panel "Streaming: A Sustainable Platform for Artists?" Brian Message, Music Managers Forum chairman and co-manager of Radio-



British singer **Rita Ora** (left) will talk about her participation in Vevo's artist development program, while PledgeMusic's **Benji Rogers** will discuss company financing.



head, and Stephen Bryan, WMG executive VP of digital strategy and business development, are among the executives participating. At 11:30 a.m. on Feb. 3, MIDiA Consulting's Mark Mulligan will lead the panel discussion "Making Streaming Add Up." At 5:30 p.m. the same day, Jean Michel Jarre, French EDM pioneer and president of CISAC, the global organization for authors' societies, will argue the case for creators to receive fair remuneration from today's digital economy, which he terms an "ecological emergency."

6. Marketing Know-How

Like other conferences, MIDEM offers numerous panels and discussions to help artists and professionals become better marketers and stay on top of best practices. Two panels on Feb. 1 should not be missed. At noon, "How to Reinvent Fan Engagement" will discuss how to improve artist promotions and turn followers into fans and fans into consumers. At 2 p.m., Max Kaizen, executive creative director for Ogilvy Digital Marketing Academy in South Africa, will host "Low-Cost Audio Engagement: From Content to Context," a presentation that will show the steps to create a vibrant fan ecosystem. Then at 11:30 a.m. on Feb. 4, Nu Jazz Entertainment president Jerald Miller will show how to use social media for catalog music and non-pop fare like jazz, classical and world. Miller's presentation is especially timely. Catalog sales are lagging current sales in the United States, and the major marketing dollars flow toward pop hits, not the niche genres residing outside the mainstream.

7. Online Video's Potential

As if proof were needed, the huge success of Robin Thicke, Miley Cyrus and PSY in 2013 asserted YouTube's dominant position as the online destination for discovering and consuming music. One MIDEM industry talk that shouldn't be missed is "Fueled by Video Success" at 5:30 p.m. on Feb. 2, which will feature Google VP of YouTube content Tom Pickett, YouTube director of music content partnerships Vivien Lewit and INDmusic CEO Brandon Martinez among the speakers discussing audience engagement and monetizing video. The next day at 3 p.m., TAG Strategic managing partner Ted Cohen will moderate a panel on how to navigate the complex world of multichannel networks and not get burned. Hit British singer Rita Ora will also discuss her participation in Vevo's "LIFT" artist development program. Ora's keynote case study takes place at 5 p.m. on Feb. 2, and she'll be joined by Vevo senior VP Nic Jones.

8. How To Mind Your Legal P's And Q's

Along with the value of networking, getting legal advice could be worth the price of admission to MIDEM. Panels on legal topics are usually well-attended at conferences for good reason: Entertainment law is complicated and mistakes can be expensive. One presentation worth watching will be "The Art of Deal Making," an overview of nontraditional deals on Feb. 1 at 3 p.m. Martin F. Frascogna of Frascogna Entertainment Law will walk the audience through the type of nontraditional artist deal that's becoming more common in today's music business. On Feb. 2 at 10 a.m., lawyers will be found at a seminar titled "What You Need to Know in 2014: The Legal Update for Entertainment and Technology." The two-hour panel will review media law issues and also delve

into technology. On Feb. 4 at 11 a.m., Jeff Liebenson, principal at Liebenson Law and president of the International Assn. of Entertainment Lawyers, will hold a workshop titled "Digital Rights and Cross-Border Issues" to help professionals involved in international licensing.

9. The Funding Game

Startups want funding. Conferences help startups get that funding. The MIDEM startup competition series is effectively about finding companies that merit funding. Their judges include venture capitalists and startup coaches, the very people who can either put money into these companies or guide them toward a successful funding round. Startup incubators TechStars and Brazil's 21212 Digital Accelerator will have a presence. Index Ventures, Balderton Capital and Wellington Partners will also have representatives in attendance. One topic not on the schedule is crowd-funding businesses. The U.S. Jumpstart Our Business Startups Act allows startups to raise money through crowd-funding. Now that the Securities and Exchange Commission has laid out the rules, expect a digital music startup to soon test the crowd-funding waters. But crowd-funding by artists and labels will be discussed. On Feb. 2 at 4:30 p.m., PledgeMusic founder/CEO Benji Rogers and GroupM/WPP chief growth officer Mike Tunnicliffe will discuss how and where money is flowing into the music business.

10. A&R Lessons Learned

While much of MIDEM focuses on future tech, the importance of core industry sectors like A&R hasn't been forgotten. Taking place at 3:30 p.m. on Feb. 3, "Building an Artist's Career, From Discovery to Success" will assemble a panel of seasoned executives to discuss building international artist careers and mistakes to avoid. Speakers include Atlantic Records executive VP/head of A&R Pete Ganbarg, BMG Chrysalis VP of creative Andrew Gould and Epic Records U.K. co-managing director Steven Melrose. The same panelists will later take part in the "A&R Pitch Session" that follows at 5 p.m. the same day. For a historical lesson on how to succeed in A&R, head to Palais des Festivals' Riveria Hall at 2 p.m. on Feb. 4 to hear Sire Records co-founder Seymour Stein discuss the lessons that he learned working with Madonna, Talking Heads and many more.



Hip-hop icon **Chuck D** is on the Music Discovery jury.



Sire Records founder/CEO **Seymour Stein** will talk about A&R lessons learned.

11. The Future Is (Still) Music Discovery

A term heard year after year is "music discovery." Digital services, from music streaming to concert listings, want to enable and facilitate it. Experts implore digital executives to improve their businesses through music discovery. At conferences, in blog posts and in market research reports, discovery is the secret sauce of the digital music business. There's a great reason discovery is an evergreen theme. What good is offering tens of millions of songs if one can't help people find what they want? Discovery is vital for making digital music manageable and enjoyable. The search for helpful discovery tools continues on Feb. 1 at 2:30 p.m. when a startup competition called "Music Discovery, Recommendation and Creation" will hear pitches from entrepreneurs. The jury includes Jon Bradford, managing director of the London brands for startup incubator TechStars, WMG's Stephen Bryan and hip-hop legend Chuck D. Perhaps they'll find the killer app of the future.

12. Licensing And More

It's no exaggeration to say the digital economy has revolutionized music licensing. At 2:30 p.m. on Feb. 2, "Licensing of Music From BC to AD (Before the Change/After Digital)" explores the complexities of clearing rights in an ever-changing digital playing field. The next day at 6 p.m., Merlin CEO Charles Caldas will be joined by BVMI/IFPI managing director Florian Drücke and Mary Megan Peer, president of the Asia Pacific region and strategic markets at peermusic, to lead a forward-focused look at "The Next Big Thing in Licensing." Meanwhile, "Modern Licensing Solutions," set for 10:30 a.m. on Feb. 4, will examine some of the different initiatives that authors' societies have undertaken in their response to new and emerging business models.

13. The Art Of The Synch

The ability of a well-placed synch to cut through today's fragmented, multiplatform business is a vital tool in building artist profiles, often on a global level. To discover the nuances of pitching and getting one's music to the right people, head to the "Sync It or Leave It!" panel at 4 p.m. on Feb. 2, where Nike music supervisor JT Griffith and Activision Blizzard VP of music affairs Tim Riley will be among the music supervisors sharing their knowledge. The chance to put theory to practice will follow at 10 a.m. on Feb. 3 at the "Global Sync & Brands Summit," where preregistered labels, publishers and artists will participate in a two-hour round-table pitching session to music supes from globally renowned brands and agencies, including Nike, Microsoft, Ubisoft and Brand X.

14. A Smattering Of Showcases

While South by Southwest hosts a wealth of live music, MIDEM boasts only a modest amount of performances for its business-minded attendees. A trip to Cannes in February typically means meetings throughout the day and networking over drinks in the evening and into early morning. But MIDEM does offer the third edition of its MIDEM Festival, a series of 40 shows by a wide variety of artists spread across four days. The show times are split between afternoon and evening performances. "Music at Noon" will have music every day from 11:45 a.m. to 2:45 p.m. Artists lined up for Saturday and Sunday represent countries throughout Europe. Monday's noon session is titled "The Aussie BBQ" and presented by Sounds Australia, a joint venture of the Australasian Performing Right Assn., the Australasian Mechanical Copyright Owners Society and the Australia Council, the Australian government's arts funding arm and advisory board. The "Night Sessions" will focus on a different country on each of three nights: Taiwanese artists on Saturday, Korean K-pop acts on Sunday and Malaysian artists on Monday. ●

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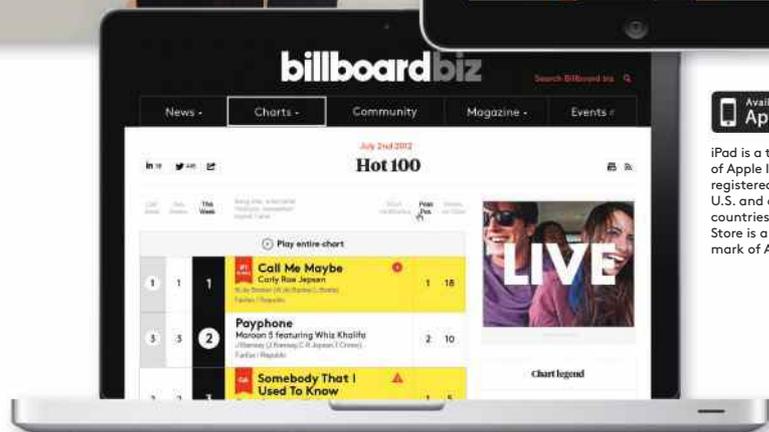
SPECIAL
 FEATURE

Join Billboard as we salute ASCAP on 100 years of creating and upholding a community of the world's leading songwriters, composers and music publishers.

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MUSIC

ALTERNATIVE

From Barns To Bidding Wars

After humble indie beginnings, Phantogram eyes next level with major-label debut

By Emily Zemler

After Phantogram released its debut album, *Eyelid Movies*, in 2009 on indie label Barsuk Records, there was instantaneous demand for the Saratoga Springs, N.Y., act. The duo of Josh Carter and Sarah Barthel quickly found themselves in the middle of an old-fashioned major-label bidding war. “It was unreal,” Barthel recalls. “We were just touring, doing our thing, being on an indie label, and then all at once every label called us and said, ‘We want you! Come here and we’ll spend money on you for dinner and buy you Champagne!’ Our lawyer calls it the best time of his life.”

The artists selected Republic, primarily because they felt that senior VP of A&R Nate Albert understood how best to help them grow their fan base (and, as Barthel puts it, because “Nate is the man”). Phantogram officially signed in April 2012 and then took its time writing the songs for second album *Voices*, out Feb. 18. Carter and Barthel decamped to a converted barn in upstate New York for two-and-a-half months in the summer of 2012—a familiar experience, as they’d penned much of their previous material in similar spaces. “It’s kind of where we always find ourselves—in a barn in the middle of nowhere,” Barthel says.

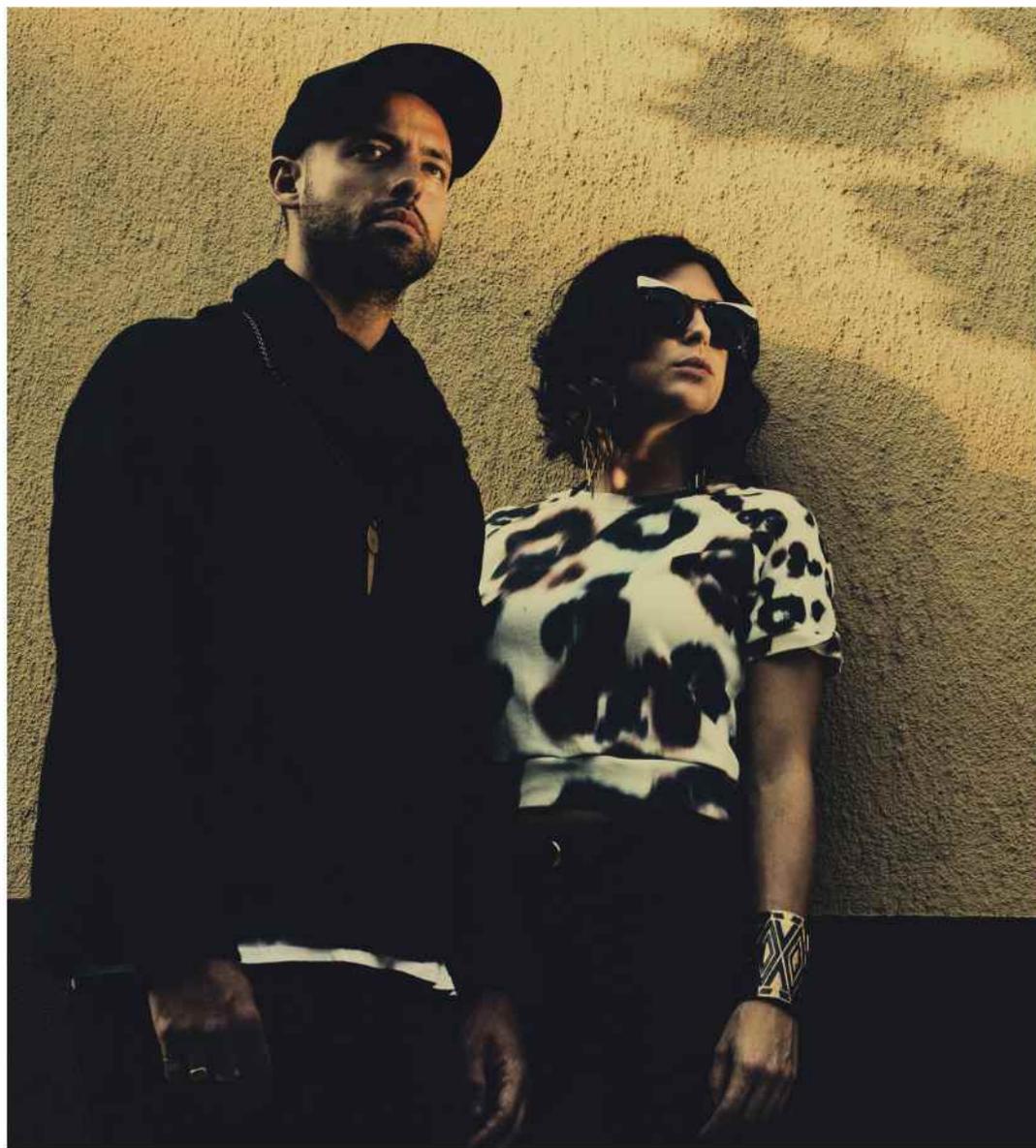
Voices was later recorded with producer John Hill (P!nk, Rihanna, Santigold) at his Los Angeles studio the following summer. For Barthel, the most exciting thing was working with a producer for the first time, an experience that she feels took Phantogram’s music above and beyond the last album.

“If we didn’t have the money to go to a real producer, we would have just put these songs out, and they would’ve sounded like *Eyelid Movies*, which we’re proud of,” she says. “But John helped us so much, and we’re so happy with it.”

Like the band’s past work, the album is a confluence of styles and genres, with the lush pop aesthetic of Barthel’s vocals floating over sample-heavy instrumentals, creating a collection of surging songs that owe equal tribute to shoegaze and trip-hop. For Albert, it’s that unique blend that attracted him to the band.

“When I heard Phantogram, I heard the records they grew up listening to—hip-hop, rock, alternative, pop—all mixed together in this unselfconscious and honest way,” Albert says. “This is how people listen to music today, and they’re just mirroring that back to us.”

Republic released a self-titled EP featuring four of the album’s tracks in late September, leading with “Black Out Days” as the entry point for fans. The EP was presented as a partnership between Barsuk and



ARTIST: Phantogram
ALBUM: *Voices*
RELEASE DATE: Feb. 18
LABEL: Republic
PRODUCERS: John Hill, Josh Carter, Sarah Barthel
MANAGEMENT: Josh Rosenfeld, Wes Howerton
PUBLISHER: Reservoir Media Management
BOOKING AGENTS: Mike Mori, Windish Agency (U.S., Asia, Australia); Colin Lewis, Agency Group (Canada); Greg Lowe, Agency Group (Europe)
CHART HISTORY: *Eyelid Movies* (2010), No. 7 Heatseekers Albums, No. 16 Alternative Albums, 86,000; *Nightlife EP* (2011), No. 1 Heatseekers Albums, 34,000
TWITTER: @Phantogram

Republic. For the new album, Barsuk heads Josh Rosenfeld and Wes Howerton will continue to manage the band, with Republic taking on label duties.

“The real value we did as a label for Phantogram was creating a cocoon in which they could make the record they needed to make without prodding them or pushing them, and helping mentor it,” Albert says. “From a marketing standpoint it was about introducing them back to their fan base in a very honest way, which is saying that this is a team effort between Republic and Barsuk and the band.”

Meanwhile, Phantogram appeared on three songs on Big Boi’s acclaimed 2012 album, *Vicious Lies and Dangerous Rumors*. The band’s music also found placement on TV shows like CW’s “The Originals” in the fall, while the track “Lights” was featured on the soundtrack to “The Hunger Games: Catching Fire” in November. Albert says these placements were never integral to the marketing campaign for *Voices*, but believes they bolstered the album’s first official single, “Fall in Love,” which went to alternative radio on Jan. 7 (it’s currently No. 22 on Alter-

native) and will hit triple A on Jan. 27.

“People have become more familiar with Sarah’s voice because you hear her everywhere without it being jammed down your throat. Now that the single is out, that’s why it’s been more accessible to people.”

Phantogram will head out on a brief stateside tour starting in February, and hit South by Southwest in March. There are plans for a full North American tour in April and a European trek in May. The band will also appear on “Jimmy Kimmel Live!” on Feb. 19. There aren’t yet plans for a second single, primarily because the label wants to gauge the public reaction one step at a time. “[We’ve] been reading things each day, like, ‘Does this feel right?’” Albert says. “Culture is fluid—you can’t jam something too much. You have to feel what people are digging.”

Phantogram is feeling the flow as well—the act is already ahead of the curve for its next album. “When it was all flowing, we just picked from certain piles we wanted to turn into the record,” Barthel says. “The songs on the album are all connected, but we left a lot behind—and we’re still writing.”

THE BIG NUMBER

Downloads of “When I’m Small,” Phantogram’s best-selling song to date.

120K

ARTIST: Neneh Cherry
 ALBUM: *Blank Project*
 LABEL: SmallTown Supersound
 RELEASE DATE: Feb. 24
 PRODUCER: Four Tet
 MANAGEMENT: Nomad Organization
 BOOKING AGENT: Marc Geiger, William Morris Endeavor
 CHART HISTORY: "Buffalo Stance" (1989), No. 3 Billboard Hot 100; "Kisses on the Wind" (1989), No. 8 Hot 100; *Raw Like Sushi* (1989), No. 40 Billboard 200; Neneh Cherry & the Thing, *Cherry Thing* (2012), No. 9 Traditional Jazz Albums, 4,000
 TWITTER: @misscherrylala



HOLYCHILD
 Before pop stardom seemed like it would be their reality, Liz Nistico and Louie Diller of Los Angeles duo Holychild perfected it as a state of mind. The pair, who met in 2011 when Diller served as a guest musician in Nistico's dance class, would draft detailed five-month plans for their dream career, outlining goals for music videos, live shows and even wardrobe. "Our music is a little weird, so we stopped at nothing to make sure everything we did was at a really high level," says Nistico, 24. "Our attitude was 'Fuck if we know whether anybody will like this—but the production quality is going to be so killer that whether or not they like it, they won't be able to deny it.'" The strategy worked: Self-produced YouTube videos for a handful of smart, hooky tracks—including "Best Friends" and "Playboy Girl"—attracted a dream team that now includes



Grouplove manager Nicky Berger, Kevin Shivers of William Morris Endeavor and the band's new label, Glassnote Records. "The last artist that came in here with this much vision was Mumford & Sons," Glassnote founder/CEO Daniel Glass says. "[Holychild is] like a couple of kids with this joie de vivre, but at the same time, they're totally in control and very serious about their craft." Holychild will play South by Southwest in March and release a debut EP, *Mind Speak*, in the spring. If the duo's latest master plan pans out, a full-length will arrive in fall. —Reggie Ugwu

ELECTRONIC

'Blank' Slate

Twenty-five years after 'Buffalo Stance,' Neneh Cherry resets her career with Four Tet-produced album

By Marisa Fox

Gone are the bamboo earrings, dollar-bill pendants and fist-pounding swagger of her 1989 hit "Buffalo Stance," though otherwise not much has changed. Sitting in a cafe in Brooklyn's Williamsburg neighborhood, in cargo pants, lace-up boots and a hand-knit sweater, her hair falling in dark ringlets around her glowing, wrinkle-free face, Neneh Cherry could pass for any young hipster in the hood. But she's not.

This month, the now Stockholm resident turns 50. Yet she's lost none of her edge: On Feb. 24, Cherry's releasing *Blank Project* on SmallTown Supersound, her first album in 16 years, a relentlessly rhythmic mashup of beats, beat poetry, soul and rap that rocks like metal and thumps like an EDM record without actually being one.

"It's the fastest album I've ever recorded," Cherry says of the 10-track CD produced by Four Tet, aka Ki-

eran Hebden, the acclaimed electronica beatmaker. "We recorded all 10 tracks in five days in a studio in Woodstock [N.Y.] last summer. There's something to letting go and getting it out."

Brothers Ben and Tom Page of RocketNumberNine served as her backing band, pounding away on live drums, keyboard, bass and percussion. But Cherry says Hebden kept the arrangements sparse, with her voice and lyrics upfront. "Every record I've ever made you go into the studio and layer, but this was the opposite. Kieran kept stripping away until I felt half-naked."

If you haven't been paying attention, it could seem as if Cherry's been absent from the music scene during the past quarter-century. But through the years she's appeared on recordings with Gorillaz, African singer Youssou N'Dour, Cher and Eric Clapton. In 2012, she worked with Scandinavian jazz trio the Thing to release *The Cherry Thing*, a tribute to her late father, jazz great Don Cherry. All that's in addition to raising three kids—ranging in age from 17 to 34—becoming a grandmother and moving from New York to London to Sweden, where she was born and where her mother, who died four years ago, was from.

"Processing my mother's death, my life and its ironies, my fears and the things you just can't control—all this fueled my record," she says.

First single "Out of the Black," featuring Swedish pop star Robyn, is a sultry dance track about fate and longing that arrives this month. And the title track is a mature meditation on marriage and its ups and downs. "When you've been with someone for 28 years, there are things that drive you crazy," she says with a smile.

All told, the album, in sound and emotion, is rawer than *Raw Like Sushi*, her hit debut, which peaked at No. 40 on the Billboard 200, where it spent 25 weeks in 1989. "I can't just redo 'Buffalo Stance,'" she says, "but I love performing it."

That's good news for die-hard fans, who'll get a chance to see her live when she embarks on her first solo U.S. tour this spring. But don't expect a nostalgia show. "As an artist, you have to keep pushing forward," Cherry says.

"It's no victory lap," says Second Empire's Dan Mackta, the album's U.S. product manager. "Neneh's an older woman for this market. At the same time, there's a young, fresh aspect to the music on this album. Recording with Four Tet is going to open her up to a whole new generation who probably weren't even born when 'Buffalo Stance' came out."

Mackta says *Blank Project* is already getting early interest from radio, citing noncommercial KCRW Los Angeles and NPR, for which she's taped a "Studio 360" segment that will air closer to the album's release. The single will be worked at triple A, noncommercial and alternative-specialty radio.

As for Cherry, she's up for the challenge of hitting the road and reintroducing her work to the United States and a new generation. "Working with Four Tet has made me quite fearless," she says. "It just feels like the right time." ●

"As an artist, you have to keep pushing forward. I can't just redo 'Buffalo Stance.' But I love performing it." —NENEH CHERRY



Diane Michaels, triple A KPND Spokane, Wash.
Bruce Springsteen, "High Hopes." The Boss is back and in fine form, taking guitarist Tom Morello along for the ride. I miss the late Clarence Clemons, but Tom gives this a nice edge. Great rocking anthem for our social and political climate.



Walk Off the Earth, "Gang of Rhythm." This group first surprised me with their clever adaption of Gotye's "Somebody That I Used to Know." They built their fan base by themselves, with help from labels, managers and agents, and then teamed up with Columbia. They'll see much success this year.



Frank Turner, "The Way I Tend to Be." I recently saw him perform and loved his folk/punk sensibilities. I love folk with an edge. A very engaging artist to see live. This English artist is another act who'll be big in 2014 and beyond.

ARTIST: Katy B

ALBUM: *Little Red*

RELEASE DATE: Feb. 10

LABEL: Rinse/Columbia

PRODUCERS: Geeneus, Sampha, Fraser T Smith, Joker, Invisible Men, George FitzGerald, Jacques Green, Route 94

MANAGEMENT: Nick Palmacci, Teamwork Management (U.S.); Geeneus (U.K.)

PUBLISHER: Sony/ATV Publishing

BOOKING AGENT: Marty Diamond, Paradigm (U.S.); Obi, Echo Location Talent (U.K.)

CHART HISTORY: *On a Mission* (2011), No. 16 Dance/Electronic Albums, No. 39 Heatseekers Albums, 6,000; Magnetic Man featuring Katy B, "Perfect Stranger" (2011), No. 22 Dance Club Songs

TWITTER: @KatyB

DANCE

Beyond The Bass

After jumping from pirate radio to the pop charts, Katy B reaches past her dubstep roots even further with new album

By Chris Payne

In 2010, an unknown BRIT School graduate singing over dizzying bass drops took the U.K. singles chart by storm with the song "Katy on a Mission," a boastful dubstep heater featuring the lyrics, "When we erupt in to the room, and hear the sub go boom."

"I would have been a rapper if I wasn't born a ginger girl," Katy says with a laugh, calling in from London.

But it's clear the 24-year-old redhead made the right career choice. Two more top 10 U.K. singles and a Mercury Prize nomination (for her 2011 debut *On a Mission*) later, she's prepping her second album, *Little Red*, due Feb. 10 on Rinse/Columbia. Katy B (aka Kathleen Anne Brien) promises the new set will expand beyond her familiar club milieu.

"On the first album, there were a lot of dance records and beats," she says. "The new record is definitely still dance, but I wanted there to be different chord sequences, textures and movements, different sections of the song. I wanted there to be a focus on my songwriting."

Katy B was discovered by Geeneus, the DJ/producer/songwriter who founded the Rinse FM pirate



radio station in 1994. Impressed by her vocal work on a handful of fledgling tracks that were picking up spins on his and other underground outlets, Geeneus enlisted her as a collaborator.

The singer has worked with other producers since—Diplo produced a track on her free-download 2012 EP *Danger*, and *Little Red* features production from up-and-coming R&B singer/producer Sampha and Adele collaborator Fraser T Smith—but much of Katy B's best work comes from collaborating with her discoverer. "He's kind of like the Timbaland to my Missy Elliott," she says. However, early recognition didn't come easily for the pair.

"We took her to a lot of different record labels and tried to get her a small amount of money to get her into a deal," Geeneus says. "No one was really interested."

That changed when "Katy on a Mission," co-written by Geeneus, was released independently by Rinse in August 2010. A raucous music video shot before 3,000 partiers at a live rave helped its cause, and influential underground DJs swiftly added it to their playlists. The song eventually reached No. 5 on the U.K. singles chart and has sold 21,000 downloads in the United States, according to Nielsen SoundScan (her strongest state-side showing to date).

"It was *the zeitgeist track*," Columbia Records U.K. head of marketing Stacey Tang says. "Everyone was on it. A lot of dance records that go off in the U.K. start in a really credible underground place."

"From that moment, everyone was on us to do a record deal," Geeneus says. "Everyone was in shock. All

the labels came running with their checkbooks."

Katy B's team whittled the options down to Universal and Sony, but they opted for the latter, partly because Magnetic Man, a U.K. dubstep group managed by Rinse, was already signed to Sony's Columbia. *On a Mission* went on to produce two more top 10 British singles, "Lights On" and "Broken Record," and has sold 250,000 copies in her homeland, according to her publicist.

Unlike its predecessor, the music on *Little Red* was crafted after Rinse's hookup with Columbia, with the labels working together much more closely. Columbia is focusing on promotion, while Rinse is A&R'ing the album, with Geeneus himself producing six tracks, including two standouts: the billowy, house-tinged Jessie Ware collaboration "Aaliyah" and the luminous, mid-tempo lead single "Crying for No Reason."

The first album has sold only 6,000 copies in the States. And with the new release, the focus will seemingly remain on taking Katy B to the next level at home.

"The main thing for us is getting it right in the U.K. first, and just getting the music out there," Geeneus says.

But Rinse, which has grown right along with Katy B, now has more capacity than ever to help break the singer stateside. "When I first started, there was one person working with Geeneus," she says. "Now there's, like, 20 members on staff."

Katy B also has proper U.S. management for the first time, in Nick Palmacci of Teamwork Management. A string of U.S. live dates is in the works.

"It's one of those records that's going to lead out of the U.K. commercially but have a following around the world out of the gate based on her following," Palmacci says. "Labels can't contain the viral nature of an artist's reach in the current landscape. Sooner or later everyone is going to hear what they want, when they want."

And Katy B—who happily straddles the worlds of major and indie, and among dubstep, grime and pop—wouldn't have it any other way.

"People are listening to a lot more now," she says. "Music is a lot more eclectic, rather than being genre-based. Everything is merging together." ●



ST. VINCENT

With her self-titled fourth LP, due Feb. 25 on Loma Vista/Republic Records, singer/songwriter St. Vincent (aka Annie Clark) will head out on a North American tour, booked by Billions Corp. founder/president David Viecelli, who's also on her management team at Lever & Beam.

Routing: Clarke will visit 31 markets, beginning at New York's Terminal 5 (Feb. 26), then hitting 9:30 Club in Washington, D.C. (March 1), the State Theatre in Minneapolis (April 3) and ending at Ashbury Hall in Buffalo, N.Y. (April 12). Clarke, who's toured extensively in past years, has already played most of these markets. "It's a comprehensive tour of North America," Viecelli says. "The only thing we're not getting to is the deep Southeast, but that's not a stronghold for her."

Audience: The trek will hit venues with capacities of 1,100-3,000. After touring last year with David Byrne for their collaborative LP *Love This Giant*, this is a big step up for Clarke as a solo headliner. "We got in front of a lot of Byrne fans who loved the project and didn't necessarily know who Annie was," Viecelli says. "It took her to another place as a performer and in the way she's perceived." In Los Angeles, the artist will hit the 1,850-cap Wiltern (March 21) for the first time after playing the 771-cap El Rey in 2010. St. Vincent sold out the 1,400-cap Vic Theatre in Chicago last time, but this year she's at the Riviera Theatre (April 5), which "we will easily sell out at 2,400," Viecelli says.

Promotion: Viecelli is promoting the tour with help from the labels and independent firms, and a handful of House of Blues dates are being handled by Live Nation, including Boston (Feb. 27) and Houston (March 10). But Viecelli says the emphasis will be on putting on a great show and letting fans take it from there. "There won't be a lot of gimmickry," he says. "She's a genuine hard-ticket draw and we want to bring more people in, but the best way to do that is to keep delivering for an existing audience and get people talking to their friends." —Nick Williams

AGENT: David Viecelli, Billions Corp.

DATES: Feb. 26-June 20

"On the first album, there were a lot of dance records and beats. The new record is definitely still dance, but I wanted there to be a focus on my songwriting." —KATY B

Reviews

Shakira Featuring Rihanna

"Can't Remember to Forget You" (3:26)

WRITERS: Shakira, Rihanna, John Hill, Tom Hull, Daniel Ledinsky, Erik Hassle

PRODUCERS: Shakira, John Hill, Kid Harpoon

PUBLISHERS: various

LABEL: RCA/Sony Latin Liberia



POP

One To 'Remember'

Shakira makes a highly anticipated return to pop music following 2010's Spanglish project *Sale el Sol* with "Can't Remember to Forget You," a pop-rock anthem so stadium-sized it even recruits Rihanna for a couple of bars. While the Barbadian pop princess is a welcome presence beginning in the song's second verse, "Can't Remember" is really Shakira's showcase. The Colom-

bian superstar's voice is more limber and supple than in the past, and she deftly cuts through an arrangement that fuses dancehall and rock in a way that recalls Bruno Mars' "Locked Out of Heaven." Shakira's upcoming English-language album, due in March, has a lead single that's enjoyably ska-tinged—another left turn in a career full of them. —AH

Shakira's voice is more limber and supple than in the past, and she deftly cuts through an arrangement that fuses dancehall and rock.



LIVE

ARTIST: Jay Z

VENUE: Barclays Center, Brooklyn

DATE: Jan. 12

Up in the rafters of the Barclays Center there are three flags: one American, one Canadian and a third, hung like a championship banner, that reads: "Jay-Z 8 Sold-Out Shows." On Jan. 12, Jay Z was back in his home arena for the first of a two-night run to defend his title. He kicked off with "U Don't Know" before running up and down his deep catalog,

with 90 minutes of highlights from *The Black Album*, *Watch the Throne*, all three sets of the *Blueprint* series and even his 1996 debut, *Reasonable Doubt*. Jay treated the crowd like old friends, which was appropriate: Not only did he grow up blocks away, but his mother was in the audience. His backing band, the Roc Boyz, featured producer Timbaland on the keyboards, but otherwise there weren't any special guests: That night, it was clear Jay Z didn't need any help. —JC

SINGLES

ELECTRONICA

CHROMEO FEATURING TORO Y MOI

"Come Alive" (3:58)

PRODUCERS: Chromeo, OliGee

WRITERS: Chromeo, Chaz Bundick

PUBLISHER: Artwerk & Co.

LABEL: Atlantic/Big Beat

The self-aware party starters in Chromeo have been crafting post-disco radio indulgences for years, so this lustrous bit of falsetto pop, strong as it is, remains par for the course. But for guest star Toro y Moi, "Come Alive" is a coming-out party: His soulful contribution to the second verse provides a true rock-star moment for a chillwave alumnus. —CP

R&B

PHARRELL WILLIAMS

"Happy" (3:54)

PRODUCER: Pharrell Williams

WRITER: Pharrell Williams

PUBLISHERS: EMI April Music (ASCAP)/Universal Pictures Music

LABEL: Back Lot Music/Columbia

After achieving pop radio ubiquity in 2013 with Daft Punk's "Get Lucky" and Robin Thicke's "Blurred Lines," Williams joyfully bops into a new year with a potential smash under his own name. Alongside a spirited choir, Williams grooves to the rhythm of his soft keys and marching band-ready drums on the lead single to his sophomore solo album. —BW

COUNTRY

LUCY HALE

"You Sound Good to Me" (3:13)

PRODUCER: Mark Bright

WRITERS: Luke Laird, Hillary Lindsey, Ashley Gorley

PUBLISHERS: various

LABEL: Hollywood Records

Best-known as a hip high-schooler on ABC Family's "Pretty Little

Liars," Hale lets her Memphis roots loose on her debut single, "You Sound Good to Me."

The country crossover proves a comfortable fit for the singer/actress, who sounds at home with a twangy lilt to her voice as she carries a laid-back chorus. —JM

ROCK

WILD CUB

"Thunder Clatter" (3:59)

WRITERS: Keegan DeWitt, Jeremy Bullock

PRODUCERS: Dabney Morris, Wild Cub

PUBLISHERS: Keegan DeWitt Music/Wendell Jeremy Bullock (BMI)

LABEL: Mom + Pop

Nashville indie-pop underdog Wild Cub drizzles blissed-out free associations over Afro-pop guitar fizz and polyrhythmic trills on its debut single. "Sad hopes I'd hidden under tangled inside of me," Keegan DeWitt sings in his stoned croon. "Thunder Clatter" is the captivating sound of a beat poet crashing a hipster dancefloor. —RR

DANCE

AVICII

"Hey Brother" (4:15)

PRODUCER: Avicii

WRITERS: Tim Bergling, Ash Pournouri, Vincent Pontare, Salem Al Fakir

PUBLISHERS: various

LABEL: PRMD/Island/IDJMG

The success of Avicii's countrified dance smash "Wake Me Up!" has led directly into the DJ's slow-growing follow-up, "Hey Brother," an even more streamlined stab at holding a rave in Nashville. Dan Tyminski's uncredited verses, in which he sings about sibling devotion, are broken up by percussive slaps and tinny horns that burst upon the impact of a proper beat drop. Avicii's latest is another stomping celebration, but it's not quite as innovative as its immediate predecessor. —JL

LEGEND & CREDITS

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

CONTRIBUTORS:

Jozen Cummings, Phil Gallo, Gary Graff, William Gruger, Andrew Hampp, Jason Lipshutz, Jill Menze, Chris Payne, Ryan Reed, Brad Wete 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.



ALSO TRY:

CarTunes Music Player

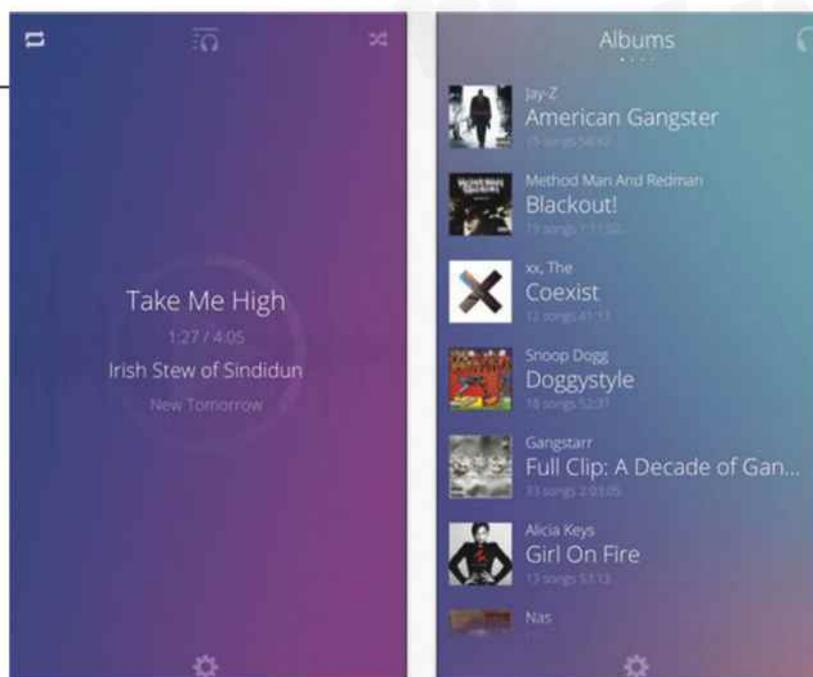
Designed with a host of touch-navigation features, the app prominently features album cover art.

Splyce

Works like a portable DJ booth, using tempo matching to string an MP3 playlist into a continuous mix.

Jam Player

A simple MP3 player that helps aspiring artists learn songs by allowing users to control a track's tempo and pitch.



Beat is a stripped-down, gesture-based player for iOS.

APP

The Mobile Player Crowd Moves To A New Beat

The race to create the perfect mobile music player has been ongoing, and Beat by Monkey Bits is an app that flips the script on what's already been tried by creating a stripped-down, gesture-based player for iOS. Not to be confused with Beats Music, the streaming music service helmed by Jimmy Iovine and Dr. Dre, the Beat app was created by Monkey Bits, a mobile/Web user-interface design company based in Serbia. The free app's latest version for iOS was released in November. Beat isn't a streaming service or music discovery app—it's simply a music interface. The app is currently limited to playing tracks that users already have on their phone, but support for iTunes Match is forthcoming. The screen gestures that control the app are intuitive and easy to use. Swiping left and right changes the view, cycling from artist to album to playlist. Pinching in and out

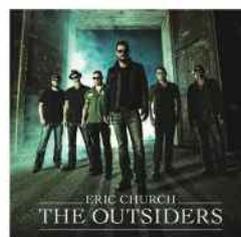
navigates the menu structure, and to play or pause, double-tap the screen. Users can even bypass the analog volume buttons usually found on the side of their devices by simply dragging their finger up and down on the screen. Beat also takes advantage of a smartphone's accelerometer (an internal chip that measures orientation and motion) and includes a shaking gesture that plays a random song. For some, such gestures might be difficult to master, but Beat has a built-in "hint" function that users can access at any time by holding two fingers on the screen. The app is attractive, and works seamlessly with the iPhone. Since it's not a streaming service or connected to any music discovery experience, however, Beat's current value proposition is weak. If Monkey Bits can pair it with Spotify or Rdio, then this nifty tool might make the leap from fun to essential. —WG



COUNTRY

Church Turns 'Outsider'

Eric Church didn't get this far by playing it safe, but his fourth studio album strikes out further than expected. *The Outsiders* is ultimate outlaw country, taking Church into arty realms marked by moody nuance and unapologetic daring. The album's one-two opening of the stomping title track, with its prog-rock outro, and the plaintive "A Man Who Was Gonna Die Young" reveals his sense of reach and creative mission. And he keeps underscoring it as he slides from the swampy grit of "Cold One" to the gentle nostalgia of "Talladega" and the soulful flavor of "Like a Wrecking Ball." "Devil, Devil" is an eight-minute aural adventure, and sinister album-closer "The Joint" has all the makings of a future film adaptation. The album has a few messy moments, but that cockeyed charm is part of what makes *The Outsiders* worthy of taking time to delve into. —GG



Eric Church

The Outsiders

PRODUCER: Jay Joyce

LABEL: EMI Nashville

RELEASE DATE: Feb. 11

ALBUMS

ROCK

AGAINST ME!*Transgender Dysphoria Blues*

PRODUCER: Laura Jane Grace

LABEL: Total Treble

RELEASE DATE: Jan. 21

Most of the talk about Against Me!'s sixth studio album has centered on Laura Jane Grace, the punk group's frontwoman formerly known as Tom Gabel, who came out as transgender in 2012. Her experiences are an unflinching focus here, but this set is the band's strongest regardless of back story. Produced by Grace, the album brims with blunt rock force, as songs like "True Trans Soul Rebel" distill the singer's lonely world atop taut guitar riffs. —JL

ALTERNATIVE

BROKEN BELLS*After the Disco*

PRODUCER: Brian "Danger Mouse" Burton

LABEL: Columbia

RELEASE DATE: Feb. 4

James Mercer follows his most shameless bid for indie-pop stardom, 2012's Greg Kurstin-produced Shins album *Port of Morrow*, with a beat-driven reteam with Danger Mouse on side project Broken Bells' sophomore LP. There's some sci-fi spaghetti western spillover from the artists' previous efforts in the production and lyrics. But the set is also stuffed with enough hooks and Studio 54-worthy basslines to make all those ideas a pleasant side dish. —AH

ROCK

AUGUSTINES*Augustines*

PRODUCERS: Peter Katis, Augustines

LABEL: Votiv/Oxcart

RELEASE DATE: Feb. 4

After releasing its 2011 debut as We Are Augustines, the Seattle trio returns to its original one-word name, but that's about all that's minimal

about the band's second LP. Across 12 hi-fi panoramas, frontman Billy McCarthy pays respects to *Joshua Tree*-era U2 over cathartic swells of Mumford & Sons-like proportions, with no less bombast. Be it 1987 or 2014, the LP is a worthy entry into the arena-rock sweepstakes. —CP

WORLD

ANGÉLIQUE KIDJO*Eve*

PRODUCER: Patrick Dilleit

LABEL: 429 Records

RELEASE DATE: Jan. 28

With a canyon-filling voice, Kidjo celebrates the power of African womanhood on her 13th album, blending choirs from Kenya and her native Benin and melodies from throughout Western Africa. Guests Dr. John, Rostam Batmanglij of Vampire Weekend and Christian McBride avoid Westernizing Kidjo's art, while the Kronos Quartet adds a third stream to the entrancing "Edible," a hybrid of Latin and African rhythms. —PG

POP

ELIZABETH & THE CATAPULT*Like It Never Happened*

PRODUCERS: Dan Molad, Pete Lalish

LABEL: Scratchback Records/Thirty Tigers

RELEASE DATE: Jan. 21

Clever pop that fearlessly breaks rules fills Elizabeth Zinman's first album since being dropped by Verve. Blessed with an aching breathlessness that falls between Carly Simon and Florence Walsh, Zinman charms with nonchalance. Leonard Cohen and Joni Mitchell are lyrical North Stars—she once covered their songs busking on New York subways—but Zinman fully embraces the conceit that a good lyric needs inventive melodies and smart arrangements. —PG

.biz

Pittsburgh rapper Mac Miller is leaving Rostrum Records, the hometown indie that helped transform him from mixtape whiz kid to star with debut album *Blue Slide Park*, which bowed at No. 1 on the Billboard 200 in 2011, the first independently released album to do so since 1995. The rapper's contract with Rostrum, which he signed in 2010, has expired and won't be renewed. No word yet on Miller's next step.



COUNTRY

Lucy Hale's Hearty Debut

Star of ABC's 'Pretty Little Liars' storms the Hot 100 with country-pop single

By Jason Lipshutz

With the launch of debut single "You Sound Good to Me" on Jan. 7, "Pretty Little Liars" actress Lucy Hale finally jump-started the music career she began pursuing a decade ago. The country-pop offering debuts at No. 88 on the Billboard Hot 100 and No. 21 on Hot Country Songs, and sold 42,000 downloads in its first week of release, according to Nielsen SoundScan. It's the Hot Shot Debut on both charts, and the best opening for a solo female artist on Hot Country Songs since Danielle Bradbery's "The Heart of Dixie" bowed at No. 16 last August. Meanwhile, its official music video has earned 1.3 million YouTube views since debuting concurrently with the song last week.

Hale's starring role on the ABC Family hit helped ensure a high-profile launch for "You Sound Good to Me." After all, most artists can't promote their debut single to 3.3 million Twitter followers or perform the song on "Good Morning America" and "Live With Kelly & Michael" during its first week of release. However, the 24-year-old is primed to sustain that buzz as she approaches the release of her debut album, due in the spring on Hollywood Records.

"You hear the story, 'Another actress does music,'" Hale says. "But that pumps me up and just makes me want to prove people wrong."

The Memphis native grew up listening to country radio and Britney Spears before becoming a finalist on "American Juniors," a pint-sized spinoff of "American Idol," in 2003. Hale moved to Los Angeles at the age of 15 to pursue a music career, but acting opportunities kept popping up, on short-lived TV series like the CW's "Privileged" and NBC's "Bionic Woman" re-boot. In 2010, Hale was cast as high schooler Aria Montgomery in "Pretty Little Liars," now in its fourth season.

In June 2012, Hale signed to Disney Music Group's Hollywood Records—a label best-known for pop vocalists like Selena Gomez and Demi Lovato. "We're not complete strangers to the country music market," Hollywood head of global marketing Robbie Snow says. Snow points out that Hale's release is being handled by DMG Nashville, a new country-focused imprint within DMG. Furthermore, Hollywood has partnered with the Nashville-based Bigger Picture Group for Hale's country radio promotion, while the album's marketing will be handled by Hollywood in Los Angeles.

"You Sound Good to Me," helmed by veteran country producer Mark Bright, will head to country radio on Feb. 3, but the song premiere has already boosted Hale's social engagement. In the week following the song's release, Hale added 93,000 Facebook fans and 38,000 Twitter followers, and was mentioned on Twitter more than 140,000 times—a 287% leap over the previous week, according to Next Big Sound. And before the music video premiered on Vevo and CMT, a preview aired during the Jan. 7 season premiere of "Pretty Little Liars."

Hale will spend another month focusing on promoting the single, then head back to taping "Pretty Little Liars," gear up for the album release and eye touring opportunities for the fall. She happily notes that her schedule will be hectic, and although she will have to put her long-awaited music career on the back-burner during stretches of filming, the singer wants to assure the show's fans that she's not leaving anytime soon.

"I'll ride out that show until it's done, just because that's allowed me to do this right here," Hale says. "I don't think I'll ever quit acting, but in my heart, I feel like I'm a musician. I want to continue to make music for the rest of my life." ●

Lucy Hale's "You Sound Good to Me" debuts at No. 21 on Billboard's Hot Country Songs chart.

THE Numbers

Golden Globe Awards

NBC's presentation of the 71st annual Golden Globe Awards aired on Jan. 12, bringing with it millions of viewers and a high-profile win for U2 and Danger Mouse. U2's "Ordinary Love," written by the band and Danger Mouse, won the best original song trophy, beating out contenders from Taylor Swift, the "Frozen" soundtrack and Justin Timberlake.



The Globes were the top non-sports program of the week, scoring 20.9 million viewers, according to Nielsen, up 6% compared with last year's 19.7 million. It was the most-watched Globes since 2004, when the telecast tallied 26.8 million viewers.



U2 and Danger Mouse took home the best original song award for "Ordinary Love," from "Mandela: Long Walk to Freedom." Sales of the song jumped 131% to nearly 7,000 downloads for the week for its second-best sales frame yet, according to Nielsen SoundScan.



The best original score went to Alex Ebert for "All Is Lost." While the score album earned a 353% sales gain in the week ending Jan. 12, it still sold well below 1,000 units. The commercially available score albums that were nominated had a collective 28% jump for the week—but still sold less than 1,000 combined.



Use of the hashtag #goldenglobes on Twitter was up 25% during the show as compared with a year ago, according to Time Line Labs. Between 8 p.m. and 11 p.m. EST on Jan. 12, the hashtag was tweeted 1,537,864 times.

—Keith Caulfield and William Gruger

R&B

Beats By Dre's New 'Man'

Aloe Blacc lands first solo hit thanks to key commercial synch
By Andrew Hampp

Nearly two years before a Beats by Dr. Dre ad broke his song "The Man," Aloe Blacc got some important feedback about it from none other than Dr. Dre himself.

Interscope executive VP of A&R Larry Jackson told him, "Dre wants to meet you. He loves 'I Need a Dollar,'" the singer recalls, naming his 2010 breakout single. "When I met him, I asked what he thought about my other songs, and he wasn't impressed by 'The Man.' It gutted me. I felt like I had disappointed him."

But Blacc, known mostly for singing and co-writing Avicii's hit "Wake Me Up!"—for now, at least—took heed of one of Dre's tips: Look for inspiration from Marvin Gaye, whom the producer said could represent male ideas but still appeal to women. At the same time, Blacc had been trying to incorporate Elton John's "Your Song" into a track he was writing for his early-'00s hip-hop collaborator Emanon. After meeting with Dre, he paired it instead with



Aloe Blacc will release his major-label debut, *Lift Your Spirit*, on March 9.

an early demo of "The Man" with help from Dre producer DJ Khalil.

Late last year, Beats co-founder and Interscope Geffen A&M chairman Jimmy Iovine heard the new version of "The Man," which is featured on Blacc's *Wake Me Up* EP, took it to Beats VP of marketing Omar Johnson and helped fast-track it as the theme to a series of Beats ads featuring Brooklyn Nets star Kevin Garnett and San Francisco 49ers quarterback Colin Kaepernick. The latter spot was seen widely during the 49ers' Jan. 12 game against the Carolina Panthers, helping "The Man" vault to No. 7 on

Billboard's Digital Songs chart this week, with 139,000 copies sold, according to Nielsen SoundScan, a 191% gain. *Wake Me Up*, meanwhile, rockets 195-32 on the Billboard 200, selling 6,000 copies (up 144%).

Exploiting the new buzz, pre-orders for Aloe's major-label full-length debut, *Lift Your Spirit*, due March 9, will launch the weekend of Jan. 18. Meanwhile, top 40 WHTZ New York just started playing "The Man," and Blacc was recently named a supporting act for select stateside dates on Bruno Mars' continuing Moonshine Jungle world tour.

"Beats has the power to break artists on its own," Interscope vice chairman Steve Berman says. "They have great A&R, and they're constantly doing incredibly creative things that make a statement." ●



Brotherly Love

Although the Swon Brothers gained valuable exposure as finalists on the fourth season of NBC's "The Voice," they're out shaking hands at country radio to promote their first radio single, "Later On," which gains traction below Billboard's Country Airplay chart. Muskogee, Okla., natives Zach and Colton Swon are preparing their first studio album for Arista Nashville. The pair performed the set's lead track on "The Voice" on Dec. 10—released digitally the same day, it has sold 30,000 downloads, according to Nielsen SoundScan.

Kodaline Surges Stateside

After Dublin-based quartet Kodaline entered the United Kingdom's Official Albums chart at No. 3 in July with debut effort *In a Perfect World*, RCA has made inroads with the band in the United States. Lead single "All I Want" was featured on MTV's "Catfish" and the CW's "The Vampire Diaries." Now, "Love Like This" is approaching the Triple A chart. Kodaline begins an 18-date North American tour on Feb. 8 in Toronto.

'Giants' Steps

Brooklyn band Bear Hands ushers in 2014 in style, as its first airplay hit, "Giants," re-enters the Alternative tally at No. 31 after a three-week absence. The song is scoring support from stations including KKDO Sacramento, Calif., and KROX Austin. The act's second album, *Distraction*, is due Feb. 18 on Cantora Records, and the group is slated to play the Coachella festival in Indio, Calif., in April.

Let's Talk About 'Sex'

Following the recent flow of new Atlanta rap talent (Rich Homie Quan, K Camp, Que), local R&B singer Bando Jones slows things down with debut single "Sex You," which builds below the Mainstream R&B/Hip-Hop airplay chart. Produced by established hitmaker Polow Da Don, who last year signed Jones to his Zone 4 imprint (under Epic), the sultry cut exploded by 267% in the Jan. 6-12 Nielsen BDS tracking week, led by WHRK Memphis (32 plays).

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

Battle Plan: John Newman



British soul-pop newcomer John Newman bows at No. 24 on the Billboard 200 with the release of his debut LP, *Tribute*.

8 MONTHS AGO

After singing on Rudimental's 2012 hit "Feel the Love," Newman struck out on his own with "Love Me Again," which premiered on Vevo in May and rose to No. 1 on the United Kingdom's Official Singles chart in July. Island Records scheduled the album for Oct. 14 in Britain, but Republic, Newman's U.S. label, held it back. "Love Me Again" debuted stateside on Aug. 29 on CBS Radio, before going to top 40 and adult top 40 on Sept. 17. "We used the great stories coming from the U.K. to solidify interest," Republic executive VP of marketing Jim Roppo says. U.S. fans got a sneak peek of *Tribute* with the EP *Love Me Again* on Oct. 14. The title track was named iTunes' Single of the Week.

1-3 MONTHS AGO

NBC's "The Voice" gave "Love Me Again" a boost on Nov. 18 when contestant Will Champlin covered it. "Will smashed it—he was great," Newman says. The song was also featured on ABC's "Dancing With the Stars" (Nov. 26) and VH1's "Mob Wives" (Dec. 5) and in a teaser for "Couples Therapy" (Dec. 19). An album preorder launched Dec. 17, with five instant-gratification tracks (four from the EP and one new track). Republic normally coordinates prerelease streams, but with the album already in stores abroad, it took a different approach. "We didn't want to draw additional attention to the fact that the album was already out. It was sort of a dirty little secret, like, 'Don't tell anybody!'" Roppo says.

RELEASE WEEK

The album arrived stateside on Jan. 7, capitalizing on the music industry's post-holiday lull. "We hit the ground running when everyone else was wiping the sleep out of their eyes," Roppo says. Newman began a six-date U.S. swing at Boston's Brighton Music Hall on Jan. 6. "People pay a lot to come to a show, so I really gave them one," Newman says. The next day, "Love Me Again" was added on WHTZ New York, and Newman performed on "Today" and "Late Night With Jimmy Fallon." He hit "The Ellen DeGeneres Show" on Jan. 14. "For him to land three TV spots his first week is partly interest, but also timing," Roppo says. "Things are more open right now, and we're taking full advantage."

NEXT UP

Republic is pleased with the launch, but Roppo jokes that there's still "a lot of wood to chop." Newman will return to the States in late March, capped by a slot at Coachella in Indio, Calif., in April. "It'll be the second wave of John invades America," Roppo says, adding that there's a third U.S. tour planned for August and September. "We have a year-long plan from when we launched at radio. We feel that strongly [about Newman], and the results bear that out." Newman, meanwhile, is excited to bring his Motown-inflected pop to its spiritual home. "The U.S. is the originator of the music that influenced me," he says. "I appreciate my success here, but I have a long way to go." —Nick Williams

MARKETPLACE

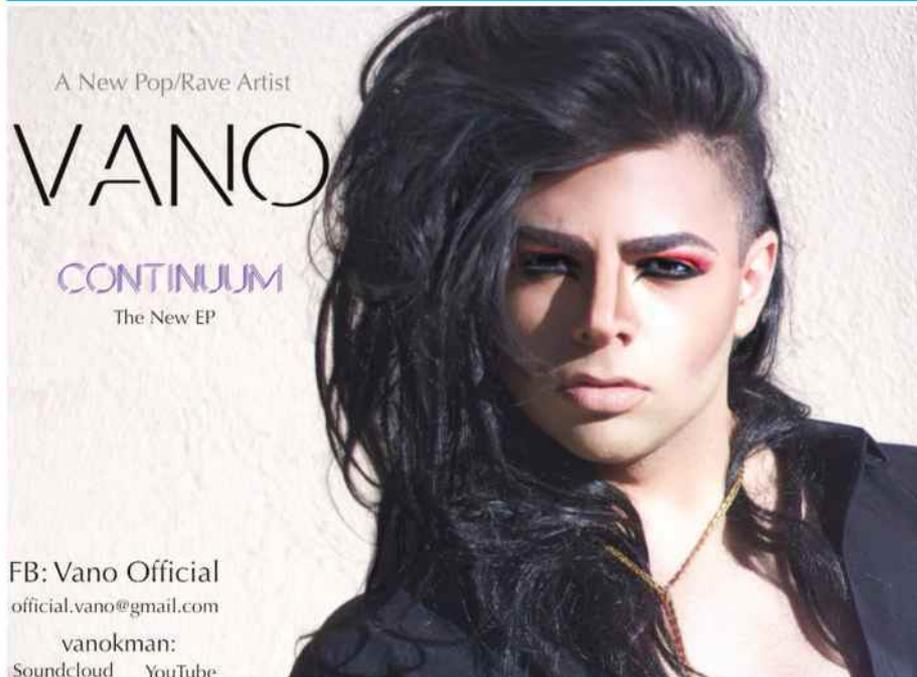
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College of Humanities & Fine Arts invites applications for a full-time, tenure-track faculty position in Department of Music & Theatre at the Assistant Professor level to start August 2014. The position requires experience in the field of Recording 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>

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CHARTS

BILLIE JOE & NORAH'S
FOREVERLY SALES
12,000
⬆️ 10% THIS WEEK

ALOE BLACC'S WAKE ME UP
EP SALES
6,000
⬆️ 144% THIS WEEK

PHARRELL'S "HAPPY" SONG
SALES
66,000
⬆️ 88% THIS WEEK

OVER THE COUNTER KEITH CAULFIELD

'Frozen' Chills At No. 1 For A Second Week

Disney smash is the fastest-selling theatrical film soundtrack since 2009



The soundtrack to Disney's "Frozen" holds for a second week at No. 1 on the Billboard 200, while **Beyoncé's** self-titled album also sits tight at No. 2.

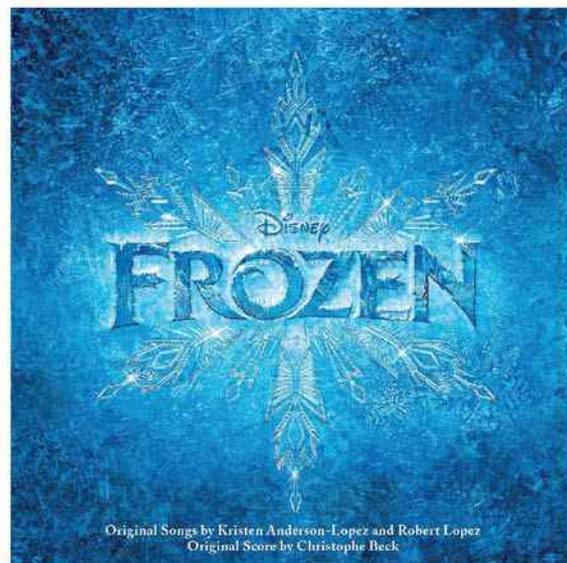
"Frozen" sold another 86,000 copies in the week ending Jan. 12, according to Nielsen SoundScan, down 48% from its 165,000 haul in the previous week. (That sum was bolstered by sale-pricing in the iTunes Store—an assist that wasn't provided in the most recent tracking week.)

Last week, it was initially forecast (on Billboard.com) that Beyoncé would likely return to No. 1 this week. However, "Frozen" bested its sales projections, selling about 5,000-10,000 more than expected. The forecast for Beyoncé was around 90,000 on Jan. 9, but then scaled back to 80,000 by the week-end. Beyoncé finishes the week at No. 2 with 79,000 (down 40% from 130,000).

Sources credit the continued success of "Frozen" not to a breakout radio hit (see story, page 63) or special sale-pricing, but to its parent film, which continues to do blockbuster business in theaters. According to Box Office Mojo, "Frozen" has earned \$319 million at the U.S. and Canadian box offices through Jan. 14. It finished at No. 2 during the week-end (\$15.1 million), behind new release "Lone Survivor" (\$38.5 million).

Since "Frozen" received a wide release on Nov. 27, 2013, the movie has been among the top three films every weekend. It's currently the fourth-highest-grossing film released in 2013, behind "The Hunger Games: Catching Fire," "Iron Man 3" and "Despicable Me 2."

"Frozen" is the first theatrical film soundtrack to rule at No. 1 for multiple weeks since "Dreamgirls" spent two weeks at No. 1 in early 2007. The last ani-



mated film to spend more than one week at No. 1 was Disney's "The Lion King," which roared for 10 non-consecutive weeks in 1994-95.

So far, the multiple-artist "Frozen" soundtrack has sold 589,000 in seven weeks, while *Beyoncé* has sold 1.5 million in five weeks.

"Frozen" is also the fastest-selling theatrical film soundtrack since late 2009, when "Michael Jackson's This Is It" sold 686,000 in its first three weeks (following its release on Oct. 26). However, that album was a single-artist compilation, and actually operated as a hits set for **Michael Jackson**. So, the last multiple-artist theatrical film soundtrack to sell at a faster rate than "Frozen" was "The Twilight Saga: New Moon." It arrived Oct. 16, 2009, and shifted 640,000 in its first seven weeks.

The Kid Makes Good: After "Frozen" and **Beyoncé** comes the first—and only—debut in the top 10 of the Billboard 200: **Kid Ink's My Own Lane** at No. 3. It's the rapper's first full-length for a major label (RCA Records) and starts with 50,000. It also arrives at No. 1 on the Rap Albums chart.

Kid Ink takes advantage of a slow week on the chart, where only five new-to-market albums debut. Couple the slow release schedule with soft sales across the board, and an artist can navigate his way to a high debut with relatively few sales.

This week's Billboard 200 is the first since Nov. 9, 2013, where the No. 3 title has sold less than 50,000. So Kid Ink's timing is right, considering his album would have likely debuted lower on the list had it come out at any time in the past two months.

Last year at this time, there were high debuts from some unlikely names, like **Chris Tomlin** (No. 1 on Jan. 26, 2013), **Hollywood Undead** (No. 2, Jan. 26), **Black Veil Brides** (No. 7, Jan. 26), **Dropkick Murphys** (No. 9, Jan. 26), Kid Ink RCA labelmate **A\$AP Rocky** (No. 1, Feb. 2) and **Gary Allan** (No. 1, Feb. 9). Each album—except for Dropkick Murphys—marked a personal chart high for its respective act.

In previous recent Januarys, the chart has had big bows from an assortment of not-exactly-household names, including **David Crowder Band**, **SafetySuit**, **Cake** and **Steel Magnolia**.

Probably the best example of a recent January release making a big splash that went on to have a sustained chart life was **Ke\$ha's Animal**. The album—also released by Kid Ink's label, RCA Records—debuted at No. 1 on Jan. 23, 2010, selling 152,000 copies in its first week. The singer was red-hot that week, as the album's first single, "TiK ToK," was spending its fourth week (of nine) atop the Billboard Hot 100.

Animal went on to spend 85 weeks on the Billboard 200 and has sold 1.4 million copies. ●



Shakira Blasts Back
Shakira's "Can't Remember to Forget You" (featuring Rihanna) has received a warm welcome at radio following its release on Jan. 13. Aided by first-day hourly plays on participating Clear Channel Media & Entertainment-owned mainstream top 40 stations, the song has played to an all-format audience of 14 million in its first three days of availability. Its first full week of airplay, along with expected impressive opening-week sales, should spur its likely lofty debut on next week's Billboard Hot 100. The collaboration "exceeded my expectations in a great way," WHTZ New York PD Sharon Dastur says. "Their voices sound wonderful together."
—Gary Trust

THE BIG NUMBER

4.3M

Weekly album sales volume dropped to a new Nielsen SoundScan-era low, as only 4.3 million albums were sold (see story, page 64).



Read more
Chart Beat at
billboard.com/
chartbeat.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

Weekly Unit Sales			
	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	4,252,000	2,033,000	25,624,000
Last Week	5,380,000	2,723,000	30,568,000
Change	-21.0%	-25.3%	-16.2%
This Week Last Year	5,094,000	2,390,000	28,827,000
Change	-16.5%	-14.9%	-11.1%

*Digital album sales are also counted within album sales.



YEAR-TO-DATE

Overall Unit Sales			
	2013	2014	CHANGE
Albums	11,349,000	9,632,000	-15.1%
Digital Tracks	63,355,000	56,191,000	-11.3%
Store Singles	143,000	88,000	-38.5%
Total	74,847,000	65,911,000	-11.9%
Album w/TEA*	17,684,500	15,251,100	-13.8%

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

Digital Track Sales	
2013	63.4 Million
2014	56.2 Million

Sales by Album Format			
	2013	2014	CHANGE
CD	5,655,000	4,572,000	-19.2%
Digital	5,455,000	4,756,000	-12.8%
Vinyl	216,000	288,000	33.3%
Other	24,000	16,000	-33.3%

Sales by Album Category			
	2013	2014	CHANGE
Current	5,735,000	4,637,000	-19.1%
Catalog	5,614,000	4,995,000	-11.0%
Deep Catalog	4,426,000	4,035,000	-8.8%

Current Album Sales	
2013	5.7 Million
2014	4.6 Million

Catalog Album Sales	
2013	5.6 Million
2014	5.0 Million

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

For week ending Jan. 12, 2014. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected by Nielsen SoundScan.

Hot 100

January 25
2014

billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
2	1	1	#1 TIMBER DR. LUKE, CIRKUT, SERMISTYLE (A.C. PEREZ, K. SEBERT, L. GOTTWALD, P.R. HAMILTON, J. SANDERSON, B.S. ISAAC, H. WALTER, L. OSKAR, K. OSKARG, E. RICCIO) MR. 305/POLO GROUNDS/RCA	Pitbull Featuring Ke\$ha		1	14
3	2	2	COUNTING STARS R.B. TEDDER, N. ZANCANELLA (R.B. TEDDER)	OneRepublic MOSLEY/INTERSCOPE	●	2	30
1	3	3	THE MONSTER FREQUENCY AALIAS (M. MATHERS III, B. FRYZEL, A. KLEIN, S.TUB, M. ATHANASIOU, R. FENTY, J. BELLION, B. REXHA) WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Featuring Rihanna		1	11
11	6	4	AG SG DARK HORSE DR. LUKE, MAX MARTIN, CIRKUT (J. HOUSTON, L. GOTTWALD, S.T. HUDSON, MAX MARTIN, H. WALTER)	Katy Perry Featuring Juicy J CAPITOL		4	17
5	5	5	SAY SOMETHING D. ROMER (I. AXEL, C. VACCARINO, M. CAMPBELL)	A Great Big World & Christina Aguilera BLACK MAGNETIC/EPIC	●	4	10
				The ballad soars 9-4 on Streaming Songs with a 27% lift to 4.8 million U.S. streams. On On-Demand Songs, it jumps 6-2 (1.9 million, up 23%). Its radio audience also continues to grow (70 million, up 14%).			
7	7	6	LET HER GO C. VALLEJO, M. ROSENBERG (M.D. ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	▲	6	24
4	4	7	ROYALS J. LITTLE (E.Y.O'CONNOR, J. LITTLE)	Lorde LAVA/REPUBLIC	▲	1	28
10	8	8	WAKE ME UP! AVICII (T. BERGLING, ALOE BLACC, M. EINZIGER)	Avicii PRMD/ISLAND/IDJMG	▲	4	29
6	10	9	DEMONS ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		6	38
9	12	10	STORY OF MY LIFE J. BUNETTA, J. RYAN (J. SCOTT, J. BUNETTA, J. RYAN, H. STYLES, N. HORAN, Z. MALIK, L. TOMLINSON, L. PAYNE)	One Direction SYCO/COLUMBIA	●	6	11
19	14	11	TEAM J. LITTLE (E.Y.O'CONNOR, J. LITTLE)	Lorde LAVA/REPUBLIC		11	16
21	18	12	POMPEII M. CREW, D. SMITH (D. SMITH)	Bastille VIRGIN/CAPITOL		12	22
8	11	13	ROAR DR. LUKE, MAX MARTIN, CIRKUT (K. PERRY, L. GOTTWALD, MAX MARTIN, B. MCKEE, H. WALTER)	Katy Perry CAPITOL	▲	1	23
12	9	14	WRECKING BALL DR. LUKE, CIRKUT (L. GOTTWALD, M. MCDONALD, S.R. MOCCIO, S. SKARBEK, H. WALTER)	Miley Cyrus RCA		1	21
13	13	15	BURN G. KURSTIN (R.B. TEDDER, E. GOULDING, G. KURSTIN, N. ZANCANELLA, B. KUTZLE)	Ellie Goulding CHERRYTREE/INTERSCOPE		13	19
17	15	16	DRUNK IN LOVE DETAIL, B. KNOWLES (B. KNOWLES, N.C. FISHER, S.C. CARTER, A.E. PROCTOR, R. DIAZ, B. SOKO, T.V. MOSLEY, J. HARMON)	Beyonce Featuring Jay Z PARKWOOD/COLUMBIA		12	4
15	16	17	HOLD ON, WE'RE GOING HOME MAJID JORDAN, NINETEEN85, N. SHEBIB (A. GRAHAM, M. MASKATI, J.K. COOKE, ULLMAN, P. JEFFERIES, N. SHEBIB)	Drake Feat. Majid Jordan YOUNG MONEY/CASH MONEY/REPUBLIC	▲	2	23
27	23	18	STAY THE NIGHT ZEDD (A. ZASLAVSKI, B.E. HANNAH, H. WILLIAMS, C. FAYE)	Zedd Feat. Hayley Williams INTERSCOPE		18	17
23	17	19	DO WHAT U WANT DJ WHITE SHADOW, LADY GAGA (S. GERMANOTTA, P. BLAIR, M. BRESSO, W. GRIGAHICINE, R.S. KELLY)	Lady Gaga Feat. R. Kelly STREAMLINE/INTERSCOPE		13	12
16	20	20	SWEATER WEATHER J. PILBROW, E. HAYNIE (J.J. RUTHERFORD, Z. ABELS, J. FREEDMAN)	The Neighbourhood [R]EVOLVE/COLUMBIA	▲	14	31
42	31	21	SHOW ME DJ MUSTARD (B.T. COLLINS, D. MCFARLANE, C. JONES, J. FELTON, C.M. BROWN, A. GEORGE, C. MCFARLANE)	Kid Ink Featuring Chris Brown THA ALUMNI GROUP/88 CLASSIC/RCA		21	10
18	21	22	WHITE WALLS R. LEWIS (B. HAGGERTY, R. LEWIS, M. HANLEY, H. WEAR)	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis MACKLEMORE/ADA/WARNER BROS.		15	17
14	22	23	23 MIKE WILL MADE-IT, P. NASTY (M.L. WILLIAMS, P.R. SLAUGHTER, T. THOMAS, T. THOMAS, J. THOMAS, J. HOUSTON)	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		11	17
-	79	24	DG THE MAN DJ KHALIL, ALOE BLACC (ALOE BLACC, K. ABDUL-RAHMAN, S. BARSH, D. SEEFF, E. JOHN, B. TAUPIN)	Aloe Blacc ALOE BLACC/XIX/INTERSCOPE		24	3
32	27	25	LET IT GO K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ)	Idina Menzel WALT DISNEY		25	7
36	30	26	BRAVE M. ENDERT (S. BAREILLES, J. ANTONOFF)	Sara Bareilles EPIC	▲	26	31
24	25	27	MY HITTA DJ MUSTARD, M. LEE (K.D.R. JACKSON, D. MCFARLANE, J.W. JENKINS, D. LAMAR, C.C. BROADUS JR., A. JOHNSON, C. LAWSON, C. MILLER)	YG Feat. Jeezy & Rich Homie Quan CTE/DEF JAM/IDJMG	●	19	15

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 Platino 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.

Visit billboard.com/biz for complete rules and explanations.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
28	19	28	BLURRED LINES P.L. WILLIAMS (P.L. WILLIAMS, R. THICKE)	Robin Thicke Feat. T.I. + Pharrell STAR TRAK/INTERSCOPE	▲	1	39
85	49	29	TALK DIRTY R. REED (J. DESROULEAUX, T. EPSS, E. FREDERIC, J. EVIGAN, S. DOUGLAS, O. KAPLAN, T. MUSKAT, T. YOSEF)	Jason Derulo Featuring 2 Chainz BELUGA HEIGHTS/WARNER BROS.		29	4
				Aided by the buzz of its "Celebrities Talkin' Dirty" trailer video, in which Robin Thicke, Flo Rida and Ariana Grande endorse the track, the tune enters Digital Songs at No. 18 with 81,000 downloads sold (up 55%) and charges 36-28 on Streaming Songs (1.9 million, up 16%).			
45	28	30	SAFE AND SOUND R. MERCHANT, S. SIMONIAN (R. MERCHANT, S. SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		8	37
25	24	31	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS, A. GRANT, J. MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	3	72
20	29	32	UNCONDITIONALLY DR. LUKE, MAX MARTIN, CIRKUT (K. PERRY, L. GOTTWALD, MAX MARTIN, H. WALTER)	Katy Perry CAPITOL		14	12
37	36	33	DRINK A BEER J. STEVENS (J. BEAVERS, C. STAPLETON)	Luke Bryan CAPITOL NASHVILLE		33	10
22	32	34	ADORE YOU O. YOEL (S. BARTHE, O. YOEL)	Miley Cyrus RCA		22	5
31	34	35	STAY J. MOI (J.K. MOI, J.F. YOUNG, C. ROBERTSON, J. LAWHON, B. WELLS)	Florida Georgia Line REPUBLIC NASHVILLE	●	28	13
62	59	36	LOVE ME AGAIN S. BOOKER, J. NEWMAN, M. SPENCER (J. NEWMAN, S. BOOKER)	John Newman UNIVERSAL ISLAND/REPUBLIC		36	8
26	26	37	APPLAUSE M. BRESSO, LADY GAGA, DJ WHITE SHADOW, D. ZISIS, N. MONSON (S. GERMANOTTA, P. BLAIR, D. ZISIS, N. MONSON, M. BRESSO)	Lady Gaga STREAMLINE/INTERSCOPE		4	22
52	40	38	BEST DAY OF MY LIFE S. GOODMAN, A. ACCETTA (Z. BARNETT, J. SHELLEY, D. RUBLIN, M. SANCHEZ, M. GOODMAN, S. ACCETTA)	American Authors ISLAND/IDJMG		35	9
46	43	39	WHATEVER SHE'S GOT C. AINLAY, F. LIDDELL, G. WOLF (J. ROBBINS, J. M. NITE)	David Nail MCA NASHVILLE	●	39	15
44	41	40	LOVE MORE FRESHM3N III (D. EVERSOLEY, H. EVERSLEY, S. SPEARMAN, C.M. BROWN, E. BELLINGER, M.N. SIMMONDS, O.T. MARAJ)	Chris Brown Featuring Nicki Minaj RCA		23	25
35	35	41	SAIL A. BRUNO (A. BRUNO)	AWOLNATION RED BULL	▲	3	71
41	44	42	ALL ME KEY WANE (A. GRAHAM, A. PALMAN, S.M. ANDERSON, T. EPSS, D.M. WEIR II, L. WILLEMETZ, J. CHARLES, M. VYAIN)	Drake Featuring 2 Chainz & Big Sean YOUNG MONEY/CASH MONEY/REPUBLIC	●	20	16
29	33	43	HOLY GRAIL T. NASH, T. BALAND, J. ROC (S.C. CARTER, J. TIMBERLAKE, T. NASH, T.V. MOSLEY, J. HARMON, E.D. WILSON, K. COBAIN, D. GROHL, K. NOVOSELCI)	Jay Z Featuring Justin Timberlake ROCA-FELLA/ROC NATION	▲	2	27
66	53	44	HEY BROTHER AVICII (T. BERGLING, A. POURNOURI, V. PONTARE, S. AL FAKIR)	Avicii PRMD/ISLAND/IDJMG		44	6
40	42	45	REPLAY M. SCHULTZ (M. SCHULTZ, T. FRED, P. SHELTON, ZENDAYA)	Zendaya HOLLYWOOD		40	21
33	46	46	RAP GOD DYLP, FILTHY (M. MATHERS III, B. ZAVAS, JR., M. DELGIORNO, S. HACKER, D.L. DAVIS, L. WALTERS, D.M. BIRKS, J.M. BURNS, J. LEE, F. SHAHEED, K. NAZEL)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE		7	13
30	39	47	GAS PEDAL SAGE THE GEMINI (D.W. WOODS, S.A. WILLIAMS)	Sage The Gemini Featuring IamSu! BLACK MONEY/EMPIRE/REPUBLIC		29	25
51	48	48	CHILLIN' IT J. STEVENS (C. SWINDELL, S. MINOR)	Cole Swindell WARNER BROS./WMN	●	48	13
49	47	49	IT WON'T STOP PICARD BROTHERS, DIPOLO, FREE SCHOOL (A. STREETER, M. PICARD, C. PICARD, M. HENRY, R. BUENIDA, J. BAPTISTE, M. POWELL)	Sevyn Streeter Feat. Chris Brown CBE/ATLANTIC/RRP		30	15
73	54	50	XO R.B. TEDDER, T. NASH, B. KNOWLES (R.B. TEDDER, T. NASH, B. KNOWLES)	Beyonce PARKWOOD/COLUMBIA		50	4
38	37	51	TURN DOWN FOR WHAT DJ SNAKE, J. SMITH (J.H. SMITH, W. GRIGAHICINE, M. BRESSO)	DJ Snake & Lil Jon COLUMBIA		37	3
43	38	52	LET IT GO E. KIRIAKOU, A. GOLDSTEIN (K. ANDERSON-LOPEZ, R. LOPEZ)	Demi Lovato WALT DISNEY		38	7
57	56	53	WHEN SHE SAYS BABY M. KNOX (T.R. AKINS, B. HAYSLIP)	Jason Aldean BROKEN BOW		53	7
68	60	54	ALL OF ME D. TOZER, JOHN LEGEND (JOHN LEGEND, T. GAD)	John Legend G.O.O.D./COLUMBIA		52	14

A GREAT BIG WORLD: COURTESY OF EPIC RECORDS; DERULO: DERBROCK SANTINI

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 CHARTS LEGEND ON [BILLBOARD.COM/BIZ](http://billboard.com/biz) FOR COMPLETE RULES AND EXPLANATIONS. © 2014 PROMETHEAN GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

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SALES DATA COMPILED BY nielsen BDS
 AIRPLAY/STREAMING DATA COMPILED BY nielsen BDS
 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 for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
61	57	55	SWEET ANNIE K. STEGALL, Z. BROWN (Z. BROWN, W. DURRETTE, C. BOWLES, S. LEIGH, J. PIERCE)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		47	13
-	98	56	HAPPY P.L. WILLIAMS (P.L. WILLIAMS)	Pharrell Williams BACK LOT MUSIC/COLUMBIA		56	2
				First released on the "Despicable Me 2" soundtrack, the song now doubles as the lead single from his forthcoming second studio album (and first since 2006). It enters Digital Songs at No. 26 (66,000; up 88%). Its Academy Award nomination for best original song should further its fortunes.			
47	50	57	WASTING ALL THESE TEARS D. HUFF, N. CHAPMAN (R. GAALSWYK, C. SMITH)	Cassadee Pope REPUBLIC NASHVILLE	●	37	19
56	52	58	DRUNK LAST NIGHT F. LIDDELL, J. NIEBANK (L. VELTZ, J. OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	●	41	19
55	51	59	ANIMALS M. GARRIX (M. GARRIX)	Martin Garrix SPINNIN'/SILENT/CASABLANCA/REPUBLIC		51	17
65	64	60	DO YOU WANT TO BUILD A SNOWMAN? K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ)	Kristen Bell, Agatha Lee Monn & Katie Lopez WALT DISNEY		60	3
				The continued momentum of the "Frozen" soundtrack, atop the Billboard 200 for a second week (see Q&A, right) helps push Bell to new Hot 100 heights. Ascending to Nos. 60 and 65, her maiden charted tracks have respectively sold 293,000 and 254,000 downloads total, according to Nielsen SoundScan.			
69	61	61	DON'T LET ME BE LONELY D. HUFF (S. BUXTON, R. CLAWSON, C. TOMPKINS)	The Band Perry REPUBLIC NASHVILLE		59	13
70	62	62	FRIDAY NIGHT M. ALTMAN (E. PASLAY, R. FALCON, R. CROSBY)	Eric Paslay EMI NASHVILLE		62	13
72	63	63	COMPASS N. CHAPMAN, LADY ANTEBELLUM (T.E. HERMANSEN, M.S. ERIKSEN, A. MALIK, R. GOLAN, D. OMELIO, E. HAYNIE)	Lady Antebellum CAPITOL NASHVILLE		63	10
78	69	64	UP ALL NIGHT B. BUTLER, J. PARDI (J. PARDI, B. BUTLER, B. BEAVERS)	Jon Pardi CAPITOL NASHVILLE		64	9
74	71	65	FOR THE FIRST TIME IN FOREVER K. ANDERSON-LOPEZ, R. LOPEZ (K. ANDERSON-LOPEZ, R. LOPEZ)	Kristen Bell & Idina Menzel WALT DISNEY		65	3
75	65	66	RADIO F. ROGERS (D. RUCKER, L. LAIRD, A. GORLEY)	Darius Rucker CAPITOL NASHVILLE		65	13
50	58	67	CAROLINA NV (PARMALEE, R. BEATO)	Parmalee STONE CREEK	●	36	17
63	68	68	THE LANGUAGE BOI-1DA (A. GRAHAM, A. PALMAN, M. SAMUELS, A. RITTER, A. HERNANDEZ, B. WILLIAMS, N.C. FISHER)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		51	12
84	78	69	UP DOWN (DO THIS ALL DAY) DJ MUSTARD, M. ADAM (T. PAIN, D. MCFARLANE, M. ADAM, J.M. COHEN, B.R. SIMMONS, JR.)	T-Pain Featuring B.o.B KONVICT/NAPPY BOY/RCA		69	8
86	73	70	HELLUVA LIFE M. ALTMAN, S. HENDRICKS (R. CLAWSON, C. TOMPKINS, J. KEAR)	Frankie Ballard WARNER BROS. NASHVILLE/WAR		70	6
39	55	71	MARRY ME J. JEBERG (J. DESROULEAUX, J. JEBERG, M. BONDS, A. MARVEL)	Jason Derulo BELUGA HEIGHTS/WARNER BROS.		26	15
76	72	72	I LUV THIS SH*T KNUCKLEHEAD (A. ALSINA, S. MCMILLION, R. JEANTY, S. IRVING III, C. MASSA, N. WILLIAMS)	August Alsina Feat. Trinidad James NNTME MUÇO/RADIO KILLA/DEF JAM/IDJMG		48	19
87	66	73	WAITING FOR SUPERMAN M. JOHNSON (C. DAUGHTRY, M. JOHNSON, S. HOLLANDER)	Daughtry 19/RCA		66	9
64	77	74	SURVIVAL DJ KHALI (M. MATHERS III, K. RAHMAN, E. ALCOCK, L. RODRIGUES, P. INJETI, M. STRANGE)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE		16	14
98	87	75	PARANOID DJ MUSTARD (T. GRIFFIN JR., D. MCFARLANE, B.R. SIMMONS, JR.)	Ty Dolla \$ign Featuring B.o.B ATLANTIC/RRP		75	4
-	94	76	YOUNG GIRLS THE SMEEZINGTONS (BRUNO MARS, P. LAWRENCE II, A. LEVINE, J. BHASKER, E. HAYNIE)	Bruno Mars ATLANTIC		76	2
80	91	77	BOTTOMS UP D. HUFF (B. GILBERT, B. JAMES, J. WEAVER)	Brantley Gilbert VALORY		58	4

2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
96	88	78	NEON LIGHTS R.B. TEDDER, N. ZANCANELLA (M. MARCHETTI, T. VARTANYAN, R.B. TEDDER, N. ZANCANELLA, D. LOVATO)	Demi Lovato HOLLYWOOD		78	3
48	67	79	BERZERK R. RUBIN (M. MATHERS III, W. SQUIER, A. HOROVITZ, A. YAUCH, R. RUBIN, J. MODELSTE, A. NEVILLE, C. NEVILLE, V. BROWN, A. CRISS, K. GIST)	Eminem WEB/SHADY/AFTERMATH/INTERSCOPE		3	20
67	70	80	WE WERE US N. CHAPMAN, K. URBAN (J. ROBBINS, N. GALYON, J.M. NITE)	Keith Urban And Miranda Lambert HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE		26	18
-	96	81	19 YOU + ME DAN + SHAY, S. HENDRICKS (D. SMYERS, S. MOONEY, D. ORTON)	Dan + Shay WARNER BROS. NASHVILLE/WMN		81	2
-	81	82	LOVE DON'T DIE S. PRICE, R.B. TEDDER (THE FRAY, R.B. TEDDER)	The Fray EPIC		81	2
94	83	83	I HOLD ON R. COPPERMAN (B. JAMES, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		83	4
79	82	84	SEE YOU TONIGHT F. ROGERS (S. MCCREERY, A. GORLEY, Z. CROWELL)	Scotty McCreery 19/INTERSCOPE/MERCURY NASHVILLE		79	7
92	84	85	DO I WANNA KNOW? J. FORD (A. TURNER)	Arctic Monkeys DOMINO/ADA		83	6
71	76	86	ALONE TOGETHER B. WALKER (FALL OUT BOY)	Fall Out Boy DECAYDANCE/ISLAND/IDJMG		71	7
-	90	87	DRINK TO THAT ALL NIGHT J.L. NIEMANN, J.L. SLOAS (D. GEORGE, L. MILLER, B. WARREN, B. WARREN)	Jerrod Niemann SEA GAYLE/ARISTA NASHVILLE		87	2
HOT SHOT DEBUT			YOU SOUND GOOD TO ME M. BRIGHT (A. GORLEY, L. LAIRD, H. LINDSEY)	Lucy Hale DMG NASHVILLE/BIGGER PICTURE		88	1
93	89	89	THE HEART OF DIXIE B. JAMES (C. SMITH, B. JAMES, T. VERGES)	Danielle Bradbery REPUBLIC NASHVILLE/BIG MACHINE		58	6
NEW			PARTITION TIMBALAND, J.ROC, J. TIMBERLAKE, B. KNOWLES, KEY WANE (B. KNOWLES, T. NASH, J. TIMBERLAKE, T.V. MOSLEY, J. HARMON, D.M. WEIR II, M. DEAN)	Beyoncé PARKWOOD/COLUMBIA		90	1
				With 47% of its Hot 100 points owed to streaming, the <i>Beyoncé</i> cut enters R&B Streaming Songs at No. 10 with 1.1 million streams (up 141%). The album's "Drunk in Love" (No. 16 on the Hot 100) leads the list for a fourth week—its entire chart run—with 5.5 million (up 6%).			
60	74	91	TKO TIMBALAND, J.ROC, J. TIMBERLAKE, J.ROC (J. TIMBERLAKE, T.V. MOSLEY, J. HARMON, J.E. FAUNTLEROY II, B. WHITE)	Justin Timberlake RCA		36	17
59	80	92	ALL THAT MATTERS A. HARRIS, D.K. THE PUNISHER (J. BIEBER, A. HARRIS, J. BOYD, D. KNIGHT)	Justin Bieber SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG		24	7
NEW			GOODNIGHT KISS D. GEORGE (R. HOUSER, R. HATCH, J. SELLERS)	Randy Houser STONE CREEK		93	1
NEW			GET ME SOME OF THAT L. LAIRD (C. SWINDELL, M. CARTER, T.R. AKINS)	Thomas Rhett VALORY		94	1
NEW			GIVE ME BACK MY HOMETOWN J. JOYCE (E. CHURCH, L. LAIRD)	Eric Church EMI NASHVILLE		95	1
NEW			SHE KNOWS J.L. COLE (J. COLE, R. MATTOS, M. FOLLIN MCKENNA, R. GILMORE, P. WHITEFIELD)	J. Cole Feat. Amber Coffman & The Cults ROC NATION/COLUMBIA		96	1
77	85	97	SUNNY AND 75 D. GEORGE, M. J. CONES (M. DULANEY, J. SELLERS, P. JENKINS)	Joe Nichols RED BOW		39	20
NEW			HOW I FEEL SERMSTYLE, DJ FRANK E (T. DILLARD, J. SANDERSON, J. FRANKS, B.S. ISAAC, L. BRISCUSSE, A. NEWLEY)	Flo Rida POE BOY/ATLANTIC		98	1
				Sales and airplay fuel the rapper's first entry as a lead act since "I Cry" reached No. 6 in December 2012. "Feel" climbs 21-16 on Rap Digital Songs (24,000; up 13%) and 28-25 on Mainstream Top 40. —Gary Trust			
95	99	99	WORST BEHAVIOR DJ DAHI (A. GRAHAM, A. PALMAN, D. NATCHE)	Drake YOUNG MONEY/CASH MONEY/REPUBLIC		89	5
NEW			RIDE C. TARPLEY, M. SCHULTZ (J. SOMERS-MORALES, D.C. TARPLEY JR.)	SoMo REPUBLIC		100	1

I'M NEVER GOING BACK, THE PAST IS IN THE PAST.

"LET IT GO,"
IDINA MENZEL

Q&A

Idina Menzel



Your work on the "Frozen" soundtrack is scaling the Billboard Hot 100: "Let It Go" is No. 25 this week, while "For the First Time in Forever," with co-star Kristen Bell, is No. 65. How did you get involved with the film?

They actually saw me for [2010 film] "Tangled" originally. I went in and sang, and the casting director [Jamie Sparer Roberts] saved it on her phone without telling me. I didn't get the gig, but she kept me in mind for "Frozen," knowing it was in the early stages.

This is one of the few Disney films without a male love interest, like a Prince Charming type.

I feel so proud to be a part of this project, because they broke down a lot of stereotypes. It's about a young girl who doesn't need a prince. It's about her sister and her family, and that's a great message for kids. The prince is not the source of true love; it's the bond her family shares. That's what's important—not the man saving the day.

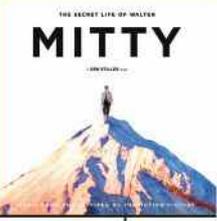
Your next project is Broadway musical "If/Then." Are you excited to get back onstage?

My whole life I've tried to straddle both worlds—theater and pop—and it's not the easiest thing to do. For a while I said screw it and stopped worrying about it. And look what happened. It's a case of literally letting go. "Let It Go" isn't supposed to be a single necessarily, but people are picking up on it. I always felt I had universality to my voice, and it's nice to feel noticed for a second. —Nick Williams

The Billboard 200

January 25
2014
billboard

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
4	1	1	#1 SOUNDTRACK WALT DISNEY	Frozen		1	7
				The album has a slight chance to hold at No. 1 for a third week next issue, though Bruce Springsteen's <i>High Hopes</i> may give the Boss his 11th No. 1. Industry sources forecast the latter to sell maybe 95,000, while "Frozen" could sell 85,000.			
1	2	2	BEYONCE PARKWOOD/COLUMBIA	Beyonce		1	5
HOT SHOT DEBUT			3	KID INK THA ALUMNI GROUP/88 CLASSIC/RCA	My Own Lane	3	1
3	3	4	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	The Marshall Mathers LP 2		1	10
7	5	5	LORDE LAVA/REPUBLIC	Pure Heroine	●	3	15
2	6	6	ONE DIRECTION SYCO/COLUMBIA	Midnight Memories		1	7
5	4	7	KATY PERRY CAPITOL	PRISM		1	12
8	13	8	MILEY CYRUS RCA	Bangerz		1	14
9	10	9	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	2	71
17	11	10	R. KELLY RCA	Black Panties		4	5
16	15	11	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Nothing Was The Same		1	16
15	16	12	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	4	58
14	7	13	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	▲	1	22
48	23	14	SOUNDTRACK STUDIOCANAL/MIKE ZOISS PRODUCTIONS/NONESUCH/WARNER BROS.	Inside Llewyn Davis: Original Soundtrack Recording		14	7
12	9	15	VARIOUS ARTISTS SONY MUSIC/UNIVERSAL/UME	NOW 48		3	9
13	17	16	JUSTIN TIMBERLAKE RCA	The 20/20 Experience (2 Of 2)	▲	1	15
19	8	17	ONEREPUBLIC MOSLEY/INTERSCOPE/IGA	Native		4	42
6	14	18	GARTH BROOKS PEARL	Blame It All On My Roots: Five Decades Of Influences		1	7
53	33	19	BILLIE JOE + NORAH REPRISE/WARNER BROS.	Foreverly		19	7
				The tribute set—covering the Everly Brothers' 1958 album <i>Songs Our Daddy Taught Us</i> —rises to its highest chart position yet, climbing 33-19 with 12,000 (up 10%). The ascension comes shortly after the death of the duo's Phil Everly on Jan. 3.			
20	18	20	CHILDISH GAMBINO GLASSNOTE	Because The Internet		7	5
39	31	21	BASTILLE VIRGIN/CAPITOL	Bad Blood		11	19
18	12	22	LADY GAGA STREAMLINE/INTERSCOPE/IGA	ARTPOP		1	9

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
25	20	23	ARCTIC MONKEYS DOMINO	AM		6	18
				The band is flirting with its first No. 1 on the Alternative chart, where the album's "Do I Wanna Know?" rises 3-2 after spending six weeks stuck at No. 3. The new album has sold 197,000—far more than the 92,000 sold of the group's last set, 2011's <i>Suck It and See</i> .			
NEW			24	JOHN NEWMAN UNIVERSAL ISLAND/REPUBLIC	Tribute	24	1
				The singer's soulful single "Love Me Again" continues to rise on Mainstream Top 40, climbing 20-18 with a 13% gain in detections, according to Nielsen BDS. The British artist's first album enters with 10,000 sold.			
27	21	25	MACKLEMORE & RYAN LEWIS MACKLEMORE	The Heist	▲	2	66
40	26	26	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		26	24
26	27	27	BRUNO MARS ATLANTIC/AG	Unorthodox Jukebox	▲	1	57
147	44	28	SARA BAREILLES EPIC	The Blessed Unrest		2	23
23	19	29	BRITNEY SPEARS RCA	Britney Jean		4	6
146	49	30	JHENE AIKO ARTCLUB/ARTIUM/DEF JAM/IDJMG	Sail Out (EP)		8	8
30	36	31	B.O.B REBELROCK/GRAND HUSTLE/ATLANTIC/AG	Underground Luxury		22	4
-	195	32	GG HG ALOE BLACC ALOE BLACC/XIX/INTERSCOPE/IGA	Wake Me Up (EP)		32	2
68	25	33	THE NEIGHBOURHOOD [R]EVOOLVE/COLUMBIA	I Love You.		25	38
83	22	34	AVICII PRMD/ISLAND/IDJMG	True		5	17
33	37	35	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	2	102
36	34	36	FALL OUT BOY DECAVDANCE/ISLAND/IDJMG	Save Rock And Roll		1	39
35	24	37	ARCADE FIRE MERGE/CAPITOL	Reflektor		1	11
34	50	38	BLAKE SHELTON WARNER BROS. NASHVILLE/WMN	Based On A True Story ...	▲	3	42
123	30	39	SOUNDTRACK FOX/BRUSHFIRE/REPUBLIC	The Secret Life Of Walter Mitty		30	3
				Of the chart's titles this week, 5% are soundtracks, with such releases at Nos. 1, 14, 39, 56, 65, 68, 94, 103, 117 and 162. That's equal to the sum of soundtracks on the chart a year ago (Jan. 26, 2013).			
NEW			40	STEPHEN MALKMUS AND THE JICKS MATADOR	Wig Out At Jagbags	40	1
55	60	41	JASON ALDEAN BROKEN BOW/BBMG	Night Train	▲	1	65
46	38	42	DAUGHTRY 19/RCA	Baptized		6	8
24	32	43	ARIANA GRANDE REPUBLIC	Yours Truly		1	19

ARCTIC MONKEYS: COURTESY OF PRESS HERE PUBLICITY; NEWMAN: COURTESY OF REPUBLIC RECORDS; LOVATO: COURTESY OF HOLLYWOOD RECORDS

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	CERT.	PEAK POS.	WKS. ON CHART
59	45	44	ROBIN THICKE STAR TRAK/INTERSCOPE/IGA	Blurred Lines		1	24
87	65	45	KENDRICK LAMAR TOP DAWG/AFTERMATH/INTERSCOPE/IGA	good kid, m.A.A.d city ▲		2	64
64	54	46	TAMAR BRAXTON STREAMLINE/EPIC	Love And War		2	19
44	48	47	THE LUMINEERS DUALTONE	The Lumineers ▲		2	93
49	51	48	P!NK RCA	The Truth About Love ▲		1	69
67	41	49	YO GOTTI COCAINE MUZIK/EPIC	I Am		7	8
37	46	50	A DAY TO REMEMBER ADTR	Common Courtesy		37	6
29	40	51	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 2		2	8
103	42	52	HAIM COLUMBIA	Days Are Gone		6	15
28	39	53	JUSTIN TIMBERLAKE RCA	The 20/20 Experience ▲		1	43
78	79	54	JOHN LEGEND G.O.O.D./COLUMBIA	Love In The Future		4	19
56	63	55	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel ▲		1	68
61	52	56	SOUNDTRACK UME	Pitch Perfect ▲		3	64
<p>In the final week of December, the soundtrack reached 1 million in sales. It's the first million-selling theatrical film soundtrack since "Michael Jackson's This Is It" moved 1 million in December 2009.</p> 							
54	55	57	VAMPIRE WEEKEND XL	Modern Vampires Of The City		1	32
73	71	58	ADELE XL/COLUMBIA	21 ◆		1	151
97	67	59	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		1	34
47	56	60	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		1	20
52	62	61	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014		25	16
31	59	62	CELINE DION COLUMBIA	Loved Me Back To Life		2	10
42	61	63	TAYLOR SWIFT BIG MACHINE/BMLG	Red ▲		1	64
122	87	64	LINDSEY STIRLING LINDSEYSTOMP	Lindsey Stirling		23	59
188	73	65	SOUNDTRACK MADISON GATE/LEGACY	American Hustle		65	3
32	68	66	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden ●		1	36
111	76	67	JAY Z ROC-A-FELLA/ROC NATION	Magna Carta... Holy Grail ▲		1	27
38	53	68	SOUNDTRACK LIONS GATE/REPUBLIC	The Hunger Games: Catching Fire		5	8
186	90	69	JOURNEY COLUMBIA/LEGACY	Journey's Greatest Hits ◆		10	287
79	101	70	KINGS OF LEON RCA	Mechanical Bull		2	16

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
113	72	71	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal ●		6	93
41	28	72	PEARL JAM MONKEYWRENCH/REPUBLIC	Lightning Bolt		1	13
127	155	73	PS NEIL YOUNG REPRISE/WARNER BROS.	Live At The Cellar Door		28	5
137	107	74	ELLIE GOULDING CHERRYTREE/INTERSCOPE/IGA	Halcyon		9	55
117	105	75	THOMAS RHETT VALORY/BMLG	It Goes Like This		6	11
57	47	76	PANIC! AT THE DISCO DECAVDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!		2	14
45	57	77	ONE DIRECTION SYCO/COLUMBIA	Take Me Home ▲		1	61
121	74	78	KACEY MUSGRAVES MERCURY NASHVILLE/UMGN	Same Trailer Different Park		2	36
157	98	79	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe		12	13
70	86	80	DANIELLE BRADBERRY REPUBLIC NASHVILLE/BMLG	Danielle Bradbery		19	7
98	88	81	PENTATONIX MADISON GATE	PTX: Vol. II		10	7
76	91	82	NICKELBACK ROADRUNNER	The Best Of Nickelback: Volume 1		21	8
75	29	83	JAKE OWEN RCA NASHVILLE/SMN	Days Of Gold		15	6
NEW		84	MISTERWIVES ISLAND/IDJMG	Reflections (EP)		84	1
63	95	85	SCOTTY MCCREERY 19/INTERSCOPE/MERCURY/UMGN	See You Tonight		6	13
74	112	86	KIDZ BOP KIDS RAZOR & TIE	Kidz Bop 24		3	26
-	99	87	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975		28	9
96	108	88	JUSTIN MOORE VALORY/BMLG	Off The Beaten Path		2	17
95	82	89	ED SHEERAN ELEKTRA	+ ●		5	79
72	118	90	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		1	18
115	103	91	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Sigh No More ▲		2	197
60	70	92	ONE DIRECTION SYCO/COLUMBIA	Up All Night ▲		1	93
100	93	93	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged ▲		1	78
90	85	94	SOUNDTRACK WATERTOWER	The Hobbit: The Desolation of Smaug		39	5
50	35	95	VARIOUS ARTISTS UNIVERSAL/SONY MUSIC/UME	NOW 47		2	23
145	145	96	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/UME	Legend: The Best Of Bob Marley And The Wailers ◆		18	295
65	110	97	MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved		1	38
-	115	98	ORIGINAL BROADWAY CAST RECORDING DECCA BROADWAY/DECCA	Wicked ▲		71	95
124	104	99	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Eminem Show ◆		1	147
153	165	100	BRUNO MARS ELEKTRA	Doo-Wops & Hooligans ▲		3	168



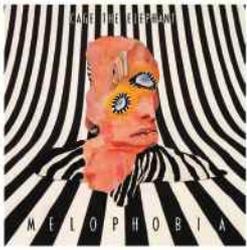
'Let' The Music Play

Despite Walt Disney Records' "Frozen" soundtrack sitting atop the Billboard 200 for two weeks—and the film a hit at the box office—radio is ignoring the music. None of its songs are on Billboard's airplay charts.

That's partly due to none of the songs being promoted at radio until last week, when **Idina Menzel's** version of the film's "Let It Go"—the album's best-selling song with 606,000 downloads sold, according to Nielsen SoundScan—was serviced to AC stations.

In the week ending Jan. 14, just three stations had played the song, according to Nielsen BDS. (And those three combined for only five plays.) A version of the song by **Demi Lovato** (above), which plays over the film's end credits, garnered play at just two stations. (Radio Disney—not included in the previous station counts—is supporting the album. In the week ending Jan. 14, Lovato's "Let It Go" was the network's sixth-most-played song, with 71 spins.) "Frozen" isn't the first album to hit No. 1 without the support of an airplay chart hit. Last year, of the 43 albums that hit No. 1 for the first time, six of them did so without previously charting a song on an airplay tally. Those albums—like **Beyoncé's** self-titled album, the "Les Misérables" soundtrack and **Justin Bieber's Believe: Acoustic**—were all either specialty releases or titles with a unique promotional rollout that hindered their fortunes at radio.

—Keith Caulfield



Album Sales Hit New Low

Album sales have again fallen to a new weekly low.

In the week ending Jan. 12, 4.3 million albums were sold, according to Nielsen SoundScan, which began tracking music sales in 1991.

The previous SoundScan-era low was set in the week ending Oct. 27, 2013, when 4.5 million albums were sold.

To compare, the SoundScan-era high for album sales in a single week came in December 2000, during the height of CD sales, when 45.4 million albums were sold in the week ending Dec. 24.

It's normal to see soft sales figures in January, as the market adjusts to a post-holiday lull due to the lack of major releases. (This week, only five new-to-market albums debut on the Billboard 200.)

While it's now common for total weekly album sales to fall below the 5 million-unit threshold, that wasn't always the case. Weekly volume didn't dip below 5 million in the SoundScan era until 2010, when album sales fell to 4.98 million in the week ending May 30.

Between 2010 and 2012, there were only nine weeks that had sales totals of less than 5 million. Then, in 2013, there were 18 weeks where album sales dropped below 5 million.

As overall sales are down, it's not surprising that the Billboard 200's sales threshold also shrinks to a new low this week. The No. 200 title, **Cage the Elephant's Melophobia**, sold nearly 2,000—the first time it's taken less than 2,000 units to reach the chart.

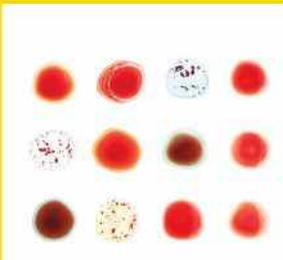
—Keith Caulfield

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
RE-ENTRY	101		LECRAE REACH/INFINITY	Church Clothes: Vol. 2		21	4
160	100	102	ZEDD INTERSCOPE/IGA	Clarity		38	19
81	77	103	SOUNDTRACK WALT DISNEY	Teen Beach Movie		3	26
-	111	104	BOB SEGER & THE SILVER BULLET BAND HIDEOUT/CAPITOL	Ultimate Hits: Rock And Roll Never Forgets	▲	19	66
-	154	105	MICHAEL JACKSON EPIC/LEGACY	The Essential Michael Jackson	▲3	53	86
102	97	106	JUICY J KEMOSABE/COLUMBIA	Stay Trippy		4	16
77	84	107	JOHN MAYER COLUMBIA	Paradise Valley		2	21
86	69	108	KANYE WEST G.O.O.D./ROC-A-FELLA/DEF JAM/IDJMG	Yeezus	●	1	30
167	117	109	THE HEAD AND THE HEART SUB POP	Let's Be Still		10	9
91	94	110	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell: Volume 1		2	24
110	102	111	EMINEM SHADY/AFTERMATH/INTERSCOPE/IGA	Curtain Call: The Hits	▲2	1	208
152	134	112	PARMALEE STONEY CREEK/BBMG	Feels Like Carolina		46	5
175	129	113	AWOLNATION RED BULL	Megalithic Symphony		84	107
195	132	114	PITBULL MR. 305/POLO GROUNDS/RCA	Global Warming		14	41
99	89	115	AVRIL LAVIGNE EPIC	Avril Lavigne		5	10
176	135	116	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		23	11
119	109	117	SOUNDTRACK WALT DISNEY	Austin & Ally: Turn It Up		89	4
82	96	118	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	7	100
169	119	119	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		80	51
-	198	120	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		9	26
				With its 78-position climb, the album logs the third-largest leap on the chart this week, after Aloe Blacc (No. 32, up 163 rungs) and Neil Young (No. 73, up 82). Volbeat's set is up in sales by only 11%, proving that a small sales increase can yield a big gain in a sleepy chart week.			
101	106	121	JACK JOHNSON BRUSHFIRE/REPUBLIC	From Here To Now To You		1	17
93	83	122	EMINEM WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Recovery	▲3	1	164
84	141	123	THE BEATLES BBC/APPLE/CAPITOL/UME	On Air: Live At The BBC Volume 2		7	9
-	146	124	GUNS N' ROSES Geffen/UME	Greatest Hits	▲5	3	273
148	140	125	JOHNNY CASH LEGACY/COLUMBIA NASHVILLE/AMERICAN/ISLAND/UME	The Legend Of Johnny Cash	▲2	5	148



2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
69	66	126	DEMI LOVATO HOLLYWOOD	Demi		3	29
				While the album's single, "Neon Lights," brightens up the Mainstream Top 40 chart (30-24), the album dips 66-126 with a 53% decline in sales. It has sold 334,000 copies in its 35 weeks on sale. Her last album, 2011's <i>Unbroken</i> , sold 310,000 in its first 35 frames.			
-	191	127	VARIOUS ARTISTS RHINO CUSTOM PRODUCTS/STARBUCKS	Music For Little Hipsters		127	2
104	133	128	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		2	34
-	150	129	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)		61	33
173	180	130	PENTATONIX MADISON GATE	PTX: Volume 1		14	6
108	120	131	CASSADEE POPE REPUBLIC NASHVILLE/BMLG	Frame By Frame		9	14
RE-ENTRY	132		COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger		15	15
				Colton Dixon returns to the chart (up 389%) for the first time since May 2013, thanks to venue sales of this album on the Winter Jam tour. Other acts on the trek profit too, like Lecrae (No. 101, up 28%) and Newsboys (Nos. 166 and 185, up more than 100% each).			
144	156	133	TAMELA MANN TILLYMANN	Best Days		14	70
-	121	134	BILLY JOEL COLUMBIA/LEGACY	The Essential Billy Joel	▲2	15	20
187	174	135	THE BEATLES APPLE/CAPITOL		1	1	156
-	188	136	MICHAEL JACKSON EPIC/LEGACY	Thriller	▲29	1	198
-	192	137	FLEETWOOD MAC WARNER BROS.	Greatest Hits	▲8	14	49
172	152	138	J. COLE ROC NATION/COLUMBIA	Born Sinner	●	1	24
129	116	139	EMINEM WEB/AFTERMATH/INTERSCOPE/UME	The Marshall Mathers LP	▲10	1	145
133	131	140	PIERCE THE VEIL FEARLESS	Collide With The Sky		12	14
-	159	141	LINKIN PARK WARNER BROS.	[Hybrid Theory]	▲10	2	119
-	153	142	FOO FIGHTERS ROSWELL/RCA	Greatest Hits		11	65
58	78	143	SELENA GOMEZ HOLLYWOOD	Stars Dance		1	25
-	158	144	JAMES TAYLOR WARNER BROS./RHINO	Greatest Hits	▲11	15	56
RE-ENTRY	145		P!NK LAFACE/JIVE/RCA	Greatest Hits... So Far!!!	▲	5	89
139	124	146	KATY PERRY CAPITOL	Teenage Dream	▲2	1	166
105	162	147	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	●	2	41
-	160	148	CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}		35	11
94	139	149	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	How Great Is Our God: The Essential Collection		40	42
174	161	150	BLAKE SHELTON REPRISE NASHVILLE/WMN	Loaded: The Best Of Blake Shelton	●	18	124

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
141	123	151	MAROON 5 A&M/OCTONE/IGA	Overexposed	▲	2	78
-	169	152	NICKELBACK ROADRUNNER	All The Right Reasons	▲	1	175
130	157	153	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Tailgates & Tanlines	▲	2	127
-	166	154	SEVYN STREETER CBE/ATLANTIC/AG	Call Me Crazy, But... (EP)		30	4
171	75	155	ZAC BROWN BAND SOUTHERN GROUND	The Grohl Sessions: Vol. I (EP)		25	4
156	151	156	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		10	40
-	142	157	MICHAEL JACKSON MJJ/EPIC	Number Ones	▲	13	168
				The hits collection is less than 5,000 copies from reaching 5 million in sales. Considering it sold another 2,000 this past week, it should reach that threshold in short order. It would be Jackson's third album to sell more than 5 million in the SoundScan era (1991-present).			
197	137	158	PUSHA T G.O.O.D./DEF JAM/IDJMG	My Name Is My Name		4	11
194	193	159	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		1	19
149	168	160	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		2	32
183	177	161	PINK FLOYD CAPITOL	The Dark Side Of The Moon	◆	12	852
-	136	162	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		2	30
134	114	163	SKILLET ATLANTIC/AG	Rise		4	22
140	127	164	BRING ME THE HORIZON EPITAPH	Sempiternal		11	27
196	167	165	BEASTIE BOYS DEF JAM/UME	Licensed To Ill	▲	1	122
RE-ENTRY	166	166	NEWSBOYS INPOP/CAPITOL CMG	God's Not Dead		45	47
184	113	167	M.I.A. N.E.E.T./XL/INTERSCOPE/IGA	Matangi		23	6
158	171	168	ZAC BROWN BAND SOUTHERN GROUND/ROAR/BIGGER PICTURE/ATLANTIC/AG	You Get What You Give	▲	1	143
-	179	169	LED ZEPPELIN SWAN SONG/ATLANTIC	Mothership	▲	7	168
92	163	170	PAUL MCCARTNEY MPL/HEAR/CONCORD	New		3	13
-	199	171	RIHANNA SRP/DEF JAM/IDJMG	Unapologetic	▲	1	54
136	149	172	2 CHAINZ DEF JAM/IDJMG	B.O.A.T.S. II #METIME		3	18
RE-ENTRY	173	173	CREEDENCE CLEARWATER REVIVAL FEAT. JOHN FOGERTY FANTASY/CONCORD	Chronicle The 20 Greatest Hits	▲	22	202
NEW	174	174	AMERICAN AUTHORS ISLAND/IDJMG	American Authors (EP)		174	1
				As the album's often-heard-in-TV-commercials single "Best Day of My Life" starts to take off on pop radio (rising 36-33 on Mainstream Top 40), the set makes a belated debut on the Billboard 200—20 weeks after its release.			

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	PEAK POS.	WKS. ON CHART
125	147	175	JENNI RIVERA FONOVISIA/UMLE	1969 - Siempre: En Vivo Desde Monterrey: Parte 1		25	6
193	143	176	JANELLE MONAE WONDALAND/BAD BOY/ATLANTIC/AG	The Electric Lady		5	13
RE-ENTRY	177	177	JUSTIN TIMBERLAKE JIVE/RCA	FutureSex/LoveSounds	▲	1	100
RE-ENTRY	178	178	METALLICA BLACKENED/WARNER BROS.	Metallica	◆	1	288
163	176	179	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	▲	4	58
-	200	180	ZAC BROWN BAND ROAR/BIGGER PICTURE/HOME GROWN/ATLANTIC/AG	The Foundation	▲	9	256
-	189	181	TYLER FARR COLUMBIA NASHVILLE/SMN	Redneck Crazy		5	10
109	122	182	PARAMORE FUELED BY RAMEN	Paramore		1	38
NEW	183	183	PETER GABRIEL REAL WORLD	Scratch My Back/And I'll Scratch Yours		183	1
				Peter Gabriel released the covers album <i>Scratch My Back</i> in 2010, and follows it up this week with <i>And I'll Scratch Yours</i> . The latter features the artists he covered in 2010, this time covering Gabriel's music. The set's entry at No. 183 combines both albums into one deluxe release. —Keith Caulfield			
-	170	184	CAPITAL CITIES LAZY HOOKS/CAPITOL	In A Tidal Wave Of Mystery		66	22
RE-ENTRY	185	185	NEWSBOYS SPARROW/CAPITOL CMG	Restart		38	6
RE-ENTRY	186	186	SIMON & GARFUNKEL COLUMBIA	Simon & Garfunkel's Greatest Hits	◆	42	129
-	196	187	TOM PETTY AND THE HEARTBREAKERS MCA/UME	Greatest Hits	◆	5	172
-	184	188	A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	Long.Live.A\$AP		1	39
170	126	189	DRAKE YOUNG MONEY/CASH MONEY/REPUBLIC	Take Care	▲	1	92
151	125	190	THE CIVIL WARS SENSIBILITY/COLUMBIA	The Civil Wars		1	20
RE-ENTRY	191	191	WILLIE NELSON COLUMBIA/LEGACY	Super Hits	▲	98	69
RE-ENTRY	192	192	CHASE RICE DACK JANIELS	Ready Set Roll (EP)		16	4
RE-ENTRY	193	193	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Zion		5	13
RE-ENTRY	194	194	NEIL YOUNG REPRISE/WARNER BROS.	Greatest Hits	●	27	27
112	130	195	CARRIE UNDERWOOD 19/ARISTA NASHVILLE/SMN	Blown Away	▲	1	89
RE-ENTRY	196	196	JIMI HENDRIX EXPERIENCE HENDRIX/LEGACY	Experience Hendrix: The Best Of Jimi Hendrix	▲	133	46
-	175	197	TWENTY ONE PILOTS FUELED BY RAMEN	Vessel		58	4
143	185	198	TOBY KEITH SHOW DOG-UNIVERSAL	Drinks After Work		7	11
RE-ENTRY	199	199	THE BEATLES APPLE/CAPITOL	Abbey Road	◆	48	168
RE-ENTRY	200	200	CAGE THE ELEPHANT DSP/RCA	Melophobia		15	6



Q&A

Stephen Malkmus

Your new record *Wig Out at Jagbags*, your sixth with the Jicks, debuts at No. 40 on the Billboard 200. In light of the album title and songs like "Cinnamon and Lesbians," how important is humor to your music?

Some of my favorite bands have a funny element, like the Velvet Underground's "Sister Ray." It sounds dark, but it's a song about transvestites shooting drugs and having an orgy. [Lou Reed's] just fucking with the crowd a bit—that's kind of what I'm doing. If it's goofier than that, it's a rock'n'roll no-no. You're supposed to be writing in these wide swaths of angst or rebellion, but I can't.

The song "Lariat" features the line "We grew up listening to the music of the best decade ever." What's so special about the times and tunes of your youth?

I'm a '70s guy. When you're in your early adolescence, the chicks that are a little older and out of your reach, they're the ones you like. Seventies chicks and '70s rock.

How do you feel about the Internet's continued impact on the music industry?

I don't know about the industry. It seems to keep going. Matador is still here with Beggars—they're promoting the record. I haven't seen a royalty check in a long time. That's probably a bad sign. But I'm a YouTube guy myself. That's what I use to listen to things. It's way better than Twitter or Facebook. Twitter's just words and generic programming. I can't believe it's worth anything—that's Silicon Valley trying to advance us with a basic thing like white bread.

—Nick Williams

Hot 100 Breakout

January 25
2014
billboard

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

DIGITAL SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
4	1	#1 13 WKS DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	16
1	2	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	14
2	3	SAY SOMETHING A Great Big World & Christina Aguilera	10	
3	4	COUNTING STARS MOSLEY/INTERSCOPE/IGA	OneRepublic	31
5	5	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Rihanna	11
6	6	LET HER GO BLACK CROW/NETTWERK	Passenger	24
RE	7	THE MAN ALOE BLACC/XIX/INTERSCOPE/IGA	Aloe Blacc	2
13	8	TEAM LAVA/REPUBLIC	Lorde	13
14	9	POMPEII VIRGIN/CAPITOL	Bastille	15
12	10	LET IT GO WALT DISNEY	Idina Menzel	7
8	11	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	10
7	12	ROYALS LAVA/REPUBLIC	Lorde	28
9	13	ROAR CAPITOL	Katy Perry	22
11	14	DEMONS KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	36
16	15	BURN CHERRYTREE/INTERSCOPE/IGA	Ellie Goulding	17
10	16	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	29
19	17	WHITE WALLS MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	14
NEW	18	TALK DIRTY BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	1
21	19	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	4
18	20	TURN DOWN FOR WHAT COLUMBIA	DJ Snake & Lil Jon	4
28	21	BRAVE EPIC	Sara Bareilles	28
17	22	DO WHAT U WANT STREAMLINE/INTERSCOPE/IGA	Lady Gaga Feat. R. Kelly	11
15	23	WRECKING BALL RCA	Miley Cyrus	21
42	24	STAY THE NIGHT INTERSCOPE/IGA	Zedd Feat. Hayley Williams	16
23	25	SWEATER WEATHER IRJOLVE/COLUMBIA	The Neighbourhood	19
NEW	26	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	1
38	27	DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY	Kristen Bell, Agatha Lee Monn & Katie Lopez	3
27	28	REPLAY HOLLYWOOD	Zendaya	12
48	29	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii	4
36	30	ADORE YOU RCA	Miley Cyrus	4
32	31	DRINK A BEER CAPITOL NASHVILLE/UMGN	Luke Bryan	10
24	32	23 MIKE WILL MADE-IT FEAT. MIKEY CYRUS, WIZ KHALIFA & JUICY J EARDRUMMERS/INTERSCOPE/IGA	17	
26	33	UNCONDITIONALLY CAPITOL	Katy Perry	12
NEW	34	LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC	John Newman	1
37	35	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	7
25	36	LET IT GO WALT DISNEY	Demi Lovato	7
39	37	BEST DAY OF MY LIFE ISLAND/IDJMG	American Authors	5
22	38	RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	62
RE	39	FOR THE FIRST TIME IN FOREVER WALT DISNEY	Kristen Bell & Idina Menzel	2
34	40	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	15
20	41	BLURRED LINES STAR TRAK/INTERSCOPE/IGA	Robin Thicke Feat. T.I. + Pharrell	39
30	42	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	27
31	43	SAIL RED BULL	AWOLNATION	76
RE	44	WHATEVER SHE'S GOT MCA NASHVILLE/UMGN	David Nail	14
50	45	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem	12
RE	46	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC/AG	B.o.B Feat. 2 Chainz	13
46	47	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	23
44	48	STAY REPUBLIC NASHVILLE/BMG	Florida Georgia Line	13
NEW	49	YOU SOUND GOOD TO ME DMG NASHVILLE/BIGGER PICTURE	Lucy Hale	1
41	50	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	23

STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 13 WKS WRECKING BALL RCA	Miley Cyrus	20
3	2	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	4
2	3	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	11
9	4	SAY SOMETHING BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	8
10	5	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	12
4	6	ROYALS LAVA/REPUBLIC	Lorde	24
7	7	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	19
6	8	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	11
13	9	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	16
8	10	23 MIKE WILL MADE-IT FEAT. MIKEY CYRUS, WIZ KHALIFA & JUICY J EARDRUMMERS/INTERSCOPE	16	
5	11	ROAR CAPITOL	Katy Perry	22
11	12	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	11
14	13	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	27
18	14	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	13
15	15	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	15
16	16	SAIL RED BULL	AWOLNATION	53
20	17	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	27
22	18	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	12
29	19	TEAM LAVA/REPUBLIC	Lorde	6
12	20	ADORE YOU RCA	Miley Cyrus	3
28	21	POMPEII VIRGIN/CAPITOL	Bastille	6
33	22	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	6
27	23	SWEATER WEATHER IRJOLVE/COLUMBIA	The Neighbourhood	12
21	24	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	22
25	25	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	53
23	26	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	46
17	27	WE CAN'T STOP RCA	Miley Cyrus	32
36	28	TALK DIRTY BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	3
30	29	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	25
24	30	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	35
31	31	LET IT GO WALT DISNEY	Demi Lovato	6
NEW	32	LET IT GO WALT DISNEY	Idina Menzel	1
49	33	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	16
39	34	IT WON'T STOP CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	11
41	35	WHITE WALLS MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	7
26	36	BEST SONG EVER SYCO/COLUMBIA	One Direction	23
34	37	THRIFT SHOP MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Wanz	53
47	38	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	9
32	39	ANIMALS SPINNIN/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	9
42	40	UNCONDITIONALLY CAPITOL	Katy Perry	8
RE	41	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	7
40	42	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	21
38	43	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	22
NEW	44	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii	1
37	45	XO PARKWOOD/COLUMBIA	Beyonce	3
48	46	ALL THAT MATTERS SCHOOLBOY/RAYMOND BRAUN/ISLAND/IDJMG	Justin Bieber	6
43	47	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	34
RE	48	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	21
50	49	REPLAY HOLLYWOOD	Zendaya	9
NEW	50	ALL OF ME G.O.O.D./COLUMBIA	John Legend	1

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. 1,237 stations encompassing pop, adult, rock, country, R&B, hip-hop, Christian, gospel, dance/electronic, jazz and Latin formats, are electronically monitored 24 hours a day, 7 days a week. DIGITAL SONGS: The week's top-downloaded songs across all genres, ranked by sales data as compiled by Nielsen SoundScan. STREAMING SONGS: The week's top-streamed radio songs and on-demand songs and videos on leading online music services: Hot 100 Airplay, Hot Digital Songs and Streaming Songs data is used to compile the Billboard Hot 100. See Charts Legend on billboard.com for complete rules and explanations. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan
BDS

Perry's 'Horse' Races

Katy Perry (below) ascends to the Billboard Hot 100's top five (6-4) with "Dark Horse" (featuring **Juicy J**), fueled by its coronations on the Digital Songs and On-Demand Songs charts.

"Horse," the third single from Perry's former Billboard 200 No. 1 *PRISM*, gallops 4-1 on Digital Songs, where it charges by 6% to 243,000 downloads sold, according to Nielsen SoundScan. The track is Perry's milestone 10th No. 1 on the 9-year-old chart, the second-best sum after **Rihanna's** 13. **Eminem** ranks third with nine Digital Songs leaders (see graph, below). Perry first topped the tally for six weeks in 2008 with breakthrough hit "I Kissed a Girl."

"Horse" likewise finishes first on the subscription services-based On-Demand Songs chart, rising 5-1 with 1.9 million U.S. streams (up 25%), according to Nielsen BDS, a surge that grants the song the Hot 100's top Streaming Gainer award. The cut is Perry's second On-Demand Songs No. 1, following lead *PRISM* single "Roar," which reigned for two weeks in September. On Streaming Songs, "Horse" hoofs 10-5 (4.8 million, up 33%).

"Horse" is also the Hot 100's top Airplay Gainer for a second week, barreling 18-11 on Radio Songs (70 million all-format audience impressions, up 36%, according to BDS).

—Gary Trust



ARTISTS WITH THE MOST DIGITAL SONGS NO. 1'S



Social/Streaming

January 25
2014
billboard

UNCHARTED™			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 9 WKS CAKED UP	11
2	2	KYGO	10
5	3	MARC KINCHEN	11
4	4	VICETONE	10
6	5	MAYA JANE COLES	59
10	6	DJ CARNAGE	11
9	7	BONDAX	11
8	8	5 SECONDS OF SUMMER	11
36	9	THE CHAINSMOKERS	9
13	10	NOISIA	155
12	11	CHLOE HOWL	11
48	12	LUCY HALE	4
16	13	GOLD PANDA	98
22	14	GRAMATIK	110
15	15	WHAT SO NOT	10
34	16	WILL SPARKS	11
50	17	DNTST	4
11	18	SOULECTION	8
19	19	ROBIN SCHULZ	11
14	20	KAYTRANADA	10
NEW	21	JUICY M	1
30	22	DJ TAJ	5
21	23	FLICFLAC	10
35	24	ANNA CALVI	28
18	25	DUBMATIX	11
23	26	KIDNAP KID	11
RE	27	SAVANT	5
20	28	ZOSYL	2
26	29	BENGA	29
32	30	HUCCI	11
25	31	SOHN	9
28	32	THE WHITE PANDA	11
29	33	T. WILLIAMS	11
7	34	BEN FISHER	3
44	35	TA-KU	11
38	36	DEORRO	11
40	37	BLASTERJAXX	9
33	38	DJ BL3ND	156
27	39	CRIZZLY	8
24	40	RYAN HEMSWORTH	2
37	41	FLATBUSH ZOMBIES	3
39	42	GILLES PETERSON	9
RE	43	KEATON HENSON	5
31	44	AMINE EDGE	4
45	45	LUCY ROSE	20
42	46	FRYARS	8
NEW	47	CLEAN BANDIT	1
41	48	NICO PUSCH	3
17	49	OLIVER HELDENS	4
NEW	50	SKINNERBOX	1

SOCIAL 50®			
LAST WEEK	THIS WEEK	ARTIST	WKS. ON CHART
1	1	#1 15 WKS MILEY CYRUS	92
2	2	JUSTIN BIEBER	164
11	3	SELENA GOMEZ	162
10	4	RIHANNA	164
4	5	DEMI LOVATO	154
3	6	ARIANA GRANDE	60
6	7	ONE DIRECTION	113
15	8	AVRIL LAVIGNE	161
5	9	KATY PERRY	164
9	10	EMINEM	163
7	11	BEYONCE	163
35	12	CHRISTINA AGUILERA	66
13	13	JUSTIN TIMBERLAKE	135
8	14	TAYLOR SWIFT	164
12	15	SHAKIRA	163
RE	16	TYRESE	4
17	17	BRUNO MARS	153
14	18	BRITNEY SPEARS	161
16	19	PITBULL	161
23	20	LADY GAGA	164
21	21	AVICII	25
18	22	MICHAEL JACKSON	154
22	23	WIZ KHALIFA	151
19	24	NICKI MINAJ	164
24	25	P!NK	128
RE	26	50 CENT	122
27	27	ELLIE GOULDING	20
33	28	PRINCE ROYCE	14
36	29	LIL WAYNE	163
32	30	MARIAH CAREY	56
25	31	PRIYANKA CHOPRA	10
28	32	LORDE	16
26	33	KE\$HA	75
30	34	ENRIQUE IGLESIAS	106
37	35	LUDACRIS	35
34	36	BOB MARLEY	105
29	37	LITTLE MIX	19
47	38	SKRILLEX	119
20	39	JENNIFER LOPEZ	150
38	40	DAVID GUETTA	163
39	41	LINKIN PARK	163
40	42	LANA DEL REY	48
RE	43	MADONNA	22
46	44	IMAGINE DRAGONS	8
41	45	CHRIS BROWN	148
49	46	ROMEO SANTOS	14
31	47	ADELE	147
42	48	DRAKE	151
45	49	MAROON 5	100
RE	50	THE BEATLES	65



Comparing Diva Fans' Social Reaction

Even though **Rihanna** is the featured artist on **Shakira's** new single, the former's online fan base had a stronger reaction to news of the song's arrival, as measured by the Social 50 chart.

"Can't Remember to Forget You" is the first single from Shakira's forthcoming, still-unnamed album, and was unveiled by the two artists on their social networks (Jan. 9). They also shared the single's cover art.

On the Social 50, Rihanna jumps 10-4 largely due to a 362% increase in Instagram fans during the previous week. Shakira, on the other hand, slips 12-15 with a 11% decrease in overall score.

The primary reason Rihanna receives a much bigger Social 50 lift is because she has more followers on Facebook (84 million vs. Shakira's 77.5 million) and Twitter (33.6 million vs. 23.4 million). Thus, she's at an advantage over Shakira when it comes to the number of engaged fans. On Instagram, the gap is more pronounced: Rihanna has 11.1 million followers, Shakira 1.4 million.

Another reason for the difference in their chart rankings could be owed to the multiple posts of the same image by Shakira in both English and Spanish, which diluted their impact. Plus, when Shakira posted the announcement she simply shared an image rather than linking it to her Instagram (like Rihanna did), which would have caused a bigger response than she received.

—William Gruger

The graph below compares how each artist's fan base responded to the "Can't Remember to Forget You" cover art from Jan. 9 through Jan. 15.

FACEBOOK LIKES

Rihanna 414,000

Shakira 394,000

TWITTER RETWEETS

Rihanna 5,600

Shakira 4,200*

INSTAGRAM LIKES

Rihanna 732,000

Shakira 125,000

* Number reflects English-language post on Twitter only.

ON-DEMAND SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
5	1	#1 DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	12
6	2	SAY SOMETHING BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	7
1	3	ROYALS LAVA/REPUBLIC	Lorde	26
2	4	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	11
3	5	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	11
4	6	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	24
9	7	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	3
7	8	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	22
12	9	TEAM LAVA/REPUBLIC	Lorde	15
10	10	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	20
13	11	POMPEII VIRGIN/CAPITOL	Bastille	23
8	12	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	27
11	13	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	19
18	14	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	53
17	15	SWEATER WEATHER [R]EVOOLVE/COLUMBIA	The Neighbourhood	22
14	16	WRECKING BALL RCA	Miley Cyrus	20
15	17	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	10
16	18	ROAR CAPITOL	Katy Perry	22
19	19	RADIOACTIVE KIDINAKORNER/INTERSCOPE	Imagine Dragons	71
20	20	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	16
27	21	LET IT GO WALT DISNEY	Idina Menzel	5
21	22	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	13
25	23	23 Mike WiLL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE	15	
22	24	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	13
26	25	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	9
24	26	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake	27
36	27	FOR THE FIRST TIME IN FOREVER WALT DISNEY	Kristen Bell & Idina Menzel	2
23	28	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	34
29	29	SUMMERTIME SADNESS POLYDOR/INTERSCOPE	Lana Del Rey & Cedric Gervais	25
NEW	30	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	1
35	31	WHITE WALLS MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	7
31	32	SAIL RED BULL	AWOLNATION	92
30	33	CAN'T HOLD US MACKLEMORE/ADA/WARNER BROS.	Macklemore & Ryan Lewis Feat. Ray Dalton	50
34	34	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	9
33	35	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii	6
38	36	TENNIS COURT LAVA/REPUBLIC	Lorde	16
39	37	XO PARKWOOD/COLUMBIA	Beyonce	3
28	38	WE CAN'T STOP RCA	Miley Cyrus	31
46	39	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	2
40	40	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	28
42	41	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	16
41	42	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	8
37	43	APPLAUSE STREAMLINE/INTERSCOPE	Lady Gaga	22
45	44	ADORE YOU RCA	Miley Cyrus	5
32	45	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	39
43	46	UNCONDITIONALLY CAPITOL	Katy Perry	8
44	47	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem	19
NEW	48	DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY	Kristen Bell, Agatha Lee Monn & Katie Lopez	1
49	49	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	2
RE	50	ALL OF ME G.O.O.D./COLUMBIA	John Legend	4

R&B STREAMING SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	4
2	2	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	23
4	3	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz	7
3	4	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	38
6	5	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	14
7	6	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	25
5	7	XO PARKWOOD/COLUMBIA	Beyonce	4
9	8	ALL OF ME G.O.O.D./COLUMBIA	John Legend	15
8	9	BODY PARTY EPIC	Ciara	39
NEW	10	PARTITION PARKWOOD/COLUMBIA	Beyonce	1
11	11	UP DOWN (DO THIS ALL DAY) KONVICT/NAPPY BOY/RCA	T-Pain Feat. B.o.B	8
12	12	DIAMONDS SRP/DEF JAM/IDJMG	Rihanna	41
13	13	I LUV THIS SH*T NNTME MUCO./RADIO KILLA/DEF JAM/IDJMG	August Alsina Feat. Trinidad James	24
10	14	SINGLE LADIES (PUT A RING ON IT) MUSIC WORLD/COLUMBIA	Beyonce	19
NEW	15	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	1

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

YOUTUBE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	WKS. ON CHART
1	1	#1 WRECKING BALL RCA	Miley Cyrus	19
2	2	ROAR CAPITOL	Katy Perry	22
7	3	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	4
3	4	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	28
4	5	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	10
6	6	ROYALS LAVA/REPUBLIC	Lorde	16
9	7	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	13
8	8	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	13
16	9	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii	5
10	10	ANIMALS SPINNIN/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	19
11	11	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	12
13	12	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	18
14	13	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	4
15	14	23 Mike WiLL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE	16	
19	15	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	20

NEXT BIG SOUND™	
THIS WEEK	ARTIST
1	K CAMP
2	KELELA
3	BEN KHAN
4	ALE MENDOZA
5	JOSUE DIAZ
6	KRAFTFUTTERMISCHWERK
7	STEPHEN SWARTZ
8	THECASABROTHERS
9	LEE BURRIDGE
10	RENATO XTROVA
11	VANCOUVER SLEEP CLINIC
12	MATTHEW LUSH
13	PEARSON SOUND
14	SIDNEY CHARLES
15	NATALIA DAMINI

Radio Airplay

January 25
2014

billboard

MAINSTREAM TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	13
3	2	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	13
1	3	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	11
4	4	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	18
7	5	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	13
6	6	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	14
8	7	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	11
10	8	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	10
9	9	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	14
5	10	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	23
15	11	GG DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	6
11	12	SWEATER WEATHER [R]EVOOLVE/COLUMBIA	The Neighbourhood	25
16	13	TEAM LAVA/REPUBLIC	Lorde	7
13	14	WHITE WALLS MACKLEMORE/WARNER BROS.	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	15
17	15	SAY SOMETHING BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	8
19	16	POMPEII VIRGIN/CAPITOL	Bastille	9
14	17	WRECKING BALL RCA	Miley Cyrus	18
20	18	LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC	John Newman	11
24	19	XO PARKWOOD/COLUMBIA	Beyonce	3
23	20	YOUNG GIRLS ATLANTIC	Bruno Mars	4
22	21	REPLAY HOLLYWOOD	Zendaya	12
27	22	BRAVE EPIC	Sara Bareilles	15
21	23	ALONE TOGETHER DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	18
30	24	NEON LIGHTS HOLLYWOOD	Demi Lovato	5
28	25	HOW I FEEL POE BOY/ATLANTIC	Flo Rida	8

ADULT CONTEMPORARY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 ROAR CAPITOL	Katy Perry	21
2	2	BRAVE EPIC	Sara Bareilles	29
3	3	LOVE SOMEBODY A&M/OCTONE/INTERSCOPE	Maroon 5	29
4	4	GONE, GONE, GONE 19/INTERSCOPE	Phillip Phillips	37
6	5	MIRRORS RCA	Justin Timberlake	31
7	6	ROYALS LAVA/REPUBLIC	Lorde	16
5	7	JUST GIVE ME A REASON RCA	P!nk Feat. Nate Ruess	36
10	8	GG WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	14
9	9	STAY SRP/DEF JAM/IDJMG	Rihanna Feat. Mikky Ekko	35
8	10	CUPS (PITCH PERFECT'S WHEN I'M GONE) UME/REPUBLIC	Anna Kendrick	26
12	11	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	17
14	12	LET HER GO BLACK CROW/NETTWERK/WARNER BROS.	Passenger	15
15	13	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities	23
13	14	EVERYTHING HAS CHANGED BIG MACHINE/REPUBLIC	Taylor Swift Feat. Ed Sheeran	22
16	15	TRUE LOVE RCA	P!nk Feat. Lily Allen	20
19	16	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	11
18	17	CLOSE YOUR EYES REPRISE/WARNER BROS.	Michael Buble	15
17	18	WRECKING BALL RCA	Miley Cyrus	8
20	19	UNCONDITIONALLY CAPITOL	Katy Perry	6
21	20	BEST DAY OF MY LIFE ISLAND/IDJMG	American Authors	4
24	21	HOLD ON REPUBLIC	Colbie Caillat	2
22	22	SAY SOMETHING BLACK MAGNETIC/EPIC	A Great Big World & Christina Aguilera	2
25	23	NEW MPL/HEAR/CMG	Paul McCartney	15
27	24	WAITING FOR SUPERMAN 19/RCA	Daughtry	2
28	25	COME TO ME WARNER BROS.	Goo Goo Dolls	5

ADULT TOP 40™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	31
3	2	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	20
2	3	LET HER GO BLACK CROW/NETWERK/WARNER BROS.	Passenger	27
4	4	WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	20
5	5	BEST DAY OF MY LIFE ISLAND/DJMG	American Authors	17
6	6	GG SAY SOMETHING A Great Big World & Christina Aguilera BLACK MAGNETIC/EPIC		14
7	7	ROYALS LAVA/REPUBLIC	Lorde	24
8	8	UNCONDITIONALLY CAPITOL	Katy Perry	12
10	9	LOVE DON'T DIE EPIC	The Fray	12
9	10	ROAR CAPITOL	Katy Perry	23
12	11	SWEATER WEATHER [R]EVLVE/COLUMBIA	The Neighbourhood	20
13	12	WAITING FOR SUPERMAN 19/RCA	Daughtry	15
14	13	HOLD ON REPUBLIC	Colbie Caillat	8
16	14	POMPEII VIRGIN/CAPITOL	Bastille	11
11	15	WRECKING BALL RCA	Miley Cyrus	16
17	16	STORY OF MY LIFE SYCO/COLUMBIA	One Direction	7
15	17	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	19
19	18	TEAM LAVA/REPUBLIC	Lorde	6
18	19	COME TO ME WARNER BROS.	Goo Goo Dolls	22
21	20	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	7
20	21	LOVE ME AGAIN UNIVERSAL ISLAND/REPUBLIC	John Newman	15
22	22	HUMAN ATLANTIC/RRP	Christina Perri	7
24	23	MAKE A MOVE RCA	Gavin DeGraw	9
26	24	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	7
30	25	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	4

COUNTRY™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 STAY REPUBLIC NASHVILLE	Florida Georgia Line	18
3	2	SWEET ANNIE ATLANTIC/SOUTHERN GROUND	Zac Brown Band	22
4	3	DON'T LET ME BE LONELY REPUBLIC NASHVILLE	The Band Perry	22
2	4	DRUNK LAST NIGHT REPUBLIC NASHVILLE	Eli Young Band	31
5	5	RADIO CAPITOL NASHVILLE	Darius Rucker	26
6	6	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	38
8	7	WHATEVER SHE'S GOT MCA NASHVILLE	David Nail	33
7	8	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	25
9	9	DRINK A BEER CAPITOL NASHVILLE	Luke Bryan	11
12	10	WHEN SHE SAYS BABY BROKEN BOW	Jason Aldean	12
11	11	WASTING ALL THESE TEARS REPUBLIC NASHVILLE	Cassadee Pope	32
14	12	COMPASS CAPITOL NASHVILLE	Lady Antebellum	15
15	13	UP ALL NIGHT CAPITOL NASHVILLE	Jon Pardi	43
16	14	HELLUVA LIFE WARNER BROS./WAR	Frankie Ballard	26
17	15	EVERYTHING I SHOULDN'T BE THINKING ABOUT STONE CREEK	Thompson Square	31
18	16	THE HEART OF DIXIE REPUBLIC NASHVILLE/BIG MACHINE	Danielle Bradbery	27
20	17	GOODNIGHT KISS STONE CREEK	Randy Houser	18
19	18	I HOLD ON CAPITOL NASHVILLE	Dierks Bentley	21
21	19	SEE YOU TONIGHT 19/INTERSCOPE/MERCURY	Scotty McCreery	39
23	20	19 YOU + ME WARNER BROS./WMN	Dan + Shay	14
24	21	DRINK TO THAT ALL NIGHT SEA GAYLE/ARISTA NASHVILLE	Jerrold Niemann	16
35	22	DOIN' WHAT SHE LIKES WARNER BROS./WMN	Blake Shelton	4
25	23	WILD IN YOUR SMILE BROKEN BOW	Dustin Lynch	33
27	24	BEAT OF THE MUSIC ATLANTIC/WMN	Brett Eldredge	16
26	25	YOUNG LOVE MCA NASHVILLE	Kip Moore	8

ALTERNATIVE™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 COME A LITTLE CLOSER DSP/RCA	Cage The Elephant	23
3	2	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	19
2	3	POMPEII VIRGIN/CAPITOL	Bastille	29
4	4	TEAM LAVA/REPUBLIC	Lorde	15
5	5	AFRAID [R]EVLVE/COLUMBIA	The Neighbourhood	21
7	6	SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam	17
8	7	IT'S ABOUT TIME FUELED BY RAMEN/RRP	Young The Giant	11
6	8	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	41
9	9	UNBELIEVERS XL/BEGGARS GROUP	Vampire Weekend	20
11	10	HOUSE OF GOLD FUELED BY RAMEN/RRP	Twenty One Pilots	14
10	11	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	48
12	12	WAYS TO GO CASABLANCA/ATLANTIC	Grouplove	31
15	13	THE MOTHER WE SHARE GOODBYE/GLASSNOTE	CHVRCHES	16
17	14	HEAVY BELLS J Roddy Walston & The Business		14
16	15	I SAT BY THE OCEAN MATADOR/BEGGARS GROUP	Queens Of The Stone Age	21
19	16	HOLDING ON FOR LIFE COLUMBIA	Broken Bells	9
18	17	WHO WE ARE LOWERCASE PEOPLE/ATLANTIC	Switchfoot	16
14	18	A LIGHT THAT NEVER COMES MACHINE SHOP/WARNER BROS.	Linkin Park X Steve Aoki	17
23	19	HELL AND BACK ISLAND/DJMG	The Airborne Toxic Event	11
20	20	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE	Imagine Dragons	7
25	21	THE WALKER DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	5
29	22	FALL IN LOVE BARSIUK/REPUBLIC	Phantogram	5
21	23	THISKIDSNOTALRIGHT WATERTOWER	AWOLNATION	16
22	24	TEMPLE RCA	Kings Of Leon	12
NEW	25	GG CANNIBAL DANGERBIRD	Silversun Pickups	1

R&B/HIP-HOP™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	23
2	2	IT WON'T STOP CBE/ATLANTIC	Sevyn Streeter Feat. Chris Brown	22
3	3	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	21
4	4	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	12
6	5	GG DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	5
7	6	ROYALS LAVA/REPUBLIC	Lorde	13
5	7	I LUV THIS SH*T NNTME MUCO/RADIO KILLA/DEF JAM/IDJMG	August Alsina Feat. Trinidad James	34
8	8	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	25
9	9	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	25
10	10	THEY DON'T KNOW DIVISIONI/INTERSCOPE	Rico Love	15
14	11	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	9
11	12	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	10
12	13	CROOKED SMILE ROC NATION/COLUMBIA	J. Cole Feat. TLC	30
19	14	ALL OF ME G.O.O.D./COLUMBIA	John Legend	18
17	15	WITHOUT ME 19/RCA	Fantasia Feat. Kelly Rowland & Missy Elliott	38
16	16	OWN IT RAMIFA/LOUDER THAN LIFE	Mack Wilds	14
23	17	UP DOWN (DO THIS ALL DAY) KONVICT/NAPPY BOY/RCA	T-Pain Feat. B.o.B	9
13	18	BLURRED LINES STAR TRAK/INTERSCOPE	Robin Thicke Feat. T.I. + Pharrell	32
15	19	HOW MANY DRINKS? BYSTORM/BLACK ICE/RCA	Miguel	44
21	20	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		16
18	21	HURT YOU MOTOWN/IDJMG	Toni Braxton & Babyface	20
27	22	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	9
28	23	SHE KNOWS ROC NATION/COLUMBIA	J. Cole Feat. Amber Coffman & The Cults	8
24	24	HONEST A-1/FREEBANDZ/EPIC	Future	21
25	25	ALL THE WAY HOME STREAMLINE/EPIC	Tamar Braxton	18

MAINSTREAM ROCK™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 TIRED ROADRUNNER/RRP	Stone Sour	25
4	2	GG SHEPHERD OF FIRE WARNER BROS.	Avenged Sevenfold	11
1	3	BATTLE BORN PROSPECT PARK	Five Finger Death Punch	18
2	4	DEAL WITH THE DEVIL EONE	Pop Evil	22
5	5	ADRENALINE ATLANTIC	Shinedown	22
9	6	WHAT IF I WAS NOTHING RAZOR & TIE	All That Remains	15
7	7	SIRENS MONKEYWRENCH/REPUBLIC	Pearl Jam	16
6	8	LOLA MONTEZ VERTIGO/REPUBLIC	Volbeat	21
8	9	BY AND DOWN VIRGIN/UMF	A Perfect Circle	13
10	10	COME A LITTLE CLOSER DSP/RCA	Cage The Elephant	21
13	11	ADDICTED TO PAIN ALTER BRIDGE	Alter Bridge	21
11	12	NEVER NEVER PROSPECT PARK	Korn	23
12	13	HAIL TO THE KING WARNER BROS.	Avenged Sevenfold	26
14	14	MISERY LOVES MY COMPANY RCA	Three Days Grace	32
15	15	GUNFIGHT DRILL DOWN/CAPITOL	Sick Puppies	12
17	16	MZ. HYDE ATLANTIC	Halestorm	12
18	17	WHORE CENTURY MEDIA/RED	In This Moment	16
19	18	ROMANTIC DREAMS REPRISE/WARNER BROS.	Deftones	14
21	19	WEAK WIND-UP	Seether	9
16	20	BLACK HEART PLAY PEN/ADA	Stone Temple Pilots With Chester Bennington	16
22	21	HEAVEN KNOWS GOIN' DOWN/RAZOR & TIE	The Pretty Reckless	7
23	22	DEMONS KIDINAKORNER/INTERSCOPE	Imagine Dragons	19
20	23	NOT GONNA DIE ATLANTIC	Skillet	14
24	24	ALWAYS ROADRUNNER/RRP	Killswitch Engage	18
27	25	SPIKE IN MY VEINS PROSPECT PARK	Korn	5

RHYTHMIC™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	11
3	2	SHOW ME THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown	13
2	3	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	23
8	4	GG TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	11
4	5	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj	25
5	6	WHITE WALLS Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis Macklemore/WARNER BROS.		21
7	7	OLD SCHOOL LOVE 1ST & 15TH/ATLANTIC	Lupe Fiasco Feat. Ed Sheeran	12
6	8	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!	20
9	9	23 Mike WILL Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J EARDRUMMERS/INTERSCOPE		15
12	10	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	10
10	11	ROYALS LAVA/REPUBLIC	Lorde	19
21	12	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z	4
17	13	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	5
18	14	MY HITTA CTE/DEF JAM/IDJMG	YG Feat. Jeezy & Rich Homie Quan	9
16	15	PARANOID ATLANTIC/RRP	Ty Dolla \$ign Feat. B.o.B	12
11	16	TOM FORD ROC-A-FELLA/ROC NATION	Jay Z	16
14	17	IT WON'T STOP CBE/ATLANTIC/RRP	Sevyn Streeter Feat. Chris Brown	12
19	18	THE LANGUAGE YOUNG MONEY/CASH MONEY/REPUBLIC	Drake	9
20	19	SHE KNOWS ROC NATION/COLUMBIA	J. Cole Feat. Amber Coffman & The Cults	7
22	20	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	10
23	21	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	17
24	22	RIDE REPUBLIC	SoMo	7
26	23	OWN IT RAMIFA/LOUDER THAN LIFE	Mack Wilds	7
28	24	UP DOWN (DO THIS ALL DAY) KONVICT/NAPPY BOY/RCA	T-Pain Feat. B.o.B	15
29	25	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	4



'Counting' No. 1s

OneRepublic (above) scores its second No. 1, and first as a lead act, on Mainstream Top 40 as "Counting Stars" shoots 2-1. The band's debut entry, "Apologize," credited to **Timbaland** featuring OneRepublic, spent eight weeks at No. 1 in 2007-08.

The coronation of "Stars" adds to OneRepublic frontman **Ryan Tedder's** prestigious history at the format. It's his third No. 1 as a writer, in addition to penning the band's two toppers, and he additionally co-wrote **Leona Lewis'** nine-week 2008 leader "Bleeding Love." "Stars" is also just one of four songs scaling the chart on which he boasts a writing credit: **Ellie Goulding's** "Burn" (7-5), **Beyoncé's** "XO" (24-19) and **Demi Lovato's** "Neon Lights" (30-24).

On Rhythmic, **Lady Gaga's** "Do What U Want" (featuring **R. Kelly**) rises 12-10, returning each star to the chart's top 10. Gaga last reached the region with the No. 8-peaking "Telephone" (featuring Beyoncé) in 2010, while Kelly's last was with the No. 5 hit "I'm a Flirt" in 2007. "Want" is Gaga's seventh Rhythmic top 10 and Kelly's 19th. Kelly's 20-year, nine-month and two-week span of appearing in the top 10 is second only to **TLC's** (see graph, below).

Meanwhile, **Stone Sour** scores its third Mainstream Rock No. 1 with "Tired" (3-1). The band previously ruled for seven weeks in 2006 with "Through Glass" and for eight frames in 2010 with "Say You'll Haunt Me."
—Gary Trust and Raully Ramirez

ACTS WITH THE LONGEST RHYTHMIC TOP 10 SPANS

- TLC**, 21 years, one month, one week (1992-2013)
- R. Kelly**, 20 years, nine months, two weeks (1993-2014)
- Mariah Carey**, 19 years, 10 months, three weeks (1993-2013)
- Dr. Dre**, 18 years, two months (1993-2011)
- Snoop Dogg**, 18 years, two months (1994-2012)
- Usher**, 14 years, 11 months, one week (1997-2012)
- Mary J. Blige**, 14 years, five months, three weeks (1992-2007)
- Jay Z**, 14 years, one month, two weeks (1999-2014)

Digital Songs

January 25
2014
billboard

COUNTRY™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 4 WKS DRINK A BEER CAPITOL NASHVILLE/UMGN	Luke Bryan		10
5	2	WHATEVER SHE'S GOT MCA NASHVILLE/UMGN	David Nail	●	24
4	3	STAY REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	●	16
NEW	4	YOU SOUND GOOD TO ME DMG NASHVILLE/BIGGER PICTURE	Lucy Hale		1
3	5	THAT'S MY KIND OF NIGHT CAPITOL NASHVILLE/UMGN	Luke Bryan		22
2	6	CRUISE REPUBLIC NASHVILLE/BMLG	Florida Georgia Line	▲	83
7	7	CHILLIN' IT WARNER BROS./WMN	Cole Swindell	●	33
8	8	WHEN SHE SAYS BABY BROKEN BOW/BMG	Jason Aldean		10
13	9	BOTTOMS UP VALORY/BMLG	Brantley Gilbert		4
6	10	WASTING ALL THESE TEARS REPUBLIC NASHVILLE/BMLG	Cassadee Pope	●	28
26	11	19 YOU + ME WARNER BROS./WMN	Dan + Shay		9
NEW	12	GIVE ME BACK MY HOMETOWN EMI NASHVILLE	Eric Church		1
18	13	UP ALL NIGHT CAPITOL NASHVILLE/UMGN	Jon Pardi		20
12	14	COMPASS CAPITOL NASHVILLE/UMGN	Lady Antebellum		14
19	15	DRINK TO THAT ALL NIGHT SEA GAYLE/ARISTA NASHVILLE/SMN	Jerrold Niemann		11
29	16	GET ME SOME OF THAT VALORY/BMLG	Thomas Rhett		6
14	17	HELLUVA LIFE WARNER BROS./WMN	Frankie Ballard		12
10	18	CAROLINA STONEY CREEK/BMG	Parmalee	●	22
9	19	BOYS 'ROUND HERE WARNER BROS./WMN	Blake Shelton Feat. Pistol Annies & Friends	▲	42
21	20	SWEET ANNIE ROAR/SOUTHERN GROUND/ATLANTIC/AG	Zac Brown Band		16
24	21	I HOLD ON CAPITOL NASHVILLE/UMGN	Dierks Bentley		19
11	22	WAGON WHEEL CAPITOL NASHVILLE/UMGN	Darius Rucker	▲	53
20	23	DRUNK LAST NIGHT REPUBLIC NASHVILLE/BMLG	Eli Young Band	●	29
23	24	SEE YOU TONIGHT 19/MERCURY/INTERSCOPE/IGA	Scotty McCreery		20
15	25	THIS IS HOW WE ROLL REPUBLIC NASHVILLE/BMLG	Florida Georgia Line Feat. Luke Bryan		7

LATIN™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
2	1	#1 10 WKS HIPS DON'T LIE EPIC	Shakira Feat. Wyclef Jean		210
3	2	WAKA WAKA (THIS TIME FOR AFRICA) EPIC/SONY MUSIC LATIN	Shakira Feat. Freshlyground	▲	192
1	3	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony		38
4	4	DANZA KUDURO YANIS/ORFANATO/MACHETE/UMLE	Don Omar & Lucenzo	▲	178
13	5	EL PERDEDOR UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Marco Antonio Solis		9
5	6	LOCO UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Romeo Santos		21
6	7	DARTE UN BESO SONY MUSIC LATIN	Prince Royce		26
7	8	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos		24
8	9	LIVIN' LA VIDA LOCA CZ/COLUMBIA/SONY MUSIC LATIN	Ricky Martin		207
10	10	LIMBO EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee		66
9	11	I KNOW YOU WANT ME (CALLE OCHO) ULTRA	Pitbull	▲	156
12	12	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisn		16
11	13	HEROE INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias		210
NEW	14	SAIDEIRA RCA	Santana Feat. Samuel Rosa		1
14	15	ECHA PA'LLA (MANOS PA'RRIBA) MR. 305/FAMOUS ARTIST/SONY MUSIC LATIN	Pitbull		70
28	16	HERMOSA EXPERIENCIA DISCOS SABINAS	Banda Sinaloense MS de Sergio Lizarraga		10
15	17	SUERTE EPIC/SONY MUSIC LATIN	Shakira		208
19	18	PROMISE SONY MUSIC LATIN	Romeo Santos Feat. Usher		124
31	19	VAS A LLORAR POR MI FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga		16
21	20	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos		22
24	21	LOBA EPIC/SONY MUSIC LATIN	Shakira	●	208
17	22	THE ANTHEM FAMOUS ARTIST/TVT	Pitbull Feat. Lil Jon		174
18	23	STAND BY ME TOP STOP	Prince Royce		202
27	24	ALGO ME GUSTA DE TI MACHETE/UMLE	Wisn & Yandel Feat. Chris Brown & T-Pain		80
26	25	CHUCUCHA DOTEI	Ilegales		11

ROCK™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 5 WKS LET HER GO BLACK CROW/NETTWERK	Passenger	▲	32
4	2	TEAM LAVA/REPUBLIC	Lorde		18
5	3	POMPEII VIRGIN/CAPITOL	Bastille		28
2	4	ROYALS LAVA/REPUBLIC	Lorde	▲	31
3	5	DEMONS KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons		58
7	6	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	▲	46
10	7	BEST DAY OF MY LIFE ISLAND/DJMG	American Authors		14
6	8	RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	▲	77
8	9	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		45
9	10	SAIL RED BULL	AWOLNATION	▲	145
11	11	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/DJMG	Fall Out Boy	▲	49
14	12	ALONE TOGETHER DECAYDANCE/ISLAND/DJMG	Fall Out Boy		16
15	13	LOVE DON'T DIE EPIC	The Fray		10
12	14	STILL INTO YOU FUELED BY RAMEN	Paramore		40
13	15	I SEE FIRE WATERTOWER	Ed Sheeran		7
19	16	DO I WANNA KNOW? DOMINO	Arctic Monkeys		18
20	17	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE/IGA	Lana Del Rey	▲	38
16	18	HARLEM RCA	New Politics		27
24	19	EYE OF THE TIGER SCOTTI BROS./VOLCANO/LEGACY	Survivor		168
22	20	IT'S TIME KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	▲	91
23	21	DROPS OF JUPITER (TELL ME) AWARE/COLUMBIA	Train	●	93
21	22	GONE, GONE, GONE 19/INTERSCOPE/IGA	Phillip Phillips	▲	54
17	23	HO HEY DUALTONE	The Lumineers	▲	88
18	24	MISS JACKSON DECAYDANCE/FUELED BY RAMEN	Panic! At The Disco Feat. Lolo		25
37	25	CHOCOLATE VAGRANT/INTERSCOPE/IGA	The 1975		2

DANCE/ELECTRONIC™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 21 WKS WAKE ME UP! PRMD/ISLAND/DJMG	Avicii	▲	29
2	2	TURN DOWN FOR WHAT COLUMBIA	DJ Snake & Lil Jon		4
4	3	STAY THE NIGHT INTERSCOPE/IGA	Zedd Feat. Hayley Williams		18
5	4	HEY BROTHER PRMD/ISLAND/DJMG	Avicii		17
3	5	APPLAUSE STREAMLINE/INTERSCOPE/IGA	Lady Gaga		22
6	6	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix		27
7	7	GET LUCKY DAFT LIFE/COLUMBIA	Daft Punk Feat. Pharrell Williams	▲	39
8	8	SUMMERTIME SADNESS POLYDOR/INTERSCOPE/IGA	Lana Del Rey & Cedric Gervais	▲	24
9	9	CLARITY INTERSCOPE/IGA	Zedd Feat. Foxes	▲	52
10	10	WORK B**CH! RCA	Britney Spears		16
11	11	FEEL THIS MOMENT MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Christina Aguilera	▲	59
34	12	TAKE ME HOME BIG BEAT	Cash Cash Feat. Bebe Rexha		18
13	13	TITANIUM WHAT A MUSIC/PARLOPHONE/WARNER BROS.	David Guetta Feat. Sia	▲	108
12	14	I LOVE IT RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG	Icونا Pop Feat. Charli XCX	▲	51
22	15	THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar		15
19	16	DAY 'N' NITE FOOL'S GOLD/G.O.D./UNIVERSAL MOTOWN/REPUBLIC	Kid Cudi	▲	100
20	17	TSUNAMI DOORN/SPINNIN'/COLUMBIA	DVBBS & Borgeous		15
23	18	Y.A.L.A. N.E.E.T./XL/INTERSCOPE/IGA	M.I.A.		6
16	19	BOY OH BOY MAD DECENT	Diplo GTA		13
21	20	LEVELS LEZELS/VERATONE/ATOM EMPIRE/INTERSCOPE/IGA	Avicii	▲	114
14	21	SCREAM & SHOUT WILL.I.AM/INTERSCOPE/IGA	will.i.am & Britney Spears	▲	52
31	22	MIDNIGHT CITY M83/MUTE	M83	▲	117
18	23	I NEED YOUR LOVE CHERRYTREE/DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/IGA/COLUMBIA	Calvin Harris Feat. Ellie Goulding	▲	45
24	24	I CAN'T STOP CIRCUS/BIG BEAT	Flux Pavilion		55
25	25	SCARY MONSTERS AND NICE SPRITES BIG BEAT/ATLANTIC/AG	Skrillex	▲	158

R&B/HIP-HOP™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
1	1	#1 5 WKS THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem Feat. Rihanna		11
2	2	WHITE WALLS MACKLEMORE	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis		19
13	3	TALK DIRTY BELUGA HEIGHTS/WARNER BROS.	Jason Derulo Feat. 2 Chainz		2
4	4	DRUNK IN LOVE PARKWOOD/COLUMBIA	Beyonce Feat. Jay Z		4
20	5	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams		6
5	6	23 EARDRUMMERS/INTERSCOPE/IGA	Mike Will Made-It Feat. Wiley Cyrus, Wiz Khalifa & Juicy J		18
8	7	SHOW ME THA ALUMNI GROUP/RCA	Kid Ink Feat. Chris Brown		15
7	8	MY HITTA CIE/DEF JAM/DJMG	YG Feat. Jeezy & Rich Homie Quan	●	17
3	9	BLURRED LINES STAR TRAK/INTERSCOPE/IGA	Robin Thicke Feat. T.I. + Pharrell	▲	42
12	10	RAP GOD WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem		12
18	11	HEADBAND REBELROCK/GRAND HUSTLE/ATLANTIC/AG	B.o.B Feat. 2 Chainz		34
11	12	GAS PEDAL BLACK MONEY/EMPIRE/REPUBLIC	Sage The Gemini Feat. IamSu!		26
10	13	HOLD ON, WE'RE GOING HOME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. Majid Jordan	▲	23
19	14	ALL OF ME G.O.O.D./COLUMBIA	John Legend		22
9	15	HOLY GRAIL ROC-A-FELLA/ROC NATION	Jay Z Feat. Justin Timberlake		27
16	16	SURVIVAL WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem		13
6	17	CAN'T HOLD US MACKLEMORE	Macklemore & Ryan Lewis Feat. Ray Dalton	▲	48
22	18	XO PARKWOOD/COLUMBIA	Beyonce		4
17	19	ALL ME YOUNG MONEY/CASH MONEY/REPUBLIC	Drake Feat. 2 Chainz & Big Sean	●	16
21	20	WE OWN IT (FAST & FURIOUS) DEF JAM/DJMG	2 Chainz & Wiz Khalifa	●	18
15	21	BERZERK WEB/SHADY/AFTERMATH/INTERSCOPE/IGA	Eminem		19
27	22	RIDE REPUBLIC	SoMo		12
14	23	THRIFT SHOP MACKLEMORE	Macklemore & Ryan Lewis Feat. Wanz	▲	72
26	24	LOVE MORE RCA	Chris Brown Feat. Nicki Minaj		25
NEW	25	MAIN CHICK THA ALUMNI GROUP/88 CLASSIC/RCA	Kid Ink Feat. Chris Brown		1

ALTERNATIVE™					
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	CERT.	WKS. ON CHART
3	1	#1 1 WK TEAM LAVA/REPUBLIC	Lorde		18
4	2	POMPEII VIRGIN/CAPITOL	Bastille		28
1	3	ROYALS LAVA/REPUBLIC	Lorde	▲	31
2	4	DEMONS KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons		53
6	5	SWEATER WEATHER [R]EVOLVE/COLUMBIA	The Neighbourhood	▲	42
9	6	BEST DAY OF MY LIFE ISLAND/DJMG	American Authors		14
5	7	RADIOACTIVE KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	▲	77
7	8	SAFE AND SOUND LAZY HOOKS/CAPITOL	Capital Cities		40
8	9	SAIL RED BULL	AWOLNATION	▲	142
10	10	MY SONGS KNOW WHAT YOU DID IN THE DARK DECAYDANCE/ISLAND/DJMG	Fall Out Boy	▲	49
12	11	ALONE TOGETHER DECAYDANCE/ISLAND/DJMG	Fall Out Boy		15
11	12	STILL INTO YOU FUELED BY RAMEN	Paramore		37
16	13	DO I WANNA KNOW? DOMINO	Arctic Monkeys		13
17	14	YOUNG AND BEAUTIFUL WATERTOWER/POLYDOR/INTERSCOPE/IGA	Lana Del Rey	▲	38
13	15	HARLEM RCA	New Politics		15
18	16	IT'S TIME KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons	▲	89
14	17	HO HEY DUALTONE	The Lumineers	▲	83
15	18	MISS JACKSON DECAYDANCE/FUELED BY RAMEN	Panic! At The Disco Feat. Lolo		21
NEW	19	CHOCOLATE VAGRANT/INTERSCOPE/IGA	The 1975		1
NEW	20	MIND OVER MATTER ROADRUNNER/RRP	Young The Giant		1
21	21	ON TOP OF THE WORLD KIDINAKORNER/INTERSCOPE/IGA	Imagine Dragons		33
23	22	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA	Fitz And The Tantrums		21
20	23	THNKS FR TH MMRS FUELED BY RAMEN/ISLAND/DJMG	Fall Out Boy		4
19	24	TENNIS COURT LAVA/REPUBLIC	Lorde		20
22	25	IN THE END WARNER BROS.	Linkin Park		11

Launch Pad

January 25
2014
billboard

HEATSEEKERS ALBUMS™						
2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
3	2	1	#1 AMERICAN AUTHORS ISLAND/IDJMG	American Authors (EP)	1	18
	RE-ENTRY	2	SWORN IN ARTERY/RAZOR & TIE	The Death Card	2	2
9	17	3	GG BRANDY CLARK SLATE CREEK/SMITH	12 Stories	2	12
2	7	4	SAGE THE GEMINI BLACK MONEY/EMPIRE/REPUBLIC	Gas Pedal: The EP	2	24
	RE-ENTRY	5	LOVE & THE OUTCOME WORD-CURB/WARNER-CURB	Love & The Outcome	5	6
1	4	6	STARBOMB STARBOMB	Starbomb	1	4
12	6	7	NEW POLITICS RCA	A Bad Girl In Harlem	1	22
17	12	8	JASMINE THOMPSON JASMINE THOMPSON	Bundle Of Tantrums	8	6
	HOT SHOT DEBUT	9	RAILROAD EARTH BLACK BEAR	Last Of The Outlaws	9	1
10	10	10	BLOOD ORANGE DOMINO	Cupid Deluxe	2	9
7	8	11	DEAFHEAVEN DEATHWISH	Sunbather	2	15
18	16	12	LORD HURON IAMSOUND	Lonesome Dreams	3	55
14	11	13	MS MR CREEP CITY/COLUMBIA	Secondhand Rapture	2	35
30	20	14	LONDON GRAMMAR METAL & DUST/COLUMBIA	If You Wait	4	12
50	43	15	BANKS HARVEST	London (EP)	6	7
4	14	16	AFTER THE BURIAL SUMERIAN	Wolves Within	2	4
13	13	17	GREGORY PORTER BLUE NOTE	Liquid Spirit	6	16
11	21	18	THE MILK CARTON KIDS ANTI-EPIGRAPH	The Ash & Clay	3	10
20	18	19	LUCIUS MOM + POP	Wildewoman	5	13
23	26	20	DARKSIDE OTHER PEOPLE/MATADOR	Psychic	5	14
21	22	21	BURIAL HYPERDUB	Rival Dealer (EP)	5	5
	RE-ENTRY	22	DA MAFIA 6IX S.A.T.ENT	six Commandments	5	3
5	9	23	CROWN THE EMPIRE RISE	The Fallout	1	27
	NEW	24	DANIEL BARENBOIM/WIENER PHILHARMONIKER SONY CLASSICAL/SONY MASTERWORKS	Neujahrskonzert/New Year's Concert 2014	24	1
36	40	25	PARQUET COURTS WHAT'S YOUR RUPTURE?	Light Up Gold	25	8

2 WKS. AGO	LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	PEAK POS.	WKS. ON CHART
	NEW	26	RON POPE BROOKLYN BASEMENT	Calling Off The Dogs	26	1
25	24	27	SOMO REPUBLIC	My Life	24	3
33	37	28	KING KRULE TRUE PANTHER SOUNDS	6 Feet Beneath The Moon	4	12
	NEW	29	TIMOTHY BLOOM BEYOND THE SKY	Timothy Bloom	29	1
	RE-ENTRY	30	LILY & MADELEINE ASTHMATIC KITT	Lily & Madeleine	11	3
		49	MANDY BARNETT ROUNDER/CONCORD/CRACKER BARREL	I Can't Stop Loving You: The Songs Of Don Gibson	4	7
	RE-ENTRY	32	BRYAN POPIN LITTLE BOY WONDER/EONE	You Can Make It	32	2
	RE-ENTRY	33	OUR LAST NIGHT OUR LAST NIGHT	Oak Island (EP)	2	5
32	38	34	J RODDY WALSTON & THE BUSINESS ATO	Essential Tremors	5	8
16	34	35	7 DAYS OF FUNK DOGGYSTYLE/STONES THROW	7 Days Of Funk	2	5
44	23	36	NORTH MISSISSIPPI ALLSTARS SONGS OF THE SOUTH	World Boogie Is Coming	2	10
	RE-ENTRY	37	THE DEVIL MAKES THREE NEW WEST	I'm A Stranger Here	2	10
	RE-ENTRY	38	FLUME FUTURE CLASSIC/MOM + POP	Flume	25	2
29	30	39	RICH HOMIE QUAN RICH HOMIEZ/THINKITSAGAME	Still Go In	29	9
43	29	40	KODALINE B-LUNIQUE/RCA	In A Perfect World	7	7
	NEW	41	SELF DEFENSE FAMILY DEATHWISH	Try Me	41	1
45	32	42	SHOVELS AND ROPE SHRIMP/DUALTONE	O' Be Joyful	1	34
		39	MACK WILDS RAMIFA/LOUDER THAN LIFE	New York: A Love Story	7	4
	RE-ENTRY	44	WHITE DENIM DOWNTOWN	Corsicana Lemonade	4	8
	NEW	45	CODY FRY GARDENSIDE	Keswick	45	1
42	36	46	PROBLEM DIAMOND LANE	Understand Me (EP)	8	4
		45	POLICA MOM + POP	Shulamith	1	8
46	42	48	HARDWELL CLOUD 9	Hardwell Presents: Revealed: Volume 4	6	10
	NEW	49	RIGHTEOUS VENDETTA MAJOR LABEL MANAGEMENT	The Fire Inside	49	1
		48	WILL HOGE CUMBERLAND/THIRTY TIGERS	Never Give In	1	7

HEATSEEKERS SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 DO YOU WANT TO BUILD A SNOWMAN? WALT DISNEY	Kristen Bell, Agatha Lee Morn & Katie Lopez	5
2	2	FRIDAY NIGHT EMI NASHVILLE	Eric Paslay	16
4	3	UP ALL NIGHT CAPITOL NASHVILLE	Jon Pardi	13
5	4	HELLUVA LIFE WARNER BROS. NASHVILLE/WAR	Frankie Ballard	9
8	5	PARANOID ATLANTIC/RRP	Ty Dolla \$ign Featuring B.o.B	8
10	6	19 YOU + ME WARNER BROS. NASHVILLE/WMN	Dan + Shay	6
7	7	DO I WANNA KNOW? DOMINO/ADA	Arctic Monkeys	11
NEW	8	YOU SOUND GOOD TO ME DMG NASHVILLE/BIGGER PICTURE	Lucy Hale	1
9	9	THE HEART OF DIXIE REPUBLIC NASHVILLE/BIG MACHINE	Danielle Bradbery	9
13	10	RISE REPUBLIC	SoMo	4
11	11	OUT OF MY LEAGUE DANGERBIRD/ELEKTRA/ATLANTIC	Fitz And The Tantrums	16
12	12	IN SUMMER WALT DISNEY	Josh Gad	3
16	13	THEY DON'T KNOW DIVISION/INTERSCOPE	Rico Love	4
20	14	OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG	Hillsong United	4
18	15	LOVE IS AN OPEN DOOR WALT DISNEY	Kristen Bell & Santino Fontana	3
NEW	16	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	1
15	17	COME A LITTLE CLOSER DSP/RCA	Cage The Elephant	12
19	18	OWN IT RAMIFA/LOUDER THAN LIFE	Mack Wilds	4
NEW	19	CHOCOLATE DIRTY HIT/VAGRANT/INTERSCOPE	The 1975	1
14	20	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	24
RE	21	ALL THE WAY HOME STREAMLINE/EPIC	Tamar Braxton	7
21	22	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	21
23	23	SHABBA A\$AP FERG FEATURING A\$AP ROCKY A\$AP WORLDWIDE/POLO GROUNDS/RCA	A\$AP Ferg Featuring A\$AP Rocky	12
24	24	V. 3005 GLASSNOTE	Childish Gambino	6
22	25	FDB GRAND HUSTLE/ATLANTIC/EONE	Young Dro	15

REGIONAL HEATSEEKERS #1 ALBUMS™



January is a good month for artists to make upward gains on the charts, thanks to little competition in the market. This week is no exception, as singer **Banks** flies 43-15 on Heatseekers Albums with her *London* EP. The act (aka **Jillian Banks**) was selected by Billboard.com (on Jan. 13) as an artist to watch for 2014 and recently came in third on the BBC Sound of 2014 list. (The survey tips the most promising new acts of the coming year.) On the horizon for Banks: a U.K. tour in March and a Coachella slot in April.

—Keith Caulfield

PACIFIC	
1	AMERICAN AUTHORS AMERICAN AUTHORS (EP)
2	THE DEVIL MAKES THREE I'M A STRANGER HERE
3	BLOOD ORANGE CUPID DELUXE
4	SAGE THE GEMINI GAS PEDAL: THE EP
5	BRANDY CLARK 12 STORIES
6	7 DAYS OF FUNK 7 DAYS OF FUNK
7	JASMINE THOMPSON BUNDLE OF TANTRUMS
8	SWORN IN THE DEATH CARD
9	STARBOMB STARBOMB
10	DARKSIDE PSYCHIC

MOUNTAIN	
1	AMERICAN AUTHORS AMERICAN AUTHORS (EP)
2	RIGHTEOUS VENDETTA THE FIRE INSIDE
3	RED TIDE RISING THE RISING
4	RAILROAD EARTH LAST OF THE OUTLAWS
5	SWORN IN THE DEATH CARD
6	JASMINE THOMPSON BUNDLE OF TANTRUMS
7	MS MR SECONDHAND RAPTURE
8	SAGE THE GEMINI GAS PEDAL: THE EP
9	BRANDY CLARK 12 STORIES
10	BRIGHAM YOUNG UNIVERSITY VOCAL POINT LEAD THE LINE ON: HYMNS AND INSPIRATION

HEATSEEKERS ALBUMS: The week's top-selling albums by new or developing acts, defined as those who have never appeared in the top 100 of the Billboard 200 or the top 10 of Top Country Albums, Top R&B/Hip-Hop Albums, Top Rock Albums, Christian Albums or Gospel Albums. If a title reaches any of those levels, it and the act's subsequent albums are then ineligible to appear on Heatseekers Albums. Titles are ranked by sales data as compiled by Nielsen SoundScan. HEATSEEKERS SONGS: The week's most popular songs across all formats by new or developing acts, defined as those who have never appeared as a lead artist in the top 50 of the Billboard Hot 100 (or the top 50 of Top 100 Airplay prior to Dec. 31, 1998). If a title reaches any of those levels, it and the act's subsequent songs are then ineligible to appear on Heatseekers Songs. Titles are ranked by radio airplay audience impressions as measured by Nielsen SoundScan and streaming activity data provided by online music sources tracked by Nielsen BDS. See Charts Legend on billboard.com for complete rules and explanations. All charts © 2014 Prominent Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

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

Country

January 25
2014

billboard

HOT COUNTRY SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
3	2	1	#1 DRINK A BEER J.STEVENS (I.BEAVERS,C.STAPLETON)	Luke Bryan CAPITOL NASHVILLE		1	10
1	1	2	STAY J.MOI (J.K.MOI,J.F.YOUNG,C.ROBERTSON,J.LAWHON,B.WELLS)	Florida Georgia Line REPUBLIC NASHVILLE	●	1	17
4	3	3	WHATEVER SHE'S GOT C.AINLAV,F.LIDDELL,G.WORF (J.ROBBINS,J.M.NITE)	David Nail MCA NASHVILLE	●	3	29
7	5	4	CHILLIN' IT J.STEVENS (C.SWINDELL,S.MINOR)	Cole Swindell WARNER BROS./WMN	●	4	33
9	8	5	WHEN SHE SAYS BABY M.KNOX (T.R.AKINS,B.HAYSLIP)	Jason Aldean BROKEN BOW		5	15
10	9	6	SWEET ANNIE K.STEGALL,Z.BROWN (Z.BROWN,W.DURRETTE,C.BOWLES,S.LEIGH,J.PIERCE)	Zac Brown Band ATLANTIC/SOUTHERN GROUND		6	19
5	6	7	WASTING ALL THESE TEARS D.HUFF,N.CHAPMAN (R.GAALSUYK,C.SMITH)	Cassadee Pope REPUBLIC NASHVILLE	●	5	32
8	7	8	DRUNK LAST NIGHT F.LIDDELL,J.NIEBANK (L.VELTZ,J.OSBORNE)	Eli Young Band REPUBLIC NASHVILLE	●	3	29
12	11	9	DON'T LET ME BE LONELY D.HUFF (S.BUXTON,R.CRAWSON,C.TOMPKINS)	The Band Perry REPUBLIC NASHVILLE		9	19
13	12	10	FRIDAY NIGHT M.ALTMAN (E.PASLAY,R.FALCON,R.CROSBY)	Eric Paslay EMI NASHVILLE		10	26
2	4	11	THAT'S MY KIND OF NIGHT J.STEVENS (A.GORLEY,D.DAVIDSON,C.DESTEFANO)	Luke Bryan CAPITOL NASHVILLE		1	24
14	13	12	COMPASS N.CHAPMAN,LADY ANTEBELLUM (T.E.HERMANNSEN,M.SERIKEN,A.MALKI,R.GOLAN,D.OMELIO,E.HAYNES)	Lady Antebellum CAPITOL NASHVILLE		12	15
17	15	13	UP ALL NIGHT B.BUTLER,J.PARDI (J.PARDI,B.BUTLER,B.BEAVERS)	Jon Pardi CAPITOL NASHVILLE		13	26
15	14	14	RADIO F.ROGERS (D.RUCKER,L.LAIRD,A.GORLEY)	Darius Rucker CAPITOL NASHVILLE		14	20
21	17	15	HELLUVA LIFE M.ALTMAN,S.HENDRICKS (R.CRAWSON,C.TOMPKINS,J.KEAR)	Frankie Ballard WARNER BROS./WMN		15	17
19	21	16	SG BOTTOMS UP D.HUFF (B.GILBERT,B.JAMES,J.WEAVER)	Brantley Gilbert VALORY		11	4
11	16	17	WE WERE US N.CHAPMAN,K.URBAN (J.ROBBINS,N.GALYON,J.M.NITE)	Keith Urban And Miranda Lambert HIT RED/CAPITOL NASHVILLE/RCA NASHVILLE		1	18
27	23	18	19 YOU + ME DAN + SHAY,S.HENDRICKS (D.SMYERS,S.MOONEY,D.ORTON)	Dan + Shay WARNER BROS./WMN		18	12
23	18	19	I HOLD ON R. COPPERMAN (B.JAMES,D.BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		18	19
25	20	20	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		20	12
		21	HOT SHOT DEBUT YOU SOUND GOOD TO ME M.BRIGHT (A.GORLEY,L.LAIRD,H.LINDESEY)	Lucy Hale DMG NASHVILLE/BIGGER PICTURE		21	1
22	19	22	THE HEART OF DIXIE B.JAMES (C.SMITH,B.JAMES,T.VERGES)	Danielle Bradbery REPUBLIC NASHVILLE/BIG MACHINE		16	20
29	24	23	GOODNIGHT KISS D.GEORGE (R.HOUSER,R.HATCH,J.SELLERS)	Randy Houser STONEY CREEK		23	14
30	26	24	GET ME SOME OF THAT L.LAIRD (C.SWINDELL,M.CARTER,T.R.AKINS)	Thomas Rhett VALORY		24	9
	39	25	DG GIVE ME BACK MY HOMETOWN J.JOYCE (E.CHURCH,L.LAIRD)	Eric Church EMI NASHVILLE		25	2
31	25	26	EVERYTHING I SHOULDN'T BE THINKING ABOUT N.V. (K.THOMPSON,D.L.MURPHY,B.JAMES)	Thompson Square STONEY CREEK		25	15
20	22	27	EVERYBODY'S GOT SOMEBODY BUT ME D.HUFF,H.HAYES (H.HAYES,D.BRAINARD,J.ZUFFINETI)	Hunter Hayes Featuring Jason Mraz ATLANTIC/WMN		18	16
48	37	28	AG DOIN' WHAT SHE LIKES S.HENDRICKS (P.O'DONNELL,W.KIRBY)	Blake Shelton WARNER BROS./WMN		28	4
32	29	29	LETTIN' THE NIGHT ROLL J.S.STOVER (J.MOORE,J.S.STOVER,R.CRAWSON)	Justin Moore VALORY		29	9
33	30	30	BEAT OF THE MUSIC R. COPPERMAN,B.ELDERDGE (B.ELDERDGE,R.COPPERMAN,H.MORGAN)	Brett Eldredge ATLANTIC/WMN		30	10
38	31	31	YOUNG LOVE B.JAMES (K.MOORE,D.COUCH,W.DAVIS)	Kip Moore MCA NASHVILLE		31	7
28	28	32	THIS IS HOW WE ROLL J.MOI (B.KELLEY,T.HUBBARD,C.SWINDELL,L.BRYAN)	Florida Georgia Line Featuring Luke Bryan REPUBLIC NASHVILLE		18	7
26	27	33	THE OUTSIDERS J.JOYCE (E.CHURCH,C.BEATHARD)	Eric Church EMI NASHVILLE		6	13
36	32	34	WILD IN YOUR SMILE B.BEAVERS,L.WOOTEN (T.R.AKINS,B.HAYSLIP,M.GREEN)	Dustin Lynch BROKEN BOW		32	16
39	33	35	WHISKEY IN MY WATER J.CATINO,J.KING (T.FARR,P.LARUE,J.OZIER)	Tyler Farr COLUMBIA NASHVILLE		33	5
40	35	36	COLD BEER WITH YOUR NAME ON IT M.WRIGHT,C.AUDRETCH, III (B.ANDERSON,C.DANIELS)	Josh Thompson SHOW DOG-UNIVERSAL		35	10
44	40	37	THE MONA LISA B.PAISLEY (B.PAISLEY,C.DUBOIS)	Brad Paisley ARISTA NASHVILLE		37	4
42	36	38	WAKE UP LOVIN' YOU C.MORGAN,P.O'DONNELL (J.OSBORNE,M.RAMSEY,T.ROSEN)	Craig Morgan BLACK RIVER		35	12
34	34	39	FOLLOW YOUR ARROW K.MUSGRAVES,L.LAIRD,S.MCANALLY (K.MUSGRAVES,B.CLARK,S.MCANALLY)	Kacey Musgraves MERCURY		28	10
37	38	40	READY SET ROLL C.DESTEFANO (C.DESTEFANO,T.R.AKINS,C.RICE)	Chase Rice DACK JANIELS/T8/RPM		27	14
		41	NEW REWIND J.DEMARCUS,RASCAL FLATTS (C.DESTEFANO,A.GORLEY,E.PASLAY)	Rascal Flatts BIG MACHINE		41	1
45	42	42	SLOW ME DOWN M.BRIGHT (M.GREEN,H.MORGAN,J.ROBBINS)	Sara Evans RCA NASHVILLE		39	11
		43	NEW COP CAR Z.CROWELL,K.URBAN (Z.CROWELL,M.JENKINS,S.HUNT)	Keith Urban HIT RED/CAPITOL NASHVILLE		43	1
35	41	44	PLAY IT AGAIN J.STEVENS (A.GORLEY,D.DAVIDSON)	Luke Bryan CAPITOL NASHVILLE		35	20
47	43	45	SOBER J.JOYCE (L.MCKENNA,H.LINDESEY,L.ROSE)	Little Big Town CAPITOL NASHVILLE		27	9
46	45	46	IT AIN'T THE WHISKEY J.JOYCE (G.W.BARNHILL,J.DADDARIO,C.DEGGES)	Gary Allan MCA NASHVILLE		45	5
41	44	47	TAKE IT OUT ON ME J.MOI (S.MCANALLY,C.DESTEFANO,A.GORLEY)	Florida Georgia Line REPUBLIC NASHVILLE		32	7
50	46	48	I GOT A CAR T.BROWN,G.STRAIT (K.GATTIS,T.DOUGLAS)	George Strait MCA NASHVILLE		46	4
	49	49	WE ARE TONIGHT D.HUFF (M.BEESON,J.OSBORNE,S.HUNT)	Billy Currington MERCURY		49	2
	48	50	STRONG C.FARREN,Z.CROWELL,A.GORLEY (A.GORLEY,Z.CROWELL,W.HOGE)	Will Hoge CUMBERLAND/PROSPECTOR/NEW REVOLUTION		42	9

TOP COUNTRY ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
3	1	#1 FLORIDA GEORGIA LINE REPUBLIC NASHVILLE/BMLG	Here's To The Good Times	▲	58	
1	2	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Crash My Party	▲	23	
2	3	GARTH BROOKS PEARL	Blame It All On My Roots: Five Decades Of Influences		7	
5	4	BLAKE SHELTON WARNER BROS./WMN	Based On A True Story ...	▲	42	
6	5	JASON ALDEAN BROKEN BOW/BMG	Night Train	▲	65	
7	6	TAYLOR SWIFT BIG MACHINE/BMLG	Red	▲	64	
8	7	LADY ANTEBELLUM CAPITOL NASHVILLE/UMGN	Golden	●	36	
16	8	THOMAS RHETT VALORY/BMLG	It Goes Like This		11	
9	9	KACEY MUSGRAVES MERCURY/UMGN	Same Trailer Different Park		43	
11	10	DANIELLE BRADBERRY REPUBLIC NASHVILLE/BMLG	Danielle Bradbery		7	
4	11	JAKE OWEN RCA NASHVILLE/SMN	Days Of Gold		6	
14	12	SCOTTY MCCREERY 19/INTERSCOPE/MERCURY/UMGN	See You Tonight		13	
17	13	JUSTIN MOORE VALORY/BMLG	Off The Beaten Path		17	
18	14	KEITH URBAN HIT RED/CAPITOL NASHVILLE/UMGN	Fuse		18	
13	15	ZAC BROWN BAND ROAR/SOUTHERN GROUND/ATLANTIC/AG	Uncaged	▲	79	
21	16	PARMALEE STONEY CREEK/BMG	Feels Like Carolina		5	
15	17	HUNTER HAYES ATLANTIC/WMN	Hunter Hayes	▲	118	
20	18	DARIUS RUCKER CAPITOL NASHVILLE/UMGN	True Believers		34	
19	19	CASADEE POPE REPUBLIC NASHVILLE/BMLG	Frame By Frame		14	
22	20	THE BAND PERRY REPUBLIC NASHVILLE/BMLG	Pioneer	●	41	
10	21	ZAC BROWN BAND SOUTHERN GROUND	The Grohl Sessions: Vol. 1 (EP)		5	
23	22	GEORGE STRAIT MCA NASHVILLE/UMGN	Love Is Everything		35	
26	23	TYLER FARR COLUMBIA NASHVILLE/SMN	Redneck Crazy		15	
30	24	CHASE RICE DACK JANIELS	Ready Set Roll (EP)		12	
25	25	TOBY KEITH SHOW DOG-UNIVERSAL	Drinks After Work		11	
12	26	THE ROBERTSONS 4 BEARDS/EMI NASHVILLE/UMGN	Duck The Halls: A Robertson Family Christmas	▲	11	
28	27	LITTLE BIG TOWN CAPITOL NASHVILLE/UMGN	Tornado	▲	70	
24	28	CHRIS YOUNG RCA NASHVILLE/SMN	A.M.		17	
27	29	SOUNDTRACK Nashville: The Music Of Nashville: Season 2 / Volume 1 ABC STUDIOS/LIONS GATE/BIG MACHINE/BMLG			5	
29	30	WILLIE NELSON LEGACY	To All The Girls...		13	
	31	BRANDY CLARK SLATE CREEK/SMITH	12 Stories		6	
31	32	ALAN JACKSON ACR/EMI NASHVILLE/UMGN	The Bluegrass Album		16	
33	33	LEE BRICE CURB	Hard 2 Love	●	90	
34	34	GARY ALLAN MCA NASHVILLE/UMGN	Set You Free		49	
32	35	VARIOUS ARTISTS Nashville: What I Call Country Volume 6 UNIVERSAL/SONY MUSIC/UME			31	
38	36	TIM MCGRAW BIG MACHINE/BMLG	Two Lanes Of Freedom	●	49	
45	37	RANDY HOUSER STONEY CREEK/BMG	How Country Feels		46	
44	38	ERIC CHURCH EMI NASHVILLE/UMGN	Caught In The Act: Live		40	
35	39	KELLIE PICKLER BLACK RIVER	The Woman I Am		9	
37	40	BRETT ELDERDGE ATLANTIC/WMN	Bring You Back		20	
46	41	KENNY ROGERS WARNER BROS./WMN	You Can't Make Old Friends		12	
40	42	BILLY CURRINGTON MERCURY/UMGN	We Are Tonight		15	
41	43	PISTOL ANNIES RCA NASHVILLE/SMN	Annie Up		32	
49	44	JOE NICHOLS RED BOW/BMG	Crickets		11	
	45	ALAN JACKSON Precious Memories: Volume II ACR/EMI NASHVILLE/UMGN			41	
42	46	LUKE BRYAN CAPITOL NASHVILLE/UMGN	Spring Break... Here To Party	●	44	
	47	LUKE BRYAN CAPITOL NASHVILLE/UME	4 Album Collection		6	
36	48	KENNY CHESNEY BLUE CHAIR/COLUMBIA NASHVILLE/SMN	Life On A Rock		36	
39	49	BRAD PAISLEY ARISTA NASHVILLE/SMN	Wheelhouse		35	
	50	AARON LEWIS BLASTER/WMN	The Road		54	



Bryan Celebrates At No. 1 With 'Beer'

Luke Bryan (above) scores his sixth No. 1 on Hot Country Songs with "Drink a Beer," which interrupts a six-week stand atop the sales/streaming/airplay hybrid chart by Florida Georgia Line's "Stay" (1-2).

"Beer" cools itself at No. 1 on Country Digital Songs for a fourth week with 57,000 downloads (down 11%), according to Nielsen SoundScan, while staying flat at No. 9 on the Nielsen BDS-fueled Country Airplay chart (37 million audience impressions, up 12%) and dipping 4-6 on Country Streaming Songs (626,000 streams, down 1%). The Georgia native's new leader is a quick repeat atop the chart, where he most recently appeared with "That's My Kind of Night," which logged the last of 12 weeks at No. 1 on the Nov. 16 chart.

Singer/songwriter Eric Paslay celebrates his first top 10 on Hot Country Songs as "Friday Night" improves 12-10. His previous best was a No. 48 peak with "Never Really Wanted" three years ago. Paslay co-wrote "Friday" as well as Rascal Flatts' "Rewind," which debuts at No. 41. The trio's new song previews its upcoming ninth studio set and also debuts at No. 28 on Country Airplay. Expect a solid jump on Hot Country Songs next week as sales of the track's first retail frame—the digital download arrived Jan. 14—will influence its ranking.

The Band Perry scores its seventh consecutive top 10 radio-promoted single on Hot Country Songs as "Don't Let Me Be Lonely" lifts 11-9. The streak includes every proper single release since the trio's debut single, "Hip to My Heart," peaked at No. 20 in May 2010. —Wade Jessen

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 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, Promethese Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

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BDS

Rock

January 25
2014
billboard

HOT ROCK SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
3	2	1	#1 LET HER GO C.VALLEJO,M.ROSENBERG (M.D.ROSENBERG)	Passenger BLACK CROW/NETTWERK/WARNER BROS.	▲	1	43
1	1	2	ROYALS J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC	▲	1	32
2	3	3	DEMONS ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE		2	67
5	4	4	AG SG TEAM J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		4	18
6	5	5	DG POMPEII M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		5	35
4	6	6	SWEATER WEATHER J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN)	The Neighbourhood (R)EVOLVE/COLUMBIA	▲	4	51
9	8	7	SAFE AND SOUND R.MERCHANT,S.SIMONIAN (R.MERCHANT,S.SIMONIAN)	Capital Cities LAZY HOOKS/CAPITOL		2	51
7	7	8	RADIOACTIVE ALEX DA KID (IMAGINE DRAGONS,A.GRANT,J.MOSSER)	Imagine Dragons KIDINAKORNER/INTERSCOPE	▲	1	68
10	10	9	BEST DAY OF MY LIFE S.GOODMAN,A.ACETTA (Z.BARNETT,J.SHELLEY,D.RUBLIN,M.SANCHEZ,M.GOODMAN,S.ACETTA)	American Authors ISLAND/DIMG		8	17
8	9	10	SAIL A.BRUNO (A.BRUNO)	AWOLNATION RED BULL	▲	4	88
13	13	11	LOVE DON'T DIE S.PRICE,R.B.TEDDER (THE FRAV,R.B.TEDDER)	The Fray EPIC		11	12
12	14	12	DO I WANNA KNOW? J.FORD (A.TURNER)	Arctic Monkeys DOMINO/ADA		12	21
11	11	13	ALONE TOGETHER B.WALKER (FALL OUT BOY)	Fall Out Boy DECAVDANCE/ISLAND/DIMG		11	21
15	15	14	OUT OF MY LEAGUE T.HOFFER (M.FITZPATRICK,N.SCAGGS,J.KING,J.KARNES,J.RUZUMNA,J.WICKS)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC		13	38
14	16	15	TENNIS COURT J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		11	26
17	18	16	COME A LITTLE CLOSER J.JOYCE (CAGE THE ELEPHANT)	Cage The Elephant DSP/RCA		16	22
22	23	17	CHOCOLATE M.CROSSEY,THE 1975 (G.DANIEL,M.HEALY,A.HANN,R.MACDONALD)	The 1975 DIRTY HIT/VAGRANT/INTERSCOPE		17	17
-	20	18	ON TOP OF THE WORLD ALEX DA KID,IMAGINE DRAGONS (D.REYNOLDS,W.SERMON,B.MCKEE,A.GRANT)	Imagine Dragons KIDINAKORNER/INTERSCOPE		14	43
20	21	19	COME TO ME G.WATTENBERG (J.RZEZNIK,G.WATTENBERG)	Goo Goo Dolls WARNER BROS.		18	14
21	24	20	AFRAID J.PILBROW,E.HAYNIE (J.J.RUTHERFORD,Z.ABELS,J.FREEDMAN,M.MARGOT,B.SAMMIS,E.HAYNIE)	The Neighbourhood (R)EVOLVE/COLUMBIA		20	18
-	12	21	SEVEN NATION ARMY J.WHITE III (J.WHITE III)	The White Stripes THIRD MAN/WARNER BROS.		12	2
18	22	22	WHO YOU LOVE J.MAYER,D.WAS (J.MAYER,K.PERRY)	John Mayer Featuring Katy Perry COLUMBIA		11	21
19	19	23	MISS JACKSON B.WALKER (B.URIE,B.G.WALKER,J.SINCLAIR,A.SALEM,LOLO,A.GOOSE)	Panic! At The Disco Featuring Lolo DECAVDANCE/FUELED BY RAMEN/RRP		11	26
23	25	24	SIRENS B.O'BRIEN (M.MCCREARY,E.VEDDER)	Pearl Jam MONKEYWRENCH/REPUBLIC		11	17
16	17	25	I SEE FIRE E.SHEERAN (E.SHEERAN)	Ed Sheeran WATERTOWER		15	6
25	28	26	GLORY AND GORE J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		25	15
24	26	27	DIRTY PAWS OF MONSTERS AND MEN,A.ARNARSSON (N.B.HILMARSDOTTIR,R.THORHALLSSON)	Of Monsters And Men REPUBLIC		24	17
28	27	28	UNBELIEVERS R.BATMANGLIJ,A.RECHTSCHAID (R.BATMANGLIJ,E.KOENIG)	Vampire Weekend XL/BEGGARS GROUP		24	8
HOT SHOT DEBUT		29	LOVE ALONE IS WORTH THE FIGHT N.AVRON,L.FOREMAN,T.FOREMAN (J.FOREMAN,T.FOREMAN)	Switchfoot LOWERCASE PEOPLE/ATLANTIC		29	1
29	32	30	400 LUX J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		20	15
34	30	31	THE MOTHER WE SHARE CHVRCHES (CHVRCHES)	CHVRCHES GOODBYE/GLASSNOTE		30	13
33	33	32	BUZZCUT SEASON J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		30	15
38	34	33	THE WIRE A.RECHTSCHAID,D.HAIM,A.HAIM,E.HAIM (D.HAIM,A.HAIM,E.HAIM)	HAIM COLUMBIA		25	12
26	29	34	A LIGHT THAT NEVER COMES M.SHINODA (LINKIN PARK,S.AOKI)	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		11	17
32	35	35	SHEPHERD OF FIRE M.ELIZONDO (AVENGED SEVENFOLD)	Avenged Sevenfold WARNER BROS.		32	7
NEW		36	MIND OVER MATTER NOT LISTED (NOT LISTED)	Young The Giant FUELED BY RAMEN/RRP		36	1
27	31	37	BATTLE BORN K.CHURKO (Z.BATHORY,T.J.GRINSTEAD,J.S.HAYDE,I.GREENING,K.CHURKO)	Five Finger Death Punch PROSPECT PARK		27	10
47	41	38	IT'S ABOUT TIME J.MELDA-JOHNSON (S.GADHIA,J.TILLEY,E.CANNATA,F.COMTOIS,P.DOOSTZADEH)	Young The Giant FUELED BY RAMEN/RRP		38	6
41	37	39	RIBS J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		26	15
40	38	40	HOUSE OF GOLD G.WELLS (T.JOSEPH)	Twenty One Pilots FUELED BY RAMEN/RRP		38	5
-	44	41	HOLDING ON FOR LIFE DANGER MOUSE (J.MERCER,B.BURTON)	Broken Bells COLUMBIA		40	5
36	40	42	WHITE TEETH TEENS J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		36	14
35	36	43	LOLA MONTEZ R.CAGGIANO,VOLBEAT,J.HANSEN (M.S.POULSEN,VOLBEAT)	Volbeat VERTIGO/REPUBLIC		35	12
46	46	44	A WORLD ALONE J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		38	13
NEW		45	BAD BLOOD M.CREW,D.SMITH (D.SMITH)	Bastille VIRGIN/CAPITOL		45	1
NEW		46	SLEEPING WITH A FRIEND NOT LISTED (NOT LISTED)	Neon Trees MERCURY/DIMG		46	1
31	39	47	THE LOVE CLUB J.LITTLE (E.Y.O'CONNOR,J.LITTLE)	Lorde LAVA/REPUBLIC		18	18
-	50	48	R U MINE? R.ORTON (A.TURNER,ARCTIC MONKEYS)	Arctic Monkeys DOMINO		48	2
NEW		49	FALL IN LOVE NOT LISTED (NOT LISTED)	Phantogram BARSUK/REPUBLIC		49	1
NEW		50	THE WALKER NOT LISTED (NOT LISTED)	Fitz And The Tantrums DANGERBIRD/ELEKTRA/ATLANTIC		50	1

TOP ROCK ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 8 WKS LORDE LAVA/REPUBLIC	Pure Heroine	●	15	
2	2	IMAGINE DRAGONS KIDINAKORNER/INTERSCOPE/IGA	Night Visions	▲	71	
4	3	GG SOUNDTRACK STUDIOCANAL,MIKE ZOSS PRODUCTIONS/NONESUCH/WARNER BROS.	Inside Llewellyn Davis: Original Soundtrack Recording		9	
11	4	BILLIE JOE + NORAH REPRISE/WARNER BROS.	Foreverly		7	
10	5	BASTILLE VIRGIN/CAPITOL	Bad Blood		19	
3	6	ARCTIC MONKEYS DOMINO	AM		18	
7	7	PASSENGER BLACK CROW/NETTWERK	All The Little Lights		24	
6	8	THE NEIGHBOURHOOD (R)EVOLVE/COLUMBIA	I Love You.		37	
13	9	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Born To Die	●	102	
12	10	FALL OUT BOY DECAVDANCE/ISLAND/DIMG	Save Rock And Roll		39	
5	11	ARCADE FIRE MERGE/CAPITOL	Reflektor		11	
9	12	SOUNDTRACK FOX/BRUSHFIRE/REPUBLIC	The Secret Life of Walter Mitty: Music From And Inspired By The Motion Pict		3	
HOT SHOT DEBUT	13	STEPHEN MALKMUS AND THE JACKS MATADOR	Wig Out At Jagbags		1	
14	14	DAUGHTRY 19/RCA	Baptized		8	
19	15	THE LUMINEERS DUAL TONE	The Lumineers	▲	87	
17	16	A DAY TO REMEMBER ADTR	Common Courtesy		6	
15	17	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell Volume 2		8	
16	18	HAIM COLUMBIA	Days Are Gone		15	
23	19	MUMFORD & SONS GENTLEMAN OF THE ROAD/GLASSNOTE	Babel	▲	68	
21	20	VAMPIRE WEEKEND XL	Modern Vampires Of The City		29	
22	21	AVENGED SEVENFOLD WARNER BROS.	Hail To The King		20	
20	22	SOUNDTRACK LIONS GATE/REPUBLIC	The Hunger Games: Catching Fire		8	
30	23	KINGS OF LEON RCA	Mechanical Bull		16	
24	24	OF MONSTERS AND MEN REPUBLIC	My Head Is An Animal	●	93	
8	25	PEARL JAM MONKEYWRENCH/REPUBLIC	Lightning Bolt		13	
44	26	PS NEIL YOUNG REPRISE/WARNER BROS.	Live At The Cellar Door		5	
18	27	PANIC! AT THE DISCO DECAVDANCE/FUELED BY RAMEN	Too Weird To Live, Too Rare To Die!		14	
28	28	CHVRCHES GOODBYE/GLASSNOTE	Bones Of What You Believe		15	
26	29	NICKELBACK ROADRUNNER	The Best Of Nickelback: Volume 1		8	
NEW	30	MISTERWIVES ISLAND/DIMG	Reflections (EP)		1	
29	31	THE 1975 DIRTY HIT/VAGRANT/INTERSCOPE/IGA	The 1975		8	
25	32	JOHN MAYER COLUMBIA	Paradise Valley		21	
33	33	THE HEAD AND THE HEART SUB POP	Let's Be Still		10	
27	34	FIVE FINGER DEATH PUNCH PROSPECT PARK	The Wrong Side Of Heaven And The Righteous Side Of Hell Volume 1		24	
38	35	AWOLNATION RED BULL	Megalithic Symphony		102	
40	36	JASON ISBELL SOUTHEASTERN/THIRTY TIGERS	Southeastern		12	
34	37	ALT-J INFECTIOUS/CANVASBACK/ATLANTIC/AG	An Awesome Wave		48	
RE	38	VOLBEAT VERTIGO/REPUBLIC	Outlaw Gentlemen & Shady Ladies		22	
31	39	JACK JOHNSON BRUSHFIRE/REPUBLIC	From Here To Now To You		17	
42	40	THE BEATLES BBC/APPLE/CAPITOL/UMI	On Air: Live At The BBC Volume 2		9	
39	41	PIERCE THE VEIL FEARLESS	Collide With The Sky		15	
43	42	LANA DEL REY POLYDOR/INTERSCOPE/IGA	Paradise (EP)		37	
RE	43	QUEENS OF THE STONE AGE MATADOR	...Like Clockwork		16	
41	44	SOUNDTRACK WATERTOWER/INTERSCOPE/IGA	The Great Gatsby: Music From Baz Luhrmann's Film		32	
32	45	SKILLET ATLANTIC/AG	Rise		23	
37	46	BRING ME THE HORIZON EPITAPH	Sempiternal		26	
45	47	PAUL MCCARTNEY MPL/HEAR/CONCORD	New		13	
NEW	48	AMERICAN AUTHORS ISLAND/DIMG	American Authors (EP)		1	
50	49	PHILLIP PHILLIPS 19/INTERSCOPE/IGA	The World From The Side Of The Moon	▲	58	
35	50	PARAMORE FUELED BY RAMEN	Paramore		38	



Passenger Rides To No. 1

As it reaches a new Billboard Hot 100 peak (No. 6), "Let Her Go" by Passenger (above) dethrones Lorde's "Royals" on Hot Rock Songs, which the latter song had led for 19 weeks. The reign of "Royals" marks the sales/airplay/streaming-based chart's third-longest: Imagine Dragons' "Radioactive" dominated for 23 weeks last year, followed by Foo Fighters' "Rope" (20, in 2011, when Hot Rock Songs was solely airplay-based). "Go" gains by 6% to 84 million audience impressions, up 6%, according to Nielsen BDS, and holds at No. 2 on Rock Streaming Songs (3.9 million U.S. streams, up 8%, according to BDS). The track's climb to No. 1 on Hot Rock Songs marks its latest milestone, as it topped 14 rankings in Billboard's international charts menu in 2012-13.

A consolation for Lorde: "Royals" follow-up "Team" takes over atop Alternative Digital Songs, climbing 3-1 with a 6% lift to 125,000. "Team" unseats "Royals" (1-3), which ruled for 20 weeks.

A viral video revives Queen's "Don't Stop Me Now" (which reached No. 86 on the Hot 100 in 1979). YouTuber Matt Perren created a stop-motion video of himself lip-synching the track in front of his webcam. Between Jan. 1, 2011, and Jan. 5, 2014, he took 1,101 pictures of himself to create a montage of his maturation. The remarkable three years of dedication it took him to complete the project helped spur 979,000 streams of "Don't" in the Jan. 6-12 tracking week, resulting in the cut's No. 12 debut on Rock Streaming Songs (see page 67).

—Gary Trust and William Gruger

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

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AIRPLAY/STREAMING DATA COMPILED BY
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BDS

R&B/Hip-Hop

January 25
2014
billboard

HOT R&B/HIP-HOP SONGS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	TITLE	Artist	CERT.	WKS. ON CHART
1	1	1	#1	THE MONSTER	Eminem Featuring Rihanna	1 11
4	2	2	AG	DRUNK IN LOVE	Beyonce Featuring Jay Z	2 4
3	3	3		HOLD ON, WE'RE GOING HOME	Drake Feat. Majid Jordan	1 23
12	8	4		SHOW ME	Kid Ink Featuring Chris Brown	4 13
5	5	5		WHITE WALLS	Macklemore & Ryan Lewis Feat. Schoolboy Q & Hollis	3 19
2	6	6		23	Mike Will Made-It Feat. Miley Cyrus, Wiz Khalifa & Juicy J	2 18
6	7	7		MY HITTA	YG Featuring Jeezy & Rich Homie Quan	5 16
7	4	8		BLURRED LINES	Robin Thicke Featuring T.I. + Pharrell	1 42
49	15	9		TALK DIRTY	Jason Derulo Featuring 2 Chainz	9 6
13	11	10		LOVE MORE	Chris Brown Featuring Nicki Minaj	7 25
11	12	11		ALL ME	Drake Featuring 2 Chainz & Big Sean	6 16
10	13	12		RAP GOD	Eminem	2 13
9	10	13		GAS PEDAL	Sage The Gemini Featuring Iamsu!	6 26
15	14	14		IT WON'T STOP	Sevyn Streeter Featuring Chris Brown	9 18
23	16	15		XO	Beyonce	15 4
22	17	16		ALL OF ME	John Legend	15 19
-	29	17	DG	HAPPY	Pharrell Williams	17 2
16	18	18		HEADBAND	B.o.B Featuring 2 Chainz	16 27
20	21	19		THE LANGUAGE	Drake	13 16
26	26	20		UP DOWN (DO THIS ALL DAY)	T-Pain Featuring B.o.B	20 10
24	22	21		I LUV THIS SH*T	August Alsina Featuring Trinidad James	13 24
21	25	22		SURVIVAL	Eminem	6 14
30	27	23		PARANOID	Ty Dolla \$ign Featuring B.o.B	23 8
14	20	24		BERZERK	Eminem	2 20
18	24	25		RED NOSE	Sage The Gemini	14 26
46	38	26	SG	PARTITION	Beyonce	26 3
17	23	27		TKO	Justin Timberlake	9 17
35	32	28		SHE KNOWS	J. Cole Featuring Amber Coffman & The Cults	28 6
28	30	29		WORST BEHAVIOR	Drake	28 15
33	34	30		RIDE	SoMo	30 5
32	28	31		OLD SCHOOL LOVE	Lupe Fiasco Featuring Ed Sheeran	28 10
27	31	32		HONEST	Future	18 18
43	37	33		THEY DON'T KNOW	Rico Love	33 7
34	36	34		POUND CAKE/PARIS MORTON MUSIC 2	Drake Feat. Jay Z	24 16
31	33	35		BOUND 2	Kanye West	3 10
-	39	36		OWN IT	Mack Wilds	36 6
47	47	37		ALL THE WAY HOME	Tamar Braxton	32 10
37	43	38		SHABBA	A\$AP Ferg Featuring A\$AP Rocky	34 20
25	35	39		MINE	Beyonce Featuring Drake	25 4
48	46	40		SHHH...	Future	40 7
39	44	41		V. 3005	Childish Gambino	31 6
41	40	42		MY STORY	R. Kelly Featuring 2 Chainz	27 14
38	42	43		FDB	Young Dro	30 19
45	49	44		WAIT FOR A MINUTE	Tyga & Justin Bieber	24 5
40	45	45		COLLARD GREENS	Schoolboy Q Featuring Kendrick Lamar	28 20
RE-ENTRY		46		I KNOW	Yo Gotti Featuring Rich Homie Quan	46 3
HOT SHOT DEBUT		47		HURT YOU	Toni Braxton & Babyface	47 1
29	41	48		LOLLY	Maejor Ali Featuring Juicy J & Justin Bieber	5 14
RE-ENTRY		49		READY	B.o.B Featuring Future	37 4
NEW		50		***FLAWLESS	Beyonce Feat. Chimamanda Ngozi Adichie	50 1

TOP R&B/HIP-HOP ALBUMS™						
WKS. ON CHART	LAST WEEK	THIS WEEK	ARTIST	Title	CERT.	WKS. ON CHART
1	1	1	#1	BEYONCE	Beyonce	5
HOT SHOT DEBUT		2		KID INK	My Own Lane	1
2	3	3		EMINEM	The Marshall Mathers LP 2	11
3	4	4		R. KELLY	Black Panties	5
4	5	5		DRAKE	Nothing Was The Same	17
5	6	6		JUSTIN TIMBERLAKE	The 20/20 Experience (2 Of 2)	15
6	7	7		CHILDISH GAMBINO	Because The Internet	5
7	8	8		MACKLEMORE & RYAN LEWIS	The Heist	66
12	9	9		JHENE AIKO	Sail Out (EP)	9
8	10	10		B.O.B	Underground Luxury	4
11	11	11		ROBIN THICKE	Blurred Lines	25
14	12	12		KENDRICK LAMAR	good kid, m.A.A.d city	64
13	13	13		TAMAR BRAXTON	Love And War	19
10	14	14		YO GOTTI	I Am	8
9	15	15		JUSTIN TIMBERLAKE	The 20/20 Experience	44
17	16	16		JOHN LEGEND	Love In The Future	19
16	17	17		JAY Z	Magna Carta... Holy Grail	27
18	18	18		JUICY J	Stay Trippy	20
15	19	19		KANYE WEST	Yeezus	30
22	20	20		J. COLE	Born Sinner	30
23	21	21		SEVYN STREETER	Call Me Crazy, But... (EP)	6
19	22	22		PUSHA T	My Name Is My Name	14
26	23	23		RIHANNA	Unapologetic	60
21	24	24		2 CHAINZ	B.O.A.T.S. II #METIME	18
20	25	25		JANELLE MONAE	The Electric Lady	18
25	26	26		A\$AP ROCKY	Long.Live.A\$AP	52
28	27	27		K. MICHELLE	Rebellious Soul	22
31	28	28		AUGUST ALSINA	Downtown: Life Under The Gun (EP)	19
27	29	29		THE WEEKND	Kiss Land	18
34	30	30		A\$AP FERG	Trap Lord	19
35	31	31		HOPSIN	Knock Madness	8
29	32	32		TLC	20	13
30	33	33		TGT	Three Kings	21
40	34	34		THE WEEKND	Trilogy	61
45	35	35	GG	EMELI SANDE	Our Version Of Events	83
39	36	36		MAC MILLER	Watching Movies With The Sound Off	25
32	37	37		LIL WAYNE	I Am Not A Human Being II	41
38	38	38		VARIOUS ARTISTS	Ellen's I'm Gonna Make You Dance Jams	9
RE	39	39		SAGE THE GEMINI	Gas Pedal: The EP	24
36	40	40		WALE	The Gifted	27
41	41	41		JAHEIM	Appreciation Day	19
RE	42	42		BLOOD ORANGE	Cupid Deluxe	4
49	43	43		WIZ KHALIFA	O.N.I.F.C.	53
RE	44	44		VARIOUS ARTISTS	Hits Of The 90's	26
RE	45	45		DJ KHALED	Suffering From Success	9
RE	46	46		EARL SWEATSHIRT	Doris	15
44	47	47		VARIOUS ARTISTS	MMG: Self Made 3	14
48	48	48		MIGUEL	Kaleidoscope Dream	64
50	49	49		TECH N9NE	Something Else	22
47	50	50		BIG SEAN	Hall Of Fame	18



Kid Ink's 'Lane' Speeds Ahead

Kid Ink (above) scores his highest position yet on Top R&B/Hip-Hop Albums as *My Own Lane* opens at No. 2 with 50,000 copies, according to Nielsen SoundScan. It's the Los Angeles rapper's third appearance on the list behind his independent debut *Up & Away* (No. 3 debut on June 30, 2012) and his RCA EP *Almost Home* (No. 5; June 15, 2013). *My Own Lane* also bows atop Rap Albums (see opposite page), marking his first chart-topper on any Billboard tally.

The **Chris Brown**-assisted "Show Me" is the breakout track from Kid Ink's new set—and a major factor in the album's strong opening week—as it moves into the top five on Hot R&B/Hip-Hop Songs (8-4). On the Rhythmic airplay tally (see page 69), the track rises 3-2, surpassing 4,400 plays on the 65-station panel (up 14%). KBOS Fresno, Calif., has been the song's biggest supporter at the format with more than 1,000 spins on the station since its first play on Sept. 18, 2013.

Digitally, "Show Me" is Kid Ink's biggest seller of his career so far, with 462,000 downloads since its Sept. 17 release. The sales total blows past the sums for his two prior charting tracks on Rhythmic, "Bad Ass" (featuring **Meek Mill** and **Wale**) in 2013 and "Time of Your Life" in 2012, which have sold 183,000 and 152,000, respectively.

—Rauly Ramirez

HOT R&B/HIP-HOP SONGS: THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP SONGS, RANKED BY RADIO AIRPLAY, AUDIENCE IMPRESSIONS AS MEASURED BY NIELSEN SOUNDSCAN AND STREAMING ACTIVITY DATA BY ONLINE MUSIC SOURCES TRACKED BY NIELSEN BDS. SONGS ARE DEFINED AS CURRENT IF THEY ARE NEWLY RELEASED TITLES, OR SONGS RECEIVING WIDESPREAD AIRPLAY AND/OR SALES ACTIVITY FOR THE FIRST TIME IN THE WEEK'S MOST POPULAR CURRENT R&B/HIP-HOP ALBUMS, RANKED BY SALES DATA AS COMPILED BY NIELSEN SOUNDSCAN. ALBUMS ARE DEFINED AS CURRENT IF THEY ARE LESS THAN 18 MONTHS OLD OR OTHER THAN 18 MONTHS OLD BUT STILL RESIDING IN THE BILLBOARD 200'S TOP 100. SEE CHARTS.UGEDON.BILLBOARD.COM/BIZ FOR COMPLETE RULES AND EXPLANATIONS. © 2014, PROMETHEUS GLOBAL MEDIA, LLC AND NIELSEN SOUNDSCAN, INC. ALL RIGHTS RESERVED.

HOT LATIN SONGS™							
WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
1	NEW	1	#1 DARTE UN BESO G.R.ROJAS,E.DAVILA JR.,D.LORA (A.CASTRO,G.GOMEZ,J.RIVEROS,G.R.ROJAS)	Prince Royce SONY MUSIC LATIN		1	26
2	1	2	VIVIR MI VIDA M.ANTHONY,S.GEORGE (M.KHAYAT,B.HAJILAJ JUNIOR,A.PAPACONSTANTINOI,B.DJUPSTROM,C.KHALED)	Marc Anthony SONY MUSIC LATIN		1	38
4	3	3	PROPUESTA INDECENTE A.SANTOS (A.SANTOS)	Romeo Santos SONY MUSIC LATIN		1	25
3	4	4	LOCO Enrique Iglesias Featuring Romeo Santos A.SANTOS,C.PAUCAR (E.M.IGLESIAS,D.MARTINEZ BUENO)	Enrique Iglesias UNIVERSAL MUSIC LATIN/UMLE		1	21
5	5	5	QUE VIVA LA VIDA F.SALDANA,V.CABRERA,PREDIKADOR (E.PALACIOS,F.SALDANA,V.DELGADO,J.L.MORERA LUNA)	Wisín SONY MUSIC LATIN		5	16
6	6	6	VAS A LLORAR POR MI L.A.LIZARRAGA,J.LIZARRAGA (M.A.ROMERO,L.L.DIAZ)	Banda El Recodo de Cruz Lizarraga FONOVISA/UMLE		5	19
12	12	7	SG CAMBIO DE PIEL M.ANTHONY,S.GEORGE (J.REYES COPELLO,X.HENRIQUEZ)	Marc Anthony SONY MUSIC LATIN		7	14
8	9	8	MUCHACHO DE CAMPO J.A.GAXIOLA,M.GAXIOLA (P.SOLANO)	Voz de Mando DISA/UMLE		7	27
11	8	9	PUT IT IN A KISS MAFFIO (K.ALEXANDER)	Katherine Alexander GOLD VOICE/SUMMA		8	7
10	13	10	MUJER DE PIEDRA G.ORTIZ (G.ORTIZ)	Gerardo Ortiz BAD SIN/DEL/SONY MUSIC LATIN		10	9
29	28	11	DG AG EL PERDEDOR C.PAUCAR (E.M.IGLESIAS,D.MARTINEZ BUENO)	Enrique Iglesias Featuring Marco Antonio Solís UNIVERSAL MUSIC LATIN/UMLE		11	5
13	11	12	LA NUEVA Y LA EX DADDY YANKEE,LOS DE LA NAZZA (R.L.AVALA,J.M.BENITEZ)	Daddy Yankee EL CARTEL/CAPITOL LATIN/UMLE		11	11
17	16	13	HERMOSA EXPERIENCIA S.LIZARRAGA (E.P.CISNEROS,H.PALENCIA CISNEROS)	Banda Sinaloense MS de Sergio Lizarraga DISCOS SABINAS		13	12
7	7	14	MI ULTIMO DESEO M.FIGUEROA (R.E.CASTELLANOS)	Banda Los Recoditos DISA/UMLE		7	26
14	14	15	HASTA ABAJO TAINY (L.VEGUILLA MALAVE,M.MASIS)	Yandel SONY MUSIC LATIN		10	13
16	15	16	PROMETO OLVIDARTE R.PINAL,E.FELICIANO,Y.DAMAS,E.SEMPER,X.SEMPER (G.A.CRUZ-PADILLA,R.PINA,T.FELICIANO)	Tony Dize PINA		15	9
9	10	17	ME INTERESAS L.LUNA DIAZ (L.L.DIAZ)	Noel Torres GERENCIA360		8	23
15	17	18	BORRACHO DE AMOR G.CHAVEZ (E.MIDRIO)	Banda La Trakalosa DISCOS SABINAS		15	17
24	22	19	LA LUZ S.LILLYWHITE (J.E.ARISTIZABAL)	Juanes UNIVERSAL MUSIC LATIN/UMLE		19	4
26	25	20	CHICA IDEAL P.LORTIZ ARVELO,F.SALDANA,A.COULSSA,BUTTIENO (M.L.MENDOZA DONATTI,J.A.MIRANDA PEREZ,P.LORTIZ ARVELO,F.SALDANA,A.COULSSA,BUTTIENO)	Chino & Nacho B&G/MACHETE/UMLE		20	7
19	23	21	TE LA PASAS T.TORBELLINO XIII (L.CHAVEZ ESPINOZA)	Tito Torbellino XIII Featuring EP KIUBO		19	9
20	20	22	LA DOBLE CARA J.TIRADO CASTANEDA (A.RAMOS,R.BECERRA)	Banda Carnaval DISA/UMLE		19	13
18	18	23	A MI MODO G.GARCIA (M.FLORES)	Los Huracanes del Norte GARMEX		16	16
23	24	24	CHUCUCHA V.DOTEL,SHADOW BLOW (V.DOTEL,J.A.FERNANDEZ SOTO)	Ilegales DOTEI		23	14
21	21	25	RELACION CLANDESTINA C.LIZARRAGA (L.CHAVEZ ESPINOZA)	Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE		21	10
22	19	26	DONDE ESTA EL AMOR M.LILLAN (P.ALBORAN)	Pablo Alboran Featuring Jesse & Joy PARLOPHONE/WARNER LATINA		16	12
27	27	27	TE PIENSO SIN QUERER (PRIMERA FILA) M.STERN,F.DE VITA,A.PULIDO MARCANO,I.BARRERA (F.DE VITA)	Franco De Vita Featuring Gloria Trevi SONY MUSIC LATIN		27	6
25	26	28	MI PEOR ERROR (PRIMERA FILA) G.NORIEGA,T.MICHELL (P.PRECIADO,R.TORRES)	Alejandra Guzman SONY MUSIC LATIN		12	14
31	30	29	NOS ACOSTUMBRAMOS LOS HOROSCOPOS DE DURANGO (L.L.DIAZ,P.VALDEZ)	Los Horoscopus de Durango FONOVISA/UMLE		29	15
30	35	30	DOS BOTELLAS DE MEZCAL A.FACE,P.RIVERA (M.VALLADARES OREJEL)	Jenni Rivera FONOVISA/UMLE		27	8
HOT SHOT DEBUT		31	TE ROBARE G.R.ROJAS,E.DAVILA JR.,D.LORA (G.R.ROJAS,D.LORA,Y.THEN)	Prince Royce SONY MUSIC LATIN		31	1
45	37	32	LA BOTELLA NOT LISTED (NOT LISTED)	Zion & Lennox BABY		32	4
34	31	33	ALOCATE F.SALDANA,V.CABRERA,J.C.RIVERA (M.MARTINEZ,R.A.ORTIZ ROLON,F.SALDANA,G.RIVERA TAPIA,RIVERA TAPIA)	Alexis & Fido COEXISTENCE/WILD DOGZ		31	6
39	34	34	CANDY F.SALDANA,V.CABRERA (O.J.VALLE,E.F.VAZQUEZ,F.SALDANA,V.CABRERAS)	Plan B PINA		34	3
33	32	35	FIN DE SEMANA J.QUIROZ (J.L.ROMA)	La Original Banda el Limon de Salvador Lizarraga Featuring Rio Roma LUZ		31	10
32	33	36	ESTA NOCHE NOT LISTED (NOT LISTED)	Raulín Rodríguez KACIQUE/CACAO/PLANET		32	5
48	42	37	EL INMIGRANTE J.TIRADO CASTANEDA (E.MUNOZ,D.MUNOZ)	Calibre 50 DISA/UMLE		37	3
36	39	38	NO QUERIAS LASTIMARME A.AVILA (G.TREVINO,A.GABRIEL,M.DE LA GARZA)	Gloria Trevi UNIVERSAL MUSIC LATIN/UMLE		36	6
35	36	39	BESAS TAN BIEN C.E.REYES (R.J.M.BENITEZ,C.E.REYES,H.E.G.E.LOPEZ)	Farruko S&A/SIENTE		35	17
-	50	40	EN LA SIERRA Y EN LA CIUDAD...LA CHINA NOT LISTED (NOT LISTED)	Javier Rosas JAVIER ROSAS		40	2
RE-ENTRY		41	POR SER BONITA EL DASA (J.J.ARAUJO)	El Dasa DISA/UMLE		40	5
37	41	42	POR FAVOR NO CUELQUES A.VALENZUELA,O.VALENZUELA (A.RIOS)	El Komander TWINNS/LA DISCO		35	10
46	40	43	TRANQUILA M.ARRIETA LUNG (J.A.OSORIO BALVIN)	J Balvín CAPITOL LATIN/UMLE		34	11
43	45	44	UN ANIMAL L.CALDERA,R.NAVA (L.CALDERA,R.NAVA)	Los Canarios de Michoacán FONOVISA/UMLE		35	13
50	48	45	AQUI ESTARE NOT LISTED (NOT LISTED)	La Nobleza de Aguililla SIMON'S		45	4
NEW		46	LA TEMPERATURA NOT LISTED (NOT LISTED)	Maluma Featuring Eli Palacios SONY MUSIC LATIN		46	1
44	43	47	LASTIMA QUE SEAS AJENA P.AGUILAR (J.M.GOMEZ MASSIAS,M.CAZARES)	Pepe Aguilar EQUINOCCIO/SONY MUSIC LATIN		43	10
-	49	48	HEY S.GEORGE (O.RIVERA,J.J.ROSARIO PENA,E.R.SALAZAR,S.DURAN)	Toby Love TOP STOP		43	5
RE-ENTRY		49	LA CLIKA ACELERADA F.MEZA,R.MEZA,J.MEZA (F.MEZA)	Los Inquietos del Norte EAGLE/SIENTE		49	2
		50	TE VEIAS MEJOR CONMIGO NOT LISTED (NOT LISTED)	Espinoza Paz DISA/UMLE		33	9

TOP LATIN ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 JENNI RIVERA FONOVISA/UMLE	1969 - Siempre: En Vivo Desde Monterrey: Parte 1		6	
2	2	MARC ANTHONY SONY MUSIC LATIN		3.0	26	
3	3	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Archivos de Mi Vida		7	
4	4	PRINCE ROYCE SONY MUSIC LATIN	Soy El Mismo		14	
5	5	MARCO ANTONIO SOLIS UNIVERSAL MUSIC LATIN/UMLE	Gracias Por Estar Aquí		12	
8	6	VARIOUS ARTISTS FONOVISA/UMLE	Radio Exitos El Disco del Año: 2013		12	
6	7	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATIN/UMLE	Confidencias		20	
7	8	YANDEL SONY MUSIC LATIN	De Lider A Leyenda		10	
9	9	VARIOUS ARTISTS FONOVISA/UMLE	Banda #1's 2013		9	
10	10	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora		57	
20	11	CALIBRE 50 DISA/UMLE	Corridos de Alto Calibre		12	
16	12	ARCANGEL FLOW FACTORY/PINA/SONY MUSIC LATIN	Sentimiento, Elegancia & Maldad		8	
15	13	ARJONA METAMORFOSIS/WARNER LATINA	Metamorfosis: En Vivo		13	
25	14	PS LUCHO GATICA VENEMUSIC/UNIVERSAL MUSIC LATIN/UMLE	Historia de Un Amor: Duetos Con		9	
14	15	VARIOUS ARTISTS FONOVISA/UMLE	Corridos #1's 2013		9	
11	16	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's		60	
27	17	GG VARIOUS ARTISTS DISA/UMLE	Las Bandas Románticas de América 2013		51	
13	18	LUIS CORONEL EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Con La Frente En Alto		17	
21	19	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	Haciendo Historia		11	
17	20	ROBERTO TAPIA FONOVISA/UMLE	Lo Mejor de Roberto Tapia		26	
22	21	ANDREA BOCELLI SUGAR/ALMUD/UNIVERSAL MUSIC LATIN/UMLE	Amor En Portofino		10	
23	22	VARIOUS ARTISTS FONOVISA/UMLE	Las Gruperas Románticas		13	
HOT SHOT DEBUT	23	VARIOUS ARTISTS IDELSOHN SOCIETY	It's A Scream How Levine Does The Rumba		1	
29	24	VOZ DE MANDO DISA/UMLE	Los Mejores Corridos De		18	
12	25	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/UNIVERSAL MUSIC LATIN/UMLE	Mas Que Amor		40	

LATIN AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 PUT IT IN A KISS GOLD VOICE/SUMMA	Katherine Alexander	7		
2	2	LOCO UNIVERSAL MUSIC LATIN/UMLE	Enrique Iglesias Feat. Romeo Santos	20		
3	3	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisín	16		
13	4	CAMBIO DE PIEL SONY MUSIC LATIN	Marc Anthony	14		
4	5	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	26		
9	6	LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	10		
5	7	VAS A LLORAR POR MI FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	19		
6	8	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	38		
14	9	PROMETO OLVIDARTE PINA	Tony Dize	9		
11	10	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	23		
10	11	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	24		
15	12	HASTA ABAJO SONY MUSIC LATIN	Yandel	12		
8	13	EL RUIDO DE TUS ZAPATOS DISA/UMLE	La Arrolladora Banda el Limón de Rene Camacho	34		
12	14	MI ULTIMO DESEO DISA/UMLE	Banda Los Recoditos	23		
18	15	MUJER DE PIEDRA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	9		
25	16	CHICA IDEAL B&G/MACHETE/UMLE	Chino & Nacho	8		
7	17	ME INTERESAS GERENCIA360	Noel Torres	22		
17	18	A MI MODO GARMEX	Los Huracanes del Norte	16		
16	19	BORRACHO DE AMOR DISCOS SABINAS	Banda La Trakalosa	12		
21	20	TE LA PASAS KIUBO	Tito Torbellino XIII Feat. EP	8		
22	21	LA DOBLE CARA DISA/UMLE	Banda Carnaval	12		
28	22	LA LUZ UNIVERSAL MUSIC LATIN/UMLE	Juanes	3		
20	23	RELACION CLANDESTINA DISA/UMLE	Chuy Lizarraga y Su Banda Tierra Sinaloense	10		
24	24	VIVEME WARNER LATINA	Laura Pausini & Alejandro Sanz	4		
19	25	DONDE ESTA EL AMOR PARLOPHONE/WARNER LATINA	Pablo Alboran Feat. Jesse & Joy	11		



Anthony Storms To Tropical Record

Marc Anthony (above) sets the record for most No. 1s on Tropical Airplay as "Cambio de Piel" climbs 3-1 to become his 23rd chart-topper in the list's 19-year history. The track earns the Greatest Gainer tag, growing 27% to 584 total plays, according to Nielsen BDS. Anthony passes fellow salsero Victor Manuelle (22) for the title, which he set in March 2013 with "Me Llamare Tuyo." Anthony matched that feat three months later when "Vivir Mi Vida" spent the first of its 11 weeks atop the list. The tropical hitmakers have jockeyed for position on top of the all-time No. 1 list multiple times, a trend that could continue as Manuelle is poised to debut next week with new single "Una Vez Mas" (featuring Reik), which hit the airwaves on Jan. 13.

Enrique Iglesias leaps 28-11 on Hot Latin Songs with "El Perdedor" (featuring Marco Antonio Solís). The emotional ballad claims both airplay and digital gainer tags, rising 97% at radio (to 3.9 million audience impressions, according to Nielsen BDS) and selling 4,000 downloads (a 46% increase). Meanwhile, Iglesias' "Loco" (featuring Romeo Santos) also sells 4,000 and continues at No. 4 on Hot Latin Songs, marking the song's 20th week in the top five. Prince Royce arrives at No. 31 on Hot Latin Songs with latest single "Te Robare." The track had a 690% increase at radio to 3.2 million audience impressions. Royce is the Hot Shot Debut on the list, while also receiving Greatest Gainer honors on Latin Airplay, where it debuts at No. 44.

-Amaya Mendizabal

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/chart for complete rules and explanations. © 2014, Prometheus Global Media, LLC and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA COMPILED BY
nielsen
SoundScan
DATA COMPILED BY
nielsen
BDS

REGIONAL MEXICAN AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 8 WKS VAS A LLORAR POR MI FONOVISA/UMLE	Banda El Recodo de Cruz Lizarraga	20
4	2	MUCHACHO DE CAMPO DISA/UMLE	Voz de Mando	33
3	3	EL RUIDO DE TUS ZAPATOS La Arrolladora Banda el Limón de Rene Camacho DISA/UMLE		34
5	4	MI ULTIMO DESEO Banda Los Recoditos DISA/UMLE		27
8	5	MUJER DE PIEDRA BAD SIN/DEL/SONY MUSIC LATIN	Gerardo Ortiz	9
2	6	ME INTERESAS GERENCIA360	Noel Torres	24
7	7	A MI MODO GARMEX	Los Huracanes del Norte	20
6	8	BORRACHO DE AMOR Banda La Trakalosa DISCOS SABINAS		21
10	9	TE LA PASAS Tito Torbellino XIII Feat. EP KIUBO		9
11	10	LA DOBLE CARA DISA/UMLE	Banda Carnaval	17
9	11	RELACION CLANDESTINA Chuy Lizarraga y Su Banda Tierra Sinaloense DISA/UMLE		11
12	12	ME ENAMORE FONOVISA/UMLE	Roberto Tapia	29
15	13	HERMOSA EXPERIENCIA Banda Sinaloense MS de Sergio Lizarraga DISCOS SABINAS		8
13	14	ME GUSTAS MUCHO FONOVISA/UMLE	Codigo FN	37
14	15	CUANDO ESTAS DE BUENAS DISA/UMLE	Pesado	23

LATIN POP AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
1	1	#1 4 WKS DARTE UN BESO SONY MUSIC LATIN	Prince Royce	26
2	2	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisin	16
3	3	LOCO Enrique Iglesias Feat. Romeo Santos UNIVERSAL MUSIC LATINO/UMLE		20
5	4	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	24
4	5	LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	11
7	6	HASTA ABAJO SONY MUSIC LATIN	Yandel	13
9	7	CAMBIO DE PIEL SONY MUSIC LATIN	Marc Anthony	13
6	8	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	37
10	9	VIVEME WARNER LATINA	Laura Pausini & Alejandro Sanz	5
12	10	LA LUZ UNIVERSAL MUSIC LATINO/UMLE	Juanes	4
8	11	DONDE ESTA EL AMOR PARLOPHONE/WARNER LATINA	Pablo Alboran Feat. Jesse & Joy	13
13	12	CHICA IDEAL B&G/MACHETE/UMLE	Chino & Nacho	9
15	13	PROMETO OLVIDARTE PINA	Tony Dize	8
11	14	LA FOTO DE LOS DOS GAIRA/WK/SONY MUSIC LATIN	Carlos Vives	9
16	15	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	9

TROPICAL AIRPLAY™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
3	1	#1 1 WK GG CAMBIO DE PIEL SONY MUSIC LATIN	Marc Anthony	11
1	2	PROPUESTA INDECENTE SONY MUSIC LATIN	Romeo Santos	24
2	3	LOCO Enrique Iglesias Feat. Romeo Santos UNIVERSAL MUSIC LATINO/UMLE		20
4	4	PERDI EL CONTROL MAYIMBA	Renzo	14
6	5	CHICA IDEAL B&G/MACHETE/UMLE	Chino & Nacho	11
5	6	DARTE UN BESO SONY MUSIC LATIN	Prince Royce	26
7	7	QUE VIVA LA VIDA SONY MUSIC LATIN	Wisin	15
11	8	LA NUEVA Y LA EX EL CARTEL/CAPITOL LATIN/UMLE	Daddy Yankee	10
10	9	PUT IT IN A KISS GOLD VOICE/SUMMA	Katherine Alexander	6
16	10	WITH OR WITHOUT YOU PREMIUM LATIN	Johnny Sky	9
12	11	VIVIR MI VIDA SONY MUSIC LATIN	Marc Anthony	37
9	12	ODIO NO ODIARTE TOP STOP	Leslie Grace	10
15	13	CONMIGO TE VAS FLAME	Grupo Mania	9
14	14	SOPA DE CARACOL - YUPI FLASH/FAMOUS ARTIST/VENEMUSIC	Elvis Crespo Feat. Pitbull	14
8	15	HEY TOP STOP	Toby Love	15

REGIONAL MEXICAN ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 6 WKS JENNI RIVERA FONOVISA/UMLE	1969 - Siempre: En Vivo Desde Monterrey: Parte 1	6
2	2	GERARDO ORTIZ BAD SIN/DEL/SONY MUSIC LATIN	Archivos de Mi Vida	7
3	3	VARIOUS ARTISTS FONOVISA/UMLE	Radio Exitos El Disco del Año: 2013	12
4	4	JENNI RIVERA FONOVISA/UMLE	La Misma Gran Senora	57
8	5	CALIBRE 50 DISA/UMLE	Corridos de Alto Calibre	12
6	6	VARIOUS ARTISTS FONOVISA/UMLE	Corridos #1's 2013	9
11	7	VARIOUS ARTISTS DISA/UMLE	Las Bandas Románticas de America 2013	51
5	8	LUIS CORONEL EMPIRE PRODUCTIONS/DEL/SONY MUSIC LATIN	Con La Frente En Alto	17
9	9	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA/UMLE	Haciendo Historia	11
7	10	ROBERTO TAPIA DISA/UMLE	Lo Mejor de Roberto Tapia	26
10	11	VARIOUS ARTISTS FONOVISA/UMLE	Las Gruperas Románticas	13
13	12	VOZ DE MANDO DISA/UMLE	Los Mejores Corridos De	18
14	13	GRUPO EXTERMINADOR VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Pachangon En El Infierno	7
12	14	LOS INQUIETOS DEL NORTE EAGLE MUSIC/VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Los Psychos del Corrido Los Psicopatas	21
18	15	LA ARROLLADORA BANDA EL LIMON DE RENE CAMACHO DISA/UMLE	Gracias Por Creer	23

LATIN POP ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 11 WKS MARCO ANTONIO SOLIS SONY MUSIC LATIN/UMLE	Gracias Por Estar Aquí	12
2	2	ALEJANDRO FERNANDEZ UNIVERSAL MUSIC LATINO/UMLE	Confidencias	20
4	3	ARJONA METAMORFOSIS/WARNER LATINA	Metamorfosis: En Vivo	13
8	4	LUCHO GATICA VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	Historia de Un Amor: Duetos Con	9
7	5	ANDREA BOCELLI SUGAR/ALMUD/UNIVERSAL MUSIC LATINO/UMLE	Amor En Portofino	10
3	6	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	40
11	7	MANA WARNER LATINA	Exiliados Es La Bahia: Lo Mejor de Mana	72
5	8	CARLOS VIVES GAIRA/WK/SONY MUSIC LATIN	Corazon Profundo	38
17	9	LAURA PAUSINI WARNER LATINA	20: The Greatest Hits / Grandes Exitos	8
13	10	VARIOUS ARTISTS POPULAR	Musica En Tiempos	8
14	11	VARIOUS ARTISTS UNIVERSAL MUSIC LATINO/UMLE	Latino #1's 2013	9
6	12	ALEJANDRO SANZ UNIVERSAL MUSIC LATINO/UMLE	La Musica No Se Toca: En Vivo	9
10	13	EDNITA NAZARIO SONY MUSIC LATIN	El Corazon Decide	12
12	14	GLORIA TREVI UNIVERSAL MUSIC LATINO/UMLE	De Pelicula	12
16	15	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	29

TROPICAL ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 19 WKS MARC ANTHONY SONY MUSIC LATIN		26
2	2	PRINCE ROYCE SONY MUSIC LATIN	Soy El Mismo	14
3	3	PRINCE ROYCE TOP STOP/SONY MUSIC LATIN	# 1's	60
RE	4	VARIOUS ARTISTS IDELSOHN SOCIETY	It's A Scream How Levine Does The Rhumba	2
4	5	VARIOUS ARTISTS TOP STOP	Sergio George Presents: Salsa Giants	29
6	6	JUAN LUIS GUERRA 440 CAPITOL LATIN/UMLE	Asondeguerra Tour	35
9	7	LESLIE GRACE TOP STOP	Leslie Grace	29
10	8	ROMEO SANTOS SONY MUSIC LATIN	The King Stays Kings: Sold Out At Madison Square Garden	63
5	9	EL GRAN COMBO DE PUERTO RICO EGC	50 Aniversario: Primer Volumen	12
7	10	ELVIS CRESPO FLASH/VENEMUSIC/UNIVERSAL MUSIC LATINO/UMLE	One Flag	5
RE	11	EDDIE PALMIERI GRG	Eddie Palmieri Is Doin' It In The Park The EP (Soundtrack)	2
11	12	VARIOUS ARTISTS PLANET	Latin Hits 2014: Club Edition	2
13	13	TITO NIEVES TOP STOP/SONY MUSIC LATIN	Mis Mejores Recuerdos	7
14	14	VARIOUS ARTISTS SONY MUSIC LATIN	Simplemente... Puerto Rico	2
19	15	VARIOUS ARTISTS DISCOS AMERICA	Party Mix: Tropical	12

Jazz/Classical/World

January 25
2014
billboard

TRADITIONAL JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 36 WKS MICHAEL BUBLE REPRISE/WARNER BROS.	To Be Loved	38
2	2	GREGORY PORTER BLUE NOTE	Liquid Spirit	17
6	3	FRANK SINATRA CAPITOL/UMLE	Icon: Frank Sinatra	14
NEW	4	CHARLIE PEACOCK TWENTY TEN	Lemonade	1
4	5	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMLE	Sinatra: Best Of Duets	8
3	6	PINK MARTINI HEINZ	Get Happy	16
5	7	SOUNDTRACK HBO/ABKCO	Boardwalk Empire: Vol. 2: Music From The HBO Original Series	17
7	8	CECILE MCLORIN SALVANT MACK AVENUE	Womankind	27
9	9	DIANA KRALL VERVE/VG	Glad Rag Doll	67
11	10	HARRY CONNICK, JR. COLUMBIA	Every Man Should Know	30
12	11	FRANK SINATRA FRANK SINATRA ENTERPRISES/CAPITOL/UMLE	Sinatra: Duets: Twentieth Anniversary (Deluxe Edition)	8
10	12	NATALIE COLE VERVE/VG	Natalie Cole En Espanol	28
15	13	THE RAT PACK CAPITOL/UMLE	Icon: The Rat Pack	13
13	14	PRESERVATION HALL JAZZ BAND LEGACY	That's It!	24
14	15	THE WAYNE SHORTER QUARTET FEAT. DANILLO PEREZ, JOHN PATTUCCO & BRIAN BLADE BLUE NOTE	Without A Net	21

CONTEMPORARY JAZZ ALBUMS™

LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	WKS. ON CHART
1	1	#1 10 WKS ROBERT GLASPER EXPERIMENT BLUE NOTE	Black Radio 2	11
3	2	TROMBONE SHORTY VERVE FORECAST/VG	Say That To Say This	18
4	3	DAVE KOZ / GERALD ALBRIGHT / MINDI ABAIR / RICHARD ELLIOT CONCORD	Dave Koz And Friends: Summer Home	31
5	4	BONEY JAMES CONCORD	The Beat	40
10	5	MAYSA SHANACHIE	Blue Velvet Soul	30
8	6	ANDRE WARD QUEEN OF SHEBA/HUSH/ORPHEUS	Caution	43
7	7	GEORGE DUKE BPM/HEADS UP/CONCORD	DreamWeaver	26
11	8	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM	Paul Hardcastle: VII	47
6	9	NAJEE SHANACHIE	The Morning After	12
13	10	AL DI MEOLA INAKUSTIK	All Your Life: A Tribute to the Beatles	16
19	11	JEFF LORBER FUSION HEADS UP/CMG	Hacienda	19
12	12	PIECES OF A DREAM SHANACHIE	In The Moment	20
2	13	KEIKO MATSUI SHANACHIE	Soul Quest	24
9	14	EARL KLUGH HEADS UP/CONCORD	HandPicked	24
14	15	PAUL HARDCASTLE TRIPPIN' 'N' RHYTHM	The Chill Lounge: Volume 2	15

SMOOTH JAZZ SONGS™

LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 2 WKS STEPPER'S "D" LITE SHANACHIE	Pieces Of A Dream	20
1	2	SNAP CUTMORE	Nicholas Cole Feat. Vincent Ingala	20
5	3	HACIENDA HEADS UP/CMG	Jeff Lorber Fusion	22
3	4	AT YOUR SERVICE TRIPPIN' 'N' RHYTHM	Oli Silk Feat. Julian Vaughn	21
4	5	I GOT YOU (I FEEL GOOD) CONCORD/CMG	Dave Koz / Gerald Albright / Mindi Abair / Richard Elliot	13
7	6	AGUA DO BRASIL INNERVISION	Craig Sharmat	15
9	7	GROOVE-O-MATIC INNERVISION	Blake Aaron	13
6	8	WITH YOU ALL THE WAY MACK AVENUE	Steve Cole	22
10	9	JUJU'S GROOVE TRIPPIN' 'N' RHYTHM	Julian Vaughn	12
8	10	IF I COULD FLY VINCENT INGALA	Vincent Ingala	22
17	11	HOW LONG EONE	Jeff Golub Feat. Brian Auger & Christopher Cross	3
15	12	CHAMPS ELYSEES SHANACHIE	Najee	9
12	13	EMERALD CITY SHANACHIE	Brian Simpson	12
13	14	SHAKE YOUR BODY (DOWN TO THE GROUND) HEADS UP/CMG	bwb	8
11	15	SAVOIR FAIRE PATRICK LAMB	Patrick Lamb	9

TRADITIONAL CLASSICAL ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
	1	#1 DANIEL BARENBOIM IMPRINT/DISTRIBUTING LABEL SONY CLASSICAL/SONY MASTERWORKS	Neujahrskonzert/New Year's Concert 2014	1	
1	2	HILARY HAHN/CORY SMYTHE DG/DECCA CLASSICS	In 27 Pieces: The Hilary Hahn Encores	9	
2	3	BENEDICTINES OF MARY, QUEEN OF APOSTLES BENEDICTINES OF MARY/DE MONTFORT/DECCA	Angels And Saints At Ephesus	36	
7	4	SOUNDTRACK CARNIVAL/MASTERPIECE/DECCA	Downton Abbey: The Essential Collection	34	
3	5	CHRIS THILE NONESUCH/WARNER BROS.	Bach: Sonatas & Partitas, Vol. 1	23	
6	6	JEREMY DENK NONESUCH/WARNER BROS.	J.S. Bach: Goldberg Variations	15	
5	7	YUJA WANG/SIMON BOLIVAR SYMPHONY ORCH. DG/DECCA CLASSICS	Rachmaninov #3/Prokofiev #2	12	
8	8	FRIAR ALESSANDRO DECCA	Voice Of Joy	11	
9	9	VARIOUS ARTISTS CAPITOL	Fifty Shades Of Grey: The Classical Album	64	
11	10	DOMINICAN SISTERS OF MARY DECCA	Mater Eucharistiae (Mother Of The Eucharist)	22	
NEW	11	RAFAL BLECHACZ DG/DECCA CLASSICS	Chopin: Polonaises	1	
14	12	FRIAR ALESSANDRO DECCA	Voice From Assisi	10	
RE	13	BAILEY/URBANSKI/INDIANAPOLIS SYMPHONY TELARC/CONCORD	Elgar Cello Concerto	32	
NEW	14	YANNICK NEZET-SEGUIN/LISA BATIASHVILI DEUTSCHE GRAMMOPHON	Tchaikovsky: Pathetique	1	
RE	15	RENEE FLEMING/PHILHARMONIA ORCHESTRA DECCA/DECCA CLASSICS	Guilty Pleasures	9	

CLASSICAL CROSSOVER ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
1	1	#1 LINDSEY STIRLING LINDSEYSTOMP	Lindsey Stirling	69	
3	2	THE PIANO GUYS MASTERWORKS/SONY MASTERWORKS	The Piano Guys	67	
6	3	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	The Piano Guys 2	36	
7	4	IL DIVO SYCO/COLUMBIA	A Musical Affair: The Greatest Songs...	10	
5	5	ANDREA BOCELLI SUGAR/ALMUD/VERVE/VG	Love In Portofino	12	
9	6	THE TENORS VERVE/VG	Lead With Your Heart	48	
10	7	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/IGA	We Are Love: Special Edition	33	
11	8	ANDREA BOCELLI SUGAR/VERVE/VG	Passione	50	
12	9	FORTE SYCO/COLUMBIA	Forte	9	
2	10	THE PIANO GUYS PORTRAIT/SONY MASTERWORKS	A Family Christmas	12	
4	11	MANNHEIM STEAMROLLER/CZECH PHILHARMONIC AMERICAN GRAMMOPHON	Christmas Symphony II	13	
15	12	ANDREA BOCELLI SUGAR/ALMUD/UNIVERSAL MUSIC LATINO/UMLE	Amor En Portofino	8	
13	13	IL VOLO OPERA BLUES/GATICA/RENTOR/INTERSCOPE/UNIVERSAL MUSIC LATINO/UMLE	Mas Que Amor	33	
14	14	THE TEXAS TENORS THE TEXAS TENORS	You Should Dream	5	
RE	15	JACKIE EVANCHO SYCO/COLUMBIA	Songs From The Silver Screen	59	

WORLD ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
11	1	#1 VARIOUS ARTISTS IDELSOHN SOCIETY	It's A Scream How Levine Does The Rhumba	3	
NEW	2	TVXQ S.M.	Tense	1	
2	3	CELTIC THUNDER CELTIC THUNDER/VERVE/VG	Mythology	47	
1	4	BOMBINO NONESUCH/WARNER BROS.	Nomad	32	
3	5	STROMAE MOSAERT/CASABLANCA/REPUBLIC	Racine Carree	21	
5	6	ANOUSHKA SHANKAR DG/DECCA CLASSICS	Traces Of You	12	
7	7	ANGEL JULIAN MOOD MEDIA	Gourmet Entertains: Taste Of Italy	38	
8	8	RYAN KELLY RK	Life	6	
6	9	ROKIA TRAORE NONESUCH/WARNER BROS.	Beautiful Africa	8	
12	10	VARIOUS ARTISTS SONOMA	Best Of Irish & Celtic Favorites	17	
10	11	CARLA BRUNI TEOREMA/BARCLAY/VERVE/VG	Little French Songs	35	
15	12	VARIOUS ARTISTS PUTUMAYO	Putumayo Presents: World Yoga	8	
NEW	13	VARIOUS ARTISTS ANALOG AFRICA	Angola Soundtrack 2: Hypnosis, Distortions...	1	
4	14	CELTIC THUNDER CELTIC THUNDER/ADHD	Christmas Voices	13	
RE	15	GIPSY KINGS LA RHUMBA/KNITTING FACTORY	Savor Flamenco	17	

Christian/Gospel

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billboard

HOT CHRISTIAN SONGS™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
1	1	#1 OCEANS (WHERE FEET MAY FAIL) HILLSONG/SPARROW/CAPITOL CMG	United	17	
2	2	OVERCOMER SPARROW/CAPITOL CMG	Mandisa	33	
4	3	THE ONLY NAME (YOURS WILL BE) FERVENT/WORD-CURB	Big Daddy Weave	34	
3	4	BEAUTIFUL DAY GOTIE	Jamie Grace	25	
5	5	THIS IS AMAZING GRACE FAIR TRADE	Phil Wickham	22	
14	6	LOVE ALONE IS WORTH THE FIGHT LOWERCASE PEOPLE/ATLANTIC/WORD-CURB	Switchfoot	14	
6	7	SPEAK LIFE FOREFRONT/CAPITOL CMG	tobyMac	23	
7	8	LORD I NEED YOU ESSENTIAL/PLG	Matt Maher	49	
8	9	LOVE TAKE ME OVER REUNION/PLG	Steven Curtis Chapman	25	
12	10	SHAKE FAIR TRADE	MercyMe	9	
10	11	ALL YOU'VE EVER WANTED BEACH STREET/REUNION/PLG	Casting Crowns	19	
9	12	KEEP MAKING ME FERVENT/WORD-CURB	Sidewalk Prophets	14	
21	13	WHO WE ARE LOWERCASE PEOPLE/ATLANTIC/WORD-CURB	Switchfoot	8	
11	14	YOUR GRACE FINDS ME SIXSTEPS/SPARROW/CAPITOL CMG	Matt Redman	21	
HOT SHOT DEBUT	15	THIS IS NOW BEACH STREET/REUNION/PLG	Casting Crowns	1	
15	16	BROKEN HALLELUJAH FAIR TRADE	The Afters	13	
16	17	I AM SIXSTEPS/SPARROW/CAPITOL CMG	Crowder	8	
20	18	WRITE YOUR STORY FERVENT/WORD-CURB	Francesca Battistelli	4	
17	19	WITH EVERY ACT OF LOVE CENTRICITY	Jason Gray	12	
22	20	LET THEM SEE YOU INPOP	JJ Weeks Band	9	
19	21	NOT GONNA DIE ATLANTIC/WORD-CURB	Skillet	8	
18	22	I CAN JUST BE ME FAIR TRADE	Laura Story	20	
30	23	DON'T DESERVE YOU CURB	Plumb	7	
25	24	ALIVE HILLSONG/SPARROW/CAPITOL CMG	Young & Free	10	
RE	25	BA55 LOWERCASE PEOPLE/ATLANTIC/WORD-CURB	Switchfoot	2	

HOT GOSPEL SONGS™					
Last Week	This Week	Title	Artist	WKS. ON CHART	
1	1	#1 BEAUTIFUL DAY GOTIE	Jamie Grace	4	
2	2	BREAK EVERY CHAIN MOTOWN GOSPEL	Tasha Cobbs	53	
3	3	EVERY PRAISE RCA INSPIRATION	Hezekiah Walker	43	
4	4	IT'S WORKING RCA INSPIRATION	William Murphy	24	
5	5	THE GIFT QUIET WATER/EONE	Donald Lawrence	32	
9	6	1 ON 1 BLACKSMOKE/WORLDWIDE	Zacardi Cortez	29	
7	7	IF HE DID IT BEFORE ...SAME GOD MOTOWN GOSPEL	Tye Tribbett	46	
6	8	NOTHING WITHOUT YOU RCA INSPIRATION	Jason Nelson	35	
8	9	WITHHOLDING NOTHING DELIVERY ROOM/EONE	William McDowell	20	
10	10	I CAN ONLY IMAGINE TILLYMANN	Tamela Mann	17	
11	11	LIVE THROUGH IT FIYA WORLD/EONE	James Fortune & FIYA	10	
12	12	PERFECT PEOPLE FO YO SOUL/RCA INSPIRATION	The Walls Group	18	
13	13	OUR GOD INTERFACE/MOTOWN GOSPEL	Micah Stampley	9	
14	14	SUNDAY KINDA LOVE ISRAEL HOUGHTON FEATURING AARON LINDSEY, PJ MORTON & MIKKI ROSS RGM NEW BREED/RCA INSPIRATION	20		
HOT SHOT DEBUT	15	HELP MY BLOCK/EONE	Erica Campbell Featuring Lecrae	1	
15	16	HE TURNED IT MOTOWN GOSPEL	Tye Tribbett	9	
17	17	WALKING IN FAVOR KEE/NEW LIFE	John P. Kee, Zacardi Cortez & Shawn Bigby	2	
18	18	REJOICE WITH ME ECHOPARK/JDI	Bobby Jones Featuring Faith Evans	4	
22	19	HOSANNA IR	Norman Hutchins	18	
19	20	FOR YOUR GLORY MOTOWN GOSPEL	Tasha Cobbs	8	
16	21	UNTIL I PASS OUT PHANARROW	Uncle Reece	17	
24	22	THERE RCA INSPIRATION	Latice Crawford	11	
23	23	ROUND OF APPLAUSE REACH	Lecrae	8	
21	24	THE SAINTS REACH	Andy Mineo Featuring KB & Trip Lee	3	
RE	25	ONLY YOU CAN DELIVER MALACO	Kevin Vasser Featuring DeWayne Woods	1	

CHRISTIAN ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
1	1	#1 VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2014	16	
5	2	LECRAE REACH/INFINITY	Church Clothes: Vol. 2	10	
47	3	GG COLTON DIXON 19/SPARROW/CAPITOL CMG	A Messenger	45	
3	4	CASTING CROWNS BEACH STREET/REUNION/PLG	The Acoustic Sessions {Volume One}	42	
2	5	SKILLET ATLANTIC/WORD-CURB	Rise	29	
20	6	NEWSBOYS SPARROW/CAPITOL CMG	Restart	18	
6	7	HILLSONG UNITED HILLSONG/SPARROW/CAPITOL CMG	Zion	46	
16	8	TENTH AVENUE NORTH REUNION/PLG	The Struggle	73	
11	9	HILLSONG YOUNG & FREE HILLSONG/SPARROW/CAPITOL CMG	We Are Young & Free	15	
4	10	VARIOUS ARTISTS PROVIDENT/CAPITOL CMG/WORD-CURB	WOW Christmas (Blue)	14	
8	11	MANDISA SPARROW/CAPITOL CMG	Overcomer	20	
19	12	LECRAE REACH/INFINITY	Gravity	71	
7	13	CHRIS TOMLIN SIXSTEPS/SPARROW/CAPITOL CMG	Burning Lights	53	
24	14	PLUMB CURB/WORD-CURB	Need You Now	45	
RE	15	LOVE & THE OUTCOME WORD-CURB	Love & The Outcome	5	
12	16	REND COLLECTIVE EXPERIMENT CAMPFIRE: WORSHIP & COMMUNITY REIMAGINED REND COLLECTIVE EXPERIMENT/INTEGRITY	42		
9	17	THIRD DAY ESSENTIAL/PLG	Miracle	62	
15	18	BETHEL MUSIC BETHEL	Tides	14	
RE	19	EVERFOUND WORD-CURB	Everfound	5	
17	20	VARIOUS ARTISTS PROVIDENT/WORD-CURB/CAPITOL CMG	WOW Hits 2013	68	
29	21	NATALIE GRANT CURB/WORD-CURB	Hurricane	13	
HOT SHOT DEBUT	22	MARANATHA! PRAISE BAND MARANATHA/CAPITOL CMG	Top 25 Praise Songs	1	
22	23	PHIL WICKHAM FAIR TRADE/PLG	The Ascension	15	
21	24	ALAN JACKSON ACR/EMI NASHVILLE/CAPITOL CMG	Precious Memories: Volume II	42	
RE	25	NEWSONG HHM/CAPITOL CMG	Swallow The Ocean	8	

GOSPEL ALBUMS™					
Last Week	This Week	Artist	Title	WKS. ON CHART	
3	1	#1 GG LECRAE REACH/INFINITY	Church Clothes: Vol. 2	10	
1	2	TASHA COBBS MOTOWN GOSPEL/CAPITOL CMG	Grace (EP)	49	
2	3	TAMELA MANN TILLYMANN	Best Days	75	
4	4	WILLIAM MCDOWELL DELIVERY ROOM/EONE	Withholding Nothing	10	
7	5	LECRAE REACH/INFINITY	Gravity	71	
5	6	TYE TRIBBETT MOTOWN GOSPEL/CAPITOL CMG	Greater Than	23	
8	7	HEZEKIAH WALKER RCA INSPIRATION/RCA	Azusa: The Next Generation	32	
6	8	WILLIAM MURPHY RCA INSPIRATION/RCA	God Chaser	49	
9	9	VARIOUS ARTISTS WORD-CURB/CAPITOL CMG/RCA INSPIRATION/RCA	WOW Gospel 2013	51	
10	10	DONALD LAWRENCE DELIVERY ROOM/EONE	20 Year Celebration - Vol. 1: Best For Last	16	
RE	11	BRYAN POPIN LITTLE BOY WONDER/EONE	You Can Make It	7	
12	12	ANDY MINEO REACH/INFINITY	Heroes For Sale	38	
17	13	THE CANTON SPIRITUALS MALACO	Keep Knocking	6	
28	14	MICAH STAMPLEY INTERFACE/MOTOWN GOSPEL/CAPITOL CMG	Love Never Fails	9	
15	15	ISRAEL & NEW BREED INTEGRITY/COLUMBIA	Jesus At The Center: Live	75	
16	16	FRED HAMMOND RCA INSPIRATION/RCA	United Tenors: Hammond, Hollister, Roberson, Wilson	42	
13	17	ISAAC CARREE DOOR 6	Reset	29	
19	18	JOHN P. KEE AND NEW LIFE KEE/NEW LIFE	Life And Favor	73	
11	19	DETRICK HADDON RCA INSPIRATION/RCA	R.E.D. (Restoring Everything Damaged)	19	
20	20	JONATHAN NELSON J TUNES/KAREW/MOTOWN GOSPEL/CAPITOL CMG	Finish Strong	35	
22	21	EARNEST PUGH P-MAN	The W.I. N. (Worship In Nassau) Experience: Live In Nassau Bahamas	17	
24	22	VARIOUS ARTISTS RCA INSPIRATION/RCA	Sunday Morning	6	
27	23	DEREK MINOR REACH/INFINITY	Minorville	18	
23	24	JOSHUA ROGERS MUSIC WORLD GOSPEL/MUSIC WORLD	Unconditional	11	
14	25	SOUNDTRACK FOX/RCA INSPIRATION/RCA	Black Nativity: Music From The Motion Picture	10	

Dance/Electronic

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2014

billboard

HOT DANCE/ELECTRONIC SONGS™							
2 WKS. AGO	LAST WEEK	THIS WEEK	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT/PROMOTION LABEL	CERT.	PEAK POS.	WKS. ON CHART
	1	1	#1 WAKE ME UP! AVICII (T.BERGLING, ALOE BLACC, M.EINZIGER)	Avicii PRMD/ISLAND/IDJMG	▲	1	29
	3	2	DG SG STAY THE NIGHT Zedd Feat. Hayley Williams ZEDD (A.ZASLAVSKI, B.E.HANNAH, H.WILLIAMS, C.FAYE)	Interscope		2	18
	2	3	APPLAUSE M.BRESSO, LADY GAGA, DI WHITE, SHADOW, Z. ZISIS, N. MONSON (S.GERMANOTTA, P.BLAIR, D. ZISIS, N. MONSON, M.BRESSO)	Lady Gaga STREAMLINE/INTERSCOPE		1	23
9	7	4	HEY BROTHER AVICII (T.BERGLING, A.POURNOURI, V.PONTARE, S. AL FAKIR)	Avicii PRMD/ISLAND/IDJMG		4	17
4	4	5	TURN DOWN FOR WHAT DJ SNAKE, J.SMITH (J.H.SMITH, W.GRIGAHICINE, M. BRESSO)	DJ Snake & Lil Jon COLUMBIA		4	5
7	5	6	GET LUCKY T.BANGALTER, G. DE HOMEM-CHRISTO (T.BANGALTER, G. DE HOMEM-CHRISTO, N.RODGERS, P.L.WILLIAMS)	Daft Punk Featuring Pharrell Williams DAFT LIFE/COLUMBIA	▲	1	39
6	6	7	ANIMALS M.GARRIX (M.GARRIX)	Martin Garrix SPINNIN'/SILENT/CASABLANCA/REPUBLIC		4	27
5	8	8	SUMMERTIME SADNESS E.HAYNIE, R.NOWELS (LANA DEL REY, R.NOWELS)	Lana Del Rey & Cedric Gervais POLYDOR/INTERSCOPE	▲	2	24
11	10	9	WORK B**CH! S.INGROSSO, OTTO KNOWS, WILLIAM (W.LADAMS, O.JETT, MANN, S.INGROSSO, A.PRESTON, R.CUNNINGHAM, B.J.SPEARS)	Britney Spears RCA		4	18
16	11	10	AG TAKE ME HOME CASH CASH FEATURING BEBE REXHA CASH CASH (J.P.MAKHLOUF, S.W.FRISCH, A.L.MAKHLOUF, B.REXHA, B.LOWRY)	Cash Cash Featuring Bebe Rexha BIG BEAT/RRP		10	26
15	13	11	YOU MAKE ME AVICII (T.BERGLING, A.POURNOURI, V.PONTARE, S. AL FAKIR)	Avicii PRMD/ISLAND/IDJMG		11	19
20	12	12	TAKE BACK THE NIGHT NOT LISTED (NOT LISTED)	TryHardNinja TRYHARDNINJA		12	3
13	14	13	Tsunami J.BORGER, R.VAN DEN HOEF, C.VAN DEN HOEF, N.HOLLOWELL, O.HAR (A.VAN DEN HOEF, C.VAN DEN HOEF, J.BORGER, R.VAN DEN HOEF, N.HOLLOWELL, O.HAR)	DVBBS & Borgeous DOORN/SPINNIN'/COLUMBIA		13	16
12	15	14	I CAN'T STOP J.STEELE (J.STEELE)	Flux Pavilion CIRCUS/BIG BEAT/RRP		12	11
22	19	15	UNDER CONTROL C.HARRIS, A.LESSO (C.HARRIS, T.HUTCHCRAFT, A.LINDBLAD)	Calvin Harris & Alesso Featuring Hurts DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA		12	12
18	17	16	BOOYAH SHOWTEK, WE ARE LOUD! (S.JANSEN, W.JANSEN, W.VAN DEN BIGGELAAR, D.DORTGIES)	Showtek Featuring We Are Loud! & Sonny Wilson SPINNIN'/POLYDOR/INTERSCOPE		13	9
14	16	17	ALL NIGHT E.LOEV, B.LEE (E.LOEV, B.LEE, A.JAWO, C.HJELT, N.LITTLEMORE, L.STEELE, J.SLOAN)	Icna Pop RECORD COMPANY TEN/BIG BEAT/ATLANTIC		11	25
17	18	18	A LIGHT THAT NEVER COMES M.SHINDO (LINKIN PARK, S.AOKI)	Linkin Park X Steve Aoki MACHINE SHOP/WARNER BROS.		8	17
33	22	19	Y.A.L.A. THE PARTY SQUAD (M.MARULI, P.PRAGASAM, R.FERNHOUT, J.LEEMBRUGGEN, J.BRIGHTMAN)	M.I.A. N.E.E.T./XL/INTERSCOPE		19	10
19	20	20	BOY OH BOY DIPLO, M.VAN TOT, J.J.MEJIA (T.W.PENTZ, M.VON TOT, J.J.MEJIA)	Diplo GTA MAD DECENT		19	14
26	21	21	BONELESS S.AOKI, C. LAKE, TUJAMO (S.AOKI, C. LAKE, M.RICHTER)	Steve Aoki, Chris Lake & Tujamo DIM MAK/ULTRA		17	18
25	24	22	THE SPARK AFROJACK (N.VAN DE WALL, J.YOUNG III, M.E.MAXWELL)	Afrojack Featuring Spree Wilson WALL/PM:AM/ISLAND/IDJMG		21	13
28	25	23	HIGHER PIGGET, COLUCCIO, MIRABELLA (A.COLUCCIO, D.COX, H.GURELL, M.MILLANO, A.MIRABELLA, J.PAGE, L.STEPHENS, VILLANO)	Deborah Cox Featuring Paige ELECTRONIC KINGDOM		23	7
21	23	24	BIRD MACHINE DJ SNAKE, ALESIA (W.GRIGAHICINE, L.DEFEZ, N.PETITFRERE)	DJ Snake Featuring Alesia JEFFREY'S/MAD DECENT		21	5
23	27	25	RED LIGHTS T.TESTORAMI, C.FALK (T.MAYERWEST, C.FALK, R.VAN COUB, M.A.HECTOR, M.ZITRON, M.WREDENBERG)	Tiesto MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC		19	4
34	30	26	TAKE IT LIKE A MAN M.TAYLOR, T.POWELL (T.POWELL, T.TOT, H.M.LEAY, CHER)	Cher WARNER BROS.		26	4
30	26	27	LEGACY NICKY ROMERO, V.YOUSAF, V.YOUSAF, K.TINDL, T.GAD (N.ROTFEVEL, J.YOUSAF, V.YOUSAF, K.TINDL, T.GAD)	Nicky Romero VS Krewella PROTOCOL/ULTRA		22	14
32	31	28	MAD D.AUDE, V.KARAGIORGOS, P.BENTLEY	Vassy AUDACIOUS		28	6
29	28	29	EARTHQUAKE DJ FRESH VS. DIPLO FEAT. DOMINIQUE YOUNG UNIQUE D.STEIN, DIPLO (D.STEIN, T.W.PENTZ, D.CLARKE)	DJ Fresh Vs. Diplo Feat. Dominique Young Unique MINISTRY OF SOUND/COLUMBIA		26	16
41	34	30	STRANGERS SEVEN LIONS WITH MYON & SHANE 54 FEAT. TOVE LO SEVEN LIONS, MYON (J.MONTALVO, M.EGETO, T.LO)	Seven Lions With Myon & Shane 54 Feat. Tove Lo CASABLANCA/REPUBLIC		30	11
47	41	31	DARE YOU HARDWELL (R.VAN DE CORPUT, MATTHEW KOMA)	Hardwell Featuring Matthew Koma CLOUD 9/ULTRA		27	5
24	33	32	LIE TO ME COLE PLANTE WITH MYON & SHANE 54 FEAT. KOKO LA ROO C.PLANTE, J.PLANTE, M.EGETO (C.PLANTE, J.PLANTE, M.EGETO, R.HARRIS, K.FERREL)	Cole Plante With Myon & Shane 54 Feat. Koko LaRoo TEKNIQ/COLE/HOLLYWOOD		23	9
31	29	33	EAT SLEEP RAVE REPEAT NOT LISTED (NOT LISTED)	Fatboy Slim & Riva Star Feat. Beardyman SKINT		29	4
RE-ENTRY		34	SIERRA LEONE M.T. EDEN (J.COOPER, J.SIGAUQUE, K.R.SMITH, P.COHEN, S.ATWELL, Z.MAHOLO)	Mt. Eden ULTRA		22	14
44	42	35	WHAT TO DO NOW R.RIVERA (R.RIVERA, L.D.RAMIREZ, J.SANCHEZ LEAL)	Robbie Rivera & The EKGs JUICY		35	3
42	40	36	THURSDAY S.PRICE (N.TENNANT, C.LOWE, E.GLEAVE)	Pet Shop Boys Featuring Example X2		36	4
27	32	37	SO CLOSE TO ME KRISTINE W.B.SANDEE (K.WEITZ, B.SANDEE, P.WESSEL)	Kristine W FLY AGAIN		25	8
37	35	38	TRY IT OUT SKRILLEX, A.RISK (S.MOORE, A.RISK)	Skrillex & Alvin Risk BIG BEAT/OWSLA/RRP		19	13
43	37	39	WITHOUT YOU D.H.FRANCIS, TOTTALLY ENORMOUS EXTINCT DINOSAURS (D.H.FRANCIS, O.HIGGINBOTTOM)	Dillon Francis Feat. Tottally Enormous Extinct Dinosaurs MAD DECENT		37	6
HOT SHOT DEBUT		40	I'M A FREAK NOT LISTED (NOT LISTED)	Enrique Iglesias Featuring Pitbull REPUBLIC		40	1
36	43	41	VENUS LADY GAGA, H.PLECLERCQ (S.GERMANOTTA, P.BLAIR, H.PLECLERCQ, D. ZISIS, N. MONSON, S.RA)	Lady Gaga STREAMLINE/INTERSCOPE		13	9
-	46	42	EXPRESS YOURSELF DIPLO (T.W.PENTZ, N.T.TONEY)	Diplo Featuring Nicky Da B MAD DECENT		40	14
NEW		43	FOR ONCE IN MY LIFE NOT LISTED (NOT LISTED)	Mel B SBB		43	1
49	47	44	NOW OR NEVER C.CISNEROS, D.REED (C.CISNEROS, D.REED)	Tritonal Featuring Phoebe Ryan ENHANCED		30	6
-	36	45	ENJOY THE RIDE RAIN MAN, DALLAS K (J.YOUSAF, V.YOUSAF, J.A.BERMAN, B.STEINBERG, K.TINDL, D.KOHLKE)	Krewella KREWELLA/COLUMBIA		36	3
NEW		46	THE WORLD IS OUR PLAYGROUND NOT LISTED (NOT LISTED)	Vice Feat. Mike Taylor FIGHT CLUB		46	1
NEW		47	JUBEL NOT LISTED (NOT LISTED)	Klingande KLINGANDE/BIMI		47	1
RE-ENTRY		48	ADDICTED TO YOU AVICII (T.BERGLING, A.POURNOURI, M.DAVIS, J.KRATCHIC)	Avicii PRMD/ISLAND/IDJMG		23	11
50	44	49	REVOLUTION DIPLO, M.B.OLSEN, H.SOMANI (T.W.PENTZ, M.B.OLSEN, A.D.BRIGANTE, H.SOMANI)	Diplo Featuring Faustix & Imanos & Kai MAD DECENT		20	11
-	45	50	WIZARD NOT LISTED (NOT LISTED)	Martin Garrix & Jay Hardway SPINNIN'		45	2

DANCE/ELECTRONIC ALBUMS™						
LAST WEEK	THIS WEEK	ARTIST IMPRINT/DISTRIBUTING LABEL	Title	CERT.	WKS. ON CHART	
1	1	#1 LADY GAGA STREAMLINE/INTERSCOPE/IGA	ARTPOP		9	
2	2	AVICII PRMD/ISLAND/IDJMG	True		17	
3	3	DAFT PUNK DAFT LIFE/COLUMBIA	Random Access Memories		35	
4	4	LINDSEY STIRLING LINDSEYSTOMP	Lindsey Stirling		69	
5	5	ZEDD INTERSCOPE/IGA	Clarity		62	
6	6	M.I.A. N.E.E.T./XL/INTERSCOPE/IGA	Matangi		10	
7	7	LINKIN PARK MACHINE SHOP/WARNER BROS.	Recharged		11	
11	8	VARIOUS ARTISTS NOW THAT'S WHAT I CALL A WORKOUT 3 UNIVERSAL/SONY MUSIC/UME	Now That's What I Call A Workout 3		4	
8	9	VARIOUS ARTISTS UKF UKF	UKF Dubstep 2013		4	
10	10	DISCLOSURE PMR/UNIVERSAL ISLAND/CHERRYTREE/INTERSCOPE/IGA	Settle		32	
9	11	KREWELLA KREWELLA/COLUMBIA	Get Wet		16	
15	12	JAMES BLAKE POLYDOR/REPUBLIC	Overgrown		28	
14	13	CALVIN HARRIS DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	18 Months		63	
NEW	14	VARIOUS ARTISTS MINISTRY OF SOUND	Running Trax 2014		1	
12	15	ICONA POP RECORD COMPANY TEN/BIG BEAT/ATLANTIC/AG	This Is...		16	
20	16	DARKSIDE OTHER PEOPLE/MATADOR	Psychic		14	
18	17	BURIAL HYPERDUB	Rival Dealer (EP)		5	
17	18	VARIOUS ARTISTS ALL TRAP MUSIC/AEI	All Trap Music		5	
19	19	DEADMAU5 MAUSTRAP/ULTRA	Album Title Goes Here		52	
16	20	VARIOUS ARTISTS ALL TRAP MUSIC/AEI	All Trap Music: Vol. 2		7	
RE	21	EMPIRE OF THE SUN THE SLEEPY JACKSON/ASTRALWERKS	Ice On The Dune		26	
RE	22	FLUME FUTURE CLASSIC/MOM + POP	Flume		3	
24	23	PURITY RING 4AD	Shrines		39	
25	24	VARIOUS ARTISTS UNIVERSAL/EMI/SONY MUSIC/CAPITOL	Now That's What I Call Party Anthems		74	
22	25	ATOMS FOR PEACE XL	Amok		33	

DANCE/MIX SHOW AIRPLAY™						
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART		
1	1	#1 STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	15		
3	2	BURN CHERRYTREE/INTERSCOPE	Ellie Goulding	14		
2	3	THINKING ABOUT YOU DECONSTRUCTION/FLY EYE/ULTRA/ROC NATION/COLUMBIA	Calvin Harris Feat. Ayah Marar	17		
4	4	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii	8		
6	5	TIMBER MR. 305/POLLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	9		
5	6	NOW OR NEVER ENHANCED	Tritonal Feat. Phoebe Ryan	8		
8	7	STRANGERS CASABLANCA/REPUBLIC	Seven Lions With Myon & Shane 54 Feat. Tove Lo	8		
11	8	EAT SLEEP RAVE REPEAT SKINT	Fatboy Slim & Riva Star Feat. Beardyman	8		
12	9	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	6		
13	10	TAKE ME HOME BIG BEAT/RRP	Cash Cash Feat. Bebe Rexha	21		
10	11	WAKE ME UP! PRMD/ISLAND/IDJMG	Avicii	29		
9	12	POMPEII VIRGIN/CAPITOL	Bastille	6		
15	13	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	24		
16	14	LEGACY PROTOCOL/ULTRA	Nicky Romero VS Krewella	6		
14	15	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	7		
7	16	BOOYAH SPINNIN'/POLYDOR/INTERSCOPE	Showtek Feat. We Are Loud! & Sonny Wilson	6		
17	17	THE WORLD IS OUR PLAYGROUND FIGHT CLUB	Vice Feat. Mike Taylor	8		
18	18	LAST CHANCE ULTRA	Kaskade & Project 46	4		
19	19	SIREN KATNIP/ARMADA	Kat Krazy Feat. elkka	7		
NEW	20	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	1		
NEW	21	DARE YOU CLOUD 9/ULTRA	Hardwell Feat. Matthew Koma	1		
NEW	22	RED LIGHTS MUSICAL FREEDOM/PM:AM/CASABLANCA/REPUBLIC/UNIVERSAL	Tiesto	1		
22	23	THE SPARK WALL/PM:AM/ISLAND/IDJMG	Afrojack Feat. Spree Wilson	10		
20	24	LIKE SATELLITES MAGIC MUZIK/BLACK HOLE	Manufactured Superstars Feat. Danni Rouge	8		
25	25	TSUNAMI DOORN/SPINNIN'/COLUMBIA	DVBBS & Borgeous	9		



Avicii Doubles Down

Avicii (above) becomes the second artist to simultaneously place two songs within the top five of Hot Dance/Electronic Songs as "Hey Brother" accelerates 7-4, joining 19-week No. 1 "Wake Me Up!" (featuring Aloe Blacc) in the list's upper reaches. In the chart's first year of existence, Zedd is the only other artist to lock up two tracks among the top five with "Stay the Night" (featuring Hayley Williams) at No. 4 and "Clarity" (featuring Foxes) at No. 5 on Nov. 16, 2013.

Avicii's "Brother" also reaches new peaks on the Billboard Hot 100 (53-44), Dance Club Songs (32-27) and Dance/Electronic Streaming Songs (7-5). On the lattermost chart, the track pulls in 1.5 million U.S. streams (up 18%), with the majority of plays (45%) coming from Spotify.

Fatboy Slim slides into the top 10 of Dance/Mix Show Airplay for the first time with "Eat Sleep Rave Repeat" (11-8). Slim's Billboard history dates back 16 years, to when "Going Out of My Head" peaked at No. 28 on Alternative Songs in January 1998. Also climbing into the top 10 on Dance/Mix Show Airplay is OneRepublic, which collects its third top 10 on the list with "Counting Stars" (12-9).

Deborah Cox scores her 12th No. 1 on Dance Club Songs as "Higher" ascends to the summit (2-1). Cox has been topping Dance Club Songs for nearly 18 years, beginning with "Who Do U Love" on March 2, 1996. Club play of "Higher" was aided by remixes from DJ Escape & Tony Coluccio, Dave Rose & Dimitri Tee and Carlos Melange, among others.

—Gordon Murray

DANCE CLUB SONGS™				
LAST WEEK	THIS WEEK	TITLE IMPRINT/PROMOTION LABEL	Artist	WKS. ON CHART
2	1	#1 HIGHER ELECTRONIC KINGDOM	Deborah Cox Feat. Paige	9
4	2	GG NEON LIGHTS HOLLYWOOD	Demi Lovato	7
7	3	TAKE IT LIKE A MAN WARNER BROS.	Cher	6
1	4	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	8
6	5	MAD AUDACIOUS	Vassy	10
11	6	POMPEII VIRGIN/CAPITOL	Bastille	6
8	7	YOU MAKE ME PRMD/ISLAND/IDJMG	Avicii	10
5	8	UNCONDITIONALLY CAPITOL	Katy Perry	9
16	9	GO F**K YOURSELF CAPITOL	My Crazy Girlfriend	6
3	10	LOVED ME BACK TO LIFE COLUMBIA	Celine Dion	9
19	11	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	5
12	12	LIE TO ME Cole Plante With Myon & Shane 54 Feat. Koko LaRoo TEKNICOLE/HOLLYWOOD		12
13	13	BOOYAH Showtek Feat. We Are Loud! & Sonny Wilson SPINNIN'/POLYDOR/INTERSCOPE		12
21	14	TSUNAMI DOORN/SPINNIN'/COLUMBIA	DVBBS & Borgeous	6
15	15	LOVE ME AGAIN ISLAND/IDJMG	John Newman	9
18	16	WHAT TO DO NOW JUICY	Robbie Rivera & The EKGs	7
17	17	THURSDAY X2	Pet Shop Boys Feat. Example	8
10	18	THE SPARK WALL/PM:AM/ISLAND/IDJMG	Afrojack Feat. Spree Wilson	9
9	19	SO CLOSE TO ME FLY AGAIN	Kristine W	10
23	20	RIGHT THERE REPUBLIC	Ariana Grande Feat. Big Sean	4
24	21	SATURDAY NIGHT WILL.I.AM/CHERRYTREE/INTERSCOPE	Natalia Kills	5
27	22	FOR ONCE IN MY LIFE SBB	Mel B	4
34	23	DARK HORSE CAPITOL	Katy Perry Feat. Juicy J	2
28	24	CRUCIFIED 2013 STOCKHOLM	Army Of Lovers	5
31	25	SOMEBODY LOVES YOU RCA	Betty Who	4
26	26	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	5
32	27	HEY BROTHER PRMD/ISLAND/IDJMG	Avicii	3
22	28	NIGHTLIFE AVITONE	Jody Watley	8
35	29	HANDS UP IN THE AIR SONY MUSIC CANADA	Audio Playground	2
20	30	WE OWN THE NIGHT GLOBAL TALENT/MERCURY/IDJMG	The Wanted	11
38	31	GAUDETTE MUTE	Erasure	3
37	32	INCREDIBLE LAST QUARTER	Cary Nokey	3
41	33	SATELLITE AUDACIOUS	Justin Caruso & Aude Feat. Christina Novelli	3
30	34	ANIMALS SPINNIN'/SILENT/CASABLANCA/REPUBLIC	Martin Garrix	22
45	35	TAKE ME AWAY AUDACIOUS	Rokelle Feat. Dave Aude	2
44	36	THUNDERGOD CARRILLO	Danny Howard & Futuristic Polar Bears	3
47	37	WITH YOU D1	Kimberly Davis	2
33	38	STAY THE NIGHT INTERSCOPE	Zedd Feat. Hayley Williams	14
48	39	COUNTING STARS MOSLEY/INTERSCOPE	OneRepublic	2
14	40	MACARTHUR PARK 2013 VERVE	Donna Summer	11
HOT SHOT DEBUT	41	ALONE TOGETHER DECAYDANCE/ISLAND/IDJMG	Fall Out Boy	1
NEW	42	NOW YOU'RE MINE SIDE FX PARTNERS	Kim Cameron	1
40	43	SUCKFEST9001 MAUSTRAP/ASTRALWERKS/CAPITOL	deadmau5	7
29	44	ALL NIGHT RECORD COMPANY TEN/BIG BEAT/ATLANTIC	Icona Pop	14
42	45	VICIOUS INNOVATION	Kwanza Jones	7
39	46	INSOMNIAK CEG	Jade Starling Feat. Lee Dagger	8
NEW	47	GAMES CLAIRE GBR	Claire	1
46	48	EAT SLEEP RAVE REPEAT SKINT	Fatboy Slim & Riva Star Feat. Beardyman	11
43	49	KEEP ON MOVIN ICON WORLDWIDE	Noah	5
NEW	50	CANNONBALL COLUMBIA	Lea Michele	1

Hits of the World

January 25
2014
billboard

EURO				
DIGITAL SONGS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams	
2	2	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha	
3	3	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii	
4	4	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna	
6	5	TRUMPETS BELLUGA HEIGHTS/WARNER BROS.	Jason Derulo	
5	6	ANIMALS SPINNIN'/SILENT/CASABLANCA/POSITIVA/VIRGIN	Martin Garrix	
11	7	I SEE FIRE WATERTOWER/DECCA	Ed Sheeran	
NEW	8	MILLION POUND GIRL (BADDER THAN BAD) ODG/3 BEAT	Fuse ODG	
13	9	DO WHAT U WANT STREAMLINE/INTERSCOPE	Lady Gaga Feat. R. Kelly	
7	10	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii	

UNITED KINGDOM				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	HALCYON POLYDOR/UNIVERSAL	Ellie Goulding	
3	2	BEYONCE PARKWOOD/COLUMBIA/SONY MUSIC	Beyonce	
2	3	SINCE I SAW YOU LAST POLYDOR/UNIVERSAL	Gary Barlow	
5	4	TRIBUTE ISLAND/UNIVERSAL	John Newman	
6	5	BAD BLOOD VIRGIN/UNIVERSAL	Bastille	
4	6	SWINGS BOTH WAYS FARRELL/ISLAND/UNIVERSAL	Robbie Williams	
9	7	TRUE POSITIVA/PRMD/ISLAND/UNIVERSAL	Avicii	
7	8	HOME BLACK BUTTER/ASYLUM/WARNER	Rudimental	
8	9	AM DOMINO	Arctic Monkeys	
RE	10	IF YOU WAIT METAL & DUST/MINISTRY OF SOUND/UNIVERSAL	London Grammar	

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

AUSTRALIA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	BEYONCE PARKWOOD/COLUMBIA/SONY MUSIC	Beyonce	
2	2	PRISM CAPITOL/VIRGIN/UNIVERSAL	Katy Perry	
3	3	PURE HEROINE UNIVERSAL	Lorde	
RE	4	IF YOU WAIT METAL & DUST/DEW PROCESS/UNIVERSAL	London Grammar	
5	5	THE MARSHALL MATHERS LP 2 WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem	
4	6	MIDNIGHT MEMORIES SYCO/SONY MUSIC	One Direction	
8	7	TRUE POSITIVA/PRMD/ISLAND/UNIVERSAL	Avicii	
6	8	TAYLOR HENDERSON SONY MUSIC	Taylor Henderson	
10	9	MOON LANDING CUSTARD/ATLANTIC/WARNER	James Blunt	
7	10	NIGHT VISIONS KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	

JAPAN				
JAPAN HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	ICHI, NI, SAN DE JUMP COLUMBIA	Good Morning America	
7	2	KOI SURU FORTUNE COOKIE KING	AKB48	
6	3	ASHITA MO VICTOR	MUSH & Co.	
NEW	4	101KAIME NO NOROI ZANY ZAP	Golden Bomber	
4	5	ZUTTO UNIVERSAL	SPICY CHOCOLATE feat. HAN-KUN & TEE	
NEW	6	YURIIKA VICTOR	Sakanaction	
NEW	7	IMAGINE NAYUTAWAVE	USAGI	
2	8	HYORI ITTAI SENHASCAMPANY	Yuzu	
NEW	9	KASU KING	Sayoko Izumi	
31	10	FUYU MONOGATARI RHYTHMZONE	Sandaime J Soul Brothers from EXILE TRIBE	

GERMANY				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	FARRENSPIEL POLYDOR/UNIVERSAL	Helene Fischer	
2	2	MTV UNPLUGGED: KAHEDI RADIO SHOW MTV/NESOLA/VERTIGO/CAPITOL/UNIVERSAL	Max Herre	
3	3	SWINGS BOTH WAYS FARRELL/ISLAND/UNIVERSAL	Robbie Williams	
6	4	LIEDER VERTIGO/CAPITOL/UNIVERSAL	Adel Tawil	
NEW	5	PLAGUES OF BABYLON CENTURY MEDIA	Iced Earth	
5	6	THE BEST OF HELENE FISCHER CAPITOL/EMI/UNIVERSAL	Helene Fischer	
8	7	ATLANTIS SONY MUSIC	Andrea Berg	
10	8	LIQUID SPIRIT BLUE NOTE/UNIVERSAL CLASSICS & JAZZ/UNIVERSAL	Gregory Porter	
4	9	THE MARSHALL MATHERS LP 2 WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem	
7	10	UNHOLY GROUND COMUSIC PRODUCTIONS OY/GET NASY OY/POLYDOR/ISLAND/UNIVERSAL	Sunrise Ave	

CANADA				
ALBUMS				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
1	1	BEYONCE PARKWOOD/COLUMBIA/SONY MUSIC	Beyonce	
2	2	PURE HEROINE LAVA/REPUBLIC/UNIVERSAL	Lorde	
4	3	THE MARSHALL MATHERS LP 2 WEB/SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	Eminem	
9	4	FROZEN WALT DISNEY/UNIVERSAL	Soundtrack	
3	5	PRISM CAPITOL/UNIVERSAL	Katy Perry	
6	6	NIGHT VISIONS KIDINAKORNER/INTERSCOPE/UNIVERSAL	Imagine Dragons	
8	7	TRUE PRMD/ISLAND/UNIVERSAL	Avicii	
5	8	REFLEKTOR SONOVOX/UNIVERSAL	Arcade Fire	
7	9	MIDNIGHT MEMORIES SYCO/COLUMBIA/SONY MUSIC	One Direction	
NEW	10	MY OWN LANE RCA/SONY MUSIC	Kid Ink	

KOREA				
KOREA K-POP HOT 100				
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist	
NEW	1	LIKE A STAR STARSHIP ENTERTAINMENT	K.Will	
1	2	WIND THAT BLOWS LOEN TREE	M.C. The Max	
33	3	SINGING GOT BETTER NEOWIZ INTERNET	Ailee	
2	4	MY DESTINY MUSIC & NEW	Lyn	
4	5	SOMETHING LOEN TREE	Girl's Day	
3	6	FRIDAY LOEN TREE	IU	
44	7	SOMETHING SM ENTERTAINMENT	TVXQ	
NEW	8	ONETIME STARSHIP X	Soyou	
20	9	LA SONG LOEN TREE	Rain	
5	10	OUR PAST LOEN TREE	M.C. The Max	

GREECE			
ALBUMS COMPILED BY CYTA			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
2	1	ELIKRINA MINOS/EMI/UNIVERSAL	Nikos Oikonomopoulos
1	2	OURANIO TOXO POU LEIPANE 2 HROMATA MINOS/EMI/UNIVERSAL	Pantelis Pantelides
3	3	THE BRIGHT SIDE OF THE ROAD: VOLUME II MINOS/EMI/UNIVERSAL	Various Artists
10	4	PEGGY ZINA: LIVE MINOS/EMI/UNIVERSAL	Peggy Zina
6	5	MIDNIGHT MEMORIES SYCO/SONY MUSIC	One Direction
NEW	6	HITS & STARS 2014 COBALT	Various Artists
8	7	PERIERGES MERES FRONT SEAT/MINOS/EMI/UNIVERSAL	Keti Garbi
4	8	MINOS 2014 MINOS/EMI/UNIVERSAL	Various Artists
NEW	9	I MONI ALITHIA HEAVEN	Paola
NEW	10	DIFONIES MINOS/EMI/UNIVERSAL	Giorgos Ntalaras

ITALY			
ALBUMS COMPILED BY GFK			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	MONDOVISIONE ZOO APERTO/WARNER	Ligabue
3	2	20: THE GREATEST HITS ATLANTIC/WARNER	Laura Pausini
2	3	MARIO CHRISTMAS COLUMBIA/SONY MUSIC	Mario Biondi
4	4	MIDNIGHT MEMORIES SYCO/SONY MUSIC	One Direction
5	5	SONGBOOK VOL. 1 CASABLANCA/ISLAND/UNIVERSAL	MIKA
6	6	SENZA PAURA MICROFONICA/SONY MUSIC	Giorgia
7	7	L'ANIMA VOLA SUGAR/WARNER	Elisa
8	8	CHRISTMAS SONG BOOK GSU SA EDIZIONI MUSICALI	Mina
9	9	SCHIENA VS SCHIENA UNIVERSAL	Emma
RE	10	LORENZO NEGLI STADI TOUR 2013 UNIVERSAL	Jovanotti

BELGIUM			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams
3	2	JUBEL KLINGANDE/541 LABEL/NEWS	Klingande
2	3	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii
NEW	4	HEY HO! DISQUE-F	Kronic & Krunk!
9	5	ALL OF ME G.O.O.D./COLUMBIA	John Legend
5	6	WAKE ME UP! POSITIVA/PRMD/ISLAND	Avicii
RE	7	HOW LONG WILL I LOVE YOU POLYDOR	Ellie Goulding
6	8	TOUS LES MEMES MOSEAERT	Stromae
NEW	9	STRONG METAL & DUST/MINISTRY OF SOUND/POLYDOR/ISLAND	London Grammar
4	10	TSUNAMI DOORN/SPINNIN'/541 LABEL/NEWS	DVBBS & Borgeous

SWITZERLAND			
DIGITAL SONGS COMPILED BY NIELSEN SOUNDSCAN INTERNATIONAL			
LAST WEEK	THIS WEEK	TITLE IMPRINT/LABEL	Artist
1	1	HAPPY BACK LOT MUSIC/COLUMBIA	Pharrell Williams
6	2	I SEE FIRE WATERTOWER/DECCA	Ed Sheeran
2	3	HEY BROTHER POSITIVA/PRMD/ISLAND	Avicii
3	4	TIMBER MR. 305/POLO GROUNDS/RCA	Pitbull Feat. Ke\$ha
4	5	STOLEN DANCE LICHTDICHT	Milky Chance
8	6	JUBEL KLINGANDE/BIMI	Klingande
7	7	ANIMALS SPINNIN'/TIGER/EDDEL/KONTOR	Martin Garrix
NEW	8	CHANGES WE PLAY/CO. KG/FOUR/SONY MUSIC	Faul & Wad Ad vs. PNAU
10	9	THE MONSTER WEB/SHADY/AFTERMATH/INTERSCOPE	Eminem Feat. Rihanna
RE	10	LIEDER VERTIGO/CAPITOL	Tawil Adel

Boxscore

January 25
2014

billboard

CONCERT GROSSES				
	GROSS PER TICKET PRICE(S)	ARTIST VENUE DATE	ATTENDANCE CAPACITY	PROMOTER
1	\$12,170,951 (\$13,412,388 AUSTRALIAN) \$453.72/\$68.06	BON JOVI, KID ROCK ETIHAD STADIUM, MELBOURNE, AUSTRALIA DEC. 7-8	91,505 TWO SELLOUTS	DAINTY GROUP
2	\$8,079,581 (\$9,130,735 AUSTRALIAN) \$442.44/\$66.37	BON JOVI, KID ROCK ANZ STADIUM, SYDNEY DEC. 14	60,510 SELLOUT	DAINTY GROUP
3	\$7,100,620 (26,087,662 DIRHAMS) \$624.66/\$80.29	MICHAEL JACKSON THE IMMORTAL WORLD TOUR BY CIRQUE DU SOLEIL WORLD TRADE CENTER ARENA, DUBAI DEC. 30, JAN. 1-4, 6-11, 13-14	50,540 60,000 20 SHOWS	CIRQUE DU SOLEIL, DUVENT
4	\$5,869,331 (\$6,564,260 AUSTRALIAN) \$447.07/\$89.41	BON JOVI, KID ROCK SUNCORP STADIUM, BRISBANE, AUSTRALIA DEC. 17	42,316 SELLOUT	DAINTY GROUP
5	\$4,458,661 (454,783,380 YEN) \$107.80/\$78.40	BON JOVI TOKYO DOME, TOKYO DEC. 4	40,000 SELLOUT	UDO ARTISTS
6	\$4,451,035 (\$5,386,963 AUSTRALIAN) \$413.13/\$61.97	BON JOVI, KID ROCK AAMI STADIUM, ADELAIDE, AUSTRALIA DEC. 11	39,368 SELLOUT	DAINTY GROUP
7	\$3,683,089 \$203/\$52.50	JUSTIN TIMBERLAKE, DJ FREESTYLE MGM GRAND GARDEN, LAS VEGAS NOV. 29-30	25,718 TWO SELLOUTS	LIVE NATION GLOBAL TOURING
8	\$3,206,765 \$123.25/\$43.25	BILLY JOEL, GAVIN DEGRAW, TOM ODELL BB&T CENTER, SUNRISE, FLA. JAN. 7, 11	39,486 TWO SELLOUTS	SUNRISE SPORTS & ENTERTAINMENT
9	\$2,975,768 (\$3,293,234 AUSTRALIAN) \$450.08/\$134.39	BON JOVI, JESSE TEINAKI PERTH ARENA, PERTH, AUSTRALIA DEC. 12	14,062 SELLOUT	DAINTY GROUP
10	\$2,470,021 \$495/\$174/\$94/\$54	BRITNEY SPEARS THE AXIS AT PLANET HOLLYWOOD, LAS VEGAS DEC. 27-31	17,803 FOUR SELLOUTS	CAESARS ENTERTAINMENT
11	\$2,467,931 (251,728,990 YEN) \$490/\$88.20	BON JOVI KYOCERA DOME, OSAKA, JAPAN DEC. 3	21,937 SELLOUT	UDO ARTISTS
12	\$1,692,785 \$175/\$45	JUSTIN TIMBERLAKE, DJ FREESTYLE KFC YUM! CENTER, LOUISVILLE, KY. DEC. 14	16,414 SELLOUT	LIVE NATION GLOBAL TOURING
13	\$1,689,480 \$250/\$175/\$140/\$55	CELINE DION THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS JAN. 8, 11-12	10,894, 2,225 THREE 15SHOWS ONE SELLOUT	CONCERTS WEST/AEG LIVE, CAESARS ENTERTAINMENT
14	\$1,687,436 \$179/\$49	JUSTIN TIMBERLAKE PHILIPS ARENA, ATLANTA DEC. 17	13,287 SELLOUT	LIVE NATION GLOBAL TOURING
15	\$1,671,448 \$175/\$49.50	JUSTIN TIMBERLAKE, DJ FREESTYLE AMERICAN AIRLINES CENTER, DALLAS DEC. 4	14,820 SELLOUT	LIVE NATION GLOBAL TOURING
16	\$1,613,042 \$175/\$45	JUSTIN TIMBERLAKE, DJ FREESTYLE STAPLES CENTER, LOS ANGELES NOV. 26	14,414 SELLOUT	LIVE NATION GLOBAL TOURING
17	\$1,586,150 (3,734,311 REAIS) \$276.09/\$118.93	SUMMER BREAK FESTIVAL: DAVE MATTHEWS BAND, INCUBUS & OTHERS CAMPO DE MARTE, SAO PAULO, BRAZIL DEC. 7	23,061 54,241	T4F-TIME FOR FUN
18	\$1,578,563 \$175/\$49.50	JUSTIN TIMBERLAKE, DJ FREESTYLE U.S. AIRWAYS CENTER, PHOENIX DEC. 2	13,782 SELLOUT	LIVE NATION GLOBAL TOURING
19	\$1,567,629 \$175/\$49.50	JUSTIN TIMBERLAKE, DJ FREESTYLE TOYOTA CENTER, HOUSTON DEC. 5	12,892 SELLOUT	LIVE NATION GLOBAL TOURING
20	\$1,567,060 \$175/\$45	JUSTIN TIMBERLAKE, THE WEEKND PNC ARENA, RALEIGH, N.C. NOV. 13	14,027 SELLOUT	LIVE NATION GLOBAL TOURING
21	\$1,555,185 \$175/\$45	JUSTIN TIMBERLAKE, DJ FREESTYLE NATIONWIDE ARENA, COLUMBUS, OHIO NOV. 16	14,764 SELLOUT	LIVE NATION GLOBAL TOURING
22	\$1,540,510 \$175/\$45	JUSTIN TIMBERLAKE, DJ FREESTYLE SCOTTRADE CENTER, ST. LOUIS NOV. 19	15,519 SELLOUT	LIVE NATION GLOBAL TOURING
23	\$1,532,945 \$175/\$45	JUSTIN TIMBERLAKE, THE WEEKND BRIDGESTONE ARENA, NASHVILLE NOV. 15	14,415 SELLOUT	LIVE NATION GLOBAL TOURING
24	\$1,521,365 \$175/\$45	JUSTIN TIMBERLAKE AMWAY CENTER, ORLANDO DEC. 19	13,434 SELLOUT	LIVE NATION GLOBAL TOURING
25	\$1,519,185 \$175/\$45	JUSTIN TIMBERLAKE, DJ FREESTYLE BOK CENTER, TULSA, OKLA. NOV. 21	13,341 SELLOUT	LIVE NATION GLOBAL TOURING
26	\$1,490,160 \$175/\$45	JUSTIN TIMBERLAKE, DJ FREESTYLE CONSOL ENERGY CENTER, PITTSBURGH DEC. 14	14,371 SELLOUT	LIVE NATION GLOBAL TOURING
27	\$1,476,065 \$175/\$45	JUSTIN TIMBERLAKE, DJ FREESTYLE QUICKEN LOANS ARENA, CLEVELAND DEC. 12	15,452 SELLOUT	LIVE NATION GLOBAL TOURING
28	\$1,418,759 \$149/\$29	ELTON JOHN VERIZON CENTER, WASHINGTON, D.C. NOV. 14	14,401 16,610	LIVE NATION
29	\$1,414,525 \$250/\$45	BEYONCÉ, LUKE JAMES TOYOTA CENTER, HOUSTON DEC. 10	11,936 SELLOUT	LIVE NATION GLOBAL TOURING
30	\$1,414,404 (€1,032,515) \$102.74/\$75.34	DEPECHE MODE LANXESS ARENA, KÖLN, GERMANY NOV. 21	15,673 SELLOUT	MAREK LIEBERBERG KONZERTAGENTUR
31	\$1,411,295 \$175/\$49.50	JUSTIN TIMBERLAKE, DJ FREESTYLE HONDA CENTER, ANAHEIM, CALIF. NOV. 27	12,183 SELLOUT	LIVE NATION GLOBAL TOURING
32	\$1,408,400 (\$1,542,790 AUSTRALIAN) \$456.45/\$31.95	BON JOVI, JESSE TEINAKI SYDNEY ENTERTAINMENT CENTRE, SYDNEY DEC. 15	11,113 SELLOUT	DAINTY GROUP
33	\$1,399,215 \$175/\$45	JUSTIN TIMBERLAKE, DJ FREESTYLE FEDEXFORUM, MEMPHIS NOV. 18	14,005 SELLOUT	LIVE NATION GLOBAL TOURING
34	\$1,376,970 (\$1,514,416 AUSTRALIAN) \$451.53/\$115.93	JUSTIN BIEBER, CODY SIMPSON PERTH ARENA, PERTH, AUSTRALIA DEC. 8	10,732 11,087	FRONTIER TOURING
35	\$1,372,447 \$177/\$47	JUSTIN TIMBERLAKE, DJ FREESTYLE BANKERS LIFE FIELDHOUSE, INDIANAPOLIS DEC. 11	13,797 SELLOUT	LIVE NATION GLOBAL TOURING



Bon Jovi Rocks Australia

Topping the Boxscore chart is **Bon Jovi** with box-office grosses reported from the final seven venues on the band's Because We Can run that ended 2013 at No. 1 on the Top 25 Tours chart. The trek's home stretch included performances in Japan in December followed by a swing through five cities in Australia, the final leg of the world tour that visited six continents.

The veteran rock band's two-night engagement in Melbourne tops the Boxscore ranking with 91,505 tickets sold Dec. 7-8. The stint produced a combined gross of \$12.1 million, the top gross at a single venue during the tour's 11-month run. In Sydney, the group played to sellout crowds at a stadium and an arena on consecutive days, drawing more than 71,000 fans to both venues. The concert at ANZ Stadium ranks second with more than \$8 million in sales on Dec. 14, and the following evening's performance at Sydney Entertainment Centre is No. 32 with \$1.4 million. Concerts in three more Aussie cities chart, along with stadium performances in Tokyo and Osaka, Japan.

The Because We Can tour launched in Washington, D.C., on Feb. 10, 2013, and played to more than 2.5 million fans during its run that closed Dec. 17 in Brisbane. From 99 sellouts in 24 countries, overall gross sales topped \$247 million. —*Bob Allen*

CODA

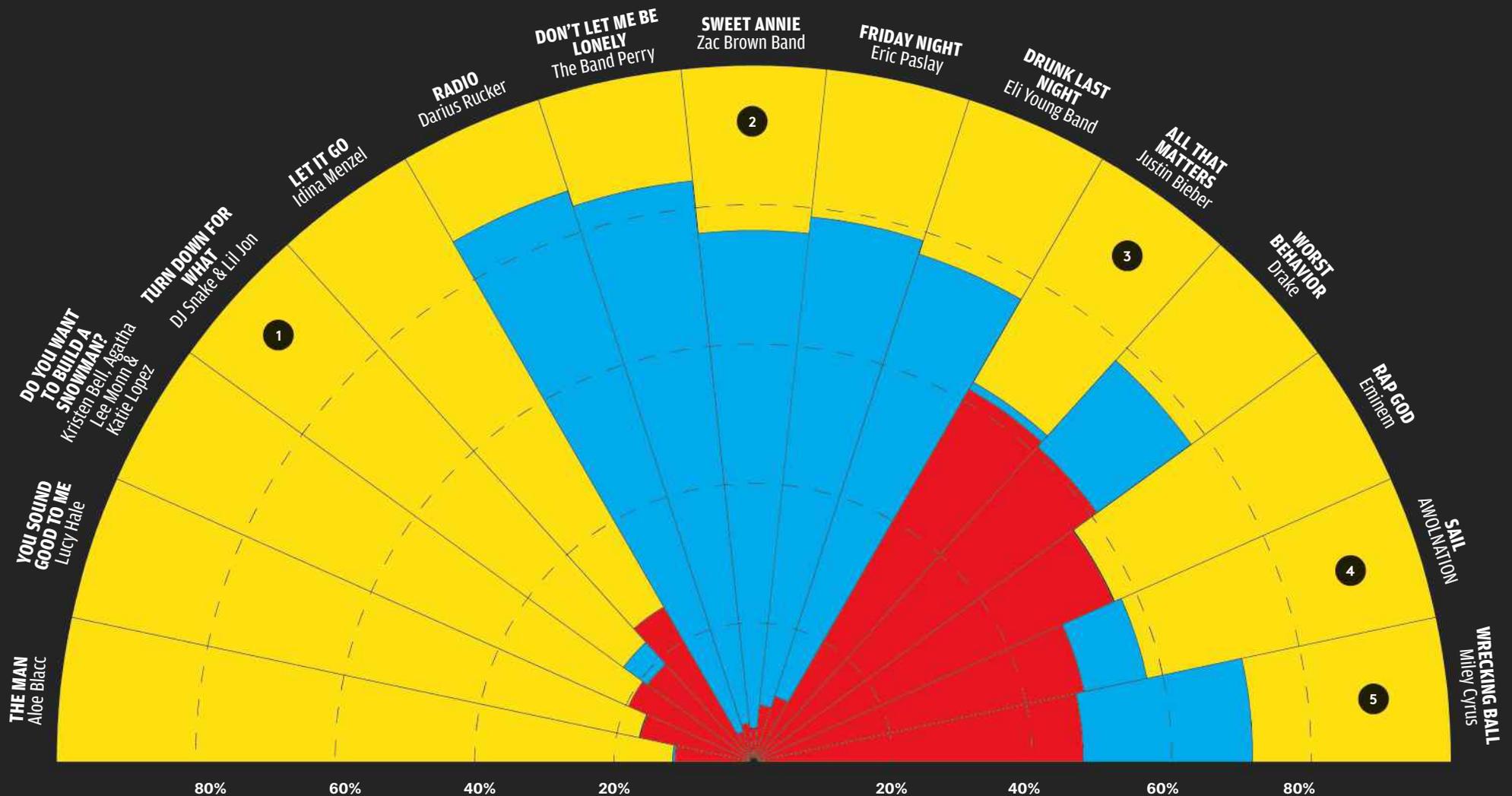
Trend Report: Billboard Hot 100 Songs By Streams, Airplay And Sales

SALES AIRPLAY STREAMS

This week, Billboard looks at the current Billboard Hot 100 and which of its songs are powered more by sales, airplay or streaming points. Those three data elements are weighted, and then blended together, for Billboard to arrive at the Hot 100's overall rating. The graphic below shows the five songs with the greatest percentage of points in sales, airplay or streams.

Sales data courtesy of Nielsen SoundScan

Airplay and streaming data courtesy of Nielsen BDS



1
DJ SNAKE & LIL JON
This week's rank: 51
Sales: 80%
Airplay: 4%
Streams: 16%
Sales are leading the way for the buzzworthy dance hit. The track holds at No. 2 on Dance/Electronic Digital Songs with 74,000 downloads sold in the Nielsen SoundScan tracking week ending Jan. 12. It's sold 359,000 to date. The tune's latest sales frame accounts for a whopping 80% of its Hot 100 points, while streaming follows at 16% (763,000 U.S. streams, according to Nielsen BDS).

2
ZAC BROWN BAND
This week's rank: 55
Sales: 24%
Airplay: 71%
Streams: 5%
The Hot Country Songs chart is typically dominated by radio—this week, airplay makes up 51% of the average points of titles on the tally. The radio share for "Sweet Annie" is even higher (71%, 47 million audience impressions), which isn't surprising: Hit fourth singles from albums, as this track is from *Uncaged*, are often radio-driven, with fans having long ago purchased their parent sets.

3
JUSTIN BIEBER
This week's rank: 92
Sales: 37%
Airplay: 1%
Streams: 62%
Since no singles were promoted to radio from his *Journals* compilation, released Dec. 23, the latest symptoms of Bieber Fever are largely evident through fans' streaming activity. "All That Matters" is the project's lone title to reach the Streaming Songs chart. It spends its sixth week on the survey this week (No. 46, 1.4 million streams) after peaking at No. 17.

4
AWOLNATION
This week's rank: 41
Sales: 42%
Airplay: 9%
Streams: 49%
As it spends a 71st week on the Hot 100 (the chart's third-longest stay of all time), streaming continues to be a main source of the eclectic tune's run. Currently No. 43 on Digital Songs (46,000 downloads sold) and absent from Radio Songs since November, it ranks in the Streaming Songs top 20 (No. 16, 2.7 million, up 3%) for a 31st consecutive week.

5
MILEY CYRUS
This week's rank: 14
Sales: 29%
Airplay: 24%
Streams: 47%
Four months after the arrival of the song's official video, streaming easily accounts for the majority of the song's chart points, thanks in large part to active fan engagement. Of its 5.8 million streams in the Jan. 6-12 Nielsen BDS tracking week—which keep it at No. 1 on Streaming Songs for a record-extending 13th week—almost half the sum (2.5 million) is through user-generated YouTube content (while 1.9 million is due to U.S. YouTube views on official YouTube channels).



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